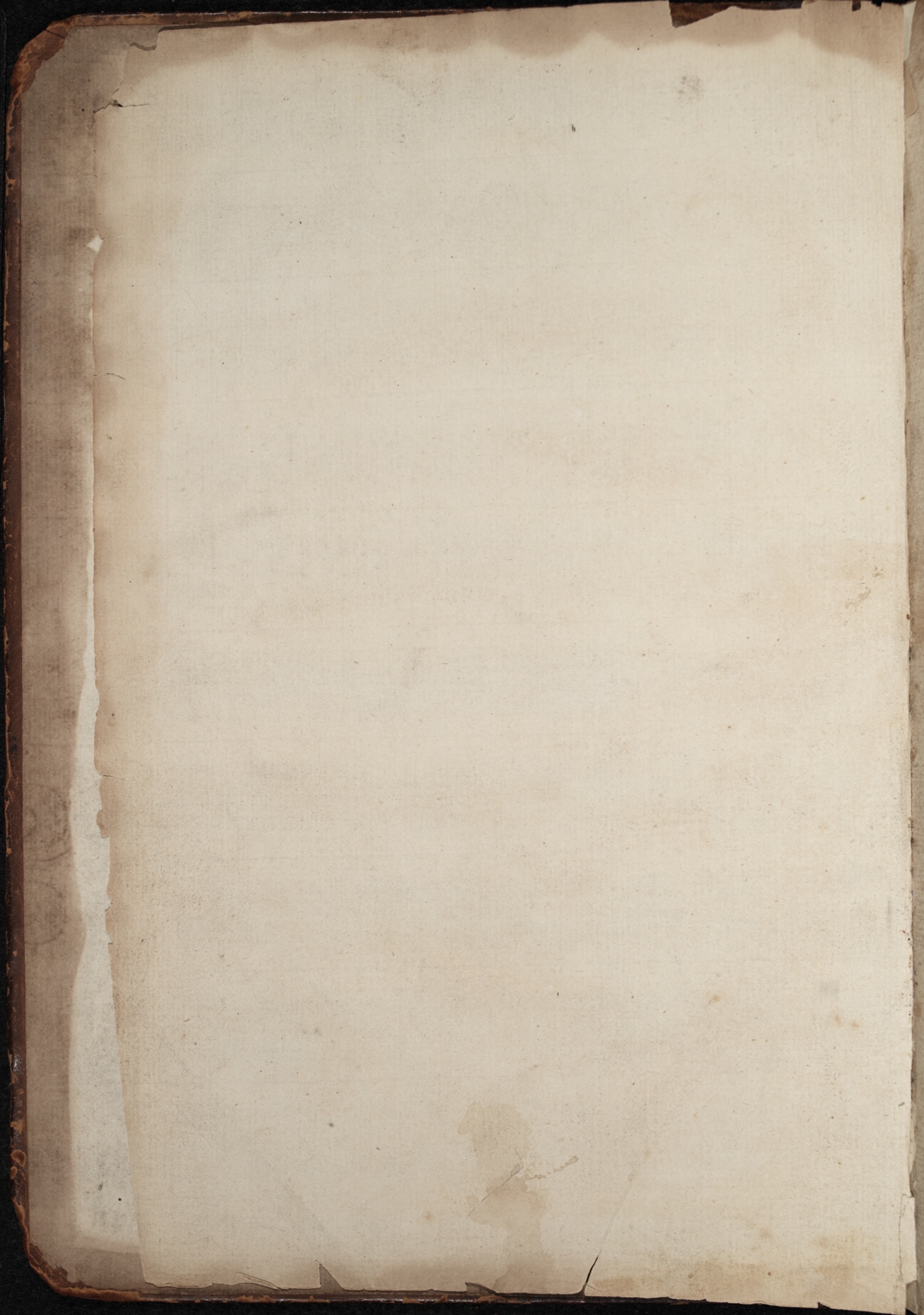
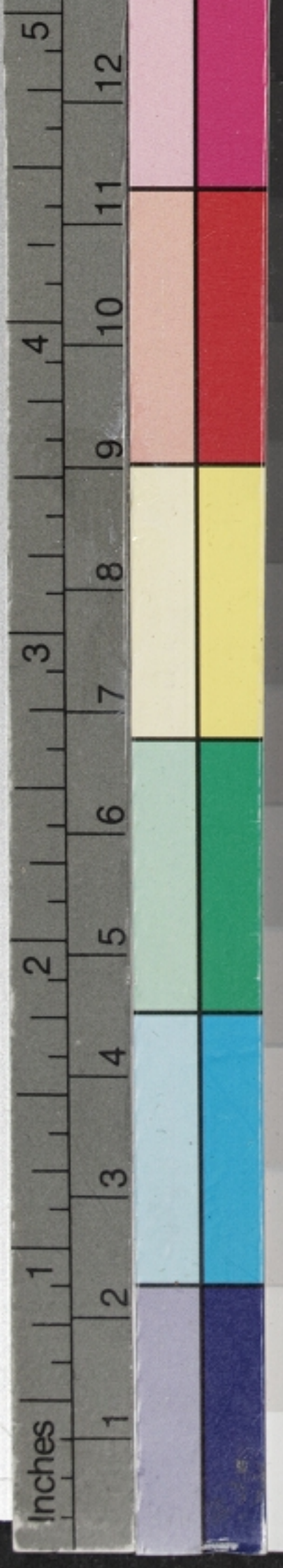




