

The third part of the introduction to Musick, treating of composing or setting of Songs.

Philomathes the Scholler.

Polymathes.

Philomathes.



That new and vnaccustomed passion, what strange humour or minde-changing opinion tooke you this morning (Brother *Polymathes*) causing you without making mee acquainted, so early bee gone out of your chamber? was it some fit of a feauer? or (which I rather beleeeue) was it the sight of some of those faire faces (which you spied in your yester nights walke) which haue banished all other thoughts out of your minde, causing you thinke the night long, and wish the day-light, that thereby you might find some occasion of seeing your mistris? or any thing else, I pray you hide it not from mee: for as hitherto I haue bene the secretarie (as you say) of your very thoughts: so if you conceale this, I must thinke that either your affection towards me doth decrease, or else you begin to suspect my secrecie.

Pol. You are too iecalous: for I protest I neuer hid any thing from you concerning either you or my selfe: and where as you talke of pations and minde-changing humours, those seldome trouble men of my constitution: and as for a feauer, I knowe not what it is: and as for loue which you would seeme to thrust vpon me, I esteeme it as a foolish passion entering in empty braines, and nourished with idle thoughts: and as of all other things I most contemne it; so doe I esteeme them the greatest fooles, who bee therewith most troubled.

Phi. Soft, brother, you goe to farre: the purest complexions are soonest infected, and the best wits soonest caught in ioue. And to leaue out infinite examples of others, I could set before you those whom you esteemed chiefest in wisdom, *Socrates*, *Plato*, *Aristotle*, and the very dogge himselfe, all snared in loue: but this is out of our purpose, shew mee the occasion of this your timely departure.

Pol. I was informed yesternight, that Maister *Polybius* did, for his recreation euerie morning priuately in his owne house, reade a lecture of *Protolomey* his great construction: and remembering that, this morning (thinking the day farther spent then in deede it was) I thied mee out, thinking that if I had stayed for you, I should haue come short: But to my

no small grieffe I haue learned at his house, that hee is gone to the Vniuersitie to commence Doctor in medicine.

Phi. I am sorry for that: but we will reparaire that damage another way.

Pol. As how?

Phi. Employing those houres, which wee would haue bestowed in hearing of him, in learning of musick.

Pol. A good motion: for you haue so well profited in so short space in that art, that the world may see that both you haue a good maister, and a quick conceit.

Phi. If my wit were so quick as my maister is skilfull, I should quickly become excellent: but the day runneth away, shall we goe?

Pol. With a good will: what a goodly morning is this, how sweete is this sunne-shine? clearing the ayre, and banishing the vapours which threatned raine.

Phi. You say true. but I feare me I haue slept so long, that my Maister will either be gone about some businesse, or then will be so troubled with other schollers, that wee shall hardly haue time to learne any thing of him. But in good time, I see him comming from home with a bundle of papers in his bosome: I wil salute him. Good morrow Maister.

Ma. Scholler *Philomathes!* God giue you good morrow: I meruailed that: since our last meeting (which was so long agoe) I neuer heard any thing of you.

Phi. The precepts which at that time you gaue me, were so many and diuerse, that they required long time to put them in practice: and that hath bene the cause of my so long absence from you: but now I am come to learne that which resteth, and haue brought my brother to be my schoole-fellow.

Ma. He is hartily welcome: and now will I breake off my intended walke, and returne to the house with you. But hath your brother proceeded so farre as you haue done?

Phi. I pray you aske himselfe: for I knowe not what he hath; but before I knew what descant was, I haue heard him sing vpon a plaine song.

Pol. I could haue both sung vpon a plaine song, and began to set three or foure parts: but to no purpose, because I was taken from it by other studies; so that I haue forgotten those rules which I had giuen mee for setting, though I haue not altogether forgotten my descant.

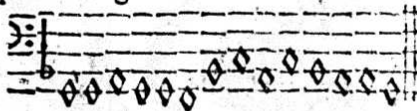
Ma. Who taught you?

Pol. One maister *Boulde.*

Ma. I haue heard much talke of that man, and because I would knowe the tree by the fruit, I pray you let me heare you sing a lesson of descant.

Pol. I will if it please you to giue me a plaine song?

Ma. Here is one: sing vpon it.



Phi. Brother, if your descanting bee no better then that, you will gaine but small credit by it.

Pol.

The third part.

Pol. I was so taught, and this kinde of descanting, was by my Maister allowed, and esteemed as the best of all descant.

Phi. Whoever gaue him his name, hath either foreknowen his destinie, or then hath well and perfectly read *Plato* his *Cratylus*.

Pol. Why so?

Phi. Because there bee such bolde taking of allowances, as I durst not haue taken, if I had feared my Maisters displeasure.

Ma. Why? wherein doe you disallow them?

Phi. First of all, in the second note is taken a discord for the first part of the note, and not in the best manner, nor in binding: the like fault is in the fift note. And as for the two notes before the close, the end of the first is a discord to the ground, and the beginning of the next likewise a discord: but I remember when I was practicing with you, you did let mee a close

thus, which you did so farre condemne as that (as you saide) there could not readily bee a worse made. And though my brothers bee not the verie same, yet is it Cosin germaine to it: for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in effect they bee both one.

Pol. Do you then finde fault with the first part of the second note?

Phi. Yea, and iustly.

Pol. It is the fuge of the plaine song, and the point will excuse the harshnesse, and so likewise in the fift note: for so my Maister taught me.

Phi. But I was taught otherwise: and rather then I would haue committed so grosse oversight, I would haue left out the point; although here both the point might haue beene brought in otherwise, and those offences left out.

Ma. I pray you (good Maister *Polymathes*) sing another lesson.

Pol.

Harsh cordes not to be taken for the pointes sake.

Proportions are not ridiculously to be taken.

Long 4 Lines

The third part.

Phi. I promise you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you have taken *Sesqui-paltry* very right.

Ma. You must not be so ready to condemne him for that, seeing it was the fault of the time, not of his sufficiency, which causeth him to sing after that manner: for I my selfe being a childe, have heard him highly commended who could vpon a plaine song sing hard proportions, harsh allowances, and Country daunces; and he who could bring in manifest of them, was counted the iolliest fellowe: but I would faine see you (who have those *Argues* in spying faults in others) make a way of your owne; for, perchance there might likewise be a hole (as they say) found in your owne coate.

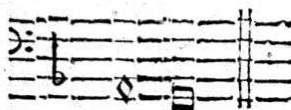
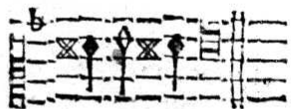
Phi. I would be ashamed of that, specially hauing had so many good precepts, and practicing them so long.

Pol. I pray you then set downe one, that we may see it.

Phi. Here it is, and I feare not your censure.



The fuge of the first lesson brought in without bad allowances.



Pol. You need not: but I pray you Maister help me, for I can spie no fault in it.

Ma. Nor I, and by this lesson (I choller *Phylomathes*) I perceiue that you haue not bene idle at home.

Pol. Indeede now that I haue perused it, I cannot but commend it: for the point of the plaine song is euery way maintained, and without any taking of harsh cordes.

Ma. That is the best manner of descanting: but shall I heare you sing a lesson of base descant?

Pol. As many as you list, so you will haue them after my fashion.

Ma. It was for that I requested it: therefore sing one.



Bis ding no ex-
cuse for two
discords toge-
ther.

Ma. The first part of your lesson is tolerable and good, but the ending is not so good: for the end of your ninth note is a discord, and vpon another discord you haue begun the tenth; breaking *Priscians* head to the very braine: but I knowe you will goe about to excuse the beginning of your tenth note, in that it is in binding wise: but though it be bound, it is in fetters of rusty yron, not in the chaines of gold; for no eare hearing it, but will at the first hearing loathe it: and though it bee the point, yet might the point haue bene as neerely followed in this place, not causing such offence to the eare. And to let you see with what little alteration, you might haue auoided so great an inconuenience: here be all your owne notes of the fift barre in the very same substance as you had them, though altered somewhat in time and forme: therefore if you meane to follow musicke any further, I would wish you to leaue those harsh allowances: but I pray you how did you becom so ready in this kinde of singing?



Pol. It would require a long discourse to shew you all.

Ma. I pray you trusse vp that long discourse in so fewe wordes as you may, and let vs heare it.

Pol. Be then attentiuē. When I learned descant of my maister *Bould*, hee seeing mee so toward and willing to learne, euer had mee in his company, and because hee continuallic carried a plaine-song-booke in his pocket, he caused me to doe the like: and so walking in the fields, hee would sing the plaine song, and cause mee sing the descant, and when I sung not to his contentment, hee would shew me wherein I had erred. There was also another descanter, a companion of my Maisters, who neuer came in my Maisters companie (though they were much conuersant together) but they fell to contention, struing who should bring in the point soonest, and make hardest proportions, so that they thought they had wonne great glory, if they had brought in a point sooner, or sung harder proportions, the one then the other: but it was a worlde to heare them wrangle, euerie one defending his owne for the best. What? (saith the one) you keepe not time in your proportions: you sing them false (saith the other) what proportion is this, saith hee? *Sesquialtery* saith the other: nay (would the other say) you sing you knowe not what, it should seeme you came lately from a Barbers shop, where you had * *Gregory Walker*, or a *Curanta* plaide in the newe proportions by them lately found out, called *Sesquibinda*, and *Sesqui barken* after; so that if one vnacquainted with musicke, had stode in a corner and heard them, hee would haue sworne they had bene out of their wittes, so earnestlie did they wrangle for a trifle: and in truth I my selfe haue thought sometime that they would haue gone to round buffets with the matter, for the descant bookes were made *Angels*, but yet fistes were no visiters of eares, and therefore all parted friendes: but to say the very truth, this *Polyphemus* had a verie good sight (speciallic for trebble descant) but very bad vtterance, for that his voice was the worst that euer I heard, and though of others hee were esteemed verie good in that kinde, yet did none thinke better of him then hee did of himselfe: for if one had named and asked his opinion of the best composers liuing at this time, hee would say in a vaine glorie of his owne sufficiencie; tush, tush (for these were his vsuall wordes) hee is a proper man, but hee is no descanter, hee is no descanter, there is no stufte in him, I will not giue two pinnes for him except hee hath descant.

Phi. What? can a composer be without descant?

Ma. No: but it should seeme by his speech, that except a man bee so drownd in descant, that hee can doe nothing else in musicke, but wrest and wring in hard points vpon a plaine song, they would not esteeme him a descanter: but though that be the *Cyclops* his opinion, he

*That name in
derision they
haue giuen this
quadrant pa-
uan, because it
walketh a-
mongst the
Barbars and
Fidlers, more
common then
any other.

The third part.

he must giue vs leaue to follow it if we list: for, we must not thinke but he, that can formally and artificially put three, foure, fiue, sixe, or more parts together, may at his ease sing one part vpon a ground without great study; for that singing extempore vpon a plain song, is indeed a peece of cunning, and very necessarie to bee perfectly practiced of him, who meaneth to be a composer for bringing of a quick sight: yet is it a great absurdity so to seeke for a sight, as to make it the end of our study, applying it to no other vse: for as a knife or other instrument not being applied to the end for which it was deuised (as to cut) is vnprofitable and of no vse, euen so is descant; which being vsed as a help to bring ready sight in setting of parts, is profitable: but not being applied to that end, is of it selfe like a puffe of winde, which being past, commeth not againe. Which hath bene the reason that the excellent Musicians haue discorinued it, although it be vnpossible for them to cōpose without it: but they rather employ their time in making of songs, which remain for the posterity, then to sing descant; which is no longer knowen then the singers mouth is open expressing it, and for the most part cannot be twise repeated in one manner.

Phi. That is true: but I pray you brother proccede with the cause of your singing of descant in that order.

Pol. This *Polyphemus* carying such name for descant, I thought it best to imitate him: so that euery lesson which I made, was a counterfet of some of his; for at all times and at euery occasion, I would soitt in some of his points, which I had so perfectly in my head as my *Pater noster*: and because my Maister himselfe did not dislike that course, I continued still therein: but what said I? dislike it, he did so much like it, as euer where he knew or found any such example, he would write it out for me to imitate it.

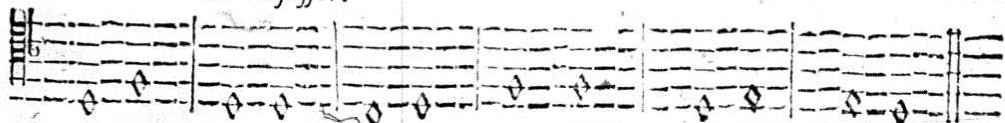
A course worthe
be disliked, it is
had been dooe
with iudgement.

Ma. I pray you set down two or three of those examples.

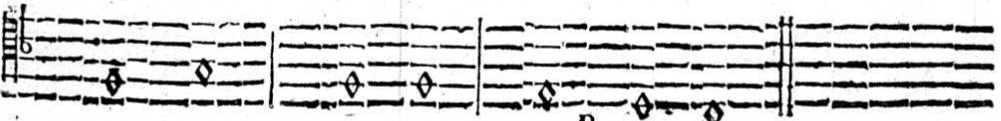
Pol. Here be some which he gaue me, as authorities wherewith to defend mine owne.



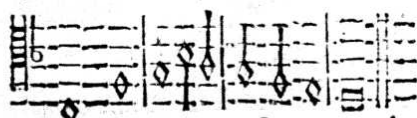
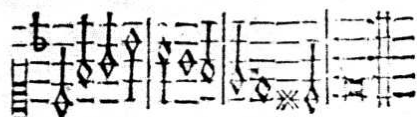
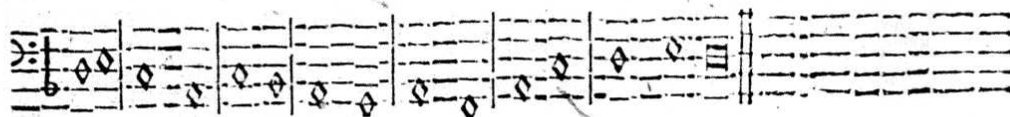
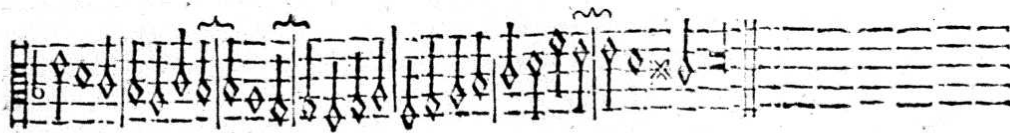
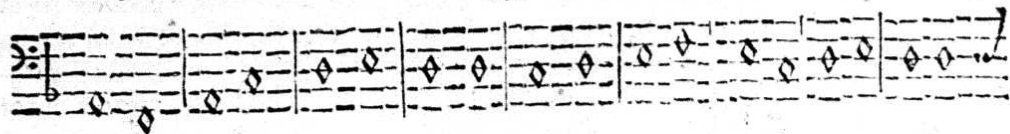
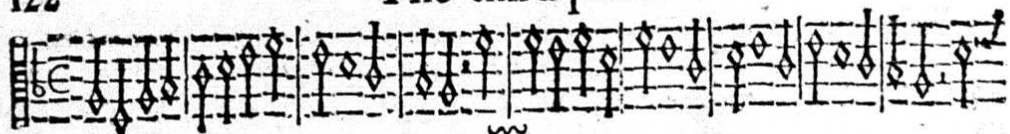
Iste confessor.



Hymne.



The third part.



Ma. Such lippes, such lettise : such authoritie, such imitation : but is this maister *Boulds* owne descant ?

Pol. The first is his owne, the second hee wrote out of a verse of two partes of an *Agnus Dei*, of one *Henry Rysbie*, and recommended it to mee for a singular good one ; the third, is of one *Piggot* : but the two last I haue forgotten whose they be, but I haue heard them highly commended by many, who bore the name of great descanters.

In musick both the care is to be pleased and as shewd.

Ma. The Authors were skilfull men for the time wherein they liued : but as for the examples, hee might haue kept them all to himselfe : for they bee all of one mould, and the best starke naught : therefore leaue imitating of them and such like, and in your musicke seeke to please the eare as much as shew cunning, although it bee greater cunning both to please the eare and expresse the point, then to maintaine the point alone with offence to the eare.

Pol. That is true indeede : but seeing that such mens workes are thus censured, I cannot hope any good of mine owne : and therefore before you proceede to any other purpose, I must craue your iudgement of a lesson of descant which I made long agoe, and in my conceite at that time, I thought it excellent : but now I feare it will be found scant passable.

Phi. I pray you let vs heare it, and then you shall quickly heare mine opinion of it.

Pol. It was not your opinion which I craued, but our Maisters iudgement.

Ma. Then shew it me.

Pol. Here it is : and I pray you declare all the faults which you finde in it.



Faults in this lesson.

The third part.

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Ma. First, that discord taken for the first part of the second note, is not good ascending in that manner: secondly, the discord taken for the last part of the first note, and another discord for the beginning of the next, is very harsh and naught: thirdly, the discord taken for the beginning of the tenth note is naught; it and all the other notes following are the same thing which were in the beginning without any difference, saving that they are foure notes higher: lastly, your close you haue takē thrice before in the same lesson; a grosse fault, in sixteene notes, to sing one thing foure times ouer.

Phi. I would not haue vsed such ceremonies to anatomise euery thing particularly: but at a word I would haue flung it away, and said it was stark naught.

Pol. Soft swife: you who are so ready to finde faults, I pray you let vs see how you can mend them, maintaining the point in euery note of the plaine song as I haue done?

Phi. Many wayes without the fuge and with the fuge, easily thus.

The former lesson better red.

Pol. But you haue removed the plaine song into the trebble, and caused it rest two whole semibreues.

Phi. You cannot blame mee for that, seeing I haue neither added to it, nor paired from it: and I trust when I sing vpon a plaine song, I may chuse whether I wil sing trebble or base descant.

Pol. You say true.

Ma. But why haue you made it in a manner all counterpoint? seeing there was enough of other shift.

Phi. Because I saw none other way to expresse euery note of the plaine song.

Ma. But there is another way to expresse euery note of the plaine song, breaking it but very little, and therefore finde it out.

Pol. If I can finde it out before you, I will thinke my selfe the better descanter.

Phi. Doe so.

Pol. Faith, I wil leaue further seeking for it, for I cannot finde it.

Phi. Nor I.

Pol. I am glad of that: for it would haue grieved mee if you should haue found it out and not I.

Phi. You be like vnto those who reioice at the aduersity of others, though it doe not any thing profit themselues.

Pol. Not so: but I am glad that you can see no further into a millstone then my selfe, and therefore I will pluck vp my spirits (which before were so much dilled, not by mine owne fault, but by the fault of them who taught me) and *Audere aliquid breuius gyris & carcere dignum*, because I meane to be *aliquid*.

Phi. So you shall, though you be a Duncce perpetually.

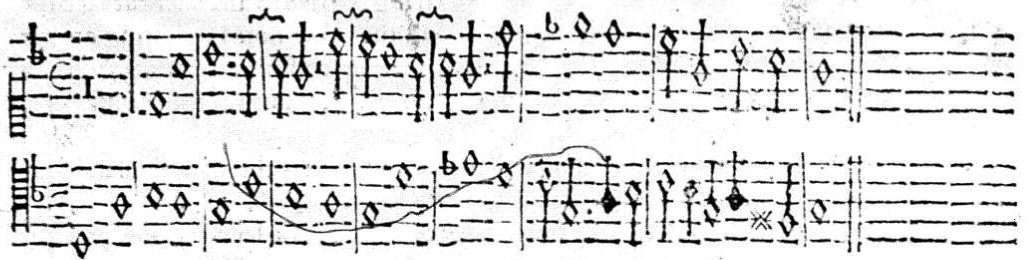
Pol. That I denie, as vnpossible, in that sense as it was spoken.

Ma. These reasonings are not for this place, and therefore againe to your lesson of Descant.

Pol. We haue both giuen it ouer as not to be found out by vs: and thereupon grew our iarre.

Ma.

Ma. Then heere it is, though either of you might haue found out a greater matter: and because you cauelled at his remouing the plaine song to the trebble, heere I haue set it (as it



was before) lowest: you may also vpon this plain song make a way wherein the descant may sing euery note of the ground twice: which though it shew some sight and maistry, yet will not be so swe et in the eare as others.

Phi. I pray you sir satisfie my curiosity in that point and shew it vs.

Ma. Heere it is, and though it goe harsh in the eare, yet bee there not such allowances



in taking of discordes vsed in it as might any way offende: but the vnpleasantesse of it commeth of the wresting in of the point. For seeking to repeate the plaine song, againe the musicke is altered in the aire, seeming as it were another song: which doth disgrace it so farre as nothing more. And though a man (conceiting himselfe in his owne skill, and glorying in that hee can deceiue the hearer) should at the first sight sing such a one as this is, yet another standing by, and perchance a better Musician then hee, not knowing his determination, and hearing that vnpleasantesse of the musicke might iustly condemne it as offensive to the eare; then woulde the descanter alledge for his defence, that it were euerie note of the plaine song twice sung ouer; and this or some such like would they thinke a sufficient reason to moue them to admit any harshnesse, or inconuenient in musicke, what soeuer. Which hath bene the cause that our musicke in times past hath neuer given such contentment to the auditor as that of later time, because the composers of that age (making no account of the ayre nor of keeping their key) followed onely that vaine of wresting in much matter in small boundes: so that seeking to shewe cunning in following of points, they mist the marke, whereat euery skilfull Musician doth chiefly shoote; which is, to shewe cunning with delightfulness and pleasure. You may also make a lesson of descant,

The third part.

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scant, which may be sung to two plaine songs, although the plaine songs doe not agree one with another, which although it seeme very hard to be done at the first: yet haing the rule of making it, declared vnto you, it will seeme as easie in the making, as to sing a common way of descant, although to sing it at the first sight will be somewhat harder, because the eye must be troubled with two plaine songs at once.

Pol. That is strange so to sing a part, as to cause two other dissonant parts agree.

Ma. You mistake my meaning: for both the plaine songs must not be sung at once: but I meane if there be two plaine songs giuen, to make a lesson which will agree with either of them, by themselues, but not with both at once.

Pol. I pray you giue vs an example of that.

Ma. Heere is the plaine song whereupon we sung, with another vnder it, taken at all adventures:

now if you sing the descanting part, it will be true to any one of them.

Pol. This is pretty, therefore I pray you giue vs the rules which are to be obserued in the making of it.

Ma. Haing any two plaine songs giuen you, you must consider what corde the one of them is to the other: so that if they be in an vnison, then may your descant be a 3. 5. 6. 8. 10. 12. or 15. to the lowest of them: but if the plaine songs be distant by a second or ninth, then must your descant be a 6. or a 13. to the lowest of them: moreover, if your plaine songs stand still in seconds or ninthes, then of force must your descant stand still in sixts, because there is no other shifts of concord to be had: if your plaine songs be distant by a third, then may your descant be a 5. 8. 10. 12. or 15. to the lowest: and if your plaine songs be distant by a fourth, then may your descant be a sixt, 8. 13. or 15. to the lowest of them: likewise if your plaine songs be a fift one to another, your descant may be a 3. or 5. to the lowest of them: but if your plaine songs be in the sixt, then may your descant be an 8. 10. 15. or 17. to the lowest of them: lastly, if your plaine songs be distant a seuenth, then may your descant be only a twelfth: also you must note, that if the plaine songs come from a fift to a second, the lower part ascending two notes, and the higher falling one (as you may see in the last note of the sixt barre, and first of the seuenth of the example) then of force must your descant fall from the tenth to the sixt, with the lower plaine song, and from the sixt to the fift with the higher: and though that falling from the sixt to the fift, both parts descending, be not tolerable in other musick; yet in this we must make a vertue of necessity, and take such allowances as the rule will afford.

Phi. This is well: but our coming hither at this time was not for descant: and as for you (brother) it will be an easie matter for you to leaue the vse of such harsh cordes in your descant, so you wil but haue a little more care not to take that which first commeth in your head.

Pol. I will auoide them so much as I can heereafter: but I pray you maister before wee proceede to any other matter, shall I heare you sing a lesson of bale descant?

Ma. If it please you, sing the plaine song.

Phi. Here is an instruction for vs (brother) to cause our base descant be stirring.

Pol. I would I could so easily imitate it as marke it.

Phi. But now (Maister) you haue sufficiently examined my brother *Polymathes*, & you see he hath sight enough: so that it will be needlesse to insift any longer in teaching him descant, therefore I pray you proceede to the declaration of the rules of setting.

Ma. They bee fewe, and easie to them that haue descant; for the same allowances are to be taken: and the same faults which are to be shunned in descant, must be auoided in setting also. And because the setting of two parts is not very farre distant from singing of descant, we will leaue to speake of it, and goe to three parts: and although these precepts of setting of three parts, will bee in a manner superfluous to you (*Philomathes*) because to make two parts vpon a plaine song, is more hard then to make three parts into voluntarie; yet because your brother either hath not practiced that kinde of descant, or perchance hath not bene taught how to practice it, I will set down those rules which may serue him both for descant and voluntarie. And therefore to bee briefe, peruse this Table, wherein you may see all the wayes whereby concords may be set together in three parts; and though I doe in it talke of fifteenths and seauenteenths, yet are these cordes seldome to bee taken in three parts, except of purpose you make your song of much compasse, and so you may take what distances you will; but the best manner of composing three voices, or how many soeuer, is to cause the parts goe close.

A Table contayning the Cordes which are to bee
used in the composition of Songs for
three Voyces.

If your base
bee an vni-
son or 8. to
the tenor,
then maie
your *Alto*
bee a 3. 5. 6.
8. 10. 12. or
15. to the
base.

example

If your base
bee a third
vnder your
tenor, the
Alto may
bee a 5. 6.
12. or 13.
about the
base.

example

The third part.

And if your
Bass bee a
fifth to the
tenor, your
Altus maie
bee a 3. 8.
10. 12, or
5. to the
bass.

example.

But if your
bass bee a
sixth to the
tenor, then
must your
Altus bee
a 3. 8. 10.
or 15. to
the bass.

example.

Pol. I pray you giue me an example which I may imitate.

Ma. Let this suffice for one at this time: and when you come to practice, let the third, fifth, and sixth (sometimes also an eighth) be your usual cords, because they bee the sweetest and bring most vari-

etie: the eighth is in three parts seldome to be vsed, except in passing manner or at a close. And because of all other closes the Cadence is the most vsuall (for without a Cadence in some one of the partes, either with a discord or without it, it is vnpossible formallie to close) if you carrie your Cadence in the tenor part, you may close all these ways following and many others. And as for those ways which here you see marked with a starre thus *, they be passing closes, which we commonly call false closes, being deuised to shun a final end and go on with some other purpose. And these passing closes be of two kinds in the bass part, that is, either ascending, or descending. If the passing close descend in the bass, it commeth to the sixth: if it ascend it commeth to the tenth or third, as in some of these examples you may see.

The musical score consists of three systems, each with three staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The middle staff is in treble clef. The notation includes various note values, including minims, crotchets, and quavers. Asterisks are placed under certain notes in the middle and bottom staves of the second and third systems, indicating specific cadence points.

If you carrie your *Cadence* in the base part, you may close with any of these waies following; the marke still shewing that which it did before: and as concerning the rule which I tould you last before of passing closes, if your base bee a *Cadence* (as your tenor was before, not going vnder the base) then will the rule bee contrarie: for whereas before your base in your false closing did descend to the sixt, now must your *Altus* or Tenor (because sometime the Tenor is about the *Altus*) ascend to the sixt or thirteenth and descend to the tenth or third, as heere following you may perceiue.

This section shows six systems of three staves each, illustrating different ways to close a cadence in the base part. The notation is similar to the previous section, with treble and bass clefs and various note values. Asterisks are used to mark specific notes in the middle and bottom staves of the second, third, and fourth systems, indicating the placement of the cadence.

But if your *Cadence* be in the *Alto*, then may you choose any of these waies following for your end; the signe still shewing the false close, which may not be vied at a finall or full close. And though it hath beene our vse in times past to end vpon the sixt with the base in our songs, and specially in our *Canons*: yet is it not to be vied but vpon an extremitie of *Canon*, but by the contrarie to be shunned as much as may be: and because it is almost every

The third part.

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euerie where out of vse, I will cease to speake any more against it at this time, but turne you to perusing of these examples following.



Thus much for the composition of three parts, it followeth to shew you how to make foure: therefore here be two parts, make in two other middle partes to them, and make them foure.

