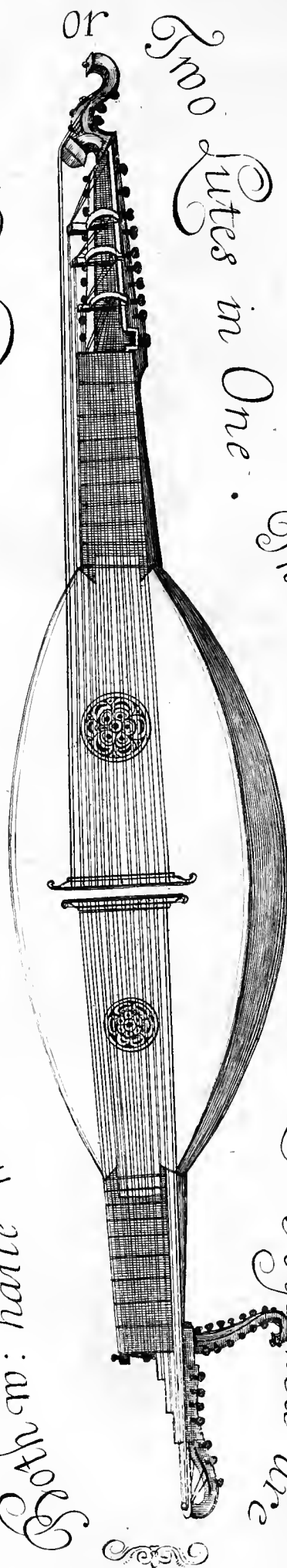


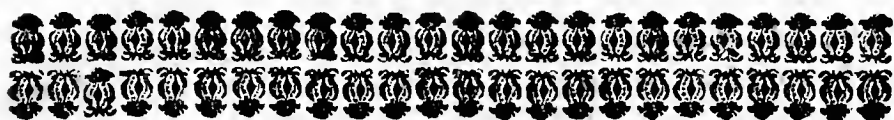
God<sup>th</sup> m<sup>ch</sup> have made a Lute beyond Compare. The Lute Dyphone



Two Lutes in One.

The English & y<sup>e</sup> French Lute Joy-ned are

Concerning this Instrument Reade Page: 203.



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

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

BEING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lute. I know I have some Friends which yet do Live,  
But are so Few, can scarcely make me Thrive:

My Friend Jo. Rogers, He's The only Man  
Of Fame; He'l do me All the Good he can:  
But He grows Old now; has not long to stay;  
And when He's gone, go Hang my self I may  
Upon the Willows, or where else I list,

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

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

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

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

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

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

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

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

Chorus.

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

---

*The Language of Musick confirmed.*

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

The Lutes  
Language.



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

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

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

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

The various  
 Capacities  
 of Men.

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

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

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

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

The Lan-  
guage of  
Birds and  
Beasts.

The Lan-  
guage of  
Nature.

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

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

The Lan-  
guage of  
Spirits.

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

The Conse-  
quence.

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

*Such*

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

*To clear this by Comparifon,  
In Aptnefs here I'll give you One.*

The Comparifon made good from Divinity.

*'Tis known even in Divinity,  
There lies the self-fame Myftery ;*

*The outward Meanings many know  
Oth' Texts oth' Scripture, and can fhew  
By words fignificantly good,  
The proper Meaning understood  
Of This or That Difcourfe ; they'll tell  
According to Right Reason well.*

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

\* Infus'd,  
or Inspir'd.

*' But 'tis \* Innate, and to Him giv'n  
' By God alone ; ( a Gift from Heav'n. )*

*I might from hence Long Stories tell,  
But I will here no longer dwell ;  
I'll haften to my Work away,  
Only This One Thing I will fay ;*

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

## The Second Part.

# The LUTE made Easie.

### CHAP. I.

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

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

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

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

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

Proved by Good Reason.

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

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

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

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

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

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

Vulgar Errors continue long.

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

;

Secondly;

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

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

A Third Reason, from the Closeness of Masters.

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

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

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

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

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

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

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

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

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

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

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

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

‘And if to th’ Purpose it I shall not doe,

‘Say, Good-will was not wanting thereunto.

Thus

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

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

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

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

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

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

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

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

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

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

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

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

A second Reason why easier, in 3 Respects,

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

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

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

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

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

Note.

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

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

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

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

Advantages  
from the Ar-  
tist included.

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

Some of them  
named.

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

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

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

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

A wofull mis-  
chief to Lear-  
ners.

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



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

This I have prov'd by *Experience*.

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

CHAP. II.

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

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

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

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

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

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

Fifthly, That it is a *Womans Instrument*.

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

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

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

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

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

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

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

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

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

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

Common  
Aspersions  
upon the  
Lute.

The first  
Aspercion  
answered.

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

What makes  
an Instrument  
of Strings  
hard or easie.

The Compa-  
rison between  
the Lute and  
the Viol.



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

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

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

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

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

An apt Comparison.

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

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

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

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

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

Half the Performance of the Right Hand

The whole.

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

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

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

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

Several Aspersions against the Lute answered.

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

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

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

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

The second Aspersion, and the Answer to it.

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

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

A most absolute and sufficient proof of the Lutes easiness, &c.

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

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

This was writ in the year 1672.

This

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

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

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

The third  
Aspersi  
on answered.

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

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

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

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

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

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

The fourth  
Aspersi  
on answered.

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

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

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

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

The *Fifth Aspersi*on is, That it is a *Womans Instrument*.

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

The fifth  
Aspersi  
on answered.

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

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

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

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

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

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

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

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

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

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

The ſixth  
Aſperſion  
anſwered.

## C H A P. III.

First provide  
a good and fit  
siz'd Lute.

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

A common  
Error in  
Learners.

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

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

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

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

How to know  
and chuse a  
good Lute.

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

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

Laux Maller  
Lutes the best.

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

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

A true Story  
of a Lute.

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

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

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

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

The

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

The best shape of a Lute.

Then again observe the *Number of Ribbs*.

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

How many Ribbs best.

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

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

What Wood best.

And next to that, *Our English Maple*.

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

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

What Colour best.

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

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

The choice of the Belly of a Lute.

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

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

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

The Knot or Rose.

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

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

The Barrs.

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

The Bridge, and its dangers.

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

The length  
and thickness  
of the Neck.

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

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

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

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

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

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

The Finger-  
board to lye  
Round.

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

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

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

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

The two  
Heads.

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

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

The Pegs the  
greatest trou-  
ble about an  
Instrument.

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

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



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

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

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

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

7 Inconveniences attend-  
ing them.

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

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

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

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

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

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

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

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

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

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

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

Three Causes  
of a *Pegs* slip-  
ping.

The first  
Cause.

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

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

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

The second  
Cause.



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

The third Cause.

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

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

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

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

The common Destruction of a good String.

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

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

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

The ordering of the Five Nutts.

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

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

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

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

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

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

The best way to Rank the Strings truly.

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

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

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

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

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

Of what length the Long Nutt should be.

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

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

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

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

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

How to Pollish  
the Nutts.

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

Clear it with a *Dry Linen Cloath*.

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

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

The Reason of  
the necessity  
of knowing  
these Things.

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

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

## CHAP. IV.

### Concerning the Mechanical Order of the LUTE.

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

A Lute Belly  
often in need  
to be taken  
off.

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

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

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

Therefore

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

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

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

Danger in sending a Lute far to be mended.

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

The way unto it is *Thus*:

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

Implements fit to be had always in readiness.

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

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

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

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

3. An Iron.

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

4. A Chizzel.

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

5. A Knife.

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

6. A File.

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

7. An Aul.

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

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

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

First,

Preparations  
towards ta-  
king off the  
Belly.

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

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

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

How to take  
off the Lace.

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

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

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

How to take  
off the Belly.

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

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

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

Note.

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

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

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

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

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

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

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

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

How to find the Faults in a Belly.

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

How to mend a Crack.

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

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

Then

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

Note how hot the *Iron* must be.

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

No lining of Cracks but upon Necessity.

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

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

The Barrs mending.

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

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

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

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

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

Thus



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

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

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

The cleansing of all Glewed places.

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

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

An especial Note concerning cleansing off Old Glew or New.

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

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

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

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

The Uniting of Back and Belly.

A Choice piece of Curiosity.

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



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

Take heed of  
clogging with  
too much  
Glew.

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

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

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

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

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

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

How to cleanse  
the Lute.

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

Note.

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

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

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

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

How to put on the *Lace*.

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

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

Note what part of the *Lace* will be most troublesome.

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

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

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

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

The way to put on a *Parchment*.

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

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

## C H A P. V.

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

Choice Observations about keeping a *Lute*.

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

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

The first Commodity by keeping a *Lute* well.

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

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

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

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

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

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

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

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

The first Reason given for those 7 Conveniences.

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

2d. Reason.

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

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

Therefore

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

Note.

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

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

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

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

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

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

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

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

4th. Reason.

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

Fifthly;

5th. Reason.

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

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

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

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

6th. Reason.

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

A Caveat needfull.

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

7th. Reason.

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

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

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

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

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

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

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

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

CHAP. VI.

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

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

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

Then again (as to the *Substance*) if it be a *Strong firm-made*  
*Lute*, it may bear the *Thicker Strings*; but if *Weak* and *Crazy*, then  
the *Smaller Strings*.

Yet I rather advise to String it, according to the *Size*, than the  
*Strength*, &c.

First, Because in so doing, a *Lute* has more *Natural Right* done  
it, and will return you, more *Acceptable Content*, in token of *Its*  
*Gratefulness*.

2ly. Because a *Lute* that is *Crazy* and *Weak*, may have *Ease*  
done it, in setting it at a *Lower Pitch*, (if you see cause) some-  
times.

But if you be to use your *Lute in Consort*, then you must String  
it, with *such siz'd Strings*, so as it may be *Plump*, and *Full Sounded*,  
that it may *bear up*, and be *heard*, equal with the *other Instru-*  
*ments*, or else you do *Little to the purpose*.

Another *General Observation* must be *This*, which indeed is the  
‘*Chiefest*’; viz. that what *siz'd Lute* soever, you are to String, you  
‘must *so suit your Strings*, as (in the *Tuning* you intend to *set it at*)  
‘the *Strings* may all stand, at a *Proportionable*, and *even Stiffness*,  
‘otherwise, there will arise *Two Great Inconveniences*; the *one* to the  
‘*Performer*, the *other* to the *Auditor*.’

The very prin-  
cipal Observa-  
tion in the  
Stringing of a  
Lute.

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

Nor can any man play so *Evenly*, or *Equally well*, upon *such a*  
*Strung Instrument*, as upon one *well Strung*; especially when he is  
to *Run Division*: For it will be, as if a man were to shew *Nimble*  
*Footmanship*, and were confined to *Run over a piece of uneven*  
*Ground*, with *hard*, and *soft Places mix'd together*.

Sure, he must needs *Run unequally*, in *Those places*, or *slack* his  
*Pace*, or else *stumble and fall*. Even so is it with such an *unequal*  
*Strung Instrument*.

Then again, it must needs be *perceivable* by the *Auditor*; for  
whensoever such *unequal performance* is made, the *Life* and *Spirit*  
of the *Musick* is *lost*.

Thus having given you *These General Observations*, in *Stringing*  
*your Lute*, I shall now more *Nicely*, give you some other, more  
*Particular*.

The first and *Chief Thing* is, to be carefull to get *Good Strings*,  
which would be of *three sorts*, viz. *Minikins*, *Venice-Catlines*,  
and *Lyons*, (for *Basses*:) There is another sort of *Strings*, which  
they call *Pistoy Basses*, which I conceive are none other than

More particu-  
lar Observa-  
tions as to  
Strings.

*Thick Venice-Catlines*, which are commonly *Dyed*, with a *deep dark red colour*.

And what  
sort of Strings  
are Best.

They are indeed the *very Best*, for the *Basses*, being *smooth* and *well-twisted Strings*, but are hard to come by ; However out of a *Good parcel of Lyon Strings*, you may (with care) pick those which will serve *very well*.

And out of *these three sorts*, First, chuse for your *Trebles*, *2ds*, *3ds*, and some of your *small Octaves*, (especially the *sixth*) out of your *Minikins*.

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

Your *Pistors*, or *Lyons*, only for the *Great Basses*.

There is a *small sort of Lyons*, which many use, for the *Octaves* ; But I care not for *Them*, they being constantly *Rotten*, and good for *little*, but to make *Frets* of.

How to chuse  
your Strings.

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

Minikins.

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

Catlines.

*Venice-Catlines* are made up, in *short double Knots*, and 30 *doubles* in a *Bundle*.

Both which, are (generally) at the *same Price*, and the signs of *Goodness*, both the same ; which are, first the *Clearness* of the String to the *Eye*, the *Smoothness*, and *Stiffness* to the *Finger*, and if they have *Those two qualities*, dispute their *Goodness* no further.

Lyons.

The *Lyon String*, is made up in a *double Knot* ; but as *Long* as the *Minikin*.

They are sold (commonly) by the *Dozens*, and not made up into *Bundles*. Their *Goodness* may be perceiv'd, as were the *other* : But they are much more *Inferiour Strings* than the other.

Coloured  
Strings.

I have sometimes seen Strings of a *Yellowish Colour*, *very Good* ; yet, but seldom ; for that *Colour* is a general sign of *Rottenness*, or of the *decay* of the *String*.

There are several Sorts of *Coloured Strings*, *very Good* ; But the *Best* (to my observation) was always the *clear Blue* ; the *Red*, commonly *Rotten* ; sometimes *Green*, *very Good*.

How to keep  
your Strings.

As concerning the *keeping* of your *Strings*, you must know, there ought to be a *Choice Care* taken ; for they may be very *Good* when you *buy them* ; but *spoiled* in a *quarter of an hours time*, if they take *any wet*, or *moist Air*. Therefore your best way is, to *wrap them up close*, either in an *Oyl'd Paper*, a *Bladder*, or a *piece of Sear-cloth*, such as often comes over with *Them*, which you may (haply) *procure*, of them who sell your *Strings* : Yet they are not very *willing to part* with it, except they sell a *Good quantity* of Strings together.

Which, when you have thus done, keep them in *some close Box*, or *Cupboard* ; but not amongst *Linen*, (for that gives *moisture* ; ) and let them be in a *Room* where there is, or useth to be, a *Fire often* : And when at any time you *open them* for your *Use*, take heed,

heed, they lye not too long open, nor in a dark Window, or moist place : For moisture is the worst Enemy to your Strings.

Forget not, to Tye, or bind them close, or hard together.

I will now begin to help you to String your Lute, and the first thing I would have you take notice of, is to know how to pull out a String well ; For I have seen many a Good String spoil'd for want of the best way, and Care in this particular : And Thus it is ;

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

Your Minikins and Venice-Catlines, will generally Run quite out, after you begin to pull them at the right end.

In your Minikin, observe to find the running end.

Then take it either with your Fingers, or your Teeth, ( holding the contrary end fast with your Finger and Thumb, to keep it from Ruffling, or Running upon cross Twists ) so may you draw it quite out, to the twisted place ; the which you must be Carefull to untwist, otherwise you will draw it into a Knot, and so lose a good, ( or it may be the best ) part of your String.

Thus will most Strings run out easily ; yet sometimes they will run a-cross, and not come out well, without your farther Care ; which must be, to find out the other Twisted end, and so with a Pin, or some such Thing, open that Twist, by which means you will save your String, otherwise ( if you force it ) you spoil, or break it.

Secondly, when your String is well open, and you find it smooth, and free from Knots, Try its strength, by taking it at one end in both hands, pulling it so hard, till you perceive it Strong, or Rotten ; And if it be a right good strong String, it will many times endanger the Cutting into your Flesh, rather than it will break, yea, although it be a small Treble-Minikin String : But your Venice-Catlines will scarcely be broken, by a Mans ( reasonable ) strength.

The second.

Thirdly, when you are thus far satisfied concerning the Fitness of your choice, both for strength and Size, then endeavour to find, a True length of that String, for your purpose, ( the which is both a pritty Curiosity to do, and also Necessary ; ) And thus 'tis done.

The third.

First, draw out a Length, or more, then take the End, and measure the length it must be of, within an Inch or two, ( for it will stretch so much at least, in the winding up ) and hold That length in both hands, extended to a reasonable stiffness ; Then with one of your Fingers strike it, giving it so much liberty, in slackness, as you may see it Vibrate, or open it self ; which if it be True, it will appear to the Eye, just as if there were Two Strings ; but if it shews more than Two, it is false, and will sound unpleasantly, upon your Instrument ; nor will it ever be well in Tune, either stopt or open, but snarle.

How to chuse and find a true String, the most curious piece of Skill in Stringing.

But then again, if you find it to be True, at the whole length, you must further examine it, how it will shew it self upon the Frets, ( viz. stopt ; ) For you must know, that most Strings that are True Open, ( that is, the whole Length unstoppt ) when you come to make use of Them amongst the Frets ( stopt, ) they will be False ; Therefore This must be your constant way, to Try Them, viz. when you



have found a String *True the whole Length*, hold it still as you did ; but with that hand which holds the *End* you intend for the *Frets*, ( or *uppermost* ) take up about an *Inch* shorter, and then *strike it*, and see how you *like it*, according to your former *Directions* : Then again *another Inch*, and so try it again, and in conclusion again and again, so far as you have use of that String amongst your *Frets*.

Note how far you must find your String True.

And here Note, some *Strings* ( generally ) are not *stopt* beyond the Letter *d*, as the 4th. String, upon the *French Lute*, *Flat Tuning*.

The 5th. String, not usually beyond the Letter *f*.

The 6th. not beyond the Letter *d*, &c. according as you may perceive, by the *Reason of Tuning* ; in regard every *smaller String* takes off the *Greater*, at the *Tuning Place*.

A Good Note for the setting of Lessons, either upon Lute or Viol.

So that in the General and Ordinary use of the *Lute*, *Lessons* are not set ( nor should be, except upon some *Extraordinary Occasion* ) with *stopt Strings*, when you may have *Open Strings*, which will do the *Business* ; and for two very good *Reasons*.

First, because an *Open String* is more *sweet*, and *Freer of Sound*, than a *stopt String*.

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

How far there is a Necessity of finding a String True.

But your *Treble String*, would always be examin'd and found *True*, to *h*, *y*, or *k*, because there is no other String, to take it off.

Your 2d. String likewise to *h*, or *y* ; because it is often us'd so far.

Your *Third* would be found *True* to *e*, or *f*, at least, for the *same Reason*.

But all your *Diapasons*, if you find them only *True open*, ( viz. at their *Length* ) it will be *sufficient*, because *They* are never *stopt*.

Thus much may suffice for direction of finding a *True String*.

Yet you must know, that although you put on *All your Strings* *True to day*, to *morrow* some or other of *Them* will many times stretch *Themselves false or uneven* : Therefore you must be the more carefull, to give *It a Review the next day*, if you intend to be very *Curious*.

To Fret the Lute.

The next *Thing* ( after your *Lute* is *Thus Carefully Strung* ) is to *Fret It* ; which if your *Lute lye well*, and your *Strings* be put on *True*, is no *hard matter* to do : Yet there is a *Curiosity* in doing it ; Therefore Note,

First, to chuse your *B Fret*, so *Thick* as well you may, ( according to the *Lying* of your *Nutt*, and *Strings* ; ) For the *Thicker That Fret* is, the more *easily* may you *fit* all the *Rest* : because that in *Fretting*, every next *Lower Fret*, would be some small matter *smaller*, than the next above, ( quite through : ) Yet *This Rule* is not observ'd by *most*, who are *Careless* ; so that oftentimes, their *Instrument* *Jarrs*, and *Sounds unpleasantly*.

Now therefore observe first, to *Tye on*, or *fasten a Fret well*, so

so that it may be *stiff*, and not to be *mov'd* (*easily*) out of *Its Place*.

And you will find, that the *first Fret*, will be ever the *hardest*, to *Tye well on*, for two Reasons.

First, because it is the *Thickest*, therefore not so ready to *ply*, and *stretch*.

2dly. Because there is but a *little narrower room* above *It*, by reason it is so near the *Nutt* : Therefore you must be the more careful, to *stretch It* very well, before you *settle It*.

The way to *Tye on a Fret* the *best way*, is Thus; viz. Your *Lute* standing (as it were) before you upon a *Table*, upon *Its Back*, take your *Fret*, and put *It double, under all the Strings*, beginning from the *Basses*, towards the *Trebles*; then (putting your *Left Hand* under the *Neck*) take *That Middle Double*, and draw it under the *Neck* towards the *Basses*, (holding fast the two *Ends* in your *Right Hand*) till you have brought them together, (viz. the *Middle Nooze*, and the *Two Ends*.)

The best way to Tye on a Fret after the old Fashion, viz. Double.

Then take that *End* next you, which you held in your *Right Hand*, and put it *through That Nooze*, so, that you make *another Nooze of That End*, and then let the *first Nooze go*.

Then again, take but the *other End*, which itill remains in your *Right Hand, unused*, and put *It through your last Nooze*, taking the *Ends*, (in each hand one) and let *All else go*, and (only drawing them straight) your business of *Tying* is over.

This being done, (now comes the *Curiosity*, to *Stiffen, Fasten*, and *Fix This Fret*) I say, take the *Fret* (thus far fastned) and draw *It so close* (by both ends) as you can well, to *stiffen It to the Neck*; then, (holding *both Ends fast*, in your *Left Hand*) with your *Right Hand* and *Left*, force *It down so low* (towards *C. D. E. F. &c.*) as you can; then put *It up again* to the *Nutt*, where you'll find it much *too wide* or *slack*; therefore take the *Ends*, (in each hand one) and draw *It stiff, and close again*; then (as before) *down* with it, so low as you can, and *up again* : Thus do it *three or four times*, till at last you find it *stiff*, and so *fast*, that it will *scarce be stirr'd*, to *Its place of B.* (which is but a very little space.)

The Curiosity of Stiffning, or Fixing a Fret.

But here Note, that at last, before you force it down, to *Its place* at *B.* you are (after all stretching) to *Tye it, of another hard Knot*, and then it is *firmlly fast*.

And except you serve *This first Fret Thus*, you will always be *Troubled* with *It* in your *Play*.

And if you take notice of *most Lutes* and *Viols*, wheresoever you come, you will find *Them defective in This first Fret*, for want of such a *Care*, as here I have directed unto, which is a great *Inconvenience* to the *Instrument*, and the *Musick Thereof*.

I have been the longer about *This*, because I know it *so very Needfull*; and also have taught you to *Tye on All the other by This*; but they will all be *easier to stiffen* than *This*, because they all have more *Room upwards*, in the *Narrow of the Neck*, than *That* has; And besides, they being all *smaller siz'd Strings*, will the more *easily stretch, and ply*, to their *stiffness* and *closeness*.

There

A single Fret  
the best.

There is a way which I have lately try'd, and I find it *much Better*, which is, to *Fret a Lute with single Strings*.

My Reason is, because it is not only *sooner done*, and with a *shorter String*; but *chiefly*, it does (assuredly) cause a *Clearer Sound* from the String itopt; which must needs be granted, if it be considered, that the *String lying* upon This only *Round single Fret*, cannot but *speak Clear*, when as (on the contrary) it lying upon *Two*, (as in the *Double Fret* it does) it cannot be thought to *speak so Clear*, because, that although it *lye hard and close*, upon the *uppermost* of the *Two*, next the *Finger*, yet it cannot lye so *very close and hard*, upon the *undermost*; so that it must needs *Fuzz* a little, though not *easily discern'd*, and thereby, takes off something of *Its Clearness*, especially if the *Fret* be a *Thick-broad-Double-Fret*.

This I confess is a *Curiosity*, yet I think it worth *Examination*, because the *Business it self is a Curious Thing*.

This is sufficient for *Stringing* and *Fretting*.

The next thing is to *Tune your Lute*, and place your *Frets Right*.

## CHAP. VII.

How to place  
the Frets by  
Tuning the  
Lute.

**N**OW to *Tune your Lute*, (which is a *principal piece of Curiosity*) you must begin where you left, *viz.* at the *Frets*, for your *Frets* are not to be *drawn quite down*, to their *proper Places*, till you have some *Assurance*, of *those proper Places*; the which must be, by *your Ears*, in *Tuning*.

I confess there is a *Mathematical Rule*, and way, to place the *Frets*, and is used in *Bandores*, *Auserions*, *Citterns*, and *Instruments* Strung with *Wyar Strings*; by which any *Person*, having neither *Ear*, nor *Skill* in *Musick*, may set them *perfectly right*, by *That Rule*: Yet *That way* will not hold *exactly* (always) with our *Gutt-Strings*, except they were *exactly True*, as generally *Wyar Strings* are; but in regard of their so often being *False*, the *Best way* is to place your *Frets* as you *Tune up your Lute*, by *your Ear*, according to *Unisons*, *3ds*, *5ths*, and *8ths*.

Therefore I say, first, *Tune It* so well as you can *Open*, (without *Frets*) making *All agreeing Strings accord*, in their several *Concords*; And when you are *so satisfied*, then attempt the *fixing* of your *Frets* to their *Certain Places*, and not before.

The which must be, by *fixing your Frets exactly*, according to the *Unisons* of your *Tuning*, *set*, (the which shall be set you in *its proper place*:) And the more *Exact* your *Lute is Strung*, the more *readily* will your *Frets find their Places*, and consequently your *Business* of *Tuning* the *easier*.

This being done, your *Lute* is *ready for a Good Hand*; which, because I would have you to have, I will proceed by such *Infallible*

*fallible Rules and Directions, as you shall not fail in the obtaining Thereof.*

The Rule for Tuning, is set down in the 12th. Chapter.

## CHAP. VIII.

I Will suppose you to be a *Very New Beginner*, and that you *know* Concerning Lute-play. *Nothing* at all towards the *Business*; for *such an One* I had rather *Chuse* for my *Scholar*, than *One already Enter'd*; except by a *Skilfull and Carefull Master*, who has not suffer'd them to *run into Ill-Habits*: My *Reasons* for this shall be shewed in their due place.

The *First Thing* I would have you *regard*, is your *Posture*, viz. The first Document towards Lute-play. *How to sit, and hold your Lute*: For the *Good Posture* has two *Commodities* depending upon it.

The first is, it is *Comely, Credible, and Praise-worthy*.

The 2d. is, it is *Advantageous*, as to *Good Performance*, which upon your *Tryal*, you will soon perceive, although very many do not mind it.

'Now as to *This Order*, first set your self down against a *Table*, The Posture 'in as *Becoming a Posture*, as you would chuse to do for your *Best Reputation*.

'Sit *Upright and Straight*; then take up your *Lute*, and lay the 'Body of it in your *Lap a-Cross*; Let the *Lower part* of It lye upon 'your *Right Thigh*; the *Head erected* against your *Left Shoulder* 'and *Ear*; lay your *Left hand down upon the Table*, and your *Right Arm over the Lute*, so, that you may set your *Little Finger down* 'upon the *Belly of the Lute, just under the Bridge, against the Treble* 'or *Second String*; And then keep your *Lute stiff, and strongly set* 'with its *lower Edge* against the *Table-Edge*, and so (leaning your 'Breast something *Hard* against *Its Ribbs*) cause it to *stand steady* 'and *strong*, so, that a *By-stander, cannot easily draw it from your* 'Breast, Table and Arm.

'This is the most *Becoming, Steady, and Beneficial Posture*.

The reason why I order your *Left Hand* to lye upon the *Table*, Note the Reason of laying the Left Hand upon the Table. is for an especial *Great Benefit*; For if first you be thus able to manage the *holding of your Lute with One Hand*, the work will come *easily* on, because the work of the *Left Hand* is the most *Difficult*, and therefore must have *no hindrance, or impediment*, but must be *Free*.

And the holding of the *Lute Neck up with It*, (as very many do) takes away the *Chief Strength, Liberty and Activity* of *That Hand*; therefore gain but this *One Ability* at the *very first*, and it will give you *Ease, and Content* ever after, and enable you to do *that which others shall never be able to do*, who hold their *Lutes* by the *Labour* of the *Left Hand*.

This at first will *easily* be *gain'd*, but afterwards *not*.

The

The 2d. work  
is the Little  
Finger.

The 2d. thing to be gain'd is, setting down your *Little Finger* upon the *Belly*, as aforeſaid, *cloſe under the Bridge*, about the *fiſt*, 2d, 3d, or 4th. *Strings*; for thereabout, is its *conſtant ſtation*.

It *ſteadies the Hand*, and gives a *Certainty* to the *Grasp*.

The 3d. is  
your Thumb.

The 3d. thing is, (keeping all hitherto in *This Poſture*) *ſpan out your Thumb*, amongſt the *Baſſes*, and lay the end of *It down*, upon which you pleaſe, but rather upon the *Laſt*, *Twelfth*, or *Greateſt Baſs*; and when you have thus made your *Span* or *Grasp*, view your *Poſture* in all reſpects.

Reviw your  
Poſture.

A moſt neceſ-  
ſary work to  
be gain'd.

‘And *Fiſt*, mind if you ſit *Comlily*, *Upright* and *Straight*.  
‘2dly. If your *Lute* be not *ſunk down*, from its *Exaltation*, with  
‘the *Heads*. 3dly. That you continue *It ſtiff* and *ſteadily-ſtrong*,  
‘againſt the *Table*. 4thly. That your *Left Hand*, remain ſtill upon  
‘the *Table*. 5thly. That your *Little Finger*, be ſtill *fixt under the*  
‘*Bridge*. 6thly. That your *Thumb End*, lye upon the *laſt Baſs*; I  
‘mean, the *End of your Thumb*, about *half an Inch* over the *laſt*  
‘*Baſs*, and about *three or four Inches* above the *Bridge*. *Laſtly*,  
‘That in *This Poſture of your Right-Hand*, your *Right-Hand Wriſt*,  
‘riſe up, to a *Convenient Roundneſs*; yet not too much, but only  
‘to an *Indifferency*, and to keep it from *Flatneſs*, or *Lying a*  
‘*long*, &c.

‘Now, by that time, which you can *Examine well*, all *Theſe Per-*  
‘*formances*, ’tis two to one, but you find your ſelf to *fail*, in ſome  
‘*one, or other of Them*; therefore, before you proceed any further,  
‘*Rectifie your Fault or Faults*, and enable your ſelf, to *ſit in This Po-*  
‘*ſture*, for ſome time, till you find an *Aptitude thereunto*, which will  
‘be, in one *quarter of an hour*, or leſs.

‘This, although it ſeem but *little*, will be *Greatly* to the  
‘*Purpoſe*.

And now, ſuppoſing you are *perfect* in your *Poſtures*, proceed to the *ſtriking of a String*, the which *fiſt*, ſhall be the *Twelfth*, (the *String* on which your *Thumb* lyeth.)

Note how to  
ſtrike the *fiſt*  
ſtroke after  
your *Poſture*  
is gain'd.

And as to that *Work*, it is only (*fiſt*) keeping your *Thumb ſtraight*, and *ſtiff*, and gently *preſſing down that String*, (with an *eaſie ſtrength*) ſo, as your *Thumb* may only *ſlip Over it*, viz. *That Pair*, (for you muſt know, that always the *Pairs*, are *ſtruck together*) and reſt it ſelf upon the *next* (or *Eleventh*) *String*, your *Thumb* then ſtanding *ready*, to do the like to *That String*; and ſo from *String* to *String*, till you have ſerv'd all the row of *Baſſes* after the *ſame manner*.

And when you are able thus, to ſtrike them *Forwards*, try to praſtiſe them *Backwards*, which will preſently be done, and the *whole duty* (or *work*) of the *Thumb*, quite *finiſhed*.

But *This* you muſt remember, viz. when ever you *ſtrike a Baſs*, be ſure, you let your *Thumb reſt it ſelf*, upon the *next String*, and *There* let it remain, till you have *Uſe of It* elſewhere.

And this is the only way, to *draw from a Lute* (as we term it) the *ſweeteſt Sound*, that a *Lute* is able to *yield*; which being perfected, you may conclude, *half the work of your Right Hand accompliſhed*.

The 4th. thing is, to teach you the Use of your *Fingers*, and is *Thus* done.

The 4th. Thing, is the use of the *Fingers*.

First, observing still, all your former *Postures* carefully, with your *Thumb* ever resting upon some one of the *Basses*, (where you please) put the *End* of your *second Finger*, a very little under the *Treble String*, (about three Inches above the *Bridge*) as if you did intend only to feel your *String*, having your *Fore-finger* (at the same time) close adjoining in readiness, (yet not touching your *second Finger*, or the *String*;) then draw up your *second Finger*, from under the *String*, forcing the *String* with a pritty smart *Twitch*, (yet gently too) to cause it to speak strong and Loud; the which, try to do several times, so long, till at last you perceive, (by several ways of *Trial*) you can draw a sweet, smart, and pleasant Sound from *That String*; and when that is done, strive to do the like with your *Fore-finger*, (your *second Finger* keeping the same *Posture* of closeness and readiness, as your *Fore-finger* kept.)

Then, try to divide your *strokes* equally, betwixt your *Fingers*; beginning first, with your *second Finger*, and then with your *first*: And so endeavour to strike the Number of four *strokes*, equally and evenly; ever observing to begin with the *second Finger*: at which stroke, you shall count *one*, then, with your *Fore-finger*, count *two*, your *second Finger* again, count *three*, and the last, with your *Fore-finger*, count *four*.

And *Thus* practise to count 1, 2, 3, 4, often; and so long, till you find you can do them readily, equally, and evenly; and never to strike twice together with the same *Finger*.

Now what I mean by *Equally*, and *Evenly*, will be well worth your *Noting*, and has a double signification or meaning.

Equally and Evenly, doubly to be understood.

First, I mean by *Equally* and *Evenly*, that all the number of *strokes* which you make, be for Loudness alike.

Secondly, for proportion of Time alike, neither one louder or softer than another, nor one quicker or slower than another; the which to do, is a very Curious piece of Performance, and will lay a substantial Ground, or Foundation, for Excellent Good Play; Both which may well be attain'd unto, in half an hours time, with diligent observation.

But in the doing of *This*, take notice, that you strike not your *Strings* with your *Nails*, as some do, who maintain it the Best way of Play, but I do not; and for *This Reason*; because the *Nail* cannot draw so sweet a Sound from a *Lute*, as the nibble end of the *Flesh* can do.

The Reason, why the *Nails* are not so good to draw Sounds with, as the *Flesh*.

I confess in a *Consort*, it might do well enough, where the Mel-lowness (which is the most Excellent satisfaction from a *Lute*) is lost in the *Crowd*; but Alone, I could never receive so good Content from the *Nail*, as from the *Flesh*: However (*This* being my Opinion) let Others do, as seems Best to Themselves.

And that you may learn to strike a *String* Clear, and Clean, take notice, that in your stroke, you strive to draw your *Finger* a little Upwards, and not Slanting, for that will endanger the hitting of

How to strike a *String* Clear, and Clean.

another String, together with That String, you intend to Strike Single. This is called *Clean Striking*.

And Thus, when you find your self able to strike, and Count the Number of 4, or 8, or 16, ( or what even Number you please ) *Equally, and Evenly*, upon the *First String* ; Then try to do the like upon the *Second, Third, Fourth, or Fifth, &c.* All which, I would have you *Practice, to do Smoothly, and Neatly*, according to all my former *Directions*.

And here suffer me to *Tautologize* a little, *viz.* Your *Left-Hand* upon the *Table* ; your *Lute Firmly Fix'd* ; your *self and It, in your True Postures* ; and when (but) *This is done*, suppose your self, *half a Lute-Player* ; For now you have little, or nothing to do more, besides the *bringing up, and ordering of your Left-Hand, and so to joyn their Forces both together* ; which you shall presently, and very readily know how to do ; as Thus, *viz.*

How to order  
the Left-Hand

First, ( keeping your self still in all your *Exact Postures*, before mentioned ) bring up your *Left-Hand from the Table, bended, just like the Talents of a Hawk* ; All, excepting your *Thumb*, which must stand *Strait, and Span'd out* ; your *Fingers* also, all divided one from the other, in an *Equal, and Handsome Order* ; and in *This Posture*, place your *Thumb* under the *Neck* of the *Lute*, a little above ( & ) *Frett*, just in the midst of the *Breadth of the Neck* ; all your *Four Fingers*, in this *Posture*, being held close over the *Strings* on the other side, so that each *Finger*, may be in a *readiness to stop down upon any Frett*.

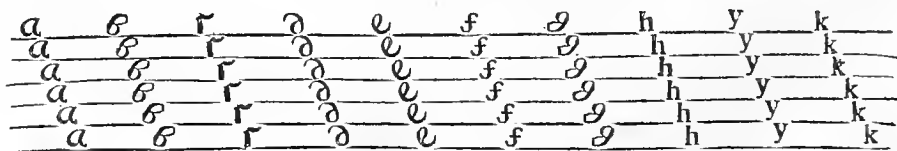
And now in *This Lively, And Exact Posture*, I would have your *Picture drawn*, which is the most *becoming Posture*, I can *Direct* unto, for a *Lutenist* ; and is all I can think upon *Necessary*, as to *Preparation for Good Play*.

All the Prepara-  
tions are Fi-  
nished.

The next thing therefore shall be, to proceed to It : To which End, take notice of *This Musick Line*, ( which although there be *Six Lines*, yet we call them, a *Musick Line*, and the meaning of It is *This*.

*Those Six Lines*, bear a reference to the *First Six Ranks* of your *Lute-Strings* : As for Example.

## CHAP. IX.



**T**He First, or *Uppermost Line*, you must suppose to refer, to your *First, or Treble-String*, the *2d Line*, to your *2d String*, the *3d Line*, to your *3d String*, the *4th*, to your *4th*, the *5th*, to your *5th*, and the *lowest, or last*, to your *6th String*.

And



And whereas you see *several Letters* placed upon *all those several Lines*; know, That those *Letters* do refer to the *several Fretts*, upon the *Neck* of the *Lute*: As for Example.