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Ptolomeus



Aratus



Hipparchus



Geometria



Arithmetica

IB & F

A PLAIN AND EASIE INTRODVCTION TO PRACTICALL MUSICKE,

set downe in forme of a dialogue:
Deuided into three partes,
The first teacheth to sing with all things necessary for the knowledge of prickesong.
The second treateth of descante and to sing two parts in one upon a plainsong or ground, with other things necessary for a descanter.
The third and last part entreateth of composition of three, foure, five or more parts with many profitable rules to that effect.
With new songs of 2, 3, 4, and 5 parts.



Strabo



Polibius



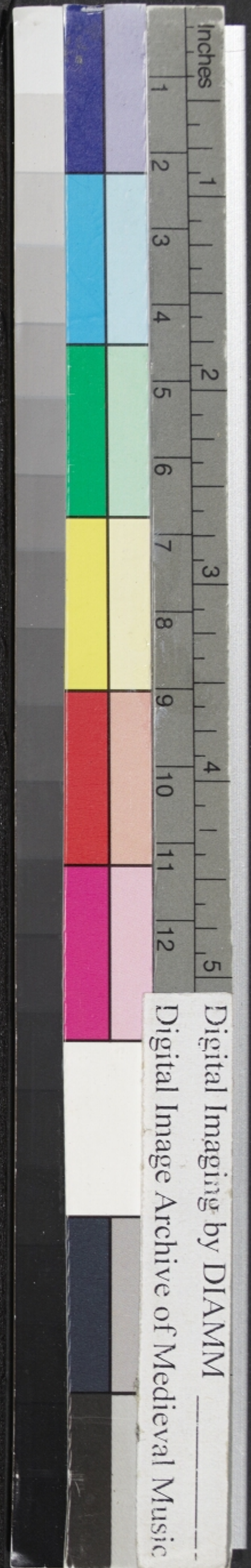
Astronomia



Musica

By Thomas Morley, Batcheler of musick, & one of the gent. of hir Maiesties Royall Chappell.
Imprinted at London by Peter Short dwelling on Bredstreet hill at the signe of the Starre. 1597.