Phi. Nay, seeing you haue giuen vs a table of three, I pray you giue vs one of foure also.

Ma. Then (that I may discharge my selfe of giuing you any more tables) here is one which will serue you for the composition not only of foure parts, but of how many else it shall please you: for when you compose more then foure parts, you do not put to any other part, but double some of those foure: that is, you either make two trebbles or two meanes, or two tenors, or two bases: and I haue kept in the table this order; First to set downe the cord which the trebble maketh with the tenor, next how far the base may be distant from the tenor: so that these three parts being so ordained, I set downe what cordes the *Alto* must be to them to make vp the harmony perfect. You must also note that sometimes you finde set downe, for the *Alto*, more then one cord: in which case the cordes may serue not only for the *Alto*, but also for such other parts as may be added to the foure: nor shal you find the *Alto* set in an vnison or eighth with any of the other parts, except in foure places; because that when the other parts haue amongst themselues the fift and thirde, or their eights, of necessitie such parts as shall be added to them (let them bee neuer so many) must be in the eighth or vnison, with some of the three afore named: therefore take it and peruse it diligently.

A Table containing the vsuall cordes for the composition of foure or more partes.

OF THE VNISON.	
If the trebble be and the base your <i>Alto</i> or meane shall be	an vnison with the tenor, a third vnder the tenor, a fift or sixt about the base.
but if the base be the <i>Alto</i> shall be	a fift vnder the tenor, a third or tenth about the base.
Likewise if the base be then the <i>Alto</i> may be	a sixt vnder the tenor, a 3. or tenth about the base.
And if the base be the other parts may be	an eight vnder the tenor, a 3. 5. 6 10. or 12. about the base.
But if the base be the meane shall be	a tenth vnder the tenor, a fift or twelfth about the base.

The third part.

But if the base be the Alto may be made	a twelfth vnder the tenor, a 3. or 10. about the base.
Also the base being the other parts may be	a fifteenth vnder the tenor, a 3. 5. 6. 10. 12. and 13. about the base.

OF THE THIRD.

If the treble be and the base the Alto may be	a third with the tenor a third vnder it an vnison or 8. with the parts.
If the base be the <i>Altus</i> may be	a sixt vnder the tenor, a third or tenth about the base.
But if the base be then the <i>Altus</i> shall be	an eight vnder the tenor, a fift or sixt about the base.
And the base being then the parts may be	a tenth vnder the tenor, in the vnison or eight to the tenor or base.

OF THE FOURTH.

When the treble shall be and the base then the meane shall be	a fourth to the tenor a fift vnder the tenor a 3. or 10. about the base.
But if the base be the <i>Altus</i> shall be	a 12. vnder the tenor a 10. about the base

OF THE FIFT.

But if the treble shall be and the base the <i>Alto</i> may be	a fift about the tenor an eight vnder it a 3. or tenth about the base.
And if the base be the <i>Altus</i> shall be	a sixt vnder the tenor, an vnison or 8. with the parts.

OF THE SIXT.

If the treble be and the base the <i>Altus</i> may be	a sixt with the tenor, a fift vnder the tenor, an vnison or eight with the parts.
But if the base be the <i>Altus</i> shall be	a third vnder the tenor, a fift about the base.
Likewite if the base be the meane likewise shall be	a tenth vnder the tenor, a fift or 12. about the base.

OF THE EIGHT.

If the treble be and the base the other parts shall be	an 8. with the tenor, a 3. vnder the tenor, a 3. 5. 6. 10. 12. 13. about the base
So also when the base shall be the other parts may be	a 5. vnder the tenor a 3. about the base.
And if the base be the other parts shall be	an eight vnder the tenor a 3. 5. 10. 12. about the base.
Lastly if the base be the parts shall make	a 12. vnder the tenor a 10. or 17. about the base.

Here be also certaine examples whereby you may perceiue, your base standing in any key, how the rest of the parts (being but foure) may stand vnto it; both going close and in wider distances.

The third part.

The first system of the musical score consists of two systems of four staves each. The top staff of each system is labeled 'VIOLA'. The notation includes diamond-shaped notes and rests on five-line staves. The first system contains six measures, and the second system contains five measures.

The second system of the musical score consists of two systems of four staves each. The top staff of each system is labeled 'VIOLA'. The notation includes diamond-shaped notes and rests on five-line staves. The first system contains six measures, and the second system contains five measures.

The third system of the musical score consists of two systems of four staves each. The top staff of each system is labeled 'VIOLA'. The notation includes diamond-shaped notes and rests on five-line staves. The first system contains six measures, and the second system contains five measures.

The third part.

Lastly, heere be examples of formall closes in foure, five and six parts: wherein you must note, that such of them as be marked with this marke * serue for middle closes, such as are commonly taken at the end of the first part of a song: the other bee finall closes, whereof such as bee suddaine closes belong properly to light musicke, as *Madrigals*, *Canzonets*, *Pauins* and *Galliards*, wherein a semibriefe will be enough to *Cadence* vpon: but if you list, you may draw out your *Cadence* or close to what length you will. As for the *Motets* and other graue musicke, you must in them come with more deliberation, in bindings, and long notes, to the close.



The third part.

The first system of musical notation consists of three measures. Each measure contains four staves. The notation is a form of early printed music, likely lute tablature, using diamond-shaped notes on a five-line staff. The first measure has a treble clef, the second has a C-clef, and the third has a bass clef. The notes are placed on the lines and spaces, with some notes marked with an asterisk (*). A large, dark scribble is present over the first two staves of the first measure.

The second system of musical notation consists of five measures. Each measure contains four staves. The notation continues with diamond-shaped notes on a five-line staff. The first measure has a treble clef, the second has a C-clef, the third has a C-clef, the fourth has a C-clef, and the fifth has a C-clef. The notes are placed on the lines and spaces, with some notes marked with an asterisk (*).

The third system of musical notation consists of five measures. Each measure contains four staves. The notation continues with diamond-shaped notes on a five-line staff. The first measure has a treble clef, the second has a C-clef, the third has a C-clef, the fourth has a C-clef, and the fifth has a C-clef. The notes are placed on the lines and spaces, with some notes marked with an asterisk (*).

The third part.

The first system of musical notation consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef. This system is followed by three systems, each containing three staves. The first two staves of each of these systems are in treble clef, and the third staff is in bass clef. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and some notes marked with an asterisk (*).

The second system of musical notation consists of four staves. The first three staves are in treble clef with a key signature of one flat. The fourth staff is in bass clef. This system is followed by three systems, each containing three staves. The first two staves of each of these systems are in treble clef, and the third staff is in bass clef. The notation includes various rhythmic values, accidentals, and some notes marked with an asterisk (*).

The third system of musical notation consists of four staves. The first three staves are in treble clef with a key signature of one flat. The fourth staff is in bass clef. This system is followed by two systems, each containing three staves. The first two staves of each of these systems are in treble clef, and the third staff is in bass clef. The notation includes various rhythmic values, accidentals, and some notes marked with an asterisk (*).

The third part.

Closes of five voyces.

The first system of the musical score consists of five staves, each representing a different voice part. The notation is a form of early musical shorthand, using diamond-shaped notes and stems on a five-line staff. The notes are arranged in a way that suggests a specific melodic line for each voice. The system is divided into four measures by vertical bar lines. The first measure shows the beginning of the piece, with various notes and stems. The second and third measures continue the melodic development, and the fourth measure concludes the system with a final note and stem.

The second system of the musical score continues the five-voice setting. It also consists of five staves, each representing a different voice part. The notation is consistent with the first system, using diamond-shaped notes and stems on a five-line staff. The system is divided into four measures by vertical bar lines. The first measure shows the beginning of the second system, with various notes and stems. The second and third measures continue the melodic development, and the fourth measure concludes the system with a final note and stem.

The third part.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music is written in a style that uses diamond-shaped notes and stems, with some notes marked with an asterisk (*).

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music continues with diamond-shaped notes and stems, maintaining the same notation style as the first system.

The third part.

The first system of the musical score consists of five measures. Each measure contains five staves of music. The notation is a form of early musical shorthand, using diamond-shaped notes and stems on a five-line staff. The notes are often beamed together in groups, and some are marked with 'x' or 'o' symbols. The first measure shows a complex rhythmic pattern with many notes. The second measure has fewer notes, appearing as a series of diamond shapes. The third measure has a dense group of notes. The fourth measure has a similar density to the third. The fifth measure has a few notes, some with 'x' or 'o' symbols.

The second system of the musical score consists of four measures. Each measure contains five staves of music. The notation continues from the first system. The first measure has a dense group of notes. The second measure has a few notes, some with 'x' or 'o' symbols. The third measure has a dense group of notes. The fourth measure has a few notes, some with 'x' or 'o' symbols.

The third part.

The first system of music consists of three systems, each containing five staves. The notation is a form of early printed music, likely mensural notation, featuring diamond-shaped notes and vertical stems on five-line staves. The first system includes various rhythmic values and rests, with some notes marked with an asterisk. The notation is organized into measures by vertical bar lines.

The second system of music consists of four systems, each containing five staves. It continues the musical notation from the first system, maintaining the same diamond-shaped notes and vertical stems. The notation is organized into measures by vertical bar lines. There is a small dark stain or mark on the page above the second system.

The third part.

The first system of the musical score consists of five staves and four measures. The notation is a form of early musical shorthand, likely lute tablature, using diamond-shaped notes on a five-line staff. The first measure contains a star symbol in the second staff. The second measure contains a star symbol in the first staff. The third measure contains a square symbol in the second staff. The fourth measure contains a square symbol in the second staff. The notation is dense and rhythmic, with many notes and stems.

The second system of the musical score consists of five staves and three measures. The notation continues from the first system, using the same diamond-shaped notes and stems. The first measure contains a star symbol in the second staff. The second measure contains a square symbol in the second staff. The third measure contains a square symbol in the second staff. The notation is dense and rhythmic, with many notes and stems.

The third part.
Closes of six voyces.

This musical score is divided into two systems, each containing six staves. The notation is written in a historical style, likely from the 16th or 17th century. The first system consists of six staves, with the top staff being a soprano line and the bottom staff a bass line. The second system also consists of six staves, with the top staff being a soprano line and the bottom staff a bass line. The music is written in a single system, with the two systems of six staves each. The notation includes various note values, rests, and clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a single system, with the two systems of six staves each. The notation includes various note values, rests, and clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a single system, with the two systems of six staves each. The notation includes various note values, rests, and clefs. The key signature is one flat (B-flat), and the time signature is common time (C).

The third part.

The first system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third staff is a tenor clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is written in a style characteristic of 17th-century lute tablature, using diamond-shaped notes on a six-line staff. The notation includes various rhythmic values and accidentals, with some notes marked with an 'X'.

The second system of the musical score consists of four staves, continuing the piece from the first system. The clefs and key signature remain the same: treble, alto, tenor, and bass clefs with one flat. The notation continues with diamond-shaped notes and various rhythmic patterns, including some notes with 'X' marks. The system concludes with a double bar line.

The third part.

The musical score consists of two systems of six staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values, rests, and accidentals.

The musical score continues with two systems of six staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values, rests, and accidentals.

And though you have here some of euerie sorte of closes, yet will not I say that heree is the tenth part of those which either you your selfe may deuise hereafter, or may finde in the workes of other men, whē you shal come to peruse them. For if a man would go about to set downe euerie close, hee might compose infinit volumes without hitting the marke which hee shot at: but let these suffice for your present instruction, for that by these you may finde out an infinity of other which may bee particular to your selfe.

Phi. Now seeing you haue abundantlie satisfied my desire in shewing vs such

profitable tables and closes, I pray you goe forward with that discourse of yours which I interrupted.

Ma. Then (to goe to the matter roundly without circumstances) here be two parts, make in two middle parts to them, and make them foure, and of all other cordes leaue not out the fift, the eight, and the tenth, and looke which of those two (that is the eight or the tenth) commeth next to the treble that set vppermost:

General rules for setting

but when you put in a sixt, then of force must the fift bee left out, except at a Cadence or close where a discorde is taken thus; which is the best manner of closing, and the onely waie of taking the fift and sixt together.

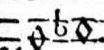
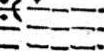
Phi. I thinke I vnderstand that: for prooffe whereof heere bee two other parts to those which you haue set down.

A caueat for the sixt. How the fift and sixt may be both vsed together.

Ma. Indeed you haue taken great paines about them: for in the second and third notes you haue taken two eightes betwixt the tenor and base part, which faulte is committed by leauing out the tenth in your second note in the tenor, for the eight you had before betwixt the base and treble, in your third note you haue a flat Cadence in your counter tenor, which is a thing against nature; for euery Cadence is sharpe: but some may replie that all these three following

Faults controlled in this lesson.

The third part.

(the first whereof hath onelie one Cadence, in the trebble, the second hath two Cadences together, the one in the trebble, the other in the counter, in the third, the meane counter and tenor Cadence all at once) bee flat Cadences: which thing though it might require long disputation for solution, of many arguments, which to diuerse purposes might bee brought, yet will I leaue to speake any more of it at this time, but onely that they be all three passing closes, & not of the nature of yours, which is a kind of full or finall close, although it be comonly vsed both in passing manner in diuers places of your composition, and finally at the close: but if your base ascend half a note thus,  any of the other parts making *Sincopation* which wee abusiuely call a  Cadence) then of force must your *Sincopation* be in that order, as the first of the aforeshewed examples is: the other two not having that necessitie bee not in such common vse, though being aply taken, they might in some places be both vsed and allowed: but of this too much. Therefore to returne to the other faults of your lesson, in your fift and sixt notes, your base and counter make two eights, and the base and tenor two fifts, likewise in the ninth note you haue in your tenor part a Sharpe eight, which fault I gave you in your descant to be auoided: but if you had made the tenor part an eight to the trebble, it had benee farte better: Last of all, your eleuenth & twelfth notes be two fifts in the tenor and base.

Pol. Brother, me thinketh your setting is no better then my descanting.

Phi. It were well if it were so good, for then could I in a moment make it better: but I pray you (Master) shew me how these faults may be auoided hereafter, for that I haue obserued your rule euery where sauing in the second and twelfth notes in the tenor part.

Obiection.



Ma. In this example you may see all your ouersights mended.

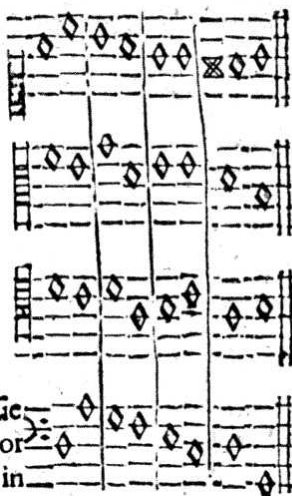
Pol. But when your base and trebble doe ascend in tenths, as in the fift and sixt note of this example, if you must not leaue out the fift and the eight, I see no other but it will fall out to be two eights betwixt the base and counter, & likewise two fifts betwixt the base and tenor.

Ma. Then for auoyding of that fault, take this for a generall rule, that when the base and treble ascend so in tenths, then must the tenor be the eight to the treble in the second note, as for example :

Solution, with rules for true, ascending or descending;



but by the contrarie, if the base and treble descend in tenths, then must the tenor be the eight to the treble in the first of them: example;



Phi. These bee necessarie good rules and easie to bee vnderstood: but may you carrie your tenor part higher then your counter, as you haue done in your example of tenths ascending?

The middle parts may go one through another.

Ma. You may.

Phi. But what needed it? seeing you might haue caused the counter sing those notes which the tenor did, and contrarie the tenor those which the counter did.

Ma. No: for if I had placed the fourth note of the tenor in the counter, and the fourth note of the counter in the tenor, then had the third and fourth notes been two fifths betwixt the counter and the treble, and the fourth and fifth notes beene two eighths betweene the tenor and treble.

For what reason one part may sing that which the other may not.

Phi. You say true, and I was a foole who could not conceiue the reason therof before you told it me: but why did you set the fourth note of the tenor in *C sol fa ut*, seeing it is a fifth and good in the eare?



Ma. Because (although it were sufferable) it were not good to skip vp to the fifth in that manner: but if it were taken descending, then were it verie good thus:

Coming from the eighth to the fifth both parts ascending naught.

Phi. This example I like verie well for these reasons: for (brother) if you marke the artifice of the composition you shall see that as the treble ascendeth five notes, so the tenor descendeth five notes likewise, the binding of the third and fourth notes in the tenor, the base ascending from a sixth to a fifth, cauterth that sharpe fit to shew verie well in the eare, and it must needes bee better then if it had beene taken ascending in the first way as I desired to haue had it: last of all the counter in the last foure notes doth answere the base in fuge from the second note to the fifth, but now I will trie to make foure partes all of mine owne inuention.

The third part.

Pol. Take heed of breaking *Priscians* head: for if you do, I assure you (if I perceive it) I will laugh as hartily at it as you did at my *Selengers* round.



Phi. I feare you not, but maister how like you this?

Ma. Well for your first triall: but why did you not put the sixt, seventh and eight notes of the tenor eight notes higher, and set them in the counterpart, seeing they would have gone neerer to the trebble then that counter which you have set downe.

Phi. Because I should have gone out of the compasse of my lines.

Ma. I like you well for that reason: but if you hadde liked the other way so well, you might have altered your clifves thus:

whereby you should both have had scope enough to bring vp your partes, and caused them to come closer together, which would so much the more have graced your example: for the closer the partes goe, the better is the harmony, and when they stand farre asunder the harmony vanisheth, therefore hereafter studie so much as you can to make your partes goe close together, for so shall you both shew most art, and make your compositions fittest for the singing of all companies.



The parts must be close, so that no other may be put in between them.

Phi. I will: but why do you smile?

Ma. Let your brother *Polymathes* looke to that.

Pol. If you have perused his lesson sufficientlie, I pray you shew it me.

Ma. Here it is, and looke what you can spie in it.

Phi. I do not thinke there be a fault so sensible in it as that hee may spie it.

Pol. But either my sight is daseled, or there brother I have you by the backe, and therefore I pray you be not offended if I serue you with the same measure you serued me.

Phi. What is the matter?

Pol. Do you see the fift note of the tenor part?

Phi. I doe.

Pol. What corde is it to the base?

Phi. An eight: but how then?

Pol. Ergo, I conclude that the next is an eight likewise with the base, both descending, and so that you have broken *Priscians* head: wherefore I may *Lege talionis* laugh at incongruity as well as you might at vnformalitie: but now I cry quittance with you.

Phi. Indeele I confesse you have ouertaken me: but maister, do you find no other thing discommendable in my lesson?

Ma. Yes: for you have in the closing gone out of your key, which is one of the grossest faults which may be committed.

Phi. What do you call going out of the key?

Ma.

Ma. The leauing of that key wherein you did begin, and ending in another.

Phi. What fault is in that?

Ma. A great fault: for euery key hath a peculiar ayre proper vnto it selfe: so that if you goe into another then that wherein you begun, you change the aire of the song, which is as much as to wrest a thing out of his nature, making the Assle leape vpon his Maister, and the Spaniell beare the loade. The perfect knowledge of these aires (which the antiquity termed *Modi*) was in such estimation amongst the learned, as therein they placed the perfection of musick, as you may perceiue at large in the fourth booke of *Seuerinus Boetius* his musicke: and *Glareanus* hath written a learned booke, which hee tooke in hand onely for the explanation of those moods; and though the ayre of euery key be different one from the other, yet some loue (by a wonder of nature) to be ioined to others; so that if you begin your song in *Gam ut*, you may conclude it either in *C fa ut* or *D sol re*, and from thence come againe to *Gam ut*: likewise if you begin your song in *D sol re*, you may end in *A re*, and come againe to *D sol re*, &c.

Going out of this key, a great fault.

Phi. Haue you no generall rule to be giuen for an instruction for keeping of the key?

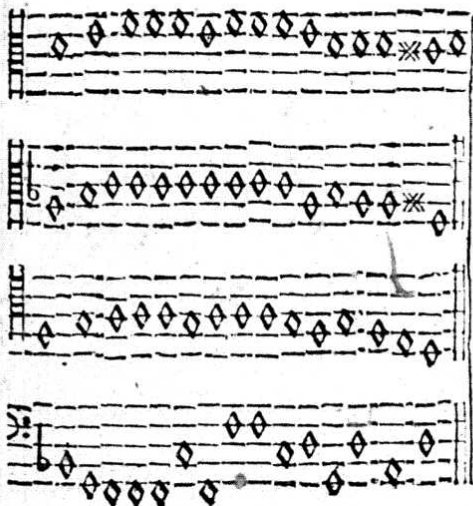
Ma. No, for it must proceed only of the iudgement of the Composer: yet the Churchmen for keeping their keyes, haue deuised certain notes commonly called the eight tunes, so that according to the tune which is to be obserued, at that time if it begin in such a key, it may end in such and such others, as you shall immediatly knowe. And these be (although not the true substance, yet) some shadow of the ancient *modi*, whereof *Boetius* and *Glareanus* haue written so much.

Phi. I pray you set down those eight tunes: for the ancient *modi*, I meane by the grace of God to study hereafter.

Ma. Here they be in foure parts, the tenor still keeping the plaine song.

The first tune.

The second tune.



The eight tunes.

The third part.

The third tune.

Musical notation for 'The third tune' consisting of four staves. The notation uses diamond-shaped notes and includes asterisks on the first and fourth staves.

The fourth tune.

Musical notation for 'The fourth tune' consisting of four staves. The notation uses diamond-shaped notes and includes asterisks on the first and second staves.

The fifth tune.

Musical notation for 'The fifth tune' consisting of four staves. The notation uses diamond-shaped notes.

The sixth tune.

Musical notation for 'The sixth tune' consisting of four staves. The notation uses diamond-shaped notes.

The seventh tune.

Musical notation for 'The seventh tune' consisting of four staves. The notation uses diamond-shaped notes and includes asterisks on the first and second staves.

The eighth tune.

Musical notation for 'The eighth tune' consisting of four staves. The notation uses diamond-shaped notes and includes asterisks on the first and second staves.

The third part.

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Phi. I will insift no further to craue the vse of them at this time, but because the day is far spent, I will pray you to go forward with some other matter.

Ma. Then leaue counterpoint, and make foure parts of mingled notes.

Phi. I will.

Pol. I thinke you will now beware of letting mee take you tardie in false sords.

Phi. You shall not by my good will.

Ma. Peruse your lesson after that you haue made it, and so you shall not so often commit such faults as procede of ouersight.

Pol. That is true indeede.

Phi. I pray you (maister) peruse this lesson, for I find no sensible fault in it.

Pol. I pray you shew it mee before you shew it to our maister, that it may passe censures by degrees.

Phi. I will, so you will play the *Aristarchus* cunningly.

Pol. Yea, a *Diogenes* if you will.

Phi. On that condition you shal haue it.

Ma. And what haue you spied in it?

Pol. As much as he did, which is iust nothing.

Ma. Then let me haue it.

Pol. Here it is, and it may bee that you may spie some informalitie in it, but I will answer for the true composition.

The image shows four staves of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are alto clefs. The bottom staff is a bass clef. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'x' or 'o' to indicate specific features discussed in the text.

Ma. This lesson is tolerable, but yet there bee some things in it which I very much dislike, and first that skipping from the tenth, to the eight in the last note of the first bar, & first note of the second in the counter & base part, not being inioyned thereunto by any necessitie, either of fuge or Canon, but in plaine counterpoint

Skipping from the tenth to the eight both parts ascending

where enough of other shift was to be had: I know you might defend your selfe with the Authorities of almost all the composers, who at all times & almost in euerie song of their *Madrigals* & *Canzonets* haue some such *quiditie*: and though it cannot bee disproued as false descant, yet would not I vse it, no more then many other things which are to be found in their workes, as skipping from the sixth to the eighth, from the sixth to the vnison, from a tenth to an eight ascending or descending, and infinite more faultes which you shall finde by excellent men committed, specially in taking of vnisons which are seldome to be vsed but in passing wise ascending or descending, or then for the first or latter part of a note, and so away, not standing long vpon it, where as they by the contrarie will skip vp to it from a sixth, third or fifth, which (as I told you before) wee call hitting an vnison or other cord on the face: but they before they wil break the *are* of the wanton amorous humor wil chose to runne into any inconuenient in musick whatsoever, and yet they haue gotten the name of musicke masters through the world by their *Madrigals* and quicke inuentions: for you must vnderstand that few of them compose *Motets*, whereas by the contrary they make infinite

Faults to be auoyded in imitation.
A note for taking of vnison.

infinite volumes of *Madrigals*, *Canzonets*, and other such ayreable musicke, yea though he were a Priest, hee would rather choole to excell in that wanton and pleasing musicke, then in that which properly belongeth to his profession: so much be they by nature inclined to loue, and therein are they to be commended, for one Musician amongst them will honour and reuerence another, whereas by the contrary, we (if two of vs be of one profession) wil neuer cease to backbite one another so much as we can.

Pol. You play vpon the *Homonymie* of the word *Loue*: for in that they be inclined to lust, therein I see no reason why they should be commended: but whereas one musician amongst them will reuerence and loue another, that is indeede praiseworthy: and whereas you iustly complaine of the hate and backbiting amongst the musicians of our country, that I knowe to bee most true, and specially in these young fellows, who hauing no more skill then to sing a part of a song perfectly, and scarcely that, that will take vpon them to censure excellent men, and to backbite them too: but I would not wish to liue so long as to see a Set of bookes of one of those yong yonkers compositions, who are so ready to condemne others.

Ma. I perceiue you are cholericke, but let vs returne to your brothers lesson though imitation be an excellent thing, yet would I wish no man so to imitate as to take whatsoever his author saith, be it good or bad, & as for these escapes though in singing they be quickly ouerpast (as being committed in *Madrigals*, *Canzonets*, & such like light musicke & in small notes) yet they giue occasion to the ignorant of committing the same in longer notes, as in *Mottets* where the fault would be more offensive & sooner spied. And euen as one with a quicke hand playing vpon an instrument, shewing in voluntarie the agilitie of his fingers, will by the hast of his conueiance cloke many faults, which if they were stoode vpon would mightily offend the eare: so those musicians because the faults are quickly ouerpast, as being in short notes, thinke them no faults: but yet we must learne to distinguish betwixt an instrument playing diuision, and a voice expressing a dittie. And as for the going from the tenth to the eight in this place ascending, if the base had descended to *Gamut*, where it ascended to *Gsolreut*, then had it bene better, but those syrie spirits from whence you had it, would rather choole to make a whole new song, then to correct one which is already made, although neuer so little alteration would haue auoided that inconuenience, else would they not suffer so many fiftes and eightes passe in their workes. yea *Croce* himselfe hath let fife fiftes together slip in one of his *longes*, and in many of them you shall finde two (which with

¶ The 17. song of his second booke of *Madrigals* of 5. voices, in the 11 & 12. semi-breues. See also the 1. 8. 9. & 15. of the same set.

him is no fault as it should seem by his vse of them) although the east wind haue not yet blown that custome on this side of the Alpes. But though *Croce* & diuerse others haue made no scruple of taking those fiftes, yet will we leaue to imitate him in that, nor yet will I take vpon me to saie so much as *Zarlino* doth, though I thinke as much, who in the 29. chapter of the third part of his *Institutions of musick*, discoursing of taking of those cords together writeth thus; *Et nõ si dee hauer riguardo che alcuni habbiano voluto fare il contrario. piu presto per presuntione, che per ragione alcuna, che loro habbiano hauuto, come vediamo nelle loro compositioni; cõciosia che non si deue imitare coloro, che fanno sfacciatamente contra li buoni costumi, & buoni pracetti d'un' arte & di vna scienza, senza renderne ragione alcuna: ma dobbiamo imitar quelli, che sono stati obseruatori dei buoni pracetti, & accostarsi a loro & abbracciarli come buoni maestri: lasciando sempre il tristo, & pigliando il buono: & questo dico perche si come il videre vna pittura, che sia dipinta con varij colori, maggiormente diletta l'occhio, di quello che non farebbe se fusse depinta con vn solo colore: cõsi l'udito maggiormente si diletta & piglia piacere delle consonanze & delle modulationi variate, poste dal diligentissimo compositore nelle sue compositioni, che delli semplici & non variate: Which is in English; Nor ought wee to haue any regard though others haue done the contrary, rather vpon a presumption then any reason which they haue had to doe so, as*

wee may see in their compositions : although wee ought not to imitate them, who doe without any shame goe against the good rules and precepts of an Art and a Science, without giuing any reason for their doings: but wee ought to imitate those who haue beene obseruers of those precepts, ioine vs to them, and embrace them as good Maisters, euer leauing the bad and taking the good: and this I say, because that euen as a picture painted with diuers colours doth more delight the eye to beholde it, then if it were done but with one colour alone: so the eare is more delighted, and taketh more pleasure of the consonants by the diligent Musician placed in his compositions with varietie, then of the simple concords put together without any varietie at all. This much *Zarlino*: yet doe not I speake this, nor seeke this opinion of his, for derogation from *Croce* or any of those excellent men, but with as they take great paines to compose, so they will not thinke much to take a little to correct: and though some of them doe boldly take those fifts and eights, yet shall you hardly finde either in Maister *Alfonso* (except in that place which I cited to you before) *Orlando, Striggio, Clemens non papa*, or any before them, nor shall you readily finde it in the workes of anie of those famous English men, who haue beene nothing inferiour in Art to any of the afore named, as *Farefax, Tauerner, Shepherde, Mundy, White, Persons, M. Birde*, and diuers others, who neuer thought it greater sacrledge to spurne against the Image of a Saint, then to take two perfect cordes of one kinde together; but if you chance to finde any such thing in their workes, you may bee bolde to impute it to the ouersight of the copyers: for, copies passing from hand to hand, a small ouersight committed by the first Writer, by the second will be made worse, which will giue occasion to the third, to alter much both in the words and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will bee farre enough from the meaning of the Author: so that errors passing from hand to hand in written copies, be easily augmented: but for such of their works as be in print, I dare bee bolde to affirme that in them no such thing is to be found.

