



The Third Part:
 CONCERNING
The V I O L,
 A N D
M U S I C K in General.

Giving some *Particular Directions* towards a *Righter*
Use of That Instrument, than is *Commonly*
Known and Practiced.

C H A P. I.

HAVING said so much in *my Former Discourse*, concerning the *Lute*; as also taken so much *Pains in Laying Open All the Hidden Secrets Thereof*, (*as to Its Rightest Use*,) &c. It may be thought, I am so great a *Lover of It*, that I make *Light Esteem* of any other *Instrument*, besides; which *Truly* I do not; but *Love the Viol* in a *very High Degree*; yea close unto the *Lute*: And have done much more, and made very many more *Good and Able Proficients* upon *It*, than ever I have done upon the *Lute*.

And this I shall presume to say, That if I *Excel* in *Either*, it is most certainly upon the *Viol*.

And as to other *Instruments*, I can as truly say, I *Value* every One that is in Use, according to *Its due Place*; as *Knowing*, and often *Saying*, That *All Gods Creatures are Good*; And all *Ingenuities* done by *Man*, are *Signs, Tokens, and Testimonies* of the *Wisdom of God Bestowed upon Man*.

Yet *This One Thing* I shall not forbear to say, (in *Regard* of the *Great Inconsiderateness*, which *Generally Bears Sway* among *Men*) That *It would be very well*, (not only in *Musick*, but in *Every Thing* else, which is *Our Humane Concern*) If there were a *Reasonableness*, and *Examination* always attending upon *Our Actions*, by which *They might be Govern'd and Guided*; And not like *Ignorants*, take *Things upon Trust*,

Trust, as Generally too Many do; and confirm Themselves with a Belief of such Things upon too Slight, or rather no Examination at all, and Violently Pursue, Magnifie, and Cry up Things, so or so, merely because it is the Mode or Fashion, as They say.

Concerning
Modes and
Fashions.

Now as to *Modes and Fashions*, I willingly grant a *Due Observation* unto, in such Things, as are *Reasonably Proper for Modes and Fashions*; especially where, or when They are not *Incongruous to Right Reason*; or that we do not forsake a *Better*, or more *Convenient Fashion*, for a *Worse*, or more *Inconvenient*; as might *Easily* be *Instanc'd* in the *Modes and Fashions of Apparel*, or the like *Slight and Trivial Things*; which are only (or should be) the *Proper Business* (if it ought to be a *Business* at all) of *Modes and Fashions*.

Arts and Sci-
ences, not
subject to
Modes and
Fashions.

But I cannot understand, how *Arts and Sciences* should be subject unto any such *Phantastical, Giddy, or Inconsiderate Toyish Conceits*, as ever to be said to be *in Fashion, or out of Fashion*.

I remember there was a *Fashion*, not many Years since, for *Women in their Apparel* to be so *Pent up by the Straitness, and Stiffness of their Gown-Shoulder-Sleeves*, that They could not so much as *Scratch Their Heads*, for the *Necessary Remove of a Biting Louse*; nor *Elevate their Arms* scarcely to feed themselves *Handsomly*; nor *Carve a Dish of Meat at a Table*, but their whole *Body* must needs *Bend towards the Dish*.

This must needs be concluded by *Reason*, a most *Unreasonable, and Inconvenient Fashion*; and They as *Unreasonably Inconsiderate*, who would be so *Abus'd, and Bound up*.

An Abuse put
upon Women,
by the Roguish
Taylors.

I Confess It was a *very Good Fashion*, for some such *Viragoes*, who were us'd to *Scratch their Husbands Faces or Eyes, and to pull them down by the Coxcombes*.

And I am subject to think, It was a *meer Rogery*, in the *Combination, or Club-council of the Taylors*, to *Abuse the Women in That Fashion*, in *Revenge of some of the Curst Dames their Wives*, who were too *Lofty, and Man-keen*.

For *Those Taylors* can make the *Fashionists Believe, and Wear whatever Fashion they inform them unto*: But whatever the *Original of It* was, I am sure It could never be accounted a *Good-Housewives Fashion*; However, It was then the *Fashion*, and *People of Fashion* would have It so, though with never so many *Inconveniences*.

Now in such Things as These, I could set forth a vast deal of *Inconsiderateness*, which *People* constantly run into; yet They are nothing *Considerable*, in Comparison to such *Inconveniences*, as commonly attend (pretended) *Modes and Fashions in Arts and Sciences*: The *very Naming* of which, was always so *Nautious* unto me, that I confess It was ever attended with a *Secret Undervaluing of the Judgment of That Person*, who would tell me, *This sort, or That sort of Musick, or Instrument, was in Fashion*; and I still am of that mind, nor will I *Stop my Pen*, but let It *Run Freely, and Publish Boldly, That It can be no Good Fashion in Musick, to bring up any Way, Thing, or Instrument, and Cry It up for the Mode, and leave a Better, and Cry It Down*.

No Good Fa-
shion to take a
New, and
leave an Old
much Better,

Such

Such Things as These, are too frequent at This Day, as I shall make appear; and because I have begun to speak of the *Sprightly, Generous, and Heroick Viol*; which Instrument I Love, and Highly Value; and indeed, is an Instrument of such Excellent, and Admirable Use, (were It not too much *Abus'd*) but Rightly Us'd) that It deservedly takes the Next Place to the Incomparable Lute; and Therefore, for Its sake, and the Lovers thereof, I shall take a little more than Ordinary Pains to Illustrate, and give That Brave Instrument Its Due: But first I will Instance from It, How Musick is Injur'd, and very Eminently too; as Thus,

How Musick is Injur'd.

For, what is more Reasonable, than if an Artist upon the Composition of a Piece of Musick (suppose) of 3, 4, 5, 6, or more Parts; (but hold there; the Moads has cut off most of the Greater Numbers: Well Ple say 3 or 4, (yet most commonly 2 Parts) suppose what Number you will;) I say is it not Reasonable, yea Necessarily Reasonable, That all Those Parts should be Equally Heard? sure it cannot Reasonably be Deny'd.

Then, what Injury must it needs be, to have such Things Played upon Instruments, Unequally Suited, or Unevenly Numbred? viz. One Small Weak-Sounding-Bass-Viol, and 2 or 3 Violins; whereas one (in Reason) would think, that One Violin would bear up Sufficiently against 2 or 3 Common-Sounding-Basses; especially such as you shall Generally meet with, in their Ordinary Con-sorts.

By Unsuited, or Unequal Instruments, and Numbers.

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

Nay, I have as yet but suppos'd a Small matter of Unequalness, in respect of what I have heard, and is still very Magnanimously Endeavour'd to be Daily Performed, viz. Six Violins; nay Ten; nay Twenty or more, at a Sumptuous Meeting, and scarce Half so many Basses; which (as I said before) were more Reasonable, sure, to be the Greater Number.

Now I say, If This be not an Injury both to Musick, the Composer, and the Compositions, let any Judicious Person Judge.

What is the Musick of Parts Compos'd for, if not to be Heard?

But I cry you Mercy, I had almost forgot; It is the Fashion.

But I remember what I said before, viz. That It is no Good Fashion to bring up a New, and cry down an Old, which is far Better.

Now I will suppose I hear it as'kd me, What is a far Better? why here I'll tell you.

And for your Information, (Young Gentleman, or Young Lady (for Young and Unskilful I must needs suppose you to be, who ask me such a Question;) And 'tis much Pity of your Want of Skill) Know, That in my Younger Time, we had Musick most Excellently Choice, and most Eminently Rare; both for Its Ex-

What Musick was Better than now is.

cellency in Composition, Rare Fancy, and Sprightly Ayre; as also for Its Proper, and Fit Performances; even such, as (if your Young Tender Ears, and Fantacies, were but truly Tinctur'd therewith, (and especially if it possibly could but be cry'd up for the Mode, or New Fashion) you would Embrace, for some Divine Thing,

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

The manner, and Effects of our Musick in the late former Times, to be Imitated as the Best in the World.

‘ VVe had for our Grave Musick, Fancies of 3, 4, 5, and 6 Parts to the Organ; Interpos'd (now and then) with some Pavins, Allmaines, Solemn, and Sweet Delightful Ayres; all which were (as it were) so many Pathetical Stories, Rhetorical, and Sublime Discourses; Subtil, and Accute Argumentations; so Suitable, and Agreeing to the Inward, Secret, and Intellectual Faculties of the Soul and Mind; that to set Them forth according to their True Praise, there are no Words Sufficient in Language; yet what I can best speak of Them, shall be only to say, That They have been to my self, (and many others) as Divine Raptures, Powerfully Captivating all our unruly Faculties, and Affections, (for the Time) and disposing us to Solidity, Gravity, and a Good Temper; making us capable of Heavenly, and Divine Influences.

‘ Tis Great Pity Few Believe Thus Much; but Far Greater, that so Few Know It.

The Names of many of our Best Authors Deceased.

The Authors of such like Compositions, have been divers Famous English Men, and Italians; some of which, for Their very Great Eminency, and Worth, in that Particular Faculty, I will here name, viz. Mr. Alonso Ferabosco, Mr. John Ward, Mr. Lupo, Mr. White, Mr. Richard Deering, Mr. William Laves, Mr. John Jenkins, Mr. Christopher Simpson, Mr. Coperanio, and one Monteverde, a Famous Italian Author; besides divers, and very many others, who in Their Late Time, were All Substantial, Able, and Profound Composing Masters in This Art, and have left Their Works behind Them, as fit Monuments, and Patterns for Sober, and Wise Posterity, worthy to be Imitated, and Practiced: 'Tis Great Folly they are so soon *Forgot*, and *Neglected*, as I perceive they are amongst many.

What Instruments were us'd, and how in the Best Old Musick.

And These Things were Performed, upon so many Equal, and Truly-Seiz'd Viols; and so Exactly Strung, Tun'd, and Play'd upon, as no one Part was any Impediment to the Other; but still (as the Composition required) by Intervals, each Part Amplified, and Heightned the Other; The Organ Evenly, Softly, and Sweetly According to All.

VWhereas now the Fashion has Cr'd These Things Down, and set up others in their Room; which I confess make a Greater Noise; but which of the Two is the Better Fashion, I leave to be Judg'd by the Judicious.

VVe

We had (beyond all *This*) a *Custom* at *Our Meetings*, that commonly, after such *Instrumental Musick* was over, we did *Conclude All*, with some *Vocal Musick*, (to the *Organ*, or (for want of *That*) to the *Theorboe*.

The *Best* which we did ever *Esteem*, were *Those Things* which were most *Solemn*, and *Divine*, some of which I will (for their *Eminency*) Name, viz. Mr. *Deering's Gloria Patri*, and other of *His Latin Songs*; (now lately *Collected, and Printed*, by Mr. *Playford*, (a very *Laudable, and Thank-worthy Work*) besides many other of the like *Nature, Latin and English*, by most of the above-named *Authors*, and *Others, Wonderfully Rare, Sublime, and Divine*, beyond all *Expression*.

But when we would be most *Ayrey, Jocond, Lively, and Spruce*; Then we had *Choice, and Singular Consorts*, either for 2, 3, or 4 *Parts*, but not to the *Organ* (as many (now a days) *Improperly, and Unadvisedly* (perform such like *Consorts* with) but to the *Harpsicon*; yet more *Properly*, and much better to the *Pedal*, (an *Instrument* of a *Late Invention*, contriv'd (as I have been inform'd) by one Mr. *John Hayward* of *London*, a most *Excellent Kind of Instrument* for a *Consort*, and far beyond all *Harpsicons* or *Organs*, that I yet ever heard of, (I mean either for *Consort*, or *Single Use*;) But the *Organ* far beyond It, for *Those other Performances* before mentioned.

The Organ
not a proper
Instrument
for Consorts.

Concerning *This Instrument*, (call'd the *Pedal* (because It is contriv'd to give *Varieties* with the *Foot*) I shall bestow a few *Lines* in making mention of, in regard It is not very commonly used, or known; because *Few make of Them Well*, and *Fewer* will go to the *Price of Them*: *Twenty Pounds* being the *Ordinary Price of One*; but the *Great Patron of Musick* in *His Time*, Sir *Robert Bolles*, (who, in the *University*, I had the *Happiness* to *Initiate*, in *This High Art*) had *Two of Them*, the one I remember at 30 l. and the other at 50 l. very *Admirable Instruments*.

This Instrument is in *Shape and Bulk* just like a *Harpsicon*; only It differs in the *Order of It*, Thus, viz. There is made right underneath the *Keys*, near the *Ground*, a kind of *Cubbord, or Box*, which opens with a little *Pair of Doors*, in which *Box* the *Performer* sets both his *Feet*, resting them upon his *Heels*, (his *Toes* a little turning up) touching nothing, till such time he has a *Pleasure* to employ them; which is after this manner, viz. There being right underneath his *Toes* 4 little *Pummels of Wood*, under each *Foot* 2, any one of *Those* 4 he may *Tread* upon at his *Pleasure*; which by the *Weight of his Foot* drives a *Spring*, and so *Causeth the whole Instrument to Sound*, either *Soft or Loud*, according as he shall chuse to *Tread any of them down*; (for without the *Foot* so us'd *Nothing Speaks*.)

The Description
of the
Pedal. The
Best of Con-
sort Instru-
ments.

The *out-side* of the *Right Foot* drives *One*, and the *In-side* of the same *Foot* drives another; so that by treading his *Foot* a little awry, either outward or inward, he causeth a *Various Stop* to be heard, at his *Pleasure*; and if he clap down his *Foot Flat*, then he takes *Them both*, at the same time, (which is a 3d. *Variety*, and *Louder*.)

