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

VOLUME THREE

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APPENDIX A

BUTLER'S SOURCES AND REFERENCES

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

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

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

Material in square brackets is editorial and serves these purposes:

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

AELIANUS Hist. animal

On the Characteristics of Animals trans A.F. Scholfield

Loeb Classical Library, 1959

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

AQUISGRAN[O] Council of

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

Antonius Hieratus, Cologne, 1618

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

ARISTOTLE de Partib animal

Parts of Animals trans A.L. Peck

Loeb Classical Library, 1937

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

ARISTOTLE Politics

Politics trans T.A. Sinclair

Penguin Books, 1969

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

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

ARISTOTLE	Problems			
	<u>Problems</u> trans W.S.Hett			
	Loeb Classical Library, 1936			
Highest and lowest strings	[Section 19]	Butler,	20	
"Et in Triquetris..."	Sec.19 Ques. 23	pp	31-3	p.393
"Cum neta dupla..."	Sec.19 Ques. 35	p	33	p.399
	Sec.19 Ques.38	p	120	pp.401-2
	Sec.19 Ques.40	p	108	p.405
	Sec. 19Ques.43	p	108	p.407

ARISTOXENUS	Harmonicorum element			
	<u>Harmonicorum Elementorum</u> ed. H.S. Macran			
	Oxford UP 1902			
"Acumen est..."	1.1 [Sec 10 of Bk 1]	p	20	p.172

ATHANASIUS	Interpretation of the Psalms			
	= <u>Ad Marcellum Epistola, in Opera Omnia...</u>			
	Sonii, Morelli and Cramoisy, Paris 1627			
"Propheta Psalmes ut modulis..."		p.106		p.960

ATHENAEUS	Deipnosoph			
	<u>The Deipnosophistæ</u> trans C.B.Gluick			
	Loeb Classical Library, 1941			
Two sorts of instruments	1.4 sub persona Aristoxeni	p. 94		pp.291-3
"Ad exercendam acuendamque..."	1.14	p. 9		pp.397-8
"Eos qui optime saltant..."	1.14	p.127		p.391
"Ionicam saltabant,,"	1.14 [c5]	p.135		p.397
"Nostra aetate Ionum..."	1.14	p. 4		p.371
	1.14	p.108		pp397 ff

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

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

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

= Bedae Presbyteri Musica quadrata seu mensurata

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CALVISIUS, Sethus

Melopoeia sive Melodiae condendae Ratio...
 Erphordiae [=Erfurt] Georgii Baumannii...1592

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

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

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

CARION Chronic

= Chronicon Carionis...

Sumptibus Johannis Cratonis. Witebergae, 1580

"Quandocunque fuit in urbibus" l.4. "3v p 322

CASSIODORUS Ep ad Boethium

in The Letters of Cassiodorus ed Thos Hodgkin

London, Henry Froude, 1886

Letter 40 p 3 pp193-4

"Hoc totum..." p 4 pp193-4

CHRYSOSTOM St. John Ps 134

in Iohannis Chrysostomi...Opera Omnia

"Principale eius lucrum est..." *3v Vol 3
p 490

CICERO Academ Quaes

= Academic Questions trans C.D. Yonge

London, H.G. Bohn, 1853

Plato's master... l.1. **v p 10

CICERO Brutus

Brutus trans G.L. Henderson

Loeb Classical Library, 1939

"Nec dubitare debet..." Section 36 p 7 c 18 s 71 p 67

CICERO Brutus

Brutus ed. A.E. Douglas

Oxford at the Clarendon, 1966

"Utinam extarent illa..." Section 38 p 5 p 19

CICERO de Legibus

De Legibus, trans C.W. Keyes

Loeb Classical Library, 1928

"Assentior ego Platoni [Bk 2 s 15] p 3 pp 4171-9

"Honoratorun virorum Bk 2 p 125 p 449

"Honoratorun virorum Bk 2 in fine p 5 p 449

CICERO de Offic

De Officiis ed. H. Holden

Cambridge U P 1869

"Ut in fidibus..." 1.1. ad finem p 118 p 52

CICERO De Oratore

De Oratore ed A.S. Wilkins

Oxford, Clarendon, 1892

"Quae maximae sensus..." 1.3. p 63 p 460

"Quanto molliores..." 1.3. p 90 p 461

CICERO De Oratore perfects

The Orator trans H.M. Hubell

Loeb Classical Library, 1939

"Mira est quaedam..." p 1 pp 347-9

CICERO de Senectute ed J.S. Reid

Cambridge U.P. 1925

"Temeritas est..." p 129 Sec. 6 para 20

p 36

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

Penguin Books 1969

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

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

Loeb Classical Library 1927

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

CLEMENT (of Alexandria) Paedag 4

in Clementi Alexandrini Omnia...opera

Laurentius Torrentinus, Florence, 1551

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

in Edition of Horace's Odes with Commentary by Dionysiu

Lambinus

Andreae Wicheli, Francofurti ad moenum, 1577

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

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

Antonius Hieratus, Cologne, 1618

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

GELLIUS

Noctes Atticae trans. J.C. Rolfe

Loeb Classical Library, 1927

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

GLAREANUS Dodec

Dodecachardon...

Basle, 1547

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

Dodecachardon... ed Clement A Miller

Amer Soc. Mus 1965

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

HOMER Epigr

in Homeri quae exstant omnia...

Basileae : per Sebastianum Henricpetri [1606]

Superlative of supra p 19 pp 378-80

HOMER Iliad

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

Iliad trans E.V. Rieu

Penguin Books, 1965

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

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

ISIDORE Orig

Originum in Opera omnia Isidori...

Antonii Hierat, 1617

"Inter responsorias..." 1.6.c.19 p 108 p 51

JEROME Epis Paulae & Eustochii ad Marcellam

in Saint Jerome : Lettres Vol 2 ed Jerome Labourt

Societe d'Editions Belles Lettres, Paris, 1951

Hic vox quidem p 105-6 p 110

JEROME Ep to Ephesians 5.19

in D Hieronymi Presbyteri in Epistolam ad Ephesios ad Paulam et Eustochium

Opera D Hieronymi...

Antwerp; Chris. Plantin, 1578

"Audiant haec..." [Tome VI] p 118 p 188

KEPLER Harmon

Iohannis Keppleri Harmonices Mundi Libri V

Lincii Austriae : sumptibus Godofredi Tampachii 1691

Bo, Ce, Di, Ga 1.3.c.10 p 15Bk 3 p 57

KRANTZIUS Daniae

Rerum Germanicorum historici claris...Daniae...

Apud haeredes Andreae Wicheli, Francofurti ad moenum, 1583

Ericus Musician 1.5.c.3. p 7

LAODICEA (Council of)

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

Antonius Hieratus, Cologne, 1618

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

LISTENIUS

= Musica Nicolai Listenii...

Norimbergai apud Iohann Petreium, 1549

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

LUCIAN

In Parasito

In Parasito trans A.M. Harmon

Loeb Classical Library, 1961

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

Epistola ad Senfelium Musicum

in Calvisius : Melopoeia..., Erfurt, 1592

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

MACROBIUS

Somn. Scip

In Somnium Scipionis libri II

Lugduni : apud Seb. Gryphium, 1550

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

[MANTUAN (Baptista)]

"Cur tanta, delubra..."

in Ornithoparcus : his Micrologus... trans Dowland

London, 1609

p 116 Bk 4c 8

MARTIAL

In Martiale castrato

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

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

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

have not traced the exact quotation in any of the Martials

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

for a reference.

"Perditorum itaque..."

MARTIANUS CAPELLA

De Nuptiis Mercurii et Philologiae ed L. Walthardi

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

MARTYR, Peter P.M. Loc Com

= Loci Communes D. Petri Martyri Vermilii...

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

MERSENNE De Harmonicis Instrumentis

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

p 33

MERSENNE Genes

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

Lutetiae Parisiorum. Sumptibus Seb. Cramaisy, 1623

"Sy" p 15
 Charles IX and his Academy 4r
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 Naming of notes after Greek
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A Plaine and Easie Introduction... 1597

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

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

MUTINENSIS = [FOGLIANO]

Musica Theorica Ludovici Foliani Mutinensis...

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

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"G.A. divina..." 1.1.c.2. pp 14-15 Dv
"Guido Aretinus..." 1.1.c.3 p 14 D2 r
"Musicorum ac Cantorum..." p 10 C2v-C3r

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Penguin Books, 1955

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"Per me concordant..." 1.1. in fine **v p 53
"Non illos..." No. 12 p 94 p 272

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Tristia

Ovide: Tristes ed Jacques Ancre

Societe d' Edition Belles - Lettres, Paris, 1968

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John Legate for Simon Waterson, 1612

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- PEACHAM, Henry Compleat gentleman
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- "The Duke of Venosa..." **v p 99
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- "Ostendens enim..." [Section 40] p 6 pp 131-2
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RHODIGINUS, Caelius Variarum

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

Apud haeredes Andreae Wicheli...1599

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Historia Ecclesia...

Basileae : per Seb. Henricpetri [1611]

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

Frankfurt, 1575

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pp 102-3

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

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

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VALLA, Georgius

...de expetendis et fugiendis rebus opus

Venice, 1501

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	<u>The Aeneid</u>	trans Jackson Knight			
	Penguin Books,	1969			
"Misenum Aeoliden..."	16.		p 7	p 152	
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VIRGIL	Eclog				
	in <u>Pastoral Poems</u>	text and trans. E.V. Rieu			
	Penguin Books,	1967			
"Alta sub rupe..."	No. 1.		p 122	p 24 l 56	
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VIRGIL	Georg.				
	<u>Georgics</u>				
	Folio Society,	1969			
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	in Valla's ed. of <u>Cleonidas...introductionum</u> , 1497				
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WITHER George	G.W.				
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Psalms			p 104		
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BIBLE

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

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

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

All wie Compounds, having de sam^e Cliefs, de sam^e Names of Not^es, and, in effect, de sam^e Sounds (der beyn^e, no^r oder differenc^e in dem, but *Auzen* and *Gravities*) wit^h deir Simple Intervalls; ar derfor, in Harmoni, used as de sam^e: according to de common Maxim of Musicians, *De Octavis idem est iudicium. vide C. 2. § 1.*

¶ I. I. Of Concords and Discords.

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

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

De sevn Concords ar first (i) an Eight, (wie * *Claveus*; for perfection and eicti), called *Consonantium Regna*; a Perfect and imperfect Third, (k) a Fowrt, a Fift, a perfect and imperfect Sixt: wit^h deir Compounds. Unto de^s Intervall-concords is added de (l) Union: so called, becaus standing in de sam^e Clief dat de Ground do^t, it yeldet, in an oder Part, in a found, as seinet en^d and de sam^e wit^h. De wie aldow^e it be no^r Intervall; (as all oder Concords ar) yet, de Ground and it beyn^e 2 individual concording sounds, it may wel be called a Concord; and becaus, lik^e an Eight, it do^t swartly resound in Harmoni; and wit^h its swartnes, is oftint^es necessari in contexting of Points, and oder melodious passages; it is justly reckoned among de Chief of dem.

Of Concords sevn ar Primati, and sevn Secundari.

(m) Primati Concords ar an * Unison or Eight, a perfect Third or *Diapason*, and a Fift or *Diapente*. De wie of dem selv^s, witout de help of any oder, do^s make a swart^e sym-Poni. And derfor as dey ar god in de beginnings, and oder places; so ar dey necessari in de Clozes: want^e all Secundari's ar excluded.

Secundari

§ III. Of Harmoni: ¶ 2 Of Concords and Discords.

Secundari Concords ar an imperfect Third or *Semidiapason*, (n) a Fowrt or a *Diatessepsis*, an imperfect Sixt or *Semioctava-diapente*, and a Perfect Sixt or *Tetradiapente*. Wie becaus dey sound not so swartly as de Primati do^s, nor faitis^t de ear witout a swart^e following; derfor^e non^e of dem is admitted into de Cloz^e: and a Sixt or Fowrt^e kind^e allowed in de Beginning.

Intervalls ar also differenced by de Number of de 7 Sounds: (wie der dey be *Tons* or *Henitions*) as dey follow on^e an oder in de Scal^e. A Second, a Third, a Fowrt, a Fift, a Sixt, a Sevns, and an Eight, ar so called, becaus dey contein so many severall Sounds. Dat derfor^e wit^h contein^e 4 is called a *Diatessepsis* or a Fowrt: and dat wie contein^e 5 is called a *Diapente* or a fift. But de 4 sounds of *Diatessepsis* ar but 2 Ton^s and a Semi-ton^e abow^e de Ground, as *F₁* is abow^e *V₁*, or *Sol* abow^e *Re*: and de fiv^e sounds of *Diapente* ar 3 Ton^s and a Semi-ton^e abow^e his Ground, as *Sol* is to *V₁*, or *L₁* to *Re*. Lik^e wit^h from *F₁* to *M₁* abow^e ar 4 sounds, as in a *Diatessepsis*: but dey ar 3 wolt^e Ton^s from de Ground, wolt^e of dat Intervall is called *Tritonus*: and from *M₁* to *F₂* abow^e ar 5 distinct sounds, as in a *Diapente*: but dey ar from de Ground, but 2 Ton^s and 2 Henitions, wolt^e of dat Intervall is called * *Semidiapente*. So dat de *Tritonus* is an excessiv^e *Diatessepsis*, half a Ton^e comue; and de *Semidiapente* is a defectiv^e *Diapente*, half a Ton^e to little: wie in effect is all on^e wit^h *Tritonus*. And derfor, as in de *Diatessepsis*, de respect or relation of *V₁* to *F₁* or of *Re* to *Sol*, and, in a *Diapente*, de relation of *V₁* to *Sol*, or of *Re* to *L₁* (becaus dey ar Concords) is Harmonical; so, in de excessiv^e *Diatessepsis*, de relation of *F₁* to *M₁*, and, in de defectiv^e *Diapente*, de relation of *M₁* to *F₁*, (becaus dey ar Discords) is called *Relatio non Harmonica*.

Barde^s hant^e Discords, by de help of Flats, and sharps, ar reduced to deir true^s Concords. For as de *Tritonus*, eider by flatt^eng de sharp, or sharpp^eng de Flat, is made a true *Diatessepsis*; so de *Semidiapente*, by de flatt^eng de *Re*, is made a true *Diapente*.

Semidiapente.
Semi in dis word (as in *Semiditonus* and *Semidiapason*) do^s not signifie half of de wolt^e, but de a Not^e.