The *Letter a*, is ever to be Struck *Open* (viz. *unstopt*) upon that *String*, on which *It stands*; or plainer, *Thus*; viz. *That String* is ever to be Struck *Open*, when the *Letter a* *standeth* on *That Line*, which refers to *That String*. Explain'd *Thus*, viz. The *First Letter a* *standeth* upon the *First*, or *Uppermost Line*; Therefore the *First*, or *Treble String*, is then to be Struck *Open*; *Like-wise*, the *2d Letter a*, standing upon the *2d Line*, shews, That the *2d String* of your *Lute*, is then to be Struck *open*; and so of all the rest, as afore said.

Now, for the *Letter c*, upon any *Line*, it shews, That the *same String* of your *Lute* must be *stop'd close*, to the *uppermost Frett*, with the very *Tipp of One of your Fingers*; And, so of all the rest.

The *Letter r*, close to the *2d Frett*, *d*, to the *Third*, &c. and so of all the rest, till you come to *y* and *k*. (The *Letter y* being put instead of *i*. And the *Letter k*, is the *Last*, and *Lowest Frett*.)

And here Note, That the *Number of 9 Fretts*, is the *Best Number* for a *Lute-Neck* to carry; for if it bear *fewer*, It will be *too short*, both as to the *Proportion*, and *Comeliness* of the *Instrument*, and *Deficient* as to the *proper good use* required in a *Lute*; and if it bear more than 9, It will be *Inconvenient*, both as to the *Proportion* of the *Lute*, and also, as to the *Breaking of Strings*.

What Number of Fretts is best upon a Lute.

Now, supposing you can find out (readily) every *String*, and *Frett*, according to those *Six Lines*, as also, *stop* every *Letter* by the same *Rule*, your *Work* will be *very Easie*; for you have only, *Six other Ranks of Strings* to take Notice of, which have no other *Trouble*, or *Use*, than to be constantly Struck *Open* with your *Thumb* only.

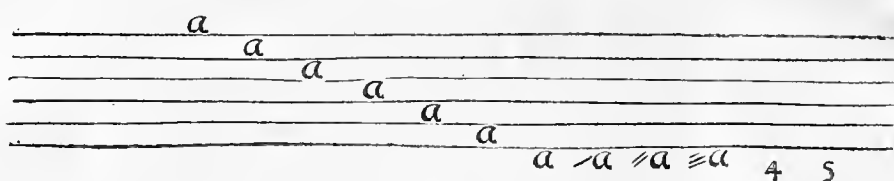
And you shall Know, and Distinguish them *Thus*; viz. They ever standing under those *Lines*, and so *Marked*; as you see by *This Explanation*.

*a* *a* *a* *a* 4 5

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

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

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



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

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

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

4 Things ob-  
servable in  
This Musick  
Line, carefully  
to be Noted,  
and Practised.

|       |          |       |          |       |          |
|-------|----------|-------|----------|-------|----------|
| aaaa  | aaaaaaaa | aaaa  | aaaaaaaa | aaaa  | aaaaaaaa |
| ..... | .....    | ..... | .....    | ..... | .....    |
|       |          |       |          |       |          |
|       |          |       |          |       |          |
|       |          |       |          |       | &c.      |

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

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

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

Thirdly, The *Fingering*, express'd by those *Fricks, underneath each Letter.*

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

The 1<sup>st</sup>. 4 *a*'s, stand upon the *Treble String*.

The

The *Character of Time*, over the 1<sup>st</sup>.  $\alpha$ , shews, that the other 3.  $\alpha$ 's are to be performed (every of them) as the 1<sup>st</sup>.  $\alpha$  is, for matter of *Time*, or *Proportion*; and so of the rest.

The Pricks underneath, stand, to shew, with what *Finger* you are to *Strike each Letter*, viz. *Two Pricks*, signifie the *Second Finger*, and *One Prick* the *Fore-finger*.

Lastly, The *down-right Stroak*, (or *Bar*, as we call It) shews the *Evenness*, *Sufficiency*, or *Observation*, of a *Full Time*, (as I shall here-after declare.)

And now (as to your practice from *This Line*, I would have you (*sitting*, as I said, in all your *comely and convenient Postures*) with your *Thumb Span'd out*, and *Resting*, or *Lying*, with the *End of It*, upon some of your *Basses*) strive to hit the 1<sup>st</sup>. 4.  $\alpha$ 's, as they are there set.

The 1<sup>st</sup>.  $\alpha$  with your 2<sup>d</sup>. *Finger*; and the 2<sup>d</sup>. with your *Fore-finger*. (The which, is All you have to do:) For you may perceive, the other Two, are but the *same repeated*.

Then strive to put 4 *Together*, as you see in the 1<sup>st</sup>. *Barr*; and when you can put 4 *Together*, pritty readily, then strive to put 8, as *Evenly* as you can.

But before I proceed any farther, I must acquaint you with *Those Characters* standing over the *Heads* of *those Letters*, which are of 2 *several sorts*, as you may perceive, by their *various forms*; and They (with some *few more*, which I shall here set you down in *This next Musick Line*) are of such *Eminent Use*, and *Necessity*, in all manner of *Musick*, both *Vocal*, and *Instrumental*, that *Nothing can be performed well*, without the *knowledge of them*. Therefore, see *Them All Here* set down together.

## CHAP. X.

o      d      J      p      p      p

*Semibreve, Minim, Crochet, Quaver, Semiquaver, Demiquaver.*

THESE are the Chief Notes and Characters, of *Musick's Proportions*, by which, (as they are placed, or set over any Letters, in a Lesson, (as you see in the foregoing *Musick Line* they are) you may know of what *Quantity*, any Note or Letter is, in your whole Lesson. As for Example.

The meaning of those Characters.

If a *Crochet* stands over any Letter, (as there stands one over the first  $\alpha$ , in that *Line* aforesaid;) you must say, that *That  $\alpha$*  is a *Crochet*; and because there stands nothing over the next *aaa's*, they are also of the same *Quantity* with the first  $\alpha$ , viz. all *Crotchets*.

So

So likewise there stands a *Quaver* over the Fifth *a*. Therefore That *a* must be called a *Quaver*: And the next 7 *aaaaaaa*, are therefore all *Quavers*, by the same Rule: And so likewise of all others. This is sufficient to let you know the meaning, or use of *Them*.

Now I will more particularly let you know their *Differences*, in their *Exact Proportions*, and *Quantities*.

Know therefore, (1<sup>st</sup>. in general) that the first Character, (viz. the *Semibreve*) is the Character of the Longest Proportion, generally needful in *Lute-Play*: And the last, (viz. the *Demiquaver*) is the Shortest.

And they are in Order, from the first (every one) but half so much as the foregoing Note. As for Example.

I will Compare them to Money, (and most People will be ready enough to count them the better (I suppose) for That.

Suppose therefore, that the 1<sup>st</sup>. Note (viz. the *Semibreve*) be a *Groat*, (which is your Chief Note, of Note.)

The Characters of Time Compared to Money.

And because you must still divide by Halves, you'll say, That the *Minim* must be but a *Two-Pence*, The *Crochet* a *Penny*, The *Quaver* a *Half-Penny*, and the *Semiquaver* (which is the Last, and Shortest, generally in use) a *Farthing*.

Trouble not your self, for the *Demiquaver*, till you have a quick Hand; It being half a *Semiquaver*.

This is an *Easie*, and *Plain way*; and in regard you have but Five only to Trouble you, I suppose you will the more intently strive to be able to understand *Them*, and be *Exact* in performing *Them*; the which to do, I shall put you in such a way, that you cannot possibly but be able to do *Them* in a very short time Perfectly.

The Definition of a Semibreve.

I will begin first with the *Semibreve*, and give you *Its Definition* according to *Its General Use*, by which you will understand all the rest.

To the right understanding of which, you must know, That in All Musical Performances whatever, if they be done according to Art, they are done according to the Rule of Time-keeping, (as we call It) which is ever observed, and done by the Motion, either of Hand or Foot, during the whole time we either Sing or Play.

Now, because upon an Instrument, both our Hands are employed, we must therefore keep Time, with a Foot: Which is to be done with an Exact Observation, in putting the Foot down and up, Equally; that is, to be Constant to a True, and Even Motion, with the Foot, down and up; like unto the Ballance of a good Clock.

And the Best way to do it, is first to be able to Count the Number of 4, Evenly, viz. as if you were suppos'd to Measure every Count, with a pair of Compasses; Thus, 1. 2. 3. 4., and not Thus, 1. 2. 3. 4., nor any way unequally; by which Explanation, I suppose you may understand my Meaning, and is Thus (more plainly) viz. 'Just at your saying One, your Foot must knock, and remain down, till you have counted the Word Two; then, just as 'you say the Word Three, your Foot must rise, and continue up, till you

Note well This.

' you have said the *Word Four*, and then down again at the *Word One*. And thus must your *Foot* constantly be in *Motion*, during your *Play*, and *Equally* dividing your *Down* from your *Up*, so *Exactly*, that not the least *Difference* may be perceiv'd; which, if you *Carefully* practice at the first, you will ever continue It; but, if you be remiss in the beginning, you will always after, be uncertain, not only, to your own hindrance, but also, to all others, who shall Play in Consort with you: Therefore you cannot be too Careful, till you have gain'd your *Habit*, which will quickly be got.

And here you must take notice, That *Those 4 Counts*, perform'd with your *Foot*, down, and up, is the *Time*, which we call a *Semibreve*, (*viz.* your *Groat*;) so that, if you observe, you will perceive, in the performance of It, that you have perform'd both the *Minim*, (*viz.* the *Two Pence*) and the *Crochet*, (the *Penny*) only with *This Difference*; That whereas you have made but *One Semibreve*, you have made *Two Minims*; and also *4 Crochets*; for the *Minim*, is only the *Down*, or the *Up*; and the *Crochets* are any *Two of Those Counts*, down, or up.

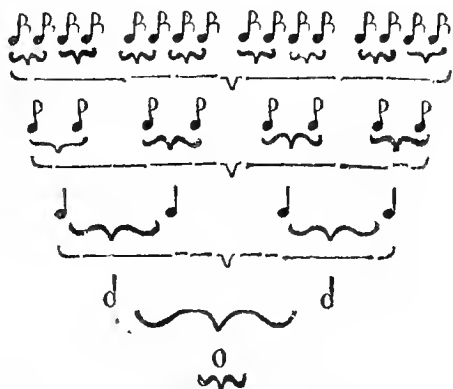
What is the Time Called a Semibreve.

Now here must needs arise a *Question*, *viz.* How long must you be, in Counting *Those 4 Counts*? For you may be an *Hour*, or *Two*, (more or less) in doing of *Them*.

And as to *This*, I shall direct you unto, *Two manner of Ways*, (and both *Good*) the first is *This*.

Let *Those 4 Counts* be spoken *Deliberately*, *viz.* as a Man would speak *Gravely*, or *Soberly*, and not *Hastily*, or *Fuddlingly*; yet not *Drawlingly*, or *Dreamingly*; but in an *Orderly Familiar* way of *Speaking*.

And *This* is one very *Good Way*, of laying a *Notion* into your *Head*, of some kind of *Certainty*, in *Measuring* your *Time*; and with a little *Practice*, you will gain a *Readiness*, and *Familiarity* unto It: Yet There is a *Better*, and *more Certain Way*, than *This*, which I will shew you, after First, I have given you a *View* of your *Musick Characters*, as Here they are set down, with *Their Explanation*.



Observe Here, in the *Lowest Place*, stands the *Semibreve*, (or *Groat*) marked *Thus* (0)

In the next place above It, stands *Two Minims*, (or *Two Twopences*) mark'd *Thus* (d d) Over

Over *Them*, stand 4 Crochets (or 4 Pence) mark'd Thus (♩ ♪ ♫ ♬)

Over *Them*, Eight Quavers, (or 8 Half Pence) mark'd Thus (♩ ♪ ♫ ♬ ♩ ♪ ♫ ♬)

And next above *Them*, at the *Top* of all, stand 16 Semiquavers, (or 16 Farthings) mark'd Thus (♩ ♪ ♫ ♬ ♩ ♪ ♫ ♬ ♩ ♪ ♫ ♬ ♩ ♪ ♫ ♬)

These Five Characters, are *All* you need to trouble your self to take notice of; only sometimes you will meet with a Prick'd Note, Thus, (o.) or Thus, (♩.) Thus, (♪.) or Thus, (♫.) which, whensoever It happens, You must know, That That Note, is Augmented in Quantity, half so much as it was before; viz. a Prick'd Semibreve, is made Three Minims; a Prick'd Minim, Three Crochets; and so of the rest. The which I shall Explain here following, in the next Chapter, more particularly.

## CHAP. XI.

An Infallible Rule, how to keep Time well.

NOW I will proceed to the enabling of you to perform your Time, and by a most Exact, Easie, and Infallible Way; which shall be as a Touch-stone, to try whomsoever shall pretend to keep Time, the most Exactly; and it is Thus.

Take a Eullet, or any Round Piece, of what weighty thing you please, to the weight of half a Pound, or a Pound, (more or less) and fasten It, to the End of a Pack-thread, or any other String, long enough to reach the Top of the Seiling of the Room, in which you intend to Practice.

Then fasten the End of the String upon some Hook, or Nail, to the Top of the Seiling, so, as the Weight may well-nigh touch the bottom of the Floor; and when this is done, set It to work, after this manner, viz.

Take the Weight in your Hand, and carry It to one side of the Room, lifting It so high as you can reach; then let it fall out of your Hand; and you shall observe, ' That This Weight, will keep an Exact True Motion of Time, forwards, and backwards, for an Hour or Two together.

A strange Secret of the Pendent.

' And that although, at every Return, It strikes a shorter Compass, than It did the Time before; yet it keeps the former Exact Proportion, (for Length, or Quantity of Time) Infallibly: Yea, when It makes so little a Motion, as you can scarcely perceive It move, It Then gives the self-same Measure, (for Quantity) as It did at first: The which is a pritty strange thing, yet most Certain; And Easily prov'd, by any.

' Now I say, having found out, such an Assur'd Time-keeper, as This is, Let it be your Director, in all your Curious Private Practices.

How to make use of This Perfect Time-keeper.

' And thus, I would have you make use of It, viz. when you have set it to Work; First, Sit, and Observe It in Its Motion, Well; and take good Notice, of the Proportion of Time It strikes: And here you must know, That according to the Length, or Shortness

‘ *Shortness of the String*, It will have a *Slower*, or *Quicker Motion*.  
 ‘ Therefore a *Long String* is *Best* to *Practice* with, at first, and  
 ‘ such a *Length*, as will allow you to *Count* the *Number* of 4, with  
 ‘ *Deliberation*, (as before I hinted you to) in *Its whole Course*;  
 ‘ viz. *Beginning* to *Count*, *One*, just with the *Turn*, and meet It  
 ‘ with the *Count Three*, at the next *Return*; and so *Counting*,  
 ‘ (with *Its Motion*) *One, Two, Three, Four*, *Exactly*, in the time  
 ‘ of *Its coming*, and *going*; and to be able, *Punctually*, still to  
 ‘ meet the next *Return*, with the like *Count*, is the *Work* I would  
 ‘ advise you to *Practice* well, along with It; and, so long, till you  
 ‘ perceive you have gain’d an *Indifferent good Habit*, in this man-  
 ‘ ner of *Time-keeping*, with your *Tongue*, and *Foot*. Which, after  
 ‘ you can confidently do, by the *Order* of 4, (in which is inclu-  
 ‘ ded, *Crotchets*, *Minims*, and *Semibreves*) and perceive your  
 ‘ self *Perfect*; Then adventure to *Count* 8, viz. *Quavers*; by Num-  
 ‘ bring 4 to the *Down*, and 4 to the *Up*; Always remembring to  
 ‘ be *Extreamly Careful*, to begin your *First Count*, just with the *Ec-*  
 ‘ *ginning* of the *Swing’s Turn*, or else you will *faile much*, and do  
 ‘ your self no good.

A Long Pen-  
 dent, best to  
 Practice with.

‘ And in This undertaking, you will find a *necessity* to *Count*, and  
 ‘ to *Play*, just so fast again, as you did before; the which will be  
 ‘ *Nimble*, and pritty difficult to perform, at the first; yet soon over-  
 ‘ come, with good *Care*; and so well, that by *This Practice*, you  
 ‘ will be brought to have an *Exact Motion*, of *True Time-keeping*;  
 ‘ which is one of the most *Necessary*, and *Main Things*, in *Musick*;  
 ‘ especially for a *Beginner* to know, and Endeavour after.

Note well,  
 all This side.

‘ And indeed, there is a *General Fault*, in *This Particular*, in  
 ‘ most *Performers*; yea, in *Masters Themselves*: When in *Play-*  
 ‘ ing of *Divisions*, they come to *Sub-divide*, (upon a *Plain Song*,  
 ‘ or a *Ground*) They (Generally) are subject to *Break Time*, and  
 ‘ (most what) to *Play too Fast*.

‘ And Here, a Man might venture to lay a *Good Wager*, That  
 ‘ there is scarcely *One Artist*, (of the *Highest Form*) among *Ten*,  
 ‘ (I mean, a *Very Master*) that shall be able to keep an *Exact True*  
 ‘ *Time*, (by *This Infallible Rule*) for 20 *Semibreves* together, (His  
 ‘ *Back* being *Turned* towards the *Pendent*, for *That Time*.)

How to be as-  
 sured, to win  
 a Musick Wa-  
 ger of a Good  
 Artist, if it  
 were layed.

‘ I speak not *This*, to disparage any *Master*, or other; But only,  
 ‘ because I know, It is so very *Critically-Nice*, and *Hard* to be Per-  
 ‘ formed.

‘ But now again, you must know, That, although in our *First*  
 ‘ *Undertakings*, we ought to strive, for the most *Exact Habit*, of  
 ‘ *Time-keeping*, that possibly we can attain unto, (and for several  
 ‘ good *Reasons*) yet, when we come to be *Masters*, so that we  
 ‘ can command all manner of *Time*, at our own *Pleasures*; we Then  
 ‘ take *Liberty*, (and very often, for *Humour*, and good *Adornment-*  
 ‘ *sake*, in certain *Places*) to *Break Time*; sometimes *Faster*, and  
 ‘ sometimes *Slower*, as we perceive, the *Nature of the Thing* Re-  
 ‘ quires, which often adds, much *Grace*, and *Luster*, to the Per-  
 ‘ formance.

‘ But, *This* ought not to give the least *Liberty*, (to *Young Be-*  
 ‘ *ginners*)



‘ginner ) to neglect their Chiefest Endeavour, after the most Ex-  
act way, of True Time-keeping.

Thus, having prompted you, to the very Best way of learning, to keep Time, Truly; and as but yet, only with your Tongue, and Foot, I now would have you try, to perform some such Counts, ( with your Practice ) in some Lesson, upon your Instrument.

And at first, your Best Way will be, to take your last Musick Line, which I set you, ( and is Here again renewed to your view; ) and enable your self, to strike all those Letters, along with your Swing, according as I have Directed.

But 1<sup>st</sup>. you must take notice of the Pricks, standing under each Letter; which are to signifie, with what Finger each Letter is to be struck; viz. 2 Pricks, shew the 2<sup>d</sup>. Finger, and one Prick, the First, as was shewed before.

|       |          |       |          |       |          |
|-------|----------|-------|----------|-------|----------|
| ♪     | ♪        | ♪     | ♪        | ♪     | ♪        |
| aaaa  | aaaaaaaa | aaaa  | aaaaaaaa | aaaa  | aaaaaaaa |
| ..... | .....    | ..... | .....    | ..... | .....    |
|       |          |       |          |       |          |
|       |          |       |          |       |          |
|       |          |       |          |       |          |

Now therefore, go back to your Practice, of Time-keeping again, and try with your Swing, Hand, and Foot together; and enable your self, to strike These Letters, with True Fingering, ( so set ) in a Just, and Even Proportion of Time; and so long Practice Them, till you perceive, you can Readily, and Familiarly do Them, with your Swing; The which will be one of your Greatest Difficulties in Lute-Play, and the Chiefest Work of your Right Hand.

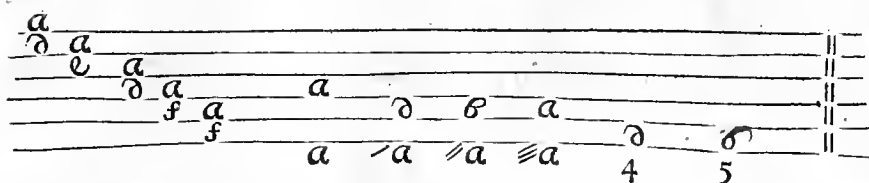
The Chiefest  
Work of the  
Right Hand.

This being done, I shall proceed to shew you, how to Tune your Lute; And as to That, you must take notice, There are divers sorts of Lute-Tunings, ( as there are also Viol-Tunings. ) All which, when you have gain'd an Ability, of Good Play in This One, ( which I shall here set you, ) you may very Easily ( of your self ) be able to Tune, and Play, in any of the Rest, at your Pleasure.

Therefore, for your Best Profit, and Advantage, I shall set you down, in This Musick Line, That Tuning, which I Esteem The very Best, among the French Tunings, ( as they call Them ) or the late New Tunings; and is the Last, and Newest, Excepting only One. And because I Esteem It, and say it is the very Best of Them All; I shall most Plainly Demonstrate It, so to be, to the Reasons, and Judgments of All Men, before I End This Work.

CHAP. XII.

C  
E  
C  
A  
S  
E



The Tuning  
of the Lute,  
(Erroniously)  
called, the  
Flat-Tuning,  
&c. The Best  
of French-Tu-  
nings.

**T**His is called, ( Erroniously ) the Flat-French-Tuning ; but might more properly go under the Name of Sharp ; both in Reference to the Tuning of the Three 1<sup>st</sup>. Ranks of the Diapasons, ( beginning at the 12<sup>th</sup>. String ; ) as also the Three 1<sup>st</sup>. Ranks of Trebles ; By which Observation, we may ( more Reasonably ) Term a Tuning, Flat, or Sharp.

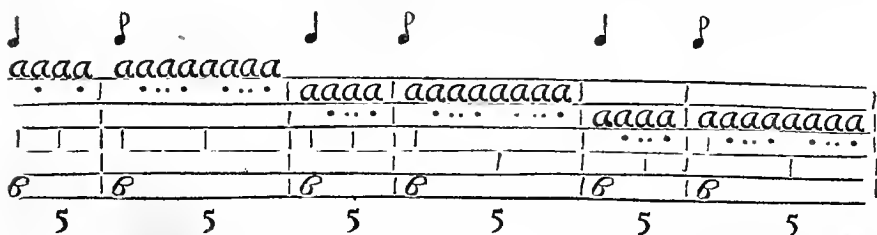
Reasons, for  
the Calling of  
a Tuning, Flat,  
or Sharp.

But This is not so fit Discourse in This Place, for my Young Scholar ; Therefore I will break it off, at present, and inform him, how to Tune his Lute ; This way : As for Example.

If you would learn, well, to Tune your Lute, It is to be suppos'd, that you know an Unison, 3<sup>d</sup>, 5<sup>th</sup>, and 8<sup>th</sup> : Or else you must learn, so to do ; and then take notice, of Those Letters, set in the last Musick Line ; which show, That every String, must be an Unison to the next, under, or above It, as I have there set them down ; only the Basses, and their Octaves, must be an Eight, to each other ; and all the rest of the Double Strings, ( which are Equal in their Sizes ) must be Unisons, one to the other.

This will be sufficient, for you to know, as concerning Tuning your Lute ; and a little Use, will make you Ready at It.

I will now shew you, the further use of your Right Hand.



The further  
use of the  
Right-Hand-

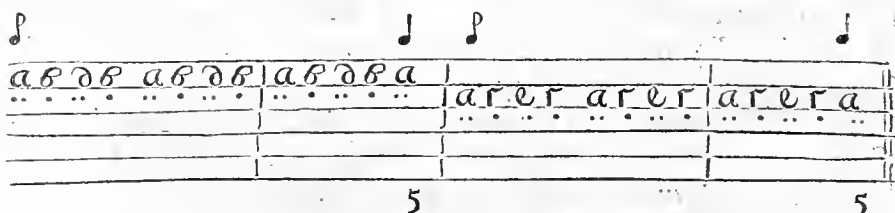
You see Here, still, the same Line you had, before ; only I have added ( under every first of a Down, and first of an Up ) a Bass, which must be struck, together, with the very same Letter, at the very same time ; with the Thumb ; ( which at the first, will seem a little troublesome, yet soon gain'd, or overcome.

Your 1<sup>st</sup>. Rule holds good, in both Thumb, and Finger ; for your Thumb must rest upon the next String, but your Finger not, but pick up. And your General Rule is, always, to strike a Single Bass, and Treble, with your Thumb, and 2<sup>d</sup>. Finger Remember, to stop the ( G ) with your Fore-finger, and hold It so stopt all the Time, till you have Play'd the whole Line ; and when you can do It pritty readily, Then Practice it with Time, by your

*Swing, Hand, and Foot, as you did, with the Single Line, last before set you ; The which, in half an hours time, will be your own, tollerably well : But, at 2, or 3 such half hours, Exactly ; and Then you are in a Higher Form, and with Good Desert.*

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

### CHAP. XIII.



But before you touch the First Letter (a,) upon the 2d String, Remember to lay your Thumb upon the Last Bass, (which is to be struck, the last Note of the 2d. Barr ) that it may be both in Readiness, and Resting some where, ( as always it must be.)

The most Comely Posture of the Left Hand, Carefully to be Observed.

Then, (having prepar'd your Right Hand ) bring up your Left, ( your Fingers standing Hollow, and Round ; and of an Equal Distance (as the Talents of an Hawk ; ) which is the most Comely, and Useful Posture, for that Hand to be in.

Yet Noting, That your Left Thumb, stand not Bending, but Strait out ; Then, placing That Thumb a little above the (c) Frett, underneath the Neck of the Lute, so that your Fore-finger, may stand just over the Letter (c,) upon the 2d. String, Pick up the Letter (a,) with the 2d. Finger of your Right Hand, and then be ready to stop down (c,) with the Fore-finger of your Left Hand, and so strike It, or Pick It up, with your 2d. Finger, ( as It is Marked ) of your Right Hand.

Then ( holding it still stop ) stop the Letter (d) with the Tip of your Little Finger, and so strike it, or pick It up, with your 2d. Finger, ( as it is marked.)

In This Little doing well, a Great-way is gain'd in Lute-Play.

These 4 Letters only, Practice so long as you please, ( 20, 30, or 40 Times over ) till you have gained an Exact Habit in doing Them ; And in which doing, you will have gained, an Exceeding Great-way into Lute-Play : Yet taking Notice, That when you come to the 3d. Barr, ( which shews the work of the 3d. String ) you are not to keep your Thumb above the (c) Frett, ( as I formerly gave Direction ) but plant it ( according to the Reasonableness of the Work ) a Frett lower.

And so you must ever move It, ( as occasion requires. )

Then

Then, when you perceive, you can put *Those 4 Notes* together, Truly, and Readily; proceed to the rest, as you find *Them* prick'd down; and Endeavour to Play *Them*, as you did the first Four, (for all the Rest, must be stop'd, as *Those 4* were, (*viz.* with the First, and Little Finger. )

And Here take notice, of *One very Great Piece of Care*, which by all means, you must now ( at First ) Observe : For fear of an *Ill Habit*, which is ;

That after your Stopt Note, ( whatever it may be ) you are not to take up *That Finger*, which you last Stopt, until necessity require, or that you find some Reasonable Cause; as either to give way, for some other Letter, ( as your (G) here must give way, for (D) to sound, (in your coming back) or else, for that you are to use, *That last Stop'd Finger*, in some other Necessary Place; Therefore take notice of *This*, for a General Rule, ( both in Lute, and Viol-Play ) That you never take up any Stopt Finger, ( after you have struck it ) till you have some necessary Use of It, or that your holding of it so Stopt, may be inconvenient for some other performance; And when you do remove, ( or unstop It ) let it be so very little from the String, as One can scarce perceive your Finger, to have unstop'd It; which Custom, will teach you to Play Close, and Quick, Neat, and Fine : But if ( on the contrary ) at the First, you use your self, to Lift, or Toss your Fingers High, ( as too many use to do ) you shall never Play Handsomly, Quick, or Well.

One of the Best General Rules for Fingering, either in a Lute, or Viol-Play.

I us'd to compare such *Tossing-Finger'd-Players*, to *Blind-Horses*, which always lift up their Feet, Higher than need is; and so by that means, can never Run Fast, or with a Smooth Swiftnes: It is therefore, both Commendable, and Profitable, to Play Close; so that in doing much, you seem to take little, or no pains; and in so doing, you cannot but do Neatly, Nimble, and Well: But if in your Beginning, you get an *Ill*, or *False-Habit*, you will scarcely ever be Reclaimed; which is ( indeed ) One main Cause, of so many Bad Performers, and the Lute's Discredit; either, in that Masters have not an Especial Care, in the 1st. Entering of their Scholars, or that Scholars are not Ingeniously Observant, to Practice, as they are Directed.

Toss not your Fingers High.

Beware of an Ill-Habit, at First.

Thus have I been Long, in shewing you a Little, *viz.* to Perform the Last Line; yet think you it not Long, but be Patient to overcome It, and you will ( by That Time ) be able to do a Great-Deal, with Ease.

Here follows the Natural Formation of all the Stopt Strings, in these 5 following Musick-Lines; which if you can once do, Nothing can be Hard for you, and 'tis but One Half-hour's Work.

*The Formation of the Treble String.*

|       |       |       |       |         |         |         |         |    |    |
|-------|-------|-------|-------|---------|---------|---------|---------|----|----|
| ar    | ar    | ar    | ar    | ar      | ar      | ar      | ar      | ar | ar |
| 1 2 1 | 1 3 1 | 1 3 4 | 1 1 2 | 4 2 1 2 | 1 3 4 3 | 4 3 4 3 | 1 3 4 1 | 3  |    |

Gain the Formation of the Treble String, and you have Gain'd All.

And here take notice of those *Figures*, which stand under each *Letter*; and are to direct you, with what *Finger* you must stop each *Letter*; viz. the 1<sup>st</sup>. 2<sup>d</sup>. 3<sup>d</sup>. or 4<sup>th</sup>. *Finger*, according to the *Figures*.

Now, you must endeavour, To make This Line Exactly Perfect upon your *Fingers*, just as you see It set.

And the *Quickest*, and *Best* way to do it is; First only to Practice the 1<sup>st</sup>. 4 Letters, 20, 30, or 40 times; or so long, till you find a ready aptitude, to perform Them Equally, and Evenly, at your Command.

Then do the like to your next Four; and so from 4 to 4, till you have gain'd Them All. And in This one Line doing, you have more than gain'd the doing of All the other stop'd Strings; as you may plainly perceive by their standing, (there being no necessity of stopping, so much, any String, as the Treble String.

No String needful to be so much stop'd, as the Treble String.

*The Formation of the Second String.*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | e | d | e | a | f | d | e | a | d | f | h | y | h | y | f | h | y | f | h | y | f | h | y |   |
| 1 | 4 | 1 |   | 4 | 2 | 1 |   | 1 | 1 | 3 |   | 4 | 3 | 4 | 1 | 3 | 4 | 3 | 1 | 3 | 4 | 1 | 3 | 4 |

5

The 2<sup>d</sup>. String, is very seldom, so much stop'd, (nor is it needful;) because (a) upon the Treble, takes the 2<sup>d</sup>. String off, at the Letter (d,) from any Necessity of Use; only sometimes, for Conveniency of Fingering, &c. we Play, or Prick the same Tones, upon the 2<sup>d</sup>. which otherwise belong, properly, to the Treble: Or sometimes, when the Treble String is Broke, you may make a good shift, to Play many Lessons, (without It) upon the 2<sup>d</sup>. String, by the same Rule.

*The Third String's Formation.*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| a | r | e | r | a | r | e | f | e | f | e | r | a | h | f | h | e | h | f | e | r | a | r | e | a |
| 1 | 4 | 1 |   | 1 | 3 | 4 |   | 3 | 4 | 3 | 1 | 4 | 2 | 4 |   | 1 | 4 | 2 | 1 | 1 | 1 | 4 |   |   |

5

This is the whole order of the 3<sup>d</sup>. String: And as the Treble took the 2<sup>d</sup>. off, at the Letter (d,) so doth the 2<sup>d</sup>. take This off, at the Letter (e;) so that there is no necessity of stopping

*The 4th. String's Formation.*

The musical notation is written on a single staff. The notes and fingerings for each measure are as follows:

| Measure | Notes and Fingerings   |
|---------|--|
| 1       | $\underline{\underline{a}} \underline{\underline{r}} \underline{\underline{d}} \underline{\underline{r}}$<br>1 2 1   |
| 2       | $\underline{\underline{a}} \underline{\underline{r}} \underline{\underline{d}} \underline{\underline{f}}$<br>1 2 4   |
| 3       | $\underline{\underline{d}} \underline{\underline{f}} \underline{\underline{d}} \underline{\underline{r}}$<br>2 4 2 1 |
| 4       | $\underline{\underline{a}} \underline{\underline{h}} \underline{\underline{f}} \underline{\underline{d}}$<br>4 2 2   |
| 5       | $\underline{\underline{r}} \underline{\underline{a}} \underline{\underline{r}} \underline{\underline{d}}$<br>1 1 2   |
| 6       | $\underline{\underline{f}} \underline{\underline{a}} \underline{\underline{d}} \underline{\underline{r}}$<br>4 2 1   |
| 7       | $\underline{\underline{a}}$<br>a   |

*The 5th. Strings Formation.*

The musical notation consists of a single staff with a treble clef on the left and a double bar line on the right. The staff contains a sequence of notes and rests, grouped into measures. The notes are written in a stylized, handwritten font. Below the staff, there are two rows of numbers corresponding to the measures. The first row of numbers is: 1 2 1, 1 3 1, 1 2 4, 1 3 4, 1 2, 4 2 4, 2 4 2 2, 1 2 1, and a final measure with a double bar line and the letter 'a'. The second row of numbers is: 1 2 1, 1 3 1, 1 2 4, 1 3 4, 1 2, 4 2 4, 2 4 2 2, 1 2 1, and a final measure with a double bar line and the letter 'a'.

Therefore, take notice, of *This next Musick Line*; which is the *very same* I set you a little before, only I have added to It, some *Basses, or Diapasons*; and if you forget *not my former Directions*, I doubt not, but you will Play It, at the *first sight*.

CHAP.

## CHAP. XIV.

Seven Hand-  
som Lessons,  
or Præludi-  
ums, follow.

**H**itherto, I have given *Sufficient Directions*, as to the *whole Order of the Lute*, in *Reference to Single-Play* ; I should therefore proceed, to inform you the way towards a *Full-Play* : But, because you shall be *more Perfect in This*, ( by which means, the next, will be much *more Easie* ) I will, here following, set you down 7 *Præludes*, ( in each *Key One* ) which shall serve you, as so *many handsome Lessons*, upon any after occasion, in any One of the 7 *Keys*. The 1<sup>st</sup>. shall begin here, in *C-fa-ut-Key*.

*The 1<sup>st</sup>. Lesson, being a Præludium for the Hand in C-fa-ut-Key.*

The musical notation is presented in four systems, each with a treble and bass staff. The first system begins with a 'C' time signature. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first system is marked with a 'C' time signature. The second system has a 'P' time signature. The third system has a 'P' time signature. The fourth system has a 'P' time signature. The notation is written in a historical style with many accidentals and fingerings.

This I'll call a *Lesson* ; All the other were only *Rudiments*, and of no further use, than to give you *Insight, Thus far* : Therefore, when you have made your intended use of Them, leave them, and adhere to your *Lessons* only.

This may serve you, as a *Prælude*, at any time, upon *This Key* ; being call'd *C-fa-ut-Key*.

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

Take good  
notice, in what  
Key you Play  
in, at any Time.



much, so to do; and if you do not *This well*, you will be *Deficient*, in *many Things*: Therefore take Patience unto you, and *Examine, every Barr*, in the *whole Lesson*.

The *Number of Barrs*, are 16, and every *Barr*, has just *one Semibreve*, in It.

First then, take notice, that in the *1st. Barr*, are 8 *Quavers*, (which, you know, makes a *Semibreve*:) In the *Playing* of which, (before you attempt the striking of the *first Stroak*) you must be sure to *provide*, or *make preparation* for the 3 *Notes following* (atleast.)

The first *Stroak*, is (G) upon the *Sixth*, and the *Figure 5*, (being the *last Bass*; ) both which, must be *struck*, at the *same time*, with the *Thumb*, and *2d. Finger*.

But your *Preparation*, must be *Thus*, viz. Having stopt the (G) with the *End of your Fore-finger*, and made ready your *Right Hand*, you must take the 3 *following Letters*, into your *Consideration*, (before you strike the first stop) and so make ready your *Little Finger*, by setting it close over the *Letter* (D:) by which means, you may *readily stop It down*, so *quick*, as you please; And being in this *ready Posture*, strike the *1st. stop*, but take not up the (G,) till you come to the *last Note of that Barr*; nor (D,) till you come to the *last* (G;) by which means, the stops will be *All ready*; and the *Thus holding* of your *Letters stopt*, all the while, will give a very *Fine Sound*, or *Gingle*, beyond any other way of *Play*.

An Explanation of All the Particulars, in the foregoing Lesson; and of Great good use to a Beginner.

Thus, (having Explained the *1st. Barr*) when you perceive you can put them together *Readily*, and *Truly*; Practice them over, 20, 30, or 40 times, before you attempt a *Note* farther; and then, undertake the *2d. Barr*; Remembring, to observe all the *same Directions*, as you did in the *1st. Barr*, viz. *Always prepare for the ensuing Notes*, before you strike the *First Note* of any *Barr*; then take up no *stopt Finger*, till need so require; for any stopt Finger, remaining still upon Its stop, gives you a better advantage, than if it were taken off, as being a *sure Guide*, to any other stop following; and by *This Habit*, or *Custom*, your *Hand* will have a kind of *assured Knowledge*, and *Aptitude*, to reach from place to place, *Certainly*.

The first Barr Explained.