Phi. You haue giuen vs a good caueat how to behaue our selues in perusing the works of other men, and likewise you haue giuen vs a good obseruation for comming into a vnison, therefore now goe forward with the rest of the faults of my lesson.

Ma. The second fault which I dislike in it, is in the latter end of the fift bar and beginning of the next, where you stand in eights; for the counter is an eight to the base, and the tenor an eight to the treble, which fault is committed by leauing out the tenth, but if you had caused the counter rise in thirds with the treble, it had beene good thus. The third fault of your lesson is in the last note of your seuenth bar, comming from *Bfab my*, to *Ffa ut*; ascending in the tenor part; of which fault I told you enough in your descant: the like fault of vnformall skipping is in the same notes of the same bar in the counterpart: and lastly, in the same counterpart you haue left out the Cadence at the close.

Phi. That vnformall fift was committed, because I would not come from the sixt to the fift, ascending betweene the tenor and the treble: but if I had considered where the note stode, I would rather haue come from the sixt to the fift, then haue made it as it is.

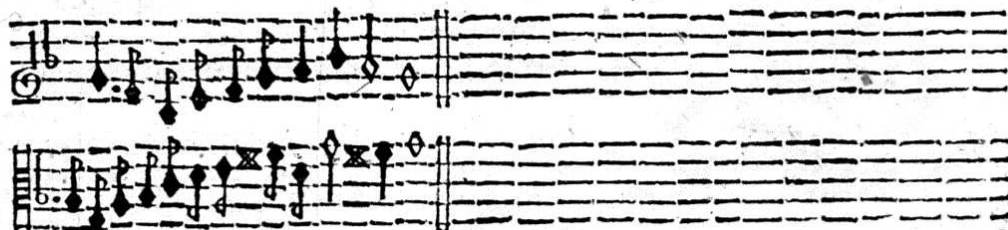
Ma. That is no excuse for you: for if your parts do not come to your liking, but be forced to skip in that order, you may alter the other parts (as being tied to nothing) for the altering of the leading part will much help the thing: so that sometime one part may lead, and sometime another, according as the nature of the musick or of the point is, for all points will not be brought in alike, yet alwaies the musick is so to be cast as the point be not offensive, being compelled to runne into vnisons. And therefore when the parts haue scope enough, the musicke goeth well: but when they be so scattered, as though they lay aloofe, fearing to come neere one to another, then is not the harmonie so good.

The third part.

Phi. That is very true indeede: but is not the clofe of the counter a Cadence?

Ma. No, for a Cadence must alwaies bee bound or then odde, driuing a finall note through a greater, which the Latines (and thofe who haue of late daies written the Art of musicke, call *Sincopation*: for all binding and hanging vpon notes, is called *Sincopation*, as this and fuchlike:

Examples of
Sincopation.



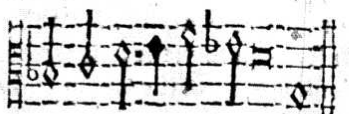
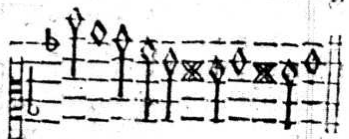
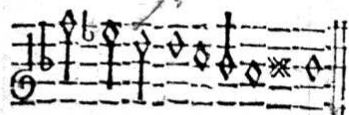
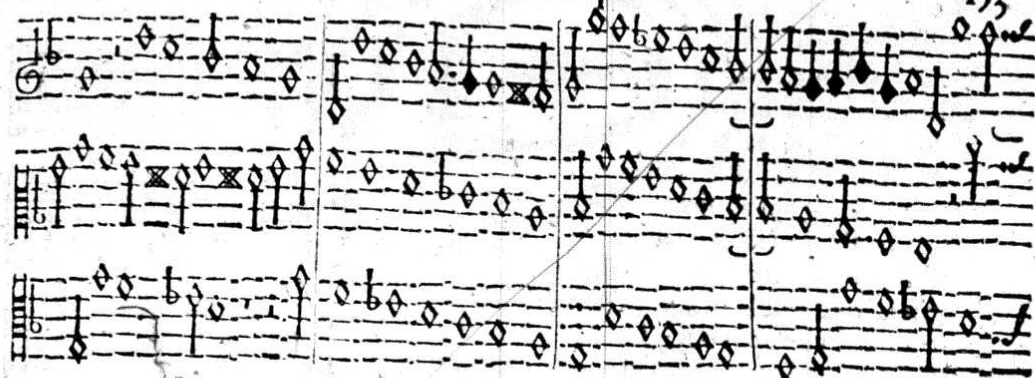
Here be also other examples of *Sincopation* in three parts: which if you confider diligently, you shall finde (beside the *Sincopation*) a laudable and commendable manner of causing your parts driue odde, either ascending or descending: and if you cause three parts ascend or descend driuing, you shall not possibly doe it after any other manner then here is set down. It is true that you may do it in longer or shorter notes at your pleasure, but that will alter nothing of the substance of the matter. Also these driuings you shall finde in many songs of the most approued authors, yet shall you not see them otherwise corded, either in musick for voices or instruments, then here you may see.

Other exam-
ples of *Sinco-
pation.*



The third part.

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Phi. This I will both diligently marke, and carefully keepe: but now I pray you set down my lesson corrected after your manner, that I may the better remember the correction of the faults committed in it.

Ma. Here it is, according as you might haue made it without those faults:



Phi. I will peruse this at leasure: but now (brother) I pray you make a lesson as I haue done, and ioine practice with your speculation.

Pol. I am contented, so you will not laugh at my errors if you finde any: but rather shew me how they may be corrected.

Phi. I will if I can: but if I cannot, here is one who shall supply that want.

Pol. I pray you then be silent, for I must haue deliberation and quietnesse also, else shall I neuer doe any thing.

Phi. You shall rather thinke vs stones then men.

Pol. But (Maister) before I begin, I remember a peece of composition of foure parts of Maister *Tauernor* in one of his Kiries, which Maister *Bould* and all his companions did highly commend for exceeding good, and I would gladly haue your opinion of it.

Ma. Shew it me.

Faults in this
lesson.

Pol. Here it is.

Ma. Although Maister *Taverner* did it, I would not imitate it.

Pol. For what reasons?

Ma. First of all, the beginning is neither pleasing nor artificial, because of that ninth taken for the last part of the first note, & first of the next, which is a thing vntolerable, except there were a sixth to beare it out: for discords are not to be taken, except they haue vnperfect cordes to beare them out: likewise betwixt the treble and counter parts, another might easily be placed. All the rest of the musick is harsh, & the close in the counter part

is both naught and stale, like vnto a garment of a strange fashion, which being new put on for a day or two, will please because of the nouelty; but being worne thread bare, will growe in contempt: and so this point when the lesson was made being a new fashion, was admitted for the raritie, although the descant was naught, as being onely deuised to bee soisted in at a close amongst many parts, for lack of other shift: for though the song were of ten or more parts, yet would that point serue for one, not troubling any of the rest: but now adaiies it is growne in such common vse, as diuers will make no scruple to vse it in few parts, where as it might well enough be left out, though it be very vsuall with our *Organists*.

Pol. That is very true: for if you will but once walke to *Paules Church*, you shall heare it three or foure times at the least, in one seruice, if not in one verse.

Ma. But if you marke the beginning of it, you shall find a fault which euen now I condemned in your brothers lesson: for the counter is an eight to the treble, and the base an eight to the tenor: and as the counter commeth in after the treble, so in the same manner without variety, the base

Pol. These be sufficient reasons indeed, but what fault the point haue otherwise been brought in?

Ma. Many waies, and thus for one:

The former
lesson bettered.

The musical score consists of four staves of music. The top staff is a treble clef, the second is an alto clef, the third is a tenor clef, and the fourth is a bass clef. The music is written in a style typical of 16th-century lute tablature or early keyboard notation, with diamond-shaped notes and stems. The score is divided into measures by vertical bar lines. There are some asterisks and other markings within the music, possibly indicating specific performance instructions or corrections.

Pol.

The third part.

Pol. I would I could set downe such another.

Phi. Wishing will not availe; but *fabricando fabri finis*: therefore neuer leaue pra-
aising: for that is in my opinion the readiest way to make such another.

Pol. You say true, and therefore I will trie to bring in the same point another way.

Phi. I see not what you can make worth the hearing vpon that point, hauing such two
going before you.

Ma. Be not by his words terrified, but hold forward your determination: for by such
like contentions you shall profit more then you looke for.

Pol. How like you this way?

The first musical example consists of four staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a counter line with a treble clef. The third staff is a tenor line with a treble clef. The fourth staff is a bass line with a bass clef. The music is written in a style typical of 17th-century lute tablature or early keyboard notation, using diamond-shaped notes.

Ma. Verie ill.
Pol. I pray you
shew me parti-
cularlie euerie
fault.

Ma. First of al
you begin vpon
a discorde:
secondly, the
parts be vnfor-
mall, and last-
lic the base is
brought in out
of the key:
which fault is

Faults in this
lection.

committed because of not causing the base answer to the counter in the eight, or at least
the tenor: but because the tenor is in the lowe key, it were too lowe to cause the base an-
swere it in the eight, & therefore it had been better in this place to haue brought in the base
in *D sol re*: for by bringing it in *C fa ut*, the counter being in *D la sol re*, you haue chaged the
aire & made it quite vnformall: for you must cause your fuge answer your leading part
either in the fift, in the fourth, or in the eight, & so likewise euerie part to answer other.
Although this rule bee not general, yet is it the best manner of maintaining pointes, for
those waies of bringing in of fuges in the third, sixt and euerie such like cordes, though
they shew great sight, yet are they vnpleasant and seldome vsed.

Pol. So I perceiue, that if I had studied of purpose to make an euill lesson, I could not
haue made a worfe then this: therefore once againe I will trie if I can make one which
may in some sort content you.

Ma. Take heede that your last be not the worst.

Pol. I would not haue it so: but *tandem aliquando*, how like you this?

The second musical example consists of four staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a counter line with a treble clef. The third staff is a tenor line with a treble clef. The fourth staff is a bass line with a bass clef. The music is written in a style typical of 17th-century lute tablature or early keyboard notation, using diamond-shaped notes.

Ma. The musicke is indeede true: but you haue set it in such a key as no man would haue done, except it had beene to haue plaied it in on the Organes with a quiet of singing men: for indeede such thistes the Organistes are many times compelled to make for ease of the singers. But some haue brought it from the Organe, and haue gone about to bring it in common vse of singing with bad successe if they respect their credite: for take me any of their songes, so set downe and you shall not finde a musician (how perfect soeuer hee be) able to *sol fa* it right, because he shall either sing a note in such a key as it is not naturally, as *la* in *C sol fa ut*, *sol* in *b fa b mi*, *fa* in *A la mire*, or then he shall be compelled to sing one note in two seuerall keys in continual deduction, as *fa* in *b fa b mi*, and *fa* in *A la mire* immediately one after another, which is against our verie first rule of the singing our fixe notes or tunings. And as for them who haue not practised that kinde of songes, the verie sight of those flat cliffes (which stande at the beginning of the verse or line like a paire of staires, with great offence to the eie, but more to the amasing of the yong singer) make them mistearme their notes and go out of tunes: whereas by the contrarie if your song were prickt in another key, any yong scholler might easily and perfectly sing it: and what can they possibly do with such a number of flat *bb*, which I could not as well bring to passe by pricking the song a note higher? lastly in the last notes of your third bar and first of the next, and likewise in your last bar you haue committed a grosse oversight, of leauing out the Cadence, first in your Alto, and lastly in the tenor at the verie close: and as for those notes which you haue put in the tenor part in steede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue bene farre better, for that you cannot formally close without a Cadence in some one of the partes, as for the other it is an olde stale fashion of closing commonlie vsed in the first part to these foure (as you shall know more at large when I shall shewe you the practise of five partes) but if you would set downe of purpose to studie for the finding out of a bad close, you could not readily light vpon a worse then this.

Pol. Then I pay you correct those faults, retaining that which is sufferable.

Ma. Here is your owne waie altered in nothing but in the Cadences and key. But here

you must note that your song beeing gouerned with flats it is as vnformall to touch a sharpe eight in *E la mi*, as in this key to touch it in *F fa ut*, and in both places the sixt would haue beene much better, which would haue beene an eight to the trebble, besides (which I had almost forgotten) when they make their songes with those flats, they not onely pester the beginning of euery verse with them, but also when a note commeth in any

any place where they should be used they will set another flat before it, so that of necessity it must in one of the places be superfluous: likewise I have seene diuers songes with those three flats at the beginning of euerie verse, and notwithstanding not one note in some of the places where the flat is set from the beginning of the song to the ende. But the strangers neuer pester their verse with those flats: but if the song be naturally flat they will set one *b*, at the beginning of the verses of euerie part, and if there happen anie extraordinary flat or sharpe they will set the signe before it, which may serue for the note and no more: likewise if the song be sharp if their happen any extraordinary flat or sharp they will signifie it as before, the signe still seruing but for that note before which it stādeth and for no more.

Pol. This I will remember, but once againe I will see if I can with a lesson please you anie better, and for that effect I prae you giue me some point which I may maintaine.

Phi. I will shew you that peece of fauour, if you will promise to requite me with the like fauour.

Pol. I promise you that you shall haue the hardest in all my budget.

Phi. I will deale more gently with you: for here is one which in my opinion is familiar enough, and easie to be maintained.

Pol. Doubt not but my descant will be as familiar and as easie to be amended, but I pray you keepe silence for a little while: else shall I neuer do anie good.

Phi. I pray God it be good when it comes: for you haue alreadie made it long enough.

Pol. Because you saie so, I will proceede no further, and now let me heare your opinion of it: hereafter I will shew it to our master.

The image displays two systems of musical notation, each consisting of four staves. The notation is dense and complex, typical of early printed music. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, accidentals, and rests, with some notes marked with 'x' or 'o' symbols. The second system continues the piece with similar notation, maintaining the same key signature and clef. The overall style is characteristic of 16th-century lute tablature or early keyboard notation.

The third part.

The musical notation consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). It contains several notes with stems pointing down, some with flags. The second staff is a treble clef with a key signature of one flat, containing notes with stems pointing up. The third staff is a treble clef with a key signature of one flat, containing notes with stems pointing down. The fourth staff is a bass clef with a key signature of one flat, containing notes with stems pointing up. The notation is arranged in a way that highlights specific musical faults discussed in the text.

Faults in the
lesson preced-
ent.

Phi. I can perceiue no grosse faults in it, except that the leading part goeth too farre, before any of the rest followe, & that you haue made the three first parts go too wide in distance.

Pol. For the soone bringing in of the point, I care not: but indeede I feare my Maisters reprehension, for the compasse: therefore I will presently bee out of feare, and shew it him: I pray you (sir) shew me the faults of this lesson.

Ma. The first thing which I dislike in it, is the wideness & distance of your parts one from another, for in your fourth bar it were an easie matter to put in two parts betwixt your trebble and mean, and likewise two others betwixt your mean and tenor: therefore in any case hereafter, take heed of scattering your parts in that order, for it maketh the musicke seeme wilde: secondly, in your fift bar you goe from the fift to the

eight in the trebble and tenor parts: but if you had set that minime (which standeth in *b* square) in *D solre*, causing it to come vnder the counterpart, it had bene much better and more formall. Thirdly, in the seuenth bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three seuerall parts betweene your counter and trebble. Fourthly, in the eight bar your tenor and base goe into an vnison without any necessitie. Fiftly, in the tenth bar all the rest of the parts pause, while the tenor leadeth and beginneth the fuge, which causeth the musicke to seeme bare and lame. Indeede if it had bene at the beginning of the second part of a long, or after a full close the fault had bene more excusable: but as it is vsed in this place, it disgraceth the musicke very much. Sixtly, the last note of the fifteenth bar, and first of the next are two fifths in the base & tenor parts. Lastly, your close in the trebble part, is so stale, that it is almost worme eaten, and generally your trebble part lieth so aloofe from the rest, as though it were afraid to come nigh them; which maketh all the musick both vnformall & vnpleasing: for the most artificiall form of composing is to couch the parts close together, so that nothing may bee either added or taken away, without great hinderance to the other parts.

Pol. My brother blamed the beginning, because the leading part went so farre before the next: therefore I pray you let me heare your opinion of that matter.

Ma. Indeede it is true, that the neerer the following part bee vnto the leading, the better the fuge is perceiued, and the more plainely discerned, and therefore did the Musicians strue to bring in their points the soonest they could: but the continuation of that neerenesse caused them fall into such a common manner of composing, that all their points were brought in after one sort, so that now there is almost no fuge to be found in any book which hath not bene many times vsed by others, and therefore wee must giue the fuge some more scope to com in, and by that meanes we shal shew some variety; which cannot the other way be shoven.

Pol. Now (Sir) I pray you desire my brother *Philomathes* to maintain the same point, that I may censure him with the same liberty wherwith he censured me, for he hath heard nothing of all which you haue said of my lesson.

Ma. I will, *Philomathes*, let me heare how you can handle this same point.

Phi. How hath my brother handled it?

Ma. That shall be countell to you till we see yours.

Phi. Then shall you quickly see mine. I haue rubd it out at length, though with much adoe: here it is, shew me the faults.

The third part.

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Ma. We will first heare what your brother saith to it, and then will I declare mine opinion.

Phi. If he be the examiner, I am not afraide of condemnation.

Pol. What? doe you thinke I will spare you?

Phi. Not so: but I doubt of your sufficiencie to spie and examine the faults, for they will bee very grosse if you finde them.

Pol. It may bee that before I haue done, you will thinke them grosse enough.

Ma. Goe then roundly to worke, and shew vs what you mislike in the lesson.

Pol. Then, *Inprimis*, I mislike the beginning vpon an vnison, *Item* I mislike two discordes (that is a second and a fourth) taken both together after the vnison in the second bar betwixt the tenor and counter: *Item, Tertio*, I condemne as naught, the standing in the sixt a whole brieft together in the third bar in the counter and tenor parts, for though it be true and withall other shift enough to be had, yet be those vnperfect cords seldome vsed of the skilful, except when some perfect commeth immediatly after them: and therefore being taken but to sweeten the musick, though they make great variety, they must not be holden out in length, and stood vpon so long as others, but lightly touched & so away. Besides, in many parts if the sixt be so stood vpon it will be the harder to make good parts to them. *Item, Quarto*, I condemne the standing in the vnison a whole semibriefe in the last note of the seuenth bar in the trebble and counter parts: where you must note that the fault is in the trebble & not in the counter. Lastly, I condemne two lifts in the penultre and last notes of the tenth bar in the trebble and tenor parts: likewise, that close of the tenor is of the ancient block, which is now growen out of fashion; because it is thought better, and more commendable to come to a close deliberately with drawing and binding descant, then so suddainly to close, except you had an *auoue* or Amen to sing after it. How say you (Maister) haue I not said prettily well to my young Maisters lesson?

Ma. Indecde you haue spied well, but yet there bee two thinges which haue escaped your sight.

Pol. It may be it pass my skill to perceiue them : but I pray you which be those two ?

More faults in
the lesson pre-
cedent.

Ma. The taking of a Cadence in the end of the fift barre, and beginning of the next, which might either haue beene below in the tenor, or about in the trebble, and is such a thing in all musicke, as of all other things must not bee left out, especiallie in closing either passing in the middest of a song or ending : for though it were but in two parts, yet would it grace the musicke; and the oftner it were vsed, the better the song or lesson would bee : much more in many parts : and in this place it had beene farre better to haue left out any cords whatsoever, then the Cadence : and though you would keepe all the foure parts as they be, yet if you sing it in *G sol re ut*, either in the trebble or tenor, it would make a true fift part to them. The Cadence likewise is left out, where it might haue beene taken in the ninth bar and counter part, which if it had beene taken, would haue caused the Tenor to come vp neerer to the counter, and the counter to the trebble, and thereby so much the more haue graced the musick.

Phi. It grieues me that he should haue found so many holes in my coate : but it may be that he hath beene taken with some of those faults himselfe in his last lesson, and so might the more easily finde them in mine.

Ma. You may peruse his lesson, and see that.

Pol. But (sir) seeing both wee haue tried our skill vpon one point, I pray you take the same point, and make something of it which we may imitate: for I am sure my brother will be as willing to see it as I.

Phi. And more willing (if more may be) therefore let vs intreat you to doe it.

Ma. Little intreatie will serue for such a matter, and therefore here it is.

The image displays a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is written on four staves, each with a diamond-shaped note head and a stem. The score is divided into two systems of four bars each. The first system shows a cadence in the fifth bar, and the second system shows the beginning of the next bar. The notes are arranged in a way that demonstrates the relationship between the voices and the cadence.

The third part.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are also treble clefs. The bottom staff is a bass clef. The music is written in a style characteristic of 18th-century pedagogical texts, using diamond-shaped note heads and stems with flags. The notation includes various rhythmic values and rests, with some notes marked with a 'c' for common time.

The second system of musical notation consists of four staves, continuing the piece from the first system. It features the same four-staff layout (treble, treble, treble, bass clefs). The notation continues with diamond-shaped notes and stems, showing a progression of chords and melodic lines. Some notes are marked with an asterisk (*).

The third system of musical notation consists of four staves, continuing the piece. It maintains the four-staff layout. The notation concludes with a double bar line and repeat signs at the end of the first and second staves.

Pol. In mine opinion, he who can but rightly imitate this one lesson, may be counted a good Musician.

Phi. Why so?

Pol. Because there bee so many and diuers waies of bringing in the fuge shewed in it, as would cause any of my humor be in loue with it: for the point is brought in, in the true ayre; the parts going so close and formally, that nothing more artificiall can bee wished: likewise marke in what manner any part beginneth, and you shall see some other reply vpon it in the same point, either in shorter or longer notes: also in the 22. barre, when the Tenor expresseth the point, the base reuerteth it: and at a word, I can compare it to nothing, but to a well garnished garden of most sweet flowers, which the more it is searched, the more variety it yeeldeth.

Ma. You are too *hyperbolicall* in your phrases, speaking not according to skill, but affection: but in truth it is a most common point, and no more then commonly handled: but if a man would study, he might vpon it finde variety enough to fill vp many sheete of paper: yea, though it were giuen to all the Musicians of the world, they might compose vpon it, and not one of their compositions bee like vnto that of another. And you shall finde no point so well handled by any man, either Composer or Organist, but with studie either he himselfe or some other might make it much better. But of this matter enough: and I thinke by the lessons & precepts which you haue already had, you may well enough vnderstand the most vsuall allowances & disallowances in the composition of foure parts. It followeth now to shew you the practice of five: therefore (*Philomathes*) let me see what you can doe at five, seeing your Brother hath gone before you in foure.

Phi. I will: but I pray you what generall rules and obseruations are to bee kept in five parts?

Ma. I can giue you no generall rule: but that you must haue a care to cause your parts giue place one to another, and aboue all things auoide standing in vnisons: for seeing they can hardly bee altogether auoided, the more care is to bee taken in the good vse of them; which is best shoven in passing notes, and in the last part of a note. The other rules for casting of the parts, and taking of allowances, be the same which were in foure parts.

Phi. Giue me leaue then to pause a little, and I will try my skill:

Ma. Pause much, and you shall doe better.

Pol. What? will much study helpe?

Ma. Too much study dullereth the vnderstanding: but when I bid him pause much, I will him to correct often before he leaue.

Pol. But when hee hath once set down a thing right, what neede him study any more at that time?

Ma. When he hath once set down a point, though it be right, yet ought hee not to rest there, but should rather looke more earnestly how he may bring it more artificially about.

Pol. By that meanes hee may scrape out that which is good, and bring in that which will be worse.

Ma. It may be that he will doe so at the first: but afterwards when he hath discretion to discern the goodnesse of one point aboue another, hee will take the best and leaue the worst. And in that kinde, the Italians and other strangers are greatly to bee commended, who taking any point in hand, will not stand long vpon it, but will take the best of it, and so away to another; whereas by the contrary, wee are so tedious, that of one point wee will make as much as may serue for a whole song: which though it shew great Art in varietie, yet is it more then needeth, except one would take vpon them to make a whole fancie of one point. And in that also, you shall finde excellent fantasies both of *Maister Alfonso*, *Horatio ecci*, and others. But such they seldome compose, except it either bee to shew their varietie at some odde time, to see what may bee done vpon a point without a Dittie; or at the request of some friend, to shew the diuersitie of sundry mens veines vpon one subject. And though the Lawyers say, that it were better to suffer a hundred guilty persons

The third part.

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sons escape them to punish one guiltless, yet ought a musician rather blotte out twentie good points then to suffer one point passe in his compositions vnartificially brought in.

Phi. I haue at length wrested out a way: I pray you sir peruse it and correct the faults.

Ma. You haue wrested it out in deede: as for the faultes they be not to be corrected.

Phi. What is the lesson so excellent well contriued?

Ma. No: but except you change it all, you cannot correct the fault; which like vnto an hereditarie leprosie in a mans bodie is vncurable, without the dissolution of the whole?

Phi. I praie you what is the fault.

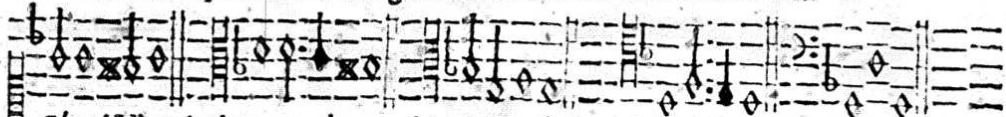
Ma. The compasse: for as it standeth you shall hardly finde siue ordinarie voices to sing it: and is it not a shame for you, being tould of that fault so manie times before, to fall into it now againe; for if you marke your fift bar, you may easily put three partes betwixt your meane and tenor, and in the eight bar you may put likewise three partes betweene your trebble and meane; grosse faults & only committed by negligence; your last notes

of

of the ninth bar and first of the next are two fifths in the treble, and meane parts. & your two last barres you haue robd out of the capcase of some olde Organist: but that close though it fit the finger as that the deformitie whereof may bee hidden by flourish, yet is it not sufferable in compositions for voices, seeing there be such harsh discordes taken as are flat against the rules of musicke.

Phi. Ashow?

Ma. Discorde against discorde, that is, the treble and tenor are a discorde, and the base and tenor likewise a discorde in the latter part of the first semibriefe of the last barres; and this fault is committed by breaking the notes in diuision: but that and many other such closings haue bene in two much estimation heretofore amongst the verie chiefest of our musicians, whereof amongst manie euill this is one of the worst.



Phi. Wherein doye condemne this close? seeing it is both in long notes and likewise a Cadence.

Ma. No man can condemne it in the treble, counter, or base partes: but the Tenor is a blemish to the other, and such a blemish as if you will studie of purpose to make a bad part to any others, you could not possibly make a worfe: therefore in any case abstaine from it and such like.

Phi. Seeing the other parts be good, how might the tenor be altered and made better.