Relatio non Harmonica.

prais of honorable man: wie * *Tulli* reuenebeth, *Vlinam* extarret. * *In Bruto*
illa carmine que nullis factis ante suam statim in eulis esset: e-n' ita-ta
si-gulis conuol's, de clarorum virorum laudibus, in Originibus scriptum
reliquit Cato. It: t an order plac, to de voic's is added de Recorder or
Shaban. Graecissimi: author in Originibus dixit Cato, Morum epul' Ma-jor
res hanc epulenti' fuisse, ut deinceps quiescuerunt, cesserent ad tibiam
clarorum virorum laudes: aldowg de Pythagoreus learned rater to affect
de Harp or other string instrument, becaus every on' by himself might
sing and play upon Eriza together. Dis Mod's, for de Moraliti and Me-
diocriti ac'ce'f (I may ad for faciliti) de Pilosopher aduise't to be: first
*learned of yung beginners. t *Manisellum* (inquit) quod Doricam pra-*
etoris decesserit iuniores adiscere.

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

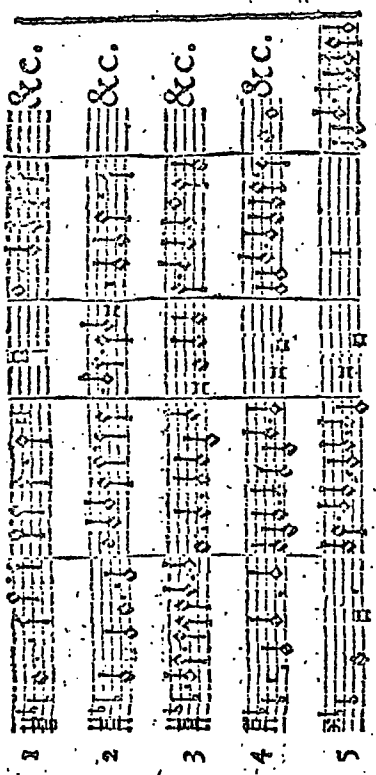
Of dis Mod's is de passionate Lamentation of de good musical King,
 for de deat of his *Abalom*: Compos'd in 5. Parts by M. J. b. Tomkins,
 non-Organist of his Majesty's Chappel. De melodious harmoni wer' of
 wen I heard in de *Musik* school, wether I would most admir' de sweet
 wel governed voices (wit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

gus: **IONIC US**, Hypoionic, Hyperionic. In all wie *Hypo*
 signific' a defect, and *Hyper* an excess of de Mod's principal.
 Som ancient Musicians mad' but two Mod's, [Do: ke: n | Pnygian:]
 referring all oder unto dem. t *Quidam in harmoniis posuerunt duas*
species, unam Doricam, alteram Pnygiam: ceteris omnes uel ad Doricam,
uel ad Pnygiam referunt.

De five Mod's by wie do'st various effects ar wrought * *Cassiodorus*
 seuet to hav' deir severall appellations of de Counti's, in w'is, ac-
 cording to deir several manners and dispositions, dey wer' invented and
 practiced. *Hoc totum (sicut hoc) quatuor modis agitur: qui saguli pro-*
uictuarum, ubi reperet sunt, nominibus constitantur: a) Ix-wik' Boetius:
Modi Mulici Centium uocabulo designati sunt. Quo enim unaqueq; gens
gaudet, eamem Modus ipse uocabulo nuncupatur.
 De fact hat his nam' of *Doria* a civil part' of Greece, nar' Arcens:
 de oder 4 had deir beginnings and nam's from certain Regions of
 Asia minor, wie bordering upon Greece wer' peopled by *Graecian*
 Colon'ts.
 De *Lydian Mod's* was so called of *Lydia*, famous for de golden River
Pactol's, and de winding retrograd' *Arctander*: ac ons' resembling de
 treatur' and glorious march of de *Ditri*, de oter deit deit pleasing Reports
 and Reuets, wit de admirable varieties of de Musk. De deit cities
 at *Phadelpia*, and *Sardis* [the royall seat of rich *Erebus*.]
 De *Asiik* of *Asia* [de Kingdom of *Asia*] wene' huc: is feind' to
 send his rustling winds: de wie de' hartin resemble dis Mod's, dat dey
 also hav' a softening faculti.
 De *Pnygian* Mod' of *Pygia*, a region bordering upon *Lydia* and
Caria: in wie is *Cios* dat martial Mart-toun, and de most big hill *Ide*,
 famous for the Trojan war.

De *Ionian* of *Ionis*, wie lyt between *Asia* and *Caria*; for de god-
 nes of deit and de commodious situation, inferior to none of de Asian
 Regions: wof plenty and idleness turned deir honest mite into t lasciu-
 viousnes: as *Athenens* obserued in his time. * *Nobis a etate tonum mores*
dicitis sunt uer distitit: eorumq; itidem Cantus ab illo uocibus multum di-
*uersus. It was adorned wit 12 great citi's weter of *Ephesus* and *Miletus**
wer' two.
 Dis Mod's is also called *Modus Chromaticus* [i. coloratus, *sucatus*.]
 of *Chrom's color*: becaus as pictur's ar beautified wit trim lively colors,
 to pleas de wanton ey; so dis kind' is as is w'et' colliored wit delicate
 lively sounds to pleas de wanton car.
 (e) Of de *Doric Mod's* ar de Plains in *Meter*: and all gray and ho-
 west songs: sicut asis, Like to de *Dramisk* rose 130 ses, --- &c. de Autor
 weter of de M. I. *Quartiles*: who hat written many excellent *Davin* Po-
 ems. De wof best' of de Plains was lastly set forth in 4. Parts by Mr *Tobias*
mas Kreczscroff, compos'd by *John Farner*, *J. b. Morley*, *G. Kir-by*, *T. Ho-*
mas and *Tobias Tomkins*, *R. Allison*, *L. Atkison*, and sundry oders: 1. ut de
 greatest part' by him laster dem out.
 Dis Mod' w'et' do'st sober sea-lymns, v. u. ut to be: su: 2 in de
 praiz

* *Pol. l. 4. c. 3.*
 * *In de. above-cited Epist.*
 * *Musik. l. 1. c. 1.*
 1 *Doric.*
 2 *Lydian.*
 3 *Asiik.*
 4 *Pnygian.*
 5 *Ionik.*
 t *Yida. l. 2. c. 3.*
 S 4. (b) in *Nobis.*
 * *Deipnosophist. l. 1. r. 30.*
 1 *Doric.*



EPILOGVS.

DE foundation of deif Rudiments being layd, you may begin to build your Practic' derson. But hae dat affeete perfection in dis rar' faculti, and de honour of a good **C O M P O S E R**, let him first see dat hae hae furnished wit Natur's gifts : [apenes, and abiliti of wit and memori :] den let him sorrowly peruse & [] de leasur'd and exquiste Precepts of dat prim' Doctor Mr *Thomas Admley*, (concerning de Setting of 2, 3, 4, 5, and 6 Part's) in de second and third Part's of his Introduction : and lastly, let him heedfully examin, observ, and imitat' de Artificial works of de best Autors : sit as at *Clavens Non-Pup's*, *Horatio Vecchi*, *Orlando di Lasso*, *Olphonso Furbosco*, *Luca Marenzo*, *I. V. eke*, *D. Farfax*, *D. J. s*, *Mr Taverner*, *Mr Parsons*, *D. Bull*, *Mr Dowlan*, *Mr Tallis*, *Mr BIRD*, *Mr Hbit*, *Mr Morley*, and now excelling Mr *Tito*, and *I. Tomkins* [dat *Aurum par Muscorum*] wit many oder of admirable, divin', unscarable skill in dis mysteri. For as in * Oratori, so in Musik, ar necessarily required to perfection ; 1 Natur', 2 Art, and 3 Exercitation according to Art and Examples.

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

* Vid. Orat. Epilog.

DE
SECOND BOOK,
OF DE
USES OF MUSIK.

C. I. § I. Of Instruments.

THE Deffence of an Art t'zings ar requisite [a System, or constitution of Rul's and Precepts ; and som profitable Uses or Ends, refer unto dey] ar referred.]

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

Deff 2 Uses ar diversly performed : [by Voice, or by Instrument, or by bod' :] wite of, Musik is divided into Vocal, Instrumental, and Mixt.

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

Of bod' des' sorts, de pregnant wits of industrious Artists have devised (c) many different kind's : as (of *Entera*)

- (c) Harp, Lute, Tambour, Organ, Cittern, Cithern, Cymbal,
- (c) Psalteri, Dulcimer, Dial, Virginal, &c. and (of *Empuesia*)
- (d) Pipe, Organ, Shalm, Sargbut, Cornet, Recorder, Flute, Travers or Flauto, Trumpet, &c. And de latter curious kind's have conjoined two or moe in or : making de Organ and de Virginal to go' bod' rogeder wit de same keys : yea and wite de

M 3.

† Artyf compies
beniso precepti-
grana cecereci-
tatur 3 ad
eligere in oia
Ficium velle.
Lucian in Pa-
rasio.

* Two general
Uses of Musick

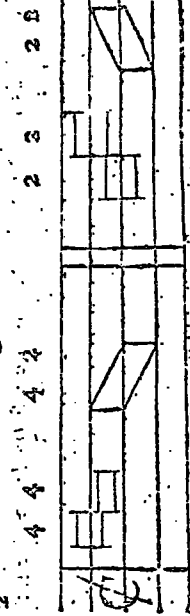
(c) So esto de de
French sound
it, wite dey
wite it Hast-
foursing or loud
ent Instruments]

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

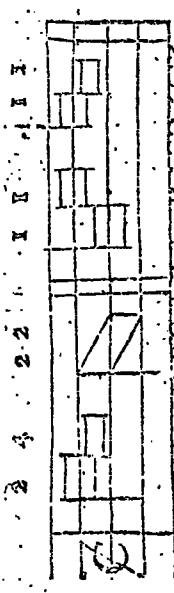
(b) Old' Ligatur' has eix sorts of Ruls' : 1, concern-
 ing Initial Not's : 2, of Middle Not's : and 3, of Final
 Not's,

Ruls,
 Of Initial Ligatur's, 4

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

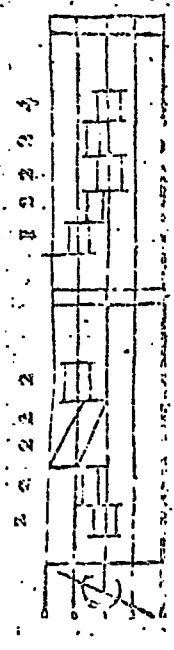


- 3 *Prima manu leuè Brevis est, caudata chorpa.*
- 4 *Semibreuis prima est, sorsum caudata* || *sequens.*



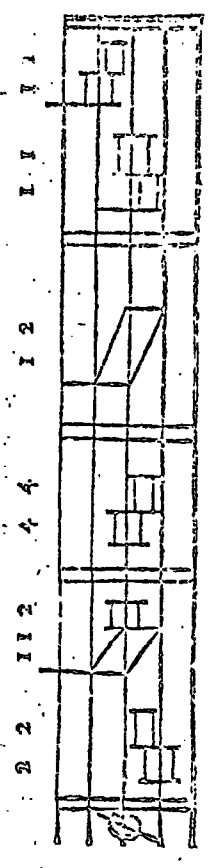
Ruls,
 Of Middle Ligatur's, 2.

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



Ruls,
 Of Final Ligatur's, 4

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



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

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

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

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

C A P. II. § II.

Of de Nam's of de Not's.

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

For de 7 Not's, dese ar but six several Nam's : [*Ut*, *re*, *MI*, *fa*, *sol*, *la*.] De sevnt Not', becaus it is but a half-ton' abov *la*, as de fowrt is abov *MI* ; (w'ar' as de rest ar all twol' ton's) is fitly call'ed by (b) de sam' Nam' : de wie beeing added, de next Not' wil be an Eigt or Diapason to de first ; and consequently placed in de same Letter or Clieff, and call'ed by de sam' Nam'.

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

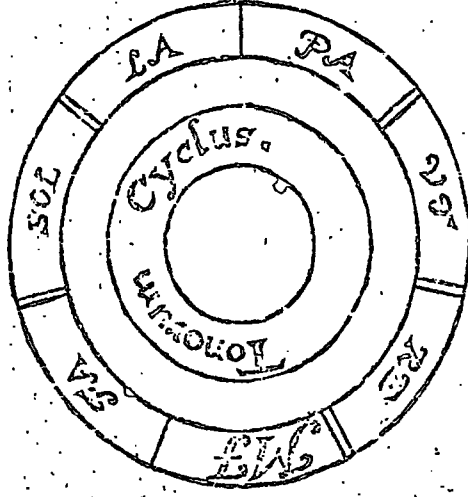


De Nam's of de Not's. (a)

De second Fa or Pa. (b)

† See de free MI-clieff.

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



De' Nam's dowg dey bee siltabgt in Skool's, (accord'ing to de first institution,) among oder Principles of de Art ; yet de modern vulgar practie' do'et commonly erg'it and *re*, de oa' into *sol*, de oder into *la* : so dat, for de 7 several Not's, dey us' but 4 several Nam's : (c) wie do'et not a little hinder de Learners ho' in Singing and in Setting. But if you wil na'd's rein' dis eang' ; den take dis fert Direction. After *MI*, sing *fa*, *sol*, *la* twif upward ; and *la*, *sol*, *fa* twif downward ; and so com' you bod' ways to *MI* again, in de sam' Clieff.

An' generalic' into dese 7 diffint' Not's, ar 7 several Clieffs or keys, call'ed by de Nam's of dese 7 Letters of de Alphabet, [*(1) G, A, B, C, D, E, F* :] and der' for' as de * 7 Not's, so de 7 Clieffs ar nam'ed : (c) de first Septenari' wher' of is, not' d wit Capitals, de second wit vulgar Letters, and de third wit duoble vulgar wie t'reo Septenari' for de reason after-mention'ed, (wie t' d) *in Nam's*) ar call'ed de (1) *G A M U T* : [de ground and foundation of all Musit, bof' Vocal and Instrumental.]

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

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

(e) De Treble is so called, because his not's ar placed (for de most
part) in de first Seprenati, or de Treble clefs: and isto be sung wif
a high clear sweet voic.

(f) Many mo's. *Partes aut vocera Harmonia, ut. 1. 6, vel tres, 4, 5,*
6, 7, 8, vel plures adhibetur: (nam hodie etiam vel octo, vel aginta, vel inter-
dua, quin, uaginta, talis Partes & voces in unica antiphona trocentaur)
Principales tamen tantum quatuor sint. Calvisius Cap. 2.

(g) 22 Not's. Dis compas of 22 Not's, or a Tridiapason, is for
Voices: for Instruments it may be mue larger. *Vide C. 2. § 2. (E)*
& in Nolis.

