

## The Preface,

*the Græcians) though they differ in the placing, ( because those of the Hebrewes are both above and beneath the Letter, these onely above) yet they partly resemble one another in the forme.*

*Againe, I finde by sundry Manuscripts, that the Latine Church, as well in the forme of their Characters, as likewise in the placing of them, did participate of both. For first, according to the manner of the Hebrewes, they placed their Notes both above and beneath the Letter. Afterwards they used one line above the Letter, and placed their Notes both above and beneath the line, and that with a Geometrical distance, as the ascent and descent of the sounds did require.*

*In proesse of time ( as all things are brought to their perfection by degrees ) they came to two lines, then to three. And Guido Aretinus, a learned man ( whom Histories report to have lived in the time of Henry the 2. Emperour, in the yeare of our LORD, 1018. ) was the first that inuented the vniforme of the Scale, ( which we terme Gam-vt ) and brought in the foure lines, which was and onely is now used in the Church for Phonaskes, distinguished by the Gregorian, Ambrosian, and Perigrine Tones, comprehended in the distance of a Diatessaron or a Diapente, viz. a fourth or a fifth, or the Harmonicall proportions of sesqui tertia and sesqui altera : and by degrees it came to the distance of a Diapason, which is an eight, and a Double proportion; in which three proportions all Simple and Compound Harmony consisteth, by the Plagall and Authentick division of the Tones and Tropes. The which Phonaskes are explained by the Tenor part being the Faburden or Playn-song of the Psalmes, Anthems, and Responses usually sung in the Church in Prose, and Hymnes  
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*that were Compos'd in Verle and Meeter.*

*The five lines are used for Symphonaskes or Parts Compounded of 2. 3. 4. 5. 6. voices &c.*

*The sixe lines are used for Instrumentall Musicke, as Organs, Harpes, Lutes, &c.*

*But whatsoever the Tunes were in Davids time, there is no question but they were concordant and Harmonious, which could not be, had they not bene divided in parts. For if ye looke into 1 Chro. chap. 15. 16. verse, ye shall see how the Prophet David at the Reduction of the Arke, as likewise Salomon his Sonne at the Dedication of the Temple, 2 Chro. chap. 6. 31. verse, distinguished all their Musicke in parts, and appointed such to be Masters and Ouer-seers of it, as were most eminent for their knowledge in that kinde; as Chenaniah the chiefe Leuite, to haue the chiefe place, which was to be Master of the Song: An office, which consisted not onely in the direction of the Quire; but likewise in the trayning vp of others to sing, that there might be still a supply of able persons for that service: Asaph the next, and so Heman his Brother, likewise Ieduthun and Ethan, all of them the most renowned chanters of those Times, and such as successively in one anothers absence, were to direct the due performance of that charge, so that not onely the voyce of the Singers, but likewise the sound of the Instruments agreed so well together, that they seemed to be but one Sound, and one Voice.*

*Neither was this method confined onely to the Old Testament, but sanctified to the Church of Christ by the prescription of the holy Apostle S. Paul, Col 3. verse 16. Let the word of God dwell plenteously in you, in all wisdom, teaching and admonishing your owne selues,*