Whereas, on the contrary, when the *Hand* is loose, and off, from the stops, It is *uncertain*, and cannot be *assur'd to stop*, so perfectly well, as by that other *Habit*, without taking your *Eye off your Book*, which often proves very *prejudicial*; but by *This way* of Practice, you shall suddenly gain the way, to Play without any Trouble of looking upon your *Fingers*, or otherwise; the which, is both *Commendable*, and very *Beneficial*; for It will quickly make a *Ready-Hand*, and most *Neat*, and *Curious Play*; And, (besides All which) sometimes It is of *Absolute Necessity*, (in reference to the *strict Rules*, and *Laws of Composition*) that such a *Note*, ought to be held stopt, and sounding, so long, till such a *Number of Notes*, (following) are all performed; as upon occasion, in your farther Proceedings, I shall explain, by some Examples.

Several Benefits of holding a stopt String stopt, till there be need of Its Release.

This *Fandilio* is Explained at large in the Viol Part. Pag.

This *Punctillio*, I stand very much upon, and so would I have All my Scholars, because I know, It is of *most Excellent Use*, both in *Lute*, and *Viol-Play*.

In your last *Barr*, save one, the 5th. *Letter* of that *Barr*, is a (r.) upon the 4th. *String*, and has before it a little *Crook*, or *Comma*, Thus (,) which is the Mark of a *Grace*, in *Play*, which we call a *Back-fall*; and if you can do It, in *This place*, you will do It, (upon occasion) in *any other place*, upon the *Lute*.

Now, how to perform It, is Thus, viz.

Explanation  
of a Back-fall,

If you remember, (according to my *General Rule*) that the precedent *Letter* (d,) is to remain stopt, till you come to strike *This Letter* (r,) you will find, that the *Back-fall*, will be very *ease* to perform; for, (you are to know that) to make a *Back-fall Right*, you are always to strike the *Precedent Letter*, (which stands upon the *same String*) instead of *That Letter*, which is to be *Back-fall'd*) with your *Right Hand*, and not at all to strike the *Letter* It self; yet you must make It sound, by your *Left-Hand Finger*, (so soon as you have struck the *Precedent Note*) by shaking It from *That* (d,) (so struck) into the (r.)

This is the *Nature* of all *Back-falls*, viz. They ever partake first, of that *Tone*, either of a *half Note*, or a *whole Note*, next ascending, (according to the *Aire* of the *Lesson*, or *Key*).

This last Saying, viz. according to the *Aire* of the *Key*) will be a *Mystery* to you, at present; but I shall take a fitter time, and place, to *Explain* It in; In the *Interim*, let It not trouble you.

I will now make an *End*, of shewing you *This Lesson*; and there is only the last *Barr* of it to speak to, in which is a *Full Stop*; the first part of it, is to be struck with a *Raking*, or *Brushing-stroak*, downwards, by the *Thumb*, immediately after you have struck the (e) upon the *Sixth*; and the last 4 *Letters* in one *Stop*, *Raked* over, with your *Fore-finger*, upwards, all at once; but strive to *Rake* Them *smoothly*, and *neatly*; or (to say better) only *stroak* them all over *Gently*, or *Lovingly*, from the uppermost, to the undermost, and Then the work is done; but be sure to stop *Clean*, (as we use to Term It) so that one *Finger* hinder not another.

By the Well-  
Learning of  
This Lesson,  
all such Les-  
sons are Lear-  
ned.

By this plain *Direction*, I suppose, *This Lesson* is your own; and likewise, (together with It) *All other such Single Lessons*; I mean *Single*, because there is only Express'd a *Bass*, and a *Treble*.

What is inju-  
rious to a  
Learner.

Now, because it is a great *Trouble* for the *Master*, always to set down *Figures* for *Fingering*, as also, a *Greater Injury* to the *Scholar* to Expect It, (for the Custom of It keeps Him in *Ignorance*) so that He learns without any *Reason*, *Rule*, or *Skill*; only, because It is so *Mark'd*, or *Figur'd* for Him,) I will therefore (to cut off all such inconveniencies on both sides) give an *Af-fur'd-General-Rule* for *Fingering*, with *Examples* to confirm the same.

First therefore, Let the foregoing *Memento*, be ever had in *Mind*, when you are to Play a *Lesson*, at first-sight, (viz.) be-  
fore

fore you attempt to stop, or strike the first Note of any Barr, be sure to view the whole Barr, and observe how the Notes stand, one differing from another, Then order the first Stop, with such a Finger, or Fingers, as may be held stop'd, (if you can) till the first Barr be performed, or further (if without inconvenience) you may.

A General, and Certain Rule, for True Fingering, with the Left Hand.

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

## CHAP. XV.

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

The musical notation is presented on a four-line staff. Above the staff, a series of numbers (1, 2, 3, 4) and letters (a, b, c, d, e, f, g) indicate fingerings and notes. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. Below the staff, there are additional markings including the letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and the numbers '4', 'a', 'a', 'b', 'c', 'd', 'e', 'f', 'g'.

THE 1st. stop is a double Note; and both the Letters may be held stop'd, very conveniently, till the whole Barr be performed; in the holding of which, you have an absolute certainty of Fingering, for all the rest of That Barr, without the least doubt; For by holding the first stop stop'd, your Fore-finger, and Little-finger, will naturally ply, or take b and d. So that if you were blind-fold, you could not tell well how to miss Them; especially, after you have wonted your Hand a little to that order by Habit, (which is soon gain'd.

This Lesson Explain'd, so, that by This means, One may Play Blind-fold.

In the 2d. Barr, (b) may very conveniently be held, till the whole Barr be performed.

In the 3d. Barr, you can but perform the 1st. 4 Letters, before you remove. But, in the Playing of those 4 Letters, observe a New Rule, (which yet I have not given) both for the Right, and Left Hand, Thus.

Note well, This New Rule.

Stop the b, and the r, both together, at the same time, as if you did intend to Play them at the same time, both together.

Then, (before you strike the (b) lay on your Thumb, Fore-finger, and 2d. Finger, all together, upon the b, a, and r, as if you did intend to strike Them all together; Then, when both

How to draw  
a sweet Sound,  
and not to  
Knock, or  
Drum upon  
the Lute, as  
too many do.

your Hands are in *This Readiness*, you will find it, not only very Easie to pick them up, one after another, (as they must be) in their due proportion; but also they will yield a far more *Curious Sound*, than if you should (as most do) *stab upon Them*, at a *Venture*, (the which I call *Knocking, or Drumming upon the Strings*;) *But This way I call, Feeling your Strings*, before you sound Them, and *Drawing a Sweet Sound from the Lute*; which is so very *Considerable*, as any performance you can make upon your Instrument.

The General  
Rule of the  
Thumb, con-  
tradicted, and  
why?

Close-Play,  
and Its Cer-  
tain Rule,

There is yet one little *Punctilio*, which I must acquaint you with, before I leave these 4 Notes, *viz.* The first Letter (*♩*) is a *Bass*, and therefore to be struck with your *Thumb*; yet in this place It must not be struck, as other *Basses*, (*viz.* *Resting your Thumb upon the next String*) according to the *General Rule*; ) because, if you should do *so here*, the *Resting* of your *Thumb*, would hinder the next following (*α*) (upon the *4th. String*), from *Sounding Readily*; so that you must give that (*♩*) a little *Lift up*, and cast your *Thumb, beyond the End of your Fore-finger, without Resting*; and so it will do very well.

This I call *Close-Play*; And in *All such Cases*, when you have *Close-Play* (with your *Thumb*, and *Fingers*, so very High together, (as Here you have) *you must do so*; otherwise, *ever Rest your Thumb*.

The next 4 Letters of *This Barr*, likewise prepare for, together, with both Hands, before you strike the first Note, and then Play Them *Evenly, and Equally*, as you did the other; only Here you must *Rest your Thumb*; *This not being accounted Close-Play*, because you have a *String*, or Two, between the *Thumb*, and the *Treble*.

And In *This Order*, perform the whole *Lesson* through, and all such like *Lessons* in the world, as you meet with.

This last Ex-  
ample is a Ge-  
neral Rule, for  
all Close Play,  
especially the  
3d. Barr, of It.

This Rule, carefully observ'd, will undoubtedly teach you, *True Fingering, Good, Sweet, Neat, and Curious Play, in any Lesson*.

You have in the End of the *Last Barr*, save One, a *Back-fall* to the uppermost (*α*) on the *2d. String*; which must be *Back-fall'd* from (*♩*) upon the same *String*, as in the former *Example*, you had your (*τ*) *Back-fall'd* from (*α*.)

A General  
Rule, to per-  
form all Full-  
Stops.

The last Note of this *Lesson* is a *Full Stop*, (which yet you have not met with before) therefore take this *General Rule* for It, and all *Full Stops*; *viz.* when you have made it ready, by stopping it True, and Clear, strike it altogether with your *Thumb*, and *Fore-finger*; The *Bass* only with your *Thumb*, and *Rake* all the rest, (beginning with the *Treble String*) with your *Fore-finger*, which is enough for *This Lesson*.

I call That, the *Treble* of a *Full Stop*, which is the uppermost of any *Stop*, though not the *Treble String*.

CHAP. XVI.

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

A further Explanation of the General Rule for Fingering.

I have told you, There are but *Seven Distinct Keys*, ( *Naturally* ) in the whole *Scope*, and *Nature*, of *Musick*; and *You* have had *Two*, already, viz. *C-fa-ut*, and *D-sol-re*; This next shall be in *E-la-mi*.

The Third Prelude, in E-la-mi.

The musical notation is presented on three systems of five-line staves. The first system begins with a treble clef and a common time signature 'C'. The notation includes various note values (e.g., minims, crotchets, quavers) and rests, with fingerings indicated by numbers 1-4 and letters 'e', 'f', 'h'. The second system continues the piece with similar notation and fingerings. The third system concludes the prelude with a double bar line. The notation is written in a historical style, with some notes beamed together and specific fingerings marked above or below the notes.

The 1<sup>st</sup>. thing *needful*, in this *Lesson*, for you to *Remember*, is to *hold the last* (d), in the 1<sup>st</sup>. *Barr*, *stopt*, till you have struck the 2<sup>d</sup>. (e,) in the 2<sup>d</sup>. *Barr*; then *hold that* (e) *still*, that *whole Barr*.

At the 3<sup>d</sup>. *Note*, of the 4<sup>th</sup>. *Barr*, plant your *Fore-finger* In that (e) by which you are Enabled to Play *all that Barr*, and the 2 1<sup>st</sup>. *Notes* of the *next Barr*, *without any trouble*, or *other form*, ( you perceiving, how *aptly* f h, and f e will fall to be *stopt*, according as I have *marked them*.

The 5<sup>th</sup>. *Note* of the *next Barr*, is (e,) which you must ( according to their *General Rule* ) *hold*, till the (d) following be struck upon the *Sixth String*.

The next 2 r r's, must be both stop'd with your *Fore-finger*, by laying it a-cross, close and hard, which is contrary to the *General Rule* of stopping, as *afore said*, yet sometimes you will find it *needful*, as here in this place It is; and though It be more *troublesome* than with the *End* of your *Finger*, yet it will soon be

Here the General Rule of Stopping, is again excepted against.

be Eas'd ; for It is but for them 2 Letters. I have nothing more to say of *This Lesson*, than still to put you in mind, constantly to hold *every 1st. Letter*, till your *2d. be struck*, when you have them come by 2, and 2, as in the next *Barr* they be, and so forwards.

The *Back-fall*, at the *9th. Note*, in the *last Barr*, but *One*, must there be taken from the (*r*,) which stands before it, (which in that place is from a *whole Note*, or, 2 *Fretts* ; but your other, which you learnt before, was only from a *half Note* ; and *One Frett*, is always a *half Note*.

Your 2 last *Full Stops* must be struck, the *1st.* wholly with the *Thumb*, in the way of a *Rake*, beginning at the *Basseſt String* ; and the *Last* wholly with the *Fore-finger*, beginning at the *Treble String*. So *This Lesson* is finished, I hope to your perfect *Underſtanding of It*.

The next, is a *Pralude*, in *F-fa-ut-Key*, as you may here see.

## CHAP. XVII.

*The 4th. Pralude for Fingering, in F-fa-ut-Key.*

The musical notation is presented in three systems, each consisting of a treble and bass staff. Fingerings are indicated by numbers 1-4 above notes. The notation includes various musical symbols such as notes, rests, and bar lines. The first system has a key signature of one flat (B-flat) and a common time signature (C). The second system continues the piece with similar notation. The third system concludes the piece with a double bar line. The notation is written in a style typical of 18th-century musical manuscripts.

**H**ERE is nothing in *This Lesson*, that you can doubt of, but is according to your *General Rules*, till you come at the *5th. Barr* ; where you shall see the *2d.* and *3d.* Notes, both mark'd with the *Fore-finger*, which is contrary to the *General Rule* ; yet oftentimes we do Play, (as there you see) twice with the *Fore-finger*,

The General Rule excepted against, by the Slip-stroke.  
And again upon a Close.

And again up-  
on a Close.

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

*The 5th. Prælude for Fingering, in Gam-ut-Key.*

Handwritten musical score for "The Rose Tree" in G major. The score is written on five-line staves. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style typical of early 20th-century folk music, with a mix of vocal lines and guitar accompaniment. The lyrics "The Rose Tree" are written below the vocal lines. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink on aged paper.

**T**He *Directions* for *This Lesson*, will be *very short*; there being nothing in it, that (I think) you can doubt of; yet, because in the *Sixth Barr*, those 2 (*e e's*) are mark'd for several *Fingers*. And



Exceptions  
from your Ge-  
neral Rule, in  
shifting of Fin-  
gering, very  
needful to be  
known.

And you might think, that because your *Rule* bids *hold the one*, till you *come at the other*; therefore the other might best be still *kept stopt with the same Finger*; I shall here, give you a *Reason* (both why) it is *altered in this place*; and in all such Cases, you may *alter your Fingering, for a better advantage*, in performing the *Ensuing Notes*.

You see that *f*, and *h*, follow the *2d. e*; therefore, because of that Convenience, (which you see you gain, by altering *your 2d. e*) you do *much better*, than if you should hold it still stop'd, with your *4th. Finger*; besides, you have time enough, to *shift Fingers*, by reason of the *Eighth String*, coming between; in which time, you may do it, without the *least Inconvenience*.

There is another the like *shifting of Fingering*, in the 2 last *Notes* of the *next Barr*, viz. *f e*; your *e* being held still *stopt, from the last Barr*, might, (you may say) very well be still *kept, with the Fore-finger*; I say so too, If it were not so short a *Note*, as you see It is, which will be *troublesome, to skip back to the next Letter (r,)* in the *next Barr*; therefore, in that respect, as also the precedent *Note f*, being a *Leng Note*, viz. a *Prick'd Quaver*, you may better make your *shifting, in that place*, than in the *next*.

You will find *many such occasions, reasonable to contradict your General Rule*; for which Cause, I *thus Explain*, upon *These 2 Places*; that thereby, you may make your own *Observations* in the like Cases, Hereafter.

This is all that is needful, for *This Lesson*. Here's another in *Are-Key*, being the *Sixth Præludium, for Fingering*.

## CHAP. XIX.

*The Sixth Prelude in A-re-Key, for the Fingering.*

[illegible]

**I**N the *Ninth*, and *Tenth Barr* of *This Lesson*, observe only to lay the End of your *Fore-finger*, flat over both Those 2 (*e e s*) which you see *Marked* with the *same Finger*, and I question not, but you will Play the whole; without any *further Direction*.

Now we come to the 7th, and Last Key, being *B-mi*; and is a Key, which seldom any Master Setts, or Plays any Lessons, in; except He alter the proper Nature of It, by making it *Flat*; and Then (indeed) It is a very Noble, Brave, and Brisk-Lively Key, as Any Key in the whole Scale: But as It is here Natural, It is Seldom, or very Rarely Compos'd In; However, in that you shall see, It is a Thing, that may be done; And also, that This Tuning is capable of Bearing It Sufficiently, and Well: I will Here set you a *Prelude* in It also, as It now follows in the next Page.

And likewise, among the Number of *Setts* of *Lessons*, (following) you shall have a *whole Suite*, or *Sett*, in the *same Key*: and I doubt not, but *They* will *Pleaze you*, as well, as Any, or Most, in the *whole Book*.



*Reason*, and let that Guide you; yet upon any *difficulty*, or *doubt* (through forgetfulness) you may have recourse hither, to these *Rudiments*; for they carry in them, the *whole natural Formation of every String, for ordinary Play.*

In the 1<sup>st</sup>. place therefore, you are to remember, that in the Playing of every *Barr*, in a *Lesson*, you are to view the *whole Barr*, (or more) before you attempt to *stop*, or *strike* any one *Letter*.

The 1<sup>st</sup>. Remembrance.

2d.

Then 2<sup>dly</sup>, when you *stop* the 1<sup>st</sup>. *Letter*, you must have regard to *stop it, with such a Finger*, as you may (with ease, and conveniency) *stop*, and provide for the *following Notes*, in that (or the next) *Barr*.

3d.

But 3<sup>dly</sup>, and chiefly, in Plain Time, that is, when your *Barrs* consist of 4 *Crotchets*, or 8 *Quavers*) you must ever contrive, to put 4, or 8, *Equally together*. As for Example.

In the 1<sup>st</sup>. *Barr* of this last *Lesson*, I have *Mark'd* the 1<sup>st</sup>. 2 (r r's) with the 2<sup>d</sup>. and 3<sup>d</sup>. *Finger*, which I might have done several *Other ways*; but in respect of the subsequent *Notes*, of the same *Barr*, I count it better to *stop* them all, as you see.

Then 4<sup>thly</sup>, you must (above all) not forget to keep your *Holds*; that is, (as before) *ever hold fast-stop'd, the 1<sup>st</sup>. Letter*, (at least) till you have struck the 2<sup>d</sup>. But if you can, (and that there be no inconvenience, either for hindring of some *other Notes*, or performance of some *Curious Grace*, or that your *Hand* may be too much bound, &c.) *hold it, till you have performed all, that conveniently you can.*

4th.

This last *Rule alone*, will be almost sufficient, to teach any one, *Good, and True Fingering, for the Left Hand.*

Fifthly, you must be *Very Careful* (now, in your first beginning) to get a *Good Habit*; so that you *stop close to your Fretts*, and *never upon any Frett*; and *ever, with the very End of your Finger*; except, when a *Cross*, or *Full Stop* is to be performed.

5th.

And Sixthly, take heed of *Tossing* your *Fingers*, high from the *Strings*, when you have occasion to take them off. But let your *Play* be *Glose*, and scarcely seem to move your *Fingers*, which is a great *Commendation*, but a far greater *Advantage* to your *self*; For, who so gets *That Ill Habit of Tossing*, shall never *Play quick, nor well*, but very *uncertainly*, and most *unhand somly*.

6th.

I will here repeat; because I know there is one thing more, *Extreamly well worth your Remembrance*; which is, 'That al-  
'ways in playing of 2, 3, or 4 *Single (or Divided) Notes*, (which  
'begin a *Barr*, or begin at any *Bass*, or the like:) I say, be sure  
'you provide both your *Hands* to perform, so far, as convenient-  
'ly you can, *before you hit the first Note*: My meaning is, prepare  
'for the stopping of 2, or more; and striking of them also, as if  
'they were to be *struck, altogether*, by setting your *Left Hand* up-  
'on the *Stops*, and your *Right Hand* upon the *String*, ready to  
'strike; yet strike them in their due time, and at your *leasure*, ac-  
'cording to their true *Quantities*.

7th.

The most absolute, and best performance, (or observance) towards Good Play.

Note.

Thus I have (perchance) seemed too *Teadious*, in *Repeating* unto you ; but I know it so *needful a thing*, for a Learner to be told more than once, of such *Considerable Rules*, without the which observing, *he shall never Play well* ; So that still, I do perswade you to *Read them over, very often* ; but especially to put them *Carefully into Practice*.

I will now trouble you with no more Repetitions of this matter ; only refer you to those Particulars, which Explain the manner of performing those 7 *Preludes* ; I shall only desire, that you *Perfect them upon your Fingers*, before you attempt any thing else ; for in so doing, you will advantage your self very much.

## CHAP. XXI.

I Will now proceed to shew you, what belongs to *Full-Play* ; { for all these have been *Single*, except your *Closes*.

Full Play.

Your General Rules for that, will be *short*, and very *easy*. As for Example.

Here is an Example, for all *Notes* of 3 Parts, viz. a *Bass*, and 2 *Trebles* ; and if you can do *This*, you will do All in *This Kind*.

3

/a a a a 4 5

Explained in the next Line, Thus.

/a a a a 4 5

Those 4 *First Barrs*, in the uppermost short *Musick Line*, are sufficient for the General Knowledge of the like.

Their Explanation, is in *Those Notes*, in your last undermost *Line*, and shew, that the *Letter B*, must be hit with the *Thumb*, and the 2 (*a a's*) with your 1<sup>st</sup>. and 2<sup>d</sup>. *Finger* ; yet, though I have so divided them, (for your sight) they must be struck *alltogether*, or but a very *little dividing*, (which may be allowed, in many Cases ; ) However practice them both ways.

Here is another *Example* for *Nearer, and Closer Play*, with your *Thumb, and Finger*.

Here

*Close Play.*

Explained in the next Line, Thus.

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

Explained in the next Line, Thus.

You must know, That the *Explanation* of *This last Example*, as I have Explained It, is not the way, which is much used, in these days, (although I use It often, as you may do, upon occasion;) but the *Fashionable way* of Playing them, (now us'd) is *much more easie*; namely, only to hit the *Bass* with your *Thumb*, and *Rake* down all the other 3 *Letters*, with your *Fore-finger*, at the same time; and is the *General way* of *Playing* all other Full, or Fuller Stops.

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

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

Raking Play

Begin to *Rake* (or *Smoothly Stroak*) all those 1st. Six *Strings*, at the *Treble String*, laying on your 1st. *Finger*, at the same time you

How to Rake a Full-Stop.

you lay on your *Bass* ; Then, just as you hit the *Bass* with your *Thumb*, draw all over your *Fore-finger*, *very gently*, till you have hit the *Sixth String*, and you will hear a very *Full Consort*, of 7 *Parts*, (provided you stop *Hard*, and *Clean* ; ) and thus must you do, by all the rest of the *Full Stops*, till you come to the 2 last Notes of the 3d. *Barr*, which  $\partial$  and  $\alpha$  are to be struck, with your 2 *Fore-fingers*, with the *Bass* ; as in your former *Examples of Dividing Play* ; Then make your *Back-fall to the r*, in the last *Barr*, from  $\partial$  ; and after you have well *Shaked* it, stop the last *Full Stop*, before you hit the Single  $\alpha$ , between them, because it is a *short Note*, and will not admit of any delay, after it is struck ; but requires the last *Note*, *quick* upon it : So that in the time of your foregoing *Prick'd-Crochet*, ( which we count a *long Note*, especially at a *Close* ) you may have liberty to stop the last *Full Stop*, ( which will take you up a little time ; ) Then ( you being thus ready ) strike that  $\alpha$ , and so bring in the last *Stop*, with the more *Compleatness*, and thus of all such *Close Notes*.

A way to  
bring in a  
Close, Neatly,  
without Elemen-  
tary.

## CHAP. XXII.

BY this time, I will conceive you *sufficiently ready*, at all these foregoing *Rudiments*, which ( although but very few ) yet are as the *main Foundation*, of your *whole Business*, which I count well over with you, because I suppose you *Ingenious*.

I will now, in these 2 *Chapters following*, lay down, all the other *Curiosities*, and *Niceties*, in reference to the *Adorning of your Play* : ( for your *Foundations* being surely *Laid*, and your *Building* well *Rear'd*, you may proceed to the *Beautifying*, and *Painting* of your *Fabrick* ) And those, we call the *Graces* in our *Play*.

The Names of such, which we must commonly use upon the *Lute*, be These.

The 1st. and *Chiefest*, is the *Shake*, Marked Thus, with a *Prick* before it, as here you may see, ( $\cdot\alpha$ ) The 2d. the *Beate*, Thus, ( $\alpha$ ) The 3d. the *Back-fall*, Thus, ( $\alpha$ ) The 4th. the *Half-fall*, Thus, ( $\alpha$ ) The 5th. the *Whole-fall*, Thus, ( $\alpha$ ) The 6th. the *Elevation*, Thus, ( $\alpha$ ) The 7th. the *Single Relish*, Thus, ( $\alpha$ ) The 8th. the *Double Relish*, Thus, ( $\alpha$ ) The 9th. the *Slur*, Thus, ( $\alpha$ ) the 10th. the *Slide*, (the same) Thus, ( $\alpha$ ) the 11th. the *Spinger*, Thus, ( $\alpha$ ) The 12th. the *Sting*, Thus, ( $\alpha$ ) The 13th. the *Futt*, Thus, ( $\alpha$ ) The 14th. the *Pause*, Thus, ( $\alpha$ ) or Thus, ( $\alpha$ ) The 15th. and last, *Soft and Loud Play*, Thus, (so: lo:) which is as *Great*, and *Good a Grace*, as any other, whatever. These are the 15 *Graces*, which may be used upon the *Lute* ; yet *Few*, or *None* use them All. Their *Explanation* followeth ; And first of the *Shake*.

The Names,  
and Marks of  
the Graces.

The



The *Shake*, is 2 ways to be performed, either *Hard*, or *Soft*, the *Hard*, (or *Tearing-Shake*) is thus done, viz. If you *Shake any String Open*, you must first strike it with some *Right Hand Finger*, and then be ready with the *Fore-finger*, of the *Left Hand* to pick it up, with the very *Tip* (near the *Nail*) of your *Finger*; and so, by often, and quick picking it up in that manner, or (more plainly) *Scratching It*, in a *Smooth*, *Nimble*, and *Strong Agitation*, you will have performed It.

The Explanation of the *Hard*, or *Tearing-Shake*, is open.

The *Soft-Shake*, is done, in all respects, like the former, except the *Tearing*, and *Scratching*; and only by *Beating the String Strongly*, and with a *Quick Motion*, in the same place, as you did the other; which always must be either in *♮*, or *♯*-*Fretts*; and if it be done *Evenly*, and *Strongly*, it gives a very *Pleasant Grace* unto your *Play*.

The soft-Shake open.

Some there are, (and many I have met with) who have such a *Natural Agility* (in their *Nerves*) and *Aptitude*, to *That Performance*, that before they could do any thing else to purpose, they would *make a Shake, Rarely Well*. And some again, can scarcely ever *Gain a Good Shake*, by reason of the *unaptness of their Nerves*, to that *Action*; but yet otherwise come to *Play very well*.

I, for my own part, have had occasion to *break, both my Arms*; by reason of which, I cannot make the *Nerve-Shake well*, nor *Strong*; yet, by a certain *Motion of my Arm*, I have gain'd such a *Contentive Shake*, that sometimes, my *Scholars* will ask me, *How they shall do to get the like*? I have then no better *Answer* for Them, than to tell Them, They must first *Break their Arm*, as I have done; and so possibly, after that, (by *Practice*) they may get *My manner of Shake*.

The Authors Inability, to make the *Nerve-Shake*.

The Arm-Shake.

The *Stopt-Shake*, is (only) differing from the *Open-Shake*, in that you are always to use some One of your *Under-fingers*, in your *Shaking*, and to *Stop*, one of your *Upper-fingers*, upon some *Letter*, and then *Shake* with an *Under-Finger*. As for *Example*, Suppose you stop the *Letter ♮* upon the *2d. String*, with your *Fore-finger*: Then must you make your *Shake*, from the *Letter ♮*, (because It is the *Aire*) upon the same *String*, with your *Little Finger*; Remembring to *Stop the ♮*, *Hard* and *Close*, all the time of your *Shaking*; and if you will have a *Soft*, and *Smooth Shake*, then only *Beat the Letter ♮ Hard, and Quick, directly down, and up, with the very Tip of your Little Finger*; but if you would have a *Hard, or Tearing Shake*, then *Nibble the ♮ Strongly*, and very *quick*, and it will give you *Full Content*; and so for all *Stopt Strings*, which require *Shaking*.

The Stopt-Shake, and its Explanation.

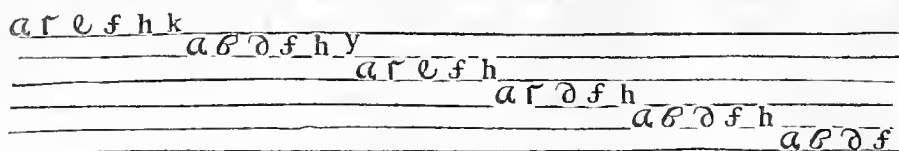
You must likewise know, That a *Shake* is not always to be made 2 *Fretts* off, (which is a *Full Note Distance*,) but as often from One *Frett*, (which is but *Half a Notes Distance*.)

And to know certainly, when to do One, and the Other properly; Take This General, and Certain Rule; (never to be altered) which is, That *All Shakes*, must be made, either from the *Half*, or *Whole Note*; according to the *Aire*, and *Humour of your Tuning*,

A General Rule, how to make All Shakes properly, and in their True places.

*Tuning, and Lesson.* As for Example. In this next *Musick Line*, I have set the *Aire* of the *Tuning down*, upon every *One* of the *Six Strings*, which only are to be *Shaked* ; the *Bass*, never.

An Example  
of whole  
Notes, and half  
Notes, in refe-  
rence to  
Shakes, and  
Back-falls, in  
their proper  
Aire.



Observe the *Order* of the *Treble String* first, and see which are *Whole Notes*, and which are *Half Notes*, from each other.

First, from *a*, to *r*, is a *Whole Note*, (because 2 *Fretts*.)

From *r*, to *e*, is likewise a *Whole Note*, for the same Reason.

From *e*, to *f*, is but *Half a Note*, (because but *One Frett*.)

From *f*, to *h*, is a *Whole Note*; and from *h*, to *k*, a *Whole Note*.

A certain Ge-  
neral Rule, for  
Graces; never  
to be Contra-  
dicted.

Thus, by *This Rule*, Examine all the rest, and you cannot fail, to know *Whole Notes*, and *Half Notes*; which is a certain *Rule*, both for *Shakes*, *Relishes*, *Elevations* and *Back-falls*, never to be contradicted; That is, *Every Shake*, is to be made in the *Aire*, viz.

If I would *Shake r*, upon the *Treble String*, I must first stop *r*, and then *Shake* It, in *e-Frett*.

Likewise, If I would *Shake r*, upon the 2d. or 4th. *String*, I must stop *r*, and then *Shake* it in *d-Frett*, (because that is the *Aire*, and but *Half a Note*.)

This I suppose enough, to make you know the *Certain Place* of *Shaking any Note*.

I will, from hence, proceed to the *Back-fall*, because the same *General Rule*; is proper for them both.

The Back-fall  
Explained.

A *Back-fall*, is only *Thus*; viz. Let your *Note* be what it will; It must *1st*. partake of the *Tone of another Note*; or *Half Note* above it, before it Sound, As for Example.

Suppose I would *Back-fall a*, upon the *Treble String*, then I must *1st*. stop *r*, upon the same *String*, and strike it, as if I did absolutely intend *r* (only) should Sound; yet so soon as I have so struck *r*, I must, with the *Stopping Finger* (only) cause the *a*, to sound, by taking it off, in a kind of a *Twitch*, so that the *Letter a*, may Sound, (by reason of that *Twitch*, or *Falling back*.) presently after the *Letter r*, is struck, &c.

This is called a *Back-fall*, and there needs no more to be said of it, (It being so *Easie* to be understood.)

Now you must know, That the *Back-fall* may be either *Plain*, or *Shaked*; if *Plain*, you have done it already, by the last *Direction*.

If *Shaked*, then *Thus*, viz.

When you have given it that *Twitch*, (I have not a fitter word to give it) you must *Shake* it, either with the *Loud*, or *Soft Shake*, (in the proper *Letter*) afterward, as if it had not been *Back-fall'd*; and *This*, is likewise sufficient for It.

The

The *Beate*, is your *Letter* struck; (be it what it will) and so soon as it is struck, that Sound must be *Falsified*, always into a *Half Note* beneath, by taking up your *Finger*, (as if you would *Back-fall* the *False Note*, from that *stop'd Letter*) and strongly, so *shaked*, to and again; yet, at last, the same *Finger*, must rest down, in the 1<sup>st</sup>. *True Note*. As for Example.

The *Beate*,  
Explained.

If I would make a *Beate* upon *d*, on the 4<sup>th</sup>. *String*, I must, at the same time, (together with that *d*) stop *r*, on the same *String*; ; and, so soon as I have struck the *d*, I must *Twist* it up, and by the *Twitch*, cause the *r* to Sound, and so continue in that *Quick Motion*, as if I did only intend to *Shake* the *r*; yet, so strongly knocking down my *Finger* into *d*, that at every *Knock*, or *Motion*, *d* may be *Equally* heard with *r*; and when I have thus continued *Beating*, so long as my *Time* will allow me, I must then give the last *Knock* into *d*, with all the strength I can; so that *d* must be *Eminently* heard at that very last: For you must know This, That whatever your *Grace* be, you must, in your *Fare-well*, express the *True Note* perfectly, or else your pretended *Grace*, will prove a *Disgrace*.

Observe, not  
to make a  
*Grace*, to  
prove a *Dis-*  
*grace*.

The *Half-fall*, is ever from a *Half Note* beneath, (as is the *Beate*) and is performed, by striking that *Half Note* first; but so soon, as that is so struck, you must readily *Clap down* the *True Note*, (with the proper *Finger*, standing ready) without any further striking. Explained Thus.

The *Half-fall*,  
Explained.

Suppose I would make a *Half-fall* to *f*, upon the *Treble*, (or any other *String*) I must place a *Finger* in *e* upon the same *String*, and absolutely strike *e*, as if nothing else were intended; but so soon as *e* has given its perfect Sound, my next *Finger*, must fall smartly into *f*; so that *f* may Sound strongly, only by That *Fall*; which will cause a *Pretty*, *Neat*, and *Soft Sound*, without any other striking, and this is the *Half-fall*.

The *Whole-fall*, is a *Grace*, much out of use, in These our Days; yet because, in some Cases it is very *Good*, and *Handsome*, and may give *Delight*, and *Content* to many, who think fit to use It; know, it is Thus Performed; viz. It gives Two *False Letters*, before the *True intended Letter* comes in. Explained thus.

The *Whole-*  
*fall*, Explained.

Suppose I would give a *Whole-fall*, to the Letter *d*, upon the 5<sup>th</sup>. *String*: Then I must first strike *a*, upon that *String*; and then fall my *Fore-finger* hard, upon *e*, on the same *String*, and so closely after, (holding *e* still stopt) fall my 3<sup>d</sup>. or *Little Finger*, as hard into the *True intended Letter* *d*; and thus the *Performance* is *Finished*; yet always observing, (that for an *Equality*, and *Evenness*, in these 3 Sounds) which is a thing *Chiefly* to be Regarded) you must take *Care*, that you strike not the first so Loud, as that the strength of the *Finger*, is not sufficient to cause the other 2 following Letters to Sound as Loud, as the first, which was struck. Therefore, ever at a *Whole-fall*, strike the first Note of the 3, *Softly*; so may you with the more *Ease*, and *Certainty*, make the next 2, as Loud; for a Man cannot fall a *String* so Loud, as he can strike it.

Choice *Dire-*  
*ctions*, for It  
Exact *Perfor-*  
*mance*.

This is sufficient to Explain the *Whole-fall*; Only Note, That you always fall it, *through the proper Ayre-Notes of the Key*, (which to a *Musical Ear*, is *Natnally known*.)

Sometimes, it will be 2 *Full Notes*; as, suppose you should Fall *e*, on the 3d. *String*; Then must you Fall it from *a*, into *r*, and so into your *True Note e*, which is the *Ayre* of that 3d. *String*, for *Those Notes* in this *Tuning*.

## CHAP. XXIII.

The Elevati-  
on, and its  
Explanation.

THE *Elevation*, the *Single Relish*, and the *Double Relish*, will take up too much *Trouble* to *Explain Them*, by *Words only*; and will better be done, by *Notes*, or *Letters*, because they are to be performed, by *many*, and *various Notes*. Therefore, in *Their Explanation*, I will use a *Musick Line*, and *Letters*, for your more *Easie understanding* of *Them*.

The *Elevation*, is generally to be made in the *Ascension*, or *Descension* of a 3d. and always upon the *Middle Note*; ( But in saying a 3d. or 3 *Notes*, I do not mean always 2 *Full Notes*; for there is a 3d. *Major*, and *a r e e r a* a 3d. *Minor*, as are Here *Explained*. As for Example.

Those 3 *1st.* are a 3d. or 3 *Full Notes Ascending*, which we *a e d d e a* call 3d. *Major*, or *Sharp 3d.* and the 2d. 3, are a 3d. or 3 *Full Notes Descending*.

The 1st. 3 of these, are a 3d. *Ascending*, with the *Half Note in the midst*, which we call a *Flat 3d.* or a 3d. *Minor*; the last 3, are the same *Descending*.

Now, from any of *These Notes*, you shall know, how the *Elevation* is to be made, and that is always upon the midst of the 3; Thus, 1st. according to the 3 *Full*, or *Whole Notes*, as in the 1st. *Six Letters* upon the 3d. *String*. Explained Thus.

The 2d. 3 Thus.

The Elevati-  
on, Ascending,  
and Descend-  
ing.

|            |                           |           |                           |       |   |
|------------|---------------------------|-----------|---------------------------|-------|---|
| ♪          | ♪ ♪ ♪                     | ♪         | ♪                         | ♪ ♪ ♪ | ♪ |
| a . r . e  | a . r . e . f . e . r . e | e . r . a | e . r . e . f . e . r . a |       |   |
| Ascending. |                           |           | Descending.               |       |   |

Thus the *Elevation* is express'd, both *Ascending*, and *Descending*, as you may see ( by this Line ) upon the *Letter r*, which takes up 5 *Letters*; ( as you see link'd together by a *Hoop'd Streak* ) None of which, are to be struck, but only the 1st. *r*, and all the rest are to be performed by the *Activity* of the *Left Hand*, in the manner of *Falling*, or *Sliding*.