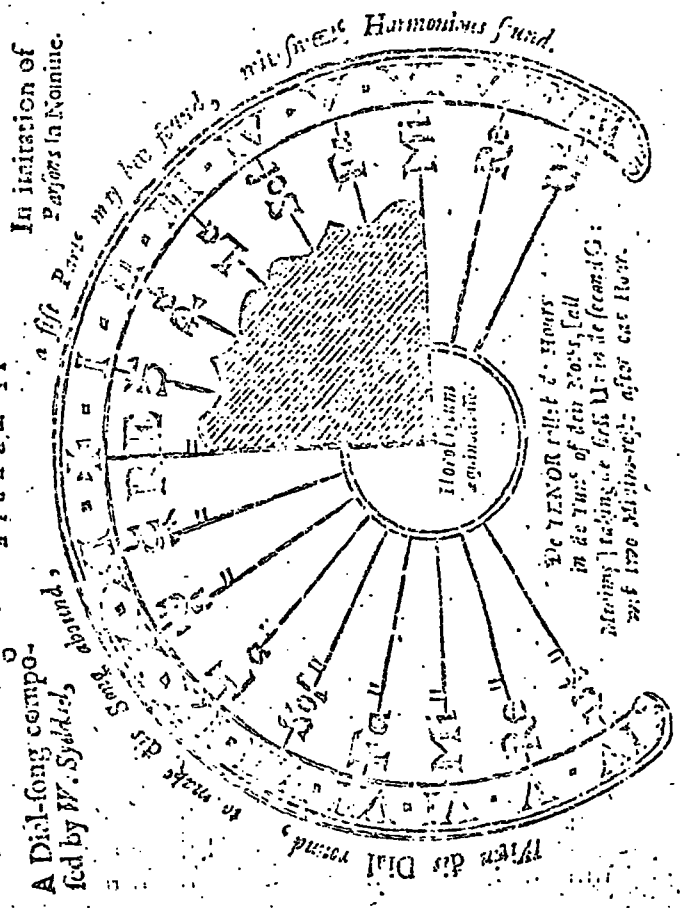
(h) 8 Not's. Yet de Parts of de Dial-song (wise is contained in de
ordinari compas of *Tripla Nota*) do's all exceed de ordinari limits of
an Eight: [de Tenor reaching 9 Not's, de second Treble and de Coun-
terenor 11, de first Treble and de Bass 12:] as hers you may see.

I T R E B L E

C O U N T E R E N O R

I T R E B L E

A Dial-song compo-
sed by W. Syddes
Song of a Prince
In imitation of
Partors in Nomine.



De TENOR rill-f & Hours
in de Tunc of den 20's, fall
in de Tunc of den 20's, fall
in de Tunc of den 20's, fall
in de Tunc of den 20's, fall

THE FACSIMILES

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

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

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

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

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

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

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

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

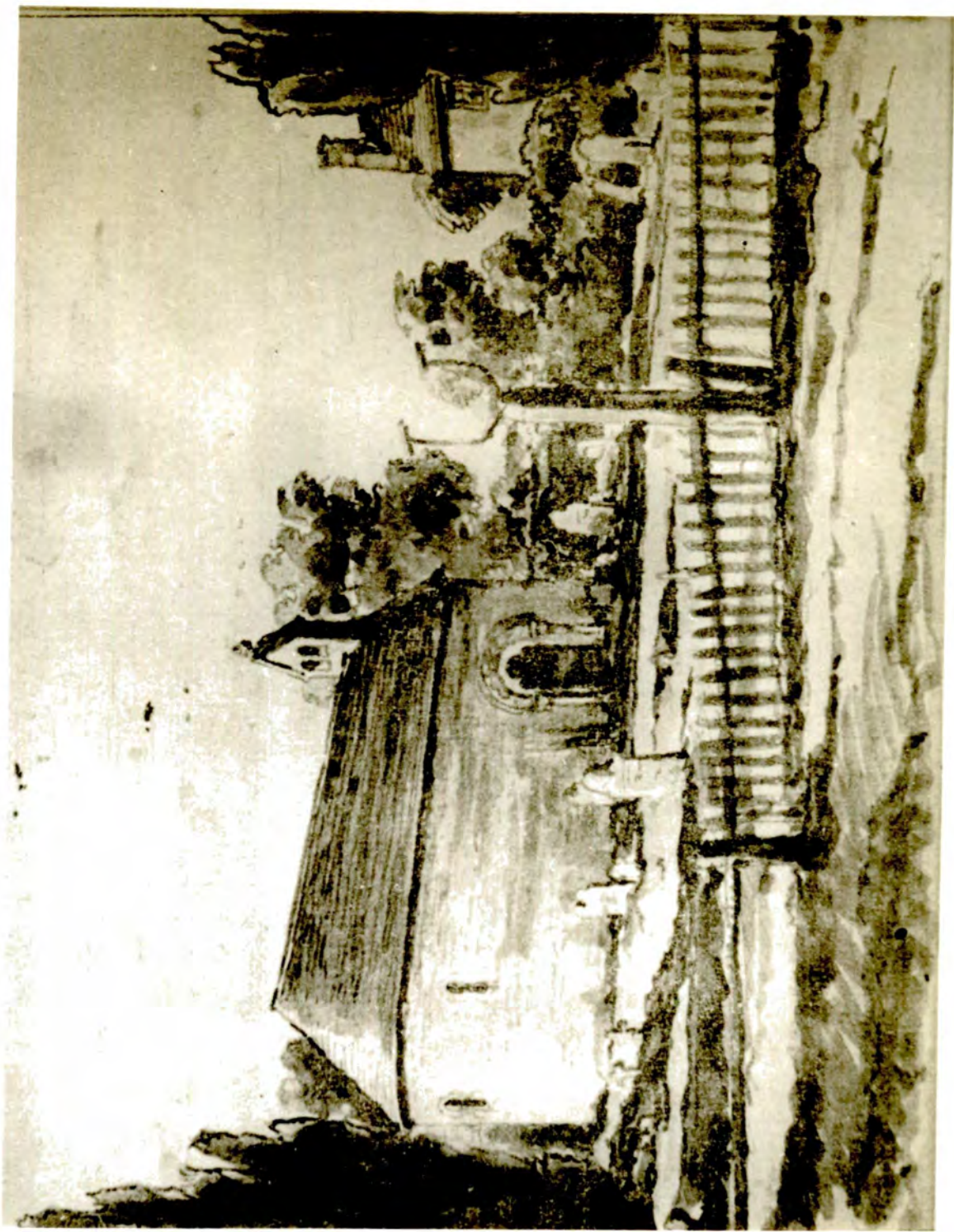




PLATE II

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



PLATE III

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

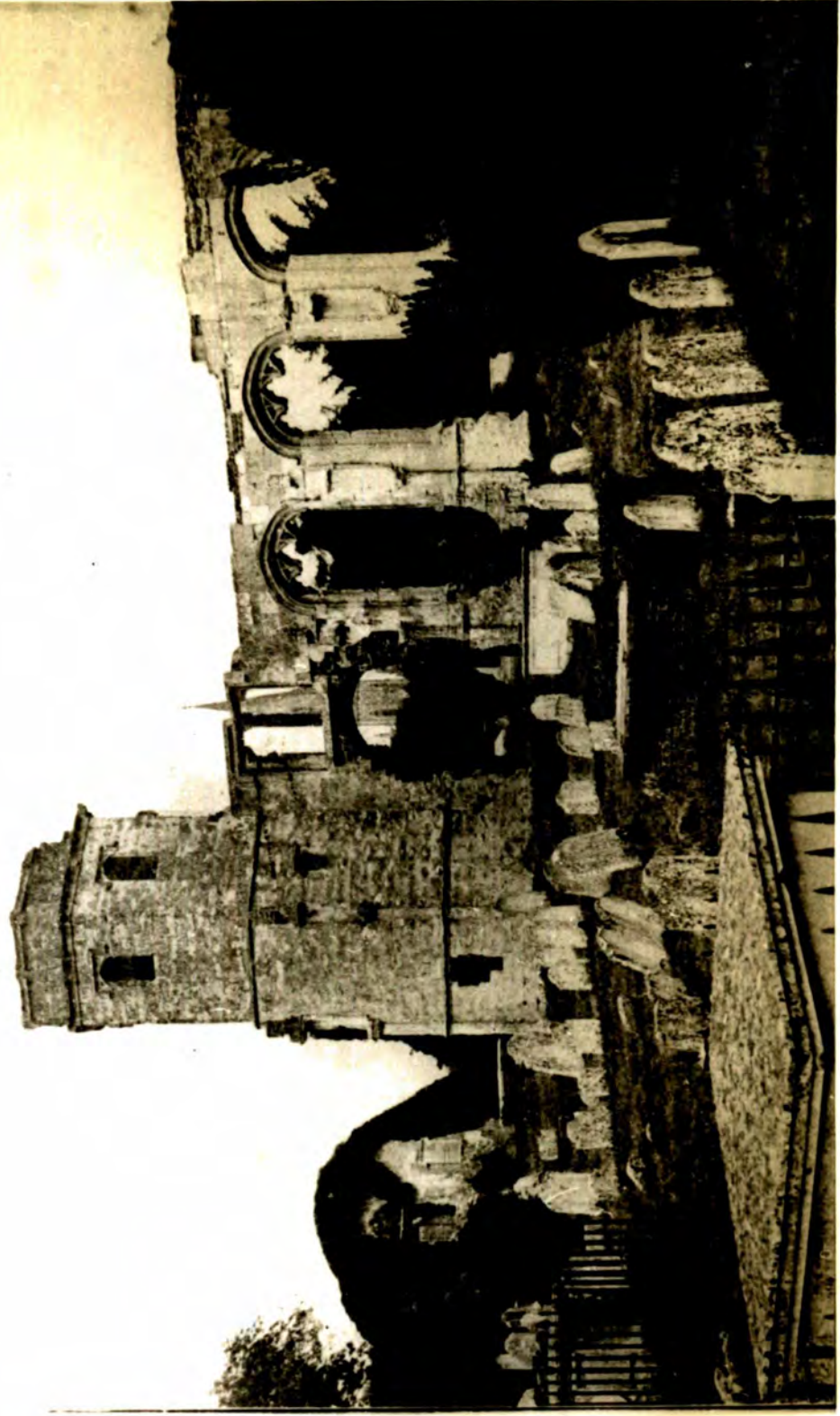


PLATE IV
The ruins of the
HOLY GHOST CHAPEL,
Basingstoke, Hants.

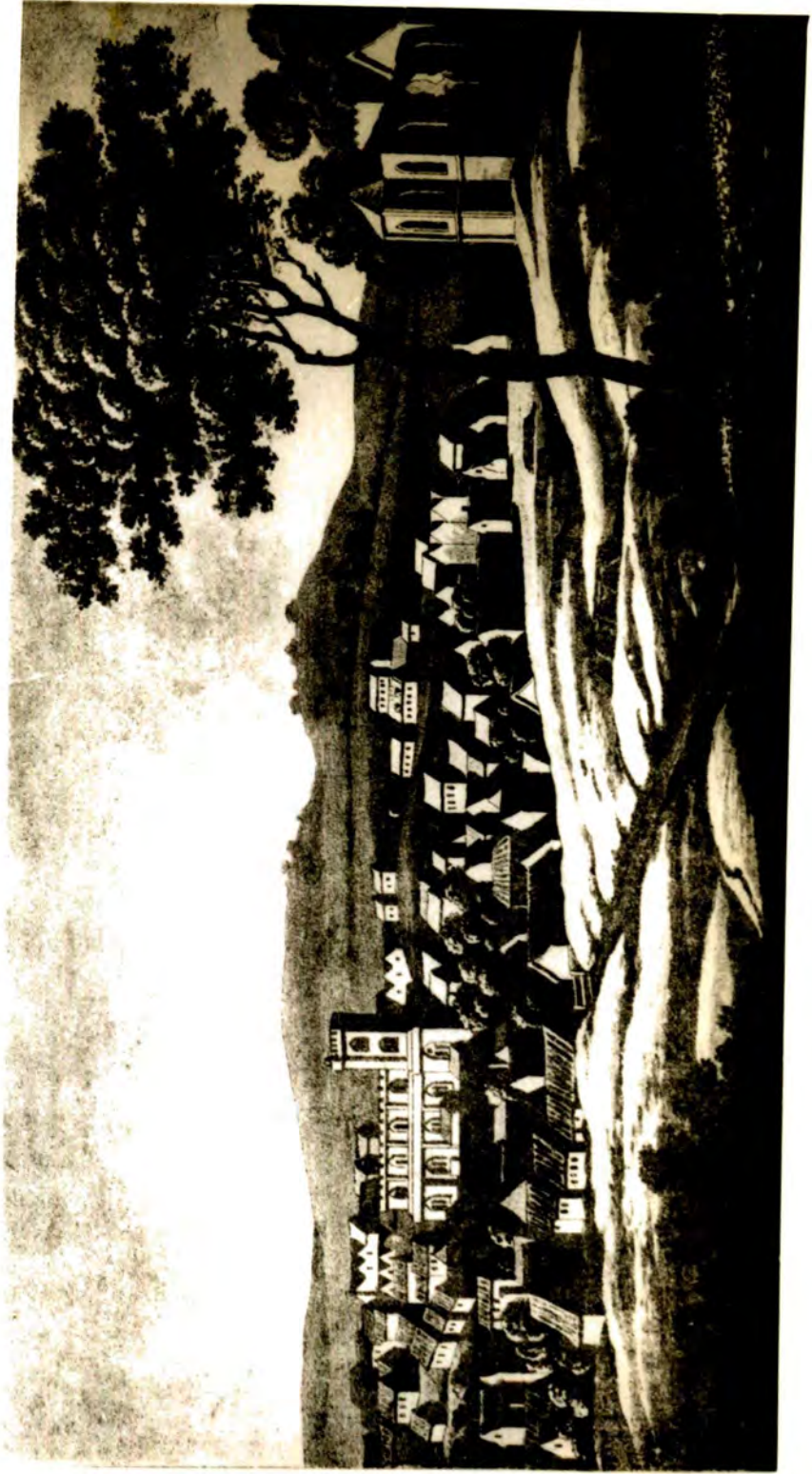


PLATE V

BASINGSTOKE, 1669.

At the right is the
Holy Ghost Chapel.

Michael
 Decimo Septimo
 Vicesimo Septimo
 Poter Sci
 Martini

...fuit institutus. Scripturae tunc hinc transiit ad scripturam sub Archiepiscopo...

...Septembri Anno Domini millesimo octingentesimo septimo...
 ...ad hanc partem...
 ...inductum...