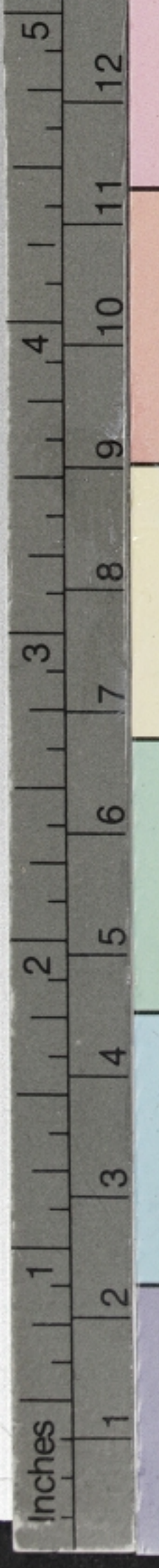
MERCVRIVS



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thē that whi
causing vs li
ritie. The c
mine vnder y
also to notifi
tion which I
raigneth; an
as this is, to
with authori
great praise
that you ma
also defend
your selfe. S
name set in
ting momist
those verses
so wil I not a
And so I rest



The first part of the
Introduction to Musicke,
teaching to sing.

Polymathes.

Philomathes.

Master.

Polymathes.



Taye (brother *Philomathes*) what haste? Whither go you so fast?

Philomathes. To seeke out an old frind of mine.

Pol. But before you goe, I praie you repeat some of the discourfes which you had yester night at *master Sophobulus* his banquet: For commonly he is not without both wise and learned guesstes.

Phi. It is true in deede, And yester night, there were a number of excellent schollers, (both gentlemen and others:) but all the propose which then was discourfed vpon, was Musicke.

Pol. I trust you were contented to suffer others to speake of that matter.

Phi. I would that had been the worst: for I was compelled to discouer mine own ignorance, and confesse that I knewe nothing at all in it.

Pol. How so?

Phi. Among the rest of the guesstes, by chaunce, *master Aphron* came thether also, who falling to discourse of Musicke, was in an argument so quickly taken vp & hotly pursued by *Eudoxus* and *Calergus*, two kinsmen of *Sophobulus*, as in his owne art he was ouerthrowne. But he still sticking in his opinion, the two gentlemen requested mee to examine his reasons, and confute them. But I refusing & pretending ignorance, the whole companie condemned mee of discourtesie, being fully perswaded, that I had beene as skilfull in that art, as they tooke mee to be learned in others. But supper being ended, and Musicke bookes, according to the custome being brought to the table: the mistresse of the house presented mee with a part, earnestly requesting mee to sing. But when after manie excuses, I protested vnfainedly that I could not: euerie one began to wonder. Yea, some whispered to others, demanding how I was brought vp: so that vpon shame of mine ignorance I go nowe to seeke out mine olde frinde *master Gnorimus*, to make my selfe his scholler.

Pol. I am glad you are at length come to bee of that minde, though I wished it sooner: Therefore goe, and I praie God send you such good successe as you would wish to your selfe. As for mee, I goe to heare some *Mathematicall Lectures*, so that I thinke, about one time wee may both meete at our lodging.