Then has he ready, under his Left Foot, 2 other *Various Stops*, and by the like *Order* and *Motion* of the Foot, he can immediately give you 3 other *Varieties*, either *Softer* or *Louder*, as with the *Right Foot* before mentioned, he did.

So that thus you may perceive he has several *Various Stops* at Pleasure; and all *Quick and Nimble*, by the *Ready Turn* of the Foot.

And by *This Pritty Device*, is *This Instrument made Wonderfully Rare, and Excellent*: So that doubtless It *Excels* all *Harpstcons*, or *Organs* in the World, for *Admirable Sweetness and Humour*, either for a *Private*, or a *Consort* use.

The Theorboe Stop in the Pedal.

Thus 24 Varieties at least.

I caus'd one of *Them* to be made in my *House*, that has 9 several other *Varieties*, (24 in all) by reason of a *Stop* (to be *Slip'd* in with the *Hand*) which my *Work-man* calls the *Theorboe-Stop*; and indeed It is not much unlike It; But what It wants of a *Lute*, It has in Its own *Singular Prittiness*.

We had in those days *Choice Consorts*, fitted on-purpose to suit with the *Nature of This Instrument*,

The *Truth* is, The *Great Grace* which *Musick* receives by the *Right Ordering* of *This Instrument*, to *Compositions* and *Performances* suitable thereunto, is such, that It far *Exceeds* any *Expressions* that can be made of It.

We always Added to *This Consort*, the *Theorboe Lute*; which likewise could *Humour the Consort*, *Properly*, and *Evenly*, with the *Pedal*.

Very little of *This so Eminent Musick* do we hear of in *These Times*, (the *Less* the *Greater Pity*.)

Concerning the Consorts, with Viols, and their Rare use.

Then again, we had all *Those Choice Consorts*, to *Equally-Sciz'd Instruments*, (*Rare Chests of Viols*) and as *Equally Perform'd*: For we would never allow *Any Performer* to *Over-top*, or *Out-cry* another by *Loud Play*; but our *Great Care* was, to have *All the Parts Equally Heard*; by which means (though sometimes we had but indifferent, or mean *Hands to Perform* with; yet *This Caution* made the *Musick Lovely*, and very *Contentive*.

The Great Idol in Musick, of late Years, set up.

But now the *Modes* and *Fashions* have cry'd *These Things* down, and set up a *Great Idol* in their *Room*; observe with what a *Wonderful Swiftnes* They now run over their *Brave New Ayres*; and with what *High-Priz'd Noise*, viz. 10, or 20 *Violins*, &c. as I said before; to a *Some-Single-Soul'd Ayre*; it may be of 2 or 3 *Parts*, or some *Coranto*, *Serabrand*, or *Brawle*, (as the *New-Fashion'd-Word* is) and such like *Stuff*, seldom any other; which is rather fit to make a Mans *Ears Glow*, and fill his *Brains full of Frisks*, &c. than to *Season*, and *Sober his Mind*, or *Elevate his Affection* to *Goodness*.

A Comparison betwixt the Old and New Musick, to be Judged.

Now I say, Let *These New-Fashion'd Musicks*, and *Performances*, be compar'd with *Those Old Ones*, which I have before made mention of; and then let It be *Judg'd*, whether they have not left a *Better Fashion*, for a *Worse*. But who shall be the *Judges*? If *Themselves*; then *All's Right*.

Now I apprehend I hear some say, I like *This New-fashion'd Musick the Best*; so does a *Child a Rattle*, or an *Oaten Pipe*, &c. which must needs be, because they never *Heard any Better*.

' *There is another Great Injury, very Pernicious to the Substantial Support of This Art; which is, that oftentimes Great Persons, (Lords or Ladies) not having Skill; yet) spend Their Judgments in the High Commendation of Things, which come before Them, (Commending This, or Disliking That) according to that Humour which They Possess, &c.*

A Common, and main Injury occasioned unto the Art, by some Great Persons, being unskilful in It.

' *Now look whatsoever Judgment They give, the same presently is swallow'd down by the Multitude, Doted upon, and Strongly Cry'd up for Orthodox, (viz. the Mode or Fashion;) and presently spreads abroad; and Fame (the Great Dame of Lies, as well as of Truths) Toots it all over; and what is Stronger than the Great Multitude?*

' *This I say, is a cause of much Error, and Wrong done to Our Art; for by this means; many a Confident Young Up-start (through the Unskilfulness, of such, or such a Great Person; who is taken, with This, or That Pritty Gingle or Toy, proceeding from That fore-mentioned Youngster) becomes Famous; for the Great Person (seeming to Admire Him, in This, or That Thing, Toy, or Gingle) sets him up, as it were upon a Pinacle; and whether It be Right or Wrong, presently comes others, (of the same form of Greatness, and Unskilfulness) and Joyns Applause to the former; so that This Young Man is All-to-be-Dignified, and Noted for a Wonder amongst others. Then, whatsoever he Performs, becomes Imitable, and Fashionable; (several such have I observ'd in my Time) whereas let him be brought to the True Touch-stone, or Right Examination, by Judicious Persons, he will be found a very Weaklin, in the Art which he Professeth; only he may (as many of them) have a Particular Singularity, or Twang, upon some one Instrument, or other; It may be the Violin, or the Flagelet, or the Guittar, (a Bit of the Old Lute) the Jews Trump, &c. or some such Slight Business.*

' *Now This Brave Young Man assumes to himself a Great Presence, Looks Big, and Magnifies Himself; and (though Ignorant in the Main) thinks himself really to be The Thing, which he is Cry'd up for; though nothing Nothing so; and presently falls to give Laws, and Rules, in the Art; making Determinations in his Judgment of This, or That Work, of Profound Learned Able Masters, which he himself understands little or nothing of. But his Name being Thus got up, he may (as the old saying is) Lie in Bed; and his Work shall go forwards.*

' *Then with much Confidence, he daily spreads his Humours, and Conceits, which must (forsooth) still be Highly Priz'd, though never so Silly. By which means, and the like, there becomes a General Over-spreading of Errours, and Ignorance; and a Crying-down, and Neglecting the Best Things in True Art and Worth, and Crying up the Gingles, &c.*

The Common Occasion of Modes, and Fashions in Musick.

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

But

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

Concerning
a Proper and
Fit Musick
Room; the 1st.
Thing con-
siderable.

4 Chief In-
conveniences,
for want of It.

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

1st. The *Instruments*; be they never so *Good*, will not show half so good in an *Improper*, *Stuffed*, or *Clogg'd-up Room*, either with *Household-Stuff*, or *Company*.

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

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

4^{thly}. The *Auditors* cannot receive such *Ample Satisfaction*, as otherwise they might do; besides their uneasie, and unhand-som *Accommodation*, which too often happens to *Persons of Quality*, being sometimes *Crowded up*, *Squeez'd*, and *Sweated* among people of an *Inferiour Rank*, &c. and cannot be avoided. These *Things*, I say, should be consider'd,

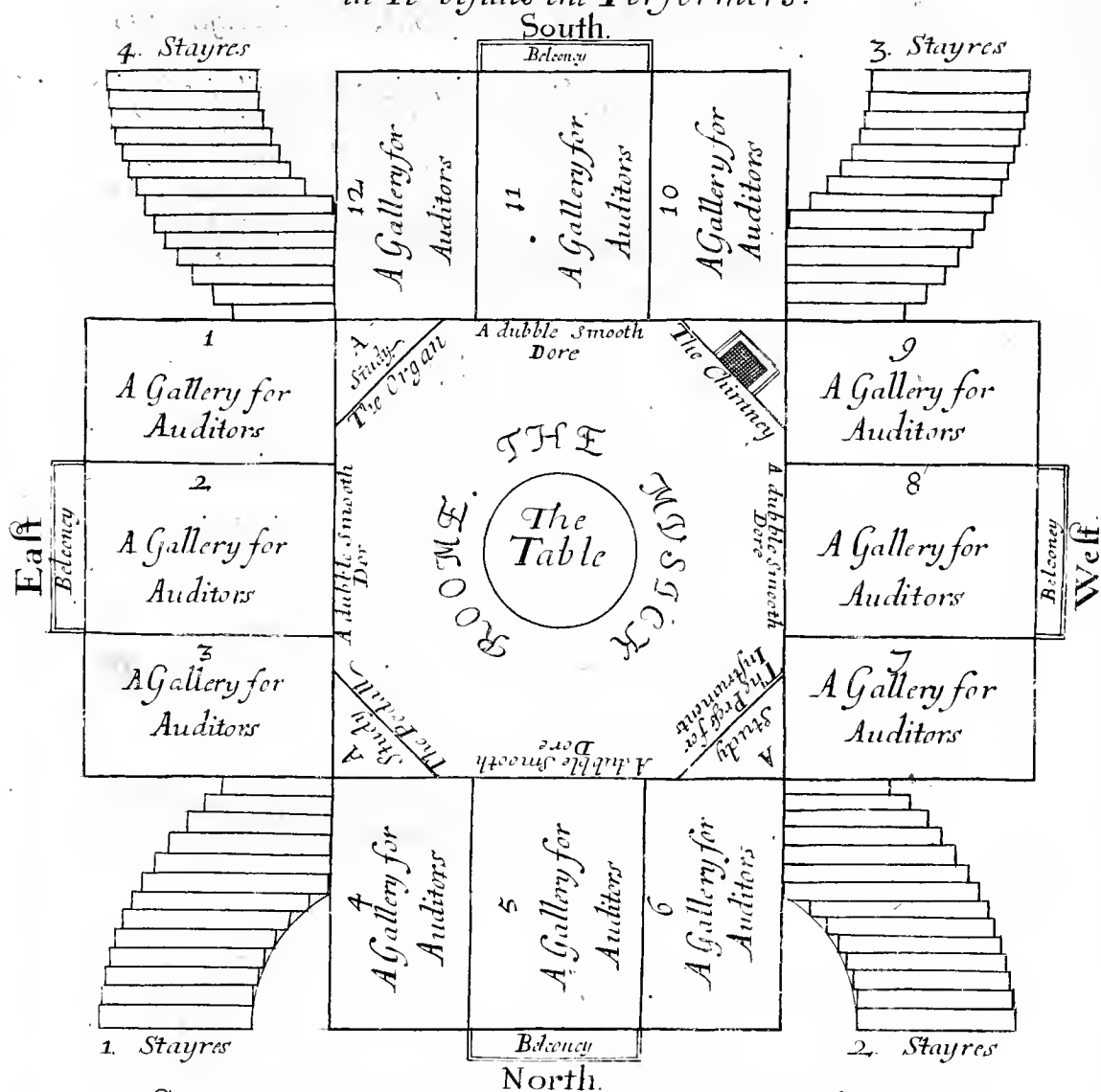
Again; 'tis observable, That all *Persons* who pursue *Musick*, do endeavour to procure the *Best Instruments* that can be gotten. Now let the *Instruments* be what they will, a *Good Room* will make Them seem *Better*, and a *Bad Room*, *Worse*, as I said before: Therefore It is of a *Great Concern*, to have a *Room*, which may at least, *Advantage your Instruments*, if no other *Conveniency* were gain'd thereby.

Now as to the *Right Contrivance of a Musick Room*, there are several *Considerations* depending, as I shall make appear in the *Description* and *Explanation* of one Hereafter following, which I wish might be (by some *Good*, and *Worthy Benefactor* to Our *University*) *Bestowed*, and *Erected There*, for a *Publick Benefit*, and *Promotion of the Art*, and *Incouragement of the True Lovers of It*; there being likewise a *Great Need* of such a *Thing*, in Reference to the *Compleating*, and *Illustrating* of the *University-Schools*; such a *School*, or *Room*, being greatly wanting with Them There.

A Worthy Be-
nefactor to the
University
wished for.

And in hopes, that (at one time, or other) there may arise some *Honourable*, and *Truly Noble-Spirited Person*, or *Persons*, who may consider the *Great Good Use*, and *Benefit* of such a *Necessary Convenience*; and also may find in his Heart to become a *Benefactor*, to such an *Eminent Good Work*; I will here give a *Description* of a *Most Excellent Musick Room*, together with Its many *Great Conveniences*, as Here in *This Next Page* you may see.

The Description Of a Musick-Room, Uniforme With Conveniency for Severall Sorts. of Auditors, Severally plac'd in 12 Distinct Roomes, besides the Mu- sick-Room, w^{ch} would have none in It besides the Performers.



Supposing the Roome to be Six Yeards Square
The 12 Galleryes would be 3 yeards long, and
Better; The 4 Middle Galleryes something
Broader then the Rest, as Here they are ~

CHAP. II.

A further Explanation; and the Meaning of This Musick Room.

THE Room It self to be *Arch'd*; as also the 4 *Middle Galleries*; (at least) if not *All Twelve*; and *Built* one Story from the *Ground*, both for *Advantage of Sound*, and also to avoid the *Moisture of the Earth*, which is very bad, both for *Instruments*, and *Strings*.

The Room would be *One Step Higher*, than the *Galleries*, in the *Floor*; the better to convey the *Sound* to the *Auditors*.

The *Height* of the Room not too *High*, for the same *Reason*.

In the *Building* of *This Room*, there may be *Respect* had to the *Lower Rooms*, for *Advantage of Dwelling*, &c. And no doubt, but upon the *Contrivance* of such a Room, many *Pretty Advantages* may be thought upon; which in *This Sudden Glance*, I cannot reach unto.