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

Let this ſuffice to expreſs the *Elevation* ; only you muſt Remember, that as in your *Falling of the Whole-Fall*, I gave you a *Note*, not to *Hit* your 1ſt. of the *Number*, *Harder* than you were able, to cauſe *All the reſt* following, to give the ſame *ſtrength of Sound* ; ſo muſt you do in *This* : For they muſt always be *Equal in Loudneſs* ; which will require a pritty *Careful Practice* : For 'tis a *Hard Grace*.

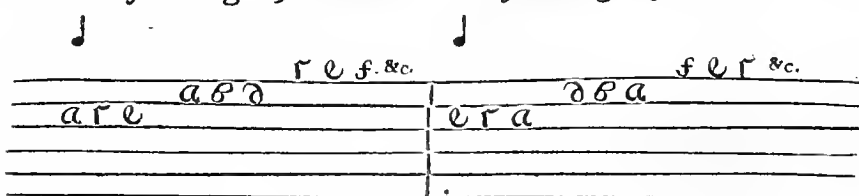
The 3d. *Minor*, or *Flat 3d.* is done after the ſame manner ; yet obſerving the *Ayre* of your *Leſſon*.

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

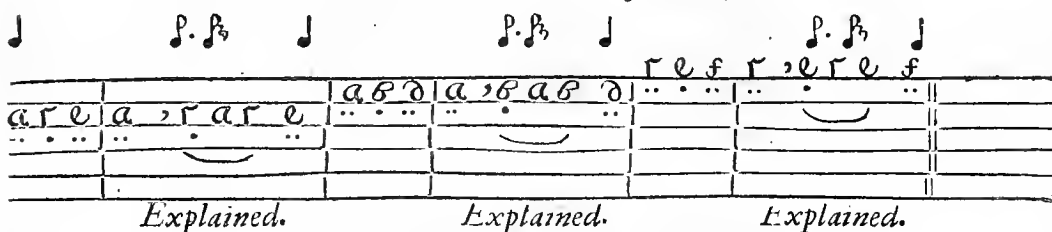
The Single Reliſh.

*Ascending a 3d. Thus.*

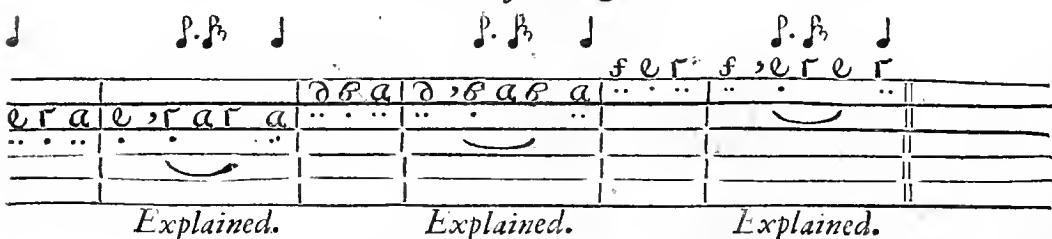
*Descending a 3d. Thus.*



*Explained Thus, 1ſt. Ascending.*



*2d. Descending.*



Note, That the 2d. Note, upon which you perform the *Reliſh*, has a *Back-fall*, which would always be performed very *ſtrongly*, and *ſmartly*, before you attempt the other 2 Notes ; which is *All* that is needful to be expreſs'd, concerning the *Single Reliſh*.

The *Double Reliſh*, is a *Grace*, very profitable to practice, for the making the *Hand Nimble*, *Quick*, and *Even* ; But upon the *Lute* is not uſ'd to be performed, by any *Sliding*, or *Falling of Notes*, as *Others* are ; becauſe It conſiſts of *too many Notes*, to be performed, without ſome other *Help*, than by the *Left Hand* ; But is done in *This following manner*, *Thus*.

The Double Reliſh.

*The Plain Notes.*    5    *α*    *Their Explanation.*    5

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

In *Encient Times*, the *Well*, and *True Performance* of It, upon the several *Keys*, throughout the *Instrument*, (either *Lute*, or *Viol*) was accounted an *Eminent piece of Excellency*, though now, we use it not at all in our *Compositions* upon the *Lute*.

However, I shall commend the *Private use, and Practice of It, to All Practitioners*, as a very *Beneficial piece of Practice*, for the *Command of the Hand*. And although the very *Shape, and Fashion* of It, be not at *This Day in General use*; yet I will set down such *Allusions* to It, or such *Kind of Dependences* upon It, (when I come to give *Further Directions for the Hand*) as shall pass, with very much *Grace, and Modish-Good-Appraise*.

But I must *1<sup>st</sup>*. make an end of *Explaining* the rest of *These* Graces, which I will hasten to do.

The Slur.

The next therefore, is the *Slur*, and is no more than the *Falling* of so many *Letters*, ( *Ascending* ) as you can, upon *Any one String*; only by hitting the *1<sup>st</sup>*. as you did the *Whole-fall*. As for Example. *All Those*, which are *Hoop'd in*, go under the Name of *Slurr'd-Notes*; only hitting the *1<sup>st</sup>*. and *Falling* the rest, as in the *Elevation* before.

Explained Thus.

### The Slide.

The *Slide*, is near of Kin to the *Slur*, and differs only *Thus*; your *Notes* are always *Descending*, and *Mark'd* with a *Floop*, or *Slide*, as your *Slur*. As for Example.

### The Slide Explained.

ferara pa pa rara a

f d r a

We seldom *Slide* above 2, or 3 at a time, as you may see marked in the 1<sup>st</sup>. 2<sup>d</sup>. and 3<sup>d</sup>. *Barrs*, with the *Slide*.

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

The

The doing of *This*, is no more, than 1<sup>st</sup>. to make all the *Stopt Letters Ready*, (that is, have *Them all Stopt together*;) Then hit the 1<sup>st</sup>. and Twitch the rest, with your *Stopt Fingers*, one from another, as you take *Them off*, and Remember to do them *All Equally*, for *Distance*, and *Loudness*, according to former *Directions*.

The *Spinger*, is a *Grace*, very *Neat*, and *Curious*, for some sort of *Notes*; and is done *Thus*, viz.

The *Spinger*,  
Explained.

After you have *Hit your Note*, which you intend to make the *Grace upon*, you must (just as you intend to part with *your Note*) *Dab* one of your next *Fingers lightly upon the same String*, a *Fret*, or 2 *Fretts* below, (according to the *Ayre*) as if you did intend to *stop the String*, in that *Place*; yet so *Gently*, that you do not cause the *String to Sound*, in That *stop*, (so dab'd;) but only so, that it may suddenly take away That *Sound*, which you last struck; yet give some *small Tincture of a New Note*; but not *Distinctly* to be heard, as a *Note*; which *Grace* (if *Well done*, and *Properly*) is very *Taking*, and *Pleasant*.

The *Sting*, is another very *Neat*, and *Pretty Grace*; (But not *Modish* in *These Days*) yet, for some sorts of *Humours*, very *Excellent*; And is *Thus done*, (upon a *Long Note*, and a *Single String*) first strike your *Note*, and so soon as It is struck, *hold your Finger* (but not too *Hard*) *stopt upon the Place*, (letting your *Thumb loose*) and *wave your Hand* (Exactly) *downwards*, and *upwards*, several *Times*, from the *Nut*, to the *Bridge*; by which *Motion*, your *Finger will draw*, or *stretch the String a little upwards*, and *downwards*, so, as to make the *Sound seem to Swell* with pretty *unexpected Humour*, and gives much *Contentment*, upon *Cases*.

The *Sting*,  
Explained.

The *Tut*, is a *Grace*, always performed with the *Right Hand*, and is a *sudden taking away the Sound of any Note*, and in such a manner, as it will seem to cry *Tut*; and is very *Pretty*, and *Easily done*, *Thus*.

The *Tut*, Ex-  
plained.

When you would perform *This Grace*, it is but to strike your *Letter*, (which you intend shall be so *Grac'd*) with one of your *Fingers*, and immediately *clap on your next striking Finger*, upon the *String which you struck*; in which doing, you suddenly take away the *Sound of the Letter*, which is that, we call the *Tut*; and if you do it clearly, it will seem to speak the word *Tut*, so plainly, as if it were a *Living Creature*, *Speakable*.

Which makes  
the Lute to  
speak.

The next, (which I (*my self*) only call a *Grace*; because no *Master* ever yet (as I can find) directed it, as a *Grace*, but my self) is to Play some part of the *Lesson Loud*, and some part *Soft*; which gives much more *Grace*, and *Lustre to Play*, than any other *Grace*, whatsoever: Therefore I commend It, as a *Principal*, and *Chief-Ornamental-Grace* (in its *Proper Place*)

Soft and Loud  
Play, a most  
Excellent  
Grace.

The last of All, is the *Pause*; which although it be not a *Grace*, of any performance, nor likewise *Numbered* amongst the *Graces*, by others, yet the performance of It, (in proper *Places*) adds much *Grace*: And the thing to be done, is but only to make a kind of *Cessation*, or *standing still*, sometimes *Longer*,  
and

The *Pause*.



and sometimes *Shorter*, according to the *Nature*, or *Requiring* of the *Humour* of the *Musick* ; which if in its *due Place* be made, is a very *Excellent Grace*.

I have now done, with the *Declaration*, and *Explanation* of the *Graces*.

I will therefore proceed, to ( what I suppose you long for ) *viz.* the further *Explaining* of *Lute-Play*.

## CHAP. XXIV.

I Can Remember but *One Thing* more; which I count *Needful*, that you be informed in, before you shall find your self *sufficiently Able* to give a *True Account* of every performance in *Any Lesson*, that you shall meet with.

A General Rule for the Right Hand Fingering.

And it is the knowledge of the *Right-Hand-Fingering*, in a *General way* : Which Thing, in this Chapter, I will endeavour to Explain; and the rather, because it is too *Great a Trouble*, in the *Pricking*, or *Printing* of *Many Lessons*, to set down the *Fingering*, to every *Note*.

Besides, for your future satisfaction, and that you may Play by a *Certain Rule*, and not upon *Trust*, at a *Venture*, with much *Uncertainty*, not knowing a *Reason* for what you do : Wherefore, attend *This General Rule* ; which shall never fail you, for *True Fingering*.

All Lessons should be Barr'd.

You must know, all *Lessons* you shall meet with, either will, or should be *Barr'd* ; so that when you see the *Barr*, you will easily perceive, what *sort of Notes* it consists of, *viz.* of *Even*, or *Odd Notes*.

If *They* be all *Even Notes* ; either of *One Kind*, or *Mixt*, ( provided they be mixt *Even* ; as 2 *Crotchets*, and 4 *Quavers* together, or any such ; ) Then, ever begin the first, with your *2d. Finger*, and then the *2d.* with your *1st. Finger*, &c. as you will see in most of *Those 7 Preludes*, I set you down before, with their *Fingering Mark'd*.

When your Thumb single, begins any Barr, what Finger follows.

But in Case your *Thumb* shall begin any *Barr*, with a *Single Letter*, ( as in the *7th Prelude*, in *B-mi*, It did ) you must know, that In such a Case, your *Thumb* supplies the *Place*, and *Office* of your *2d. Finger*, as in that *Prelude* you may see, in most of the *Barrs*, quite through.

When the Thumb supplies the place of the Fore-finger.

But when the *2d. Finger*, shall begin a *Barr Single*, and the *2d. Note* of the *Barr* shall be struck with the *Thumb*, ( as in the *5th. Prelude* in *Gam-ut*, you may see ; ) Then the *Thumb* supplies the *Place*, and *Office* of the *Fore-finger*, your *2d. Finger* still keeping Its Course, in taking the *3d.* or next *Note*. Thus, ( let your *Lesson* be so long as it will ) if your *Barr* consist of *Even Notes*, or *Evenly Mixt* ; make no *Scruple*, but perform it always in *This Even manner* ; which is the *Sure*, and *Best way* of Playing *All Divisions*, so falling out.

But

But if you meet a *Barr*, not *Evenly Mixt*, as one *Crochet*, and 2 *Quavers*, for the 1<sup>st</sup>. 3 *Notes*; and then the like again, for the 2<sup>d</sup>. *Three Notes*, (or the like;) In such a Case, you must only have *Respect to Those Even Notes, of a Kind*, (in that *Barr*) viz. which are the 1<sup>st</sup>. 2 *Quavers*, and which the last 2 *Quavers*; and begin *Them*, with your 2<sup>d</sup>. *Finger*, although you struck the *Former Note*, with the *same Finger*; as *Thus*, for Example, you may see in *These 2 Barrs*.



Even Notes of a Kind, in a Barr, how to be Play'd.

I suppose, you remember, that a *Single Treble*, and a *Bass*, is always to be struck with the 2<sup>d</sup>. *Finger*, and the *Thumb*.

Let *This* suffice, for *Even Notes* in a *Barr*.

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

*Odd Notes in a Barr, how.*



Then *Play Those Three 1<sup>st</sup>. Notes* of the *Barr*, as you see them Mark'd, (which is *Natural*, and proper *Fingering*;) but then, at the 4<sup>th</sup>. *Note*, you will perceive, that *Those remaining 4 Notes*, will prove to be *Even Notes*, and of a *Kind*, (as to the *Rule of Fingering*) though Two of *Them* be *Semiquavers*, and Two of *Them Quavers*; That is, they are 2 and 2 of a *Kind*; which is all the *Concern* of your *Observation in Fingering*: Therefore, you must *Turn your 2<sup>d</sup>. Finger*, although you struck the *stop* before, with the *same Finger*.

The 2<sup>d</sup>. and 3<sup>d</sup>. *Barrs*, are both of the *same Nature*, as you see I have Mark'd *Them*.

This may serve for a *Sufficient Direction*, for your *General Observation*, in your *Right Hand Fingering*, viz. That whensoever you meet with *Even Notes of a Kind*, in a *Barr*, you are to begin the 1<sup>st</sup>. of that *Even Number*, with your 2<sup>d</sup>. *Finger*; although the *Barr*, in the whole, consists of *Even, or Odd*.

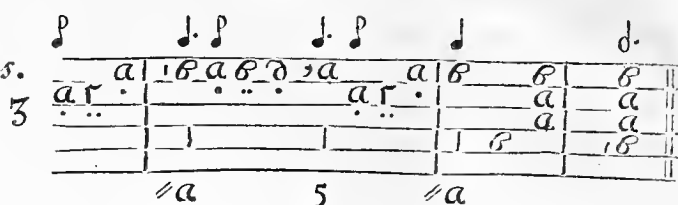
In *Triple Time*, you will often meet with *Three Odd Quavers*, *Thus*, as in this Example following on the other side.

Even Notes of a Kind.

Triple Time:

**An Exception  
for the Gene-  
ral Rule, of  
Fingering, for  
the Right  
Hand.**

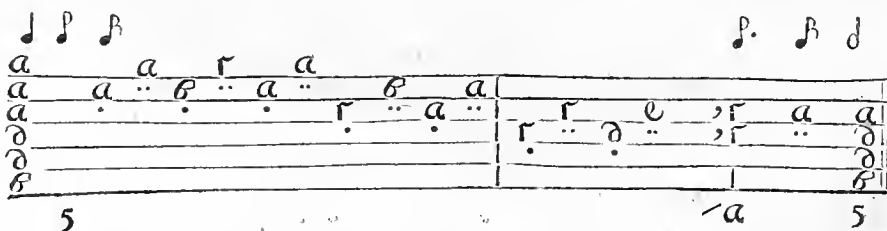
*Example Thus.*



The *Rule will still hold Good*; For you must hit the 1<sup>st</sup>. odd *Quaver*, with your *Fore-finger*; and then the 2 last, (which are *Even Notes of a Kind*) begin, as you see, with the 2<sup>d</sup>. *Finger*.

I think I need say no more, concerning this *General Rule*, for *Fingering*: Yet sometimes, there will happen such *kind of Notes, and Passages*, which we find, will be more *Handfomly Convenient*, to be Play'd, *Contrary to This General Rule*; some of which I will here set you down.

The 1st.  
Example,  
contrary to  
the General  
Rule.



Observe the 3d. Note of *This Rudiment*, and you will perceive, that It is a *Semiquaver* ; and they are all so, till you come to the *Fifth Note* of the *last Barr* : They are likewise *Notes of a Kind* ; so, that according to your *General Rule*, *All Those Notes* should be Played with *contrary Fingering*, to what you see them here set ; viz. Whereas you see them Mark'd, to begin with the *First*, and *Second Finger*, they should begin with the *Second*, and *First Finger*.

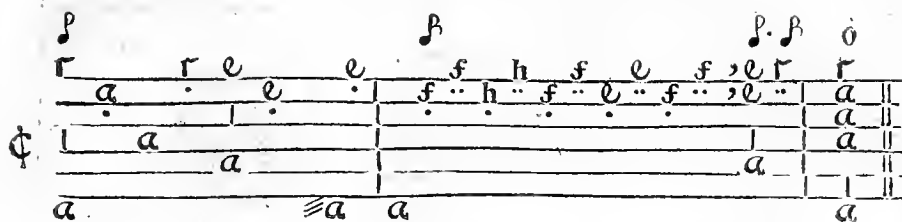
The Reason,  
why the Ge-  
neral Rule, is  
contradicted  
Here.

Now, my *Reason* is *This*; because, that in *This Place*, It is more *Natural*, according to the *Formation of the Hand*; and so It will be more familiarly easie, and ready for the *Hand*, to perform *Those Notes*, (as they so stand) than according to the *General Rule*: Which if you attentively observe, you may easily perceive.

As for Example ; Take notice, how that the *Fore-finger*, of your *Striking Hand*, (stands in Its *Posture of Play*) *more conveniently ready over the 2d. String, than over the 1st.* So also doth the *2d. Finger*, (at the same Instant) stand more ready, over the *Treble String, than over the 2d.* So that, if you will make your *Preparation*, as formerly I have directed, *viz. To make your 2d. Note ready, ( with both Hands ) before you strike your First ;* I say, ( *Thus Preparing* ) you cannot chuse but perceive, how that the *Natural Formation of the Right Hand, doth Invite you to This manner of Play, in This Place ;* And so would be in all other, hapning in the same Kind. As for Example.

Here

Here is another such.



The 2d. Example, contradicting the General Rule.

The 1st. Barr, is according to the *General Rule*; But the 2d. you see, is juſt in the *Nature* of the other above, *Contradictory*; and therefore, would be ſo performed.

Now, It will be very good, (for your *Experience*, and *Confirmation*) to try to Play *Theſe 2 laſt Examples*, according to the *General Rule*; by which means, you will more apparently perceive the *Difference*, and *Reasonableneſs* of *This Exception*; For you will find, by ſuch *Tryal*, that you cannot perform *Thoſe Notes*, ſo ſmoothly, and eaſily by the *Rule-Play*, as by the *Exception-Play*.

The beſt way to confirm you, in this particular Play.

I will ſtill proceed in *This Kind of Explanation*; becauſe, that in the doing of It, I ſhall do you *Two Great Advantages*.

The One ſhall be, I will *Explain All* (or the moſt part of) ſuch *Paſſages*, as uſually are ſo performed upon *This Tuning*, or the *Lute in General*; by which doing, you ſhall ever after be put out of doubt, as to the right order of all ſuch *Performances*.

Then 2dly. I ſhall give you ſuch an *Advantage*, as to the *General way*, of *Curious coming to the ſeveral Cloſes of Thoſe ſeveral Keys*; in which I ſhall *Expresſe Them*, as will be a great means, to enable you to *Command a Kind of Voluntary Play upon the Lute*; which *Thing* indeed I do aim at; And it ſhall be the very next adjoyn- ing Work to *This*, which I do intend (God Willing) to Endeavour: The which, (to be able to do) is the *Moſt Abſolute*, and *Moſt Satisfactory Piece of Performance*, that any *Perſon can Attain unto*, upon *This*, or upon any other *Inſtrument*.

What is the moſt Abſolute ſatisfaction, upon the Lute;

But Firſt, I will make an end of *This kind of Play*.

Here therefore, are Five other ſuch *Examples*; which, (with the former Two) runs through *All the Keys*; and I ſup- poſe will be ſufficient, to enable you, both to know *when*, and *how to Break the General Rule-Play*, upon *All ſuch Caſes*, at any *time*. And alſo, (if you often Practice *Theſe following Examples*; which you may do at any time, upon *Tuning your Lute, &c.*) and which will ſeem very *Handſom*, upon *That*, or any other *Occa- ſion*, and add *Luſtre* to your *Play* alſo, and make your *Hand Neat Agile*, and *Fiſe*; For you muſt know, That ſuch kind of *Come- offs*, as *Theſe*, are accounted *Quaintneſſes*, or *Elegancies*; and in *Play*, *Eſteemed* very *Credible*, in the *Performer*, if he *Perform Them Accurately*, and *Curioſly Well*. And here, in this next *Page following*, you ſhall have *Them ſet you*.

Q

Example

*The Civil Part ; or,**Example in D-fol-re-Key.**Example in E-la-mi-Key.**Example in F-fa-ut-Key.**Example in Gam-ut-Key.**Example in B-mi-Key.*

In this last Example, Tune F-fa-ut, ( or the Ninth String ) Sharp.





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

Now for the *Fugue, Shape, or Form of This Lesson*, you shall know *It Thus*.

The *Fuge* is seen in the first *Barr*, in which is express'd a determinate *Order*, intimating *Matter*, and *Form of Notes*, which *Matter*, or *Conceit*; I do intend to pursue, quite through the *Lesson*.

The meaning  
of a Fuge.

This Term *Fuge*, is a Term used among *Composers*; by which They understand a certain intended Order, Shape, or Form of Notes; signifying, such a Matter, or such an Extention; and is used in *Musick*, as a *Theam*, or as a subject Matter in *Oratory*, on which the *Orator* intends to Discourse.

And this is the *Nature*, and *Use* of a *Fuge* in *Musick*; and, as you may most plainly discern, in *This last set Lesson*.

Examine It therefore, and observe the 1<sup>st</sup>. *Barr*, which speaks the *Intent*, or *Conceit* of the whole *Lesson*; each *Barr* varying a little; yet (as I may say) *Tasting* of the *First*, or *Alluding Thereunto*.

The very Best  
way, to pro-  
cure Inven-  
tion.

*This is the very way, if well Understood, and Imitated, which will occasion Invention, with much Ease, and Great Delight : But at the present, will (or may) seem a Mystery : However, I will pursue It so long, in what I shall hereafter set down, that I doubt not, but you will Grapple with the meaning of It, well, before I conclude, and to your great Satisfaction, and Advantage.*

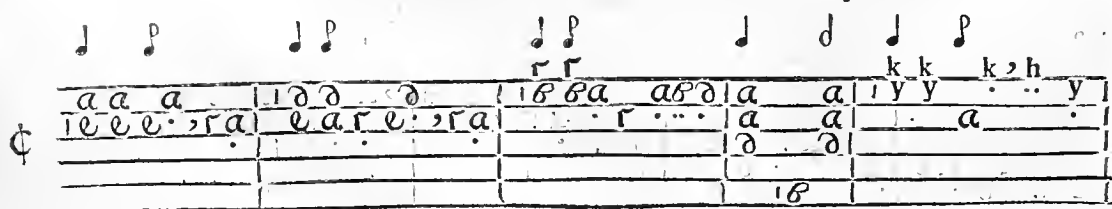
From this Place, quite through the *Book*, there is scarce a *Lesson*, but will Exemplifie This particular Matter of *Invention*.

I am Engaged next, to let you know, how to express your Key, by a 2d. or 10th. to your Diapason intended.

Now for Example, you still intend *C-fa-ut-Key*; and you begin to touch your *2d. String*, which is a *3d.* or *10th.* to your *intended Key.*

Here is a *Prelude*, which will show you, how *That* may Hand-  
somely be done ; As also to *Maintain a Fuge, or Humour*.

*The 2d. Prælude in the 10th. above the Key.*



Here





Further Ex-  
plained.

‘ But *Thus much I do affirm*, and shall be ready to *Prove*, by  
‘ *Demonstration*, ( to any Person Intelligible ) That *Musick* is as  
‘ a *Language*, and has Its Significations, as Words have, ( if  
‘ not more strongly ) only most people do not understand that  
‘ *Language* ( perfectly. )

‘ And as an *Orator*, ( when he goes about to make a *Speech*,  
‘ *Sermon*, or *Oration* ) takes to Himself some Subject Matter, to  
‘ Exercise Himself upon, as a *Theam*, *Text*, or the *Like* ; and in  
‘ That Exercise, can order His Discourse, or Form, various, and  
‘ sundry ways, at his Pleasure, and yet not stray from, or loose  
‘ His intended Matter. Even so may a *Learned Master*, in *This*  
‘ *Art*, do the like ; and with as much *Ease*, *Scope*, and *Freedom*  
‘ ( significantly. )

The Divine  
Rhetorical  
Power of Mu-  
sick.

‘ And as in *Language*, various *Humours*, *Conceits*, and *Passions*,  
‘ ( of All sorts ) may be Exprest ; so likewise in *Musick*, may any  
‘ *Humour*, *Conceit*, or *Passion* ( never so various ) be Exprest ;  
‘ and so significantly, as any *Rhetorical Words*, or *Expressions* are  
‘ able to do ; only, ( if I may not be thought too Extravagant  
‘ in my *Expressions* ) if any *Difference* be ; It is, In that *Musick*  
‘ speaks so transcendently, and Communicates Its Notions so In-  
‘ telligibly to the Internal, Intellectual, and Incomprehensible  
‘ Faculties of the Soul ; so far beyond all *Language of Words*,  
‘ that I confess, and most solemnly affirm, I have been more *Sen-*  
‘ sibly, *Fervently*, and *Zealously Captivated*, and drawn into *Di-*  
‘ vine Raptures, and Contemplations, by Those *Unexpressible Rhe-*  
‘ torical, *Uncontronlable Perswasions*, and *Instructions of Musicks*  
‘ *Divine Language*, than ever yet I have been, by the best *Verbal*  
‘ *Rhetorick*, that came from any Mans Mouth, either in *Pulpit*, or  
‘ elsewhere.



‘ Those *Influences*, which come along with It, may aptly be  
‘ compar’d, to *Emanations*, *Communications*, or *Distillations*, of  
‘ some *Sweet*, and *Heavenly Genius*, or *Spirit* ; *Mystically*, and  
‘ *Unapprehensibly* ( yet *Effectually* ) *Dispossessing the Soul*, and  
‘ *Mind*, of *All Irregular Disturbing*, and *Unquiet Motions* ; and  
‘ *Stills*, and *Fills It*, with *Quietness*, *Joy*, and *Peace* ; *Absolute*  
‘ *Tranquility*, and *Unexpressible Satisfaction*.

‘ I speak not by *Roar*, but by *Experience*, and what I have of-  
‘ ten found, and felt.

‘ This *Relation* will seem strange to many ; which I shall not  
‘ wonder at ; because I know there are but few, which do arrive  
‘ to that *Height*, and *Degree of Experience*, and *Knowledge*,  
‘ both of the *Art*, *Practice*, or *Effects of It*, or ( which is more )  
‘ that do make use of Their *Musick*, in such a *Solemn*, and *Di-*  
‘ vine way.

But I must break off *This Discourse*, in *This Place*, and re-  
turn to teach my *Scholar*, how to begin to Play a *Prelude*, from  
the *Fifth*, or *Twelfth*. The Example follows, in the next Page.

Here

## The Third Prælude in the Fifth.

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

The *Fuge*, or *Humour*, you may observe lies in the *First 4 Notes*, and is maintained, quite through; *One Strain Retorting* upon the *Other*, in *Uniformity*; which is a very *Great Loveliness*, in *Musical Expressions*; but is too much dis-regarded by many.

In the Playing of *This Prælude*, use your *Fore-finger*, and *Thumb*, almost quite through, according to the *Rule of Close-play*; which I conceive you may *Remember*.

## The 4th. Prælude in the Eighth above.

This *Prælude* begins in the *Eighth*, to the *Diapason*; but is properly enough said, to be the *Key*; yet because I told you of the *Eighth*, I have here done It.

You



p. p. & c.

4 5 5 5

p. p. p. p. & c.

4 4 4 5 5

Here is now a *Longer Prælude*, than any yet you have had before; and if you observe the *Humour* of the 1<sup>st</sup>. *Two Barrs*, you will perceive, That the whole *Lesson* alludes to the *same Thing*; and yet with *pleasant variety*: I suppose you will not fail in Playing it with *True, and Proper Fingering*, by reason, that your *Rules* are so *Plain, and often Repeated* before.

Therefore I'll say no more of *This*, but proceed to the rest of the *Sett*. And Here is the First.

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

5 5 5 5 5

Soft Loud Soft Loud

R

This

A Story, (not  
Impertinent)  
concerning  
This Lesson;  
although ma-  
ny may chance  
to smile at It.

This Lesson I call my *Mistress*; And I shall not think It *Impertinent*, to detain you here a little *Longer than Ordinary*, in speaking something of It; *The Occasion of It*; And why I give It *That Name*: And I doubt not, but the *Relation*, I shall give, may conduce to your *Advantage*, in several *Respects*; but chiefly, in respect of *Invention*.

You must first Know, That It is a Lesson, though *Old*; yet I never knew It *Dis-relished by Any*; nor is there any *One Lesson*, in *This Book*, of that *Age*, as It is; yet I do *Esteem It* ( in Its Kind ) with the *Best Lesson in the Book*, for several *Good Reasons*, which I shall here set down.

It is ( *This very Winter* ) just 40 Years since I made It; ( and yet It is *New*, because All like It ) and Then, when I was past being a *Snitor to my Best Beloved, Dearest, and Sweetest Living-Mistress*; But not *Married*; yet *Contriving the Best, and Readiest way towards It*: And Thus It was,

The occasion  
of This Lesson.

‘ That very Night, in which I was *Thus Agitated in my Mind*, concerning Her, ( *My Living Mistress*; ) She being in *Yorkshire*, and My Self at *Cambridge*, ) Close shut up in My Chamber, Still, and Quiet, about 10, or 11 a Clock at Night, *Musing*, and Writing Letters to Her; Her Mother, and some other Friends, in Summing up, and Determining the whole Matter, concerning Our Marriage: ( You may conceive, I might have very Intent Thoughts, all that Time, and might meet with some Difficulties. ( For as yet, I had not gain’d Her Mothers Consent. ) So that in My Writings, I was sometimes put to My Studyings. At which Times, ( My Lute lying upon My Table ) I sometimes took It up, and Walk’d about My Chamber; Letting my Fancy Drive, which way It would, ( for I studied nothing, at that Time, as to Musick ) yet my Secret Genius, or Fancy, prompted my Fingers, ( do what I could ) into This very Humour; So that every Time I walk’d, and took up My Lute, ( in the Interim, betwixt Writing, and Studying ) This Ayre would needs offer It self unto Me, Continually; In so much that at the last, ( liking it Well, ( and lest It should be Lost, ) I took Paper, and set It down, taking no further Notice of It, at That Time; But afterwards, It pass’d abroad, for a very Pleasant, and Delightful Ayre, amongst All; yet I gave It no Name, till a long Time after, nor taking more Notice of It, ( in any particular kind ) than of any other My Composures, of That Nature.

‘ But after I was Married, and had brought My Wife Home, to Cambridge; It so fell out, that one Rainy Morning I stay’d within; and in My Chamber, My Wife, and I, were all alone; She Intent upon Her Needle-Works, and I Playing upon my Lute, at the Table by Her; She sat very Still, and Quiet, Listening to All I Play’d, without a Word a Long Time, till at last, I hapned to Play This Lesson; which, so soon as I had once Play’d, She Earnestly desired Me to Play It again; For, said She, That shall be Called, My Lesson.

‘ From which Words, so spoken, with Emphasis, and Accent, It presently came into my Remembrance, the Time when, and the Oc-  
‘ casion

‘*casion of Its being produced, and returned Her This Answer, viz:*  
 ‘*That It may very properly be call’d Your Lesson; For when I Com-*  
 ‘*pos’d It, You were wholly in My Fancy, and the Chief Object, and*  
 ‘*Ruler of My Thoughts; telling Her how, and when It was made:*  
 ‘*And Therefore, ever after, I Thus Call’d It, My Mistress; ( And*  
 ‘*most of My Scholars since, call It, Mrs. Mace, to This Day.)*

Thus have I detain’d you, ( I hope not too long ) with This short *Relation*; Nor should I have been so *seemingly Vain*, as to have Inserted It; But that I have an intended purpose, by It, to give some *Advantage* to the *Reader*, and doubt not, but to do It, to Those, who will rightly consider, what here I shall further set down, concerning It.

Now in Reference to the *Occasion of It*, &c. It is worth taking Notice; That there are *Times, and particular Seasons, in which the Ablest Master, in his Art, shall not be able to Command his Invention*, or produce things, so to his *Content*, or *Liking*, as he shall at other *Times*; but he shall be ( as it were ) *Stupid, Dull, and Shut up*, as to any *Neat, Spruce, or Curious Invention*.

There are Times of Barrenness, and Times of Plenty, in Matters of Invention.

But again, at other *Times*, he will have *Inventions* come flowing in upon him, with so much *Ease, and Freedom*, that his greatest Trouble will be, to *Retain, Remember, or Set Them down*, in Good Order.

‘ Yet more particularly, as to the *Occasion of This Lesson*; I  
 ‘ would have you take notice, that as it was at such a *Time*,  
 ‘ when I was *Wholly, and Intimately possessed, with the True, and*  
 ‘ *Perfect Idea of my Living Mistress*, who was at That time  
 ‘ *Lovely, Fair, Comely, Sweet, Debonair, Uniformly-Neat, and*  
 ‘ every way *Compleat*: How could ( possibly ) my *Fancy Run*  
 ‘ upon any Thing, at That Time, but upon the very *Simile, Form,*  
 ‘ or *Likeness, of the same Substantial Thing*.

And that *This Lesson* doth Represent, and Shadow forth such a *True Relation*, as here I have made, I desire you to take notice of It, in every Particular; which I assure my self, may be of Benefit to any, who shall observe It well.

The Story apply’d to use; And the Lesson Explained.

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

The Fugue.

Secondly, observe the *Form, and Shape of the Whole Lesson*, which consists of Two *Uniform, and Equal Strains*; both *Strains* having the same *Number of Barrs*.

The Humour.

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

The Form.

These Three Terms, or Things, ought to be considered, in All Compositions, and Performances of This Nature; viz. *Ayres, or the Like*.

‘ The *Fugue*, is *Lively, Ayrey, Neat, Curious, and Sweet, like my Mistress*.

‘ The *Form*, is *Uniform, Comely, Substantial, Grave, and Lovely, like my Mistress*.



' *The Humour, is singularly Spruce, Amiable, Pleasant, Obliging, and Innocent, like my Mistress.*

' *This Relation, to some may seem Odd, Strange, Humorous, and Impertinent ; But to Others, ( I presume ) It may be Intelligible, and Useful ; in that I know, ( by Good Experience ) that in Musick All These Significations, ( and vastly many more ) may ( by an Experienc'd ; and Understanding Artist ) be Clearly, and most Significantly Express'd ; yea, even as by Language It self, ( If not much more Effectually. )*

' *And also, in that I know, that as a Person is Affected, or Disposed in his Temper, or Humour, by Reason of what Object ( of his Mind ) soever ; He shall at That Time produce Matter, ( if he be put to It ) Answerable to That Temper, Disposition, or Humour, in which he is.*

A Good Caution for Composers.

' *Therefore I would give This as a Caviat, or Caution to any, who do attempt to Exercise Their Fancies, in such Matters of Invention ; That They observe Times, and Seasons, and never Force Themselves to any Thing, when they perceive an Indisposition ; but wait for a Fitter, and more Hopeful Season ; for what comes most Compleatly, comes most Familiarly, Naturally, and Easily, without Pumping for ; ( as we use to say. )*

' *Strive therefore to be in a Good, Cheerful, and Pleasant Humour always, when you would Compose, or Invent ; and then, such will your Productions be : or to say better, Chuse for your Time of Study, and Invention, ( if you may ) That Time, wherein you are so Disposed, as I have Declared.*

' *And doubtless, as It is in the Study, and Productions of Musick ; so must It needs be, in all other Studies, where the use, and Exercise of Fancy is Requirable.*

Directions, to Play the Mistress well.

I will therefore take a little more pains than ordinary, to give such Directions, as you shall no ways wrong, or injure my Mistress, but do Her all the Right you can, according to Her True Deserts.

First therefore, observe to Play, Soft, and Loud, as you see It Mark'd quite through the Lesson.

Secondly, use That Grace, which I call the *Sting*, where you see It set, and the *Spinger* after It.

And then in the last 4 *Strains*, observe the *Slides*, and *Slurs*, and you cannot fail to know my Mistress's Humour, provided you keep True Time, which you must be extreemly careful to do, in All Lessons : For Time is the One half of Musick.

And now I hope I shall not be very hard put to it, to obtain my Pardon, for all This Trouble I have Thus put you to, in the Exercise of your Patience ; especially from Those, who are so Ingenious, and Good Natur'd, as to Prize, and Value, such Singular, and Choice Endowments, as I have here made mention of, in so Absolute, and Compleat a Subject ; As also, in that they may several ways gain Advantages Thereby ; which is my Chief Aim, and Drift.

I will

I will now set you, the 2d. Lesson of This Set, which shall be as one of the same Kindred; and indeed It is so nearly Related unto the First, as I can give It no Name so proper, as the Off-spring; because It came (as I may say) out of the First, (as you shall hear;) For after some time, that My Mistress grew in Esteem, and to be so Generally well liked of (as I have declared) I was desired by some of My Scholars, to make another Part, to Play at the same time with That my Mistress, upon another Lute: Whereupon I Set This next Lesson; and It is so made, that It is both a Consort Lesson, (to the former, upon another Equal Lute) and does pass also for a Lone-Lesson; and call'd often the 2d. Part, or Part of My Mistress. And here It is.

The 2d. Lesson of the first Set, Named the Off-spring.