B 2

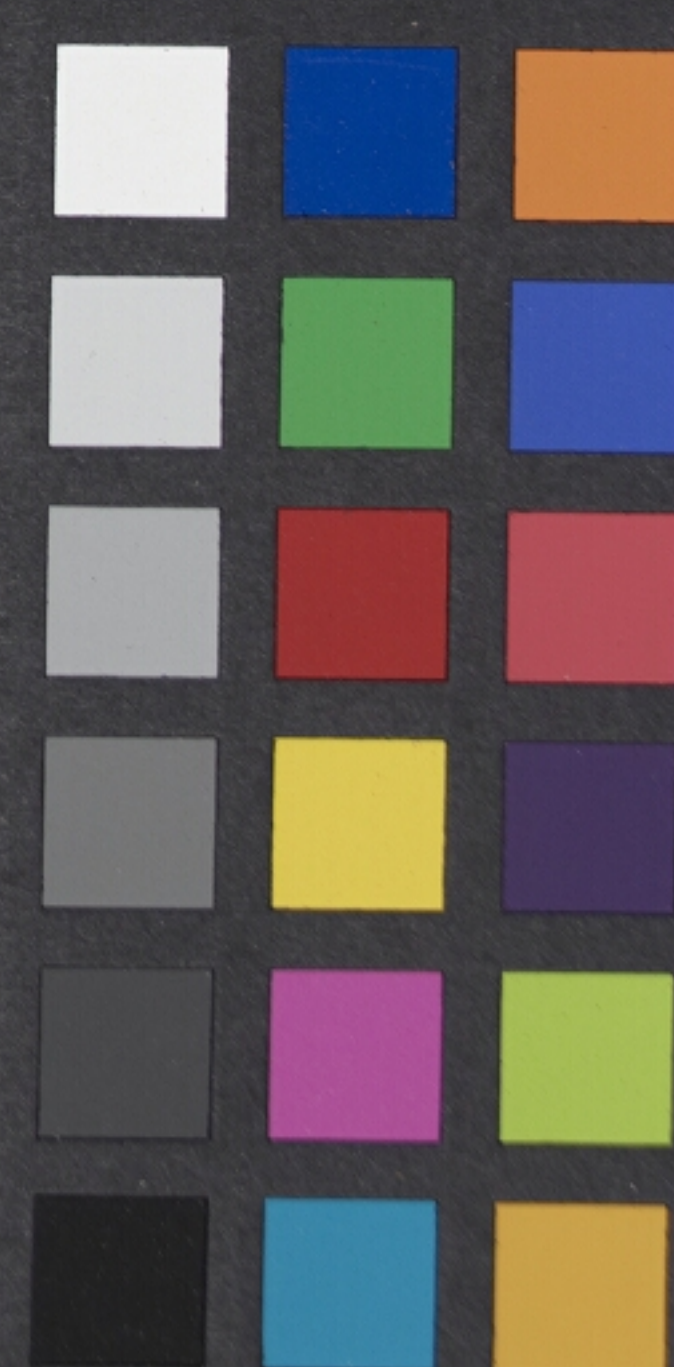
Phi.

*J. John: ...
Was: bounde
The 2: day: of
march: 1646*

*In the year
of our lord
Charles: by
the grace of
God of England
Scotland: France
& Ireland King
Defender of
the Faith*



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The first part.

Phi. Farewell, for I sit vpon thornes till I be gone: therefore I will make haste. But if I be not deceiued, I see him whome I seeke sitting at yonder doore, out of doubt it is hee. And it should seeme he studieth vpon some point of Musicke; But I will driue him out of his dumpe. Good morrow Sir.

Master. And you also, good master *Philomathes*, I am glad to see you, feing it is so long agoe since I sawe you, that I thought you had either been dead, or then had vowed perpetually to keepe your chamber and booke, to which you were so much addicted.

Phi. In deede I haue beene well affected to my booke. But how haue you done since I sawe you?

Ma. My health, since you sawe mee, hath beene so badd, as if it had beene the pleasure of him who may all things, to haue taken me out of the worlde, I should haue beene verie well contented: and haue wished it more than once. But what businesse hath driuen you to this end of the towne?

Phi. My errand is to you, to make my self your scholler: And seeing I haue found you at such conuenient leisure, I am determined not to depart till I haue one lesson in Musicke.

Ma. You tell mee a wonder: for I haue heard you so much speake against that art, as to terme it a corrupter of good manners, & an allurement to vices, for which many of your companions termed you a *Stoick*.

Phi. It is true: But I am so farre changed, as of a *Stoick* I would willingly make a *Pythagorian*. And for that I am impacient of delay, I praie you begin euen now.

Ma. With a good will. But haue you learned nothing at all in Musick before?

Phi. Nothing. Therefore I pray begin at the verie beginning, and teach mee as though I were a childe.

Ma. I will do so, and therefore behold, here is the Scale of Musicke, which wee terme the *Gam*.