Yet take but *This One Caution*, in your *Contrivance*; and then *Add*, or *Alter* what you will, viz. That *Nothing* be *Added* to, or *Altered* from; which may be any *Hindrance* to the *Free*, and *Glib Passage* of the *Sound*, to *All Places* intended; but rather *Advantage*.

The Situation of the Room.

The Room to be *Built* in a *Clear*, and very *Delightful Dry Place*, both free from *Water*; the *Over-Hanging* of *Trees*; and *Common Noises*.

The Wainscoting of the Room.

1st. Let the *Arched Seiling* be *Plain*, and very *Smooth*.

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

3^{dly}. Let there be several *Conveyances* out of the Room, through that *Wainscôt*, by *Groves*, or *Pipes*, to certain *Auditors Seats*, where (as they fit) they may, at a *small Passage*, or *little Hole*, receive that *Pent-up-Sound*, which (let It be never so weak in the *Musick Room*) he shall (though at the furthest end of the *Gallery*) *Hear so Distinctly*, as any who are close by It.

If such a Room as *This*, were to be *Built* at a *Publick Charge*; and for a *Publick Benefit*, and *Promotion* of the *Art*; this *Little Model* might be *Amplified*, and *Enlarged*, several ways, upon more *Deliberate Consideration*.

Considerable Reasons, why a Musick Room should be so contriv'd. And the many Conveniences Thereby.

The *Reasons* for such a *Musick Room*, are *Divers*, and very *Considerable*; as *First*.

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

2^d. The *Sound* has Its *Free*, and *Un-interrupted Passage*, &c.

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

4th. The *Instruments* will stand more steadily in *Tune*, (for no *Intes*, *Viols*, *Pedals*, *Harpicons*, &c. will stand in *Tune* at such a *Time*; No, nor *Voices* Themselves;) For I have known an *Excellent Voice*,

Voice, well prepared for a *Solemn Performance*, who has been *Pent up* in such a *Crowd*, that (when he had been to *Perform his Part*) could hardly speak; and by no other *Cause*, but the very *Distemper*, received by *That Crowd*, and *Over-Heat*.
5thly, The *Musick* will be *Equal* to all alike.

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

The Conveniences of It.

Note, That the *In-lets* into *Those Groves*, or *Pipes* abovesaid, should be pritty *Large*, *viz.* a *Foot Square* at least, yet the *Larger*, the *Better*, without all doubt; and to begin in the *Wainscot*, within the *Musick Room*; and so the *Conveyances* to *Run Proportionably Narrower*, till They come to the *Ear* of the *Auditor*; which *Hole* at the *End*, need not to be above the *Wideness* of ones *Finger End*.

It cannot be easily *Imagin'd*, what a *Wonderful Advantage* such a *Contrivance* must needs be, for the *Exact*, and *Distinct Hearing* of *Musick*; without doubt far beyond all that ever has yet been used. For there is no *Instrument of Touch*, be It never so *Sweet*; and *Touch'd* with the *most Curious Hand* that can be; but in the very *Touch*, if you be near unto *It*, you may perceive that *Touch* to be heard; especially of *Viols*, and *Violins*; but if you be at a *Distance*, that *Harshness* is *Lost*, and *Conveyed* into the *Ayre*, and you receive nothing but the *Pure Sweetness* of the *Instrument*; so as I may properly say, you loose the *Body*, but enjoy the *Soul*, or *Spirit* thereof.

A Good Note.

Those 4 Double Doors into the *4 Middle Galleries*, would be so made, that they might shut at *Pleasure*; so that the *Musick Room* might be private at any time, for any other *Occasion*.

The Doors.

The meaning of *These Narrow Galleries* is, In that *Experience* tells, Any *Sound*, forc'd into a *Narrow Place*, is *Heard much more Strongly*, than *Sounds Dilated*, and *Spread abroad*.

The meaning of the 12 Galleries.

Those 12 Galleries, though but little, will (I believe) hold 200 *Persons* very well, without *Crowding*; which *Thing* alone, having such convenient *Distinct Reception*, for *Persons of Different Qualities*, must needs be accounted a *Great Conveniency*; besides all *Those others* before *Specified*.

The *4 Pair of Stairs*, (if for a *Publick use* such a *House* were *Built*) will be *Necessary*, that *Persons* may come, and go, without disturbing the *Rest* of the *Company*.

4 Pair of Stairs

But if for a *Private use*, one *Pair of Stairs*; though much better with *Two Pair*.

I have here said but a little of a great deal, that might be said in *Reference* to such a *Good Work*; yet, I suppose sufficient to give a *Light*, or a *Hint* to *Better Inventions*, according to that Saying, *Old, and True, Facile est Inventis addere*.

'Tis no great *Matter of Difficulty* to have It done, by almost any *Ingenious Work-men*, where they are to make *New Erections*,

How easie it is to have such a Room made.

and have *Room* enough, if they cast for It in their first *Contrivances*.

It may become any *Noble, or Gentlemans House*; and there may be *Built* together with It, as *Convenient* and *Necessary Rooms* for all *Services* of a *Family*, as by any other *Contrivance* whatever, and as *Magnificently Stately*.

Having thus describ'd the way to such a *Necessary, Ample, and most Convenient Erection*, I shall only add my *Wishes*, that It might be once *Experimented*; and then no doubt, but the *Advantages*, and *Benefits* would apparently show Themselves, and be *Esteemed*, far beyond what at the present They can conceive, or I have *Writ*.

CHAP. III.

A Table Organ to stand in the midst, much better, than an Upright Organ.

There is yet one *Thing* more, which I will Propose, in Reference towards a more *Absolute Exactness*, and *Compleatness*, in setting off the *Musick*; and in making It more *Even*, and *Distinctly Equal*, viz. Suppose the *Organ* to be so *Contriv'd*, as to be Plac'd in the midst of the *Room*, and serve instead of the *Table*; also I conceive, (nay I know, in that I have made *Experience* of the *Thing*) It would be far more *Reasonable*, and *Proper*, than an *Upright Organ*.

The Chief Office of the Organ in Confort.

Because the *Organ* stands us in stead of a *Holding, Uniting-Constant-Friend*; and is as a *Touch-stone*, to try the certainty of *All Things*; especially the *Well-keeping* the *Instruments* in *Tune*, &c.

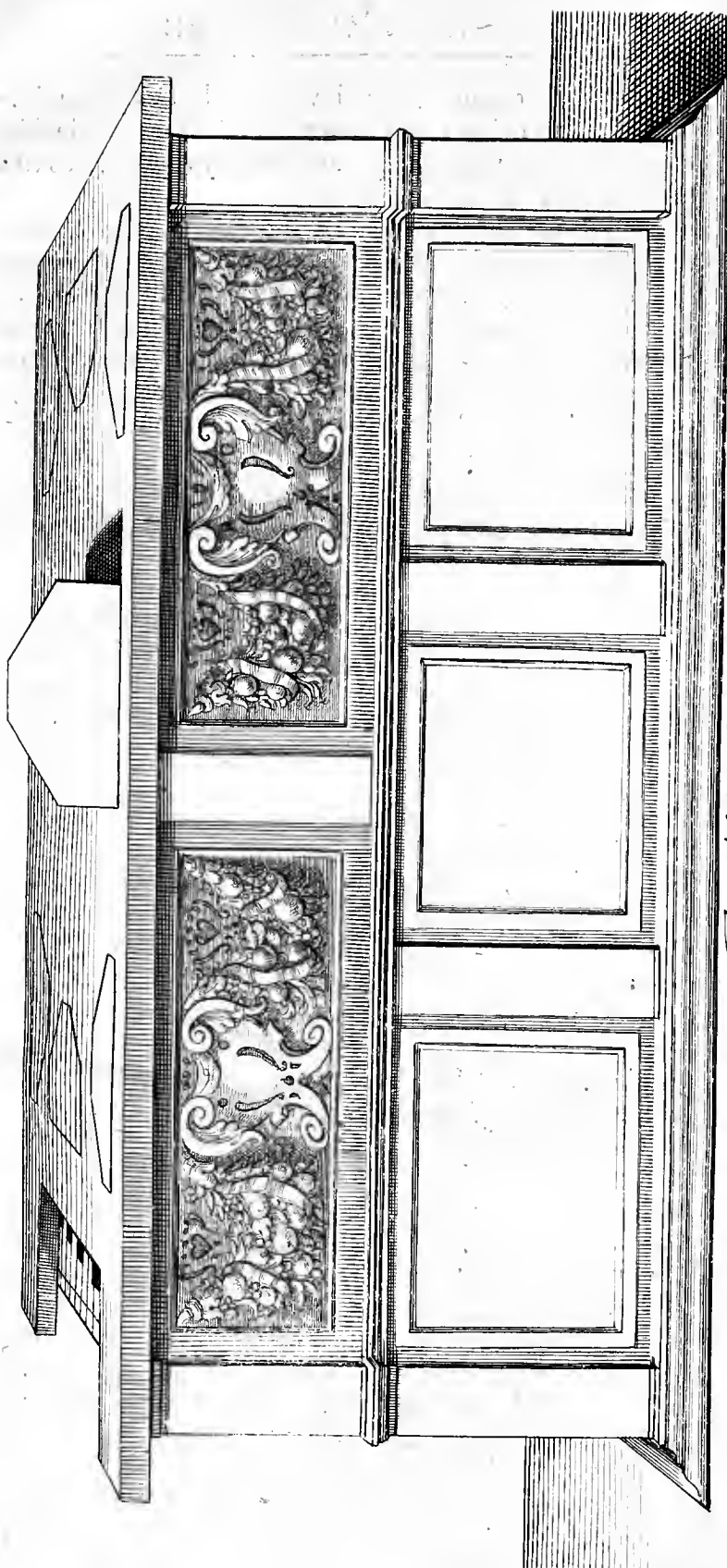
And in *This Service* the *Organ* should be *Equally Heard* to *All*; but especially to the *Performers Themselves*, who cannot well Perform, without a *Distinct Perceivance* Thereof.

The *Organ* standing in the midst, must needs be of a more certain and steady use to *Those Performers*, than if It stood at a *Distance*; They all *Equally Receiving* the same *Benefit*, no one more than another; whereas according to the constant *Standing* of *Upright Organs* (at a *Distance* from the *Table*, and much *Company* usually *Crowding* between the *Organ*, and *Table of Performers*) some of *Those Performers*, who sit farthest off, are often at a loss, for want of *Hearing* the *Organ*, so *Distinctly* as they should, which is a *Great Inconvenience*. And if It be so to the *Performers*, It must needs be alike *Inconvenient*, or more, to *Those Auditors*, who sit far from the *Organ*.

The Great Advantages of the use of a Table Organ in Confort.

But *This Device* of a *Table Organ*, sends forth Its *Notes* so *Equally* alike, that *All*, both *Performers*, and *Auditors*, receive their just, and due *Satisfaction*, without the least *Impediment*; the *Organ* in *This Service* not being *Eminently* to be *Heard*, but only *Equal* with the other *Musick*.

Now as to the *Description* of *This Table Organ*, I cannot more conveniently do It, than first in giving you a *View* of It, by *This Figure* here *Drawn*, and then by telling you all the *Dimensions*, and the whole order of It, (I mean my *Second*, which is the *Largest*, and the *Best*.) And take as Here followeth.



A Table Organ.

The Description of the Table Organ fit for such a Room.

Two of such *Organs* only, (I believe) are but as yet in *Being*, in the *World* ; They being of my own *Contrivance* ; and which I caus'd to be made In my own *House*, and for my own *Use*, as to the maintaining of *Publick Consorts*, &c.

I did also Design the *Erecting* of such a *Musick Room*, as I have described ; But it pleas'd God to *Disappoint*, and *Discourage* me, by *Disabling* me several ways, for such a *Work* ; as chiefly by the *Loss of my Hearing*, and by that means the *Emptiness* of my *Purse*, (my meaning may easily be guess'd at) I only wanted *Money* enough, but no *Good Will* thereunto.

It is in Its *Bulk*, and *Height*, of a very *Convenient*, *Handsom*, and *Compleat Table-Scize* ; (which may *Become*, and *Adorn a Noble-Mans Dining Room*) All of the *Best* sort of *Wainscot*.

The *Length* of the *Leaf* 7 Foot, and 5 Inches.

The *Breadth* 4 Foot, and 3 Inches.

The *Height* 3 Foot, Inch, and *Better*.

Beneath the *Leaf*, quite *Round*, is *Handsom Carv'd*, and *Cut-Work*, about 10 Inches *Deep*, to let out the *Sound* : And *Beneath* the *Cut-Work*, *Broad Pannels*, so *Contriv'd*, that they may be taken down at any time, for the *Amending* such *Faults* as may happen ; with 2 *Shelv'd Cubbords* at the *End* behind, to *Lock* up your *Musick Books*, &c.

The *Leaf* is to be taken in 2 *Pieces* at any time for *convenience of Tuning*, or the like, *Neatly Joyn'd* in the *Midst*.

The *Keys*, at the upper *End*, being of *Ebony*, and *Ivory*, all *Cover'd* with a *Slipping Clampe*, (answerable to the other *End* of the *Table*) which is to take off at any time, when the *Organ* is to be us'd, and again put on, and *Lock'd* up ; so that none can know it is an *Organ* by sight, but a *Compleat New-Fashion'd Table*.

The *Leaf* has in It 8 *Desks*, cut quite through very *Neatly* (answerable to that *Up-standing One*, in the *Figure* .) with *Springs* under the *Edge* of the *Leaf*, so *Contriv'd*, that they may *Open*, and *Shut* at *Pleasure* ; which (when *Shut down*) *Joyn* closely with the *Table-Leaf* ; But (upon occasion) may be *Opened*, and so set up, (with a *Spring*) in the manner of a *Desk*, as your *Books* may be set against Them.