...in die...
 ...inductum...

...inductum...

PLATE VI Extract from the Bishop's Register of Thomas Bilson of Winchester, recording Butler's institution to the parish of Wootton. Translation on the next page.

WOOTTON ST. LAWRENCE:

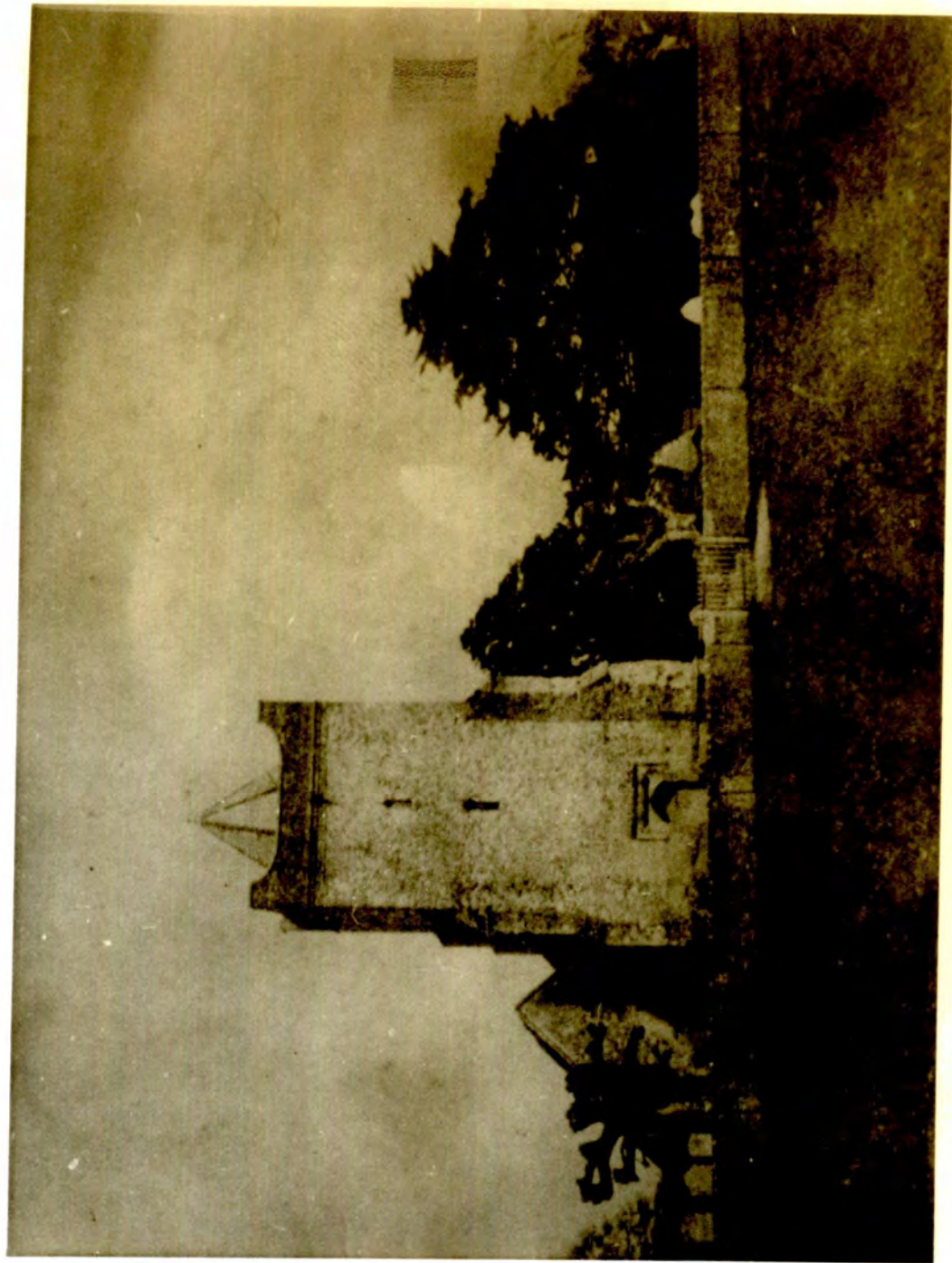
On the next day aforesaid, the 27th of November in the Year of our Lord, Sixteen Hundred, and by the aforesaid Reverend Father in Christ, Thomas, Lord Bishop of Winchester, Charles Butler, Priest and Master of Arts, was admitted to the Vicarage of Wootton St. Lawrence, vacant by the free and spontaneous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

PLATE VII

WOOTTON ST LAWRENCE.

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

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



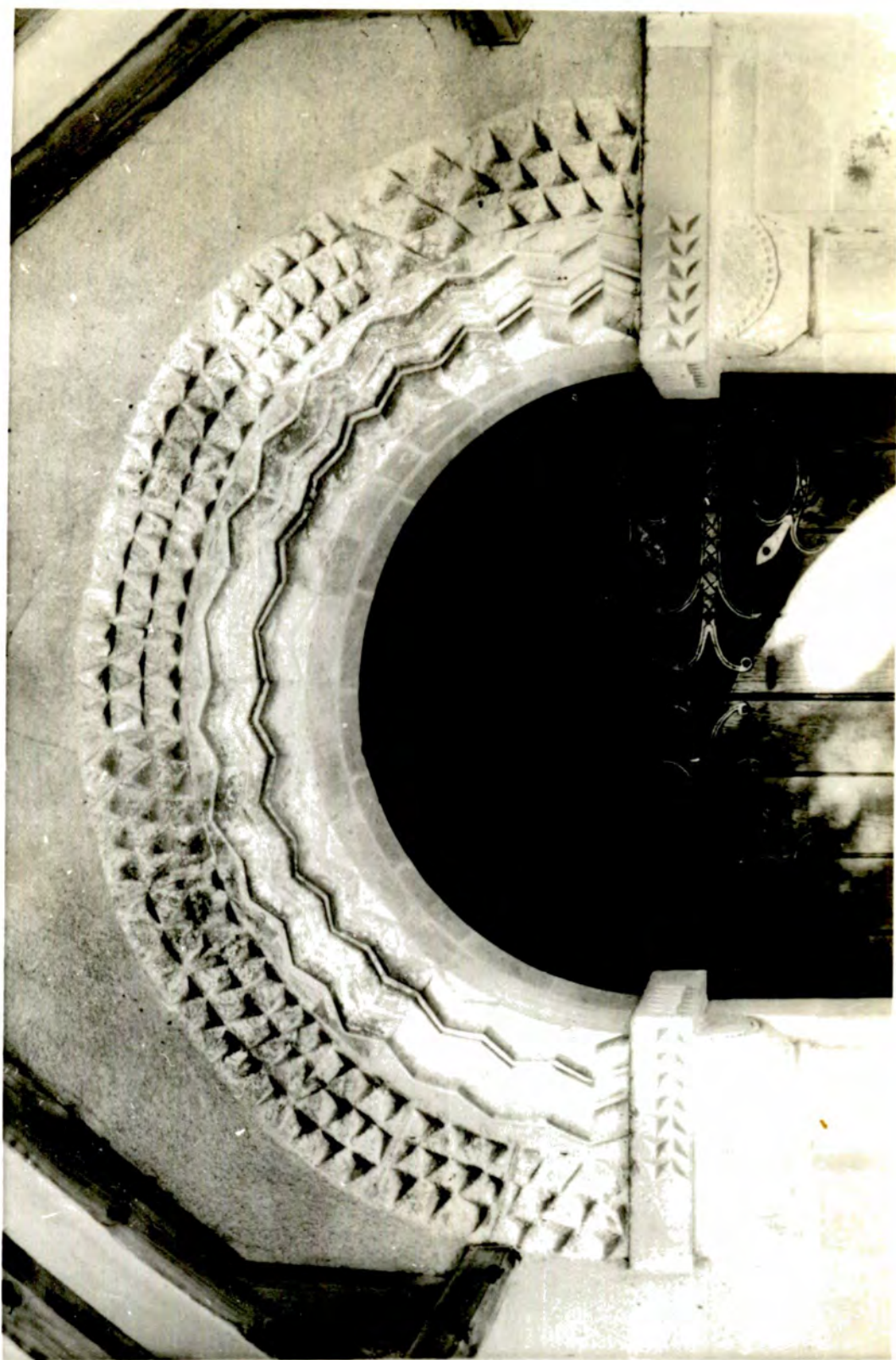


PLATE VIII
WOOTTON ST. LAWRENCE.
The Norman south doorway,
one of the finest features
of the church.



PLATE IX
WOOTTON ST. LAWRENCE.
The Sanctuary.

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

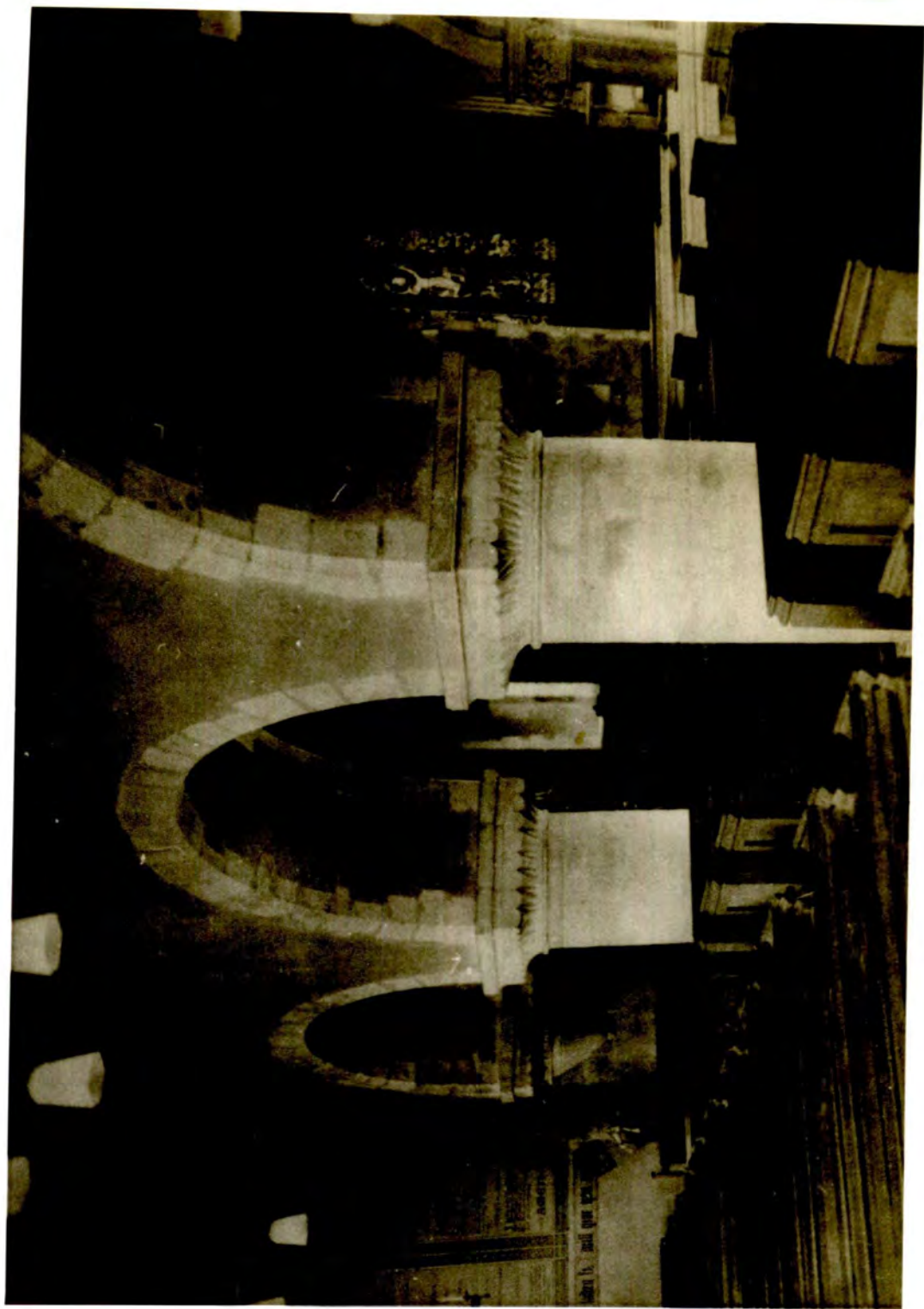




PLATE XI

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



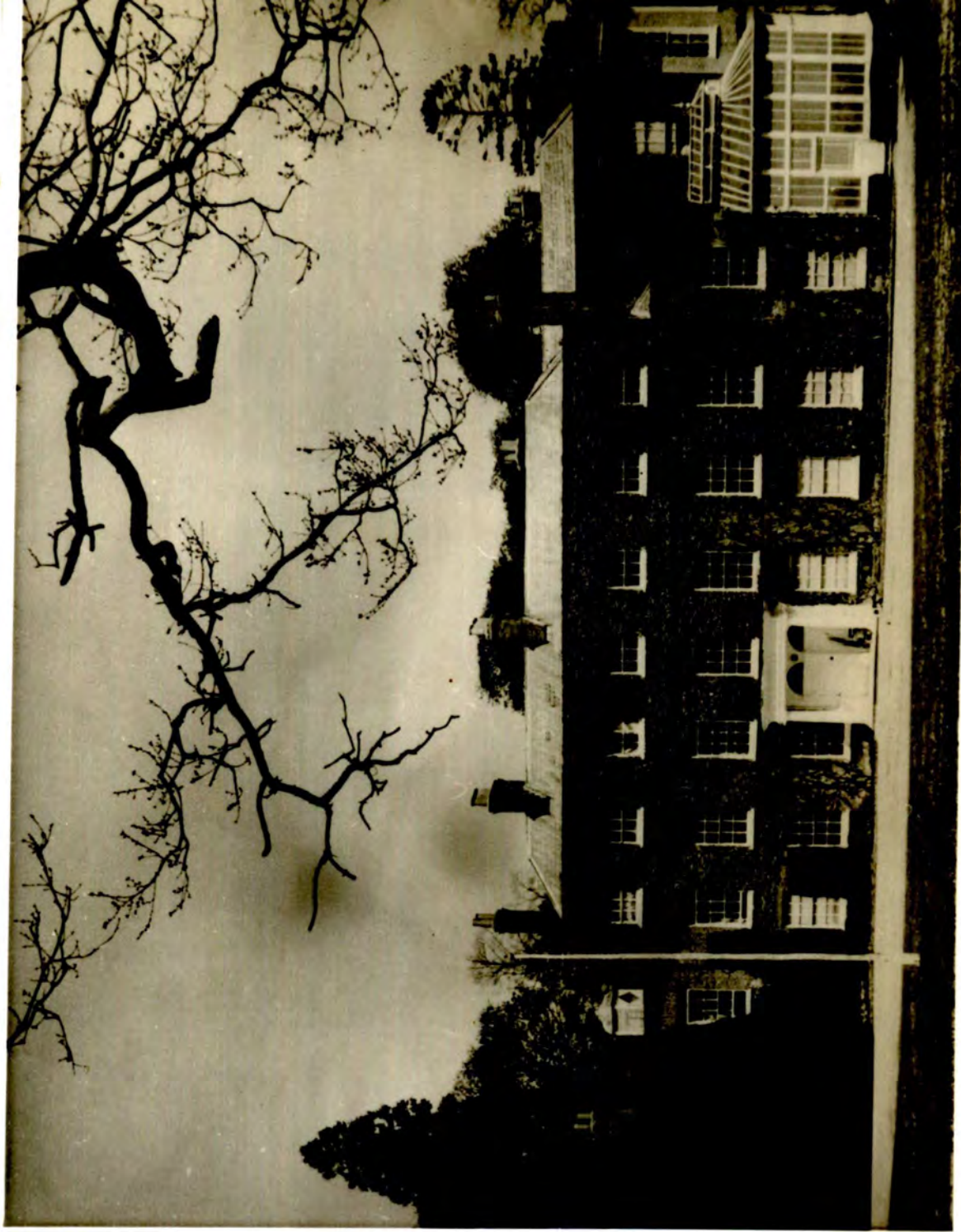
PLATE XII

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

PLATE XIII

MANYDOWN.