Double or Treble keys. Meane keys. Graue or Base keys.	ee	la	la	1 note.
	dd	la sol	sol la	2 notes.
	cc	sol fa	fa sol	2 notes.
	bb	fa mi	mi fa	2 notes, 2 clifses.
	aa	la mi re	re mi la	3 notes.
	gg	sol re vt	vt re sol	3 notes.
	ff	fa vt	vt fa	2 notes.
	ee	la mi	mi la	2 notes.
	dd	la sol re	re sol la	3 notes.
	cc	sol fa vt	vt fa sol	3 notes.
	bb	fa mi	mi fa	2 notes, 2 clifses.
	aa	la mi re	re mi la	3 notes.
	gg	sol re vt	vt re sol	3 notes.
	ff	fa vt	vt fa	2 notes.
ee	la mi	mi la	2 notes.	
dd	sol re	re sol	2 notes.	
cc	fa vt	vt fa	2 notes.	
bb	mi	mi	1 note.	
aa	re	re	1 note.	
gg	vt	vt	1 note.	

*Prima deductio sex vocum
 first deduction of 6 voyces
 Secunda deductio
 the 2 deduction
 Tertia deductio
 the 3 deduction*

*Quarta vt prima
 the 4 as the first
 Quinta vt secunda
 the 5 as the 2
 Sexta vt tertia
 the 6 as the third
 Septima vt prima
 the 7 as the first*

Phi.

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The first part.

Phi. In deede I see letters and syllables written here, but I doe not vnderstand them nor their order.

Ma. For the vnderstanding of this Table, You must begin at the lowest word Gamut, and so go upwards to the end still ascending.

Phi. That I do vnderstand. What is next?

Ma. Then must you get it perfectly without booke, to saie it forwards and backwards. Secondly, You must learne to knowe, wherein every Key standeth, that is, whether in rule or in space. And thirdly, How manie cleifes and how manie notes every Key containeth.

Phi. What do you call a Cleife, and what a Note?

Ma. A Cleife is a charecter set on a rule at the beginning of a verse, shewing the heigh and lownes of euery note standing on the same verse, or in space (although vse hath taken it for a generall rule neuer to set any cleife in the space except the b cleife) and euery space or rule not hauing a cleife set in it, hath one vnderstoode, being only omitted for not pestering the verse, and sauing of labor to the writer: but here it is taken for a letter begining the name of euery key: and are they which you see here set at the beginning of euery worde.

What a cleife is.

Phi. I take your meaning, so that euery key hath but one cleife, except, b fa b mi.

Ma. You haue quickly and well conceiued my meaning. The residue which you see written in Syllables are the names of the Notes.

Phi. In this likewise I thinke I vnderstand your meaning. But I see no reason, why you should saie the two bb be two seuerall cleifes, seeing they are but one twice named.

Ma. The Heralds shall answere that for mee: for if you should aske them, why two men of one name should not both giue one Armes? they will straight answere you, that they be of seuerall houses, and therefore must giue diuers coates. So these two bb, though they be both comprehended vnder one name, yet they are in nature and charecter diuers.

Phi. This I doe not vnderstand.

Ma. Nor cannot, till you know all the cleifes, and the rising and falling of the voyce for the true tuning of the notes.

Phi. I praie you then go forwards with the cleifes: the diffinition of them I haue heard before.

Ma. There be in all seuen cleifes (as I told you before) as A. B. C. D. E. F. G. but in vse in singing there be but foure: that is to saie, the F fa vt, which is commonly in the Basse or lowest part, being formed or made thus F . The C sol fa vt cleife which is common to euery part, and is made thus C . The G sol re vt cleife, which is commonly vsed in the Treble or highest part, and is made thus G . And the b cleife which is comon to euery part, is made thus b or thus b the one signifying the halfe note and flatt singing: the other signifying the whole note or sharpe singing.

How manie cleifes there be. The formes of the vsuall cleifes.

Phi. Now that you haue tolde mee the cleifes, it followeth to speake of the tuning of the Notes.

Ma. It is so, and therefore be attentiu and I will be brieve. There be in Musicke but vj. Notes, which are called, vt, re, mi, fa, sol, la, and are comonly set down thus:

The fixe notes in continuall deduction.

Phi. In this I vnderstand nothing, but that I see the F fa vt cleife standing on the fourth rule from beneath.

Ma. And do you not vnderstand wherein the first note standeth?

Phi. Verily, no.