The musical score is written in lute tablature, using letters to represent fret positions on the strings. It is organized into three systems, each consisting of a treble staff and a bass staff. The first system begins with a C-clef and a key signature of one flat. The second system also begins with a C-clef and a key signature of one flat. The third system begins with a C-clef and a key signature of one flat. The tablature includes various ornaments and slurs, indicating specific playing techniques and phrasing. The letters used are a, h, f, e, c, b, d, g, k, and y, which correspond to the fret positions on the lute strings.

In the use of This Lesson, you must Note Two Things especially. The First is, That if at any time you Play It in Consort, (with That other) Those Two last Notes of the Fourth Barr, and the Three First of the Fifth Barr, may be left unplayed, (which thing we call Resting;) because They are the very same Notes, in that place, of the foregoing Lesson; so that although It will be no Discord, (if Played) yet It is not accounted Handsom to Play the same Thing, upon 2 several Instruments, Consort-wise, at the same time.

The Explanation of the Off-spring.

But when It is Played as a Lone-Lesson, Those Notes are very Proper, and Fit Aire, to come in, in That Place, in Reference to the Retort in the next Two Barrs following.

But when It is Played, as a Part Lesson to the other Lute, It is more Ample and Modish to Rest Them 5 Notes, (The other Lute then Playing Them) for that the 2 Lutes will Retort, and Answer one the other much more compleatly, in the same Kind, or Humour.

The

The 2d. Thing observable is, That when you Play It for a *Lone-Lesson*, you must, (for the *Humour sake*) make *Three Pauses*, in the *last Strain*, at *Those Three Places* where you will find *Them Thus Marked*; and *Those Three Notes* also to have the *Sting-Grace*, (as you may see It set before Them.)

This is all I shall hint you unto, in *This Lesson*; for I believe you will find the *Humour of It Easily*, in regard It is so near of *Kin to the former*; only remember to Play It *Soft, and Loud*, as you see It Marked.

Take notice also of the *Fugues* which are in It, maintain'd to the end, yet various from the other.

*The 3d. Lesson of the 1st. Set, named the Cozen-German.*

Handwritten musical score for "The Rose Tree" in G major. The score is written on a single system with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, folk-like style with many accidentals and ornaments. The guitar part is written in a similar style, using a mix of whole, half, and quarter notes, often with a "5" indicating a fifth fret position. The lyrics "The Rose Tree" are written below the guitar part.

I have on Purpose, set you *These Three Lessons* together, in that you may the more (for your *Experience, and Practice*) be informed in *That Main Thing*, which I have driven at for you, viz. *To be able to know, the manner of Managing a Fugue, and so to maintain It, as to bring It in, Properly, with your whole Discourse, into a True and Handsom Form, or Shape, in any Matter you intend to pursue, or have a Design for; and in way of Extemporary, or Voluntary Play.*

And as you see, *These Three Lessons*, are of such a *Near Affinity*, or *Likeness of Humour*, or *Conceit*, one to the other, you may the more plainly perceive by *Them*, after what manner, you may follow, and vary a Fugue, &c.

In *This* last Lesson, you will see the *Fugue* follow'd, and maintain'd to the *End*; and without being *Glutted*; or *Cloyed* with It; because It is so *variously* perform'd, and upon *Sundry, and Pleasant* Keys.

*Keys.* As also the *Exact Uniformity*, or *Likeness of each Strain*, both within *Themselves*, and also of *One Strain to another*.

When I talk of *Uniformity in a Lesson*, I mean Thus.

What is meant by the Uniformity of a Lesson.

We are to consider of the *Lesson*, chiefly as to *Form*, or *Shape*; which Thing concerns the *Composer*, principally to be careful of; But as for *Fugue*, or *Humour*, you may let Them be what they will; yet They would be so contriv'd, as to have *Neatness*, and *Spruceness* in Them; and to be maintain'd *Uniformly*, and *Evenly*.

The first Thing observable in Uniformity.

In which Thing we must ever have a *Care*, first to make our *Barrs of every Strain*, in *Number*, *Even*, (viz. 4, 6, 8, 10, 12, or &c.) and *Rarely*, or *Never to make a Strain of Odd*, (viz. 3, 5, 7, 9, 11, or 13, &c.) *Barrs in a Strain*; for if at any time you chance to meet with a *Strain*, consisting of *Odd Barrs*, peruse *That Strain well*; *Ponder It in Its Fugue, Matter and Form*, and you will (in the End) perceive, that either some one of *Those Barrs*, might well have been spared, or else some other put in, or added, (here or there) which might much more have *Amplified the Strain*; But being as It is, with an *Odd Barr*, you will find it *Incomplete*, and *Dis-satisfactory*; that is, It will not thoroughly please you, (if you have a *True, and Uniform Fancy*.)



For It may very aptly be compared to an *Oversight*, in the making of *Verses*, where the *Poet* (inconsiderately) puts in a *Foot too much*, or a *Foot too little*; and in the *True Scanning of such Verses*, you may easily perceive them *Hobble*, and not run *smooth*, which is a great *blemish* to the *Work*.

A Comparison betwixt Musick, and Poetry, as to Quantities, &c.

There have been, and still are, very good *Masters*, and *Composers*; as also, *Poets*, which do not regard this one Thing; And I am very confident, if They were hinted to It, and did well consider It; *Themselves would acknowledge Their Oversight*, and for the *Future*, always retain the *Observance of It*.

The 2d. Thing, which makes *Uniformity more Lovely* in a *Strain*, is, *That Those Even Barrs*, may bear some kind of *Correspondency*, (as I may say) *Affinity*, or *Likeness* in their *Form*, or *Shape*, one to another; as you may very plainly perceive there is in *These 3 foregoing Lessons*, (more Examples of which, I shall not need to set down, to cause you to understand my meaning.)

These Two Considerations are to be had, in Reference to one *Strain of a Lesson*.

But the 3d. Thing, which will make an *Absolute, Compleat, and Perfect Uniformity in a Lesson*, is, when both *Strains*, are so contriv'd, *That They agree Equally*, both for *Number of Barrs*, and for *Shape and Form*, in such a *Retorting way*, as is likewise plainly to be seen in *Those 3 last mentioned Lessons*.

The Third Thing is absolute Uniformity.

I speak not This to *Bind*, or *Restrain* the unbounded, and unlimited *Braveries of Fancy*, or *Invention* of any; For I know there are very *Excellent Composures* of all *Forms*, and *Shapes*, and of *Even and Odd Barrs*, according to the various *Humours*, and *Pleasures of Men*.

And sometimes for a *Conceit sake*, I have done the like; yet (for all that) upon a *Review*, and *better Consideration*, I could see

see where, and how easily to *Correct* such a *Defection*, ( for so still I must call It ) in the *Fancy*, or *Humour*, by either *Adding*, or *Diminishing* ; and so make my *Lesson* still the more *Compleat*, and *Uniform*.

Many things are *Good*, yea *very Good* ; but yet upon *After-Consideration*, we have met with the *Comparative*, which is *Better* ; yea, and after That, with the *Superlative*, ( *Best of All* ) by *Adding to*, or *Altering a little*, the same *Good Thing*.

An assured way, to make Handfom, and Good Lessons.

*This Thing* which I thus hint unto, with what went before, ( I dare avouch with confidence ) will ( by a due *Observance* of It ) prove a most *steady, and certain way* ( easily ) to make *Handfom*, and *Good Ayre* ; especially for *Lessons of a short Cut*, such as are *Allmaines*, *Ayres*, *Corantoës*, *Serabands*, and such like.

They would ever be made *Uniform*, and *Even*.

But as long *Lessons*, viz. *Preludes*, *Fancies*, *Pavines*, &c. It is not a Matter of so great Concern ; because, that in the *Exceeding Length* of Them, there cannot be such a *Nice Notice*, taken of their *Cuts*, or *Shapes* ; besides, They have many times *Humours of Pauses*, and *Flourishes*, in a *mild way*, according to their Nature, that it is not expected from Them, to appear in such an *Exact*, and *Punctual Form*, as one of *These short Ones*, which is ( more in use, and of a more easie *Discern* ; ) Commonly, like a Pair of *Verses*, of Six, Eight, Ten, or Twelve Feet, which if either be too long, or too short, a very *Indifferent Observer*, may soon espie the *Defect*.

These 3 last *Lessons*, although I have given them such *Fansical*, *Humorous*, or *Conceited Names* ; yet ( according to their *Forms*, and *Shapes*, and Order of their *Time*, or *Proportion* ) may be call'd short *Allmaines*, or *Ayres*.

And that you may hereafter know how to give *Right*, and *Proper Names* to all *Lessons* you meet with, take notice of *This General way*, how you may know Them, and how you may Order Them.

How to know, and give right Names to all sorts of Lessons, &c.

There are first *Preludes*, then 2dly. *Fancies*, and *Voluntaries*, 3dly. *Pavines*, 4thly. *Allmaines*, 5thly. *Ayres*, 6thly. *Galliards*, 7thly. *Corantoës*, 8thly. *Serabands*, 9thly. *Tattle de Moys*, 10thly. *Chichona's*, 11thly. *Toyes*, or *Jiggs*, 12thly. *Common Tunes* ; But lastly, *Grounds*, with *Divisions* upon them.

The Description of Them.  
1. The *Prelude*.

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

2. The *Fancy*, or *Voluntary*.

The *Prelude* is commonly a *Piece of Confused-wild-shapeless-kind of Intricate-Play*, ( as most use It ) in which no perfect *Form*, *Shape*, or *Uniformity* can be perceived ; but a *Random-Business*, *Pottering*, and *Grooping*, up and down, from one *Stop*, or *Key*, to another ; And generally, so performed, to make *Tryal*, whether the *Instrument* be well in *Tune*, or not ; by which doing, after they have *Compleated Their Tuning*, They will ( if They be *Masters* ) fall into some kind of *Voluntary*, or *Fansical Play*, more *Intelligible* ; which ( if He be a *Master, Able* ) is a way, whereby He may more *Fully*, and *Plainly* shew *His Excellency*, and *Ability*, than by any

other kind of undertaking; and has an *unlimited*, and *unbounded Liberty*; In which, he may make use of the *Forms*, and *Shapes* of *all the rest*.

*Pavines*, are *Lessons* of 2, 3, or 4 *Strains*, very *Grave*, and *Sober*; *Full of Art*, and *Profundity*, but seldom us'd, in These our *Light Days*.

3. Pavines.

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

4. Allmaines.

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

5. Ayres.

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

6. Galliards.

*Coranto's*, are *Lessons* of a *Shorter Cut*, and of a *Quicker Triple-Time*; commonly of 2 *Strains*, and full of *Sprightfulness*, and *Vigour*, *Lively*, *Brisk*, and *Cheerful*.

7. Coranto's.

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

8. Serabands.

A *Tattle de Moy*, is a *New Fashion'd Thing*, much like a *Seraband*; only It has more of *Conceit in It*, as (in a manner) *speaking the word*, (*Tattle de Moy*) and of *Humour*; (as you will find, quite through *This Book*, where they are set;) *That Conceit* being never before *Published*, but *Broached together with This Work*.

9. Tattle de Moys.

It may supply the *Place* of a *Seraband*, at the *End* of a *Suit* of *Lessons*, at any *Time*.

*Chichona's*, are only a few *Conceited Humorous Notes*, at the end of a *Suit* of *Lessons*, very *Short*, (*viz.*) not many in *Number*; yet sometimes consists of Two *Strains*, although but of Two *Semibreves in a Strain*, and commonly, of a *Grave kind* of *Humour*.

10. Chichona's.

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

11. Toys, or Jiggs.

*Common Tunes*, (so called) are *Commonly* known by the *Boys*, and *Common People*, *Singing Them in the Streets*; and are of either sort of *Time*, of which there are many, very *Excellent*, and *well Contriv'd Pieces*, *Neat*, and *Spruce Ayre*.

12. Common Tunes.

The *Ground*, is a set *Number* of *Slow Notes*, very *Grave*, and *Stately*; which, (after It is express'd *Once*, or *Twice*, very *Plainly*) then He that hath *Good Brains*, and a *Good Hand*, undertakes to Play several *Divisions* upon It, *Time after Time*, till he has shew'd his *Bravery*, both of *Invention*, and *Hand*.

13. Grounds.

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

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



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

3

5 5 a 5 a 5 4 a a a

a a a 5 4 a 5 a a 5

This *Lesson* I call a *Coranto*, and *Properly*, as you may see, both by the *Time*, and *Shape* of It; However, I would have It *Play'd* in a *Slow*, and *Long Proportion*: For the Nature of It, is far more *Sober*, than a *Coranto*, and will please you much better so.

The *Fugue* is seen, in the 3 *First Notes*, and perceptible all over the *Lesson*.

The *Form* is *Even*, *Uniform*, and *Perfect*.

The *Humour*, is a kind of *Sorrowing*, *Pittying*, and *Bemoaning*.

A General Observation, how to find out the Humour of a Lesson.

And as to the *General Humour* of any *Lesson*; take *This* as a *Constant Observation*; viz. observe It, in Its *Form*, or *Shape*; and if you find It *Uniform*, and *Retortive*, either in Its *Barrs*, or *Strains*, and that It expresth *Short Sentences*, (as you may observe in *All These last Four Lessons*, that they have done;) Then you will find it very *Easie*, to *Humour* a *Lesson*, by Playing some *Sentences Loud*, and others again *Soft*, according as they best please your own *Fancy*, some very *Briskly*, and *Couragiously*, and some again *Gently*, *Lovingly*, *Tenderly*, and *Smoothly*.

What gives the Chiefest Lustre to Play.

And forget not especially, in such *Humours*, to make your *Pauses*, at *Proper Places*, (which are commonly at the *End* of such *Sentences*, where there is a *Long Note*, as easily you will know how to do, if you give your mind to regard *such Things*, which give the *Greatest Lustre* in *Play*, as I have already told you.

The Playing of *This Lesson*, is so *Familiarly Easie*, that I need say no more to It. Therefore here is another.

The 5th. Lesson of the 1st. Sett, being a Coranto, but call'd, I like my Humour well.

3

This Lesson may rather be called a *Humour*, than a *Coranto*; and has *Its Fugue, or Subject Matter* (upon which It Treats) exprest in the 1st. *Two Barrs*, which is throughout maintained, with *Handsom, and Various Intermixtures*.

The *Form* is *Uniform*, (each *Strain* within It self) though not All of the same *Number of Barrs*; and yet the 1st. *Two Strains* are; which is no *Errour*, but sometimes, (for *Humor-sake*) more *Pleasant, and Delightful*, as in this 3d. *Strain*, which is *Humorous, and Conceited*, and seems to *Mock, or Mowe, or Jest*; to be *Blyth, or Merry*; as if it were telling some *Jiggish Story*, and *Pointing at This, or That Body*, all along, till it comes to the 4<sup>th</sup> last *Barrs*, where you see the *Letter (f)* upon the 2d. *String*, with a *Full Stop*; and where you must *Pause*, and use the *Stinging Grace a Pritty while*; and then *Softly whirl away*, and *Conclude*.

And although it be *Coranto-Time*, yet (in regard of the *Conceitedness of the Humour*) I give It *That Name*.

And because, that *Corantoes* (Generally) are but of *Two Strains*; Therefore I will here following, set you a *Perfect Coranto*, having said sufficiently concerning *This*.



*The 5th. Lesson of the 1st. Sett, being a Coranto.*

P J P.P d P.P &c. d P.P J d P.P &c.  
 5  
 a r r a  
 5 a 5 5 a  
 P.P &c. J d P J P.P P.P  
 a a 4 a 4 a  
 P.P &c. J P J P J.P &c.  
 a r r r r a a r a  
 5  
 P.P &c. J P.P &c.  
 a a a r  
 a a a

This *Lesson* is a *Perfect Coranto*, and has *Its Fuge* exprest in the 1<sup>st</sup>. Two *Barrs*, and is *throughout maintained*.

Its Form is Uniform, each Strain within It self; the Humour is Solid, Grave, and very Perswasive, by way of Argumentation; Expostulating (as it were) the Matter with much Feruentness; which yon must Humour, by performing Soft, and Loud-Play, in Proper Places; where you may easily perceiue such Humour to lye.

Such Observations, as *These*, will prove several ways *Beneficial* unto you ; both as to your *Delight*, in your *undertaking* ; and also, a Help to *Increase your Knowledge*, and *Judgment* ; far beyond that *Common way of Poaring, and Drudging* at the *Practice of Lessons*, only to Play them *Readily, and Quick*, which seldom, or never *Produceth Judgment*, but leaves *This Knowledge* ever behind It ; which is much more than the *one Half of the Work*.

I will now Conclude *This Suit of Lessons*, with a *Light Business*, as commonly we use to do, ( and most commonly call'd a *Seraband*; ) But because I will be a *little Modish*, I have invented a *New-Fashion'd-One*, which I call a *Tattle de Moy*; Because

It Tattles, and seems to speak, Those very Words, or Syllables, as you may perceive by the Five First Letters of It.

The 7th. Lesson, and Conclusion of This 1st. Sett.

3

J. J. P J d J. J. P J d J. J. P J d J. d J. J. P J d J

a a a a a a a d d d a

a a a a a a a r r r

16 16 16 a a a

5 5 a a a

J. J. J d J. J. P J d J. d J. J. P J &c.

a r a

d a b a a a a d a b b

r a b a d a a a a a

d a b a d b a b a b a

5 a a

J. J. J d J. J. P J &c. d J d d

a

b a r a a a b b a r r a a

r r d a a a d r d

d d b a b b d d b

a s a 5

This Lesson is not without Its Fugue, Form, and Humour; All which I doubt not, but you will readily find out.

The Fugue, is in the 1st. 2 Barrs; the Form is absolutely Perfect, and Uniform, as you may perceive by the whole.

For you may (by your Eye) divide It into 4 Equal Parts, (viz. 4 Times Eight Barrs.)

Its Humour is Toyish, Joccond, Harmless, and Pleasant; and, as if it were, one Playing with, or Tossing a Ball, up and down; yet It seems to have a very Solemn Countenance, and like unto one of a Sober, and Innocent Condition, or Disposition; not Antick, Apish, or Wild, &c.

As to the Performance of It, you will do well to Remember, (as in all the rest, so in This) to Play Loud, and Soft, sometimes Briskly, and sometimes Gently, and Smoothly, here and there, as your Fancy will (no doubt) Prompt you unto, if you make a Right Observation of what I have already told you.

Memento, that Soft, and Loud Play, is a Chief Grace.

These ways of Discourse, will seem strange, to very many, at the first, because They are unusual; yet I am not out of Hope, but that after a Deliberate-Consideration, had upon the Matter, (together with the Practice, of what they may here find; as also comparing This way, of Open, and Free Teaching, with That General Close, and Reserved way, all along us'd) I do not doubt, but they will find such Good Acceptance, as there will be a Right use made of Them; by which the Lute shall be Redeemed from Those

This way of Teaching, differs from the Common way.

Its Benefit,  
and Advan-  
tage.

*Those Ignorant, and Belying-Reproaches, and Slanders, which It has ( hitherto ) all along undergone : And also be so Illustrated, and brought into Deserved Esteem again, that for Ever after, It shall be accounted, and approved ( according to Its True Worth ) the Best of Portable Instruments : And also very Easily Attainable, both in the Practick, and Understanding Part thereof; which is the Scope of my Endeavours.*

## CHAP. XXV.

I Suppose now, by what I have hitherto said, and done, you believe there is a *Necessity of Observing These Rules, Thus set down*; and that you perceive the great *Benefit*, that may attend the *Observing Them*.

However, lest you may not yet be fully satisfied in your *Thorough-Apprehensions of Them*, I will next, set you down, *another Suit of Lessons, in another Key*, and Treat upon *Them*, as I have done upon *These*, and by That Time, I shall not the least doubt of your sufficient understanding my Meaning.

A Compleat  
Piece of Ma-  
stership.

Yet, before I set them down, I think it very requisite, to inform you in one *most Necessary Piece of Mastership*; which is ever performed, by *Those of Good Skill*, when They *End a Suit of Lessons*, in any one *Key*, and do intend presently to begin another, in a *Differing Key*; which is:

They do not *Abruptly, and Suddenly Begin, such New Lessons*, without some *Neat, and Handsom Interluding-Voluntary-like-Playing*; which may, by *Degrees*, (as it were) *Steal into That New, and Intended Key*.

Now, that you may be able to do *It Handsomly*, and without *Blemish, or Incompleatness*, (for you must know, It is a *Piece of Quaintness so to do*) you must *take Notice*, that always, when you have made an *End of Playing*, upon any *One Key*, (if *Discourse*, or some other *Occasion*, do not cause a *Cessation of Play*, for some *pritty Time*, so as the *Remembrance of That Former Key*, may, (in a *manner*) be *Forgotten*) It will be very *Needful*, that some care be taken, that you leave *That Key Handsomly*, and come into that *Other* you intend *Next to Play upon*, without *Impertinency*.

A Compari-  
son, betwixt  
Language, and  
Musick.

For such *Impertinencies*, will seem to be very like *such a Thing as This, which I shall name viz.*

*That, when Two, or more Persons have been Soberly, and very Intently Discoursing upon some Particular Solid Matter, Musing, and very Ponderously, considering thereof; All on the sudden, some One of Them, shall Abruptly ( without any Pause ) begin to talk of a Thing Quite of another Nature, nothing relating to the afore-said Business.*

*Now, Those By-standers, ( who have Judgment ) will presently apprehend, That although His Matter might be Good; yet His Manner, and His Wit, might have been better Approv'd of, in staying*

‘*staying some certain, convenient Time, in which he might have found out some Pritty Interluding Discourse, and have taken a Handsom Occasion, to have brought in his New Matter.*

‘*Just so, is it in Musick, and more particularly, in this Last-Recited-Matter; as to Chop Different Things of Different Natures, and of Different Keys, one upon the Neck of another, Impertinently.*

‘*For I would have It taken Notice of, That Musick, is (at least) as a Language, if It will not be allowed a Perfect One; because It is not so well understood, as It might be, (as I have Declar’d in my little Piece of Poetry, which adjoyns to the Dialogue betwixt My Lute, and My Self.*

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

First, (as above said) it may be, that *Discourse*, may take off the Remembrance of the last Key, in which you Play’d, or some Occasion of a *Leaving-off*, for some Pritty Time, by a String breaking, or the like; or if not, then (as commonly It happens) there may be a need of *Examining the Tuning of your Lute*, (for the Strings will Alter a little, in the *Playing of One Lesson*, although they have been well *Stretch’d*.

But if lately put on, or have been Slacked down by any Mischance of Peggs Slipping, then they will Need Mending, most certainly.

I say, some such Occasion, may sometimes give you an Opportunity of coming Handsomly to your New Intended Key: But if none of These shall happen, then you ought, in a Judicious, and Masterly way, to work from your last Key, which you Play’d upon, in some Voluntary way, till you have brought your Matter so to pass, that your Auditors may be Captivated with a New Attention; yet so Insinuatingly, that they may have lost the Remembrance of the Foregoing Key, they know not how; nor are they at all concern’d for the Loss of It; but rather taken, with a New Content, and Delight, at your so Cunning, and Compleat Artifice.

Now, as to your better understanding of This Piece of Art, and Skill; you must first know, that there is a greater Disrelish, or Offence to the Ear, in passing to some Keys, than to Others. As for Example.

If you end a Sett of Lessons, in C-fa-ut, (as in this last Sett you have done) then do not presently begin a Sett, either in a 2d. above, or below That Key, viz. either in D-sol-re, or in B-mi. For they are the 2 Great Unsufferable Discords in Nature, (viz. a 2d. and a 7th.)

And although they are not so to be considered, as in Composition, in This Place; yet there is a secret Tincture of, or Alluding to such a Thing, which will Infuse It self into the Harmonical Part of a Man, whereby he will be a little Disturb’d, or Displeas’d, although he be unskilful, and know not for what Cause; but contrary-

The way how to pass from one Key to another, without Abruption, or Absurdness.

A Caution, not to go from any Key immediately into a 2d. or 7th. from that Key.

trary-wise, fall into any *OtherKey*, and the Blemish will not be so Great, by far.

I will now set down some *Examples*, how to pass from one *Key to another*, *Neatly*.

The last *Sett*, was in *C-fa-ut* ; your next shall be in *F-fa-ut* ; so that It is *Needful*, you be able to Play some *Little Handsom Thing*, to bring you off orderly, from *That Key to This*.

## CHAP. XXVI.

Here are therefore, *Half a Dozen Interludes*, to pass from *C-fa-ut*, to *F-fa-ut-Key*,

♩ P. ♯ &c.

1st

2d

*The Lute made Easie.*

137

3d

3

5

4th

5th

6th

T

Thefe

The Benefit  
of these Six  
Interludes,  
will be much  
more than so  
many Lessons.

*These Six Examples of Interludes, will do you more Credit, and Service, and give you more Satisfaction, and Understanding, in managing of the Lute, in a Masterly way; if you Practice to Play Them Neatly, and make your Observations, how to Imitate, and Make the like, than if I had set you Twice so many Long, and very Good Lessons.*

And that you may not doubt of *Any Thing* you see *Prick'd in Them*, know, That the first *Barr* in every one of Them, stands only to shew you the *Common Ending of Lessons in C-fa-ut-Key*; some being of *Triple Time*, and some of *Plain, or Even Time*. So that when you have ended any *Lesson* in that *Key*, then you have your *Choice* of any of *These Six Come-offs*, to pass *Smoothly, and Commendably to F-fa-ut-Key*, which you next intend to Play in.

Fugue, Mat-  
ter; Form, or  
Shape; Hu-  
mour, Life, or  
Conceit.

The Chief  
Things Regar-  
dable in Com-  
posing.

The Readiest  
way to a Good  
Invention.

Now for your better understanding of the *Notion of Fugue, ( or Matter; ) Form, ( or Shape; ) Humour, ( or Conceit; )* I would have you to observe, that in *every one of Those Six Interludes*, though you see they be very short ) may plainly be perceiv'd, *All Those 3 Necessary Pertinencies, in reference to Invention, Voluntary-Play, and a Good Composer, viz. Matter, Form, Humour; Life, or Conceit.*

*And without a due Observance of These, None shall Compose Musick with that Ease, Familiarity, and Certainty, Compleatness, and Pleasure, as Those who do observe Them.*

I will not deny, but that it is possible, to *Light, or Hit upon something that may be Good*; and do believe, that through a *Natural Aptitude, ( which is in many ) Many* do attempt to *Compose*, and often happen upon very *Good Ayre*; but know not how it came to pass: Nor do They observe *These Things, ( because, as I conceive, They might never be informed Thus, concerning Them )* yet I say, such *Productions* must needs be, with *Much More Labour, and Trouble*, than if They did Thus go about Their Work, by a *Certain Rule*; which ( together with a *Good Fancy* ) would never fail, *Quickly to do the Business*; yea, and with much *Ease, and Readiness.*

Why the  
Rules of Com-  
position are  
not Treated  
upon, in This  
Book.

Want of In-  
vention, the  
greatest Dis-  
couragement  
to Young  
Composers.

*The Rules of Composition, are Few and Easie; and Attainable in a Months Time: And They are published so very well, and Substantially by divers, that I shall count it an Unnecessary Trouble, to say any Thing of Them.*

But as to the *Great, and Principal Matter of a Composer, which is Invention*; ( and commonly the want of It, is the *Greatest Discouragement that a Young Composer meets with* ) I know no *Better way*, than what may be found by *These Discourses, and Examples; which all along, quite Through the whole Number of Lessons, both for Lute, and Viol, in This Work, I have so contriv'd, That whosoever shall Diligently observe the Order of Them, cannot ( possibly ) but by Them, and the Discourse, find such Advantages, as I speak of; there being no better way for such a Thing, than Example; the which He shall find in every Lesson in This Book, ( excepting One, which shall be Set in the next Sett ) according to the above-laid-down-Principals, viz. Fugue, Form, and Humour, &c.*

I will







*The Lute made Easie.*

141

*The 4th. being an Ayrc.*

♯

*The 5th. Lesson, being a Coranto.*

[illegible]

*The 6th. Lesson of the 2d. Sett, being a Tattle de Moy.*

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals (sharps, flats, double sharps). Above the staff, there are additional notes and a key signature of one sharp (F#). Below the staff, there is a bass line with notes and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style.

Handwritten musical notation for a 5-measure piece. The notation is on a five-line staff. Above the staff, there are notes: a quarter note 'd', a quarter note 'd', and a dotted quarter note 'd'. The staff itself contains notes: measure 1 has a quarter note 'a' and a quarter note 'r'; measure 2 has a quarter note 'a', a quarter note 'r', and a quarter note 'a'; measure 3 has a quarter note 'a'; measure 4 has a quarter note 'a'; measure 5 has a quarter note 'a'. Below the staff, there are notes: a quarter note 'a', a quarter note 'r', a quarter note 'a', a quarter note 'a', and a quarter note 'a'. The piece ends with a double bar line.

Observations,  
upon This last  
Sett of Les-  
sons.

Observe the *Prelude of This last Sett*, and you'll find the *Fugue* apparent, in the 3 *1st. Odd Notes*, and the *Barr following*; and is maintain'd quite through,; yet *Pleasantly*, and *Variously*.

And if you Note the *Form*, you'll find It *Uniform*, according to what I have before told you.

The *Humour* must be found out, by Playing *Soft*, and *Loud*, and making your *Pausés*, &c.

The 2d. Lesson, has also *Fugue, Perfect Form, and Humour*, as you cannot but easily perceive, and find out.

The 3d. has all in It, viz. *Fugue, Form, and Humour*; yet the *Fugue*, is not so easily perceiv'd from the beginning, as in the former *Lessons*. But the *Form* is Perfect, viz. *Even Number of Bars, in both Strains. The Humour Easy*.

The 4<sup>th</sup>. has *All very Perfect*, and so visible, that I need only desire you, to Play It *Neatly*; for 'tis a *Pretty Knack*.

The 5th. begins not with a *Visible Fugue*, but has several *Allusions*, and *References*, one thing to another, as you will perceive easily in the Playing of It.

*Each*















As to the *Form*, you may observe an *Uniformity* in each *Strain* to *It self*; yet both *Strains* are not *Equal*.

The 1<sup>st</sup>. *Strain*, has 3 *Times Four Barrs*; which speak, ( as it were ) 3 *several Sentences*, ( *Equally*. )

The 3<sup>d</sup>. *Strain likewise speaks 3 Sentences*, viz. the 2 first, are 4 *Barrs* a piece : But the last concludes the *same Number of Them both*, viz. 8 *Barrs*; the which *Uniforms the whole Strain*.

Now the *Humour*, I have assisted you withall, in writing *Lo*: and *So*: viz. *Loud and Soft*; which is enough for *This Lesson*.

Here is another, which I would have you Play, in a very *Sober*, and *Grave Proportion*; for It has a most *Singular Humour*, in the way of *Expostulating Grief*, and *Sorrow*, as much as possibly a *Lesson can do*; Therefore I call *It the Penitent*.

The 4<sup>th</sup>. *Lesson of the 3<sup>d</sup>. Sett*, being a *Galliard-shape*; yet for *Its singular*, and most *Eminent Humour*, I call *It the Penitent*.

3

|   |   |   |   |
|---|---|---|---|
| d   | d . d d oo d  | d . d d oo d                                      | d . d d   |
| a a a   a a   f f f   d b   a   a a a   d b   a a | a a a   a e r   a   a a a   r r   a   a a a   r r   a a | a a a   a r   a a   a a a   r   d   d d d   r   d | a a a   a e   a e   a e   a e   a e   a e   a e   a e |
| a   | a   | a   | a   |
| 5   |   | 5   |   |

|   |       |       |       |        |              |
|---|-------|-------|-------|--------|--------------|
| d | d . d | d d . | d . d | d oo d | d . d d oo d |
| f | f     | h f   | e     | e e e  | k h f f f f  |
| a | a     | So: a | y     | a      | a a a        |
| a | a     | a     | a     | a      | a a a        |
| 4 |       | 4     |       | 4      |              |

|       |        |         |             |           |
|-------|--------|---------|-------------|-----------|
| d . d | d oo d | d . d d | d . d d . d | d . d     |
| h f   | e a e  | f e r   | e           | f f f f f |
| a     | a      | a       | a           | a         |
| a     | a      | a       | a           | a         |
| 4     |        | 4       |             | 4         |

|       |         |     |
|-------|---------|-----|
| d . d | d . d d | o . |
| a     | a e r   | a   |
| f     | a       | a   |
| a     | a       | a   |
| 4     |         | 4   |

I shall not need to say more of this *Lesson*, than that It is *Artificial*, with *Fugue*, *Form*, and of a very *Singular Humour*: Therefore *Labour* to find It out, and then you will be *well pleased* with It.

Now



‘ I had, at that very Instant, ( when I made It ) an Agitation in Hand ( viz. The Stringing up, and Tuning of a Lute, for a Person of an Ununiform, and Inharmonical Disposition, ( as to Musick; ) yet in Her self well Proportion’d, Comely, and Handsome enough; and Ingenious for other Things; but to Musick very Unapt; and Learned It, only to please Her Friends, who had a great Desire she should be brought to It, if possible; but never could, to the least Good purpose; so that at the last we both grew weary; ( For there is no striving against such a Stream. )

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

The Reason of that Name, Hab-Nab.

There are Abundance of such Things to be met with, and from the Hands of some, who fain would pass for Good Composers; yet most of them may be Trac’d, and upon Examination, their Things found, only to be Snaps, and Catches; which they ( having been long Conversant in Musick, and can command an Instrument, ( through great, and long Practice, some of Them very well ) have taken here and there ( Hab-Nab ) from several Ayres, and Things of other Mens Works, and put them Handsomly together, which then pass for their Own Compositions.

Yet I say, it is no Affront, Offence, or Injury to any Master, for another to take His Fugue, or Point to work upon; nor Dishonour for any Artist so to do, provided He shew by His Workmanship, a Different Discourse, Form, or Humour: But it is rather a Credit, and a Repute for him so to do; for by His Works He shall be known; It being observable.

No Offence for one Master to take another’s Fugue.

But rather a Credit.

That Great Master-Composers may all along be as well known by Their Compositions; ( or Their Own Compositions known to be of Them ) as the Great, and Learned Writers may be known by Their Stiles, and Works; which is very Common, and Usual to be so Distinguish’d, by Those of Judgment, and Experience, in such matters.

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

Mr. William Lawes, Mr. John Jenkins, and Mr. Christopher Simpson Quoted for their Eminent Works.

‘ These Three Famous Men, although Two of Them be laid asleep, ( or as we say, Dead; ) yet by Their most Singular and Rare Works, They Live; and may so easily be Distinguished, the one from the other, and as Exactly known, which is which, as if they were present in person, and should speak Words.

This



## The 7th. Lesson of the 3d. Sett.

7th

3

The musical notation is a lute tablature consisting of a six-line staff. The notes are represented by letters (a, e, f, g, h, k, y) and numbers (3, 4, 5). The notation is organized into measures, with some measures containing multiple notes. The letters are placed on the lines of the staff, and the numbers are placed below the staff. The notation is written in a style that is common in early modern lute tablature.

This Ends the 3d. Sett, being a *Tattle de Moy*.  
 Find out the *Humour* your self, by *Soft*, and *Loud Play*, in *Proper Places*; as you may most apparently perceive where.  
 Here follows *Interludes*, to carry you *Handsomly* off from *A-re-Key*, to the next Sett in *D-sol-re*; which if you Imitate, you may do the like your self; and so be able to pass from one *Key* to another, in a *Voluntary way*; which is the most *Commendable way* of using any *Instrument*.

## CHAP. XXX.

Examples of Interludes, to pass from A-re-Key, to D-sol-re-Key.

*1st*

*2d*

*3d*

*4th*

5 4 -a a 4

[illegible]

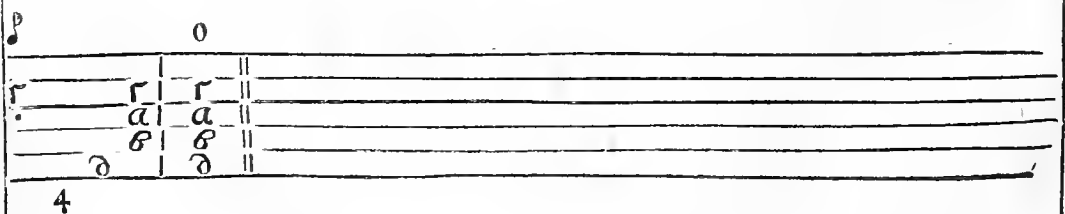
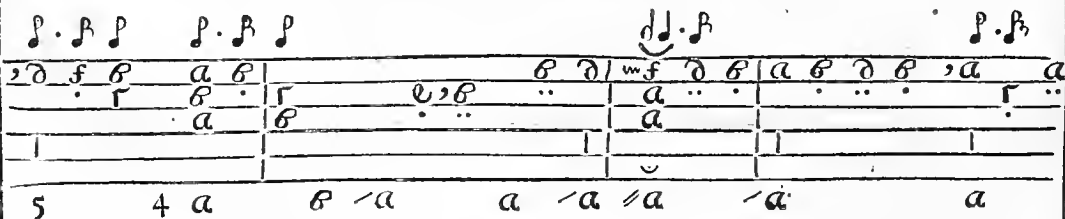
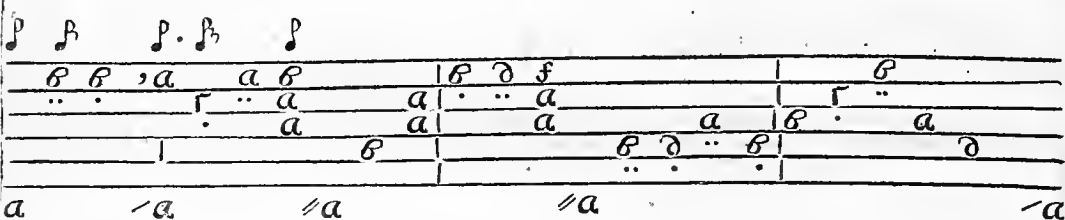
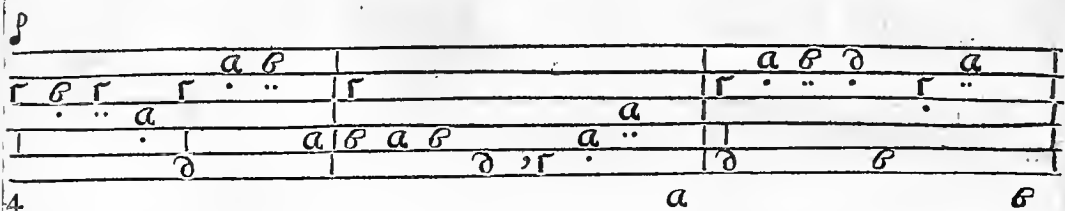


## CHAP. XXXI.

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

The 1st. is a Præludium.