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



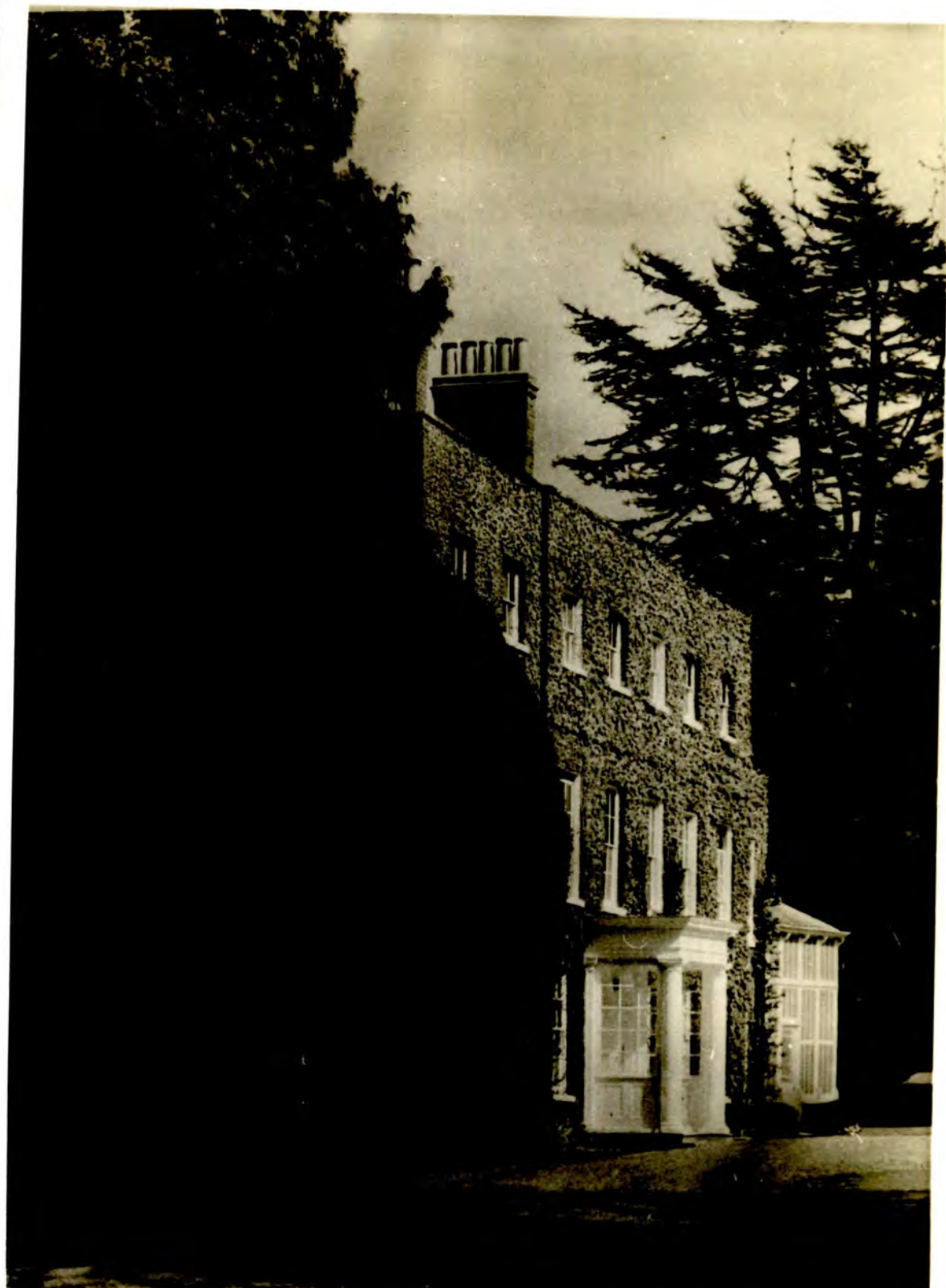


PLATE XIV

MANYDOWN. Another view: notice the broad Tuscan porch.

For the church
In 1600

Payments for the village fair as follows

To the minstrels for minstrelsy	20
pd to the ...	...
pd for a calf to the ...	...
pd for ...	...
pd for two lambs ...	...
pd for a couple of ...	...
pd for a calf to ...	...
pd for a ... to ...	...
pd for a lamb to ...	...
pd for a ...	...
pd for a lamb bought of ...	...
pd for a lamb to ...	...
pd to ... for a ...	...
pd for a hay and ...	...
pd for ...	...
pd for eggs and ...	...
pd for fruit and ...	...
pd for ...	...
pd for ...	...
pd for ...	...
pd to ... for his play	...
pd for a ...	...
pd to ... for ...	...
pd to ... for ...	...
pd for ...	...
pd for ...	...
pd to ... for ...	...

PLATE XV

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

Anna f ^{ca} de f ^{ca} : Lawrie Jun: 20.	
Jacobi istone Octob: 2.	Reynold
Picardy f ^{ca} f ^{ca} f ^{ca} C. Spencer Octob: 10.	
Guil: Plus L ^{ca} f ^{ca} Octob: 17.	
Margheria f ^{ca} Guil: Luyff Octob: 19.	
Christiana Primer Octob: 14.	Reynold
Elizabetha f ^{ca} Caroli Butler Octob: 31.	
Barbara f ^{ca} de f ^{ca} de Wood Jun: 6.	Reynold
Gratia f ^{ca} Sanctis Grabi Feb: 6.	
Johann de Liffam — Feb: 15	Reynold
Elizabetha f ^{ca} f ^{ca} Feb: 15.	Reynold

PLATE XVI

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

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

PLATE XVII

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



at
A 10
Char: Butler &

PLATE XVIII

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

PLATE XIX

CHURCHWARDENS'

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

July. vij. 1601. R^{es}. E^{cc}. v^{er}. vij.

For by me the church of Wootton one of the churchwardens of Wootton at the appointment of R. the churchwardens' accounts of good to be employed in the church to the use of the poor of this parish the day and years first above written.

July. vij. 1601. R^{es}. E^{cc}. v^{er}. vij.

Delivered unto the church of Wootton the sum of one hundred pounds, due to the church of Wootton for the purchase of the church of Wootton but the churchwardens for the church of Wootton have every year of the church of Wootton the sum of one hundred pounds. The church of Wootton the sum of one hundred pounds. The church of Wootton the sum of one hundred pounds.

For the church of Wootton

R^{es}.

vij

PLATE XX

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





PLATE XXI

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

To Mr. Butler on his Booke of Musick.

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

With double Charms can take attentive Eares,
Musick is less Divine in heavenly spheres

Then in thy Person, whose Religious Muse

Sends forth the Divinity one Use; ^{which means how to write}

Phrases at the Leake of ^{Heaven} Angels must not be

thy ^{Claps} Exceede their Toles & Azeltree.

Who views thy Booke, shall find thy learned Lill

So strike with Ancient & with Modern skill

And then each kind each part & property

Of Musick shalld & touch so gracefully

Rules of Composing & of Practice made

So choise, so well rederns from Filders trade,

As if a Soule which some call Hurmany

Did animate thy Booke and Musick these

May not the Raypter Imb or Post draw

toyre prices shewing their owns ^{Art} of Law

With Art Reflexives in both Musick sound

In thy Expressions of true Musicks ground;

Musick that staves not in the hollow Ear

But into Reason doth sweete wandre heart

Sweete is thy Art, but O what sovrayne End!

Hath it propos'd: thy healthfull Ayre minds

To Cure the Body through the ravish'd Mind

To Cure Societies to Furies incline

To sweeten Treaties of Religious Peace

Twixt Heaven & Earth: when Charity shall cease

Then shall this Art that feeds it; this Alone

Of all our Arts, as of our Vertues none

Less Charity, shall prove Immortal. Think upon

Our Meanes of Peace, Gods Incarnation,

His Liquid by this Match of humane Voyce

United with Gods word; when the word descended

Of Mirke in Angells; when the word descended

They sung, when Man Ascends the Lixes mind

Will Son fyre Gospeller, who just aspire

To usher sainth on Earths for Heavns great quire;

That here we may begin to come those Noles

Which we shall perfect there with chere throates

PLATE XXII

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

MS. is at Corpus Christi College, Oxford;

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

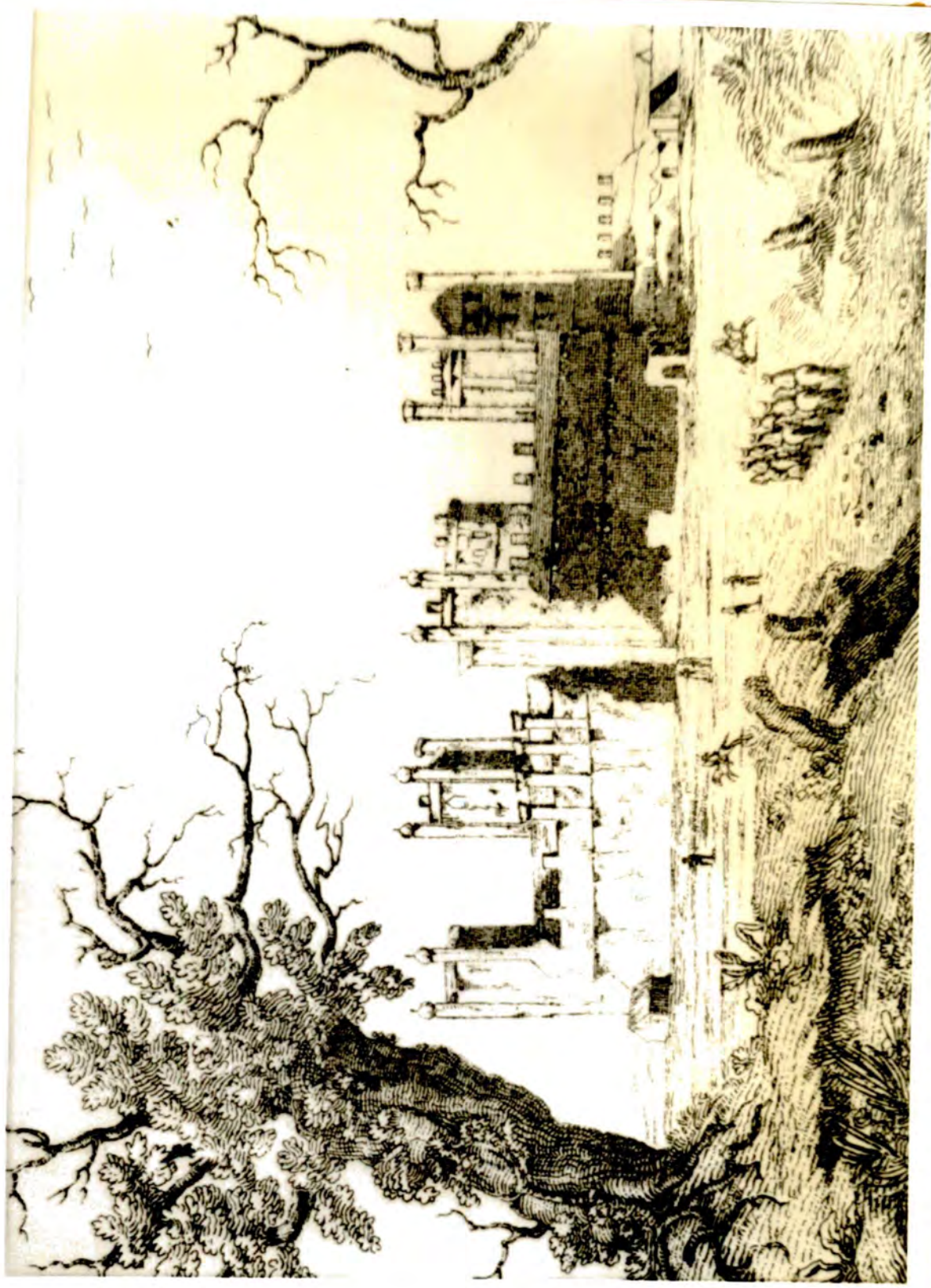


PLATE XXIII
BASING HOUSE,
after the siege, 1645.