The meaning of the 8 Desks, and their Excellent use.

Now the *Intent* of *Those Desks*, is of far more *Excellent use*, than for meer *Desks* ; For without *Those Openings*, your *Organ* would be but of very *Slender use*, as to *Consort*, by Reason of the *Closeness* of the *Leaf* ; But by the *Help* of Them, each *Desk* opened, is as the putting in of another *Quickning*, or *Enlivening Stop* ; so that when all the 8 *Desks* stand open, the *Table* is like a *Little Church Organ*, so *Sprightly* *Lusty*, and *Strong*, that It is too *Loud* for any *Ordinary Private use* : But you may *Moderate That*, by opening only so many of *Those Desks*, as you see fit for your *Present use*.

There are in *This Table* Six *Stops*.

The first is an *Open Diapason* ; The *Second* a *Principal* ; The *Third* a *Fifteenth* ; The *Fourth* a *Twelfth* ; The *Fifth* a *Two and Twentieth* ; And the *Sixth* a *Regal*.

There

The Number of Stops in It, and what they are.

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

The Humane Voice in This Instrument.

The *Bellow* is laid next the *Ground*; and is made very *Large*, and driven either by the *Foot* of the *Player*, or by a *Cord* at the far end.

Thus I have given you a *Short Description*, of *This most Incomparable, and Super-Excelling Instrument*; not doubting, but when It is well *Ponder'd*, and *Consider'd* upon, It will be approv'd of, and brought into *Use*.

And, if any *Person* (upon the *Reading* of *This Description*) shall be *Desirous* to *Purchase* such an *Instrument*; I believe, I can *Procure* for him the *Very Same*, which I have *Thus Described*, &c. For my *Unhappiness* has been such, (by *Reason* of my *Deafness*) that I have (of *Late Tears*) parted with It; and It is (at *This Time*, I think) to be *Sold*; so that if any *Person* send to me about It, I shall do him the *Best Service* I can in It: And indeed It is a *Very-Very-Jewel*.

An Advertisement.



Your *Pedal*, and *Organ*, being *Thus Well Fix'd*, the next is, to *Furnish* your *Press* with *Good Instruments*: But first see, that It be *Conveniently Large*, to contain such a *Number*, as you shall *Design* for your *Use*; and to be made very *Close*, and *Warm*, *Lyn'd* through with *Bayes*, &c. by which means your *Instruments* will speak *Livelily*, *Brisk*, and *Clear*.

Note well, How to order your Prets for Instruments.

CHAP. IV.

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

The Best Provision for Viols, and of what Authors.

Of such, there are no *Better* in the *World*, than *Those* of *Alfred*, *Fay*, *Smith*, (yet the *Highest in Esteem* are) *Bolles*, and *Ross*, (one *Bass* of *Bolles's*, I have known *Valued* at 100 *l.*) *These* were *Old*; but We have *Now*, very *Excellent Good Workmen*, who (no doubt) can *Work* as well as *Those*, if *They* be so well *Paid* for *Their Work*, as *They* were; yet we chiefly *Value Old Instruments*, before *New*; for by *Experience*, they are found to be far the *Best*.

The *Reasons* for which, I can no further *Dive* into, than to say; I Apprehend, that by *Extream Age*, the *Wood*, (and *Those Other Adjuncts*) *Glew*, *Parchment*, *Paper*, *Lynings* of *Cloath*, (as some use;) but above All, the *Vernish*; *These* are All, so very much (by *Time*) *Dried*, *Lenesied*, made *Gentle*, *Rarified*, or (to say *Better*, even) *Ayrified*; so that *That Stiffness*, *Stubbornness*, or *Clunguiness*, which is *Natural* to such *Bodies*, are so *Debilitated*, and made *Plyable*, that the *Pores* of the *Wood*, have a *more*, and *Free Liberty* to *Move*, *Stir*, or *Secretly Vibrate*; by which means the *Air*, (which is the *Life* of *All Things*) both *Animate*, and

Age Adds Goodness to Instruments, and the Reason why.

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

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

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

A certain Rule
to make a
True Scizable
Chest of Viols

And to be *Exact* in *That*, take *This Certain Rule*, *viz.* Let your *Bass* be *Large*. Then your *Trebles* must be just as *Short* again, in the *String*, (*viz.*) from *Bridge*, to *Nut*, as are your *Basses*; because they stand 8 *Notes Higher* than the *Basses*; Therefore, as *Short* again; (for the *Middle of Every String*, is an 8th. The *Tenors*, (in the *String*) just so long as from the *Bridge*, to *F Fret*; because they stand a 4th. *Higher*, than your *Basses*; Therefore, so *Long*.

Thr True
Place for the
Bridge.

Let *This Suffice*, to put you into a *Compleat Order* for *Viols*, (either way;) Only *Note*, That the *Best Place* for the *Bridge*, is to stand just in the 3 *Quarter Dividing* of the *Open Cuts Below*; though *Most*, *most Erroniously* suffer them much to stand too *High*, which is a *Fault*.

A Proviso, as
to the use of
Violins.

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

3 Lyro-Viols,
the Compleat-
ing of the
Store.

And now to make your *Store* more *Amplly-Compleat*; add to all *These* 3 *Full-Sciz'd Lyro-Viols*; there being most *Admirable Things* made, by our *Very Best Masters*, for *That Sort* of *Musick*, both *Consort-wise*, and *Peculiarly* for 2 and 3 *Lyroes*.

Let Them be *Lusty*, *Smart-Speaking Viols*; because, that in *Consort*, they often *Retort* against the *Treble*; *Imitating*, and often *Standing instead* of *That Part*, *viz.* a *Second Treble*.

They will serve likewise for *Division-Viols* very *Properly*.

An Entertain-
ment for a
Prince.

And being *Thus Stor'd*, you have a *Ready Entertainment* for the *Greatest Prince* in the *World*.

I will now give you some *Directions* for the *General Use* of the *Viol*, and are as followeth, in *This Next Chapter*.

CHAP. V.

THe Viol is an Instrument so very much in use, and so many Profess'd Teachers upon It, that It may seem *Impertinent* to give *Directions* concerning It; especially since that *Excellent Master*, Mr. *Christopher Simpson*, has done It so very well already; yet because some may *Haply* meet with *This of Mine*, who may not have *That of His*, and that I shall *Exemplifie* something, which He has not done in the *General*; I will therefore (to make *This my Work* useful to the *Lovers* of the *Viol*) set down (in short) *That Way*, which (according to my *Long Experience*, I have found most *Advantageous*, both to My *Scholars*, My *Self*, and the *Promotion* of the *Art in General*.)

Concerning
the Right use
of the Viol.

First therefore, Let the Young Beginner enter into Its use, in That way, which we call the Plain-way, viz. Viol-way, or Lute-way, (which is all one) and is the Very Best of Tunings; and Infinitely Best for the Learners Profit.

The very Best
Præ-directions
for the Young
Beginner,

2dly. Let him Learn to Play by Notes, viz. according to the Old Substantial Rule of the Scale; and not by Letters, or Tablature, (the which is to begin at the wrong End First.)

3dly. Let him have Patience, (yet, for one Week, or Fortnight) to make himself thoroughly Perfect, in Those Notes, or Rudiments, by the Book; and also upon the Instrument, before he Hanker after any Lessons.

4thly. Let him undertake an Exact Performance of his Time-keeping, Dayly, as he goes on, (which may likewise be gain'd in One Fortnight more;) the which being done, with a Diligent Care of Right Order, Exact Postures, and True Fingering, the Difficulty of the Whole Work will be Over. For then he will have little or nothing to trouble himself with, but only to Practice, and Gain a Ready Hand; the which likewise in a Short Time (by These Rules only) will follow. But if They be neglected, his Work will be Shabby, and Lame, for ever after, and never Perfect, and Compleat.

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

Therefore take Good Heed, to This Good Councel.

CHAP. VI.

NOW that you may know how to *Act All This*.

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

What Sciz'd
Viol is Best to
begin upon.

Then Enter into your Posture; which is Thus.

Having Plac'd your self in such a Convenient Seat for Height, and in a Comely, Upright, Natural-Posture; so, as your Knees may not hinder the Motion of the Bow, by Bending; set your Viol Down, between the Calves of your Legs, and Knees; so, as by Them, It may stand steadily, without Help of your Left

The Posture:

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

The Bow-
Holding.

Let the *Head of It* be Directed over your *Left Shoulder*; yet some small matter *Inclining towards your Elbow*: Then take your *Bow* betwixt your *Right Thumb*, and 2 *Fore-fingers*, near the *Nut*; the *Thumb* and 1st. *Finger* Fastning upon the *Stalk*; and the 2^d. *Finger's-End* Turned in *Shorter* against the *Hairs*; by which you may *Poyze*, and keep up the *Point of your Bow*; but if that *Finger* be not *Strong enough*, joyn the 3^d. *Finger* in *Assistance* to It; but in *Playing Swift Divisions*, 2 *Fingers*, and the *Thumb*, is *Best*.

This is according to *Mr. Simpsons Directions*.

Yet I must confess, that for my own *Part*, I could never *Use It* so well, as when I held It 2 or 3 *Inches off the Nut* (more or less) according to the *Length or Weight of the Bow*, for *Good Poyzing of It*: But 'tis possible, that by *Use* I might have made It as *Familiar to My self*, as It was to *Him*.

The Straitness
of the Arm.

So likewise, for the *Exact Straitness of the Bow-Arm*, which some do *Contend for*, I could never do so well, as with my *Arm*, (*Straight enough*, yet) something *Plying*, or *Yielding to an Agile Bending*: and which I do conceive most *Familiarly Natural*.

A Good Stroak
above All
Things.

For I would have no *Posture*, *Urg'd*, *Disputed*, or *Contended for*; that should *Cross*, or *Force Nature*.

Now being Thus far ready for *Exercise*, attempt the *Striking of your Strings*; but before you do *That*, Arm your self with *Preparative Resolutions* to gain a *Handsom-Smooth-Sweet-Smart-Clear-Stroak*; or else *Play not at all*: For if your *Viol* be never so *Good*, if you have an *Unhandsom-Harsh-Rugged-Scratching, Scraping-Stroak*, (as too many have) your *Viol* will seem *Bad*, and your *Play Worse*.

Now the way to gain *This Right Stroak*, is from your *Intent-Care* (at *First*) in the *Order*, and *Right Motion* of the *Bow*; and although, as concerning the *Holding the Viol*; the *Bow*; *Order of the Arm*; and *Use of the Wrist*; several *Very Excellent Masters* do something *Differ*; yet *All Perform Rarely Well*; because *They Agree in the Main and Principal Thing*, viz. *The Care in Gaining the Good Stroak*; (as aforesaid) which is done after *This Manner*, viz.

The Surest
way to gain a
Sweet Stroak.

Only to draw your *Bow* just *Cross the Strings* in a *Direct Line*, endeavouring to *Sound one Single String*, with a *Long Bow*, wellnigh from *Hand to Point*, and from *Point to Hand* *Smoothly*, and not *Dripping*, or *Elevating the Point* in the least.

This is the *First*, and *Best Piece of Practice* you can follow; and till you have gain'd *This*, think of *Nothing else*.

The Right
Place for the
Bow to move
in.

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

1st. If It be a *Large Consort-Viol*, your *Bow* must *Move* about 2 *Inches* and an *Half* from the *Bridge*; if a *Treble-Viol*, about an *Inch* and a *Half*; and so upon all *Others*, according to *This Suitable Proportion*.

2^{dly}. Ac-

2dly. According to *Its Stringing*, viz. If It be *Stiff Strung*, or *Stand at a High Pitch*, (which is both as one) then Play a little *Further* from the *Bridge*.

3dly. According to *Its Use*, viz. If for *Consort Use*, Play nearer the *Bridge*, than when you Play *Alone*; which although It be not so *Sweet*, yet It is more *Lusty*, and that little *Ruffness* is *Lost* in the *Crowd*; so likewise you may do, if you be to Play at a *Great Distance* from the *Auditors*, for the *same Reason*; for the *Roughness* will be *Lost* before It come at *Them*: But if you be to Play *very near your Auditors*, especially unto *Curious Ears*, Play a little *too far off*, rather than *too near*; for by that means, your *Play* will be the more *Sweet*, &c.

The next *Thing* is, to gain the *Motion of the Wrist*, (which with the *Former* is the *Accomplishment* of the *Right Arm*;) and is *Thus* gain'd, viz. only by causing the *Hand*, at the *very Turning of the Bow* (either way) to incline to a *Contra-Motion*; the *Arm* (as it were) leaving the *Wrist* behind It, seems to draw It again after It; *Explained* otherwise *Thus*, viz.

How to gain the Motion of the Wrist.

Let your *Stroak* be at what *Length* It will; before you would leave the *Motion of your Bow*, (if It be a *Long Stroak*) *Stop* the *Motion of your Arm Suddenly*: yet *Yet* your *Wrist* still onwards, 3 or 4 *Inches*, and It is done: But if It be a *Shorter Stroak*; then according to *Discretion*, a *Shorter Jet* of the *Wrist*, *Performs* It.

I cannot *Explain It Better*, nor need I; for *Ingenuity*, and *Practice*, will get It in one *Quarter of an Hour*.

Thus far may be *Performed*, without the use of the *Left Hand*.