Prælude.



# The Lute made Easie.

157

## Allmaine.

2d  
C

4 a a b a a a so:

5 So: a

Lo: a a 4 So: 5 b a a b

5 a a a 4 5 b a a

## Galliard.

3d  
3

4 a b a a a a

4 b 5 b a a a 5 a

Lo:  $\alpha$   $\approx \alpha$   $\alpha$  So: 4 5 Lo: 5  $\theta$

$\alpha$  So: 4 Lo: 5  $\theta$   $\alpha$   $\alpha$   $\alpha$   $\approx \alpha$   $\alpha$   $\alpha$   $\alpha$  4

## Coranto.

4  $\alpha$  4  $\theta$   $\alpha$   $\alpha$   $\alpha$  So: 5 4

$\alpha$  Lo:  $\alpha$  4  $\theta$   $\alpha$   $\alpha$

$\alpha$  So: 5 4  $\alpha$   $\alpha$   $\alpha$   $\alpha$   $\alpha$  4

## Coranto.

4  $\alpha$   $\alpha$  4  $\approx \alpha$   $\alpha$   $\approx \alpha$   $\alpha$  5  $\alpha$

## 179

Seraband.

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with the first five staves representing the vocal part and the last five staves representing the piano accompaniment. The music is in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the vocal staves.

**Vocal Part (Staves 1-5):**

- Staff 1: Melody line with notes and rests.
- Staff 2: Lyrics: "The Rose Tree" (The Rose Tree)
- Staff 3: Lyrics: "The Rose Tree" (The Rose Tree)
- Staff 4: Lyrics: "The Rose Tree" (The Rose Tree)
- Staff 5: Lyrics: "The Rose Tree" (The Rose Tree)

**Piano Part (Staves 6-10):**

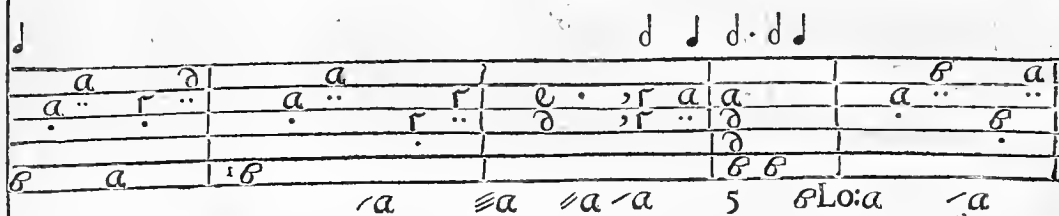
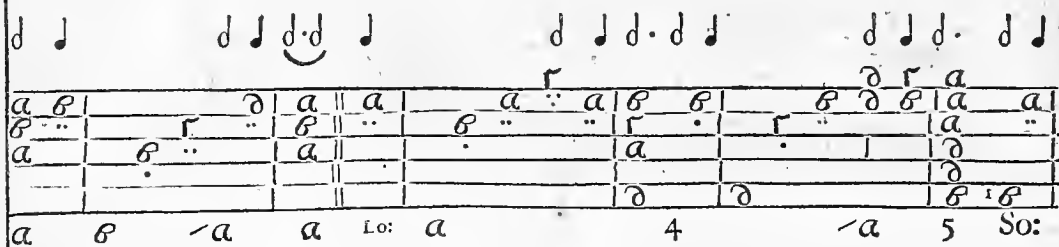
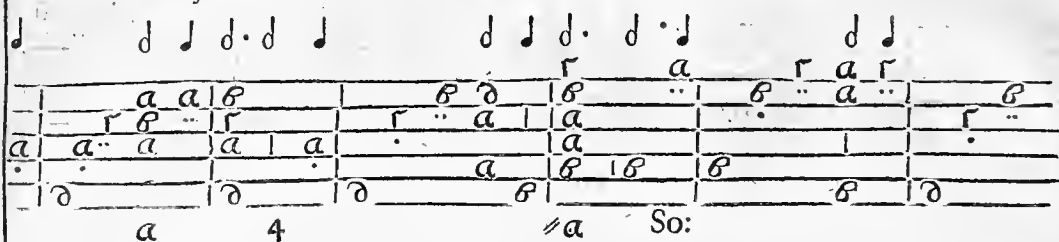
- Staff 6: Bass line with notes and rests.
- Staff 7: Bass line with notes and rests.
- Staff 8: Bass line with notes and rests.
- Staff 9: Bass line with notes and rests.
- Staff 10: Bass line with notes and rests.

The score is written in a cursive, handwritten style. The lyrics are written in a simple, sans-serif font. The music is in a key of B-flat and common time. The tempo is marked "Allegretto".

Tattle de Moy.

7<sup>th</sup>

3



Here Ends the 4<sup>th</sup>. Sett, in *D-sol-re*. The next shall be in *Gam-ut*.

And Here follows *Examples of Interludes*, to pass from *D-sol-re*, to *Gam-ut*.

## CHAP. XXXII.

*The 1st. Interlude.*

[illegible]

4<sup>th</sup>

3

5<sup>h</sup>

6<sup>th</sup>

5

Here follows the 5<sup>th</sup>. Sett. The First being a *Prelude*.  
But raise your *Ninth String* half a Note higher.

CHAP. XXXIII.

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

Prælude.

1st

♢

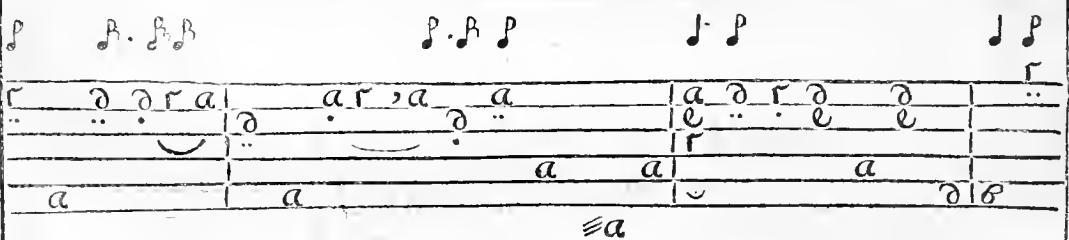
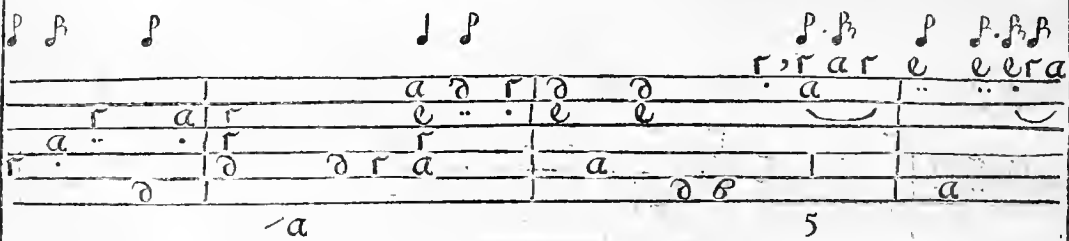
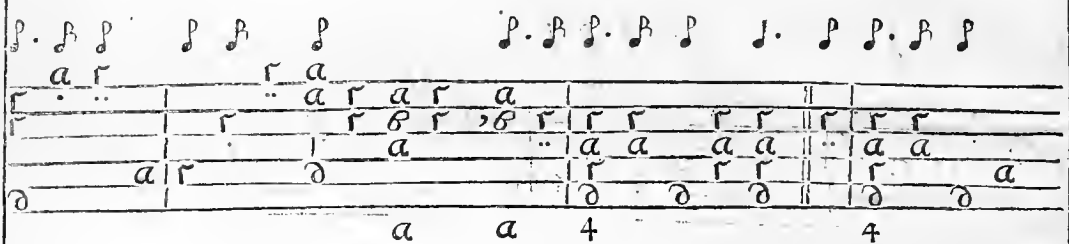
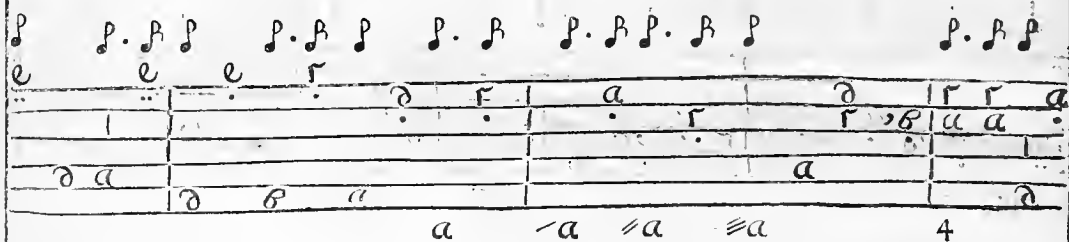
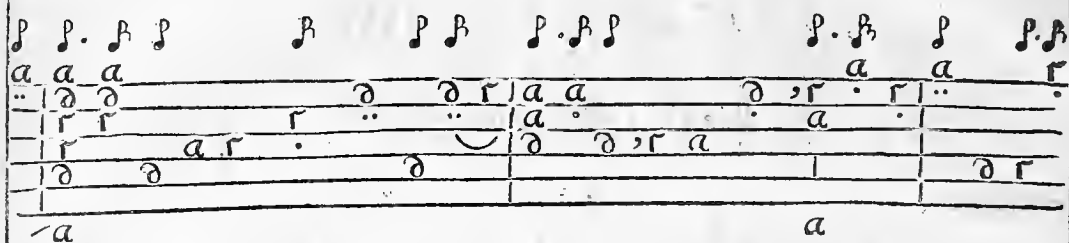
The musical score is written on a single staff. It begins with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k', and 'l'. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain rests or single notes. The notation is typical of early modern lute tablature, where letters represent fret positions on the strings.



## Allmaine.

2d

C



*The Lute made Easie.*

165

Ayre.

3d  
C

The image shows a handwritten musical score on three systems of three staves each. The notation is a mix of musical symbols and handwritten letters/numbers.

- System 1:** The top staff has notes and rests with letters 'a' and 'r' above them. The middle staff has notes and rests with letters 'a' and 'r' below them. The bottom staff has notes and rests with letters 'a' and 'r' below them.
- System 2:** The top staff has notes and rests with letters 'a', 'h', 'f', 'e', 'a', 'e', 'r', 'e', 'a' above them. The middle staff has notes and rests with letters 'a', 'r', 'a', 'r' below them. The bottom staff has notes and rests with letters 'a', 'r', 'a', 'r' below them.
- System 3:** The top staff has notes and rests with letters 'a', 'r', 'a', 'r' above them. The middle staff has notes and rests with letters 'a', 'r', 'a', 'r' below them. The bottom staff has notes and rests with letters 'a', 'r', 'a', 'r' below them.

The handwriting is in a cursive style, and the paper shows signs of age and wear.

Coranto.

4th  
3

[illegible]

## Seraband.

5<sup>th</sup>  
3

5 4

Lo: So:

5 4

Lo: So:

## Tattle de Moy.

6<sup>th</sup>  
3

4

4

5 So: 5 4

Here ends the 4<sup>th</sup>. Sett.

CHAP.

CHAP. XXXIV.

Here begins the *Interludes* to the 6th. *Sett*, which shall be in *E-la-mi* Key, to show the way from *Gam-ut*-Key, to It.

1<sup>st</sup>  $\text{C}$

2<sup>nd</sup>  $\text{C}$

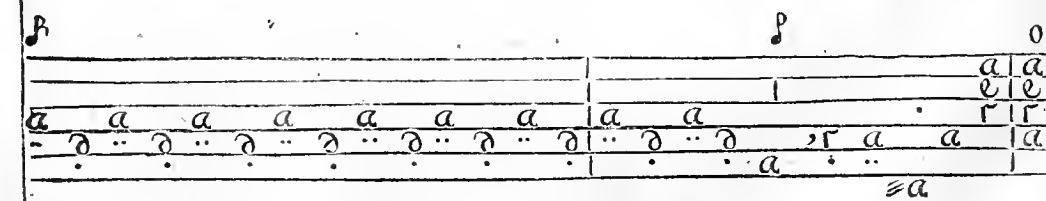
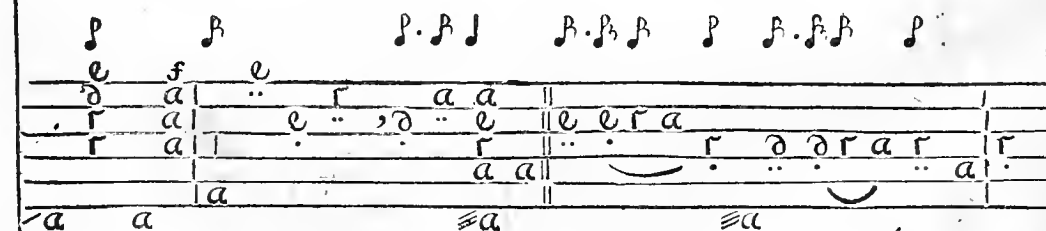
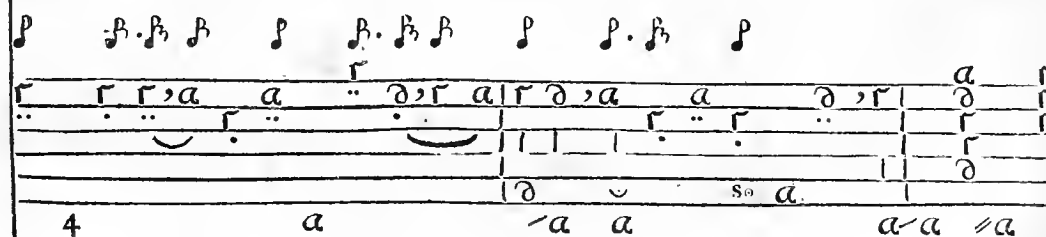
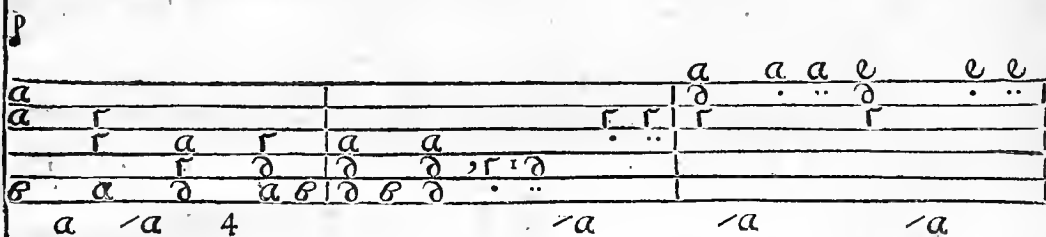
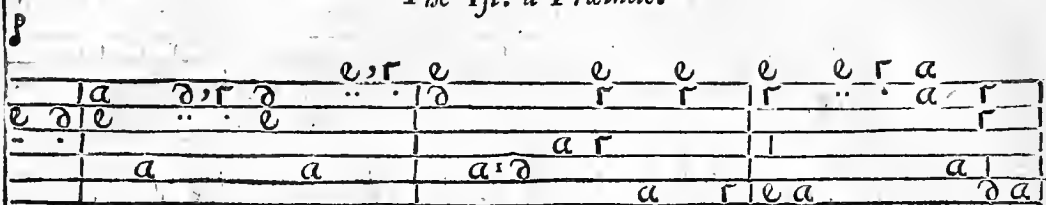
3<sup>rd</sup>  $\text{C}$



CHAP. XXXV.

The 1st. a Prelude.

1st  
C





*The Lute made Easie.*

172

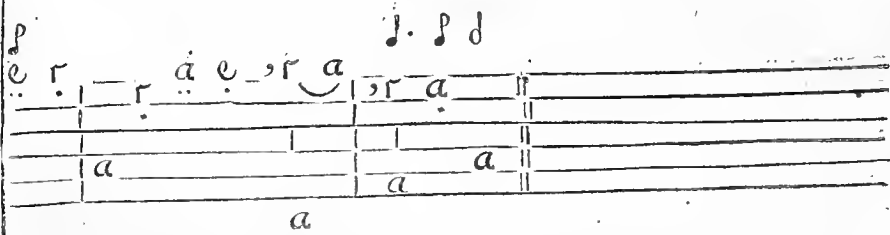
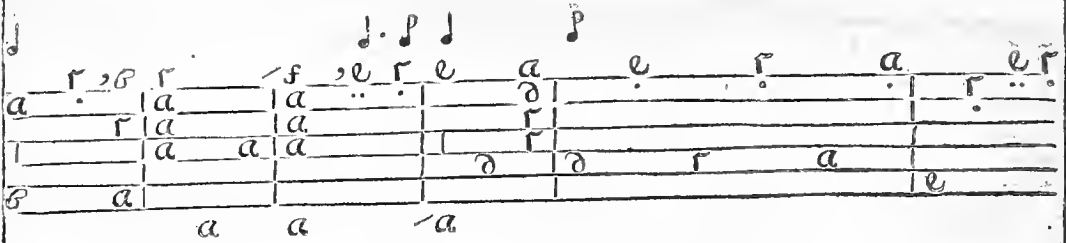
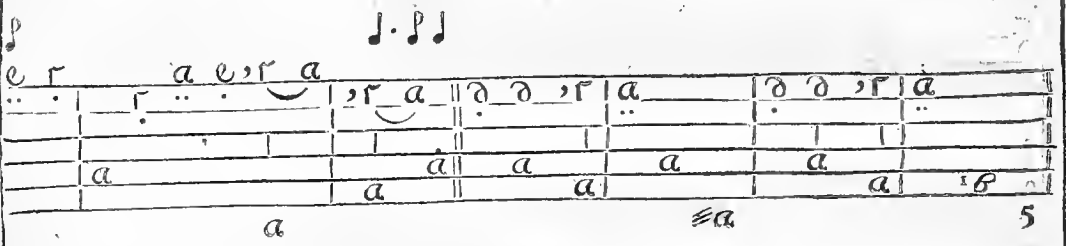
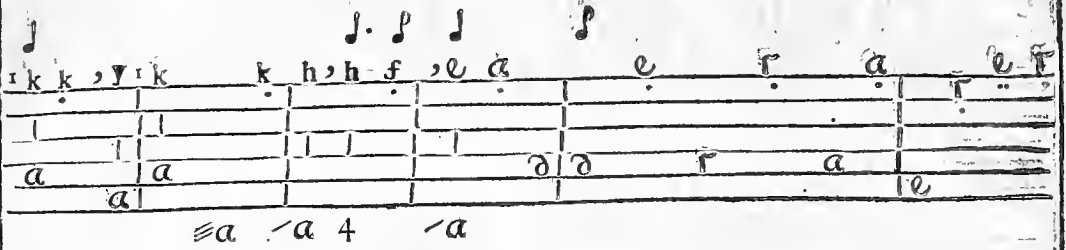
Handwritten musical score for "The Rose Tree" in G major. The score is written on five-line staves with various musical notations including notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the vocal line. The score is divided into three systems, each with a key signature change from G major to F# major and back to G major.

Galliard.

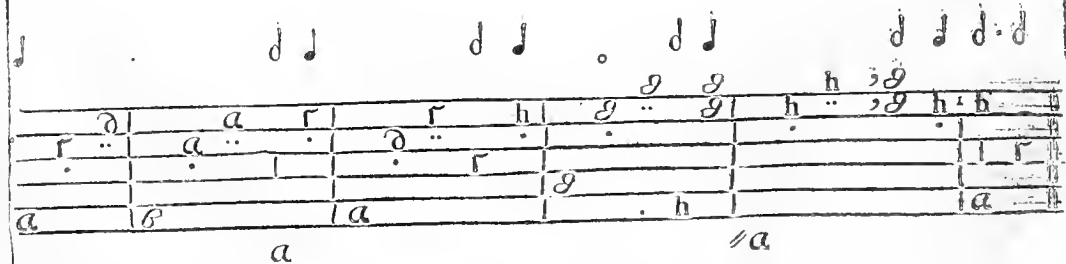
[illegible]



## Seraband.

5th  
3

## Tattle de Moy.

6th  
3

Three systems of lute tablature. Each system consists of a rhythmic line with notes and a six-line staff with letters (a, b, c, d, e, f) indicating fret positions. The first system has a 4/4 time signature. The second system has a 3/4 time signature. The third system has a 2/4 time signature.

The End of the 5th. Sett.

And now shall follow a *Sett* in *B-mi-Key, Natural*; which I never yet see set upon the *Lute*. It being a *Key*, (as some say) very *Unapt*, and *Improper* to *Compose* any thing in: Yet because you shall see the *Bravery*, both of the *Instrument*; as also of This *Flat Tuning*, I will set down a *Sett* of *Lessons* in It; as I have done in the rest of the *Keys*: And first *Usher* you into It with some *Interludes*, here following.

## CHAP. XXXVI.

Here begins the *Interludes* to the 7th. Sett, in *B-mi-Key*:

Two systems of lute tablature. The first system has a 4/4 time signature and the second has a 3/4 time signature. Each system consists of a rhythmic line with notes and a six-line staff with letters (a, b, c, d, e, f) indicating fret positions.

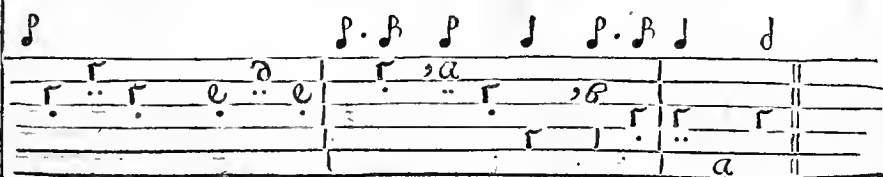
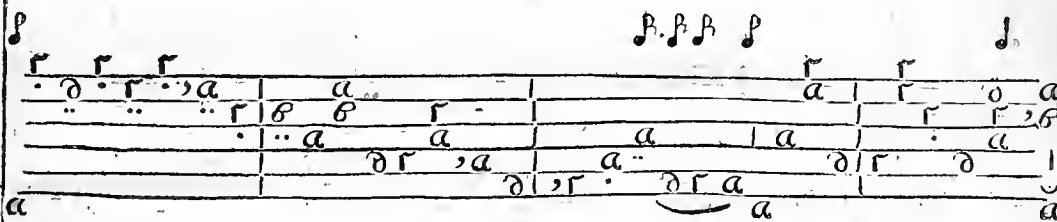
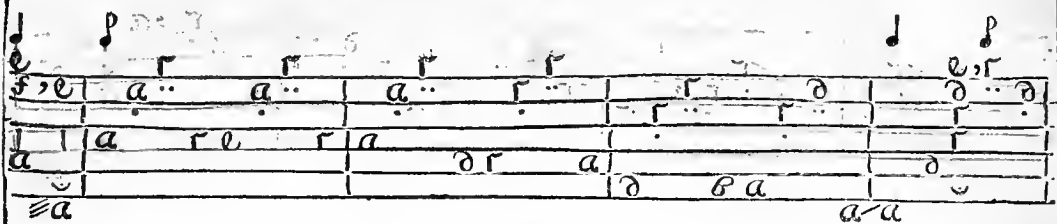


# The Lute made Easie.

170

5th

♢



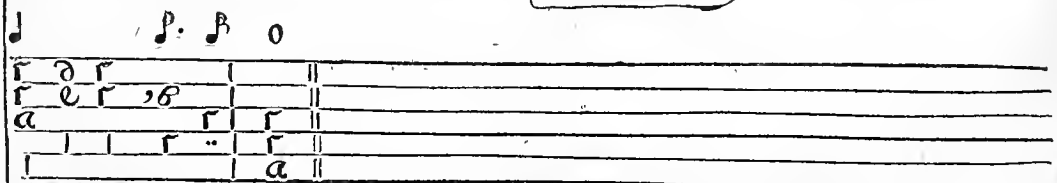
4 ♯a ♯a ♯a

6th

♢



♯a ♯a a -a Crackle All these: See Beneath. a 4-a a



4 ♯a a

To Crackle such 3 Part-Stops, (as above said) is only to divide each Stop, with your Thumb, and 2 Fingers; so as not to loose Time; But give each Crochet its due Quantity; And to add Prittiness; Cause Them to Sob, by Slacking your Stopping Hand, so soon as They are Struck; yet not to unstop Them, but only so much as may Dead the Sound on a sudden. This gives Great Pleasure in such Cases.

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

And put down the 12th. Half a Note.

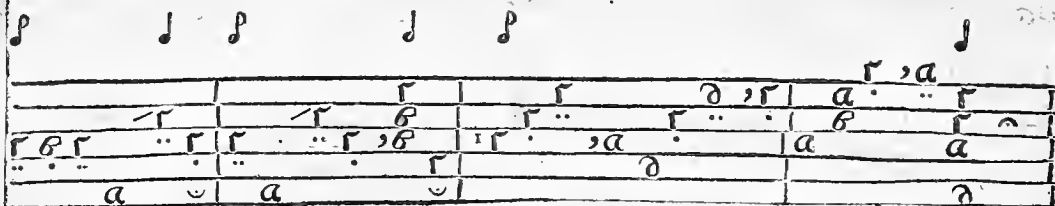
Here Ends the Interludes. The Sett follows in B-mi-Key.

## CHAP. XXXVII.

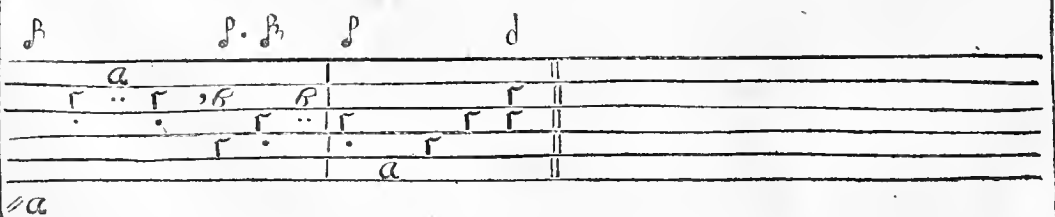
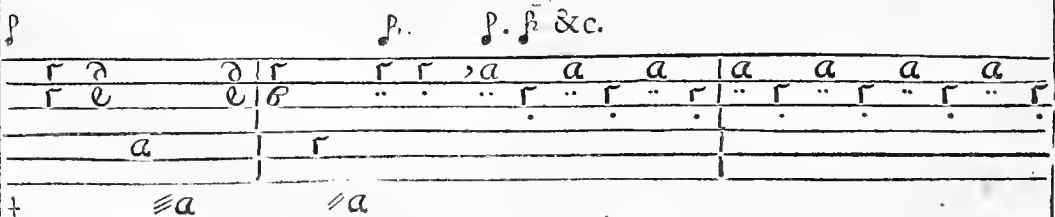
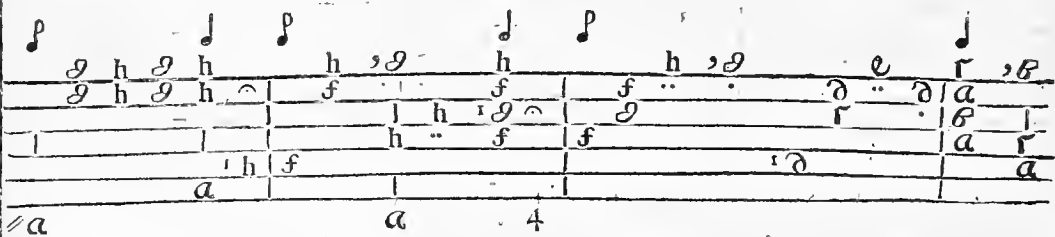
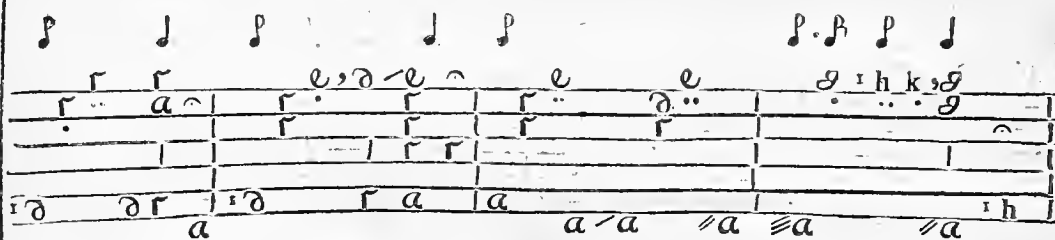
Prælude.

1st

♢



4



Allmaine.

2d

First system of musical notation for 'Allmaine.' It consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. Below the staff, there are some letters and numbers: 'e', '5', '6', and 'So:'.

Second system of musical notation for 'Allmaine.' It consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. Below the staff, there are some letters and numbers: 'Lo:', 'a', 'a', 'a', 'a', '4', and 'So:'.

Crackle.

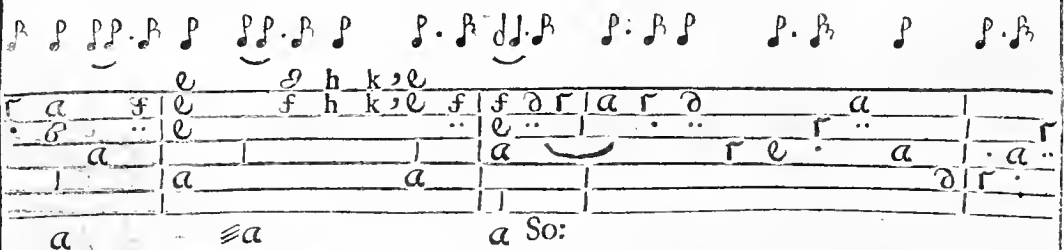
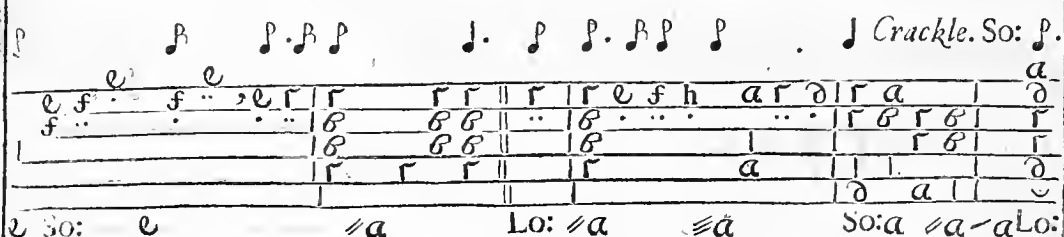
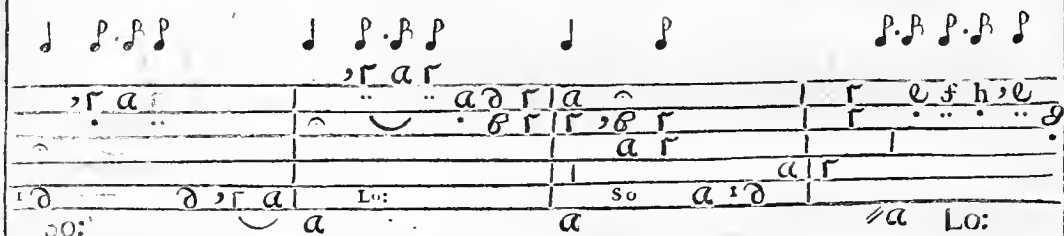
Third system of musical notation for 'Allmaine.' It consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. Below the staff, there are some letters and numbers: 'a', 'a', 'a', 'a', 'Lo:', 'a', 'a', 'a', 'a', and 'So:'.

Fourth system of musical notation for 'Allmaine.' It consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. Below the staff, there are some letters and numbers: '4', 'a', 'Lo:', 'a', and 'So:'.

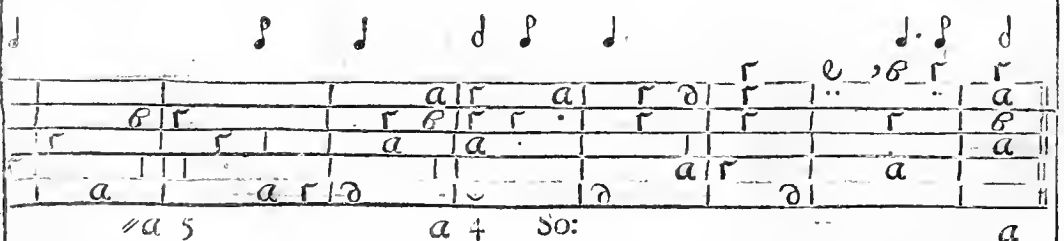
Fifth system of musical notation for 'Allmaine.' It consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. Below the staff, there are some letters and numbers: 'a', 'a', 'a', 'a', 'Lo:', 'a', 'a', and 'So:'.

Sixth system of musical notation for 'Allmaine.' It consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. Below the staff, there are some letters and numbers: '4', 'a', 'a', 'a', 'A a'.

## Allmaine.

3d  
C

## Coranto.



♩. ♩ ♩                      ♩ ♩                      ♩. ♩ ♩ ...                      ♩ ♩

Lo:    a            a    So:    a                      Lo:    a    a    a    a    a

♩ ♩    ♩ ♩    ♩ ♩    ♩ ♩    ♩ ♩    ♩ ♩    ♩ ♩    ♩ ♩

So:    4            a    a                      5

Ayre.

5<sup>th</sup>    ♩. ♩ ♩    ♩. ♩ ♩    ♩. ♩ ♩    ♩. ♩ ♩    ♩. ♩ ♩    ♩. ♩ ♩    ♩. ♩ &c.

♩. ♩ ♩ ♩    ♩. ♩ ♩ ♩    ♩. ♩ ♩ ♩    ♩. ♩ ♩ ♩    ♩. ♩ ♩ ♩    ♩. ♩ ♩ ♩    ♩. ♩ ♩ ♩    ♩. ♩ ♩ ♩

So:    a            a    Lo: a    a    So: a                      a

♩ ♩. ♩ ♩. ♩ &c.                      ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ &c.

a    Lo:            a                      So:                      4Lo:    a

♩. ♩ ♩ ♩    ♩ ♩    ♩ ♩. ♩ ♩    ♩. ♩ ♩ ♩    ♩. ♩ ♩. ♩

♩ ♩    ♩ ♩    ♩ ♩    ♩. ♩ ♩    0



## Ringing, or Bell-Galliard.

6th

3

So: a/a a/a 4

Lo: aSo: [abb] a/a a/a 4

So: a a/a a Lo a/a

a/a a/a . a so: a/a 4 a/a

## Seraband.

7th

3

a 4 a a/a

a/a a/a a/a a so:

4 a/a a/a 5

## Tattle de Moy.

8th

3

Lo: 5 +  $\approx a$   $\approx a$   $\approx a$   $\approx a$  Lo:  $\approx a$   $\approx a$

Lo: So:  $\approx a$  5

I have now made an end of *These Seven Suits of Lessons*, which I promis'd you, viz. In every *Key* upon the *Scale* ( *Natural* ) a *Suit*, with *Preludes*, and *Interludes*; by which it may appear, how *Easily*, and very *Familiarly*, *This Tuning* affords convenience for *Substantial Matter*, in every *Key*; the which you will not find done upon *That Other*, call'd the *New Tuning*: Nor ( indeed ) is It capable of that *Familiarity*, *Ease*, and *Fullness*, so to do, as *This Flat Tuning* is. However, I love It very well; and will likewise set you ( here following ) a *Suit of Lessons* in *That Tuning*; because, I suppose, you may love to be in *Fashion*: Therefore first see the *Tuning Sett*, in this *Under-Line*.

### Unisons.

### Eights.

$a$   $\approx a$   $\approx a$   $\approx a$  4 5

$a$   $\approx a$   $\approx a$   $\approx a$  4 5



## 183

*p*

f e r h f e e r a

a . . . . . r d r a a a ||  
a a a a ||  
Lo a a a ||  
a So: 4 Lo: a - a a s = a

Ayre.

3d

re ee re ar

alaa r/dr/dr .d | d.r.a.r d | a rr | ar

f . f . f | | | | | | | | |

a a | a r | d a | a e | .

a a | a a | a a | a

≅a ≅a ≅a a 5 do:

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The text "a. a. So:" is written below the staff, and "a a a" is written at the bottom right.





I have now *Finish'd*, and *Furnish'd* you, with 8 *Suits of Lessons*, with *Præludes*, *Interludes*, and *Florishes*, besides all the *Former Rudimental-Initiations*; from which alone, you may attain to an *Exact Order* for the *Best way of Lute-Play*; if you carefully observe *Those Directions* given.

You have here likewise, seen both the last *New Tunings*; which (of divers others, now forsaken) are chiefly thought fit to be *Retained*, ( *Generally* ) both in *England*, *France*, *Germany*, *Italy*, &c. But of *These 2 last Tunings*, I do Prefer That *First*, which goes under the *Name of the Flat Tuning*, and Judge It to be the *very-very-Best* of *Those*, call'd the *French Tunings*; which I shall Endeavour to *make Manifest*, after I have first shewed you, how to *Translate Lessons*, from the *One Tuning*, to the *Other*; as by This following *Table*, you may most easily do.