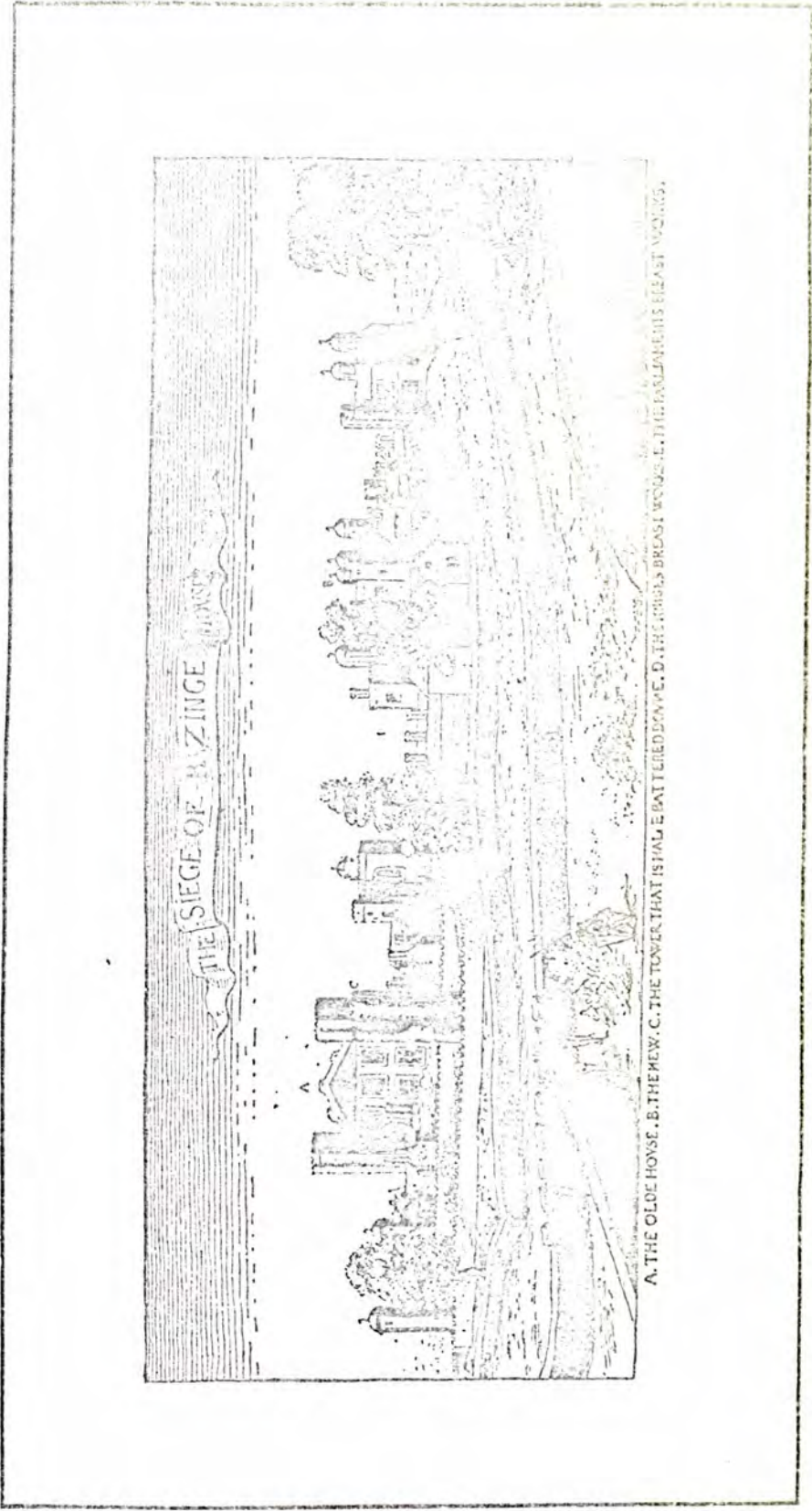


PLATE XXIV Wencelaus HOLLAR's famous engraving of the Siege of Basing House. Hollar was himself one of the besieged, in company with Inigo Jones and Thomas Fuller.

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

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

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

De propinquitatē matrimonium impediēte regula generalis. Oxon. 1625. qu.

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

English Grammar. Ox. 1634. qu.

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

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

LIBER PRIMVS.

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

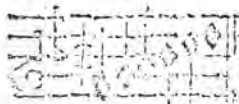
169. *In gloriosum Trafontem.*

Cur inuenisti gerere Miles enlaria Throa,
Quæritur: *Inuenisum gloria adrem habet.*

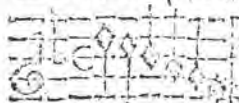
170. *De Serpente.*

Cui petit accipiet, Incedens Apoc. inuincit:
O si locobus Rex mihi diceret: *Adm.*

171. *Musica Aulica duarum vocum.*



(Inquit:
Dum tollitur, Aulicus



Dum cadit, alter ait.

172. *Ad Lectorem.*

Aulicum non accedet liberis: *Tobacco:*
Terge libro potius postiora meo.

173. *Ad Librum.*

Melior, prode, et Libris foret: *quid inde?*
Sæpe senon auctoribus ante patran,
Sermonare igitur vno me, hæc superflua
Sis mihi, dicitur: tam me gemitu fide.

FINIS Libri Prim.

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

PLATE XXVII

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



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

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

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

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

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

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

On the 14th of November, 1954

TO THE MEMORY OF

CHARLES BUTLER
Vicar of Wootton Saint Lawrence
1600 to 1647

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

David Bone

APPENDIX C

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

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

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

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

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

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

A. Baldwin, London 1704 BM

1910 English Grammar BUTLER
 Charles

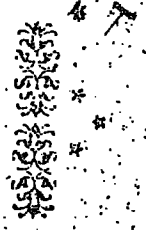
ed. by A. Eichler

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

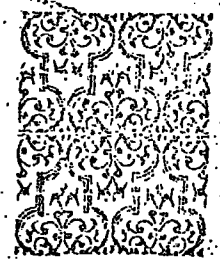
In 1913 Eichler also published Schriftbild und Lautwert:
 Butlers' English Grammar & Feminine Monarchie, Halle, Max
 Niemayer in same series as above.

in Ramell (1822)

RAMELLÆ
RHETORICÆ
LIBRI DVO.



IN VSVM SCHOLARVM



P. H. J.

OXONIÆ,

Excudebat Josephus Barnetius.

MDCCLXXVII.



31217

1873

THE
FEMININE MONARCHIE

OR
A TREATISE CONCERNING BEES
AND THE DYE ORDERING OF THEM

Wharfedale

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

By

CHAR: BYLLER MCGIN



at Oxford,

Printed by Joseph Barnes, 1699.

730. a 38

THE
Feminine Monarchie: 1790

THE HISTORIE
OF THE BEEES

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

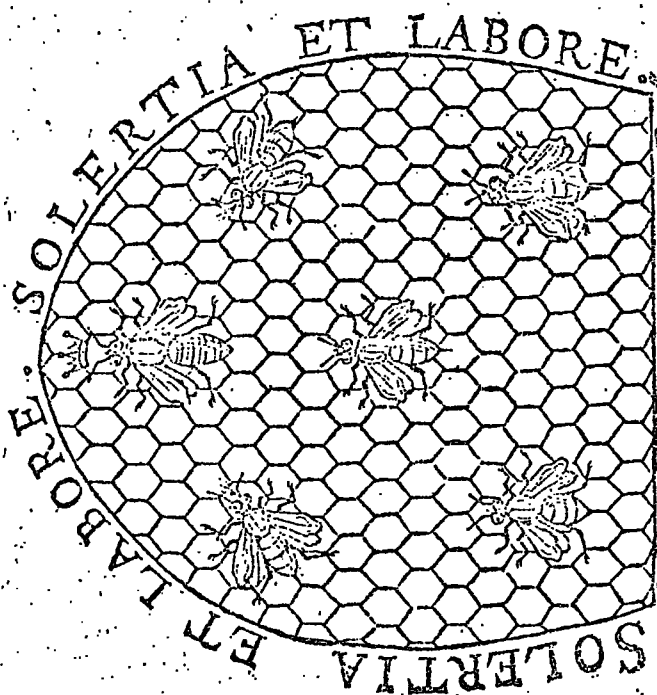
With the right ordering of them from time to
time: And the secret profit arising thereof.

Written out of Experience.

CHARLES BUTLER, Magd.

Plaut. in Tracul. AG: 1. Sc. 6.
Phris est oculatus testis unat, quam auris decem.

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



SOCORDIAM LVIMVS

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

C. B.



Quisq; apum
ordinet.

Princeps.

Duces.

Pisbs.

Inerq; fusi.

STYFFENEIA

DE PROPINQVITATE

Matrimonium impediens,

REGVLA

*Quæ una omnes questionis huius
difficultates facile
expediat.*

Authore CAROLO BYTLER, Magd.

LEVIT. 18, 6.

*Omnis homo ad propinquam sanguinis
sui non accedet.*

IOH.
MAVRITIVS.



OXONIE,

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

THE
ENGLISH
GRAMMAR,

OR

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

Whereunto is annexed

An Index of Words Like and Unlike.

By

CHARLS BUTLER Magd. *Master of Arts.*

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

Grammatica addiscenda pueris utpotè ad vitam utilia.



OXFORD,

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

THE
Feminin^c Monarchi^c,
 OR
 THE HISTORI
 OF BEE'S.

Jos. Banks

SHEWING

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

TOGETHER

With the right Ordering of them from tim^c to tim^c;
 and the sweet^c Profit arising ther^c of.

Written out of Experienc^c

By

CHARLS BUTLER, Magd.

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

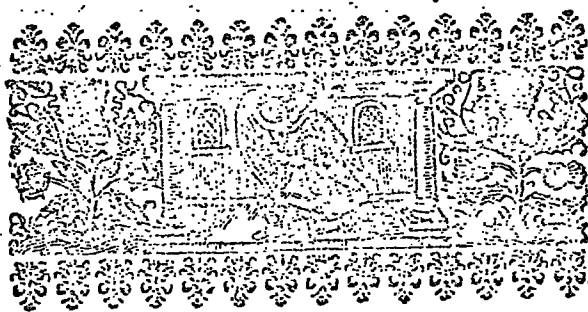
Pluris est oculus testis unus, quam auris decem.

OXFORD,

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

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

By
CHARLS BUTLER Magd. *Master of Arts.*



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

RHETORICA
LIBRI DUO.

QUORUM

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

PRÆCIPIT:

IN USUM SCHOLARUM
postremo recogniti.

Quibus recens accesserunt

DE
ORATORIA
Libri duo,

Rhetoricam callentibus max addiscendi.

Authore CAROLO BUTIERO, Magd.
Artium Magistro.



LONDINI,

Excudebat R. H. 1642.

1135. au.

APPENDIX D

TRANSCRIPTIONS

EDITORIAL METHOD

1 The transcriptions have been numbered although they are not numbered in Butler. Page numbers refer to The Principles...

2 The Original note values have been retained.

3 C clefs have been replaced by standard G and F clefs: for each example the original clef precedes an initial bar-line.

4 Bar-lines - not used consistently by Butler - have been added only where their use facilitates transcription and reading of the more complicated examples. Such bar-lines appear as broken lines: the continuous bar-lines are Butler's.

5 The examples of "two parts in one" and all the examples of "fuga" have been realised in accordance with Butler's printed instructions.

6 At the end of the Transcriptions there will be found a list of all musical examples "borrowed" by Butler.

EXAMPLE 1

Butler:page 11

"Transposition of the clef"

The image shows two staves of musical notation. The first staff begins with a C-clef (soprano clef) on the first line, followed by a series of notes. A double bar line separates this from the second staff, which begins with a C-clef on the second line, indicating a transposition of the clef. The notes in the second staff correspond to the first staff but are shifted down an octave.

EXAMPLE 2

Butler:page 15

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

The image shows two staves of musical notation. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. The lyrics are written below the notes.

EXAMPLE 3

Butler:page 16

oo so

The image shows a single staff of musical notation with a treble clef and a key signature of one flat. The lyrics "oo" and "so" are written above the notes.

Butler:page 26

EXAMPLE 4 Examples of the 4 Proportions

EXAMPLE 4 consists of four staves of musical notation, each representing a different proportion. The first staff is labeled '2.1.' and shows a single note on a treble clef staff. The second staff is labeled '6.1.' and shows six notes on a treble clef staff. The third staff is labeled '3.1.' and shows three notes on a treble clef staff. The fourth staff is labeled '9.1.' and shows nine notes on a treble clef staff. Each staff has a common time signature 'C' and a key signature of one flat.

Butler:page 26

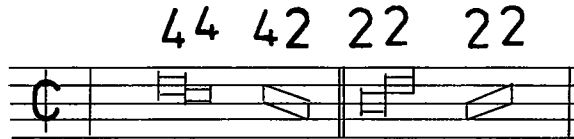
EXAMPLE 5 "...whereby the melody of the same notes
becometh diverse."

EXAMPLE 5 consists of two staves of musical notation. The first staff is labeled '6.1.' and shows six notes on a treble clef staff. The second staff is labeled '9.1.' and shows nine notes on a treble clef staff. Both staves have a common time signature 'C' and a key signature of one flat. The notes are the same as in Example 4, but the rhythmic patterns are different, illustrating how the same notes can be used to create diverse melodies.

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

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

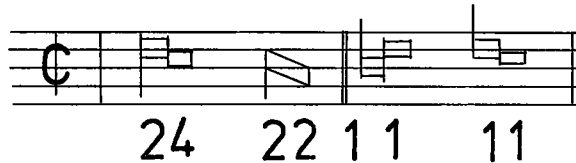
EXAMPLE 6



Butler: page 36

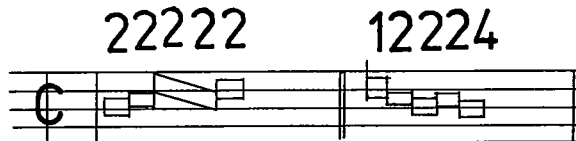
- 3 Prima manu laeva Brevis est, caudata deorsum.
- 4 Semibrevis prima est, sursum caudata // sequensque.

EXAMPLE 7



Butler: page 36

EXAMPLE 8

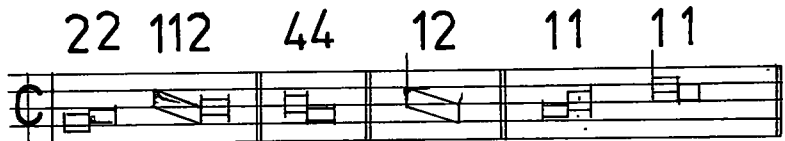


Butler: page 36

"Rules of Middle Ligatures, 2"

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

EXAMPLE 9



p. 37

"Rules of Final Ligatures, 4"

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

EXAMPLE 10

Butler: page 39

"The Duple Ut-re"

2

EXAMPLE 11

Butler: page 39

"The Skippings of Thirds and Fourths"

3

EXAMPLE 12

page 40

"The Skippings of Thirds and Fourths"

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

EXAMPLE 13

Butler:page 40

Musical score for Example 13, featuring two staves with a 4/4 time signature and a key signature of one flat. The music consists of a sequence of notes with stems pointing down, typical of a vocal exercise.

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

EXAMPLE 14

Butler:page 40

Musical score for Example 14, featuring two staves with a 5/4 time signature and a key signature of one flat. The music includes notes with stems pointing up and down, and some notes with slanted stems.