How to know wherein euery note standeth.

Ma. You must then reckon downe from the Cleife, as though the verse were the



Scale of Musicke, assigning to euerie space and rule a seuerall Keye.

Phi. This is easie. And by this meanes I finde that the first note standeth in *Gam ut*, and the last in *E la mi*.

Ma. You saie true. Now sing them.

Phi. How shall I terme the first note?

Ma. If you remember that which before you tolde mee you vnderstood: you would resolue your selfe of that doubt. But I pray you in *Gam ut*, how manie cleifs, and how manie notes?

Phi. One cleife & one note. O I crye you mercie, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly.

Ma. Sing then after mee till you can tune: for I will lead you in the tuning, and you shall name the notes your selfe.

Phi. I can name them right till I come to *C fa ut*. Now whether shall I terme this *fa*, or *ut*?

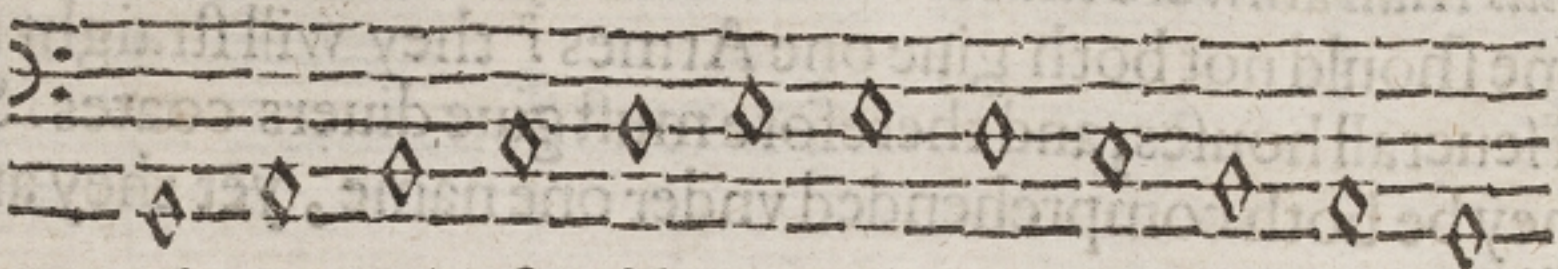
Ma. Take this for a generall rule, that in one deduction of the sixe notes, you can haue one name but once used, although in deede (if you could keepe right tune) it were no matter how you named any note. But this wee vse commonly in singing, that except it be in the lowest note of the part wee neuer vse *ut*.

Phi. How then? Do you neuer sing *ut* but in *Gam ut*?

Ma. Not so: But if either *Gam ut*, or *C fa ut*, or *F fa ut*, or *G sol re ut*, be the lowest note of the parte, then we may sing *ut* there.

Phi. Now I conceiue it.

Ma. Then sing your sixe notes forward and backward.

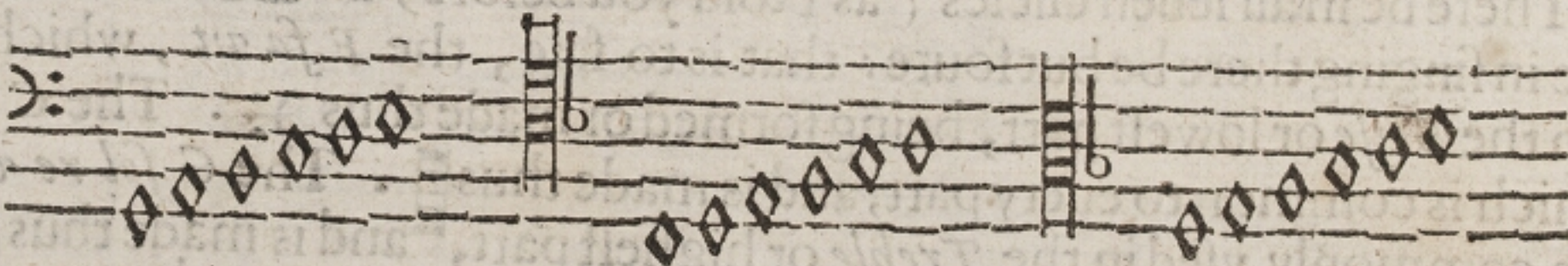
Phi.  Is this right?

ut re mi fa sol la la sol fa mi re ut

Ma. Verie well.