Ma. Thus, now let your eare bee iudge in the singing, and you your selfe will not denie but that you finde much better ayre and more fulnesse then was before: you may replie and say the other was fuller, because it did more offend the eare, but by that reason you might likewise argue that a song full of false descant is fuller then that which is made of true cords. But (as I tolde you before) the best comming to a close is in binding wise in long drawing notes (as you see in the first of these examples following) and most chiefly when a suite which hath bene in the same long handled is drawne out to make the close in binding wise: as imagine that this point hath in your song bene maintained, you may drawe it out to make the close as you see in the last of these examples.



The third part.

Phi. I pray you take the fuge of my lesson, and shew me how it might have beene fol-
lowed better.

Ma. Many wayes : and thus for one;

Phi. You have caused two sundrie partes sing the same notes in one and the selfe same keye.

Ma. That is no fault, for you may make your song either of two Trebbles or two Means in the high key or low key, as you list.

Phi. What doe you meane by the high key?

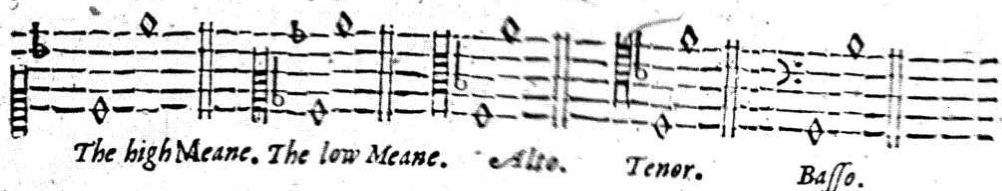
Ma. All songes made by the Musicians, who make songs

by discretion, are either in the high key or in the lowe key. For if you make your song in the high key, here is the compasse of your musicke, with the forme of setting the cliffes for cuerie part.

The third part.



But if you would make your song of two trebbles, you may make the two highest parts both with one cliffe, in which case one of them is called *Quinto*. If the song be not of two trebbles, then is the *Quinto* alwayes of the same pitch with the tenor: your *Alto* or meane you may make high or lowe as you list, setting the cliffe on the lowest or second passe and set your cliffe as you see here :



The musicians also vse to make some compositions for men onely to sing, in which case they neuer passe this compasse :



Now must you diligently mark, that in which of all these compasses you make your musicke, you must not suffer any part to goe without the compasse of his rules, except one note at the most aboue or below, without it be vpon an extremitie for the ditties sake or in notes taken for *Diapasons* in the base. It is true that the high and lowe keyes come both to one pitch, or rather compasse: but you must vnderstand that those songes which are made for the high key be made for more life, the other in the low key with more grauitie and staidnesse, so that if you sing them in contrarie keyes, they will lose their grace and will be wrested as it were out of their nature: for take an instrument, as a *Lute*, *Orphurion*, *Bandora*, or such like, being in the naturall pitch, and set it a note or two lower, it will go much heauier and duller, and far from that spirit which it had before: much more being foure notes lower then the naturall pitch.

Likewise take a voice being neuer so good, and cause it sing aboue the naturall reach it will make an vnpleasing and vnswere noyse, displeasing both the singer because of the straining, and the hearer because of the wildenes of the sound: euen so, if songes of the high key be sung in the low pitch, and they of the low key sung in the high pitch, though it will not be so offensiuie as the other, yet will it not breede so much contentment in the hearer as otherwise it would do. Likewise in what key soeuer you compose, let not your parts be so farre asunder as that you may put in any other betwixt them, (as you haue don in your last lesson) but keepe them close together and if it happen that the point cause them goe an eight one from the other (as in the beginning of my example you may see) yet let them come close together againe. and aboue all things keepe the ayre of your key (be it in the first tune, second tune, or other) except you bee by the wordes forced to beare it: for the Dittie (as you shall know hereafter) will compel the author manie times to admit great absurdities in his musicke, altering both time, tune, colour, ayre and what soeuer else, which is commendable, so hee can cunningly come into his former ayre againe.

The third part.

Phi. I will by the grace of God diligently obserue these rules: therefore I pray you giue vs some more examples which we may imitate: for how can a workman worke, who hath had no patterne to instruct him.

Ma. If you would compose wel, the best patternes for that effect are the works of excellent men, wherein you may perceiue how patternes for that effect are the works of excellent men, when either the song beginneth two seuerall points are brought in: the best way of which is point forright and reuerced. And though your forright fuges be verie good, yet are they the leading part sung: but this way of two or three seuerall points going together is the rest of *Madrigals*, specially when it is mingled with reuerces, because so it maketh the musicke seeme more strange: whereof let this be an example.

The third part.

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is a lute line in treble clef with a common time signature. The third staff is a lute line in treble clef with a common time signature. The fourth staff is a lute line in treble clef with a common time signature. The fifth staff is a bass line in bass clef with a common time signature. The music is written in a style characteristic of early modern lute tablature, using letters and symbols on a six-line staff.

The second system of music consists of five staves, continuing the piece from the first system. It features the same five-part texture: a vocal line, two lute lines, and a bass line, all in common time.

Pol. In truth if I had not looked vpon the example, I had not vnderstood your words: but now I perceiue the meaning of them.

Phi. And must euerie part maintaine that point wherewith it did begin, not touching that of other parts?

Ma. No, but euerie part may replie vpon the point of another: which causeth verie good varietie in the harmonic: for you see in the example that euerie part catcheth the point from another, so that it which euen now was in the high part, will be straight way in a lowe part, and contrarily.

Pol. Now shew vs an example of a point reuerted.

Ma. Here is one.

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The first system of the musical score consists of five staves. The top staff is in treble clef with a 7/4 time signature. The second staff is in bass clef with a 7/4 time signature. The third staff is in treble clef with a 7/4 time signature. The fourth staff is in bass clef with a 7/4 time signature. The fifth staff is in bass clef with a 7/4 time signature. The notation includes various note values, rests, and clefs.

The second system of the musical score consists of five staves. The top staff is in treble clef with a 7/4 time signature. The second staff is in bass clef with a 7/4 time signature. The third staff is in treble clef with a 7/4 time signature. The fourth staff is in bass clef with a 7/4 time signature. The fifth staff is in bass clef with a 7/4 time signature. The notation includes various note values, rests, and clefs.

Pol. Brother, here is a lesson worthie the noting, for euerie part goeth a contrarie way: so that it may be called a reuert reuerted.

Phi. It is easie to be vnderstood, but I am afraid it wil carry great difficulty in the practise.

Pol. The more paines must be taken in learning of it: but the time passeth away, therefore I pray you (Sir) giue vs another example of a foreright point without any reuerting.

Ma. Here is one, peruse it: for these maintaining of long points, either foreright or reuert are verie good in Motets, and all other kinds of graue musicke.

The third part.

The image displays a musical score for a piece titled "The third part." The score is arranged in two systems, each containing five staves. The notation is a form of early modern musical notation, likely lute tablature, where notes are represented by letters (A, B, C, D, E, F, G) placed on or between the lines of the staff. The first system consists of ten measures, and the second system also consists of ten measures. The notation includes various rhythmic values and accidentals (sharps and flats) interspersed with the letters. The staves are connected by a brace on the left side of each system.

Phi. Here be good instructions: but in the ninth bar there is a discord so taken, and so mixed with flats and sharps, as I have not scene any taken in the like order.

Pol. You must not think but that our master hath some one secret in composition which is not common to euerie scholler: and though this seeme absurd in our dul & weak iudgement, yet out of doubt our master hath not let it downe to vs without iudgement.

Phi. Yet if it were lawfull for me to declare mine opinion, it is scant tolerable.

Ma. It is not onely tolerable but commendable, and so much the more commendable as it is far from the common and vulgar vaine of closing: but if you come to peruse the workes of excellent musicians, you shall finde many such bindings; the strangeness of the inuention of which, chiefly caused them to be had in estimation amongst the skilfull.

Pol. You haue hetherto giuen vs all our examples in Motets maner: therefore I pray you giue

The third part.

gives now some in forme of a *Madrigale*, that we may perceiue the nature of that mu-
sicke as well as that of the other.

Ma. The time is almost spent: therefore that you may perceiue the manner of cōpositi-
on in sixe partes, & the nature of a *Madrigale* both at once; here is an example of that kind
of musick in sixe parts: so that if you marke this well, you shal see that no point is long staid

The first system of the musical score consists of six staves. From top to bottom, the staves are: a soprano staff with a treble clef and a sharp sign; an alto staff with a treble clef; a tenor staff with a treble clef; a bass staff with a bass clef; a fifth staff with a bass clef; and a sixth staff with a bass clef. The music is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a six-line staff. The notes are arranged in a way that suggests a specific rhythmic and melodic structure, with some notes marked with 'x' symbols. The system concludes with a final cadence-like figure.

The second system of the musical score continues the six-part madrigal. It follows the same six-staff layout as the first system. The notation continues with diamond-shaped notes on a six-line staff, maintaining the complex interweaving of parts characteristic of a madrigal. The system ends with a final cadence-like figure, similar to the one in the first system.

The third part.

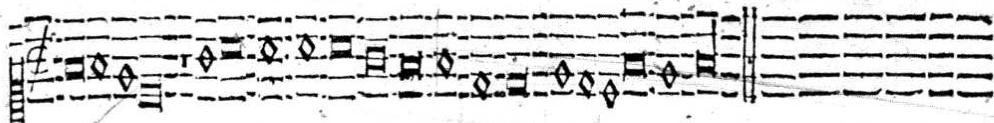
upon, but once or twice driuen through all the parts, and somtimes reuerted, and so to the close then taking another: and that kind of handling points is most esteemed in *Madrigals* either of five or six parts, specially when two parts go one way, & two another way, and most commonly in tenths or thirds, as you may see in my former exāple of five parts, of maintaining two points or more at once. Likewise the more varietie of points be shewed in one sōg, the more is the *Madrigal* esteemed; & withal you must bring in fine bindings & strange closes according as the words of your Dittie shall moue you: also in these cōpositions of sixe parts, you must haue an especiall care of causing your parts giue place one to another, which you cannot do without restings, nor can you (as you shal knowe more at large anon) cause thē rest til they haue expressed that part of the dittying which they haue begū: & this is the cause that the parts of a *Madrigal* either of five or sixe parts go somtimes full, somtimes verie single, somtimes iumping together, & sometime quite contrary waies, like vnto the passion which they expresse: for as you schollers say that loue is full of hopes and feares, so is the *Madrigall* or louers musicke full of diuersitie of passions and ayres.

Phi. Now sir because the day is far spent, and I feare that you shal not haue time enough to relate vnto vs those things which might be desired for the ful knowledge of musick, I wil request you before you proceede to any other matters, to speake something of Canons.

Ma. To satisfie your request in some respect, I wil shew you a fewe, whereby of your selfe you may learne to find out more. A Canon thē (as I told you before, scholler *Philomathes*) may be made in any distāce cōprehended within the reach of the voice, as the 3. 5. 6. 7. 8. 9. 10. 11. 12. or other: but for the composition of Canons no general rule can be giuen, as that which is performed by plain sight: wherfore I wil refer it to your own study to find out such points as you shal thinke meetest to be followed, & to frame and make them fit for your Canon. The Authors vse the Canons in such diuersitie that it were folly to thinke to set downe all the formes of them, because they be infinite, and also dayly more and more augmented by diuers: but most commonly they set some darke words by them, signifying obscurely how they are to be found out and sung, as by this of *In squin* you may see.

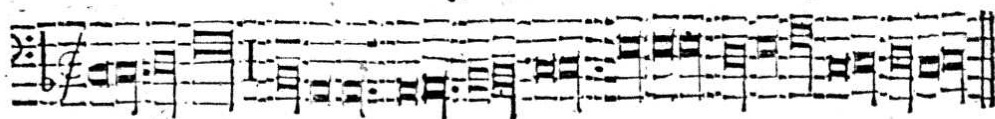
Canon.

*In gradus vndenos descendant multiplicantes.
Consimilique modo crescant antipodes vno.*

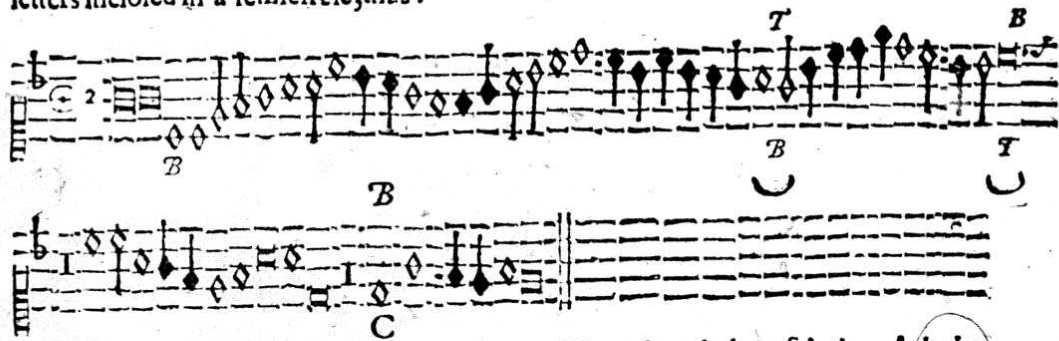


For hee, setting down a song of foure parts, hauing prickt all the other parts at length, setteth this for the base: and by the word *Antipodes* you must vnderstand *per arsin & the- sin*, though the word *multiplicantes* be too obscure a direction to signifie that euerie note must be foure times the value of it selfe, as you may perceiue by this

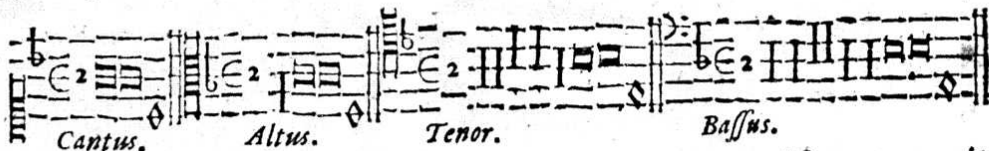
Resolution.



And though this be no Cannon in that sence as we commonly take it, as not being more parts in one, yet be these words a *Canon*: if you desire to see the rest of the parts at length, you may finde them in the third booke of *Glareanus* his *dodecachordon*. But to come to those *Canons* which in one part haue some others concluded, here is one without any *Canon* in words, composed by an olde author *Petrus Platensis*, wherein the beginning of euerie part is signified with a letter *S*. signifying the highest or *Suprema vox*, *C*. the Counter, *T*. Tenor, and *B*. the base: but the ende of euerie part hee signified by the same letters incloled in a semicircle, thus:



But least this which I haue spoken may seeme obscure, here is the resolution of the beginning of euerie part.



Of this kinde and such like, you shall finde many both of 2, 3, 4, 5. and sixe parts, euerie where in the works of *Insequin*, *Petrus Platensis*, *Brumel*, & in our time, in the Introductions of *Baselius* and *Caluisius*, with their resolutions and rules how to make them. Therefore I will cease to speake any more of them: but many other *Canons* there be with *anigmaticall* words set by them, which not only strangers haue vsed, but also many Englishmen, and I my selfe (being as your Maro sayth *audax iuuenta*) for exercise did make this crosse without any clifses, with these wordes set by it:

Within this crosse here may you finde,
 Foure parrs in two be sure of this:
 But first seeke out to knowe my minde,
 Or els this Cannon you may misse.

Which is indeed so obscure that no man without the Resolution wil find out how it may be sung. Therefore you must note that the *Transuersarie* or armes of the crosse containe a *Canon* in the twelfth, above the which singeth euerie note of the base a pricke minime till you come to this signe (†) ♪ where it endeth. The *Radius* or staffe of the crosse containeth likewise two parts in one, in the twelfth vnder the trebble, singing euerie note of it a semibriefe till it come to this signe as before ♪ likewise you must note that all the parts begin together without any resting, as in this *Resolution* you may see.

The third part.

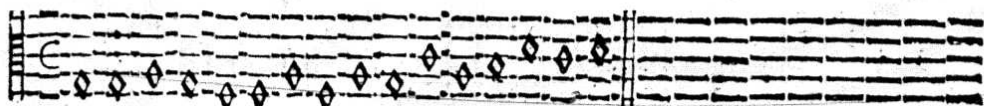
175

The Resolution.

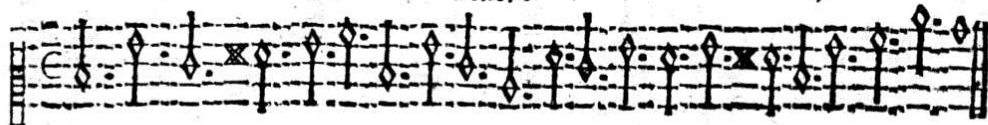
Cantus.



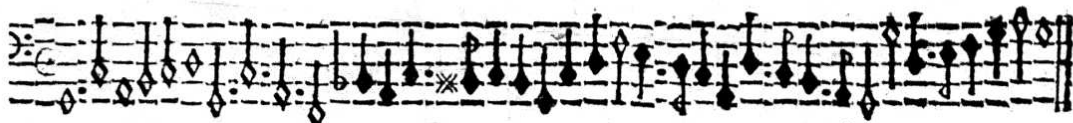
Alto.



Tenor.



Basso.



There be also some compositions which at the first sight will seem very hard to be done, yet hauing the rules of the composition of them deliuered vnto you, they wil seem very easie to be made: as to make two parts in one, to be repeated as oft as you will, & at euery repetition to fall a note: which though it seeme strange, yet it is performed by taking your finall Cadence one note lower then your first note was, making your first the close, as in this example by the director you may perceiue.

*Canon in
epidiateffaron.*



Likewise you may make eight parts in foure (or fewer or more as you list) which may be sung backward and forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quite through, and the rules to make it be these; Make how many parts you list, making two of a kinde (as two trebbles, two tenors, two counters, and two bafes) but this caueat you must haue, that at the beginning of the song all the parts must begin together full, and that you must not set any prick in all the song (for though in singing the part forward it will goe well, yet when the other commeth backward, it will make a disturbance in the musicke, because the singer will be in a doubt to which note the prick belongeth. For if he should hold it out with the note which it followeth, it would make an odde number, or then he must hold it in that eune wherein the following note is, making it of that time, as if it followed that note, which would be a great absurdity to set a prick before the note, of which it taketh the time: hauing so made your song, you must set one part at the end of the other of the same kinde (as trebble after trebble, bale after bale; &c.) so that the end of the one be ioined to the end of the other: so shall your musicke goe tight, forward and backward, as thus for example:

Canon 8. parts in 4. retro & retro.

Canto retro & retro.

Alto retro & retro.

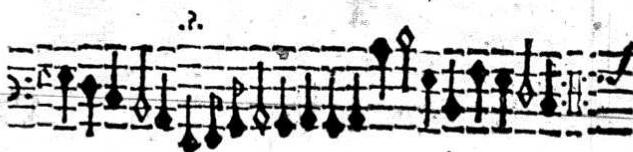
Tenor retro & retro.

Basso retro & retro.

Resolution.

If you desire more examples of this kinde, you may finde one of Maister *Birds*, being the last song of those Latine Morets, which vnder his & Maister *Tallis* his name were published.

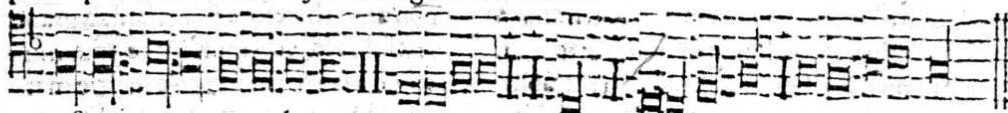
In this manner also be the catches made, making how many parts you list, and setting them all after one, thus:

*The Resolution.**Four parts in one in the unison.*

Now having discoursed vnto you the composition of three, foure, siue, and sixe parts, with these few waies of Canons and catches: Rules to be observed in dittying.

It followeth to shew you how to dispose your musicke, according to the nature of the words which you are therein to expresse: as whatsoeuer matter it bee which you haue in hand, such a kinde of musicke must you frame to it. You must therefore if you haue a graue matter, apply a graue kinde of musicke to it: if a merry subiect, you must make your musicke also merrie. For, it will bee a great absurditie to vse a sad harmonie to a merrie matter, or a merrie harmonie to a sad lamentable or tragicall Dittie. You must then when you would expresse any word signifying hardnesse, cruelty, bitternesse, and other such like, make the harmonie like vnto it, that is, somewhat harsh and hard, but yet so that it offend not. Likewise, when any of your words shall expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonie be sad and dolefull: so that if you would haue your musicke signifie hardnesse, cruelty, or other such affects, you must cause the parts proceed in their motions without the halte note, that is, you must cause them proceede by whole notes, sharpe thirds, sharpe sixes and such like (when I speake of sharpe or flat thirds, and sixes, you must vnderstand that they ought to be so to the base) you may also vse Cadences bound with the fourth or seuenth, which being in long notes, will exasperate the harmonie: but when you would expresse a lamentable passion, then must you vse motions proceeding by halfe notes. Flat thirds and flat sixes, which of their nature are sweete, specially being taken in the true tune and naturall aire, with discretion and iudgement: but those cords so taken as I haue saide before, are not the sole and onely cause of expressing those passions; but also the motions which the parts make in singing doe greatly helpe, which motions are either naturall or accidentall. The naturall motions are those which are naturally made betwixt the keys, without the mixture of any accidentall signe or cord, bee it either flat or sharpe: and these motions be more masculine, causing in the song more virilitie then those accidentall cords which are marked with these signes *♯. b.* which be indeede accidentall, and make the song as it were more effeminate & languishing then the other motions, which make the song rude & founding: so that those naturall motions may serue to expresse those effects of cruelty, tyrannie, bitternesse, and such others: & those accidentall motions may fitly expresse the passions of grieffe, weeping, sighes, sorrowes, lobs, and such like.

Also, if the subiect be light, you must cause your musick go in motions, which carry with them a celeritie or quicknes of time, as minimes, crotchets & quauers: a fit be lamentable, the note must goe in slow & heauy motions, as semibreues, breues & such like, and of all this you shal find examples euery where in the workes of the good musicians. Moreover, you must haue a care that whē your matter signifieth ascending, high heauen, & such like, you make your musick ascend: & by the cōtrarie where your dittie speaketh of descending lowenes, depth, hell, & others such, you must make your musicke descend. For as it will bee thought a great absurditie to talke of heauen & point downward to the earth: so will it be counted great incongruitie if a musician vpon the words he ascended into heauen should cause his musick descend, or by the cōtrarie vpon the descension should cause his musick to ascend. We must also haue a care so to applie the notes to the words, as in singing there be no barbarisme cōmitted: that is, that we caule no syllable which is by nature short, be expressed by manie notes or one long note, nor no long syllable bee expressed with a st orr note: but in this fault do the practitioners erre more grossely, then in any other, for you shal find few songs wherein the penult syllables of these words, *Dominus, Angelus; filius, miraculū, gloria,* & such like are not expressed with a long note, yea manie times with a whole doffen of notes, & though one should speak of fortie he shuld not say much amisse: which is a grosse barbarisme, & yet might be easily amended. We must also take heed of separating any part of a word from another by a rest, as som dunces haue not slackt to do: yea one whose name is *Iohannes Dunstable* (an anciēt English author) hath not only diuided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of foure parts vpon these words, *Nesciens virgo mater virum.*



Ipsu[m] regem angelo rum se la vir go lacta bat.

For these be his own notes and words, which is one of the greatest absurdities which I haue seene committed in the ditting of musick; but to shew you in a word the vse of the rests in the dittie, you may set a crotchet or minime rest about a cōma or colō, but a lōger rest then that of a minime you may not make till the sentence be perfect, & then at a full point you may set what number of rests you wil. Also when you would expresse sighs, you may vse the crotchet or minime rest at the most; but a lōger thē a minime rest you may not vse, because it wil rather seeme a breath taking then a sigh, an exāple wherof you may see in a verie good song of *Stephano vcturi* to fīue voices vpo this ditty *quell, aura che spirādo a Paura mia?* for cōming to the word *sospiri* (that is sighs) he giueth it such a natural grace by breaking a minime into a crotchet rest & a crotchet, that the excellency of his iudgmēt in expressing and gracing his dittie, doth therein manifestly appēare. Lastly, you must not make a close (especially a full close) til the full sēse of the words be perfect: so that keeping these rules you shal haue a perfect agreement, & as it were an harmonical consent betwixt the matter and the musick: and likewise you shall be perfectly vnderstoode of the auditor what you sing, which is one of the highest degrees of praise, which a musician in ditting cā attain vnto or wish for. Many other petty obseruatiōs there be, which of force must be left out in this place, & remitted to the discretion & good iudgement of the skilful composer.

Pol. Now (sir) seeing you haue so largely discoursed of framing a fit musicke to the nature of a dittie, we must earnestly intreat you, (if it be not a thing too troublesome) to discourse vnto vs at large all the kinds of musicke, with the obseruatiōs which are to be kept in composing of euery one of them.

Ma. Although by that which I haue already shewed you, you might with studie collect the nature of all kindes of musicke, yet to ease you of that paine, I wil satisfie your request though

though not at full, yet with so many kinds as I can call to memory: for it will be a hard matter vpon the suddain to remember them all: & therefore (to go to the matter roundly, and without circumstances) I say that all musick for voices (for only of that kinde haue we hitherto spoken) is made either for a ditty or without a ditty: if it be with a ditty, it is either graue or light: the graue ditties they haue still kept in one kind, so that whatsoever musick be made vpon it, is comprehended vnder the name of Motet: a Motet is properly a song made for the Church, either vpon some hymne or Antheme, or such like, & that name I take to haue been giuen to that kind of musick, in opposition to the other which they called *Cantofermo*. & we do commonly call plain song: for as nothing is more opposit to standing & firmnes then motion, so did they giue the Motet that name of mouing, because it is in manner quight contrarie to the other, which after some sort, & in respect of the other standeth still. This kind of all others which are made on a ditty, requireth most art, & moueth & causeth most strange effects in the hearer, being aptly framed for the ditty & well expressed by the singer: for it will draw the auditor (& specially the skilful auditor) into a deuout and reuerent kind of consideration of him for whose prayse it was made. But I see not what passions or motions it can stir vp, being sung as most men doe commonly sing it: that is, leauing out the ditty, & singing onely the bare note, as it were a musicke made onely for instruments, which will indeed shew the nature of the musick, but neuer carry the spirit and (as it were) that lively soule which the ditty giueth: but of this enough. And to returne to the expressing of the ditty, the matter is now come to that state that though a song be neuer so well made & neuer so aptly applied to the words, yet shall you hardly find singers to expresse it as it ought to be: for most of our Church men, (so they can crye louder in the quier then their fellowes) care for no more; whereas by the contrarie, they ought to study how to yowel & sing clean, expressing their words with deuotion & passion, wherby to draw the hearer as it were in chaines of gold by the eares to the consideration of holy things. But this, for the most part, you shall find amongst them, that let them continue neuer so long in the church, yea though it were twentie years, they will neuer study to sing better then they did the first day of their preferment to that place: so that it should seeme that hauing obtained the liuing which they sought for, they haue little or no care at all either of their owne credit, or well discharging of that dutie whereby they haue their maintenance. But to returne to our Motets, if you compose in this kind, you must cause your harmonie to carrie a maiesty, taking discords & bindings so often as you can: but let it be in long notes, for the nature of it will not beare short notes & quicke motions, which denotate a kind of wantonnesse.

This musick (a lamentable case) being the chiefest both for art & vtilitie, is notwithstanding little esteemed, & in small request with the greatest number of those who most highly seeme to fauor art, which is the cause that the composers of musick, who otherwise would follow the depth of their skil in this kinde, are compelled for lacke of *Mecenas*es to put on another humor, & follow that kind whereunto they haue neither been brought vp, nor yet (except so much as they can learne by seeing other mens works in an vnknown tongue) doe perfectly vnderstand the nature of it: such be the new fangled opinions of our countrey men, who will highly esteeme whatsoever cometh from beyond the seas, & specially from *Italy*, be it neuer so simple, contemning that which is done at home though it be neuer so excellent. Nor is that fault of esteeming so highly the light musicke particular to vs in England, but general through the world: which is the cause that the musiciāns in all countreyes & chiefly in *Italy*, haue employed most of their studies in it: whereupon a learned man of our time writing vpon *Cicero* his dreame of *Scipio* saith, that the musicians of this age, in steed of drawing the minds of men to the consideration of heauen and heavenly things, doe by the contrarie let wide open the gates of hell, causing such as delight in the exercise of their art tumble headlong into perdition.