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

EXAMPLE 15

Butler: pages 42/43

The musical score consists of five staves, each labeled at the bottom: Tr1, Tr2, C, DIAL, and B. Each staff begins with a treble clef and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Vertical dashed lines connect corresponding measures across all five staves, indicating the polyphonic structure of the piece. The 'DIAL' staff has a unique clef with a 'D' and a '5' below it. The 'B' staff has a unique clef with a 'B' and a '3' below it.

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

A handwritten musical score consisting of five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff continues the melody with similar notation. The third staff features a prominent slur over a series of notes. The fourth staff shows a series of notes with a steady rhythm. The fifth staff concludes the piece with a final note and a fermata. The paper shows signs of age and wear, with some smudges and a small mark near the top right.

This image shows a handwritten musical score consisting of five staves. The notation is dense and includes various musical symbols:

- Staff 1 (Top):** Features a treble clef and contains a series of notes, some with stems and flags, and rests. It appears to be a melodic line.
- Staff 2:** Contains a series of notes, some with stems and flags, and rests. It appears to be a second melodic line or a harmonic accompaniment.
- Staff 3:** Contains a series of notes, some with stems and flags, and rests. It appears to be a third melodic line or a harmonic accompaniment.
- Staff 4:** Contains a series of notes, some with stems and flags, and rests. It appears to be a fourth melodic line or a harmonic accompaniment.
- Staff 5 (Bottom):** Contains a series of notes, some with stems and flags, and rests. It appears to be a fifth melodic line or a harmonic accompaniment.

The notation is highly detailed, with many notes having stems and flags, suggesting a fast or intricate piece of music. There are also several rests and some notes with accidentals (sharps and flats). The overall style is that of a handwritten manuscript.

A handwritten musical score consisting of five staves. The notation is dense and appears to be a form of shorthand or tablature, possibly for guitar or a similar fretted instrument. The notation includes vertical stems, horizontal lines, and various symbols such as circles, dots, and slanted lines. The staves are connected by vertical dashed lines, suggesting a multi-measure rest or a specific rhythmic structure. The overall appearance is that of a working draft or a personal notation system.

A handwritten musical score consisting of five staves. The notation is written in black ink on white paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The music is written in a style that uses vertical stems and horizontal lines to indicate pitch and rhythm, with some notes marked with 'o' or 'e'. There are several measures of music, with some measures containing multiple notes. The score is divided into measures by vertical bar lines, and there are some dashed lines indicating phrasing or breath marks. The overall appearance is that of a student's or composer's draft manuscript.

EXAMPLE 16

"OXFORD TUNE"

Butler: page 44

The musical score is presented in four systems, each with a label on the left: M, C, T, and B. Each system contains four staves of music. The top staff in each system is a vocal line with a treble clef and a common time signature. The bottom three staves are accompaniment lines with various clefs (soprano, alto, and tenor). The music consists of a series of notes, some with stems and some without, indicating a simple harmonic setting. The key signature has one sharp (F#), and the time signature is common time (C).

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

Butler: page 44

"THE SCOTTISH TUNE"

EXAMPLE 17

Tr C

M

C

B

The Mean part carries the Church Tune.

Butler: page 45

EXAMPLE 18

Tr M B C

The image displays a musical score for Example 18, comparing two versions of a piece. The score is organized into four systems, each with a label on the left: 'Tr' (Tenor), 'M' (Mean), 'B' (Bass), and 'C' (Countertenor). Each system contains two staves of music. The left staff in each system represents the original version, and the right staff represents the version by Butler. The original version has clefs placed above the Bass and Countertenor parts, while the Butler version has clefs placed below them. The notation includes various notes, rests, and accidentals such as sharps and naturals.

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

Butler: page 45

EXAMPLE 19

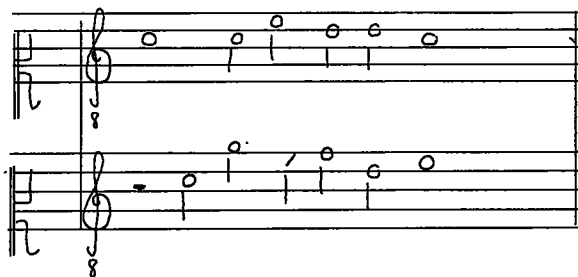
The musical score consists of four staves, each with a label below it: M, C, Te, and B. The notation is as follows:

- M:** Treble clef, one flat key signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- C:** Treble clef, one flat key signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Te:** Treble clef, one flat key signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- B:** Bass clef, one flat key signature. The melody consists of quarter notes: G3, A3, B3, C4, B3, A3, G3.

The Mean part carries the clef in the wrong place.
 The Countertenor part has the wrong key signature.
 The Tenor part uses wrong clef and has the wrong key signature.

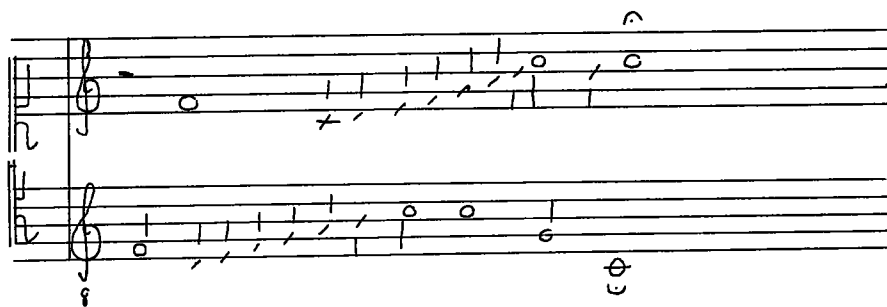
EXAMPLE 20

Butler:page 51



EXAMPLE 21

Butler:page 52



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

0

The musical notation for Example 22 consists of four staves, all in bass clef and one flat key signature. The first staff begins with a large '0' to its left. The notes across the four staves are as follows:
 Measure 1: Staff 1 (G2, F2), Staff 2 (G2, F2), Staff 3 (G2), Staff 4 (G2).
 Measure 2: Staff 1 (E2), Staff 2 (E2), Staff 3 (E2), Staff 4 (E2).
 Measure 3: Staff 1 (D2), Staff 2 (D2), Staff 3 (D2), Staff 4 (D2).
 Measure 4: Staff 1 (C2), Staff 2 (C2), Staff 3 (C2), Staff 4 (C2).
 The notation uses half notes and rests, with a final double bar line at the end of the fourth measure.

EXAMPLE 22

Butler:page 53

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

EXAMPLE 23

Butler:page 56

The musical notation for Example 23 consists of two staves in treble clef and one flat key signature. The notation shows a canon with simple consecution over three measures:
 Measure 1: Staff 1 (G4), Staff 2 (G4).
 Measure 2: Staff 1 (A4), Staff 2 (G4).
 Measure 3: Staff 1 (B4), Staff 2 (A4).
 The notes are half notes, and the second staff begins one measure after the first staff.

Canon I of Simple Consecution.

EXAMPLE 24

Butler:page 56

Canon II of simple consecution.

EXAMPLE 25

Butler:page 56

Canon III of simple consecution.

EXAMPLE 26

Butler:page 56

Canon III of simple consecution.

EXAMPLE 27

Butler:page 57

Canon III of simple consecution.

EXAMPLE 28

Butler:page 57

Canon IV of Simple consecution.

Canon V of simple consecution.

EXAMPLE 29

page 58

EXAMPLE 30

Butler:page 59

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

Of Mixed Consecution.

EXAMPLE 31

Butler:page 59

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

Of Mixed Consecution

EXAMPLE 32

Relatio non
Harmonica

Butler, p.59

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

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

34

EXAMPLE 34
The Fourth "taken in the Arsis"

page 60

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

33

EXAMPLE 33

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

The Third followed by octave...

Butler, Page 60

EXAMPLE 35

Musical notation for Example 35. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music consists of two staves with notes and fingerings. The fingerings are: 1, 1, 2, 2, 2.

Butler:page 61

The Third followed by a Sixth...

EXAMPLE 36

Musical notation for Example 36. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music consists of two staves with notes and fingerings. The fingerings are: 1, 3, 1, 1, 1, 2, 2.

p.61

The Sixth followed by a Third...

EXAMPLE 37

Musical notation for Example 37. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music consists of two staves with notes and fingerings. The fingerings are: 1, 1, 2, 3, 3, 3.

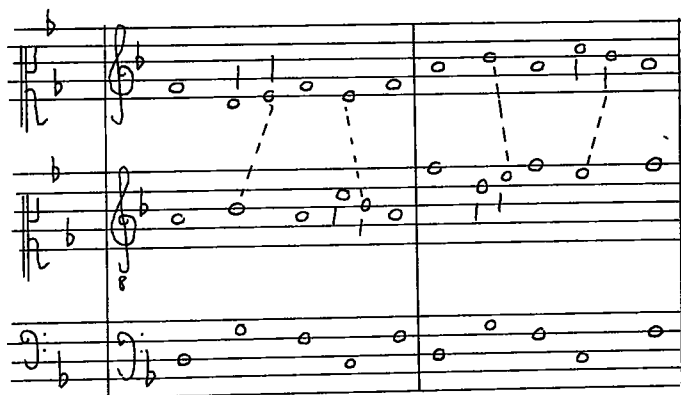
page 61

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

EXAMPLE 38

Butler:page 62

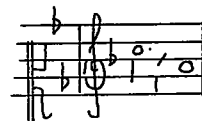
Consecution of Discords:- "that they begin well upon a pointed note!"



EXAMPLE 39

p.62

Example of Tritonus and Semi-diapente.



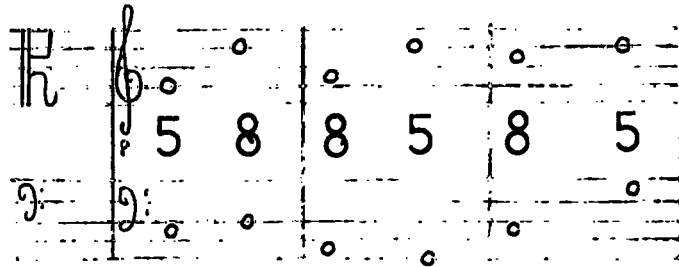
EXAMPLE 40

p.62

4.

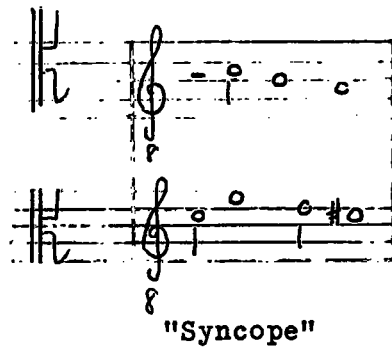
EXAMPLE 41

Butler:page 64



"Hitting the eight in the face".

EXAMPLE 42



page 64

"Syncope"

EXAMPLE 43

Butler:page 65

"Binding of the Fourth"

EXAMPLE 44

Butler:page 65

"Binding of thirds and sixths"

EXAMPLE 45

Butler:page 65

"Binding of seconds and sevenths"

EXAMPLE 46

Butler:page 66

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

"Binding of the tritonus and semidiapente"

EXAMPLE 47

"Single Alligation, the fourth
bound with a third"

Musical notation for Example 47, showing two staves with notes and figured bass. The first staff has notes G4, A4, B4, C5, and the second staff has notes F3, G3, A3, B3. The first measure is labeled "8".

p.66

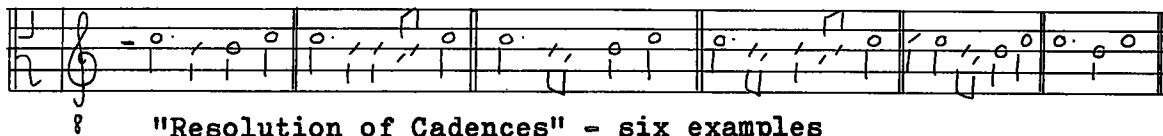
EXAMPLE 48
"A Perfect Cadence"

p.66



EXAMPLE 49

Butler:pp 66/7



"Resolution of Cadences" - six examples

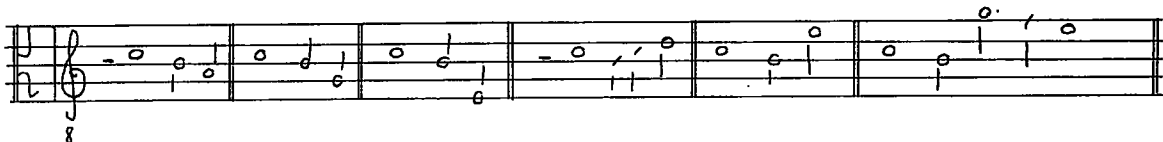
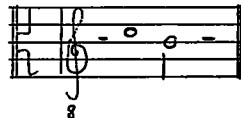
EXAMPLE 50
"Raising the bound note into
the next key".

p.67



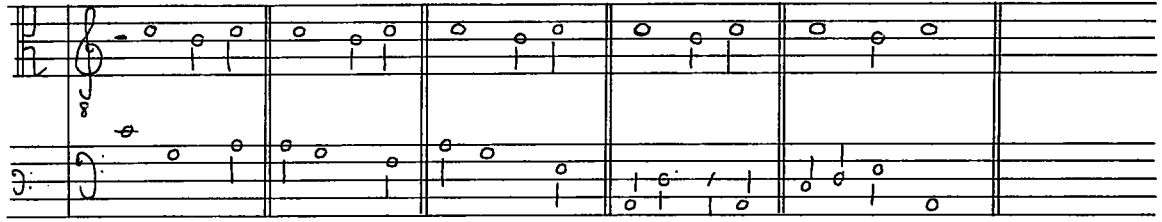
EXAMPLE 51
"The Imperfect Cadence"

p.67



EXAMPLE 52
"The Imperfect Cadence"

p.67



EXAMPLE 53

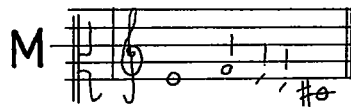
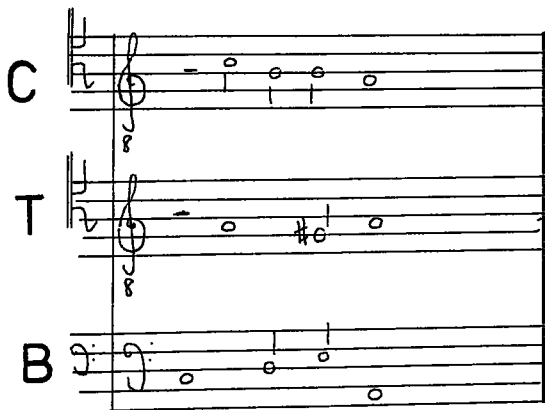
Butler:page 67

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

EXAMPLE 54

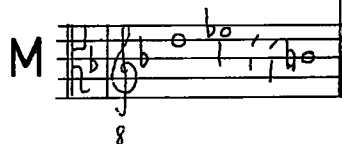
Butler:page 67

"Discord in a Cadence"



EXAMPLE 55

Butler:page 67



EXAMPLE 56

Butler:page 68

1

Musical notation for Example 56. It consists of two staves. The top staff is in treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is in bass clef and contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A fermata is placed over the final notes of both staves. A small '8' is written below the first measure of the bottom staff.