And *Thus much* may be *Sufficient* for *Directions* for *Viol-Play*, in *This my Work*; because in the *1st Part*, the *same Order and Directions*, which I have given for the *Lute*, must be *Exactly Performed* upon the *Viol*: Therefore *Turn* to *Those Directions* about the 12, 13, or 14 *Chapters*, &c. and you cannot fail of a *Right Order* for your *Left-Hand-Fingering*; *Exact Time-keeping*; and all other *Particulars*.

Turn back, for further Directions, to the Lute Part.

Therefore I will save much *Labour*, and Proceed to something else more *Needful*, and show how to *Rectifie* 2 *Very Grand Faults*; *Generally committed in Viol-Play*, by most *Scholars*, and some *Masters* also, (or at least such as go for *Masters*.)

Two Gross Faults Generally Committed in Play, Explained, and Rectified.

The *One Fault* is in the *Right Hand*, the other in the *Left*.

That of the *Right Hand* is, that whenever They should strike a *Full Stop*, They seldom *Hit* the *Lowest String*, which is the very *Substantiality* of *That Stop*; It being the *Ground* to all *Those Upper Parts*; and without which the rest of *That Stop* is (Generally) all *False Musick*.

The First of the Right Hand.

Therefore I *Advise*, ever when you come to a *Full Stop*, be sure to give the *Lowest String* a *Good Full Share* of your *Bow*, (Singly, by It self, before you *Slide* It upon the *Rest*) and *Leave* It likewise with a little *Eminency* of *Smartness*, by *Swalling* the *Bow* a little, when you *part* with *That String*. This will make your *Play* very *Lovely*.

K k

This

The 2d. Gross
Fault of the
Left Hand.

'This very Observation; whoever shall take Notice of; so, as to put
'It into a Constant Practice, shall find far Greater Content, and Sa-
'tisfaction, in Their Play, than at the present They can Imagine.

The 2d. is no less Gross; yet more Commonly Committed, and is
of the Left Hand, viz. They seldom Hold their Holds according to
the Propriety, and Necessity of the Composition.

Now This is a Mystery to all Common Performers; and (to my
Knowledge) to several, who go for (or serve the Turn instead
of) Very Good Master-Teachers, to their Own Great Disgrace;
The Abuse of Good Lessons; The Authors of Them; and Their Scholars;
as I shall make very Plain, by Example.

And I will take the more Pains to Explain This Error; because It
is the Grosslest that can be Committed in the Kind.

'And that you may know the Right meaning of a Hold, Observe;
'the Best Lessons of the Best Masters are often so Compos'd, as They
'shall seem to be Single, and very Thin Things, viz. All Single Let-
'ters, without any Full Stops, &c. Yet upon a Judicious Exami-
'nation, there will be found a Perfect Composition, of an Intire Bass,
'and Treble; with Strong Intimations of Inner Parts.

Who not fit
to be own'd as
a Master, upon
a Lute, or Viol.

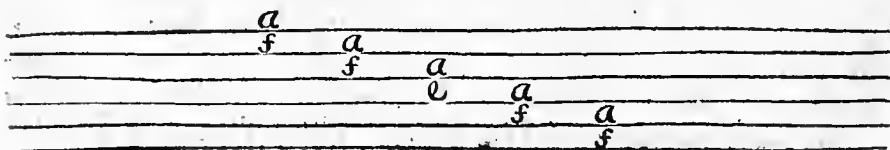
'And whosoever shall undertake the Management of a Viol, and
'shall not in his Play, or Composition, be able to show such a Piece
'of Mastery, must needs be accounted beneath a Master-Composer:
'But he who shall Neglect, or be Ignorant in the Way of Right
'Playing such Compositions of other Men, whereby Those Perfe-
'ctions ought to be Express'd, which are mainly Considerable, as to
'the Propriety, and Support of such Compositions; He, I say, must
'needs be counted Deficient in Judgment, and Skill; and not fit to
'be owned, as a Master, or Teacher.

And All This I will Explain by an Example Here following;
which is a Lesson I have so Contriv'd; that if It be well under-
stood, and Rightly made use of, will Teach Exact Fingering, and
Perfect Good Play, in All Lessons whatever; and therefore of
Great Good Use.

'So that I shall Advise All, who intend to come to any Good
'Proficiency upon This Instrument, to take Great Notice, of This
'Lesson, and not only to Play It well, according to Those Mark'd
'Holds, set quite through: But also, to observe the Reason of
'That Discourse which follows, concerning the same Lesson; and
'so to lay It into his Understanding, as to be made Master of This
'One Thing; which shall Amplifie, and Compleat his Play for ever
'after.

'Here is the Lesson following, together with the Tuning.

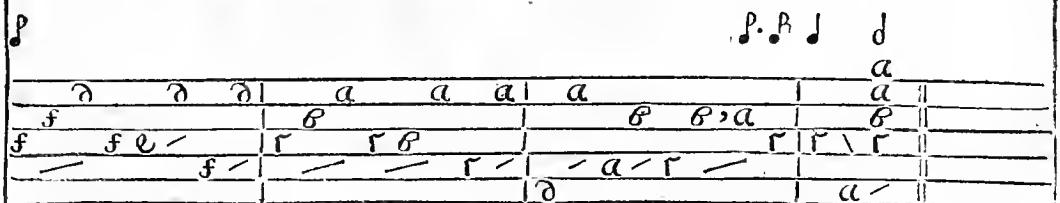
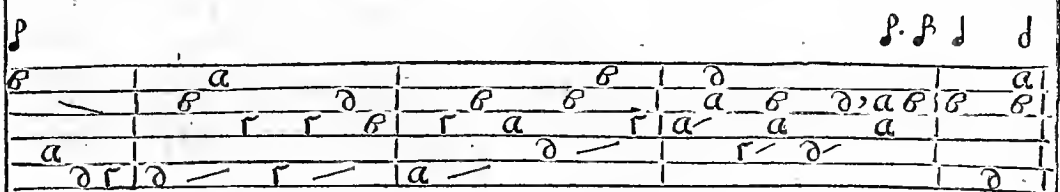
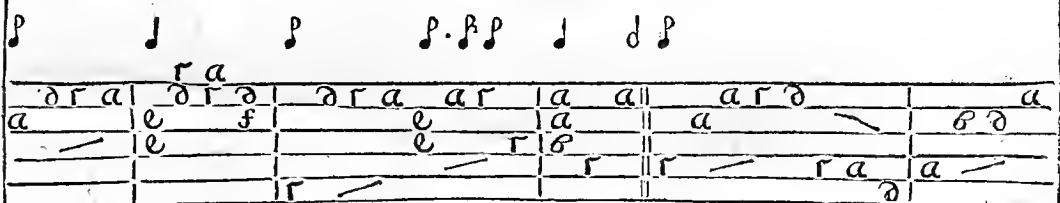
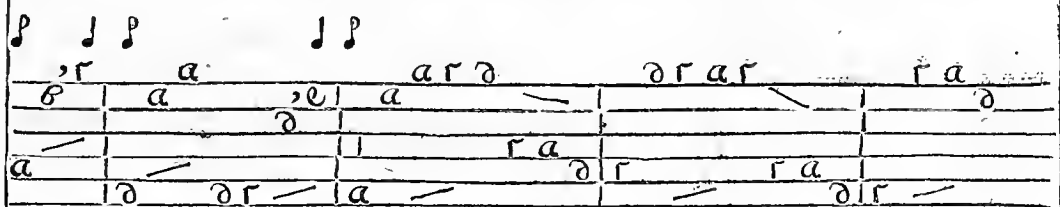
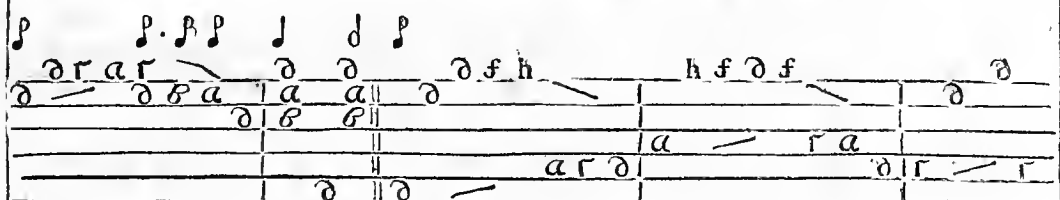
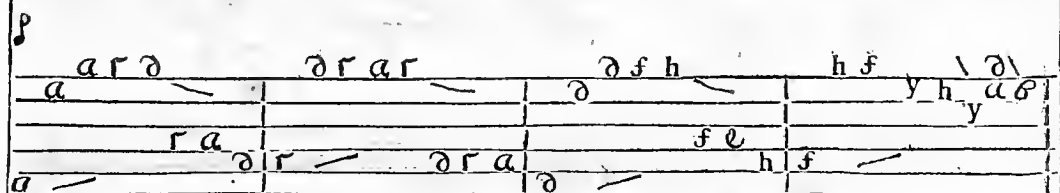
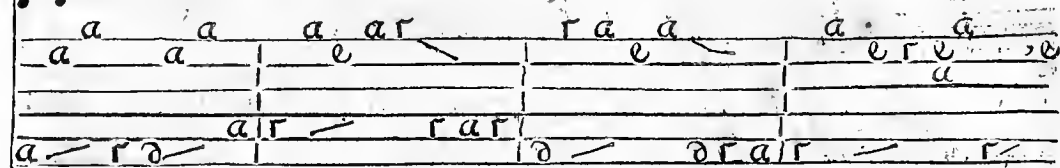
The Tuning Viol-Way.



CHAP. VII.

p. p &c.

C



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

The Treble of the Lesson.

The Lesson.

The Bass of the Lesson.

The Lesson.

The Bass of the Lesson.

This *Last* is a *Product*, or a *Third (Forc'd) Part*, of the *1st. Lesson*, and may be *Play'd* upon another *Viol*, together with That *Bass* and *Treble*; though I intended It not for any such use; but only to show how *Familiarly*, and *Naturally* a *Third Part* might be put to such a like *Contrivance*; which is all I intended It for.

That *Lesson*, (which you see set by *Scores*) is rendred *Exactly* to be 2 *Parts*, quite *through*; and I have set It *Thus* (in *Notes*, with the *Tablature* between) *On purpose*, that you may the more clearly see the *True Nature* of such *Things*; *The Right Way* of *Composing* such *Things*; and the *Absolute Necessity* of *Playing* such *Things Thus*, according to *This Rule* of *Holds*.

The Authors
Reasons for
setting This
Lesson Thus.

I will

I will yet further, for your Satisfaction, make It *more Particularly Plain*; as *This*.

You see, that every 1st. Note of a Barr, in the *Tablature* (excepting the *Closes*) is but a *Quaver*; yet, look into the *Score-Notes* underneath *Them*, and you will find, That every such 1st. Note, is *much more*, viz. Some 2, 3, 4, 5, or 6 *Quavers*; as for *Example*.

The 1st. Note of the *Tablature* is an (α) upon the *Sixth*, and but a *Prick-Quaver*.

Note the Necessity of a Clear-Smart-Stroak, especially upon a Bass.

But the 1st. Note of the *Score* under It (being *Double D-sol-re*) is a *Prick-Crochet*, and Sounds all That Time, till you come to the *Letter* (r.) And the which must be done, by giving That (α) a *Strong-Clear-Stroak*; and leaving It *Smartly*, at Its *Fare-well*.

Now because That (α) is an *Open String*, It will continue Its *Sound*, till taken off, by some *Stop'd Letter*, (as you see the *Letter* (r) takes It off.

But then the *Letter* (d) being a *Prick-Quaver*; yet) by the *Rule of Composition*) a *Prick-Crochet*, (for the aforesaid Reason.) If you *Stop It Close*, and *Hold It steadily so Stopt*, It will *Sound Its Full Due*.

And *This is the True Meaning, Explanation, and Necessity of a Hold*; which in all such Cases must be so Performed; or else you both *Injure the Lesson*; and want That *Great Benefit of Its Vertue*, &c.

The whole *Lesson* through, is *Thus* to be Performed; which by the *Explanation* of this 1st. Barr only, may certainly be done; and is sufficient for *General Directions*, in *All such Cases*.

A Singular Curiosity, not much regarded by many.

There is one *Curiosity* more depending upon *Holds*, viz. that at any time, when (by the *Rule of Composition*) a *Letter* is to be *Held Longer*, than 'tis possible you can *Hold It*, by Reason of some *Cross*, or *Skiping Passages*; in such Cases, *Hold That Letter so long as you can*; but at the *Release*, be sure you take off *That Finger, so cunningly*, as you cause not, That (so sudden-Open'd) *String to Sound*, (which is a *Hard Matter to avoid in Quick Play*.

This is a Piece of very Commendable Skill, and Activity; but not regarded by many.

The *Last, and Great Advantage*, (by *This Rule of Holds*) will most certainly *Prompt, or Teach the Player, Right, Proper, and True Fingering*, in all *Lessons whatever*. For by *Experience*, he will find a *Necessity of Stopping*, such or such *Stops*, with the *Proper Finger*; otherwise he cannot Perform It according to *This Un-erring Rule*.

I might trouble my self, and you, with many common *Things* belonging to *Viol-Play*; But It being an *Instrument* known, and so *Generally in Use*, it needs not.

But *These Things* which I have mentioned, are so *Singularly useful*, and so *Generally Neglected*; but not commonly understood, that I thought *Them needful*, and worthy your *Knowledge*.

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

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

The *Strains* are all various for *Humour*; and you may *Play* so many, or so few of Them as you please, at any Time.

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

CHAP. VIII.