Phi. Now I prae you shew me all the seuerall Keyes wherein you may begin your sixe notes.

Ma. Lo here they be set downe at length.



Phi. Be these all the wayes you may haue these notes in the whole *Gam*?

Ma. These and their eights: as what is done in *Gam ut* may also be done in *G sol re ut*, and likewise in *g sol re ut* in alt. And what in *C fa ut*, may be also in *C sol fa ut*, and in *C sol fa*. And what in *F fa ut* in Base, may also be done in *f fa ut* in alt. But these be the three principall keyes containing the three natures or properties of singing.

Phi. Which be the three properties of singing?

Ma. *b quarre*. *Properchant*. and *b molle*.

Phi. What is *b quarre*?

Ma. It is a propertie of singing, wherein *mi* is alwaies song in *b fa* $\frac{3}{4}$ *mi*, and is alwayes when you sing *ut* in *Gam ut*.

Phi. What is *Properchant*?

Ma.

A note for singing of Vt.

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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

The three properties of singing

The first part.

Ma. It is a propertie of singing, wherein you may sing either *fa* or *mi* in *b fa* \sharp *mi* according as it shalbe marked *b* or thus \sharp and is when the *ut* is in *C fa ut*.

Phi. What if there be no marke.

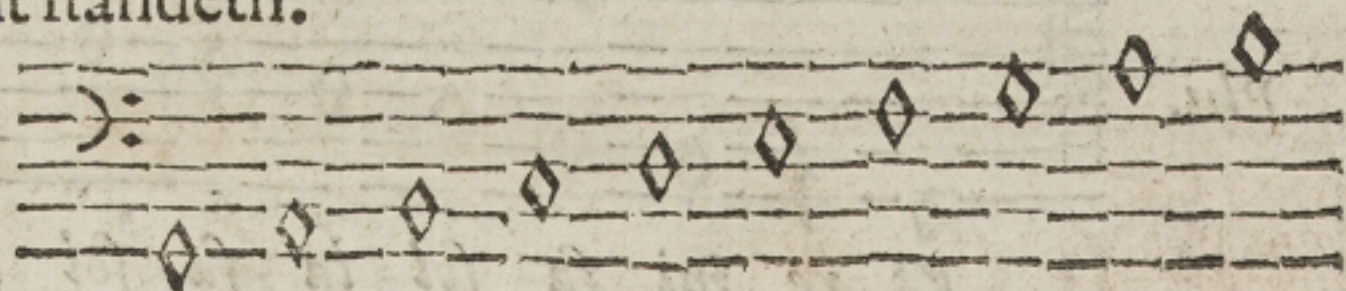
Ma. There it is supposed to be sharpe. \sharp

Phi. What is *b molle*?

Ma. It is a propertie of singing, wherein *fa* must alwaies be song in *b fa* \sharp *mi*, and is when the *ut* is in *F fa ut*.

Phi. Now I thinke I vnderstand all the cliefes, and that you can hardly shewe me any note, but that I can tell wherein it standeth.

Ma. Then wherein doth the eighth note stand in this example.



Phi. In *G sol re ut*.

Ma. How knew you?