EXAMPLE 57

Butler:page 68

2

Musical notation for Example 57. It consists of two staves. The top staff is in treble clef and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is in bass clef and contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A fermata is placed over the final notes of both staves. A small '8' is written below the first measure of the bottom staff.

Two Examples of Continued Binding,by way of Morley.

EXAMPLE 58

Butler: page 69

Musical notation for Example 58. It consists of two staves. The top staff contains a sequence of notes: a dotted half note, followed by a series of eighth notes, and a final dotted half note. The bottom staff contains a series of notes, including a dotted half note and several eighth notes. A specific note in the bottom staff is marked with an asterisk (*). The number '1' is written below the first measure of the bottom staff.

1 The binding note is a single crotchet.

* Morley has crotchet G not E at this point

EXAMPLE 59

Butler: page 69

Musical notation for Example 59. It consists of two staves. The top staff shows a sequence of notes and rests, including a dotted half note and several eighth notes. The bottom staff shows a sequence of notes, including a dotted half note and several eighth notes. The number '2' is written below the first measure of the bottom staff.

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

EXAMPLE 60

Butler: page 69

3

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

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

EXAMPLE 61

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

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

EXAMPLE 62

Butler:page 69

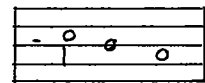
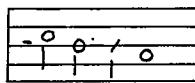
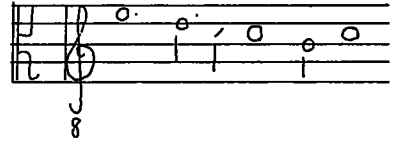
4

8

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

EXAMPLE 63
"Syncopata"

page 70



EXAMPLE 64

"Parting the measure-note into
sundry figures"

Butler:page 70

EXAMPLE 65

"Cadence always sharp"

page 71



EXAMPLE 66

Butler: page 73

The musical score consists of three systems, each with a Treble staff and a Bass staff. System 1 shows a treble staff with a melodic line and a bass staff with a simple accompaniment. System 2 shows a treble staff with a melodic line and a bass staff with a more complex accompaniment. System 3 shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The notation includes various note values, rests, and accidentals.

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

EXAMPLE 67

"that inimitable Lesson of Mr Bird's"

EXAMPLE 68 "In Counterpoint thus"

Butler:page 75

Musical score for Example 68, "In Counterpoint thus". It consists of three staves: two treble clefs and one bass clef. The music is written in a simple, minimalist style with whole and half notes. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music is organized into seven measures, with a double bar line at the end of the seventh measure.

Musical score for Example 69, "In Discant thus". It consists of three staves: two treble clefs and one bass clef. The music is written in a more complex style, featuring sixteenth and thirty-second notes, as well as rests. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music is organized into seven measures, with a double bar line at the end of the seventh measure.

EXAMPLE 69 "In Discant thus"

Butler:page 75

EXAMPLE 70

Bütler: pages 75/6

The image displays two systems of musical notation. The first system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is written in a single system with a common time signature. The second system also consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. A sharp sign (#) is placed above the upper staff in the second system. The notation includes various note values, rests, and bar lines, indicating a complex rhythmic structure.

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

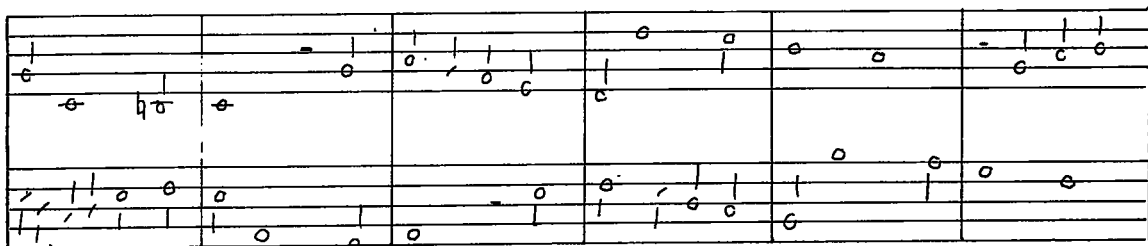
EXAMPLE 71

Butler:page 76

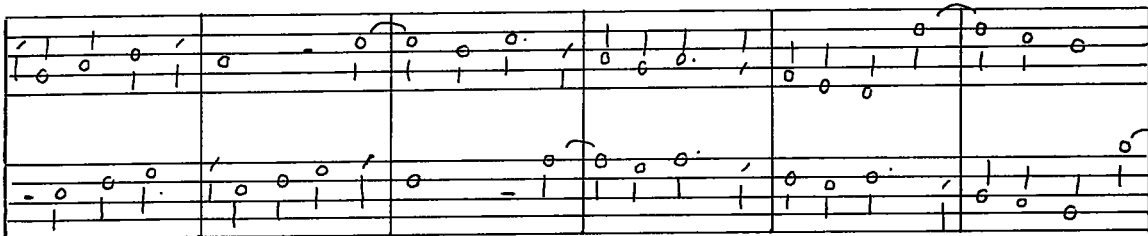
The Canon is Fuga in Tertia superiore post Tempus



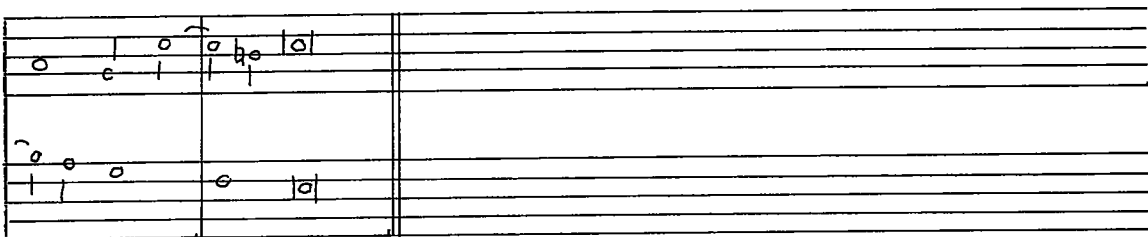
Handwritten musical notation system 1, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



Handwritten musical notation system 2, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together.



Handwritten musical notation system 3, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. This system shows a continuation of the melodic and rhythmic patterns from the previous systems.



Handwritten musical notation system 4, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. This system concludes the piece with a few final notes and rests.

EXAMPLE 72

Butler: page 76

The Canon is Fuga in Hypodiapente post Tempus

EXAMPLE 73

Butler:page 77

First system of musical notation for Example 73, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (C). The first staff has a treble clef and a key signature of one flat. The music consists of a series of notes and rests across five measures.

Second system of musical notation for Example 73, consisting of five staves, all in treble clef. The music continues from the first system across five measures.

/over

Fuga 5 Vocum in Tertia superiore post Tempus

A musical score system consisting of six staves. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The music is organized into measures by vertical bar lines. The first staff has a treble clef, while the others have different clefs. The notation is dense, with many notes and rests across the system.

A second musical score system, also consisting of six staves. This system continues the musical piece, featuring similar notation to the first system. It includes various note values and rests, with some notes beamed together. The system concludes with a double bar line at the end of the sixth staff.

EXAMPLES 74 & 75

Butler: page 77

Fuga in Unisono post duo tempora & per
Contrarium Motum

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

EXAMPLE 76

Butler:page 78

"The first way of Harmonia Gemina"

Vox Superior, or the higher Part of the Principal

The musical score consists of four staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff features a series of whole notes, some with slurs, and ends with a double bar line. The score is written in a clear, hand-drawn style.

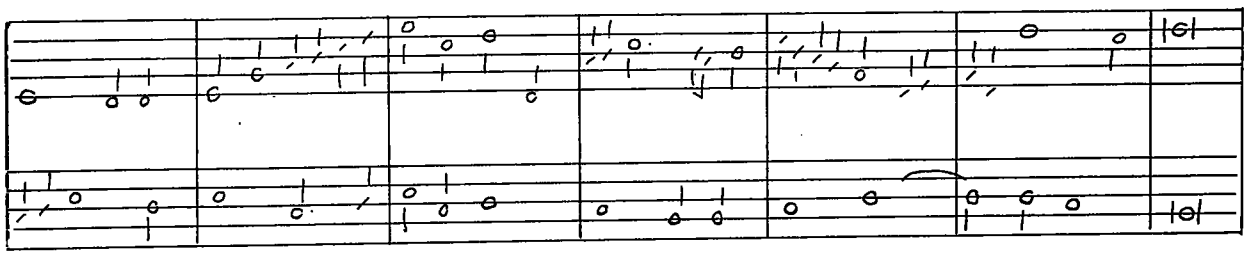
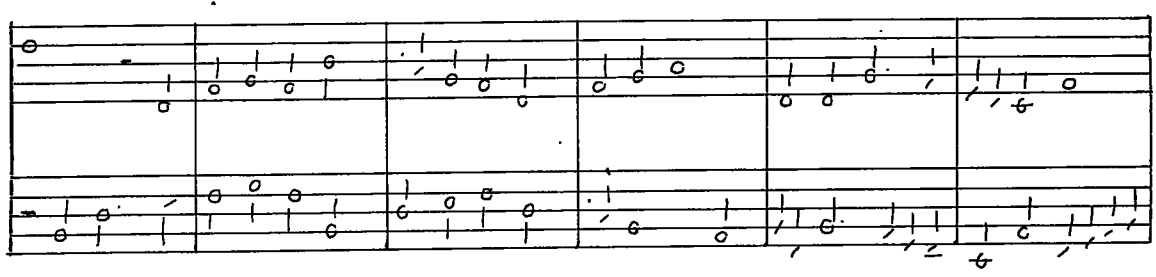
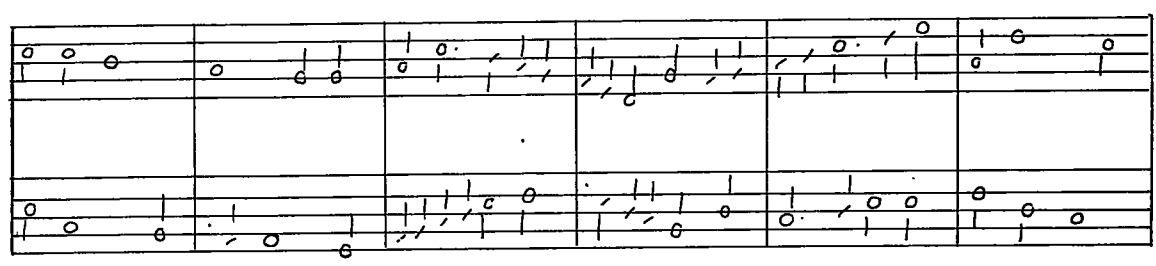
A handwritten musical score consisting of four staves. The first staff begins with a treble clef and a common time signature (C). The music is written in a simple, rhythmic style with various note values and rests. The second and third staves continue the melodic line, while the fourth staff appears to be a shorter continuation or a different part of the piece. The notation includes stems, beams, and various note heads, all drawn by hand.

EXAMPLE 77

Butler:page 79

"The first way of Harmonia Gemina"

Vox inferior or the lower Part of the Principal



EXAMPLE 78

Butler:page 79

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

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

The lower of the two parts:-

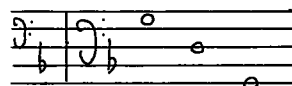
"Resolutio Vocis superioris quae descendit ad Quintam: or the reply of the higher part, in Hypodiapente or the fifth below".

EXAMPLE 79

Butler:page 83

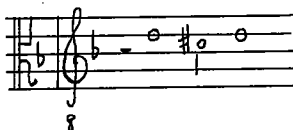
CADENCES

As if, the Tone being Sol, the diapason be



the primary Cadence

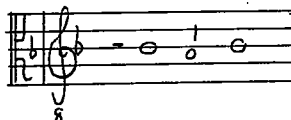
fifth cadence



fourth cadence

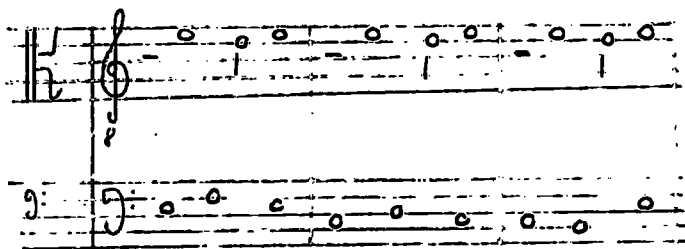


the third cadence



EXAMPLE 80

"The La Cadence"



EXAMPLE 81

Butler:page 89

"Setting in Counterpoint"

Musical score for "Setting in Counterpoint" showing four staves: Tr (Trumpet), M (Mandolin), Te (Tenor), and B (Bass). The score is in 2/4 time and features a key signature of one flat (B-flat). The Tr part starts with a rest followed by a series of eighth notes. The M part starts with a rest followed by a series of eighth notes. The Te part starts with a rest followed by a series of eighth notes. The B part starts with a rest followed by a series of eighth notes.

Detailed musical score for "Setting in Counterpoint" showing four staves: Tr (Trumpet), M (Mandolin), Te (Tenor), and B (Bass). The score is in 2/4 time and features a key signature of one flat (B-flat). The Tr part starts with a rest followed by a series of eighth notes. The M part starts with a rest followed by a series of eighth notes. The Te part starts with a rest followed by a series of eighth notes. The B part starts with a rest followed by a series of eighth notes.

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

EXAMPLE 82

"Setting in Discant"

Butler: page 91.

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

A handwritten musical score consisting of five staves. The notation is written in black ink on a white background. The staves are arranged vertically. The first staff (top) begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of notes, some with stems and beams, and a few accidentals. The second staff starts with a treble clef and a key signature of one flat (B-flat). It features a similar melodic line with some rests. The third staff uses a treble clef and a key signature of one flat (B-flat), with notes and stems. The fourth staff is in a treble clef with a key signature of one flat (B-flat), showing a more complex rhythmic pattern with beams and stems. The fifth staff (bottom) is in a bass clef with a key signature of two flats (B-flat and E-flat), containing notes and stems. The notation includes various musical symbols such as stems, beams, slurs, and accidentals, typical of a handwritten manuscript.

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

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

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