Handwritten musical score for "The Rose Tree" in G major. The score is written on five systems, each with a vocal staff (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

System 1:

Soprano: *a a a a a a a a*
 Alto: *a a a a a a a a*
 Tenor: *a a a a a a a a*
 Bass: *a a a a a a a a*
 Piano: *a a a a a a a a*

System 2:

Soprano: *a r a r a r a r*
 Alto: *a r a r a r a r*
 Tenor: *a r a r a r a r*
 Bass: *a r a r a r a r*
 Piano: *a r a r a r a r*

System 3:

Soprano: *a r a r a r a r*
 Alto: *a r a r a r a r*
 Tenor: *a r a r a r a r*
 Bass: *a r a r a r a r*
 Piano: *a r a r a r a r*

System 4:

Soprano: *a r a r a r a r*
 Alto: *a r a r a r a r*
 Tenor: *a r a r a r a r*
 Bass: *a r a r a r a r*
 Piano: *a r a r a r a r*

System 5:

Soprano: *a r a r a r a r*
 Alto: *a r a r a r a r*
 Tenor: *a r a r a r a r*
 Bass: *a r a r a r a r*
 Piano: *a r a r a r a r*

Turn over for Another.

P. P P P. P P P. P. P P

ar rarar,a

ar d | d r a | e r e |

a d | a r | e d e |

a | e e | e e r |

So:

aa aa r d d aa aa r d d f f d r r

aa aa aa aa aa aa f f d d

e r r a f e r e e

r d e f f a a a a a r r r a

a a r a r d r d r d d d r

a a a a a

d d d P P. P P

a r h h f d f d r a r a h h

a a r e e e e e e e e e e e e e e

e e e e e e e e

P d

a a || ||

f a f || ||

|| ||

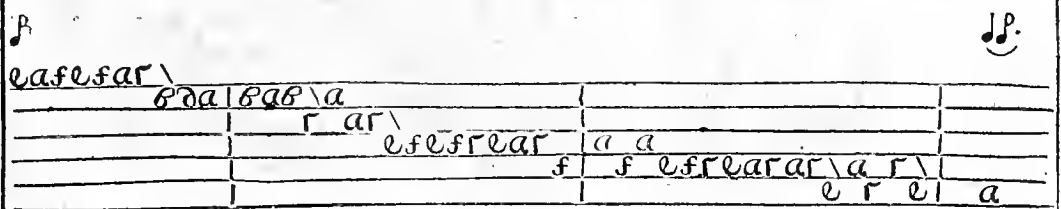
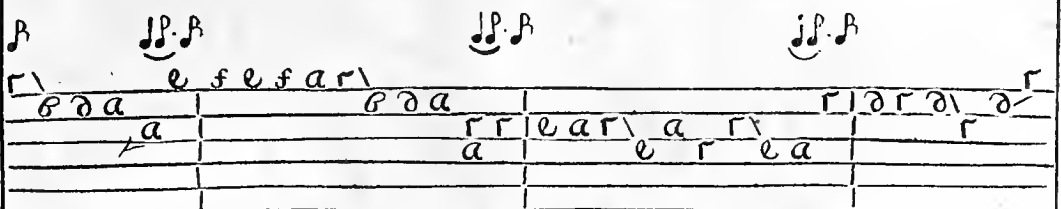
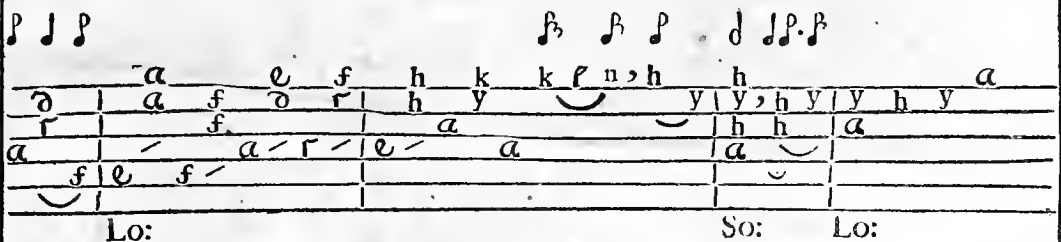
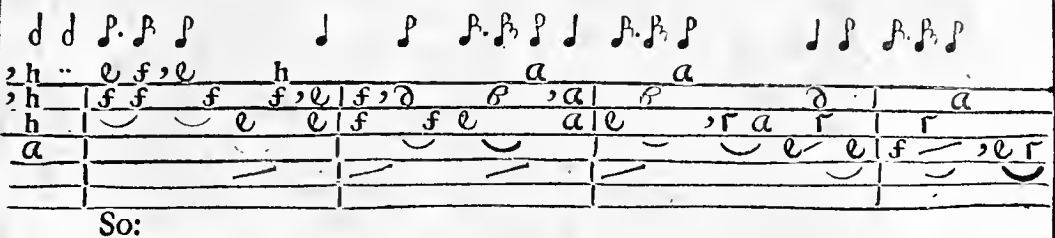
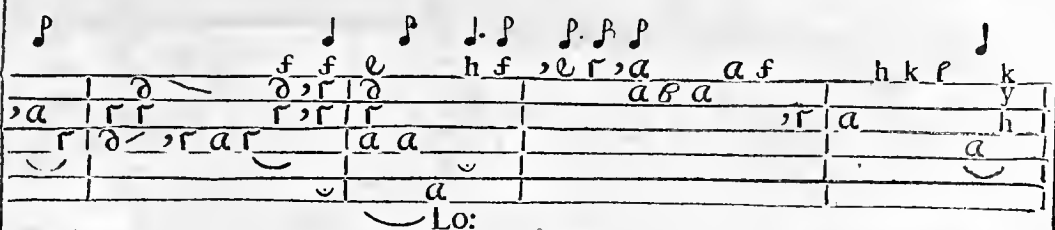
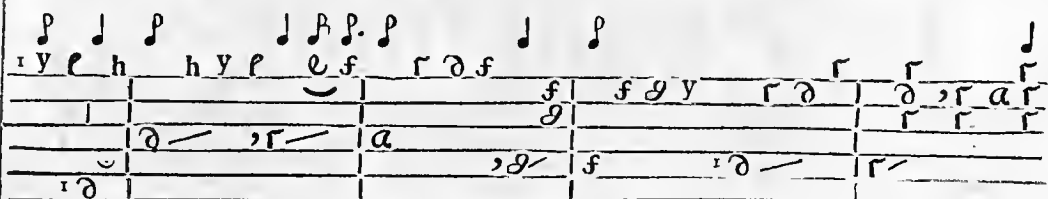
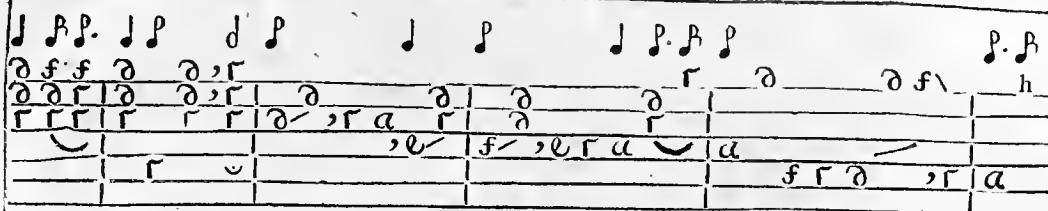
This (with the Former) may suffice for the *Best Directions* in *Viol-Play*, both as to the Gaining *Exact Knowledge*, for the *Best Performances* upon *That Instrument*; and for the Gaining of a *Tollerable Good Hand*. Yet because I will *Gratify* you a little further Herein, I will Set you one more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

And Here It is, with *Its Tuning Express'd*.

CHAP. IX.

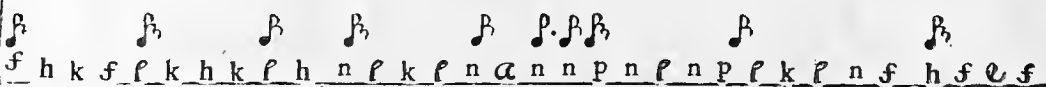
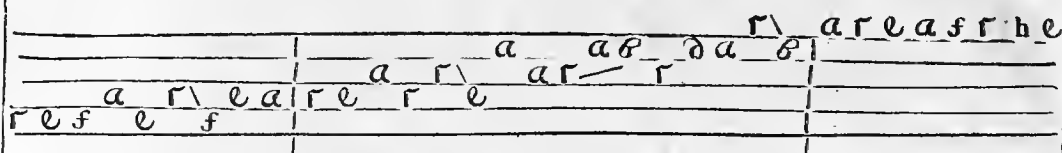
Harp-Way-Tuning Sharp.

(Musical notation continues with vocal parts and piano accompaniment.)



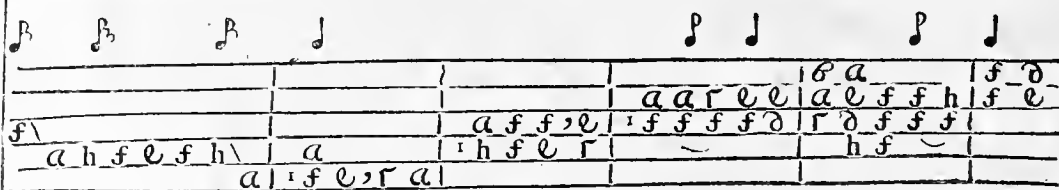
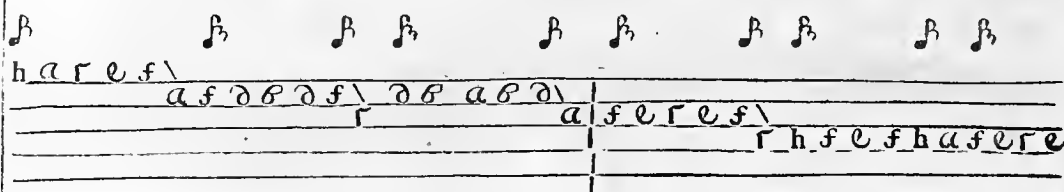
Turn over.

B

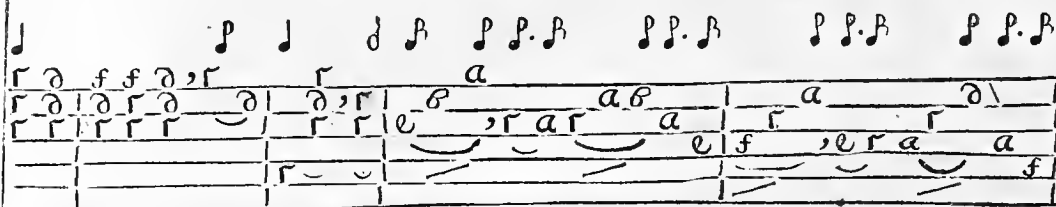


So:

Lo:

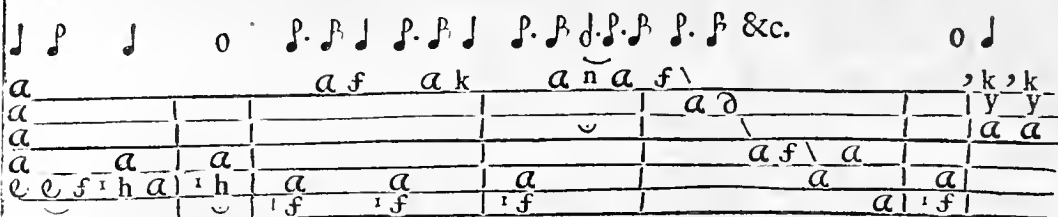


So:



Lo:

So:



Lo:



So:

Lo:

So:

(Musical notation continues)

Those 4 Graces in the 2 last Bars, are for the Organ Shaks with the Bow.

Here Ends all the Directions for the Practick Part.

CHAPTER X.

Three Reasons, why the Author has set so Few Viol-Lessons.

BUt whereas I have not *Amplified This Viol Part*, with such *Store of Lessons*, as I did the *Lute Part*; take *These several Reasons* for It.

First, *There is no such need in the General*; because there are Great Store of *Viol-Lessons* to be had (almost) every where; and but Few for the *Lute*; and Those Generally Corrupted in the *Pricking*, &c.

Secondly, *These (Here Set)* are *Fully Sufficient*, both to *Explain* my *Rules*, and also to make an *Exact, Able, and Good Hand* fit for any *Undertaking*; without the *Help of any other*.

Thirdly, and Lastly, If (by what I have Here Publish'd) I shall find a *Further Encouragement*, by Its being well Accepted; I do intend (*God willing*) to put forth another Piece, in which shall be Store of *Viol-Lessons*, of all sorts of *Forms*, and *Shapes*; Suited to the *Five Best* of the *Viol-Tunings*, now in use, *viz.* *Viol-way*; *Harp-Way-Sharp*; *Harp-Way-Flat*; *High-Way-Sharp*; and *High-Way-Flat*. These being Chiefly Set for your Profit; Those will be more for your Pleasure.

The Conclu-
sion of the
Work; with
some Divine
Considerations

I will therefore Now Conclude This Work, as I First began It, viz. with some *Divine Considerations*, and give some *Hints or Glances*, *Worthy your High Regard*; manifesting thereby, the *Great Excellency of Musick*, in *Reference to the Contemplating Part* Thereof; in which you will find there are 3 *Great Mysteries* lye couch'd, yet made *Clearly Discernable*, by the *Practick Part*.