## CHAP. XXXIX.

### The First Table of Translation.

#### The Flatt Tuning.

|   |   |   |   |   |   |   |   |   |   |     |   |   |   |   |   |   |   |   |   |   |     |
|---|---|---|---|---|---|---|---|---|---|-----|---|---|---|---|---|---|---|---|---|---|-----|
| a | b | c | d | e | f | g | h | y | k | &c. | a | b | c | d | e | f | g | h | y | k | &c. |
|   |   |   |   |   |   |   |   |   |   |     |   |   |   |   |   |   |   |   |   |   |     |
| a | b | c | d | e | f | g | h | y | k | &c. | a | b | c | d | e | f | g | h | y | k | &c. |

#### The New Tuning.

|   |   |   |   |   |   |   |   |   |   |     |   |   |   |   |   |   |   |   |   |   |     |
|---|---|---|---|---|---|---|---|---|---|-----|---|---|---|---|---|---|---|---|---|---|-----|
| a | b | c | d | e | f | g | h | y | k | &c. | a | b | c | d | e | f | g | h | y | k | &c. |
|   |   |   |   |   |   |   |   |   |   |     |   |   |   |   |   |   |   |   |   |   |     |
| a | b | c | d | e | f | g | h | y | k | &c. | a | b | c | d | e | f | g | h | y | k | &c. |

#### Flatt.

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| a | a | a | a | 4 | 5 |
|   |   |   |   |   |   |

#### New.

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| a | a | a | a | 4 | 5 |
|   |   |   |   |   |   |

This Table of Letters, Comprehends all the *Strings*, and *Letters* upon *Each Tuning*; by which any Person, ( who can but *Write*, and *Read* ) may Readily *Translate* any *Lesson*, from the *One Tuning*, to the *Other*, and must be done after This manner. As for *Example*.

First, (laying your *Table* before you) Thus.

What *Letter* soever you see upon such a *String*, in the one *Tuning*, you must set down ( for your *Translation* ) the same *Letter*, which you find in your *Table*, answering to *That Letter* on the *Other*, viz. More Plainly, Thus.

I find an *a*, upon the *Treble String* of the *New Tuning*, in a *Lesson*,

*Lesson, which I would Translate to the Flat Tuning*; I must then set down an  $\alpha$  likewise, upon the same *String*, for my *Translation*; because *That Letter  $\alpha$*  is in answer ( to It ) in my *Table*. So likewise of all the Rest, upon the *Treble*, 2d. 5th. and 6th. *Strings*. All the *Difference* will be only in the 3d. and 4th. *Strings*, excepting some little Matter in the *Diapasons*.

Further yet, supposing you find the *Letter  $\beta$* , upon the *New Tuning*, on the 3d. *String*; then for your *Translation*, set down an  $\alpha$  upon the 3d. *String*; and so forwards, as you see set on that *String*.

Then again, you find the *Letter  $\gamma$* , upon the 4th. *String*, in the *New Tuning*; for which, you must set down the *Letter  $\alpha$* , for your *Translation*, upon the 4th. and so of all the Rest in that *Line*, or *String*.

Now, whereas the *Diapasons* do differ, ( some of Them in *Half Notes*, *Flatter*, or *Sharper*, the *One*, from the *Other* ) there is no way to *Reconcile Them*, but either to *Tune Them up, or down*, the *One*, to the *Other*, ( as is very usual, in any *Tuning*, to alter a *Bass*, *Flatter*, or *Sharper*, upon occasion ) or else take such a *Letter*, as you may see in your *Table*, which answers to such *Bases*. As for Example.

Note, how to Reconcile the Difference in the *Diapasons*.

The *Ninth String*, in the *New Tuning*, being *Sharp*, and the same *String*, in the *Other Tuning*, being *Flat*, you must ( if you will not *Sharpen* your *Bass* ) set down for It, the *Letter  $\gamma$* , upon the *Fifth String*; and so of all the Rest.

This I think sufficient, for your *Directions*, towards the General *Translating of any Lessons, in These Two Tunings*.

But whereas I said, any Person might do *This Thing*, by *This Rule*; yet know, That He who has *Skill and Experience in the Instrument*, shall do It more *Compleatly*; because there are certain *Stops*, in either *Tuning*, which will fall out a little *Cross* for the *Hand*, which by the *Skilful* may be contriv'd more *aply*, and *easier* for the *Hand*; some times by changing one *Letter*, for another; as  $\alpha$  upon the *Treble*,  $\delta$  upon the 2d. and  $\eta$  upon the 3d. are all the same *Sound*; and so you find the same *Tones various*, quite through the whole *Instrument*.

A Caution worth Noting, in Translating of Lessons.

Then again, sometimes by *Varying*, or *Transposing* the *Parts* of several *Full Stops*; all which consists ( most commonly ) of *Unisons*, 3d's, 5th's, and 8th's; so that if the *Parts* chance to lie ( in one *Tuning* ) 3d's, 5th's, and 8th's, from the *Bass*; It may be, they will fall out to lye Better, in the other *Tuning*, viz. 5th's, 3d's, and 8th's; or 8th's, 5th's, and 3d's from the *Bass*; which is no *Difference* in the main, and may very well, at any time, be so *Transpos'd*, in most *Full Stops*.

So that I say, although the *Injudicious* may ( by *This Rule* ) *Translate a Lesson, Well, and Truly*; yet the *Experienc'd*, and *Skillfull*, shall do It more *Compleatly*.

And to make *This Particular Business* yet more *Plain*, and *Satisfactory*, take here a *View* of a *Short Lesson*, which I have *Translated* from the *New*, to the *Flat Tuning*; after which, I will give you another *Exemplary Table*, to *Translate* from the *Theorboe*, to *These Tunings*, or from *These*, to the *Theorboe*.



*This is the Lesson of the New Tuning, to be Translated.*

3

Musical notation and letter-based notes (a, e, r, d, b) arranged in staves, representing the lesson of the new tuning. The notation includes various clefs, accidentals, and rests. The letter-based notes are used to represent specific pitches in the new tuning system. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain rests or single notes. The overall structure is a single melodic line with some harmonic accompaniment indicated by the letter-based notes on lower staves.

It will be very well worth your *Exact Noting*, the whole Order of *This Translated Lesson* in both the *Tunings* ; and what *Difference* there will be found as to their *Performance in the whole* : And withall *Take Notice*, That I have chosen *This Lesson* in *E-la-mi-Key* ; which is the very ( and only ) *Glory of That whole Tuning*, as may be seen by the *First*, and *Last Stops* of the *Lesson*, which give the *Fullness of Harmony*, ( viz. 3d's, 5th's, and 8th's ) all upon *Open Strings*, which in the *Translation* you see is a *Full Stop*, yet easie enough ; And by *Thus doing*, you may see how very *Fairly* I have dealt by Those who oppose the *Flat Tuning*, &c. whereas, *e contra*, If I had taken a *Lesson* from the *Flat Tuning*, ( in almost any other *Key* ) and made such a like *Translation*, ( as now by the *Rule of Translation* any *Person* may do, and which I shall Advise unto ) you would have seen a *Vast Difference*.

This the Translation.

3

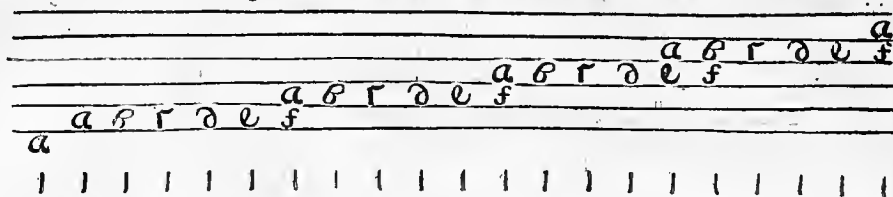
In this *Translated Lesson*, you may see, how that in the very first *Full Stop*, the *Concords* are *Transpos'd*; that is, they lye not in the self-same *Order* in one *Tuning*, as they lye in the other; yet both absolutely bear the same *Sence*, as to *Allowance* in *Composition*; and also will satisfie fully, in giving the same *Ayre* to the *Ear*; which may be sufficient to *Hint* you to the *Observation* of the like, in several such *Places*, when as the *Parts* cannot lie in the same *Order*, yet may do as well (so *Transpos'd*.)

I will now proceed, and set you another *Example* of *Translation*, from the *Theorboe*, to the *French Lute*; or from the *French Lute* to the *Theorboe*; as followeth.

## The 2d. Table of Translation from the Theorboe to the Lute.

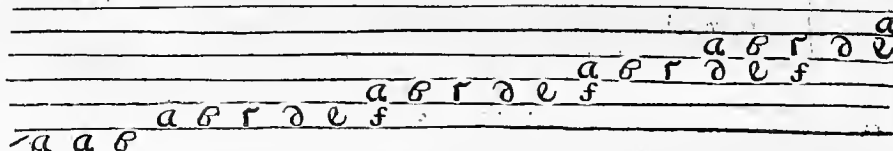
The First Note of the Theorboe is Gam-ut.

Theorboe.



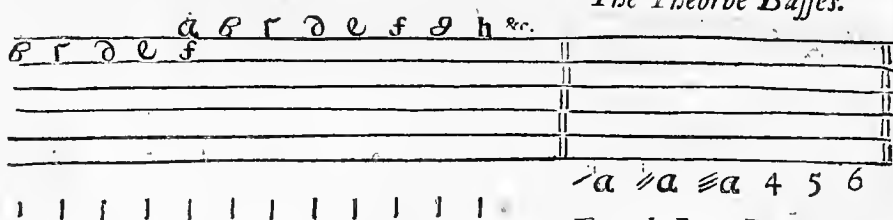
Gam-ut.

Flat Tuning.



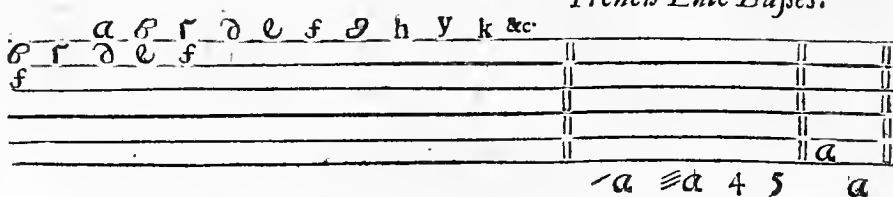
The Theorbe Basses.

Theorboe.



French Lute Basses.

Flat Tuning.



What String  
is most pro-  
per for Gam-  
ut, upon the  
Theorboe.

Here you may Note, That although in *This Table*, I have made the 7th. String Gam-ut, upon the Theorboe; yet you may make such another Table, and make your 6th. String Gam-ut, ( which indeed is most proper for a Large, and Full-Sciz'd Theorboe ) or any other String you please; only take Notice, That These Two, viz. the 6th. and 7th. Strings, are most generally chosen in most Theorboe-Lutes, for the Gam-ut String.

What upon  
the French  
Lute.

So likewise know, That the 8th. String, is the most Proper String for Gam-ut, upon most French Tunings, and Lutes of a Pritty Full-Scize; yet I say ( for your Pleasure ) you may make a Table, and set what String you please, for your Gam-ut String, there likewise.

Note well

Thus also may you make Tables, for all manner of Tunings, for the Viols, &c. and chuse what String, or Letter you please for your Gam-ut; yet with *This Proviso*, That you have Respect unto Lessons, and Tunings of Sharp, and Flat Keys; which if you neglect, you will find your Work very Crabbid, and Unnatural in your Play. That is, your Parts, and Stops will not lie easie, and

and familiar for the *Hand*; which is the *Chief*, and *Main Thing* Regardable, in any *Composure* in *Tablature-Play*.

Remember also to have Respect to the *Scope* of the *Lesson*; that is, to pitch It for such a *Key*, as you may have. *Liberty* sufficient, for the *Compass* both of the *Treble*, and *Bass*.

I will now make you a *Short Treatise*, Concerning the *Difference* between *These Two Tunings*, and then proceed to the *Theorboe*.

## CHAP. XL.

Concerning the *Two last French Tunings*, and which is the *Best*.

There is a *Dispute* among some, concerning the several *Tunings upon the Lute*: But the *Generality* Run after the *Newest*; which although It be (to my knowledge) at least 40 years old; yet It goes under the Name of the *New Tuning* still.

A Dispute, concerning the Difference betwixt the 2 last French Tunings, Determined.

Now, because I have in *This my Work* preferred *This Senior Tuning*, (which is Generally known by the Name of the *Flat Tuning*) before *That New One*; and have also call'd *This most Noble Tuning*, the *Best among the French Tunings*: I shall endeavour to prove It so to be, by very *Good Reason*: And Thus I'll Argue, viz.

That *Tuning upon any Instrument*, which allows the *Artist* most *Scope*, *Freedom*, and *Variety*; with most *Ease*, and *Familiarity*; to Express his *Conceptions* most *Fully*, and *Compleatly*; without *Limitation*, or *Restraint*; throughout all the *Keys*; must needs be accounted the *Best Tuning*. Now I say, if *This* be granted, I desire no more: And Thus I proceed.

A Sure Argument, to prove which is the Best Tuning upon any Instrument, from the Foundation of the Arr.

'Tis well known to all *Masters in This Art*, That in *Nature*, Naturally there are but 7 *Keys* *Distinct*, and *Proper*; by which we Express *All Things*, in *Musick*; for when we come to the *Eight* from any one *Key*, we have but (as it were) *Rounded the Circumference*, and come again to the same *Point*, where we first began; (as shall be Explain'd in *This Book* hereafter.) *This* cannot be denied by any.

But 7 Keys Distinct in Nature.

Now I say, if *This Flat Tuning* will give me the *Freedom*, *Naturally*, *Familiarly*, and with *Ease* and *Advantage*, to *Work*, in *Fullness* of *Parts*, &c. in all *Those 7 Keys*; And *That Other*, (call'd the *New Tuning*) will not so *Naturally*, *Familiarly*, and with the like *Ease*, and *Advantages*, allow me the like *Freedom*, to *Work* with the same *Fullness* of *Parts* upon all the 7 *Keys*: It must needs be granted, That *This Flat Tuning*, (so call'd) is the *Best Tuning*, which is the *Thing* I shall endeavour to prove; and I doubt not, but very *Plainly* to do It, to *Satisfaction*.

And

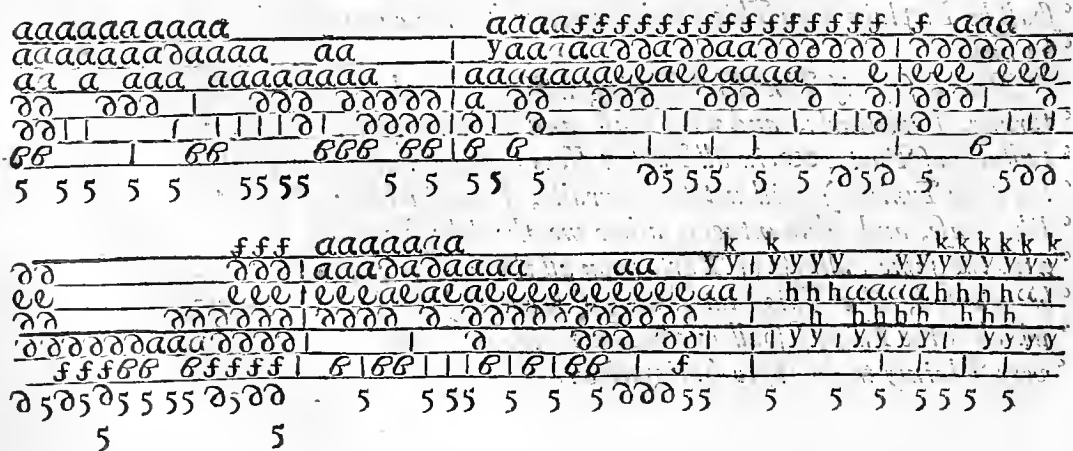
And because I will for ever cut off all *Disputes*, and *Jangles* about this Matter, I will take Such a Course, that It shall be undeniably Plain to any Rational Knowing Person : And this shall be my way. As for Example.

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

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

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

*C-fa-ut-Key. Flat Tuning.*



# The Lute made Easie.

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

k aa a f  
y h aa a d d a a  
h h a a a e e e a a a  
h y a h h h d d d d d d  
l y h y y d d d d d d  
l f f f f f  
5. 5. 5. 5. 5. d d d 5. 5. d 5. d

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

aaaa f f f f f f f f a k k k a a f f f f f f  
aaaaaa d d d d d d d a a a a d d d d y y y y d a a a a a a  
f  
a a a a a a f  
a a a a a a d  
f  
d d

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

r r r r r r r r h h h k k h h h h  
f  
a  
d  
4 4

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

r r r r r r h h h h h h  
f  
d  
4 4

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

e  
d  
e  
a  
a  
k  
h  
f  
d  
a  
a  
k  
h  
f  
d  
a  
a  
a  
a a

Turn over for the New Tuning.

C c /

E-la-mi-

[illegible]

aa aaaa aaa aaaa a a aaa  
 aa aaaa aaaaaaaa aaaa a a aaaa  
 f f fff fff fffffffffff faaa a a aaaaa  
 e e eee e' e eaa aaa aeee e eeeeeee  
 a a a aaaa | | a aa aad o dddddd a  
 f a a af fff ffff f | ffff  
 a a a a a f a a a a a a a

[illegible]

rrr fff  
 rrrrr fffff  
 rrr rr rrrrr  
 r r rrrrr f f  
 rrrrrr f f f  
 rrrrrrrrrrr

Handwritten musical notation on five-line staves. The notation includes various letters (a, d, e, h, f, v, y) and symbols (|, /) placed on and between the lines. The letters are often grouped or repeated, suggesting a specific musical or linguistic exercise. The notation is written in a cursive, handwritten style.



## 195

[illegible]

|                      |          |           |            |          |             |        |         |      |       |
|----------------------|----------|-----------|------------|----------|-------------|--------|---------|------|-------|
| rrr rrr              |          |           |            |          |             |        |         |      |       |
| aaaa                 | aaa      | aaa       | aaaaaaa    | aa       | aa          | aa     | a       |      |       |
| aaaaaaaaaaaa         | aa       | eeeeee    | aaaaaaaaaa | aa       | eee         |        |         |      |       |
| aaaaaaaaaadd         | dd       | aaa       | aad        | dd       | aaaaaaddddd | addddd |         |      |       |
| afa                  | afa      | fffa      |            | ff       | faaa        | aaaaa  | ffffff  |      |       |
| f                    | f        |           | f          |          |             | ffffff | ff      | fff  | f     |
| aaaaaaaa             | aaa      | aa        | a          | a        | a           | aa     | aa      | a    | aaaa  |
| aaaaaa               | a        | aaaaa     | aa         | ffffff   | faa         | ffff   |         |      |       |
| eeeeeeeeee           | a        | aaaaaaaaa | aaaa       | aaaaaaaa | eee         |        |         |      |       |
| daaaaaaadd           | dd       | dh        | hh         | hh       | h           | haaaaa | aaaaa   | aaaa | dd    |
| ff                   | afffffaa | ffffff    | f          | fffaa    | ffff        |        | aa      | ffff | f     |
|                      | f        | ff        | f          | f        | f           | f      | f       | f    |       |
| a                    | aa       | a         | aaaa       | aaaa     | aaaa        | aaaaa  | a       | aaaa | a     |
| ff                   | ffffff   | ffffff    | ffffff     | ffffff   | ffffff      | ffff   | ffff    | rrr  | kkk   |
| ffffaa               | aa       | ffff      | ffff       | ffff     | ffff        | ffff   | faaaaaa | aaaa |       |
| eee                  | a        | a         | aa         | a        | eeee        | eeee   | laa     | aaaa | aaaaa |
| dd                   | dd       | aaaa      | a          | aaaa     | aaaa        | dd     | aaaa    | dd   | dd    |
| f                    | f        |           |            | aa       | f           | a      | ffff    | aa   | ff    |
|                      |          |           |            |          |             |        | f       |      | ff    |
| aaaa                 | a        | aa        | aaaa       | aa       | a           | aa     | aaa     | aa   | aaaa  |
| kkkkkkkkkkkkkkkkkkkk |          |           |            |          |             |        |         |      |       |
| aaaaaayyyyyyyyyy     | aaaaa    |           | yyyyy      |          |             |        |         |      |       |
| aaa                  | aak      | k         | kkkkkkkkkk |          | kkkkkk      |        |         |      |       |
| aaa                  | a        | aa        | ahha       | aa       | ah          | hh     | aa      | hh   |       |
| affff                |          |           | a          | a        | aya         | a      | a       | a    |       |
|                      |          |           |            |          | f           |        |         |      |       |
| aa                   | a        | aaaa      | aaaa       | aa       | aaaa        |        |         |      |       |

[illegible]



eeeeeebhhhh eee  
 rrrr rrrrrr hhhhhhh | hhh hhhh  
 rrrrrr rrrr 99 99 9999 99 99  
 r rrrrr | r r | f f | fff fff | f  
 r | r | r | hhh | hh | hhh |  
 aaa aaa a aaaaa a | a aaaaaaaa

[illegible]

h  
a  
e e e e  
r r r r  
l a a a  
5 5 5 5

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

Now I desire, for the better understanding of *This Dispute*, to have It consider'd upon, How many of the 7 *Keys This New Tuning* is straightned in; *First*, as to *C-fa-ut-Key*, ( which is the most *Noble, Heroick, and Majestical Key*, in the *whole Scale*; ) and, if there be any *Preheminency* to be given to any *Key*, certainly 'tis due to *This, most Eminently*; you may see, He is *Extreamly Pent, and Straitned*. I have a 106, most of Them are very *Free and Familiar Stops*, easie for the *Hand*; and he has but 36, and *Pittifully Crowded-Pombast Things*, in respect of the *Flat Tuning*, and most of Them *Difficult*.

See

Near 200  
Stops Life-  
rence betwixt  
These Two  
Tunings.

See again for *D-sol-re*, which is likewise a very *Stately, Noble,* and *Majestick useful Key*; I have 46, and he but 24, and very much more Intricate, in the use of them, than are those in the *Flat Tuning*.

The Examination of the several Keys.

Come we now to *Ela-mi-Key*, (which is the only, and Principal *Key* of the *New Tuning*) and there I do acknowledge, he has a very *Handsom, Free,* and *Pleasant Scope*; and I believe, If I would have troubled myself, to have found out a few more *Varieties* in It, I might have done so; but when I came to see they were both capable of 100 a piece, I thought it sufficient; they both having *Latitude* enough.

But now we are to view *F-fa-nt-Key*, which is an exceeding *Brisk, Lofty,* and *Sparkling Key*; and see, how Miserably he is *Pinion'd*: I protest, I have been very solicitous, for to augment the Number of 16 *Stops* for him, but cannot do It any way; whereas the *Flat Tuning* has, as you may see, 51, *Liberal,* and *Free*.

Now as for *Gam-ut-Key*, I must *Vail-Bonnet* a little for *Number*, he having 67, and I but 51; yet if It be truly considered, according to the Compleatness of the Well and Formal Lying of the *Parts*, in Reference to Composition; It will be found, that my small Number, will advantage me more in my Performances, than will his Greater, for matter of Compleatness; and that small difference in *Number*, is not considerable, in respect of what he loseth in the others, especially this next *Key* to be look'd into, *viz. A-re-Key*; in which I have (as you may see) 168; he having but 51; and observe what Brave ones they be, *viz.* most of them *Clutter'd, Crampish Stops*, which must be performed with laying Cross your *Fore-finger*, which is the *Hardest Piece of Play* (for clear Stopping) that can be: In this he is (as it were) quite shut out of doors, or so *Pen'd up*, that he has scarcely any *Scop* at all. *A-re* is a Most Excellent *Key*.

Cross-stopping, the hardest piece of Lute-play.

Now come we to the last, *viz. B-mi-Key*; which may very well be put Hindmost; for It is a *Key* seldom, or never made use of, (as to be call'd the *Key* (except It were *B-mi-Flat* : ) I cannot say, that I ever saw a *Lute-Lesson* set in *This Key* natural, in all my Life; yet I have attempted the setting of some in *This Work*, (as you may find:) And in *This Key* I must again *Vail-Bonnet*, and give him the *Greater Number*; but what signifies It? as much as comes to nothing, in regard that *Littleuse* is made of It: But that (in the whole) I have Advantage enough, I am sufficiently satisfied; and so I hope will all *Unbiass'd Persons* be, who will examine the Business aright; and not suffer themselves to be *Abus'd*, and led by the *Swing* of the *Silly Modes and Fashions*; who must needs forsake the *Better* for the *Worse*, and cannot be therewith contented, except to cry down all besides what They like of; (which if It be *New*, no matter.)

B-mi-Key Natural seldom us'd as the Key in Comfort, &c

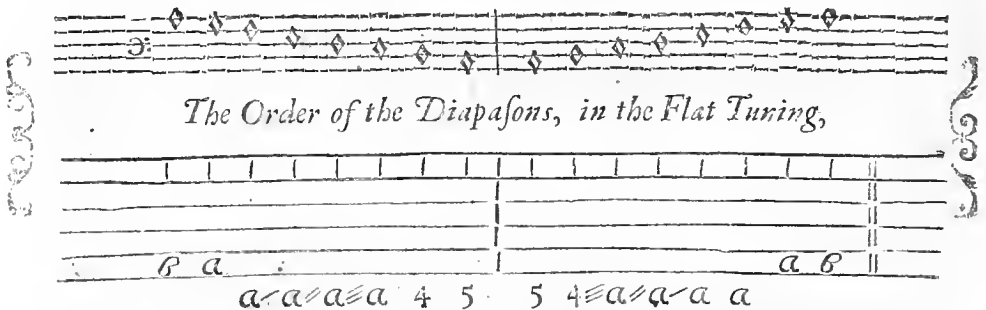
And now I think I have Explain'd this *Business*, to the satisfaction of all *Rational Men*; and as for others, who are only for *Fashions*; the *Fashions* go with Them, and They with the *Fashions*.

And

A very Considerable Thing, as to the Compleatness of the Lute-Tuning.

And as for the compleatness of any *Lute-Tuning*, there is one thing *mainly considerable*, which I perceive is not much regarded, and is, *viz.* the *Formation of the Diapasons of the Instrument*, to this purpose, *viz.* That they may *Tone in a Natural Order*, the *True Proportionable Tones of the Scale*, as they lye *Naturally in their Ranks, or Orders*; as you shall find in *This Flat Tuning* perfectly they do; and so likewise in the *Theorboe-Tuning*; Explained (for Example) *Thus*.

Or Thus.



This very thing adds so much *Lustre*, and *Advantage*, to the *Tuning of an Instrument*, and the *Musick* thereof, that I cannot but desire, it may be taken *Notice of*. Whereas upon the other, which they call the *New Tuning*, they want, and are forc'd at their last *Diapason*, (which should be the *Chief Glory* of their *Lute*, as to the *Basses*, in that kind) to make a *Skip*, or an ill-favour'd kind of *Halt*, (as we use to say,) as if they were *Lame*; and indeed, what have they *Halted* unto, but to the most uselefs, and *Improper Key*, in the whole nature of *Musick*, to make a *Period* upon; (*viz.* *B-mi*; or a *Half Note*) as upon all *Judicious Examinations*, you will find to be very *Silly*: For who (in his *Natural Recreation of Voice*, when he would *Pleafe*, or *Refresh* himself, in *Toning*, in a *Pleasant way*) will Sing *Thus*?

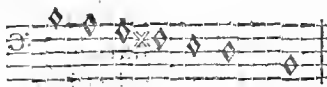
Who (for Recreation) will Sing Thus?



But rather Thus, which is most Natural.



But if you were pleas'd, or could thus *Cross-grain'dly* be so contented to *Sing*, or *Toy* with your self after this first *Order*: I say, Examine that *Tuning*, (upon the *New French way*) which I speak of; and you will find It take very unhandfome pains, (as I may so say) to get to the *last Note*, *viz.* the *Octave*, or *Diapason*; and for to get to It, It must (as I said) make a *Hop*, or a *Skip*; as for Example, *Thus*.



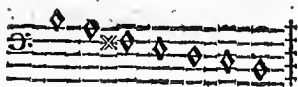
A Great Blemish to a Tuning.

And if this be not a *Grand Blemish* to the *Tuning*, let any one of a *Musical Genius*, or of *Experience*, Judge; It being so very *Unnatural*, and (as to *Signification*) *Nonsensical*. For

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

A Comparison  
betwixt the 2  
Tunings.

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



For me think, I *Fancy strongly*, the *Relish*, or *Resemblance*, of a *Person sitting upon a Close-stool*; which doubtless you cannot but likewise do, especially, if in *Singing of Them*, you will add a little *Humour*, and *Conceit*, in *Noting*, and *Toting out the 1st. Note*, and *Grooning*, or *Grunting* at the last.

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

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

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

But

The Reason,  
why no late  
New Tuning  
for the Lute,

No better can  
be Invented,  
than what we  
now Enjoy.

‘ But now I think on’t, I verily believe I have Hit upon the *Right*  
‘ and *Perfect Reason*, and I am confident, there can be no other  
‘ possibly, which is *This* : for no doubt, but they (I mean the  
‘ *Modists* ) have been long enough *Nibbling, Hammering, and*  
‘ *Pumping* at It, to find out some *Other*, and would rather than a  
‘ *Great deal* they could hit upon *One* which should be cry’d up for  
‘ *New* ; but they are at a *Non plus ultra* ; that is, they are *Out-*  
‘ *witted* ; for except they should produce something that may car-  
‘ ry a *Plausible kind of show* with It, they do nothing. And tru-  
‘ ly I believe, that the *Wit of Man* shall never *Invent Better Tu-*  
‘ *nings*, either upon *Lutes, or Viols*, than are at this day in *Being*,  
‘ and *Use* ; for questionless, *All Ways* have been *Tried* to do It,  
‘ and the *very Best* is now in *Being* ; so that let none expect  
‘ more *New Tunings*, than now they have, except some *Silly,*  
‘ and *Inferiour Ones*, ( as several I have all along seen ) but they  
‘ dye quickly, and follow after their *Inventors* ; but this of the  
‘ *Flat Tuning*, and that of the *Old-Lute-Tuning*, viz. the *Theorboe-*  
‘ *Tuning*, undoubtedly will remain so long as *Lutes, and Musick*  
‘ remain upon *Earth*.



‘ And I am very subject to believe, That there are some *Lute-*  
‘ *Masters*, who do well enough know the *True Difference* be-  
‘ twixt *These Two Tunings*, yet because they have, ( *Inconsiderately* )  
‘ either *undervalued This*, or *Cry’d up That* so strongly, are now  
‘ *Asham’d* to return again unto It, and *God knows*, the *General*  
‘ *Ignorance* of the *Peep*, is too much, to find out the *Truth, &c.*  
‘ But *Here ’tis Plainly laid Open*, if they can but *Believe It*, when  
‘ they *See It*. But one *Main Injury* by *This*, is fall’n upon the *Sim-*  
‘ *ple Learners*, who are made to *Believe*, that which is not in  
‘ *Nature, viz.* That ’tis the *Manner of Tuning* of an *Instrument*, that  
‘ causeth the *Excellency* of *Musick* : Now *There* lies a *Great Gul-*  
‘ *lery* ; for *Musick* is the same, ( *quasi Musick* ) upon all *Instru-*  
‘ *ments* alike ; only some *Instruments* have a *Better Twang*, than  
‘ others have ; and also some *Tunings*, are *Better*, than others ;  
‘ that is, are more *Proper*, and *Apt*, ( as I have *Sufficiently De-*  
‘ *monstrated* already ) to perform some things upon, than are  
‘ others : But this the *Scholar* understands not ; but *Thinks*, That  
‘ a *New Tuning* brings *New Musick* into the *World*.

A Great Gul-  
lery to Young  
Scholars, who  
think, that  
New Tunings  
bring New Mu-  
sick into the  
World.

‘ Now, that they shall be undeceived, who are thus *Captiva-*  
‘ *ted* for want of *Skill*, and *Right Information*, I have, ( you  
‘ see ) set them down a *Rule* in *Page 186.* how They  
‘ *Themselves* shall *Translate* any *Lesson*, from one *Tuning* to the  
‘ other, and the *Musick* ( they shall find ) will be the *very Same*  
‘ in all *Punctilios*, ( only as I said ) in some *Particular Cases*,  
‘ *Stops*, and *Places*, there may be a more *Easie, or Familiar Way*  
‘ of *Expressing* such and such things in one *Tuning*, than in ano-  
‘ ther, which alters not the *Musick* at all.

‘ Now to *Conclude This Business* in *Few Words* ; Let both *These*  
‘ *Tunings* be *Examined*, according to a *Judicious, and Rational*  
‘ *Account* ; and It shall be found, That the *Flat-Tuning*, is a most  
‘ *Perfect, Full, Plump, Brisk, Noble, Heroick-Tuning* ; *Free and*  
‘ *Copious,*

7

[illegible]

And let Them do by This of Mine, as I have done by That (before) of Theirs, viz. Set It in the same Key: And Then Thus much I adventure to Say, and Promise, viz. That if they Equallize This Lesson, ( Thus Set ( by Their Translation ) in Freeness, Fullness, Ease, Familiarity, and Compleatness ; ( and This Lesson is but ( as I said ) One of our English Toys, or Common Tunes. ) I will be Bound to stand upon the Pillory, 3 Market Days, with my Book in my Hand, and make an open Recantation, and Beg Their Pardon; which will be but a Fit Punishment for Me, who have Thus Irreverently attempted, and Spoken against Their Great Idol, the Mode; and to Contradict the General-Swallow'd-down-Goblet of the Inconsiderate Opinion, of the 40 Years-Old-New-Tuning.

What has been one main Cause of making the Lute Hard, and Troublesome to Learners.

I must be pardon'd for This my Earnestness, ( or rather Zeal ) in This Particular Thing, viz. against the Humour of Inveigling Learners to Hanker, and long after New or Various Tunings, &c. because I am most Assured, It is, and has been ( all along ) one Grand Cause of making the Lute-Play Hard, and Troublesome; to the Great Discouragement, and Hindrance of most Young Undertakers upon It ; Whereas, if Masters would rightly Consider Their own Ease, and Profit ; Their Scholars Benefit, and Content; and the Promotion, and Facilitating of the Art : They would Certainly Reduce All, or most of Their Performances to That One Only Copious, Ease, and Best of Tunings ; which is most Sufficient, and least Troublesome; the which They might (with much Ease) do : and I am Confident, that where there is One now Learns, ( in a Short Time ) there would be 20, ( yea very many more; ) and the Lute brought into Deserved Esteem, and Request again; for It has no manner of Opposition, or Enemy, but only the Opinion of Hardness, or Difficulty; and by This Means, It would Certainly be much more Ease, as I have made sufficiently appear all along, in This Work; So that I will say no more to This Particular ; but Proceed to the Dyphone.

What is the Lute's Greatest Enemy?





Concerning the  
**DYPHONE:**  
 OR  
**Double-Lute,**  
 The Lute of Fifty Strings.

CHAP. XLI.



HE *Figure* of which *Instrument*, you may see in *Page 32*; which *Figure* doth so Perfectly Represent the *Original*, that if you mind It well, you may *Fancy*, you see the very *Instrument It Self*; and is (as yet) the *One Only Instrument in Being of That Kind*; and but *Lately Invented*, by *My Self*, and made with *My own Hands*, in the *Year 1672*.

The *Occasion of Its Production*, was *My Necessity*; viz. *My Great Defect in Hearing*; adjoined with *My Unsatiabie Love*, and *Desire after the Lute*; It being an *Instrument so Soft*, and *Past my Reach of Hearing*, I did *Imagine*, it was possible to *Contrive a Louder Lute*, than ever any yet had been; whereupon after divers *Casts*, and *Contrivances*, I pitch'd upon *This Order*; the which has (in a *Great Degree*) answered my *Expectation*; It being absolutely the *Lustiest or Loudest Lute*, that I ever yet heard; for although I cannot hear the least *Twang* of any other *Lute*, when I *Play upon It*; yet I can hear *This*, in a very *Good Measure*; yet not so *Loud*, as to *Distinguish Every Thing I Play*, without the *Help of My Teeth*; which when I lay *Close to the Edge of It*, (There, where the *Lace is Fix'd*) I hear *All I Play Distinctly*; so that It is to Me (I *Thank God*) *One of the Principal Refreshments, and Contentments, I Enjoy in This World*; what It may prove to *Others*, in *Its Use*, and *Service*; (if any shall think fit to make the *Like*.) I know not; but I conceive It may be very *Useful*; because of the several *Conveniences and Advantages It has of All Other Lutes*; as I shall here declare. *First*,

You may well conceive, It may have a *Fuller, Plumper*, and *Lustier Sound*, than any *Other*; because the *Concave* is almost as

By what Occasion It came to be Invented.

How a Deaf Person may Hear Musick; and the Unvaluable Benefit of It to the Author, being Deaf.

Two Great Advantages It has of all other Lutes, as to Augmentation of Sound.



The wonder-  
ful Secret of  
Unities in  
Sound.

Long again, as most Ordinary Lutes ; for 'tis clearly *Hollow*, from Neck to Neck, without any the *Least Interruption* ; so that when you Play the One, you have the *Advantage* of the Other, at the same time, Turn which you will : This is One *Augmentation* of Sound ; There is yet Another ; which is from the *Strange*, and *Wonderful Secret*, which lies in the *Nature of Sympathy*, in *Unities* ; or the *Uniting of Harmonical Sounds* ; the One always *Augmenting* the Other : For let 2 *Several Instruments* lie asunder, (at any *Reasonable Distance* ) when you Play upon One, the Other shall Sound ; provided They be both *Exactly Tuned in Unisons*, to Each Other ; otherwise not. This is known to *All Curious Inspectors* into Such *Mysteries*.

If This therefore be *True*, It must needs be *Granted*, That when the *Strings of These Two Twynns* ( *Accordingly* ) put on, and Tun'd in *Unities*, and set up to a *Stiff Lusty Pitch*, They cannot but much more *Augment*, and *Advantage* One the Other.

These are the 2 *Main Advantages*, as to *Augmentation of Sound* ; which no *Rational*, or *Understanding Man* can doubt of.

Some other  
Considerable  
Benefits by  
This Instru-  
ment.