This much for Motets, vnder which I comprehend all graue & sober musick. The light musicke

Light musicke.
A Madrigal.

musicke hath beene of late more deeply diued into, so that there is no vanitie which in it hath not been followed to the full: but the best kind of it is termed *Madrigal*, a word for the crymologie of which I can giue no reason: yett vs sheweth that it is a kind of musicke made vpon songs & sonets, such as *Petrarcha* & manie Poets of our time haue excelled in. This kind of musick were not so much disallowable, if the Poets who compose the ditties would abstaine from som obscenities, which all honest eares abhor, & sometimes from blasphemies to such as this, *ch'altro di te iddio nō voglio* which no mā (at least who hath any hope of saluatiō) can sing without trēbling. As for the musick it is next vnto the *Moret*, the most artificiall, & to men of vnderstanding most delightfull. If therefore you will cōpose in this kind, you must possess your self with an amorous humor (for in no cōpositiō shal you proue admirable except you put on, & possesse your self wholly with that vain wherin you compose) so that you must in your musick be wauering like the wind, somtime wāton, somtime drooping, somtime graue & staide, otherwhile effeminate, you may maintaine points and reuert them, vse triplaes & shew the verie vttermost of your varietie, & the more varietie you shew the better shal you please. In this kind our age excelleth, so that if you would imitate any, I would appoint you these for guides: *Alfōso Ferrabosco* for deep skil, *Luca Marēzo* for good ayre & fine inuētion, *Horatto Vecchi*, *Stephano Vēturi*, *Ruggiero Giouanelli*, and *John Croce*, with diuers others who are verie good, but not so generally good as these. The second degree of grauitie in this light musicke is giuen to *Canzonets*, that is little shorte songs (wherin little art can be shewed being made in strains, the beginning of which is som point lightly touched, & euery strain repeated except the middle) which is in composition of the musick a cōterfet of the *Madrigal*. Of the nature of these are the *Neapolitans* or *Canzone a la Napolitana*, different from the in nothing sauing in name: so that whosoeuer knoweth the nature of the one must needs know the other also: & if you thinke them worthie of your paines to compose them, you haue a pattern of the in *Luca Marēzo* and *John Feretti*, who as it should seem hath imploied most of al his study that way. The last degree of grauity (if they haue any at all is giuen to the *villanelle* or cōuntry songs which are made only for the ditties sake: for, so they be aptly set to expresse the nature of the ditty, the cōposer (though he were neuer so excellēt) wil not stick to take many perfect cords of one kind together, for in this kind they think it no fault (as being a kind of keeping *decorū*) to make a clownish musick to a clownish mater: & though many times the ditty be fine enough, yet because it carrieth that name *villanella* they take those disallowāces, as being good enough for plow & cart. There is also another kind more light then this, which they rearm *Ballette* or daunces; and are songs, which being song to a ditty may likewise be danced: these & all other kinds of light musick sauing the *Madrigal* are by a general name called aires. There be also another kind of *Ballets*, cōmonly called *fa las*: the first set of that kind which I haue seen was made by *Gastaldi*: if others haue labored in the same field, I know not: but a slight kind of musick it is, & as I take it deuised to be dāced to voices. The slightest kind of musick (if they deserue the name of musick) are the *vinate* or drinking longes: for as I said before, there is no kind of vanitie wherunto they haue not applied some musick or other, as they haue framed this to be sung in their drinking: but that vice being so rare among the Italiās & Spaniards, I rather think that musick to haue bin deuised by or for the Germans (who in swarms do flock to the Vniuersity of Italy) rather then for the Italians theselues. There is likewise a kind of songs which I had almost forgottē called *Iustinianias*, & are al writtē in the *Bergamascā* language: a wanton & rude kinde of musicke it is, & like enough to carrie the name of som notable Curtisan of the Citie of *Bergama*, for no man wil deny that *Iustiniana* is the name of a woman. There be also manie other kinds of songs which the Italiās makes as *Pasterellas* & *Passamefos* with a ditty & such like, which it would be both tedious and superfluous to dilate vnto you in words, therefore I wil leaue to speak any more of the, & begin to declare vnto you those kinds which they make without ditties. The most principal

Canzonets.

Neapolitans

Villanelle.

Ballette.

Vinate.

Iustinianias.

Pastorelle. pasterellas
passamefos with
ditties, Fantasies.

principal

cipall & chiefest kind of musicke which is made without a dittie is the *fâtasie*, that is, whē
 a musician taketh a point at his pleasure, & wresteth & turneth it as he list, making either
 much or little of it according as shal seem best in his own conceit. In this may more art be
 showne then in any other musicke, because the cōposer is tied to nothing but that he may
 adde, diminish, & alter at his pleasure. And this kind wil bear any allowances whatsoeuer
 tolerable in other musick, except chāging the ayre & leauing the key, which in *fâtasie* may
 neuer be suffered. Other things you may vse at your pleasure, as bindings with discordes,
 quick motions, slow motions, proportions, & what you list. Likewise, this kind of musicke
 is with thē who practise instruments of parts in greatest vse: but for voices it is but sildom
 vsed. The next in grauitie & goodnes vnto this is called a *pauane*, a kind of straide musicke,
 ordained for graue dauncing, and most commonly made of three straines, whereof euerie
 straine is plaid or sung twice: a straine they make to contain 8, 12, or 16. semibreues as they
 list, yet fewer then eight I haue not seene in any pauan. In this you may not so much insist in
 following the point as in a *fâtasie*: but it shal be enough to touch it once & so away to som
 close. Also in this you must cast your musicke by foure: so that if you keep that rule it is no
 matter how manie foures you put in your straine: for it wil fall out wel enough in the end;
 the art of dancing being come to that perfection that euerie reasonable dancer wil make
 measure of no measure, so that it is no great matter of what nūber you make your straine.
 After euery pauan we vsually set a *galliard* (that is, a kind of musick made out of the other)
 causing it go by a measure, which the learned cal *trochaicā rationē*, consisting of a long &
 short stroke successiue: for as the foot *trocheus* consisteth of one syllable of two times, &
 another of one time, so is the first of these two strokes double to the latter: the first being in
 time of a semibreue, and the latter of a minime. This is a lighter and more stirring kind of
 dauncing then the *pauane* consisting of the same number of straines: & looke how many
 foures of semibreues you put in the strain of your pauan, so many times sixe minims must
 you put in the strain of your galliard. The Italians make their galliards (which they term
salta relly) plain, & frame ditties to them, which in their *mascaradoes* they sing & dance,
 & manie times without any instruments at al, but in stead of instruments they haue Curti-
 sans disguised in mens apparell, who sing and daunce to their owne songes. The *Alman* is a
 more heauie daunce then this: fitlie representing the nature of the people, whose name it
 carrieth) so that no extraordinarie motions are vsed in dācing of it. It is made of strains, som
 times two, som times three, and euerie strain is made by foure: but you must mark that the
 foure of the *pauane* measure is in *dupla* proportiō to the foure of the *Almā* measure: so that
 as the vsuall *Pauane* cōtaineth in a strain the time of sixteene semibreues, so the vsuall *Al-*
maine containeth the time of eight, & most commonly in short notes. Like vnto this is the
 Frēch *bransle* (which they cal *brāsle simple*) which goeth somewhat rōuder in time thē this:
 otherwise y measure is al one. The *brāsle de poictou* or *brāsle double* is more quick in time,
 (as being in a rounde *Tripla*) but the strain is longer, cōtaining most vsually twelue whole
 strokes. Like to this (but more light) be the *voltes* & *courātes*, which being both of a mea-
 sure, are notwithstanding danced after lūdrie fashions; the *volte* rising & leaping, the *cou-*
rante, trausing, and running; in which measure also our cōntrey daunce is made, though it
 be danced after another forme then any of the former. All these be made in straines, either
 two or three as shal seem best to the maker: but the *courāt* hath twice so much in a strain,
 as the English cōntrey daunce. There be also many other kindes of daunces (as *hornepypes*
Jygges & infinite more) which I cānot nominate vnto you: but knowing these, the rest can
 not but be vnderstood, as being one with som of these which I haue already told you. And
 as there be diuers kinds of musick, so will som mens humors be more inclined to one kind
 then to another. As some will be good descanters, & excel in descāt, & yet wil be but bad
 compoers, others will be good cōpoers & but bad descanters extempore vpon a plaine
 song: some will excell in composition of Motets, & being set or inioyned to make a *Ma-*
drigal

Pauens.

Galliards.

Almanes.

Bransles.

Voltes courātes.

Country
daunces.Diuers men
diuersly affe-
cted to diuers
kindes of mu-
sicke.

drigal will be verie far frō the nature of it, likewise som will be so possessed with the *Madri- gal* humor, as no man may be compared with the in that kind, and yet being enioyned to compose a motet or some sad & heauie musick, will be far frō the excellencie which they had in their own veine. Lastly, som will be so excellent in points of voluntarie vpon an instrument, as one would think it vnpossible for him not to be a good cōposer; & yet being inioyned to make a song, will do it so simplic as one would thinke a scholler of one yeares practise might easily compose a better. And I dare boldly affirme, that looke which is hee who thinketh himselfe the best descanter of all his neighbors, enioyne him to make but a scottish lygge, he will grossely erre in the true nature and qualitie of it.

The conclusō
of the dia-
logue.

Thus haue you briefly those precepts which I thinke necessary and sufficient for you, wherby to vnderstand the composition of 3, 4, 5, or more parts, wherof I might haue spoken much more: but to haue done it without being tedious vnto you, that is, to me a great doubt, seeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practise. Seeing therefore you lacke nothing of perfe& musicians, but only vie to make you prompt and quicke in your compositions, and that practise must only bee done in time, as well by your selues as with me, and seeing night is already begun, I thinke it best to returne, you to your lodgings, and I to my booke.

Pol. To morrow we must be busied making prouision for our journey to the Vniuersitie, so that we cannot possibly see you againe before our departure: therefore we must at this time both take our leaue of you, and intreate you that at euerie conuenient occasion and your leasure you will let vs heare from you.

Ma. I hope before such time as you haue sufficiently ruminated & digested those precepts which I haue giuen you, that you shall heare from me in a new kind of matter.

Thi. I will not onely looke for that, but also pray you that wee may haue some songes which may serue both to direct vs in our compositions, and by singing them recreate vs after our more serious studies.

Ma. As I neuer denied my schollers any reasonable request, so will I satisfie this of yours: therefore take these scrolles, wherein there be some graue, and some light, some of more parts, and some of fewer, and according as you shall haue occasion vie them.

Pol. I thanke you for them, & neuer did miserable vlturer more carefully keep his coine (which is his only hope and felicitie, then I shall these.

Pol. If it were possible to do any thing which might coūteruaile that which you haue don for vs, we would shew you the like fauour in going as much for you: but since that is vnpossible, we can no other wise requite you but in this by thankful mindes, and due full reuerence; which (as all schollers do owe vnto their masters) you shall haue of vs in such ample manner, as when we begin to be vniuersall, we wish that the world may know that we cease to be honest.

Ma. Farewel, & the Lord of Lords direct you in all wisdom & learning, that when hereafter you shall be admitted to the handling of the weightie affaires of the cōmon wealth, you may discreetly and worthily discharge the offices whereunto you shall be called.

Pol. The same Lord preserve and direct you in all your actions, and keepe perfect your health, which I feare is already declining.

PERORATIO.



Thus haue thou (gentle Reader) my booke after that simple sort, as I thought most conuenient for the learner, in which if they dislike the words (as bare of elegance & lacking fine phrases to allure the minde of the Reader) let the consider that *ostendit vna regis, contenta doctri,* that the matter it self denieth to be set out with flourish. It is certified to be achieved after a plaine and common manner, & that my intent in this booke hath been to teach in cleare & eleuante, also if at the scholars wil enter in the reading of it for the matter not for the words. Moreover, there is no man of discrecion but will thinke him foolish who in the precepts of an art will look for filled speech, without all sentences; that being of all matters which a man can intreat of, the most humble
and

and with most simplicitie and sinceritie to be handled, and to decke a lowly matter with loftie and swelling speech, will bee so put simplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of skill (for by such I loue to be censured, concerning the iniurie of the ignorant, and making as little account of them as the moone doth of the barking of a dog) shall thinke me either defectuous or faulty in the necessarie precepts, let him boldly set downe in print such things as I haue either left out or falsely set downe: which if it be done without railing or biting words against me, I will not only take for no disgrace, but by the contrarie esteeme of it as of a great good turne; as one as willing to learne that which I know not, as to instruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie of their works, so it be without their prauiudice, thinking it praise enough for me, that I haue bin the first who in our tongue haue put the practise of musick in this forme; and that I may say with Horace, *Libera per vacuum polus vestigia princeps*, that I haue broken the Ice for others. And if any man shall caull at my vsing of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me, that I rather thinke it a greater credit. For if in diuinitie, Law, and other sciences it be not only tolerable but commendable to cite the authorities of doctors for confirmation of their opinions, why should it not be likewise lawfull for me to doe that in mine Arte which they commonly vse in theirs, and confirme my opinion by the authorities of those who haue beene no lesse famous in musicke then either *Paulus, Plianius, Bartolus* or *Baidus*, (who haue made to manie asses ride on foote clothes) haue beene in law. As for the examples, they be all mine owne: but such of them as be in controuerted matters, though I was counsailed to take them of others, yet to auoid the wrangling of the enuious I made them my selfe, confirmed by the authorities of the best authors extant. And whereas some may object that in the first part there is nothing which hath not alreadye beene handled by some others, if they would indifferently iudge they might answer themselves with this saying of the comical Poet *ut dicitur quod non dictum prius*: and in this matter though I had made it but a bare translation, yet could I not haue beene iustly blamed, seeing I haue set downe such matters as haue beene hether to vnknowne to many, who otherwise are reasonable good musicians: but such as know least will be readie to condemne. And though the first part of the booke bee of that nature that it could not haue beene set downe but with that which others haue doone before, yet shall you not finde in any one booke all those things which there be handled: but I haue had such an especiall care in collecting them, that the most comon things, which euerie where are to be had be but slenderly touched. Other things which are as necessary & not so comon are more largely handled, & all so plainly & after so familiar a sort deliuered, as none (how ignorant soeuer) can iustly complaine of obscuritie. But some haue beene so foolish as to say that I haue employed much trauell in vaine in seeking out the depth of those moodes and other things which I haue explained, and haue not stucke to say that they be in no vse, and that I can write no more then they know alreadye. Surely what they know alreadye I know not: but if they account the moodes, ligatures, pricks of diuision and alteration, augmentation, diminution and proportions, thirges of no vse, they may as well account the whole arte of musick of no vse, seeing that in the knowledge of them consisteth the whole or greatest part of the knowledge of pricke song. And although it be true that the proportions haue not such vse in musicke in that forme as they bee now vsed, but that the practise may be perfect without them, yet seeing they haue beene in common vse with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profit of their works. But those men who think they know enough alreadye, when (God knoweth) they can scarce sing their part with the wordes, bee like vnto those who hauing once superficially read the Tenors of *Littleton* or *Infinians Institutes*, thinke that they haue perfectly learned the whole law; and then being inioyned to discusse a case, do at length perceiue their owne ignorance, and beare the shame of their falsely conceiued opinions. But to such kind of men do I not write: for as a man hauing brought a horse to the water cannot compell him to drink except he list, so may I write a booke to such a man but cannot compell him to reade it: But this difference is betwixt the horse and the man, that the horse though hee drinke not will notwithstanding returne quietly with his keeper to the stable, and not kicke at him for bringing him forth: our man by the contrarie will not onely not reade that which might instruct him, but also will backbite and maligne him, who hath for his and other mens benefit vnder taken great labor and endured much paine, more then for any priuat gaine or comoditie in particular redounding to himselfe. And though in the first part I haue boldlie taken that which in particular I cannot challenge to be mine owne, yet in the second part I haue obtained from it as much as is possible: for except the cords of descant, and that common rule of prohibited consequence of perfect cordes, there is nothing in it which I haue I ene set downe in writing by others. And if in the Canons I shall seeme to haue too much affected breuicity, you must knowe that I haue purposely left that part but slenderly handled, both because the scholler may by his owne studie become an accomplished musician, hauing perfectly practised those fewe rules which be there set downe, as also because I do shortly looke for the publication in print, of those neuer enough prayed trauales of master Waterhouse, whose flowing and most sweet Springs in that kind may be sufficient to quench the thirst of the most insatiate scheller whatsoeuer. But if mine opinion may be in any estimation with him, I would counsaile him that when he doth publish his labours, he would set by euerie feuerall way some words whereby the learned may perceiue it to be a Canon, and how one of the parts is brought out of another (for many of them which I haue seene be so intricate as being prickt in feuerall booke one shall hardly perceiue it to be any Canon at all): so shall he by his labors both most benefit his Country in shewing the inuention of such varietie, and reape most commendations to himselfe in that hee hath bene the first who hath inuented it. And as for the last part of the booke, there is nothing in it which is not mine owne: and in that place I haue vsed so great facilitie, as none (how simple soeuer) but may at the first reading conceiue the true meaning of the words: and this haue I so much affected, because that part will be both most vsual and most profitable to the young practicioners, who (for the most part) know no more learning then to write their owne names. Thus haue I the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I shot at: if otherwise accept my good will, who would haue done better if I could. But if thou thinke the whole arte not worthy the paines of any good witte or learning, though I might answer as *Alfonso* king of *Aragon* did to one of his Courtiers (who saying that the knowledge of sciences was not requisite in a noble man, the king gaue him onelie this answer *questa e voce dunbue non dum looms*. Yet wil not I take vpō me to say so; but only for remouing of that opinion, set downe the authorities of some of the best learned of auncient time: and to begin with *Plato*, he in the seuenth booke of his common wealth doth so admire musicke as that he calleth it *δαμνίνιον παράγμα* a heauenly thing, *καὶ κηρίμιον πρὸς τὴν τῶ καλῶς τε καὶ ἀγαθῶς κητίσιν* & profitable for the seeking out of that which is good & honest. Also in the first booke of his lawes he saith that musicke

Peroratio.

musick cannot be intreated or taught without the knowledge of all other sciences: which if it be true, how far hath the musicke of that time bene different from ours? which by the negligence of the professors is almost fallen into the nature of a mechanicall arte, rather then reckoned in amongst other sciences. The next authoritie I may take from *Aristophanes*: who though he many times scoffe at other sciences, yet teamed he musicke *εὐκρηγοῦσσαι* a perfect knowledge of all sciences and disciplines. But the Authorities of *Aristoxenus*, *Ptolomeus*, & *Seneca*: *Boethius*, who haue painefully deliuered the arte to vs, may be sufficient to cause the best wits thinke it worthie their trauel, specially of *Boethius*: who being by birth noble & most excellent well verted in Diuinitie, Philosophy, Law, Mathematickes, Poetry, and matters of estate, did notwithstanding write more of musicke then of all the other mathematical sciences: so that it may be iustly said, that if it had not been for him the knowledge of musick had not yet come into our Westerne part of the world; The Greeke tongue lying as it were dead vnder the barbarisme of the *Goths* and *Huines*, and musicke buried in the bowels of the Greeke workes of *Ptolomeus* and *Aristoxenus*: the one of which as yet hath neuer come to light, but lies in written copies in some Bibliothekes of Italy, the other hath bene let out in print, but the copies are euerie where so scant and hard to come by, that many doubt if hee haue been set out or no. And these few authorities will serue to dissuade the discreet from the afore named opinion, (because few discreete men will hold it) as for others many will be so selfe willed in their opinions, that though a man should bring all the arguments and authorities in the world against it, yet should hee not perswade them to leaue it. But if any man shall thinke me prolix and tedious in this place, I must for that point craue pardon, and will here make an end, wishing vnto all men that discretion as to measure so to other men as they would be measured themselves.

FINIS.

Quatuor Voc.

Cantus.

Heu :||: E-
heu :||: sustu-
lerunt dominum me- um meum, et po-
suerunt e- um
um sustu-
lerunt dominum me- um

Quatuor voc.

Basis.

Heu :||: E heu sustulerunt dominum meum
me um me- um su- stulerunt dominum me um

Canzonetta. A 4. voci. Tenor.

Ea spegner il su ardor : || :
 aqua non vale : || :
 re Abi ch'il foco d'amor non e mortale : || :
 mai non more : || :
 il cor las so e mai non more : || :
 re Ard ogn hora : || :
 il cor las so e mai non more : || :
 re : || :
 il cor las so e mai non more : || :
 re : || :
 il cor las so e mai non more : || :
 re : || :

Canzonetta. A 4. voci.

Basis.

Ard ogn hora : || :
 Il cor las so e mai non more Il cor
 las so e mai non more re e mai non more Ard ogn hora : || :
 il cor
 las so e mai non more. il cor las so e mai non more : || :
 Abi ch'il
 foco d'amor non e mortale : || :
 non e mortale. Ea spegner il su ardor : || :
 aqua non vale aqua non vale : || :
 Ea spegner il su ardor : || :
 aqua non vale aqua non vale : || :

non t'accen- da il co- re

non t'accenda il co- re Ch'hain se nasco- fo

fo non t'acc- enda il co- re non t'accen- da il core Ch'hain se nasco- fo

lio. Lo fa perche perche / ardere Ch'hain se nascosto non t'accenda il co- re Ch'hain se nasco- fo

lio. Perche tor- mi il cor mio per lasciarlo in oblio : || :

Perche tor- mi il cor mio per lasciarlo in oblio : || :

Perche tor- mi il cor mio per lasciarlo in oblio : || :

Cantata. 4 voci. Canto.

Canzonetta. 4 voci. Alto.

PERche tor- mi il cor mio cor mi o per lasciarlo in oblio oblio per lasci-

arlo in oblio perche tor- mi il cor mio cor mi o per lasciarlo in oblio oblio

Lo fa perche perche l' ardo- re, Ch'hain se nasco- fo : || :

non t'accenda il co- re Ch'hain se nasco- fo non t'accenda il co- re

Ch'hain se nascosto non t'accenda il co- re Ch'hain se nasco- fo non t'acc- enda il co-

re non t'accen- da il core.

Canzonetta. A 4. voci. **Basso.**

Perche Per lasciarlo in oblio :|| :|| :||
 Lo fa perche perche l'ardore Ch'hain se nasco- non t'accendail core il core
 Ch'hain se nasco- sto non t'accendail core il core Ch'hain se nasco- sto non t'accendail core il core
 cendail core il core Ch'hain se nasco- sto non t'accendail core il core Ch'hain se nasco- sto non t'accendail core il core

Canzonetta. A 4. voci. **Tenor.**

PERche tor- mi il cor mio cor mio per lasciarlo in oblio in ob-
 li o perche tor- mi il cor mio cor mio per lasciarlo in oblio in
 obli- o Lo fa perche perche l'ardore Ch'hain se nasco- sto
 ont' accen- dail core non t'acc- cendail core il
 co- re Ch'hain se nasco- sto :|| :|| non t'accen-
 dail core non t'acc- cendail core il co re

PRIMA

na cro quæ ascenderunt quæ ascenderunt de lauacro de la- uacro.

ascenderunt de la- uacro : || :

la-

Dentes tui sicut greges tonfarum quæ ascenderunt de la- uacro quæ

Entes tui sicut greges Dentes tui sicut greges tonfarum : || :

PRIMA

Quing. vocum. Secunda pars.

Quingus.

Tenor.

Dentes tui sicut greges tonfarum Dentes

tui sicut greges tonfarum quæ ascenderunt de laua-

cro : || :

quæ ascenderunt de lauacro

quæ ascende- runt de la uacro : || :

quæ ascende- runt de la- uacro

PRIMA

Quing. vocum. Secunda pars.

Bassus.

Entes tui sicut greges tonfa- rum Dentes tui sicut greges tonfarum

tonfa- rum quæ ascende- runt quæ ascenderunt de lauacro de lauacro quæ

Quinqs. c. Secunda pars. Altus.

Dentes tui sicut greges fiamur.

Dentes tui Sicut greges fiamur

sicut greges tonfarum tonfarum Dentes tui sicut gre-

ges tonfarum tonfarum quaz ascenderunt: || :

ascenderunt de lauacro: || :

uaacro quaz ascenderunt quaz ascende-runt de la- uacro

de la-

uaacro

Basis.

ascenderunt quaz ascende- runt de lauacro :|| :

quaz

ascende- runt de la- ua cro.

Cantus.

Quinqs vocum. Secunda pars.

Dentes tui sicut greges fiamur.

Dentes tui sicut greges fiamur greges tonfarum: || :

quaz ascende- runt quaz ascenderunt de lauacro :|| :

quaz ascenderunt de la- uacro :|| :

de la- uacro de lauacro: || :

and re-ling of sleepe and resting. :||:

head alas thou tyreft with falfe delight of that which thou deft-
 reft Sleepe Sleepe I lay fond
 fancies, and leaue my thoughts molefting, Thy mafters head hath neede of sleepe and resting

Sleepe O sleepe fond fancie O sleepe :||: O sleepe fond fan-
 cie My

Altus.

A 3 voc.

A 3 voc. Cantus.

Sleepe O sleepe fond fancie O sleepe :||: O

sleepe fond fan-
 cie, My head alas thou

tyreft with falfe delight of that which thou deft-
 reft. Sleepe sleepe I lay fond fancie, and leaue my thoughts
 molefting, Thy mafters head hath neede of sleepe hath neede
 of sleepe & re-ling :||: :||:

of sleepe and resting :||: :||:

Bassus.

A 3 voc.

Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie, My head alas thou tyreft,
 with falfe delight of that which thou desireft, Sleepe sleepe I faie fond fancie, and leaue my thoughts
 molefting, Thy mafters head hath neede hath neede of sleepe & resting :||:

o. sleepe & resting. :||:

ANNOTATIONS

necessary for the vnderstanding

of the Booke: wherein the veritie of some of the preceptes is proued, and some arguments, which to the contrarie might be objected, are returned.

To the Reader.



When I had ended my booke, and shōwen it (to be perused) to some of better skill in letters than my selfe, I was by the requested, to giue some contentment to the learnea, both by setting down a reason why I had disagreed from the opinions of others, as also to explaine something, which in the booke it selfe might seeme obicure. I haue therefore thought it best to set downe, in Annotations, such things as in the text could not so commodiously be handled, for interrupting of the continuall course of the matter; that both the young beginner should not be ouerladen with those things, which at the first would be too hard for him to conceiue: and also that they who were more skilful, might haue a reason for my proceedings. I would therefore counsel the young scholler in Musicke, not to intangle himselfe in the reading of these notes, till he haue perfectly learned the booke it selfe, or at least the first part thereof: for without the knowledge of the booke, by reading of them, hee

shall runne into such confusion, as hee shall not know where to begin or where to leaue. But thou (learned Reader) if thou find any thing which shall not be to thy liking, in friendship aduertise mee; that I may either mend it, or scrape it out. And so I end; protesting that *Errare possum, hereticus esse nolo.*

Page. 2. vers. 26. *The scale of Musicke*) I haue omitted the definition and diuision of musick; because the greatest part of those, for whose sake the booke was taken in hand, and who chiefly are to vse it, be altogether vnlearned, or haue not so farre proceeded in learning, as to vnderstand the reason of a definition: and also because amongst so many who haue written of musicke, I knew not whome to follow in the definition. And therefore I haue left it to the discretion of the Reader, to take which he list of all these which I shall set downe. The most auncient of which is by *Plato* set out in his *Theages* thus. Musicke (saith he) is a knowledge (for so interpret the worde σοφια which in that place he vseth) whereby we may rule a companie of singers, or singers in companies (or quire, for so the word χορος signifieth.) But in his *Banquet* hee giueth this definition. Musicke, saith he, is a science of loue matters occupied in harmonie and rythmos. *Boetius* distinguisheth, and theoricall or speculatiue musicke he defineth in the first chapter of the fift booke of his musicke *Facultas differentias acutorum & grauium sonorum sensu ac ratione perpendens.* A facultie considering the difference of high and lowe soundes by sense and reason. *Augustine* defineth practicall musicke (which is that which wee haue now in hand) *Recte modulandi scientia,* A science of wel doing by time, tune, or number; for in all these three is *modulandi peritia* occupied. *Franchinus Gausfurinus* thus, *Musica est proportionabilium sonorum concinnis interuallis distinctorum dispositio sensu ac ratione consonantiam monstrans.* A disposition of proportionable soundes diuided by apt distances, shewing, by sense and reason, the agreement in sound. Those who haue bin since his time, haue doone it thus, *Rite & bene canendi scientia.* A Science of duly and well singing, a science of singing wel in tune and number, *Ars bene canendi,* an Art of wel singing. Now I say, let euerie man follow what definition he list. As for the diuision, Musicke is either *speculatiue*, or *practicall.* *Speculatiue* is that kinde of musicke which by Mathematicall helps, seeketh out the causes, properties, and natures of soundes by themselves, & compared with others; proceeding no further, but content with the on-

The Annotations.

lie contemplation of the Art. *Practicall* is that which teacheth al that may be knowne in songs, either for the vnderstanding of other mens, or making of ones owne, and is of three kindes: *Diatonicum*, *chromaticum*, and *Enharmonicum*. *Diatonicum*, is that which is now in vte, & riseth throughout the scale by a whole, not a whole note and a lesse halfe note (a whole note is that which the Latines call *integer tonus*, and is that distance which is betwixt any two notes, except *mi* and *fa*. For betwixt *mi* and *fa* is not a full halfe note, but is lesse then halfe a note by a *comma*: and therefore

called the lesse halfe note) in this manner.