The

The 1st. is, concerning the *Two Differing, or Contra-Qualities*, ^{3 Great My-} in whole *Nature*, viz. The *Good*, and the *Evil*; *Love*, and *Hatred*; *Joy*, and *Sorrow*; *Pleasure*, and *Pain*; *Light*, and *Darkness*; *Heaven*, and *Hell*; *God*, and the *Devil*; Plainly Perceived, by the *Conchords*, and *Dischords*; *Agreements*, and *Disagreements*, betwixt the 7 *Distinct Tones*. ^{sick, apparently Discernable by the Art.}

Two of the which are so *Horridly-Hateful*, and *Unpleasing*; that no *Harmonical Ear* is able to endure them; Those are the 2^d. and the 7th; both which (in a manner) are the same; For if we will admit an *Eighth*, to be the same with an *Unison*, (as we must do; both from the *Nature*, and *Use* of It) the 7th. being a 2^d. to the 8th.) They must needs be both of the same *Nature*. ^{The 2 Hateful Dischords in Nature.}

The 2^d. That *Profound Mystery of Mysteries*, viz. of the *Holy Trinity*, is Perspicuously made Plain, by the *Connection* of Those 3 *Harmonical Conchords*, viz. 1, 3, 5, (more than which Number, cannot (by all the *Wit*, or *Art of Man*) be put together at the same time, (in *Counter-point*;) Any one of Them, *Sounding Alone*, (or with Its *Unities*, or *Octaves*, (never so many) is very *Pleasant*, and *Delightful*; but all 3 *Sounding* together, is much more; yea *Unutterably-Contentive*. ^{The 3 Lovely Conchords:}

The 3^d. is the (no less *Strange*, than) *Stupendous Mystery* of an *Octave*, or *Eighth*; the which, although you seem to *Absent*, or go far off from the *Unity*; yet in Its *Center Line*, you *Marvellously*, and *Mysteriously Unite*, and *Harmonize*, even as It were in *Unity It self*.

I will speak a *Little*, of a *Great Deal*, that might be said of These 3 *Wonderful Mysteries*; and so *Finish This my whole Work*.

And in the *Contemplation* of These 3 so very *Notable, High*, and *Sublime Speculations*; First take Notice, that in *This Art*, the very *Least Imaginable Degree* of *Departure*, or *Seperation* from *Unity*, is *Irksome*, and unpleasing to the *Ear* of any *Harmonical*, and *Well-Tun'd Soul*. As for *Example*; We will suppose, that the *Distance* of a whole *Note* in *Musick*, may *Consist* of 10, 20, or an 100000 *Parts*, or *Degrees*; or as many as you can *Imagine*, or *Number up*, (with *Pen*, *Ink*, and *Paper*) in so many *Years*, &c. (for so It may be very, *Easie* to give a *Lively Demonstration* Thereof.) ^{Concerning the 1st. viz. Dis-unity.}

I say, the *Least Departure*, or *Distance Imaginable*, of any of Those *Degrees*, from the *True Central-Point* of *Unity*, is That *Dis-satisfaction* before Specified; the which may be perceiv'd as well by the *Eye*, (in the *Vibration* of a *False String*, where there may be discern'd a kind of *Restlessness*, or *Unquietness*, by Reason of Its *Unequal Weight*, or *Poyssing*) as by the *Ear*, in the *Dis-unity*, or *Untunableness*, either of *Voices*, or *Strings*; for there cannot be in either, any *True Satisfaction*, or *Content*; but there will seem to be an *Unquiet Snarling*, and *Jarring*, little or much, according to the *Distance* from the *True Center* of *Unity*; yet when They *Meet just in That Central-Point*, there will be discern'd, a Perfect *Quietness*, or *Stillness*; a *Pleasure unexpressible*: This is apparent to *All Experience*, and may easily be Try'd, and Prov'd Thus: As for *Example*. M m Let

Let any 2 *Voices*, endeavour to *Sing* (strongly) together, *Gan-ut*, and *A-re*; *A-re*, and *B-mi*; or any other 2 of the *Scale*, (next adjoining) and there will quickly be perceiv'd *That Tormenting Unsufferable Horrour* before mentioned; even such, as a *True Harmonical Ear*, is no more able to endure the noise of, than the cutting of his own *Flesh*.

A Lively Si-
mle of the
Bad Nature.

And This is that we call a *Dischord* in *Musick*; and is a most *Exact*, and *Lively Simile* of the *Bad Nature*, viz. *Perplexity*, *Vexation*, *Anxiety*, *Horrour*, *Torture*, *Hell*, *Devilishness*; yea, of the *Devil* It self; so *Abominably Hateful*, and *Contrary* is It, to *Perfect Unity*, or *Goodness*: And is the *True Nature* of *Those 2 Distances* in *Musick*, viz. the 2d. and the 7th. so that although they be (of all other *Distances*) the nearest to *Unity*; yet are They the *Most Remote* in their *Nature*; *Contrary*, and *Hateful*; so that *That Old Common known Proverb*, (*The Nearer the Church; the further from God*) may Here be said, to find Its *Original*; and It may as *Aptly* be said of *This Experiment*, viz. *The Nearer to Unity, the farther from Agreement*; except involv'd into the very *Heart*, or *Center* Thereof.

Concerning
the 4th. which
is both Con-
cord or Dis-
cord; or nei-
ther.

There is yet another *Distance*, call'd a *Discord*, viz. the 4th. but nothing of the *Nature*, or *Kind* with *Those* other Two; But (as I use to say) a very *Favourable Discord*; Its *Hurts* not like to the other; and there is a way in *Art* found out, (yet indeed is *Natural*) to make the 4th. a *Perfect Harmony*; and for my part, I cannot call It a *Discord*; but shall rather call It a *Newter*, viz. neither *Concord*, nor *Discord*; but as It may be us'd, It is both, and of very *Eminent Good Use*, in the *Mixture* of *Parts*; But to *Strike It*, or *Sound It Bare*, or *Single*, to Any one *Part*, It is a *Hard-Staring-Note*.

Let Thus much suffice, for the setting forth the *Bad Quality* in *Nature*; Plainly *Discernable*, Thus, in *This Art* of *Musick*.

Concerning
the Good Na-
ture, and the
2d. Great
Mystery.

Now as to the *Good Quality* in *Nature*, before made mention of, (and the *Contrary* to *This*) It will as Plainly show It self, by the very *Single Unity* (or *Unison*) alone, viz. the *Central-Uniting* together of any 2 *Voices*, or *Sounds*, at the same time; but is more wonderfully apparent in the *Connexion*, or *Uniting* together of the 3 *Parts*; from whence likewise *This Old Proverb*, (*Tria sunt Omnia*) may as properly be said to take Its *Rise*; and will as significantly *Explain*, *That* fore-mentioned 2d. *Great Mystery*, which is a kind of *Trinity* in *Unity*, and *Unity* in *Trinity*, (with *Reverence* be It spoken) in the *Consenting*, and *Agreeing Chords* among *Those 7* before spoke of, viz. that in *That* whole *Number*, there are but only *Three*, which may, or can be Joyned together at the same time, in *Harmonical Agreement*; which *Three* (in the *Expression* of Them) are All, so at *Unity*, and *Consent*, that we receive Them, (though *All Various*) into our *Capacities*, as one *Intire Unity*. And They please us *Much More* so *United*, than any one of Them *Single*, or any 2 together. And there is such an *Amplitude*, or *Fullness* of *Satisfaction*, in *Those 3 Conchords*, that no *Expression* of *Words* is sufficient to declare

declare the *Height of Pleasure*, and *Satisfaction* received from Them. Much less unfold the *Secret*, or *Occult Mystery* which lies in Them.

Thus much of the 2 *First Mysteries*, *Explain'd* from the whole *Number* of the 7 *Chords*, or *Keys* in the *Art*, beyond which (according to the very *Nature* of It) we cannot Pass; yet we are said to Exceed, into the 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. &c. which is the *Double Eighth*: All which are no more, (Indeed) than to Repeat over, the very same *Chords* again; for the 8th. is as an *Unison*, the 9th. as a 2d, the 10th. as a 3d. &c. But This is still more a *Stupendiously-Strange-Mystery*; for although you seem to *Absent*, or go farther off, from the *Unity*; yet in the *End*, you *Marvellously Harmonize*, *Accord*, and *Agree*, even as It were in the *Unity* It self.

The 3d. Stupendious, and most Admirable Mystery.

Now *Reason* in all *These Things*, is at a perfect *Stand*; can say *Nothing Satisfactorily* unto It; How, or by what *Means*, It should Thus come to pass; But that It is so, is Plain by *All Experience*.

I will a *Little Demonstrate* the *Wonderfulness* of an *Eighth*, in *Musick*, according to my best *Conceptions*, (though very weak *Abilities*) yet doubt not, by what I shall say, but to give you some such *Lively Apprehensions* of the *Truth*, and *Reality* of *This Vast Mystery*, that you shall certainly be touch'd with *Admiration*, in a *Due Consideration* Thereupon.

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

What is the Certainty, or Ground of that Mystery of an 8th. in Musick.

By *Experience*, we find, that in any *String*, be It of what *Length* soever, (*Short*, or *Long*) the very midst of *That String*, will produce an 8th. So that (to come quickly to discern *This Wonder*) you may suppose a *String* to be 10000 *Miles Long*; or so *Long*, as would Encompass the whole *Earth*, or *Heavens*; *That String* divided in the midst, would produce but *Only One Octave*, or *Eighth*; (but you must suppose, by some *Art*, or *Power*, that *That String* may be *Stretch'd*, and made to *Sound*;) Then again, the other *Half*, in Its *Midst*, would as certainly do the like; and so on, in *Sub-division*, till you come to the *Length* of a *Lute*, or a *Bass Viol String*, which we see, does the like; so also does the *Half* Thereof, viz. the *Treble-Viol String*; so again, *Diminute-Less-Instruments*, viz. the *Little Kitts*, &c. The *Halves* of all which, produce their *Eighths*: Then still you must run down (Thus) in *Sub-dividing*, till you come to a *String* of an *Inch Long*; and There, the *Half Inch*, will still be an *Eighth*; and from thence, unto the very *Least Imaginable Diminuteness*, viz. an *Attome*, which although, by *Reason* of Our *Bounded Limitation*, as to Our *Natural*, and *Corporal Organical-Capacities*, we are made *Incapable* of either *Expressing*, or *Distinguishing* such *Invisible-Little-nesses*; yet by our more *Capacious*, *Rational*, and *Apprehensive Faculties*, we must needs grant a *Consent* unto, viz. that still an *Attome-Length* of a *String*, may be *Infinitely Divided*; and so consequently produce Its *Eighths*.

A most Infinite Strange, True Thing.

This is an *Undeniable*, and *Unutterable Mystery*, viz. *Infinity* of *Infiniteness*; both of an *Unlimited*, and *Wondrous Vastness*; and likewise a kind of *Boundless Interminated-Littleness*; both which, in the *Mystery*, signifie the same Thing to me, concerning the *Wonderfulness* of the *Almighties Mystical Being*; which is the *Thing*, I would have *Well Noted*, from *This* last mentioned *Mystery*, so *Discernable Plain* in *Musick*; and is a *Most Worthye*, and *High Consideration*, becoming the *Highest Divine Philosophers*, and the *Largeness*, and *Capaciousness* of our *Souls* and *Minds*.

And from hence, I cannot but Apprehend some sort of *Analogy*, relating to the *Manifestation* of some *Significant* (though *Unexpressible*) *Conception*, of the *Infinite*, and *Eternal Being*; the *Center*, and the *Circumference*, have such an *Absolute Uniform Relation*, and *Dependance* the *One* to the *Other*, that Both are *Equal Mystery*, and *Wonder*.

And Thus by *Musick*, may both of Them be *Contemplated*, and made perceptible so, that whosoever shall *Experiment*, what I have here writ, as being Himself made *Master* of It, by His own *Observation*, and *Understanding*; He shall not only believe what I Thus say, concerning *These Mysteries* of *Musick*; but shall say, *He Knows It to be True*, and together with It, find such an *Instance*, (yea *Confirmation*) of the *Wonderful Working Power*, and *Wisdom* of the *Almighty God*; that *His Faith* shall be so far strengthened Therein, that *He* shall never after *Degenerate* into *That Gross Sub-Beastical Sin* of *Atheism*.

A Security
against A-
theism.