There are several other *Benefits* by *This Instrument* ; as First, you are provided of *Both the Most Compleat*, and *Useful Lutes* in the *World* ; and you have Them *Closely Ready*, upon any *Contrary*, and *Sudden Occasion* ; The *Majestick Theorboe*, either for *Voice*, *Organ*, or *Consort*, &c. and The *High Improved French Lute*, for *Airy*, and *Spruce*, *Single* or *Double Lessons* ; and is also a *Most Admirable Consort Instrument*, where They know how to make the *Right Use of It*, and not suffer It to be *Over-Top'd* with *Squaling-Scoulding-Fiddles* ; but to be *Equally Heard* with the *Rest*, &c. These I say are always at *Hand*, to *Pleasure Friends Entreaties*, &c. But for any Ones *Private Practice*, It is of *Most singular Advantage* for *Differing Practices* ; and will most certainly make a *Man both an Able Master*, and gain Him an *Able Hand* : But These Things must be only *Believed* ; very Few having Try'd it out by *Experience*, as I my self have done, with both *Lute*, and *Theorboe*.

Another *Benefit* by *This Double-Strung-Lute*, is ; whereas other *Lute-Bellies* constantly *Sink* between the *Knot*, and the *Bridge*, by reason of the *Great Force* of the *Strings Drawing* ; so that They are often to be taken off ; This *Belly* will not so soon *Sink* there ; because the *Strings* draw contrary ways ; so that They may be said to *Counterbuff* one another : By which means This *Belly of Mine* has been kept *Straight*, and *Tight*, ever since It was made, and not any one *Barr Sunk*, or *Loosned*. And It always stands at a very *Stiff*, and *High Pitch*, and *Strung very Round*.

Another *Convenience* is, It will *Endure a Lusty Strong Play*, without *Jarring*, or *Snarling* ; All which other *Weaker Lutes* will not do.

One only Ob-  
jection against  
It, sufficiently  
Answered.

Now against all These *Conveniences*, and *Advantages*, there may be One very *Plausable*, and *Probable Objection*, (and there can be no more ) viz. It must needs be *Cumbersome*, or *Troublesome* in the  
Holding

*Holding, and Use.* To which I Answer Thus. First, As to the Grasp of either Hand, I have taken such Care, that It is the very same, with All manner of True Sciz'd Lutes, both Theorboes, and French Lutes, nothing at all Differing.

Then as to the Holding of It betwixt the Arm, and Breast, the French Lute, (as I said) is the very Same; but the Theorboe much more Easie, than Most True-Consort-Pitch'd-Theorboes; because They are Commonly more Wide, or Broad in the Ribs, and Belly, than is This; For It is every way as Compendious, and Handy, as is the French Lute; there being scarcely any Difference in Their Scize, or Bulk; (as you may perceive by the Figure) the which I chose to do; because I did Consider, That what I might Loose, as to Fulness of Sound, (one way) in the Breadth, I knew I should gain much more in the Length (the Other.)

The Length of the 2 Necks, and Heads, is no Inconvenience at all, after you are a little us'd to the Holding of It; for neither of Them touch the Ground as you Play: So that for My own Part, I know no Inconvenience at all in It; but find many Great Conveniences by It.

Now as to Its other Dimensions, It is in Its Body of a Perfect Pear-Mould, both Ways, (which is Judg'd the Best Shape for any Lute;) And indeed the Very Best Sounding Lutes are Pear-Mould.

Concerning the Dimensions of This Instrument.

It Carries Compleatly 50 Strings, viz. 26 upon the Theorboe-Part, and 24 upon the French-Lute-Part.

The Length of the Strings of Both, from Bridge to Nut, are Exactly Consort-Pitch: The Treble Strings of Both, to be Pitch'd to G-sol-re-ut: The Heads of the French Lute, the very same with Others: But the Head of the Theorboe is much Shorter, than most Theorboes; the which (upon a Judicious Examination, is still the More Compleat; but much more Naturally Uniform, Proportionable, and Even, (as to Sound;) For Those very Extreame long Heads, which usually are put upon Theorboes, are both Troublesome to Tune, and Inconsistent with the Punctilioes, and Criticisms in Art; They Rendring the Instrument Disproportionable within It self; for in the Use of It, Those Extraordinary Long Basses commonly Over-Ring, and Drownd the Trebles, or if (to help the matter) you strike Them so much the Softer; yet They seem not to be of the same Kin-ship with the Shorter Strings, but as if They belong'd to another Instrument. Whereas This Instrument is so Proportionably made, that each Diapason Descends Gradually, Step by Step; by which means, the whole Number, both of Short, and Long, Strings, Speak Uniformly, and Evenly to Themselves; which is a very Considerable Matter, in any Instrument.

The Great Inconvenience of Disproportionable Heads to Lutes or Theorboes.

I have now done with the Description of This New Instrument; only I must needs Beg for It, and My Self, One, or Two Favours, in Reference to some Allowances, which It ought to be Consider'd in: As First, It is a New-made-Instrument; and therefore cannot yet Speak so Well, as It will do, when It comes to Age, and Ripeness; yet It gives forth a very Free, Brisk, Trouling, Plump, and Sweet Sound: But 'tis Generally known, That Age adds Goodness, and Per-

*Perfection to All Instruments made of Wood : Therefore Old Lutes, and Viols, are always of much more Value, than New Ones ; So that if an Instrument be Good, when New, there is no doubt but It will be Excellent, when It is Old.*

*Secondly, It was made by a Hand, that Never ( before ) Attempted the Making of Any Instrument ; Therefore It must needs want Those Perfections, which a Skilful Practical Operator in such Things, would doubtless have Given It.*

Concerning  
the In side of  
This Instru-  
ment, and Its  
Conveniences

Concerning the *In-side* of *This Instrument*, in Reference to the *Taking off the Belly*, at any *Time*, upon *Necessity* ; Know, It is so *Contriv'd*, that either *Part* of the *Belly* may come off *Single*, and the other may still stay on ; For between the 2 *Bridges*, there is a *Dividing Joynt*, which may easily be *Parted*, with a *Hot Iron*, and a little *Moist Cloath*, &c. ( as by *Direction*, in the *Mechanical Part*, Page 56. you may see how to do ; ) and It is much more *Ease* to *Take off This Belly*, and set It on again, than the *Belly* of any *Other Lute* ; for there is a *Strong Barr*, *Glewed* to the very *Edge* of each *Divided Part*, in *That Place*, which will come off with each *Belly*, and is of *Substantial Use* for strengthening the whole.

Let *Thus much* suffice to be spoken by Me, Concerning *This New Instrument* ; but whosoever pleaseth, may *Hear It Speak much Better for It Self*.

Yet only, because It is *My Beloved Darling*, I seem'd (like an *Old Doting Body* ) to be *Fond of It* ; so that when I had *Finish'd It*, I *Be-dest* It with *These Fine Rhimes*, following ; *Fairly Written* upon each *Belly* ; viz. *First*, Round the *Theorboe Knot*, *Thus*.

A Recreative  
Fancy.

*I am of Old, and of Great Britain's Fame,  
Theorboe was My Name.*

( Then next, about the *French Lute Knot*, Thus. )

*I'm not so Old ; yet Grave, and much Accute,  
My Name was the French Lute.*

( Then from thence along the Sides, from One Knot to the Other, Thus. )

*But since we are Thus Joyned Both in One,  
Henceforth Our Name shall be The Lute Dyphone.*

( Then again Cross-wise under the *Theorboe-Knot*, Thus. )

*Loe Here a Perfect Emblem seen in Me,  
Of England, and of France, Their Unity :  
Likewise \* That Year They did each other Aid,  
I was Contriv'd, and Thus Compleatly made.*

Anno Dom. 1672.

( Then ( Lastly ) under the *French-Lute-Knot*, Thus. )

*Long have we been Divided ; now made One,  
We Sang in \* 7th's, ; Now in Full Unison.  
In This Firm Union, long may We Agree ;  
No Unison's like That of Lute's Harmony.*

*Thus in It's Body, 'tis Trim, Spruce, and Fine ;  
But in It's Sp'rit, 'tis like a Thing Divine ;*

Viz When  
They United  
Both against  
the Dutch, and  
Beat Them  
Soundly.

Viz. Discords,  
for the 7th,  
and 2d. are  
the 2 only  
Hateful Dis-  
cords in Na-  
ture.



# Concerning the THEORBOE.

## CHAP. XLII.



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

The Description of the Theorboe.

But because, I said It was the Old English Lute, It may be ask'd, Why is It not then still so Call'd ; but by the Name of the Theorboe ?

The Difference between It, and the Old English Lute,

I Answer, That although It be the Old English Lute, yet as to the Use of It Generally, there is This Difference, viz. The Old Lute was Chiefly us'd, as we now use our French Lutes, ( so call'd ; ) that is, only to Play Lone-Lessons upon, &c. But the Theorboe-Lute is Principally us'd in Playing to the Voice, or in Consort ; It being a Lute of the Largest Scize ; and we make It much more Large in Sound, by contriving unto It a Long Head, to Augment and Increase that Sound, and Fulness of the Basses, or Diapasons, which are a great Ornament to the Voice, or Consort.

Now by this little that I have said, it may well be ask'd, ( if It be an Instrument of such Worth ) Why is it not then made use of, as a Lute to perform such Lessons upon, as are performed upon the Lute ? To which I Answer, for several Good Reasons.

Reasons, Why It may be call'd a Theorboe. 1<sup>st</sup>. Reason,

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

And admit that any the Most Nimble Things, which are us'd in Consort, come to be perform'd upon a Theorboe, you must know, that That Part has only the Ground, or Bass, Chiefly to Act in, which is ( in All Consorts, or what Generally is made ) the Slowest Part of Motion ; yet if the Performer upon the Theorboe, has a Quaint, and Skilful Command, both of his Instrument, and the Theoretical Order of Musick, he will show you Agillity, and Nimbleness enough, for your Great Content.

But

But as It is *Ordinarily used*, It is not an *Instrument of That Activity and Spirit*, ( *appearing* ) as It is *Really and Truly in It self*, and Its *Capacity*, capable of.

Let This suffice for *one Reason*, why it is not *Call'd a Lute*, or not put to *That use of a Lesser*, or *Well Sciz'd Lute*, for such *Nimble*, and *Active Performances*.

2d. Reason,

The 2d. is *This*, that by Reason of the *Largeness* of It, we are constrain'd to make use of an *Octave Treble-String*, that is, of a *Thick String*, which stands *Eight Notes Lower*, than the *String of a Smaller Lute*, ( for no *Strings* can be made so *Strong*, that will stand to the *Pitch of Consort*, upon such *Large Sciz'd Lutes* ) and for want of a *Small Treble-String*, the *Life and Spruceness* of such *Ayre Lessons*, is quite lost, and the *Ayre* much altered. Nay, I have known, ( and It cannot be otherwise ) that upon some *Theorboes*, they have been forc'd to put an *Octave String* in the 2d. *String's Place* ; by reason of the very long *Scize of the Theorboe*, which would not bear a *Small String* to Its *True Pitch* ; because of Its so great *Length*, and the *Necessity* of setting the *Lute* at such a *High Pitch*, which must *Agree* with the rest of the *Instruments*.

Truly I cannot tell, why It was so called *Theorboe* ; but for *These Reasons* ; the *Distinction of Names*, between It, and the *Smaller Lute*, may well enough be maintained, seeing It has Now got the *Name*. ( *œ in Greck*, begins a very *High Name*. )

A 3d. Reason,

Another *Good Reason* I shall give, ( which is not considered of by many ) Namely, That *Those very Long*, and *Long-Sounding Diapasons*, ( before mentioned ) are often *Great Inconveniences* to the *Compositions* of such *Lessons*, as are usually made for *Lesser Lutes*, which have their *Diapasons* in a *Shorter*, and more *Proportionable Agreement* with *Those other Treble*, and *Tenor Strings*.

Inconveniences, by Reason of too long *Diapasons* in a *Lute*, or *Theorboe*.

For if you meet with a *Lesson* which runs much with *Quick-Proportion'd Time*, upon *Those Long Basses* ; you will find *That Great Inconvenience* before mentioned ; which is, That the *Former-Struck-Bass* will *Sound so Strong*, and so *Long*, that the next immediately following, will be so *harsh*, ( *they Two Snarling together*, as I may so say ) that it will be as *Bad*, as *False-Dischording-Composition*, and very *Confounding*.

This *Inconvenience* ( Here ) is found upon *French Lutes*, when their *Heads* are made too long ; as some desire to have them ; because ( indeed ) *Length of String*, in any *Instrument*, causeth *Bravery*, and adds *Lustre* to the *Sound of That String* ; but if They did advisedly consider *This Inconvenience* which I have mentioned, They would forbear such *Contrivances* ; and choose to make *Their Lutes Artificially Proportionable*, betwixt *Their Basses*, and *Trebles* ; which as to *Compleat Performance*, is *Extream Needful*.

Directions for the Playing upon the *Theorboe*.

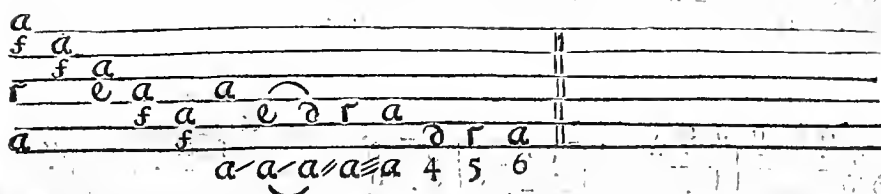
Now as to *Directions for Playing This Instrument*, you need none ; because I have sufficiently directed the *Way thereunto* in all *Particulars*, in my *Former Discourse* concerning the *Lute* ; which *Way and Order*, you are to observe in *This Exactly*, in all *Pun-tilioes* ;

*Alidos* ; and you may Play *Lessons* upon It as *Completely*, as upon the *French Lute* ; provided They be *Lessons proper*, and becoming the *Gravity of This Instrument* ; (for it is very *Improper* to Play *Light and Figgish Things* upon It ) especially in regard of the *Octave Treble*, which will not give you the *Liveliness* of the *Ayre*, as your *Smaller Lutes* will do : Yet you may make very *Excellent Things* upon It, to Play alone, if you observe the *Scope of the Instrument*. And indeed I have taken so much *Pleasure in This Instrument*, in *That Particular way*, That I have made divers *Things* to It in *That Nature* ; a *Taft* whereof I shall *Hereafter* set you down ; the *Playing* of which will enable your *Hand* sufficiently for a better use of It, in *Playing a Part in Consort* off a *Bass* ; which is no *Ordinary Piece of Skill*.

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

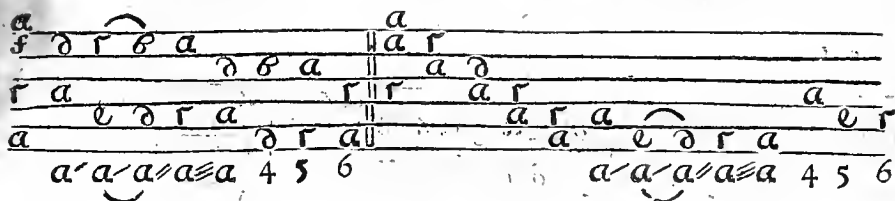
## The Theorboe Tuning.

Unisons.



Eighths.

Fifths.



And Here is *That One Only Lesson* for your *Hand* ; which although It seem long, may be *Divided* ( as it were ) into 13 *Several Strains* ; which you may perceive by the *Pauses*, and *Double Barrs*, I have made ; and also set *Figures* at the *Beginning* of every *Place* : So that you may (if you please.) leave off at any of *Those Places* ; But I set It *Thus*, to show you the way and manner of Playing *Voluntary*, which you may Imitate,

This *Lesson* alone will make your *Hand* *Sufficiently* for the whole *Business* of the *Theorboe*, be It what It will.

Therefore *Practice It well* ; for I intend to set no more to *That Purpose* ; for I *Aim* at *Short Work* : Therefore I'll proceed to the *Directions* of Playing a *Part* ; your *Hand* being first made, there will be much *Less Difficulty* in *That*.





## 211

Turn over for the Next.  
E e 2





*The Lute made Easie.*

213

So:

LO:

♪                      ♪                      ♪ . ♪ 0 ♪  
 2. a                      2. 2. r a                      2. a                      2. a r 2. 2. a a  
 a                      2. 2. r 2. 2. a                      a a                      a  
 e                      e                      a                      a                      r e

Crackle,  $\theta \cong a \not\cong a$  Lo:

So,

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). Above the staff, there are several groups of notes and rests, some with letter labels (P, R, A, Y, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) and some with numerical labels (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The notation is written in a cursive style, typical of early printed music.

*a*

5

5

LO:

So:

Handwritten musical notation on five-line staves, featuring rhythmic symbols above notes and various letters (a, b, c) below them.

5

So:

 $\neq a - a$ 

Lo. a

4 a So:

*P.*

*p. p p*      *p. p p*

*f f y h f d b a b d e d a*

*a*

Lo:  $a \neg a$

$a \text{ So: } \not\vdash a$

$$\neg a \neq a \equiv a_4$$

P. P P J. P P. P &c. P P P  
 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836

*P. B P J. P I O*

*P. B P*

*a b r p r || p p p p | r a b d a b d.*

*- - - a a - - - a a a a - - -*

*a r r r || r a f a r d a r d r d a*

*d d d d d a r d a*

a

4

Lo:

 $\equiv a$ 

Turn over for the next.



## 215

*Turn over for the next.*

The image shows a handwritten musical score for three systems of three staves each. The notation includes various musical symbols such as notes, rests, and bar lines, along with handwritten letters 'a' and 'b' and numbers '4' and '6'.

**System 1:** The first staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and bar lines. The second staff contains the letter 'a' and the number '4'. The third staff contains the letter 'a' and the number '4'.

**System 2:** The first staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and bar lines. The second staff contains the letter 'a' and the number '4'. The third staff contains the letter 'a' and the number '4'.

**System 3:** The first staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and bar lines. The second staff contains the letter 'a' and the number '4'. The third staff contains the letter 'a' and the number '4'.

## CHAP. XLIII.

**I** Remember, I promis'd some *Directions* for *Playing a Part* upon the *Theorboe*; which *Here following* are set down.

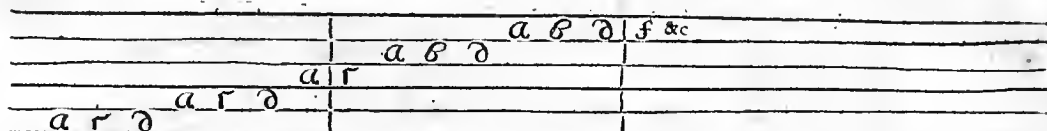
The first Thing therefore, (after the commanding of the Instrument, in some Tollerable way of Readiness; (the which I shall Advise you unto, &c.) you are to know your Notes upon every String, and Stop, according to the Scale of Musick, viz. the Gam-ut.

Therefore that you may know *Them*; *Here* (under) stand  
*All the Notes of the Scale*, (according to *Song*) in one *Order*;  
 And beneath *Them* the same *Notes*, *Letterwise*; as we use *Them*  
 upon the *Theorbo*.

Handwritten musical notation for the Kyrie. The notation is on a five-line staff. The first line contains a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136,

These are the *Natural Notes* of the *Scale*, the *Sixth String* being *Generally* us'd for *Gam-ut*, upon a *Full-Sciz'd Lute* ; but upon *Lutes* of a *Smaller Scize*, which will not bear up to *Speak Plumply*,

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



*a*  
*Gam-ut, &c. for a Lefs Lute.*

*a a a a a 4 5 6*

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

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

What is necessary for a Theorboe-man to know.

And to *Assist* you in *That Particular*, I shall only refer you to Mr. *Christopher Simpson's Late*, and very *Compleat Works*; where you may inform your self sufficiently in *That Matter*, who hath sav'd me a *Labour* therein; (for had It not been already so *Exactly* done by Him, I should have said something to It, though (it may be) not so much to the purpose;) But my *Drift* is not to *Clog* the *World* with any thing that is already done; especiall *so Well*.

My *Business* shall be, (to save you much labour in finding out all the *Chords*) and to give a *Quick sight* of Them, 1st. according to their *Natural Agreement*, in 3d's, 5th's 6th's, and 8th's, &c. And then to show you *Examples* of *Closes*, or *Cadences* for every *Key*; which when you can *Readily* perform, from off a *Song-Note*, you may be said to be a *Tollerable Performer* in a *Consort*, upon *This Instrument*. And some there are, who cannot *Compose*; yet by doing *Thus*, pass for very good *Theorboe-Men*.

But still you must further know, That the *Greatest Excellency* in *This Kind of Performance*, lies beyond whatever *Directions* can be given by *Rule*.

The Greatest Excellency in a Theorboe-man.

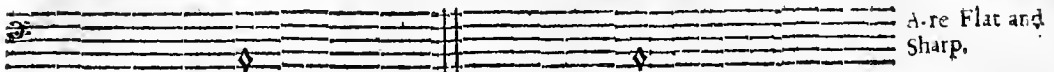
The *Rule* is an *Easie*, *Certain*, and *Safe Way* to walk by; but He that shall not *Play* beyond the *Rule*, had sometimes better be *Silent*; that is, He must be able (together with the *Rule*) to *Lend His Ear*, to the *Ayre* and *Matter* of the *Composition* so, as (upon very many *Occasions*) He must forsake His *Rule*; and instead of *Conchords*, pass through all manner of *Discords*, according to the *Humour* of the *Compositions* He shall meet with.

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

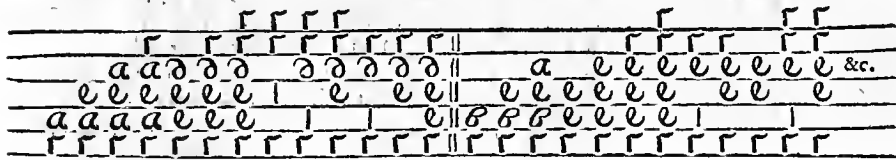
Things Requisite in a Theorboe-man.



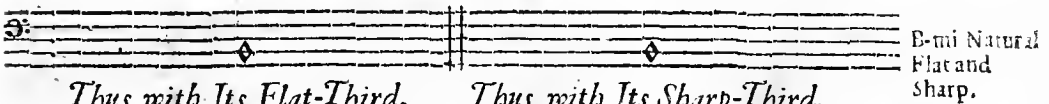
This next *Line* shall show you *A-re*, with all Its *3d's*, *5th's*, and *8th's*, *Natural*.



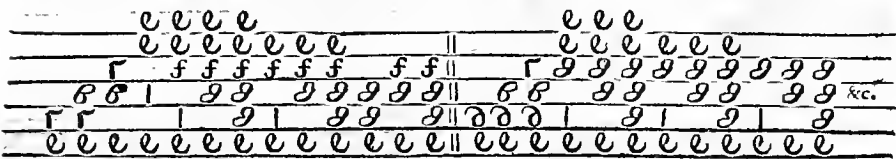
*Thus with Its Flat-Third.*      *Thus with Its Sharp-Third.*



The next *Key* is *B-mi*; which is a *Key* seldom or never *Play d* upon, ( as the *Proper Key* of the *Song* or *Lesson*; ) however you will have occasion to use It in Its *3d's*, *5th's*, and *8th's* sometimes. Therefore *Here* It is set you.



*Thus with Its Flat-Third.*      *Thus with Its Sharp-Third.*



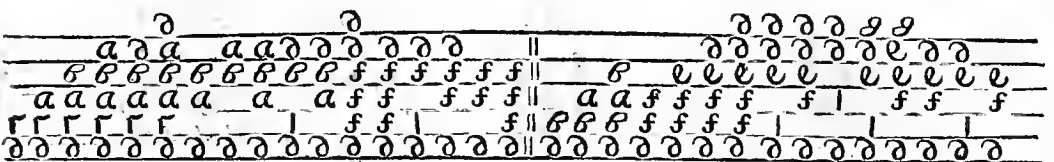
And because *B-mi Flat* is a *Key*, us'd for the *Key* of a *Song*, or *Lesson*, ( and indeed is a very *Brisk*, and *Sprightly Good Key* to Perform in ) I will here set It down, as I have done the others, with Its *3d's*, *5th's*, and *8th's*.

*B-mi Flat.*



*Thus with Its Sharp-Third.*

*Thus with Its Flat-Third.*



*C-Fa-ut-Key* is next, and is a *Most Noble*, *Generous*, and *Heroical* *Key*, fit to *Express* any thing of *Magnanimity*, and *Bravery* upon.

And therefore Turn over to It.





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

[illegible]

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

A vast Difference, and  
Conveniency  
betwixt the  
Lutes of our  
Time, and  
Those of former  
Times.

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

And Here It is in Gam-ut Close.

1 2 3

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

4

Division upon It.

5 6

7 8

9

10

11

12

13

14

15

16

17

Turn over for the 17th. Variety.



or Knowledge of any other; Take only *These Few Following Observations*; which with what I have already said, and you cannot miss of It.

In the first place therefore you are to Take Notice of your *Key*, which you must *Examine* for, and find from the *Close-Note* of the *Bass*; for that is ( or ought certainly to be ) the *Key*.

How to know your Key.

*Secondly*, Observe whether It be a *Sharp*, or a *Flat Key*; which you shall know by the *Third* above your *Key*. As for Example, If *Gam-ut* be the *Key*; and if no *Flat* be set in *B-mi*: then It is call'd a *Sharp Key*, in respect that the *Third* to the *Key* is *Two Full Notes*; but if the *Third* be but a *Note* and a *Half*; then 'tis call'd a *Flat Key*; and for *That Cause* is the *General Custom* of calling a *Key Flat* or *Sharp*.

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

*3dly*. Take notice what *Chordes* you are to put ( *Generally* ) to every *Key*; and bearing in your mind, that you have but 7 *Keys* to trouble you, your *Work* will be the more *Easie*, and *Comfortable*.

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

Those 7 *Keys*, or *Distances*, as they are us'd in *Composition*, go by the name of *Chords*, viz. a *Unison*, 2d. 3d. 4th. 5th. 6th. and 7th. And whereas you have heard talk of an 8th. 9th. 10th. &c. They are but as the very same before *Repeated*, viz. an *Eighth*, is as an *Unison*, the 9th. as a 2d. the 10th. as a 3d. So that your *Business* will be no more, than to understand the *Right use* of the 7 *Chords*.

Now you must know, that the same *General Rules* do not hold to all the *Notes* of every *Bass* for if *Gam-ut* be your *Key*, ( or whatsoever be your *Key* ) there will be *Two* of the *Seven*, at least, excepted from the *General Rule*; as Thus.

Your *General Rule* for *Uniting of Parts*, is This, That to every *Note* of your *Bass*, ( except what you shall have excepted against ) you may put a 3d. 5th. and 8th. or to some, but One, or Two of Them; ( which *Number 3* are all that *Nature* affords us *Single*, at the same time. ) And there are *Generally*, 5 of the 7, which are Thus to be observed; but the other 2, most commonly, are not to have the 5th. but a 6th.

The General Rule for Uniting of Parts, in Composition.

Now that you may know which *Those Two* are certainly; you are to take notice, they are *Those Two* in the *Scale-Natural*, which are immediately under the 2 *Half Notes*, viz. *B-mi* is the one, and *E-la-mi* is the other. Yet also, if at any time, you meet with an *Artificial*, or *Forc'd Half Note*, ( that is ) which is only made so, by reason of a *Sharp* added unto It; as for Example, If *Gam-ut* be your *Key*, and *F-fa-ut* shall be made *Sharp*; then that *Sharp Note* is properly capable of a 6th. as well as those other 2 *Naturals*; and so of all other such *Forc'd Sharp Notes* of your *Bass*, at any Time.

Concerning the 6th. when It is to be used Generally.

Nor do I mean, that upon necessity you must always use the *Fifth* in all other *Notes*, excepting such as *These*; but sometimes you will have occasion to use the *Sixth* in any *Key*; but your *Eye* and *Ear* must be your *Chief Guides*: Yet you must never begin nor end a *Strain* with a *Sixth*, nor make any *Full Close* with It, in

the midst of any *Strain*; but ever in *Passing-wise*; yet I find, that it is many times very *Pleasant* to *Pause* upon a *Sixth*, in the *Nature* of a *False Close*; but all that while of the *Pause*, you may observe, there is still an *Expectation* of something to follow, as an *Appendix* to the foregoing *Matter*; which when it comes in, is the more wellcom, by reason of that *Seeming Defraud*, or *Long Absence*; and (to my *Content*) it is one of the *most Handsom Cheats*, (as I may so say) or *Cozenings* in *Performances*: That is, to *Insinuate*, or make you believe you shall hear a *full Close*; but with a *Fall-off* into a *Six*, or sometimes some other way, (as I shall show you by *Example*, when I come *more Particularly to Explanation*) you deceive Their *Expectations*, (which is often very *Taking*, and *Handsom*.)

There is *One Observation* more, for the *General use* of the *Sixth*, viz. It is *proper*, and *Usual* to put It to the *3d. Note* above the *Key*, whether *That Note* be *Flat* or *Sharp*; yet with *Reference* to your *Intended Ay*.

The meaning  
of the Figures  
over the Notes  
of the Bass.

4thly. You are to take *Notice*, That (if a *thorow Bass* be *Rightly Ordered*) you shall find in all *Places of Exception*, certain *Figures* set over the *Heads* of the *Bass-Notes*, viz. from 3 to 7; which are to inform you, That to such a *Note* there must be such a *Chord* or *Chords* put, as *Those Figures Hint unto*, viz. If the *Figure* 7, then a *Seventh*; if the *Figure* 6, then a *Sixth*; If 7 6, then a *Seventh*, and a *Sixth*; and so of all the *Rest*.

And sometimes *Those Figures* shall have a *Flat* or *Sharp* set with them; which show, that such *Chords* must be likewise *Flat* or *Sharp*.

*These Observations being well Noted*, you may go forwards towards your *Work*.

The meaning  
of a Flat or a  
Sharp over the  
Note of a Bass.

*Note further*, That a *Single Flat* or *Sharp* set above any *Note* of your *Bass*, without a *Figure*, signifie, that such a *Third* is required to *That Note*.

The *Flat Third* is only *One Note* and a *Half*, as is betwixt *A-re*, and *C-fa-ut*, *D-sol-ré*, and *F-fa-ut*.

The *Sharp Third* is always *2 Full Notes*, as is betwixt *Gam-ut*, and *B-mi*; *C-fa-ut*, and *E-la-mi*; and *F-fa-ut*, and *A-la-mi-ré*; and you may use which of *Those* you please in your *Composition*.

But take *Notice*, That no *Half Notes* will agree together; so that although I said, you might use which of *Those Thirds* you pleas'd; you must know, that you are ever to observe the *Natural Order* of the *Scale*, both for *Sharp* and *Flat Thirds*; and you must never *Clash*, so as to put a *Flat Third*, and a *Sharp Third* together at the same time, or of any other *Chord*, in their *Octaves*.

The Consecu-  
tion of 2 5th's,  
and 2 8th's to  
be avoided.

You will do well also to avoid the *Consecution* of *Fifths* and *Eighths*; which although they be very *True Chords*, (and indeed the *most Lushious ones*; for which cause They are called the *Perfect Chords*) yet we account it not compleat, to let 2 of the *same Kind* move together in any 2 *Joining Notes*. The *Reason* is, They are too *Lushious*, or *Cloying*, like too much of any *Sweet Thing*.

Concerning  
the Cadence.

The next *Thing* shall be to inform you concerning the *Cadence*; which is always us'd at the *Conclusion* of a *Song*, or *Strain*, and often-



oftentimes in the *Midst*; and *known* certainly by the *Falling* of the *Bass* a *Fifth*, or *Rising* a *Fourth*; both which *Signifie* the *same Thing*: They both passing into the *same Key*, or *Letter* of the *Scale*.

Now *This Cadence*, is as it were the *Summing up*, *Sweetning*, or *Compleating* of the *whole Story*, or *Matter foregoing*; or *Period* of some *Sentence Intended*; and indeed is the *very Choiceest*, and *Most Satisfactory Delight* in all *Musick*, (nothing so *Sweet* and *Delightful*, as a *Sweet Close* or *Cadence*.

The meaning of a Cadence, or Close.

And that you may not be *Deficient* at *That*, take *Notice* Here, how It is to be *Performed*.

In which *Performance*, are always a *Mixture* of *Conchords*, and *Dischords* together; as you may perceive by *That Example* of *Closes*, a little before set you, where the *4th*. is *Bound In* with the *3d.* and *5th*. *Thus*.

The *3d.* coming in after the *4th*. must always be *Sharp*, at a *Close*.



You may likewise make *This Close* or *Cadence*, by *Joyning* to the *Fourth* and *3d.*, a *7th*. *6.* and *5*; or *6.* and *5*.

Thus for *Example*.



Remember always, when you use a *Sharp Third*, if you then make use of the *Sixth* following, let it be *Sharp*; so likewise a *Flat Third*, and a *Flat Sixth*.

A General Rule for the Flat or Sharp Sixth.

*These 7th's* and *6th's*, in a *Binding way*, as I do here set Them, are only proper, when you have *Notes* of *Gravity*, and *Long Closes*, viz. *Semibreves*, or *Minims*; but seldom upon *Short Crochet-Closes*.

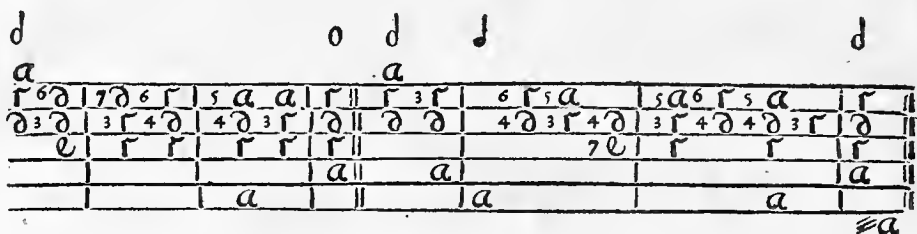
See *These Two last Examples*. The *Former* I have given you with a great deal of *Variety*; your self do so by *These*.

Thus may you see what a *Cadence* is. And after *This Manner* may you perform It upon any of the *Keys*. But lest *That Trick* should



should be too long in finding out, I'll give you *These Two last Examples* upon another *Key*; which when you see the manner of doing, all others will be the more *Easie*.

The same up-  
on another  
Key.



This *last Line* is the very same in *Chords* and *Sence*, as is that other above, only 'tis in *C-fa-ut-Key*; That being in *Gam-ut*.

So that you may perceive, It is an *Easie Thing* to find out the *Chords*, as well in one *Key*, as in another; and *Good Order of Play*.

Here follows the most usual manner of taking the *Sixths* to any *Note*, when *Notes Ascend* or *Descend*, in *This Gradual Manner*, as you see the *Bass* doth.

I will set you *Two Several Ways* of *Breaking your Parts* upon It; for your *Better Experience*; the 1<sup>st</sup> is not so much *Broken*, as the 2<sup>d</sup>.

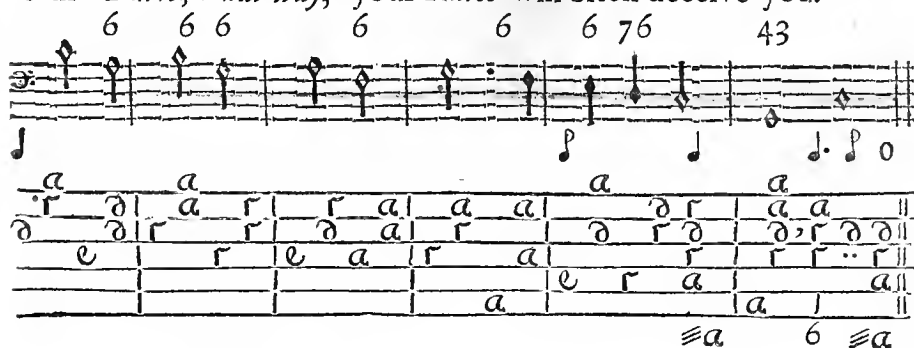


*A Second Variety upon the same Notes.*





There is likewise another way of using the *Sixth*, when your Notes fall after *This Manner*, as is set you in *This next Example*. But in all such, or other *Various Cases*, as shall happen, your *Chief Director* must be your *Ear*; for without a *Diligent Regard* to the *Parts*, *That way*, your *Rules* will often deceive you.



Another usual way of using the *Sixth*.

However, *These Rules* which I have *Thus Set*, will stand you in very great stead; nor can you be without the *Knowledge* of *Them*, to be steady in your *Performances*.

I think I need not say much more to *This Business*, but leave you to *Experience* and *Practice*: And Truly I am *Confident*, by *These Short Directions*, you may be enabled to *Play a Part*, with *Credit*, and *Applause* enough, upon a *Theorboe*.

I might Trouble you with several other *Observations*; but They are all *Couch'd* in *These* which I have already set down: Only one *Thing* I think *Necessary* to let you know, That whensoever you meet with any *Passages* in your *Bass*, of a *Nimble* and *Quick Motion*, (as often you will do) viz. *Quavers* in a *Continuation* for some *Semibreves* together; know, That you need not strive to put *Parts* to every *Quaver*; only let it suffice, that (taking Notice of the order of Them) you put a *Full Stop*, or *Part* only, of a *Full Stop*, to the 1<sup>st</sup>. *Quaver* of every *Four*, or sometimes, of every *Two*, as your *Judgment* shall *Direct* you, and pass away with *Striking* the *Rest Single*; and if you find it convenient, you may here and there *Easily Clap* along with them, 3<sup>d</sup>'s, 5<sup>th</sup>'s, or 6<sup>th</sup>'s, as the *Descant* requires; which will be *Sufficient*, and very *Compleat*.

Yet

Yet Note One Thing more, That (when we Talk of 3d's, 5th's, and 8th's ) we are not *Precisely Tied* to give just *Those* the *very Notes* to our *Bass*; but still according to our *Best Conveniency*, upon the *Instrument*; sometimes 10th's, 12th's; or 15th's; as you may perceive, I have done in some of *Those Examples* I Set you; which are as the *same Thing* in *Composition*: For sometimes you will be *very much* put to It, to find your *Parts Conveniently*; especially when the *Bass* moves in the *Lower Sphear*; nor will your *Parts* be so *Pleasant* to It, if taken *Near*; but far *Better Above*, in *Their Rights*.

*The End of the Directions for the Theorboe.*

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*The*

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