Chromaticum, is that which riseth by *semitonium minus* (or the lesse halfe note)

the greater halfe note, and three halfe notes, thus :

(the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa mi*.) *Enharmonicum*, is that which riseth by *diefis*, *diefis*,

(*diefis* is the halfe of the lesse halfe note) and *ditonus*. But in our musicke, I can giue no example of it, because we haue no halfe of

a lesse *semitonium*: but those who would shew it, set downe this example of *Enharmonicum* and marke the *diefis* thus \times as it were the halfe of the

apotome or greater halfe note, which is marked thus \times . This signe of the more halfe note, we now adaiies confound with our *b* square, or signe of

mi in *b fa mi*, and with good reason: for when *mi* is sung in *b fa mi*, it is in that habitude to *al-mire*, as the double *diefis* maketh *F faut* sharpe to *Elami*, for in both places the distance is a whole note. But of this enough: and by this which is already set downe, it may evidently appeare, that this kind of musicke which is visuall now adaiies, is not fully and in euery respect the ancient *Diatonicum*. For if you begin any foure notes, singing *ut re mi fa*, you shal not finde either a flat in *elami*, or a sharp in *F faut*: so that it must needs follow, that it is neither iust *diatonicum*, nor right *Chromaticum*. Likewise by that which is said, it appeareth, this point which our Organists vte

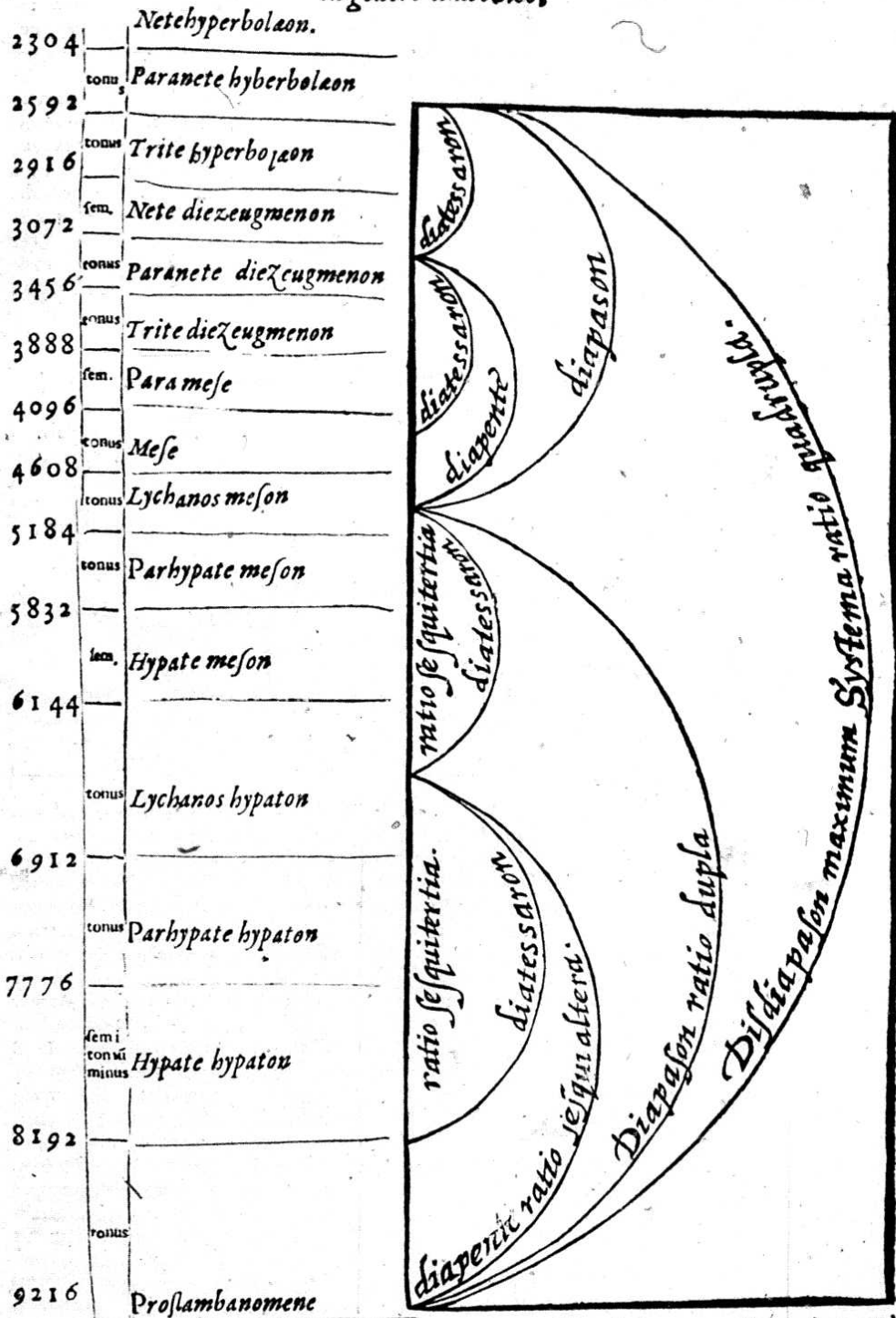
is not right *Chromatica*, but a battard point patched vp, of halfe *chromaticke*, and halfe *diatonicke*. Lastly it appeareth by that which is said, that those Virginals which our vnlearned musicians cal *Chromatica* (and som also *Grammatica*) be not right *chromatica*, but halfe *enharmonica*: & that al the *chromatica*, may be expressed vpon our common virginals, except

for if you would thinke that the sharp in *g sol re ut* would serue that turne, by experiment you shall finde that it is more then halfe a quarter of a note too low. But let this suffice for the kindes of musicke: now to the parts *Practical*. Musicke is diuided into two parts, the first may be called *Elementarie* or *rudimental*, teaching to know the qualitie and quantitie of notes, & euery thing else belonging to songs, of what manner or kind soeuer. The second may be called *Syntactical*, *Poetical*, or *effellue*; treating of soundes, concordes, and discordes, and generally of euery thing seruing for the formal and apt setting together of parts or soundes, for producing of harmonie either vpon a ground, or voluntary.

Pag. ead. vers. 27. Which we call the Gam) That which we call the scale of musicke, or the *Gam*, others call the Scale of *Guido*: for *Guido Aretinus*, a Monke of the order of *S. Benet*, or *Benedict*, about the yeare of our Lord 960. changed the Greek scale (which consisted onely of 15. keyes, beginning at *are*, and ending at *a la mire*) thinking it a thing too tedious, to say such long wordes, as *Proslambanomenos*, *hypatehypaton*, and such like & turned them into *Are*, *b mi*, *c fa ut*, & c. & to the intent his inuention might the longer remaine and the more easily be learned of children, hee framed and applyed his Scale to the hand; setting vpon euery ioynt a seuerall keye, beginning at the thumbes ende, and descending on the inside: then orderly through the lowest ioyntes of euery finger, ascending on the little finger, & then vpon the tops of the rest, still going about, setting his last key *ela* vpon the vpper ioynt of the middle finger on the outside. But to the ende that euery one might know from whence he had the Art, he set this Greek letter *gamma*, to the beginning of his Scale, seruing for a *diapason* to his seuenth letter *g*. And whereas before him the whole Scale consisted of foure *Tetrachorda* or fourthes, so disposed as the highest note of the lower was the lowest of the next, except that of *mesé*, as we shal know more largely hereafter, he added a fift *Tetrachordon*, including in the Scale (but not with such art and reason as the Greeks did) seauen hexachorda or deductions of his fixe notes; causing that, which before contained but fiftene notes, to contain twentie, and so to fill vp both the reach of most voices, and the iointes of the hand. Some after him (or he himselfe) altered his Scale in forme of Organ pipes, as you see set downe, in the beginning of the Booke. But the Greekes Scale was thus.

The Annotations.

Systema harmonicum quindecim chordarum
in genere diatonico.



For understanding of which there be three things to be considered: the names, the numbers, and the distances. As for the names, you must note that they be all Nounes adiectiues, the substantiue of which is *chorda*, or a string. *Proslambanomena*, signifieth a string assumed or taken in, the reason whereof we shall traigly know.

The Annotations.

All the scale was diuided into foure *Tetrachordes* or fourths, the lowest of which foure was called *Tetrachordon hypaton*, the fourth of principals. The second *tetrachordon meson*, the fourth of middle or means. The third *tetrachordon diezeugmenon*, the fourth of strings disioyned or disiunct. The fourth and last *tetrachordon hyperbolaon*, the fourth of strings exceeding: the lowest string *Proslambanomene* is called assumed, because it is not accounted for one of any *tetrachorde*, but was taken in to be a *Diapason* to the *mesē* or middle string. The *tetrachorde* of principals or *hypaton*, beginneth in the distance of one note above the assumed string, containing foure strings or notes, the last of which is *Hypate meson*: the *tetrachorde* of *meson*, or means, beginneth where the other ended (so that one string is both the end of the former, and the beginning of the next) and containeth likewise foure, the last wherof is *mesē*. But the third *tetrachorde*, was of two manner of dispositions: for either it was in the naturall kind of finging, and then was it called *tetrachordon diezeugmenon*; because the middle string or *mesē*, was separated from the lowest string of that *tetrachorde*, by a whole note, and was not accounted for any of the foure belonging to it, as you may see in the scale, or then in the flat kind of finging: in which case, it was called *tetrachordon synezeugmenon*, or *synemmenon*, because the *mesē* was the lowest note of that *tetrachorde*, all being named thus, *mesē*, *Trite synezugmenon*, or *synezeugmenon*, *Paranete synezeugmenon*, and *nete synezeugmenon*. But least these strange names seeme fitter to coniuere a spirit, then to expresse the Art, I haue thought good to giue the names in English.

All the names of the Scale in English.

<i>A</i> re.	<i>Proslambanomene</i>		Principall of principals.
<i>B</i> mi.	<i>Hypate hypaton</i>		Subprincipall of principals
<i>C</i> fa ut.	<i>Parhypate hypaton</i>		Index of principals.
<i>D</i> sol re.	<i>Lychanos hypaton</i>		Principall of means.
<i>E</i> la mi.	<i>Hypate meson</i>		Subprincipall of means.
<i>F</i> fa ut.	<i>Parhypate meson</i>		middle.
<i>G</i> sol re ut.	<i>Lychanos meson</i>		Index of means.
<i>A</i> la mi re.	<i>mesē.</i>	<i>Mes.</i> <i>Trite synezeugmenon</i> <i>Paranete synezeug.</i> <i>Nete synezeugmenon.</i>	Next the middle.
<i>B</i> fa & mi.	<i>Paramese</i>		Third of disiunct.
<i>C</i> sol fa ut.	<i>Trite diezeugmenon</i>		Penulte of disiunct.
<i>D</i> la sol re.	<i>Paranete diezeugmeno</i>		Last of disiunct.
<i>E</i> la mi.	<i>Nete diezeugmenon</i>		Third of exceeding
<i>F</i> fa ut.	<i>Trite hyperbolaon</i>		or trebble.
<i>G</i> sol re ut.	<i>Paranete hyperbolaon</i>		Penulte of trebbles.
<i>A</i> la mi re.	<i>Nete hyperbolaon</i>		Last of trebbles.

So much for the names. The numbers set on the left side, declare the habitude (which wee call proportion) of one found to another, as for example: the number set at the lowest note *Proslambanomene*, is *sesqui octaua*, to that which is set before the next; and *sesquitertia* to that which is set at *Lychanos hypaton*, and so by consideration of these numbers, may be gathered the distance of the sound of the one from the other: as *sesqui octaua* produceth one whole note. Then betwixt *Proslambanomene*, and *hypate hypaton*, is the distance of one whole note. Likewise *sesquitertia*, produceth a fourth: therefore *Proslambanomene*, and *Lychanos hypaton* are a fourth, and so of others. But least it might seeme tedious, to diuide so many numbers, and seeke out the common diuisors for so many fractions, both the distance is set downe betwixt euerie two notes, and the consonants are drawne on the right side of the Scale. Thus much for the explanation of the table: but what use it had, or how they did sing, is vncertaine: onely it appeareth by the names, that they tearmed the keys of their scale, after the strings of some instrument, which I doubt not is the harpe. And though the Frier *Zaccone* out of *Franchinus* affirme, that the Greekes did sing by certaine letters, signifying both the time that the note is to be holden in length, and also the heigh and lownesse of the same: yet because I finde no such matter in *Franchinus* his *Harmonia instrumentorum* (for his *theorica* nor *Practica* I haue not seene, nor vnderstand not his arguments) I knowe not what to say to it. Yet thus much I will say, that such characters as *Boetius* setteth downe, to signifie the strings, do not signifie any time: for it is a great controuersie amongst the learned, if the auncient musicians had any diueritie of notes, but onely the signe of the chord being set ouer the word: the quantitie or length was knowne, by that of the syllable which it serued to expresse. But to returne to *Cnidors* inuention it hath hitherto bene so visuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuised such fantastickall imaginations, as it were ridiculous to write, as (for sooth) *A*re is siluer, *B*mi quicksiluer &c. for it were too long to set downe all. But it should seeme, that he who wrote it was either an Alchymiste, or an Alchymistes friend. Before an old treatise of musicke written in velam about an hundred yeares ago, called *Regule Franchonis cum additionibus Roberti de Hauilo*, there is a *Gam* set downe thus;

The Annotations.

F vt.	Terra	E la my	Saturnus
A re.	Luna	F fa vt	Iupiter
B mi.	Mercurius	G sol re ut	Mars
C fa vt.	Venus	A la mire	Sol
D sol re.	Sol	B fa re mi	Venus
E la mi.	Iupiter	C sol fa vt	Mercurius
F fa vt.	Saturnus	D la sol re	Luna
G sol re vt.	Cœlum.		

Boetius.

And at the end thereof, these words *Marius Tullius*, pointing (as I take it) to that most excellent discourse in the dream of *Scipio*, where the motions and foundes of all the spheres are most sweetly set downe: which who so listeth to reade, let him also peruse the notes of *Erasmus* vpon that place, where hee taketh vp *Gaza* roundly for his Greeke translation of it: for there *Tullie* doeth affirme, that it is impossible that so great motions may be moued without sound; and according to their neerenesse to the earth, giueth hee euerie one a sound, the lower body the lower founde. But *Glareanus*, one of the most learned of our time, maketh two arguments to contrary effects, gathered out of their opinion, who deny the sound of the spheres.

The greatest bodies, saith hee, make the greatest sounds,
The higher celestiaall bodies are the greatest bodies,
Therefore the highest bodies make the greatest sounds.

The other proueth the contrarie thus,


That which moueth swiftest giueth the highest sound,
The higher bodies moue swiftest,
Therefore the highest bodies giue the highest sound.

The Greekes haue made another comparison of the times, keyes, Muses, and planets thus,

<i>Vrania</i>	<i>Mese</i>	<i>Hypermixolydius</i>	<i>Cælum stellatum</i>
<i>Polymnia</i>	<i>Lychanos meson</i>	<i>Myxolydius</i>	<i>Saturnus</i>
<i>Euterpe</i>	<i>Parhypate meson</i>	<i>Lydius</i>	<i>Iupiter</i>
<i>Erato</i>	<i>Hypate meson</i>	<i>Phrygius</i>	<i>Mars</i>
<i>Melpomene</i>	<i>Lychanos hypaton</i>	<i>Dorius</i>	<i>Sol.</i>
<i>Terpsichore</i>	<i>Parhypate hypaton</i>	<i>Hypolydius</i>	<i>Venus</i>
<i>Calliope</i>	<i>Hypate hypaton</i>	<i>Hypophrygius</i>	<i>Mercurius</i>
<i>Clio</i>	<i>Proslambanomene</i>	<i>Hypodorius</i>	<i>Luna.</i>

Thalia.
terra.

And not without reason, though in many other things it hath bene called iustly *Mendax* and *Negatrix Gracia*. Some also (whom I might name if I would) haue affirmed, that the Scale is called *Gamm vt.* from *Gamm*, which signifieth in Greeke graue, or anticte: as for me I finde no such grecke in my Lexicon: if they can proue it they shal haue it.

Pag. 3. verse 22. But one twice named. It should seeme that at the first, the rounde b. was written as now it is thus b. and the square b. thus h. But for haist men not being carefull to see the strokes meet iust at right angles, it degenerated into this figure  and at length came to be confounded with the sign of \forall *Apotome* or *semitonium maius*, which is this \times . And some falsly terme *Diesis*, for *diesis* is the halfe of *semitonium minus*, whose signe was made thus \times . But at length, the signe by ignorance was called by the name of the thing signified, and so the other signe being like vnto it, was called by the same name also.

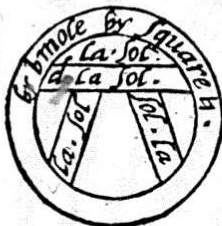
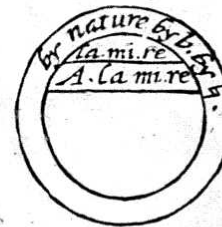
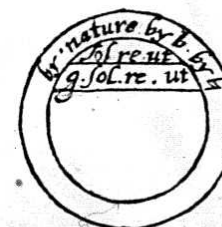
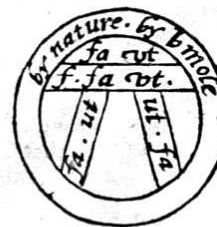
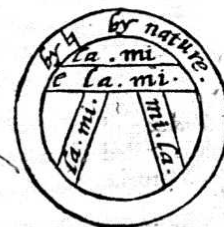
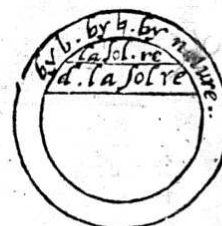
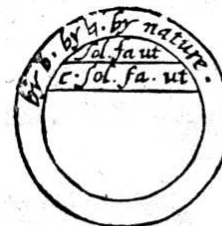
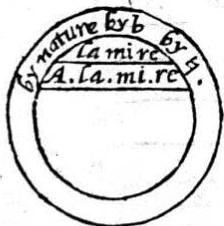
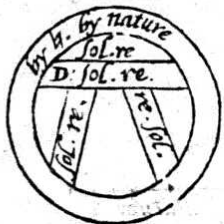
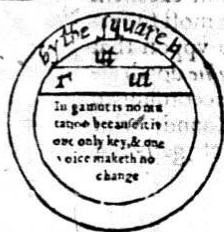
Pag. ead. verse 35. But in use of singing these be commonly called *Claues signate*, or *signed Cliffe*. because they be signes for all songes, and vse hath receiued it for a generall rule, not to sette them in the space, because no Cliffe can bee so formed as to stand in a space and touch no rule, except the B cliffe. And therefore least any should doubt of their true standing (as for example the G cliffe, if it stood in space and touched a rule, one might iustly doubt, whether the Author meane G sol re vt in Base, which standeth in space, or G sol re vt in *alto* which standeth on the rule) it hath been thought best by all the musicians, to set them in rule. Indeed I cannot denie, but that I haue scene some *Are* cliffe, and others in the space: but *Vna hirundo non facit ver.*

Fig. 4. vers. 1. as though the verse were the scale) so it is: and though no vsuall verse comprehen d the whole scale, yet doth it a part there. of. For it you put any two verses together, you shal haue the whole Gam thus,

Fig. 4. vers. 3. The three naturas of singing) a propertie of singing is nothing else, but the difference of plainesongs caused by the note, in b fa & mi, hauing the halfe note either aboue or belowe it, and it may plainly be seene, that those three properties haue not been deuised for pricktsongs for you shal find no long inclu. ded in so small boundes as to touche no b. And therefore these plainesongs which were so contained, were called naturall, because euery key of their fixe notes stood inuariale the one to the other, howlocuer the notes were named. As from C. sol re, to d. la mi, was alwayes a whole note, whether one did sing sol la, or re mi, and so forth of others. If the b. had the semitonium vnder it, then was it noted b, and was termed b. molle, or soft; if aboue it then was it noted thus \sharp and termed b. quadratum or b. quare. In an old treatise called Tractatus quatuor principalium, I finde these rules and verses, Omne \sharp incipiens in c. cantatur per naturam in F. per b. molle, in g. per quadratum. that is, Euerie vt beginning in C, is sung by properchant in F. by b. molle or flat, in g. by the square \sharp or shapre, the verses be these


C. naturam das f. b. molle nunc tibi signat,
g. quoque b. durum in semper habes caniturum.


Which if they were no truer in substance then they be fine in words and right in quantitie of syllables, were not much worth. As for the three themselves, their names beare manifest witness, that musicke hath come to vs from the French. For if we had had it from any other, I see no reason why we might not as well haue said the square b. as b. quare or carre, the signification being all one. In the treatise of the foure principals I found a table, containing all the notes in the scale; and by what propertie of singing euery one is sung: which I thought good to communicate vnto thee in English.






The Annotations.

But for the vnderstanding of it, I must shew you what is meant by mutation or change. Mutation is the leauing of one name of a note and taking another in the same sound, and is done (sayeth the Author of *quatuor principalia*) either by reason of propertie, or by reason of the voice. By reason of the propertie, as when you change the sol in *g sol re ut*, in vt, by the ♯ and in re by the b & such like by reason of the voice when the name is changed, for the ascensioⁿ or descensioⁿ sake: as for example, in *c fa ut*, if you take the note fa, you may rise to the third, and fall to the fourth, in the due order of the six notes, if the propertie let not. But if you would ascend to the fourth, then of force must you change your fa, into vt, if you will not sing inproperlie, because no man can ascende aboue la, nor descend vnder vt properly: for if he descend, he must call vt, fa. Now in those keyes wherein there is but one note, there is no change: where two, there is double change, where three is *sexupla*: but al this must be vnderstood where those three or two notes be all in one sounde: for if they be not of one sound, they fall not vnder this rule, for they be directed by signes set by them. But all mutation ending in *ut re mi*, is called ascending, because they may ascend further then descend: and all change ending in *fa sol la*, is called descending, because they may descend further then ascend, and thereof came this verse: *ut re mi scandunt, descendunt fa quoque sol la*. But though, as I said, these three properties be found in plain song, yet in prickt song they be but two: that is, either sharp or flat: for where nature is, there no b. is touched. But if you would knowe wherby any note singeth (that is whether it sing by properchant ♯ *quarre*, or b. *molle*, name the note and so come downward to vt. example, you would knowe wherby sol in *g sol re ut* singeth, come down thus *sol fa mi re ut*, so you find vt in *c fa ut*, which is the propertie wherby the sol in *g sol re ut* singeth, and so by others.

Pag. 9. verse 8. By the forme of the note) There were in old time foure maners of pricking, one al black which they tearmed blacke full, another which we vse now which they called blacke voyde, the third all red, which they called red full, the fourth red as ours is blacke, which they called red void: al which you may perceiue thus: 

But if a white note (which they called blacke voyde) happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet and a semibriefe a minime, &c. If a red full note were found in blacke pricking, it was diminished of a fourth part, so that a semibriefe was but three crotchettes and a Redde minime was but a Crotchette: and thus you may perceiue that they vsed their red pricking in all respects as we vse our blacke nowadayes. But that order of pricking is gone out of vse now, so that wee vse the blacke voides, as they vsed their black fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of memorie so that none vse it, and fewe knowe what it meaneth. Nor doe we pricke any blacke notes amongst white, except a semibriefe thus:  in which case, the semibriefe so blacke is a minime and a pricke (though some stand for $\frac{2}{3}$ of a semibreue) and the blacke minime a Crotchet, as indeede it is. If more blacke semibriefes or briefes be together, then is there some proportion, which is nothing but a rounde & most commonly either *tripla* or *hemiolia*, which is nothing but a rounde

common *tripla* or *sesquialtera*. As for the number of the formes of notes, there were within these two hundred yeare but foure, knowne or vsed of the Musicians: those were the Longe, Briefe, Semibriefe, and Minime. The Minime they esteemed the least or shortest note singable, and therefore indiuisible. Their long was in three maners that is, either simple, double, or triple: a simple Long was a square forme, nauing a taile on the right side hanging downe or ascending: a double Long was so formed as some at this daie frame their Larges, that is, as it were compact of 2. longs: the triple was bigger in quantitie than the double. Of their value we shall speake hereafter. The semibriefe was at the first framed like a triangle thus  as it were the halfe of a briefe diuided by a diameter thus  but that figure not being comly nor easie to make, it grew afterward to the figure of a rombe or losenge thus , which forme it still retaineth.

The minime was formed as it is now, but the taile of it they euer made ascending, and called it *Signum minimitalis* in their *Ciceronian* Latine. The inuention of the minime they ascribe to a certaine priest (or who he was I know not) in *Nauarre*, or what contrie else it was which they tearmed *Nauernia*: but the first who vsed it, was one *Philippus de vriaco*, whose *motetes* for som time were of al others best esteemed and most vsed in the Church. Who inuented the Crotchet, Quauer, and Semiquauer is vncertaine. Some attribute the inuention of the Crotchet to the aforesaid *Philip*, but it is not to be founde in his workes: and before the saide *Philippe* the smallest note vsed was a semibriefe, which the Authors of that time made of two sortes more or lesse: for one *Francho* diuided the briefe, either in three equall partes (terming them *semibriefes*) or in two vnequal parts, the greater whereof was called the more *semibriefe* (and was in value equal to the vnperfect briefe) the other was called the lesse *semibriefe*, as being but halfe of the other aforesaid.

This *Francho* is the most ancient of al those whose works of practical musicke haue come to my haandes: one *Roberto de Hauilo* hath made as it were Commentaries vpon his rules, and termed the

The Annotations.

Additions. Amongst the rest when *Franchò* setteth downe, that a square body hauing a taile coming downe on the rightside, is a Long, he saith thus: *Si tractum habeat à parte dextra ascendente erecta vocatur ut hic* ———— *ponuntur enim iste longa erecta ad differentiam longarum, quæ sunt* ———— *reclæ: & vocantur erecta* ———— *quod ubicunque inueniantur per semitonium eriguntur*, that is, if it haue a taile on the right side going vpward, it is called *erect* or raised thus: ———— for these raised longes be put for difference from others which be right, and are raised, because whertoeuer they be found, they be raised halfe a note higher; a thing which neither he himselfe nor any other, euer saw in practise, The like obseruation he giueth of the Brieft, if it haue a taile on the left side going vpward. The *Large long, brieft, semibrieft, & minime* (saith *Glareanus*) haue these 90. yeares bene in vse; so that reckoning downward, from *Clareanus* his time, which was about 50. yeares agoe, we shall find that the greatest antiquitie of our pickt, is not about 130. yeares olde.

Pag. ead. verse ead. and the mood. By the name of *Mood* were signified many things in Musicke. First those which the learned call *moodes*, which afterward were termed by the name of *times*. Secondly, a certaine forme of disposition of the Church plainlongs in *longs* and *Breues* examples. If a plainlong consisted al of Longes, it was called the first mood: if of a Long & a Brieft successiuelly, it was called the second mood &c. Thirdly for one of the degrees of musick, as when we say mood, is the dimension of *Largs* and *Longs*. And lastly, for all the degrees of Musicke, in which sense it is commonly (though falsely) taught to all the young Schollers in Musicke of our time: for those signes which we vie, do not signifie any mood at all, but stretche no further then time; so that more properly they might call them time perfect of the more prolation, &c. then *mood* perfect of the more prolation.