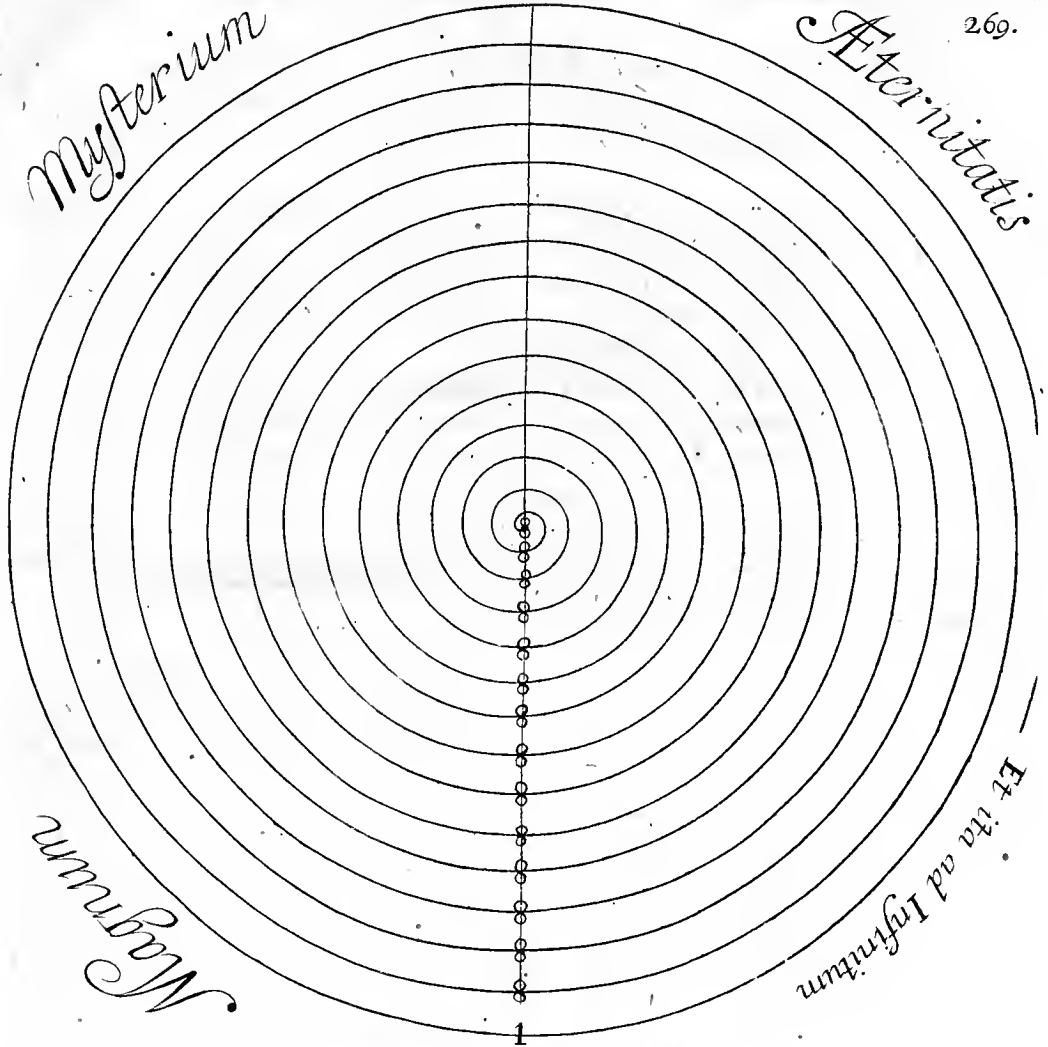
Thus I hope *Musick* may be conceiv'd, and allow'd to have a near *Affinity* to *Divinity*, in reference to the *Deep*, and *Undeterminable Mysteries* of Both, after *This* way of *Comparison*.

Much-much more could I say, of the *Admirable*, and *Sublime Effects*: The *Unexpressible*, and *Unvaluable Benefits* of *This Divine Art*; the which (I thank God) I have found to my *Internal Comfort*, and *Refreshments*; but my *Book* is *Swell'd* to too great a *Bulk*, and Therefore I must *Conclude*.

I will only set you Here, for the use of your *Contemplation*, concerning *This last Mention'd Mystery*, the best *Explanation* I can conceive of the *Reason* of an *Eighth* in *Musick*; and so commit you to your own *Pious*, and *Divine Conceptions*, concerning the *Infinite*, and *Eternal Being*.

And Here it is.

G R E A T



Great G O D.

MYsterious Center of All Myserie;
All Things Originate Themselves in Thee;
And in Their Revolution, wholly tend
To Thee, Their Octave, Their Most Happy End.
All Things (what e're) in Nature, are Thus Rounded,
Thus Mystically Limited, and Bounded ;
Some Harmonize in Diapasons Deep,
Others again, more Lofty Circles Keep.
But Thou, the Moving Cause in every Thing ;
The Mystick Life, from whence All Life doth Spring.
That Little Spark of Life, which I call Mine,
It came from Thee ; (a Precious Gift of Thine)
I Bless Thy Name, I Daily feel It move,
And Circulate towards Thee, Its Highest Love.
I've almost Run my Round ; 'tis wellnigh past,
I Joy to think of Thee, (My First ; My Last)
A Unison (at First) I was in Thee ;
An Octave (now at Last) I hope shall be,
To Round Thy Praises in Eternity,
In th' Unconceiv'd Harmonious Mystery.

A Per-

A Perswasive Adjunct, Directed to All Sober, and Serious-meaning Christians, who are in a Mistake, concerning the True, and High Worth, of Musick, if Rightly made use of.

THE Great Benefit arising from These Sublime, and Transcendent Speculations, will be an undoubted means to Raise, and Elevate, Sober, and Pious Minds, beyond All Inferiour, Low, and Common Things; so as They may be Fix'd, only upon (That Proper, and True Object of Souls) the Being of Our Beings; who although Invisible, as to our Outward Bodily Eyes, yet Nothing is more Certainly, and Clearly Obvious to our Internal True Sight.

How Musick
would be
made use of,
to the Best
Advantage.

Thus would I have Musick to be made use of, ; there being Nothing of Art, and Science, under Heaven, more Properly, Significantly, and Powerfully fit for Divine, and Contemplative Good Christians, than It; by Reason of Its Achording, or Sympathizing Faculty with our Souls, and Minds, if Rightly understood, and us'd. But if Abus'd, (as Divinity It self, together, with It, is most Grossly) It works to Vanity, Lycenciousness, and the Intoxicating of our Minds, with Folly, and Madnes; even as may be seen in the mis-use of Divinity, according to another Old Proverb, (*Corruptio Optimi est Pessima*) viz. The Best Things Corrupted, are the Worst.

Now, if in This My Discourse I have said any Thing which may not Sound Pleasing in the Ears of Any; especially Those of the Sober Sort, under any Form of Religion, Sect, or way of Divine Worship whatever, &c. I desire to be Excus'd, in regard I have Writ Nothing, in This Book, taken up upon Trust, either by Hear-say, or from any other Author, much less out of any Humorous, or Conceited Fancy; but Really, and Sincerely, what I have Experimented in my own Soul; and therefore think It very Fit, and Worthy to be Related.

The Principal Argument that I could ever yet hear spoken against Musick, (by Those who pretend most to Zeal, and Piety) and none more speak against It, or sleight It, than many such (which is Greatly to be Lamented) was occasion'd, by Reason of the Great Abuse of Musick, which It daily suffers; and I do acknowledge, with much Sorrow, that It is Generally Abus'd, even as Divinity It self is, (than the which, Nothing is more) and very justly might, and may they still say, that It is us'd (by too many) to stir up, and Excite Lightness, Vainness, Jocundity, and Folly; and nothing more True; which is the Great Cause, why so many Hundreds, or Thousands, of Sober, and Well Disposed People do Avoid It, as being Afraid to meddle with It, though (indeed) It is Most Proper, and Fit, even for such Disposed People, of Grave Serious Considerations, and Inclinations, for None but Such, can use Musick, so, as to find the Right Use, and True Benefit of It.

Therefore to such Sober People, I thus much say, It would be very well worth Their Examination, to try, whether They Themselves do not Erre on the One Hand, in the Neglect, and Contempt of

ue
Cause, why
Musick is so
much Sleight-
ed, or Disre-
garded, by So-
ber Good
People.

Who only
can find the
True Benefit
of Musick.

of It; (being an *Ordinance* of God) whilst others do mis-use It, and *Erre* on the *Other*: And likewise to consider, of what *Eminent Use* It has been all along, both by the *Authority* of the *Old* and *New Testament*, in the *Church of God*; And if They will be *Rul'd* by *Example* (as *Most Religionists* are, who *Generally* follow their *Leaders*, like so many *Harmless Silly Sheep*; so that if one *Leap Over-Board*, all the *Rest* immediately follow, be It *Right* or *Wrong*) Let them make *Choice* of the *Best*, and most *Infallible Examples*; and such as have been assuredly *Inspired* with the *True Spirit of God*; (which too many now adays pretend unto, to very sad purposes.) To which end, let them *Search* the *Bible*, and see if any such may there be found; and if so, then to follow Them. To which purpose *Read* These certain *Texts of Scripture*, here following; and there they will find a most *Eminent Example*: One that was *Infallibly Inspir'd*; a *Chosen Vessel of God*, and *Highly Beloved of Him*; a *Prophet*, and a *Great King*, whose *Throne is Establish'd* for ever.

Good Counsel for Sectarians, who despise Church-Musick.

Read 2 Sam. Chap. 7. V. 17.

That *Chapter* is very *Notable*, in *Expressing Gods Everlasting Love* to *David*, and *His Seed*, of whom came *Christ*, the *King of Kings*; who likewise gave *Exhortations* sufficient Himself, for *This Duty* of *Singing Praises* in *His Assemblies*, as you may find in my *Former Discourse* concerning *Psalms-Singing*.

Read again concerning *Dauids Great Diligence* for the *House of God*, in *1 Chr. 22.* and so forward to the *End* of *That Book*; yet more especially *Read Chap 23. v. 5.* where you may find, that 4000 *Praised the Lord, with Instruments which I made* (saith *David*) to *Praise therewith*. Again *Ch. 25.* See what care was taken to *Separate Persons Fit for That Service*, and *Who should Prophesey with Harps, Psalteries, and Symbols*, (such *Instruments of Musick* as They had in *Those Times*) and the *Number of Them*, (as in the *7th. Verse*) that were *Instructed in the Songs of the Lord*, (even all that were *Cunning*) was 288.

This was the *Great Care* of *Prophet King David*, That *Holy Good Man* (after *Gods own Heart*) He knew not how to *Praise God Better*, than in such *Expressions*, which were *All Harmony, Lauds, and Praises*, Witness his whole *Book of Ps.*—Some *Particular Places* only I will here name, (for It would be too *Tedious* to set them all down.) -- *Pf. 9. 2.* Mind the *Joyful Expressions* (surely as well of *His Soul*, as) of *His Voice*, viz. *I will be Glad, and Rejoyce in Thee; I will Sing Praises unto Thy Name, O Thou Most High.* Again, *Pf. 30. 4.* *Sing unto the Lord, O ye* Saints of His; and give Thanks at the Remembrance of His Holiness.* And from *This Place* It may be *Noted*, That there are *Properly Saints of God*, and *Improperly Saints* so called.

Note, who may properly be called Saints, and who not,

His Saints will not Refuse to Sing His Praises, Sure. Yet let us take *Great heed*, when we take upon us *That Sanctified Work*, that we be not *Unholy*, in Its *Performance*, and do It *Hypocritically, Sleightly, or Scurvily*, or for any *By-End*, or *Respect* whatsoever, but only for the *Glory of God*.

Read again *Pf. 33. 1.* *Rejoyce in the Lord O ye Righteous, for Praise is comely for the Upright.* And then *V. 2.* He shews them in what manner they should *Praise Him*, viz. *Praise the Lord with Harp;*

Harp; Sing unto Him with the Psaltery; and an Instrument of 10 Strings, V. 3. Sing unto Him a New Song, Play Skilfully with a Loud Voice: And then in the whole Psalm through, he gives the Reasons for so doing, as so many Strong Arguments; which will be well worth your Reading, and Noting.

 Note well.

Again Ps. 47. *O Clap your Hands together all ye People, Shout unto Him with the Voice of Trumpets; The Reasons again follow, till V. 6. where It is Thus, Sing Praises unto God, Sing Praises; Sing Praises unto our King, Sing Praises: Thus 4 Times in This Short Verse It is Repeated; and as if It were not sufficient, He still Adds in the 7th. V. For God is King of All the Earth; Sing ye Praises with understanding.*

Again Ps. 66. *Make a Joyful Noise unto God; Sing forth the Honour of His Name; Make His Praise Glorious, V. 4. All the Earth shall Worship Thee, and shall Sing unto Thee, They shall Sing unto Thy Name.*

Again Ps. 81. *Sing Aloud unto God Our Strength, make a Joyful Noise unto the God of Jacob; Take a Psalm, and bring hither the Timbrel; the Pleasant Harp, with the Psaltery; Blow up the Trumpet in the New Moon, in the Time Appointed, on Our Solem Feast Day; For This is a Statute, for Israel, and a Law of the God of Jacob.-- Mark ye That; It is a Law.*

Again Ps. 92. *It is a Good Thing to Sing Praises unto the Name of the Most High, V. 3. Upon an Instrument of 10 Strings, with the Psaltery and Harp; with a Solemn Sound.*

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

An undeniable Argument, to prove Musick Highly Valuable.

Now were Musick a Low Inferiour Despicable Thing, as most of the Great Zealots of This Our Age, on the One Hand do Esteem It; And the Abusers, or Sleighters of It on the Other, cause It so to be thought, by their Prophanation, or Neglect of It; Certainly, (This Prophetical King) was some Silly-Conceited-Idle-Headed-Intoxicated-Brainsick-Inthusiast; or one that stands in Scripture-Story, for a meer Fixion, or a Lye; (and the Scripture It self must needs be judg'd the Same,) or else They do not believe That Book; some of These Consequences must needs follow; or else, most assuredly, Musick is (as Ever It must, and ought to be Esteemed) a Thing of High Value; and of Principal Regard, and Use, in the Church, and Service of God. And the which, (from what has been already said, or from whatsoever to the contrary can be said, against It, by the Peevishness, and Ignorance of the Worst of Its Enemies) will be a Lasting Monument, and a Glorious, and the Most Becoming Ornament, for the Purest of Divine Souls, and the Most Worthies in Divinity, and in Gods True Church.

And I am subject to Believe, (if in Eternity we shall make use of any Language, or shall not understand One Another, by some More Spiritual Conveyances, or Infusions of Perceptions, than by Verbal Language) That Musick (It Self) may be That Eternal, and Cælestial Language. Allelujah, Allelujah, Allelujah.

That Musick may be the Language of Eternity.

F I N I S.