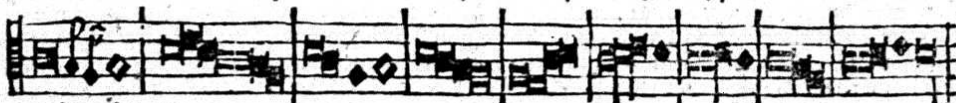
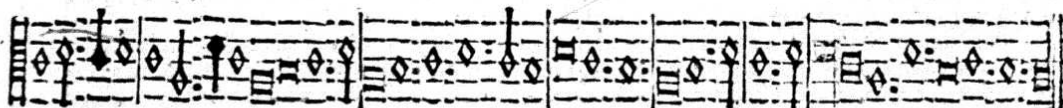
Page ead. verse 22, The restes) Restes are of two kindes, that is: either to be told, or not to be tolde: those which are not to be told be alwayes sette before the long (for what purpose wee shall know hereafter) those which are to be told, for two causes chiefly were inuented. First, to giue some leasure to the fingers to take breath. The second, that the points might follow in Fuge: one vpon another, at the more ease, and to shew the singer how farre he might let the other goe before him before he began to follow. Some restes also (as the minime and crochēt restes) were deuised, to auoid the harshnesse of some discord, or the following of two perfect concords together.

But it is to be noted, that the long rest was not alwayes of one forme: for when the long contained three Breeses, then did the Long rest reach ouer three spaces; but when the Long was imperfect, then the Long rest reached but ouer two spaces as they now vie them.

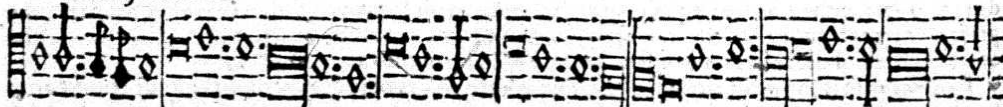
Pag. ead. verse 25. Ligatures) Ligatures were deuised for the Ditties sake, so that how many notes serued for one syllable, so many notes were tied together. Afterwards they were vsed in songs hauing no dittie, but only for breuitie of writing; but now adayes our songs consist of so small notes, few Ligatures be therein vsed for *minimes*, and figures in time shorter than *minimes* cannot be tied or enter in ligature. But that defect might be supplied by dashing the signe of the degree either with one stroke, or two, and so caute the Ligable figures serue to any small quantitie of time we list. But because in the booke I haue spoken nothing of black or halfe black ligatures, I thought it not amisse, to set downe such as I haue found vsed by other Authours and collected by *Frier Zaccone*, in the 45. chapter of the first booke of practise of Musicke, with the resolution of the same in other common notes.



The Resolution.

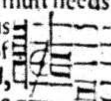

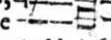













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The Annotations.

And by these few the diligent Reader may easily collect the value of any other: wherefore I thought it superfluous to set downe any more, though infinite more might be found.





Page 12. verse 6. Pricks) A Pricke is a kinde of Ligature, so that if you would tie a semibrief and a minime together, you may set a pricke after the semibriefe, and so you shal binde them. But it is to be vnderstood, that it must be done in notes standing both in one key, else wil not the prick augment the value of the note set before it. But if you would tie a semibriefe and a minime, or two minimes together, which stand not both in one key, then must you vse the forme of some note ligable (for as I tolde you before, the minime and smaller figures then it, bee not ligable) and marke the signe of degree, with what diminution is fittest for your purpose: example. There bee two minimes, the one standing in *Alamire*, the other in *elamu*: if you must needs haue them sung for one syllable, or be tied together, then may you set them down thus  as though they were semibriefes, but dashing the signe of the time with a stroake of  diminution to make them minimes. But if you thinke that would not be perceued, then may you sette down numbers before them thus  which would haue the same effect: but if that pleased you no more then the other then might you set them in tied briefes with this  or this  or this  before them, which were all one matter with the former.









Page ead. verse 8. A pricke of augmentation) Some tearme it a pricke of addition, some also a pricke of perfection, not much amisse: but that which now is called of our musiciens a prick of perfection, is altogether superfluous and of no vse in musicke: for after a semibrief in the more prolation, they set a pricke, though another semibriefe follow it: but though the pricke were away, the semibriefe of it selfe is perfect. The Author of the Treatise *De quatuor principalibus*, sayth thus; Take it for certaine, that the point or pricke is set in pricklong for two causes, that is either for perfection or diuisions sake, although some haue falsly put the point for other causes, that is, for imperfections and alterations sake, which is an aburditie to speake. But the prick following a note, will make it perfect, though of the owne nature it be vnperfect. Also the point is putte to diuide, when by it the perfections (so he tearmeth the number of three) be distinguished, and for any other cause the point in musicke is not set downe. So that by these his wordes it euidently appeareth, that in those dayes (that is about two hundred yeares agoe) musicke was not so farre degenerate from theoretical reasons, as it is now. But those who came after, not only made foure kinds of pricks: but also added the fift thus. There bee say they in all, five kinde of pricks, a pricke of addition, a pricke of augmentation, a pricke of perfection, a pricke of diuision, and a pricke of alteration. A pricke of augmentation they define, that which being sette after a note, maketh it halfe as much longer as it was before: the pricke of Addition they define, that which being set after a semibrief in the more prolation, if a minime follow, it causeth the semibriefe to be three white minimes. A pricke of perfection they define, that which being set after a semibrief in the more prolation, if another semibriefe follow, it causeth the first to be perfect. The pricke of diuision and alteration they define, as they be in my booke. But if we consider rightly, both the prick of Addition, of Augmentation, and that of alteration, are contained vnder that of perfection: for in the lesse prolation when a semibriefe is two minimes, if it haue a pricke and be three, then must it bee perfect: and in the more prolation, when two minimes come betwixt two semibriefes, or in time perfect, when two semibriefes come betwixt two briefes which be perfect; the last of the two minimes is marked with a pricke, and so is altered to the time of two minimes: and the last of the two semibriefes is likewise marked with a pricke, and is sung in the time of two semibriefes, which is onely done for perfections sake, that the ternarie number may be obserued: yet in such cases of alteration, som call that a point of diuision. For if you diuide the last semibriefe in time perfect from the brief following, either must you make it two semibriefes, or then perfection decates: so that the point of alteration may either be tearmed a point of perfection, or of diuision. But others who would seeme very expert in musicke, haue set downe the points or pricks thus: this pricke (say they) dooth perfect  Now this pricke standing in this place  doeth imperfect. Nowe the pricke standing in this place  takes away the third part, and another pricke which standeth vnder the note takes  away the one halfe, as heere  and like in all notes. But to refute this mans opinion (for what or who he is I know not) I neede no more then his owne words, for (sayth he) if the pricke stand thus  it imperfecteth, if thus  it taketh away the third part of the value. Nowe I praye him,  what difference he maketh betwixt taking away the third part of the value, and imperfection? If he say (as he must needs say) that taking away the third part of the value is to make vnperfect, then I say he hath done amisse, to make one point of imperfection, and another of taking away the third part of a notes value.

Againe, all imperfection is made either by a note, rest, or colour: but no imperfection is made, by a pricke, therefore our Monke (or whatsoever he were) hath erred, in making a point of imperfection. And lastly, all diminution is signified, either by the dashing of the signe of the degree, or by proportionate numbers, or by a number sette to the signe, or else by ascription of the Canon: but none of these is a pricke, therefore no diminution (for, taking away halfe of the note is diminution)

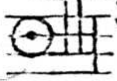
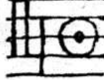
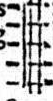
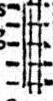
The Annotations.


is signified by a pricke, and therefore none of his rules be true sauing the first, which is, that a pricke following a blacke briefe perfecteth it.

Pag. ead. vers. 16. those who) that is *Franchinus Gausformus, Peter Aron, Glareanus*, and at a word all who euer wrote of the Art of Musicke. And though they all agree in the number and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moods. But to the ende that you may the more easily vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two manner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vp three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they likewise set downe three long Restes, but vnperfect in this maner:  and though this way be agreeable both to experience and reason, yet hath *Franchinus Gausformus* set downe the signe of the great mood perfect thus,  of  the great moode vn-

perfect he setteth no sign, except one would say that this is it; for when he sets downe that mood, there is such a dashe before it, touching all the five lines. But one may iustly doubt if that be the signe of the mood, or some stroke set at the beginning of the lines. But that signe which he maketh  of the great moode perfect, that doth *Peter Aron* set for the great mood imperfect, if the lesse mood be perfect. But (saith he) This is not of necessitie, but according as the composition shall fall to be, the lesse mood perfect not being ioyned with the great mood imperfect. So that when both moodes be imperfect, then is the figure thus  And thus much for the great mood. The lesse moode is often considered and the great left out, in which case if the smal mood be perfect it is signified thus  if it be vnperfect, then  is there no pause at all set before the song, nor yet any cifer, and  that betokeneth both  moodes vnperfect: so that it is most manifest, that our common  signes which we vse, haue no respect to the moodes, but are contained within the boundes of  time and prolation.

Pag. 14. vers. 10. In this mood it is alwayes imperfect) That is not of necessitie, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 8i. minimes, and the Long 27. the briefe nine, and the semibriefe three: so that moodes great and small, time, and prolation, will altogether be perfect.

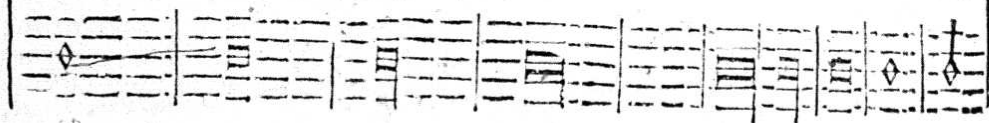
Pag. 18. vers. 11. Perfect of the more) This (as I said before) ought rather to be tearmed time perfect of the more prolation, then mood perfect, and yet hath it been received by consent of our English practitioners, to make the Long in it three briefes, and the Large thrice so much. But to this day could I neuer see in the workes of any; either strangers or Englishmen, a Long set for 3. briefes with that signe, except it had either a figure of three, or three modal rests sette before it, *Zar. vol. 1. part. 3. cap. 67. Zacc. lib. 2. cap. 14.* But to the end that you may know when the restes be to be told, and when they stand only for the signe of the mood, you must marke if they be set thus, in which case they are not to be told: or thus  and then are they to bee numbered. Likewise you must make no accompt whether they be set thus  or thus  for both those be one thing signifying  both moodes perfect.

Pag. 8. vers. 18. The perfect of the lesse) This first caused me to doubt of the certaintie of those rules which being a childe I had learned: for whereas in this signe I was taught that euery Large was 3. Longes, and euery Long three Briefes, I finde neither reason nor experience to proue it true. For reason (I am sure) they can alledge none, except they will vnder this signe  comprehend both mood & time, which they can neuer proue. Yet doe they so sticke to their opinions that when I told some of them (who had so set it downe in their booke) of their error, they stood stiffely to the defence thereof, with no other argument, then that it was true. But if they will reason by experience, and regard how it hath bene used by others, let them looke in the masse of *M. Taverner*, called *Gloria tibi trinitas*, where they shall finde examples enow to refute their opinion, and confirme mine. But if they thinke maister *Taverner* partiall, let them looke in the workes of our English doctors of musicke, as *D. Fairfax, D. Newton, D. Cooper, D. Kirby, D. Tie*, and diuers other excellent men, as *Redford, Cornish, Piggot, White*, and *M. Tallis*. But if they will trust none of all these, here is one example which was made before any of the aforementioned were borne,



And this shall suffice at this time for the vnderstanding of the controuerted moods. But to the ende thou mayst see how many wayes the moods may be diuersly ioyned, I haue thought good to shew thee a table, vsed by two good musicians in *Germanie*, and approved by Fryer *Lowyes Zaccone*, in the 57 chap. of his second booke of practise of musicke.

Prolation	Time	Mood.		Strokes, that is measures.
		Small	Great	
Perfect	Perfect	perfect	perfect	⊙ 3 8 27 9 3 1
Perfect	Perfect	imperfect	imperfect	⊕ 3 36 18 9 3 1
Imperfect	Perfect	perfect	perfect	○ 3 27 9 3 1 ;
Imperfect	Perfect	imperfect	imperfect	⊖ 3 12 6 3 1 ;
Perfect	Imperfect	perfect	imperfect	⊙ 2 36 18 6 3 1
Perfect	Imperfect	imperfect	imperfect	⊕ 2 24 12 6 3 1
Imperfect	Imperfect	perfect	imperfect	○ 2 12 6 2 1 ;
Imperfect	Imperfect	imperfect	imperfect	⊖ 2 8 4 2 1 ;
Perfect	Perfect	imperfect	imperfect	⊙ 36 18 9 3 1
Perfect	Imperfect	imperfect	imperfect	⊕ 24 12 6 3 1
Imperfect	Perfect	imperfect	imperfect	○ 12 6 3 1 ;
Imperfect	Imperfect	imperfect	imperfect	⊖ 8 4 2 1 ;



But by the way you must note, that in all Moods (or rather signes) of the more prolation, he setteth a minime for a whole stroke, and proueth it by exâples out of the masse of *Palestin*, called *I home arme*. There is also another way of setting downe the degrees, which because I had not seene practised by any Musician, I was determined to haue passed in silence. But because some of my friends affirmed to me, that they had seen them so set down, I thought it best to shew the meaning of them. The auncient Musicians who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for euerie degree of musicke in the song: so that they hauing no more degrees then three, that is, the two moods & time (prolation not being yet inuented) set downe three signes for them: so that if the great moode were perfect, it was signified by a whole circle, which is a perfect figure: if it were imperfect, it was marked with a halfe circle. Therefore, wher-soeuer these signes ⊙ 33 were set before any Song, there was the greates moode perfect signified by the circle. The small mood perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus ⊕ 33, then was the great mood vnperfect, and the small mood and time perfect. But if the first figure were a figure of two thus ⊕ 23, the were both mood, vnperfect and time perfect: but if it were thus ⊕ 22, then were all vnperfect.

The Annotations.

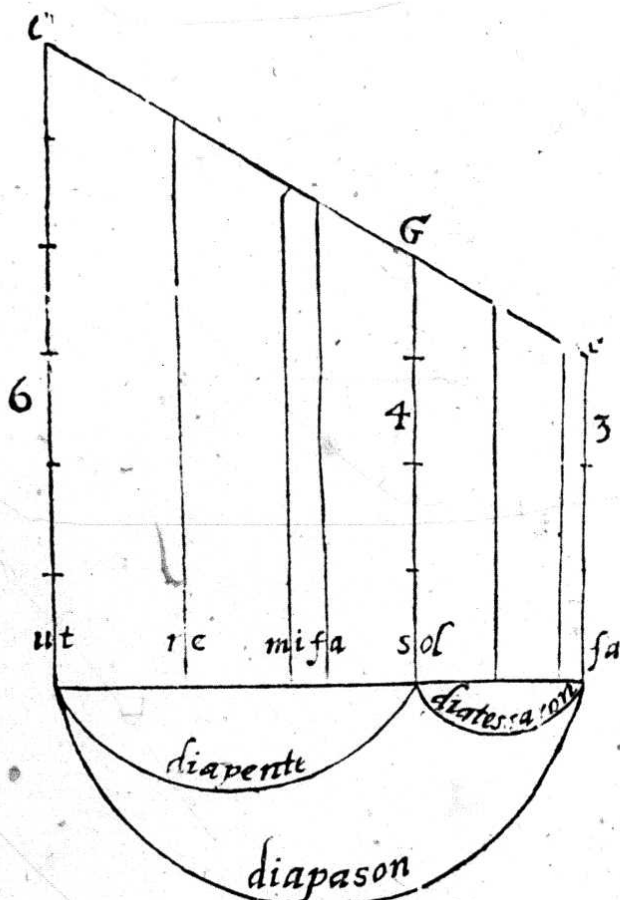
But if in all the song there were no Large, then did they set downe the signes of such notes as were in the song: so that if the circle or semicircle were set before one onely cifer, as \bigcirc 2 then did it signifie the lesse mood, and by that reason that circle now last set downe with the binarie cipher following it, signified the lesse mood perfect, and time vnperfect. If thus \bigcirc 3 then was the lesse mood vnperfect and time perfect. If thus \bigcirc 2, then was both the lesse moode and time vnperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe circle, to shew the more prolation, which notwithstanding altereth nothing in the mood nor time. But becaue (as Peter Aron sayth) these are little vsed now at this present, I will speake no more of it, for this will suffice for the vnderstanding of any song which shall be so markt: and whofoeuer perfectly vnderstandeth and keepeth that which is already spoken, will finde nothing pertaining to the moodes to be hard for him to perceiue.

Pag. 12, line 9. Augmentation. If the more prolation be in one part with this signe \bigcirc and the lesse in the other with this \bigcirc then is euerie perfect semibriefe of the more prolatio worth three of the lesse: and euerie vnperfect semibriefe (that is, if it haue a minime following it) worth two, and the minime one. But if the lesse prolation be in the other parts with this signe \bigcirc euerie perfect semibriefe of the more prolation is worth sixe of the lesse, and the vnperfect semibriefe worth foure, and euerie minime two, as in the example of *Iulio Rinaldi*, set at the ende of the first part of the booke after the proportions, may be perceued.

Pag. 27, vers. 18. Proportion is When any two things of one kind, as two numbers, two lines, or such like are compared together, each of those two things is compared, so of the Greekes called $\epsilon\pi\omicron\sigma$, which *Beetius* interpreteth in Latine *terminus*, in English we haue no proper worde to signifie it. But some keepe the Latin, and call it *Terme*: and that comparison of those two things is called of the Greekes $\lambda\omicron\gamma\omicron\varsigma$ *καὶ* $\sigma\upsilon\chi\epsilon\iota\varsigma$, that is as the Latins say, *Ratio & habitudo* in English we haue no worde to expresse those two. But hitherto we haue abusiuely taken the worde proportion in that sense. What proportion is wee shall know hereafter: but with what English worde soeuer wee expresse those *ratio* and *habitudo*, they signifie this, how one terme is in quantitie to another: as if you compare 3, & 6 together, and consider how they are one to another, there will bee two termes the first three, and the latter sixe, and that comparison and as it were respect of the one vnto the other, is that *ratio & habitudo*, which wee speake of. Now these things which are compared together, are either equall one to another, as five to five, an elle to an elle, an aker to an aker, &c. & then is it called *aequalitatis ratio*, respect of equality, which wee falsly tearme proportion of equality, or then vnquall, as three to sixe, a handbreadth to a foot, &c. in which case it is called *inequalis*, or *inequalitatis ratio*. Now this respect of equality is simple, and alwayes one, but that of inequality is manifold: wherefore it is diuided into many kinds, of which some the Greekes tearme $\pi\epsilon\omicron\lambda\omicron\gamma\omicron\varsigma$ and others some $\upsilon\pi\omicron\lambda\omicron\gamma\omicron\varsigma$. Those kinds they tearme $\pi\epsilon\omicron\lambda\omicron\gamma\omicron\varsigma$, wherein the greater terme is compared to the lesse, as six to three, which of the late barbarous writers, is tearmed proportion of the greater inequality: and by the contrarie, the lesse kinds they tearme $\upsilon\pi\omicron\lambda\omicron\gamma\omicron\varsigma$, where the lesse terme is compared to the greater, as 4. to six, which they tearme the lesse inequality. Of each of these two kinds there be found five species or formes, three simple and two compound. The simple *prologa* or *simplex superparticular*, and *superpartiens* compound. *Prologa* is *multiplex superparticular* & *multiplex superpartiens*. *Multiplex ratio*, is when the greater terme doth so containe the lesse, as nothing wanteth or aboundeth, as ten and five: for ten doth twice containe five precisely and no more nor lesse, of which kinde there bee many formes. For when the greater containeth the lesse twice, then is it called *Dupla ratio*, if thrise *triplex*, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greekes call $\epsilon\pi\iota\mu\omicron\iota\omicron\varsigma$, is when the greater terme containeth the lesse once with some one part ouer: which one part, if it be the halfe of the lesse terme, then is the respect of the greater to the lesse called *sesquiple* and *sesquialtera ratio*, as three to two. If it be the third part, it is called *sesquitercia*, as foure to three: if it be the fourth part it is called *sesquiquarta*, as five to four, and so of others, *superpartiens* which the learned call $\epsilon\pi\iota\mu\epsilon\tau\epsilon\iota\varsigma$ $\lambda\omicron\gamma\omicron\varsigma$, is when the greater terme containeth the lesse once and some partes besides, as five doth comprehend three once, and moreouer two third parts of 3, which are two vnities, for the vnitie is the third part of three: and ten comprehendeth six once, and besides two third parts of 6, for 2 is the third part of sixe: in which case it is called *ratio superbiartiens tertias*, and so of others according to the number and names of the partes which it containeth. *Multiplex superparticularis*, is when the greater terme comprehendeth the lesse more then once, and besides some one part of it: as 9 to 4, is *dupla sesquiquarta*, because it containeth it twice, and moreouer one fourth part of it. Likewise 7 is to 2. *triplex sesqui altera*, that is *multiplex*, because it containeth 2 often, that is thrice: and *superparticular*, because it hath also a halfe of two: that is one, and so of others: for of this kinde there be as many formes as of the simple kinds *multiplex* and *superparticular*. *Multiplex superpartiens*, is easilie knowen by the name, example 14 to 5. is *multiplex superpartiens*. *Multiplex*, because it containeth 5 twice, and *superpartiens*, because it hath foure fifth parts more, and so 14 to 5 is *dupla superquadrartiens quintas*, for of this kind there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compared together, containe *ratio*, *habitudo*, *respette*, or how else you list to tearme it. But if the termes be more then two, and betwixt them one respect or more, then doe the Greekes by the same word $\lambda\omicron\gamma\omicron\varsigma$, tearme it $\alpha\iota\alpha\lambda\omicron\gamma\omicron\iota\alpha$, the Latines call it *Proportio*, and define it

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it thus, *Proportio est rationum similitudo*. And *Aristotle* in the fifth booke of his *Morals*, ad *Nicomachum*, defineth it *Rationum in æqualitas*: as for example. Let there be three numbers, whereof the first hath double respect to the second, and the second double respect to the third thus, 12, 6, 3, these or any such like make proportion or *Analogie*. The *Arithmeticians* set downe in their booke many kinds of proportions, but we will touch but those three which are so common euery where in the workes of those chiefe *Philosophers* *Plato* and *Aristotle*, and be these, *Geometrical*, *Arithmetical*, and *Harmonical*. *Geometrical* proportion (which properly is proportion) is that which two or more equal *habitudes* do make, as I shewed you euen now, and is either *coniuñct* or *disiunct*. *Coniuñct* proportion, is when the middle terme is twice taken thus, as 16 to 8, so are 8 to 4, and 4 to 2, and 2 to 1, for here is euery where double habitude. *Disiunct* proportion, is when the middle termes be but once taken thus, as 16 to 8, to 6 to 3. *Arithmetical* proportion is when betweene two or more termes is the same, not habitude but difference, as it is in the naturall disposition of numbers thus, 1, 2, 3, 4, 5: for here euery terme passeth other, by one only, or thus, 2, 4, 6, 8, 10, 12 where euery number passeth other, by two, or any such like. But *Harmonical* proportion is that, which neither is made of equal *habitudes*, nor of the like differences: but when the greatest of three termes is so to the least as the differences of the greatest & middle termes, is to the difference of the middle and least example. Here be three numbers 6, 4, 3, whereof the first two are in *sesquialtera* habitude, and the latter two are in *sesquitercia*: you see here is neither like habitude, nor the same differences for foure is more then three by one, and six is more then foure by two: but take the difference betwixt six and foure, which is two, and the difference of 4, and 3, which is 1, and compare the differences together, you shall find two to 1 as 6 is to 3 that is *dupla* habitude. And this is called *harmonical* proportion, because it containeth the habitudes of the *Consonantes* amongst themselves: as, Let there be three lines taken for as many strings of *Organ-pipes*, let the first be six foot long, the second foure, the thirde three: that of sixe will be a *diapason* or eight to that of three, and that of foure will be a *diapente* or fift about that of sixe, thus:



Thus you see what proportion is, and that proportion is not properly taken in that sense wherein it is vied in the booke: yet was I constrained to vye that word for lacke of a better. One whose booke came lately from the presse, called the *Pathwaie to Musicke*, setting downe the proportions calleth them a great proportion of inequality, & a lesse proportion of inequality: and a little after treating of *Dupla*, he setteth downe words which hee hath translated out of *Lossius* his *Musicke*, but it seemeth hee hath not vnderstood too well, for (saith he) *dupla* is that which taketh from all notes and rests the halfe value, &c. and giueth this example:

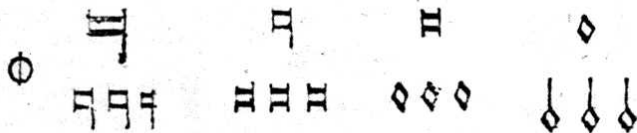


But if he had vnderstood: what he sayde, hee would neuer haue sette downe this for an example, or else hee hath not knowen what a minime or a crotchet is.

But if I might, I would aske him of what length he maketh euery note of the plain song? I knowe he will answere of a semibreue time. Then if your plain song be of a semibreue time, how will two minimes being diminished, make vp the time of a whole semibreue? a minime in *dupla* proportion being but a crotchet;

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Crotchet. O but (saith he) the plain song note is likewise diminished, & so the diminished minims will make vp the time of a diminished semibrief. But then how wil one barre of your partition make vp a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Again, no diminution is euer known but where the signes of diminution are set by the notes; & except you set the numbers in both parts, diminution wil not be in both parts. But to conclude, he who set down that example, either knew not what *dupla* was, or then vnderstood not what he himselfe said, which appeareth in many other places of his book: as for example. in the tenth page (leaving out the lease of the title) *A perfect sound* (saith he) *containeth a distance of two perfect sounds.* What would he say by this? in mine opiniõ he would say, *A perfect second containeth a distance of two perfect sounds.* Yet I know not what he meaneth by a *perfect sound*: for any sound is perfect not compared to another: and thogh it were compared to another, yet is the sound perfect, though it be not a perfect consonant to the other. But our master who shewes such *Pathwaies to musicke*, would say this, *A perfect second containeth a whole note* (or as the Latines tearm it *integer tonus*) *as from vt to re, is a whole note, &c.* In the beginning of the next page, he saith, *An vnperfect second a sound & a halfe*: but I pray you good M. *Guide of the Pathway*, how can you make that a sound (for so you interpret the word *tonus*) and a half, which is not full a halt sound or half a *tonus*? But if you had vnderstood what you said, you would haue said thus: *An vnperfect second containeth but a less half note, as is euer betwixt mi and fa.* Also defining what *diatessaron*, or a fourth is, he saith, *a fourth is the distance of the voice by a fourth.* And likewise, *a fifth the distance of the voice by a fifth.* Notable definitions: as in the play, the page asking I is Matter what a Poet was he, after a great pause and long studie, answered that it was a Poet. Likewise, giuing the definition of a note, he saith, *it is a signe shewing the lowdnesse or stilnesse of the voyce*: but these be light faults to those which follow after. For the Ligatures are set down false, and coming to speak of the Moods or degrees of Musick, he maketh no mention at all of the *less mood*. And defining time he saith, *it is a formal quantity of semibreues, measuring them by three or by two*: and prolation he calleth a *formal quantity of minims and semibreues*: and shewing time perfect of the lesse prolation, he setteth it down thus:



And in the imperfect of the more prolation, he maketh two minims to the semibrief. But I am almost out of my purpose, following one *quem vincere in gloriam & a quo atteri sordidum*. For if you read his book you may say by it, as a great Poet of our time said by another, *Vix est in toto pagina sana libro*. What sayd I *vix*? Take away two or three scales which are filched out of *Beurbusius*, and fill vp the three first pages of the book, you shal not finde one side in all the book without some grosse error or other. For as he setteth down his *dupla*, so doth he all his other proportions, giuing true definitions & false examples. the example still importing the contrarie to that which was said in the definition. But this is the World; Euerie one will take vpon him to write, and teach others, none hauing more need of teaching then himselfe. And as for him of whom we haue spoken so much, one part of his book he stole out of *Beurbusius*, another out of *Lossius*, perverting the sense of *Lossius* his wordes, and giuing examples flat to the contrarie, of that which *Lossius* saith. And the last part of his booke treating of *Descant*, he tooke *verbatim* out of an old writtẽ book which I haue. But it should seem, that whatsoeuer or whofoeuer he was, that gaue it to the presse, was not the Author of it himselfe, else would he haue set his name to it, or then hee was ashamed of his labour.

Pag. 27. vers. 40. Dupla, I cannot imagine how the teacters (which these 30, or 40, years past haue taught) shuld so far haue strayed from the truth, as for no reason to cal that common sort of Musick, which is in the time vnperfect of the lesse prolation *dupla*, or that it is in *dupla* proportion, except they would say, that any two to one is *dupla*: which none (at least who is in his right wits) wil affirme. For when proportion is, then must the things compared be of one kind: as one akter to two akers is in *subdupla* proportion &c. So when you see *dupla* set downe, you must sing cuerie note so faste againe as it was before. *Glareanus* giueth this example of *dupla*, out of *Franchinus*: which because it hath some difficultie, I thought good to set downe and explaine in this place.



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The signe at the beginning sheweth time perfect, so that euerie briefe not hauing a semibriefe after it is three semibriefes, & so being diminished of halfe their value in *dupla* proportion, are but three minims a peece: those briefes which in *dupla* haue a semibriefe following the, are sung but in time of one semibriefe: the signe of imperfect time coming in after the proportion destroyeth it, but these numbers 4 being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but in the latter *dupla*, you must mark that the diminished briefe is lesse by a whole minime the it was in the former, because the first followed time perfect, and the halfe of a brief in time perfect, is three minims; the latter followed time imperfect, and the halfe of a brief in time vnperfect, is a semibriefe or two minims. Likewise you must note, that when *dupla* or any other proportion is in all the parts alike, then can it not be called proportion, (seeing there is no comparison of notes together, according to any imparitie of numbers.

Pag. 29. vers. 3. Tripla) This is the common hackney horse of al the Composers, which is of so many kindes as there be maners of pricking, sometimes al in black notes, sometimes all in white notes, sometimes mingled, sometimes in briefes, sometimes al in semibriefes, & yet all one measure. But one thing I mislike (though it be in common vse with vs al that is, when we call that *tripla* wherein all the voices goe together in one time with the stroke of *sesquialtera* time, or three minims for a stroke; for that is no *tripla*, but as it were a *sesquialtera* compared to a *sesquialtera*: and whereas wee commonly make *tripla* with three minims for a stroke, we confound it with *sesquialtera*. Lastly, true *tripla* maketh three Semibriefes or their value in other notes to the time of one semibriefe, whereof *Glareanus* giueth this example out of *Cocleus*.



But this *Tripla* is double as swift in stroke as our common *tripla* of three minims; which though I haue vsed & stil doe vse, yet am not able to defend it by reason: so that if any man would chage before me, I would likewise willingly change, but of my selfe I am loth to breake a receiued custome. But one may aske me, if our common *tripla* be not a proportion, what it is? I wil answere out of *Glareanus*, that it seemeth to be a kind of perfection flourished by Art, & different from the auncient and first kind of order, because in it, both imperfection and alteration haue place. And by this, which in *dupla* & *tripla* is spoken, may all other things concerning proportions of *multiplicite* be easily vnderstood: therefore one word of *sesquialtera*, and then an end of this first part.

Pag. 31. verse 9. Sesquialtera) *Sesquialtera* is a musical proportion, wherein three notes are sung in the time of two of the same kind, or rather thus: *Sesquialtera*, is a kind of musical diminution, wherein 3. semibriefes or their value in other notes are sung for two strokes. But you may obiekt and say, If that be true *sesquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibriefe maketh vp a whole stroke and likewise the value of a semibriefe: but in *sesquialtera* the value of a semibriefe and a halfe doe but make one stroke, and a semibrief of it selfe neuer maketh a stroke. And by this it appeareth, that our common *tripla* of three minims is false, which is confounded both with the more prolation and *sesquialtera*. Therefore take that for a sure & infallible rule which I haue set down in my book, that in al musical proportions the upper nuber signifieth the semibriefe, and the lower the stroke; so that if the proportio be noted thus 3 three semibriefes or the value of three semibriefes must go to two strokes, but if thus: then must two semibriefes or their value make three whole strokes. And let this suffice for the proportions. As for *Sesquitercia*, *sesquiquarta* & such like, it were folly to make many words of the, seeing they be altogether out of vse, & it is a matter almost impossible to make sweet musick in that kind. Yet is *sesquitercia* one of the hardest proportions which can be vsed, & carrieth much more difficulty the *sesquiquarta*, because it is easier to diuide a semibrief into foure aequal parts, then into three: nor haue I euer seene an example of true *sesquitercia* sauing one, which *Lofsius* giueth for an example, and pricketh it in Longs, making the but three stroks a-peece, and the briefes one and a halfe: in semibriefes it is very hard, & almost impossible to vse it, but according to our manner of singing, if one part sing *sesquialtera* in Crotchets, & another sing Quauers in the lesse prolation, whereof eight go to a stroke, then would we say that that were eight to sixe, which is *sesquitercia*.

But if I should go about to say al that may be spoken of the proportions, I might be accounted one who

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who knew not how to employ my time: and therefore I will conclude with one word, that proportions of *multiplicite* might be had & vsed in any kind without great scruple or offence: but those *superparticulars* & *superpartients* carry great difficulty, & haue crept into musick I know nor how: but it shold seem, that it was by meanes of the *Descāters*, who struing to sing harder wayes vpo a plain song then their fellowes, broght in that which neither could please the ears of other men, nor could by theselues be defended by reason. Here was I determined to haue made an end: but som more curious then direct, compelled me to speak some words more, & to giue a reason why after the proportions I haue said noting of the *inductions*. And therefore to be brief, I say that all which they can say of these *inductions*, is nothing but meet foolishnesse, & *cōment a otioforum hominum qui nihil aliud agunt nisi vt inueniant quomodo in otio negotiosi videantur*. Yet I maruel, that a thing wch neither is of any vse, nor yet can be prooued by any reason, shuld so much be stood vpon by them, who take vpon the to teach the youth now adayes. But yet to refute it I need no other argument then this, that not any one of the who teach it, deliuereth it as another doth. But to be plain, thote *inductions* be no other thing (as I saide in my book, pag. 92. ver. 7) but that number which any greater notes brokē in smaller do make: as for example (though their opinions be false) *sesquialtera* or prick semibriefe is the induction to their *tripla*: for sing your *sesquialtera* in minimes, & you shal find three of them to a stroke. Likewise, breake either your *tripla* of three minims or your pricke semibriefe into crotchets, & so shal the prick semibrief be the induction to *sextupla* as they say: but this is so false as what is falsest: for in whatfoeuer notes you sing *sesquialtera* it is alwayes *sesquialtera*, because the value of a semibrief & a half doth alwaies make a ful stroke. Break true *tripla* in minimes it wil make their *sextupla*: make it in crotchets, it will make their *duodecupla*, & this it which they cal their inductions; which it shal be enough for the scholler to vnderstand when he heareth them named: for no musiciā if he can but break a note, can misse the true vse of the. It resteth now to giue a reason why I haue placed that table of proportions in my book, seeing it belongeth no more to musick, then any other part of Arithmetick doth (Arithmeticke you must not take here in that sence as it is commonly for the Art of calculatiō, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* & others) but the reason why I set it there, was to help the vnderstanding of many yong practicioners, who, though they see a song marked with numbers (as thus^s for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the nūbers, & marke the concourse of the lines in closing them, they shal there plainly find set down, what relation one of those numbers hath to another.

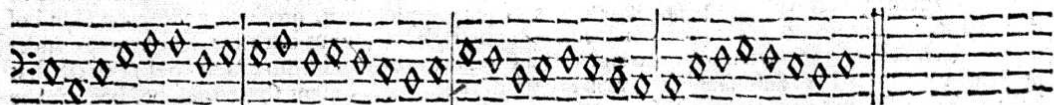
Upon the second Part.

(Pag. 70. ver. 22. *The name of descant*) This part is the second member of our diuisiō of practical musicke, which may be properly tearmed *syntactical poeiticall or effectiue*: and though I dare not affirme that this part was in vse with the musiciāns of the learned age of *Ptolemæus*, or yet of that of *Boetius*: yet may I with som reason say, that it is more auncient then prick song, & only by reaso of the name which is *contrapunto* an Italian word deuised since the *Gothes* did ouerun *Italy*, & chāge the Latine tongue into that barbarism which they now vse. As for the word it self, it was at that time fit enough to expres the thing signified, because no diuersity of notes being vsed, the musiciāns in steald of notes did set down their musicke in plaine pricks or points: but alterwards that custome being altered by the diuersitie of formes of notes, yet the name is retained amongst them in the former significatiō, though amongst vs it be restrained fro the generality, to signifie that species or kind, which of al others is the most simple & plain, & in stead of it we haue vsurped the name of *descant*. Alloby continuance of time, that name is also degenerated into another signification, & for it we vse the word *setting* or *cōposing*. But to leaue *setting* & *cōposing*, & come to the matter which now we are to intreat of, the word *descant* signifieth in our tongue, the form of setting together of sūdry voices or concords for producing of harmony: & a musician if he hear a song sung & mislike it, he wil say the *Descāt* is naught. But in this signification it is seldome vsed: & the most cōmon signification which it hath, is the singing *ex tēpore* vpon a plain song: in which sence there is none (who hath tasted the first elements of musick) but vnderstādeh it. When descant did begin, by whom and where it was inuented is vncertain, for it is a great cōtrouersie amongst the learned if it were known to the antiquitie, or no. And diuers do bring argumēts to proue, and others to disproue the antiquity of it: & for disprouing of it, they say that in all the works of them who haue written of musick before *Franchinus*, there is no mention of any more parts then the one, & that if any did sing to the harpe (which was their most vsual instrumēt) they sung the same which they played. But those who would affirme that the ancients knew it, say: That if they did not know it, to what ende serued all those long and tedious discourtes & disputations of the consonants wherein the most part of their works are confumēd? But whether they knew it or not, this I will say, that they had it not in half that varietie wherein we now haue it, though we read of much more strange effectes of their musicke then of ours.

(Pag. ead. ver. 29. *Internalla or distances both Concordis & Discordis*) As for the Consonāts or cōcords, I do not think that any of those which we cal vnperfect chords, were either in vse or acknowledged for

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for Consonants, in the time of those who professed musick before *Guido Aretinus*, or of *Guido* himselfe. *Boethius* setting downe the harmonickall proportions and the Consonants which arise of them, talketh of *quadrupla*, *tripla*, *dupla*, *sesquialtera*, and *sesquitercia*, which make *disdiapason*, *diapente cum diapason*, *diapason*, *diapente*, and *diatessarion*, or as we say, a *fifteenth*, a *twelfth*, an *eighth*, a *fift*, and a *fourth*. But why they should make *diatessarion* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they would make that Geometricall rule of *parallell* lines true in consonants of musicke: *Quae sunt vni eisdem parallela, sunt etiam inter se parallela*; and so make those sounds which to one and the selfe same are consonants, to be likewise consonants amongst themselves. But if any man would aske me a reason why some of those consonants which we vie are called perfect, and other some vnperfect; I can giue him no reason, except that our age hath tearmed those Consonants perfect, which haue beene in continuall vse since musicke began: the others they tearme vnperfect, because they leaue, in the minde of the skillfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnperfect chords, because you may not begin nor end vpon them. But it one should aske why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnperfect chords: so that in mine opinion, it is a better reason to say, You may not begin nor end vpon them, because they be vnperfect chords; then to say that they be vnperfect, because you may not begin nor end vpon them. And if the custome of musicians should suffer it to come in practice, to begin and end vpon them, should they then become perfect chords? No verily. For I can shew many songs composed by excellent men (as *Orlando de Lassus*, *M. White*, and others) which begin vpon the sixth: and as for the third, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man say, that the third is a perfect chord. But if mine opinion might passe for a reason, I would say that all sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonants: which was the cause, that they made the *diatessarion* a Consonant, although it were harsh in the eare. The *tonus* or whole note is indeed comprehended vnder superparticular habitude, that is *sesquialtera*: but it they counted the beginning of consonance, and not a consonant it selfe. The *sesquionus*, *ditonus*, *semisonium cum diapente*, and *tonus cum diapente* (that is, our flat and sharpe thirds and sixes) they did not esteeme consonants, because they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second betweene *sesquitercia* and *sesquiquarta*, the third and fourth betweene *sesquialtera* and *dupla*. But of this matter enough in this place: if any desire more of it, let him read the third booke of *Jacobus Faber Stapulensis* his musicke, the second part of *Zarlino* his harmonickall institutions, and *Francinus* his *Harmonia instrumentorum*. As for singing vpon a plaine song, it hath beene, in times past in England (as euery man knoweth) and is at this day in other places, the greatest part of the vsuall musicke which in any churches is sung. Which indeede causeth me to maruell how men acquainted with musicke, can delight to heare such confusion as of force must be amongst so many singing *extempore*. But some haue stooed in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plaine song, without singing either false chords or forbidden descant one to another: which till I see I will euer thinke vnpossible. For though they should all be most excellent men, and euery one of their lessons by it selfe neuer so well trained for the ground, yet is it vnpossible for them to be true one to another, except one man should cause all the rest sing the same which he sung before them: and so indeede (if he haue studied the Canon before hand) they shall agree without errors: else shall they neuer doe it. It is also to be vnderstood, that when they did sing vpon their plainsongs, he who sung the ground would sing it a sixth vnder the true pitche, and sometimes would breake some notes in diuision, which they did for the more formall comming to their closes: but euery close (by the close in this place, you must vnderstand the note which serued for the last syllable of euery verse in their hymnes) he must sing in that tune as it standeth, or then in the eight below: and this kinde of singing was called in Italy *Falso bordone*, and in England a *Fa burden*: whereof here is an example, first the plaine song, and then the *Fa burden*.



Conditor alme syderum.

Hymnus.



The fa burden of this hymne

And though this be prickt a third about the plaine song, yet was it alwaies sung vnder the plaine song. Other things handled in this part of the booke, are of themselves easily to be vnderstood. Therefore I will cease to speake any more of them, and proceede to the explanation of other things as yet vntouched.

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Upon the third part.

Page 147. verse 17. *The eight tunes* The tunes (which are also called *modi musici*) the practitioners do define, to be a rule whereby the melodie of every song is directed. Now these tunes arise out of the tunes of the eight, according to the diuersity of setting the first and fourth together; for the fourth may be set in the eight, either about the fifth, which is the harmonical diuision or mediation (as they terme it) of the eight, or vnder the fifth, which is the Arithmetical mediation: and seeing there be seauen kinds of eights, it followeth that there be 14. seuerall tunes, euery eight making two. But of these fourteene (saith *Glareanus*) the musicians of our age acknowledge but eight though they vse thirteene, some of which are in more vse, and some lesse vsuall then others. And these eight which they acknowledge, they neither distinguish truely, nor set downe perfectly, but prescribe vnto them certaine rules which are neither generall, nor to the purpose: but such as they be, the effect of them is this. Some tunes (say they) are of the odde number, as the first, third, fifth and seventh: others of the euen number: as the second, fourth, sixth and eighth: the odde they call *Autentas*, the euen *Plagales*. To the *autentas* they giue more liberty of ascending then to the *Plagale*, which haue more liberty of descending then they, according to this verse,

Vult descendere par, sed scandere vult modus impar.

Also for the better helping of the schollers memory, they haue deuised these verses following.

Impare de numero tonus est autentas, in altum

Cuius neuima salt, sede à propria diapason

Pertingens, à qua descendere vix datur illi;

Vult pare de numero tonus esse plagalis in ima

Ab regione sua descendens ad diateson,

Cui datur ad quintam, raroq; ascendere sextam.

Now these tunes consisting of the kinds of *diapason* or eights, it followeth to know which tunes each kind of *diapason* doth make. It is therefore to be vnderstood, that one eighth hauing but one diapente or fifth, it followeth, that one diapente must be common to two tunes, the lowest key of which diapente ought to be the finall key of them both. It is also to be noted, that euery *autenta* may go a whole eighth about the finall key, and that the *Plagale* may go but a fifth about it, but it may go a fourth vnder it, as in the verses now set downe is manifest. So then the first tune is from *d sol re* to *d la sol re*, his fifth being from *d sol re* to *A la mi re*. The second tune is from *A la mi re* to *Are*, the fifth being the same which was before, the lowest key of which is common finall to both. In like manner, the third tune is from *e la mi* to *e la mi*, and the fourth from *b fa b mi* to *mi*, the diapente from *e la mi* to *b fa b mi*, being common to both. Now for the discerning of these tunes one from another, they make three waies, the beginning, middle, & end: and for the beginning say they, euery song which about the beginning riseth a fifth about the finall key, is of an *autenticall* tune: if it rise not vnto the fifth it is a *plagall*. And for the middle, euery song (say they) which in the middle hath an eighth about the finall key, is of an *autenticall* tune: if not it is a *plagall*. And as for the end, they giue this rule, that euery song (which is not transposed) ending in *G sol re vt*, with the sharpe in *b fa b mi*, is of the seventh or eighth tune; in *f fa vt* of the fifth or sixth tune, in *e la mi* of the third or fourth tune, in *d sol re* is of the first or second tune. And thus much for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further speculation and perfect knowledge of these tunes or *modi*, and for the meanes to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers call *ἀπομιναί*, sometimes also *ῥημῆς καὶ ἰσοῦς*) are distinguished no otherwise then the kinds of the *diapason* or eighth from which they arise, are distinguished, and other kinds of eights are distinguished no otherwise then according to the place of the halfe notes or *semitonia* contained in them, as all the kinds of other consonants are distinguished. For in the *diatessaron* there be foure sounds, and three distances (that is two whole notes and one lesse halfe note) therefore there be three places where the halfe note may stand. For either it is in the middle place, hauing a whole note vnder it, and another about it, and so produceth the first kind of *diatessaron*, as from *Are*, to *d sol re*, or then it standeth in the lowest place, hauing both the whole notes about it, producing the second kind of *diatessaron*, as from *mi* to *e la mi*, or then is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kinde of *diatessaron*, as from *e fa vt* to *e fa vt*: so that how many distances any consonant hath, so many kinds of that consonant there must be, because the halfe note may stand in any of the places: and therefore diapente hauing fise sounds and foure distances (that is three whole notes and a halfe note) there must be foure kinds of diapente: the first from *d sol re* to *A la mi re*, the second from *e la mi* to *b fa b mi*, the third from *F fa vt* to *c sol fa vt*, the fourth and last, from *g sol re vt* to *d la sol re*. If you proceed to make any more, the fifth will be the same with the first, hauing the halfe note in the second place from below. Now the *diapason* containing both the diapente & *diatessaron*, as consisting of the coniunction of them together, it must follow that there be as many kinds of *diapason* as of both the other, which is seuen. Therefore it is manifest that our practitioners haue erred in making eight tunes, separating the nature of the eighth from that of the first, seeing they haue both one kind of *diapason*, though diuided after another manner in the last then in the first. But if they will separate the eighth from the first, because in the eighth the fourth is lowest, which in the first was highest; then of force must they diuide all the other sorts of the *diapason*, likewise, after two manners: by which meanes, there will arise fourteene kinds of formes, tunes, or *modi*. And to begin at the first kind of *diapason* (that

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is from *are* to *al mire*) if you diuide it Arithmetically, that is, if you set the fourth lowest & the fift highest, then shall you haue the compasse of our second mood or tune, though it be the first with *Doethius*, & those who wrote before him, and is called by the *Hypodoricus*: also if you diuide the same kind of *diapason* harmonically, that is, set the fift lowest, & the fourth highest, you shall haue the compasse of that tune which the ancients had for their ninth, and was called *aolius*, though the latter age would not acknowledge it for one of the number of theirs. Thus you see that the first kind of the *diapaso* produceth two tunes, according to two formes, of mediation or diuision. But if you diuide the second kind of *diap.* arithmetically, you shall haue that tune which the latter age tearmed the fourth, and in the old time was the second, called *hypophrygius*: but if you diuide the same harmonically, setting the fift lowest, you shall haue a tune or mood which of the ancients was iustly reiected: for if you ioyn \square *mi* to *F fa ut*, you shall not make a full fift. Also if you ioyn *F fa ut* to *b fa b mi*, you shall haue a *tritonus*, which is more by a great halfe note then a fourth. And because this diuision is false in the diatonick kind of musicke (in which you may not make a sharp in *F fa ut*) this tune which was called *hyperaolius* arising of it was reiected. If you diuide the third kind of *diap.* from *C fa ut* to *c sol fa ut* Arithmetically, you shall haue the copasse & essential bounds of the sixt tune, which the ancients named *hypolydius*: if you diuide it harmonically, you shall haue the ancient *Ionicus* or *Iastius*, for both those names signifie one thing. If you diuide the fourth kind of *diap.* from *D to d* Arithmetically, it will produce our eighth tune, which is the ancient *hyperaolius* or *hypomixolydius*: if harmonically, it is our first tune and the ancient *doricus*, so famous and recommended in the writings of the Philosophers. If the fift kind of *diap.* from *Elami* to *Elami*, bee diuided arithmetically, it maketh a tune which our age will acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypoaolius*, but if it be harmonically diuided, it maketh our third tune, & the olde *phrygius*. But if the sixt kind of the *diap.* be diuided arithmetically it wil produce a reiected mood, because from *F fa ut* to *b fa b mi*, is a *tritonus*, which distance is not receiued in the diatonick kind: & as for the flat in *b fa b mi*, it was not admitted in diatonick musicke, no more then the sharpe in *F fa ut*: which is a most certain argument that this musicke which we now vse, is not the true *diatonicum* nor any *species* of it. But againe to our diuision of the eights. If the sixt kind be diuided harmonically, it is our fift tune and the ancient *lydius*. Lastly, if you diuide the seuenth kind of *diap.* (which is from *G to g*) arithmetically it will make the ancient *hypodoricus* or *hypoaolius* (for both those are one) but if you diuide it harmonically, it wil make our seuenth tune, & the ancient *mixolydius*. Thus you see that euerie kind of *diap.* produceth two seuerall tunes or moods, except the second & sixt kinds, which make but one a peece, so that now ther must be twelue and not only eight. Now for the vse of them (specially in tenors and plainesongs, wherein their nature is best perceiued) it is to be vnderstood, that they be vsed either simply by themselves, or ioyned with others, and by themselves sometimes they fill all their compasse, sometimes they do not fill it, and sometime they exceed it. And in the odde or autenticall tunes, the church musick doth often goe a whole note vnder the finall or lowest key, & that most commonly in the first and seuenth tunes: in the third it commeth sometimes two whole notes vnder the finall key, & in the fift but a halfe note. But by the contrary in plagall tunes, they take a note aboue the highest key of the fift (which is the highest of the plagal) as in the sixt and eight, in the second and fourth, they take but halfe a note, though seldome in the second, & more commonly in the fourth. But if any song do exceed the compasse of a tune, then bee there two tunes ioyned together, which may be thus: the first and second, the third & fourth, &c. an autenticall still being ioyned with a plagal; but two plagals or two autenticals ioyned together, is a thing against nature. It is also to be vnderstood that those examples which I haue in my booke set downe for the eight tunes, be not the true and essentiall formes of the eight tunes or vsuall moods, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (falsly) belecue to be the *modi* or tunes, but if we consider them rightly, they be all of some vnperfect mood, none of them filling the true copass of any mood. And thus much for the twelue tunes, which if any man desire to know more at large, let him read the 2 & third bookes of *Glareanus* his *dodecachordon*, the fourth booke of *Zaccane* his practise of musick, & the fourth part of *Zarlino* his harmonickall institutions. where hee may satisfie his desire at full: for with the helpe of this which here is set downe, he may vnderstand easily all which is there handled, though some haue causelesse complained of obicuritie. Seeing therefore further discourse will bee superfluous, I will heere make an ende.

Quatuor vocum.

A. l. t. u. s.

miserere no- stri miserere no- stri miserere nostri.

miserere nostri no- stri miserere no- stri

di peccata mun- di peccata mun-

Gnus Dei: qui tollis: peccata mun- di

Quatuor vocum.

Tenor.

Gnus dei qui tol lis qui tol lis peccata mun- di pec- cata mun di miserere nostri no stri miserere no stri miserere no stri miserere nostri miserere nostri.

mi se re re no-
 re no
 di miserere nostri
 peccata mun-
 di
 Gnus Dei qui tollis peccata mun-
 di

Quatuor vocum.
Cantus.



Quatuor vocum.
 Bassus.

Gnus Dei qui tol- lis peccata
 mun- di miserere no- stri mi se rere
 no- stri mi se rere no- stri mi se
 re re no stri.



Authors whose authorities be either cited
or used in this booke.

Such as haue written of the Art of Musicke.	<i>Antonius Brumel.</i>	<i>Paulo quagliati.</i>
	<i>Johannes Mouton.</i>	<i>Luca Marenzo.</i>
	<i>Adamus a Fulda.</i>	Englishmen.
<i>Late Writers.</i>	<i>Lutauichsensius.</i>	M. Pashe.
<i>Jacobus Faber stapulensis.</i>	<i>Johannes Richafort.</i>	Robert Iones.
<i>Franchinus Gaufurius.</i>	<i>Fenit.</i>	Io. Dunstable.
<i>Iohn Spataro.</i>	<i>Sixtus dietrich.</i>	Leonel Power.
<i>Peter Aron.</i>	<i>De orto.</i>	Robert Orwel.
<i>Author quatuor principal.</i>	<i>Gerardus de salice.</i>	M. Wilkinson.
<i>Francho.</i>	<i>Vaquieras.</i>	Io. Guineth.
<i>Robertus de Hauulo.</i>	<i>Nicolas Pagen.</i>	Robert Daus.
<i>Andreas Ornitoparchus.</i>	<i>Passereau.</i>	M. Risby.
<i>Inuertus impressus Basilea.</i>	<i>Francois legendre.</i>	D. Fairfax.
<i>Ludonicus Zaccone.</i>	<i>Andreas sylvanus.</i>	D. Kirby.
<i>Iosepho Zarlino.</i>	<i>Antonius a vinea.</i>	Morgan Grig.
<i>Henric loricus Glareanus.</i>	<i>Gregorius Meyer.</i>	Tho. Ashwell.
<i>Lucas Loffius.</i>	<i>Thomas Tzameu.</i>	M. Sturton.
<i>Ioannes Liffenius.</i>	<i>Iacques de wert.</i>	Iacker.
<i>Ioannes Thomas freigius.</i>	<i>Iacques du pont.</i>	Corbrand.
<i>Fredericus Beurhusius.</i>	<i>Nicolas Gomberte.</i>	Testwood.
<i>Sethus Caluissius.</i>	<i>Clemens non papa.</i>	Vngle.
<i>Andreas Rasselius.</i>	<i>Certon.</i>	Becch.
<i>Nicolaus Faber.</i>	<i>Damianus a goes.</i>	Bramston.
<i>Ioannes Magirus.</i>	<i>Adam Luyre.</i>	S. Io. Mafon.
<i>Manfredus Barbarinus</i>	<i>Johannes Vannius.</i>	Ludford.
<i>Coregiensis.</i>	<i>Hurteur.</i>	Farding.
<i>Ancient Writers.</i>	<i>Rinaldo del mel.</i>	Cornilh.
<i>Pfellus.</i>	<i>Alexander Urendal.</i>	Pyggor.
<i>Boethius.</i>	<i>Horatio ingelini.</i>	Tauermer.
<i>Ptolomans.</i>	<i>Lelio Bertani.</i>	Redford.
<i>Aristoxenus.</i>	<i>Horatio vecchi.</i>	Hodges.
<i>Guido Arctinus.</i>	<i>Orlando de Lasus.</i>	Selby.
<i>Practicioners. the most part of whose works we haue diligently perused, for finding the true use of the Moods.</i>	<i>Alfonso Ferrabosco.</i>	Thorne.
	<i>Cyprian de rore.</i>	Oclande.
	<i>Alessandro striggio.</i>	Aueric.
<i>Iusquina.</i>	<i>Philippo de monte.</i>	D. Tie.
<i>Io. Okenbeim.</i>	<i>Hieronima Conuersi.</i>	D. Cooper.
<i>Iacobus Obrecht.</i>	<i>Jo. Battista Lucatello.</i>	D. Newton.
<i>Clement Ianquin.</i>	<i>Io. pierlugi palestina.</i>	M. Tallis.
<i>Petrus Platenfis.</i>	<i>Stephano venturi.</i>	M. White.
<i>Nicolas Craen.</i>	<i>Joan. de macque.</i>	M. Persons.
<i>Iohannes Ghiselin.</i>	<i>Hippolito Baccuse.</i>	M. Byrde.

Cited by
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