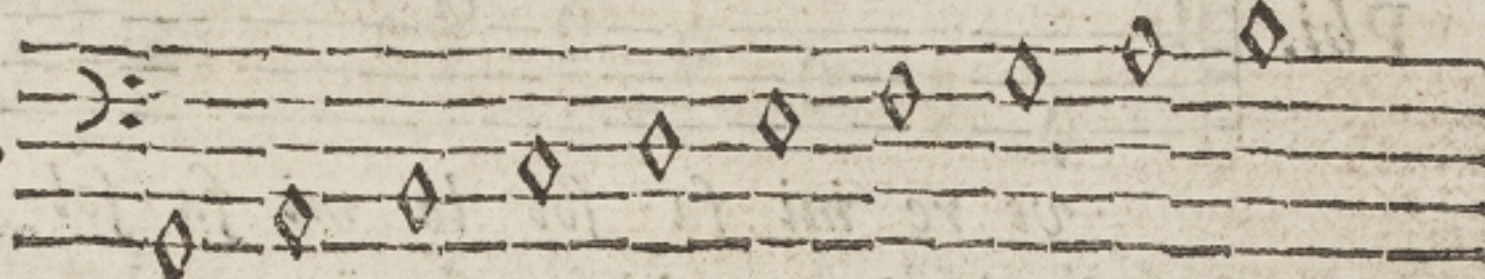
Phi. By my prooffe.

Ma. How do you prooue it?

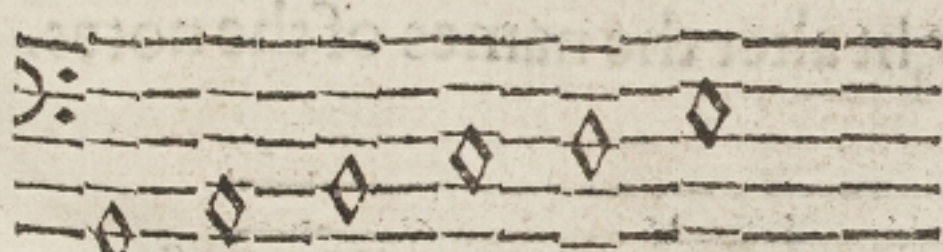
Phi. From the cliefe which is *F fa ut*: for the next keye aboute *F fa ut* is *G sol re ut*.

How to prooue where a note standeth.

Ma. Now sing this example.



Phi.



But now I am out of my byas, for I know not what is aboute *la*.

ut re mi fa sol la

Ma. Wherein standeth the note whereof you doubt?

Phi. in *F fa ut*.

Ma. And I praie you, *F fa ut*, how manie cliefes and how manie notes?

Phi. One cliefe and two notes.

Ma. Which be the two notes?

Phi. *fa* and *ut*.

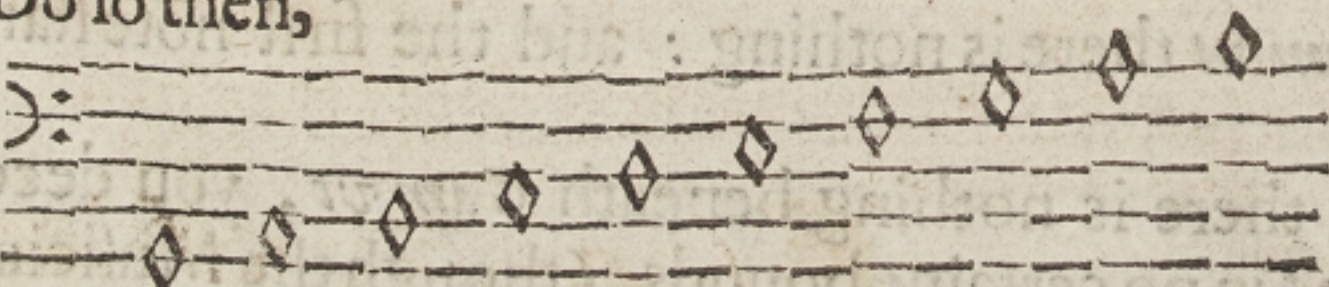
Ma. Now if you remember what I told you before concerning the singing of *ut*, you may not sing it in this place: so that of force you must sing *fa*.

What to be sung aboute *la*.

Phi. You saie true. And I see that by this I should haue a verie good wit, for I haue but a bad memorie: But now I will sing forward.

Ma. Do so then,

Phi.



But once againe, I knowe not how to go any further.

ut re mi fa sol la fa sol la

Ma. Why?

Phi. Because I know not what to sing aboute this *la*.

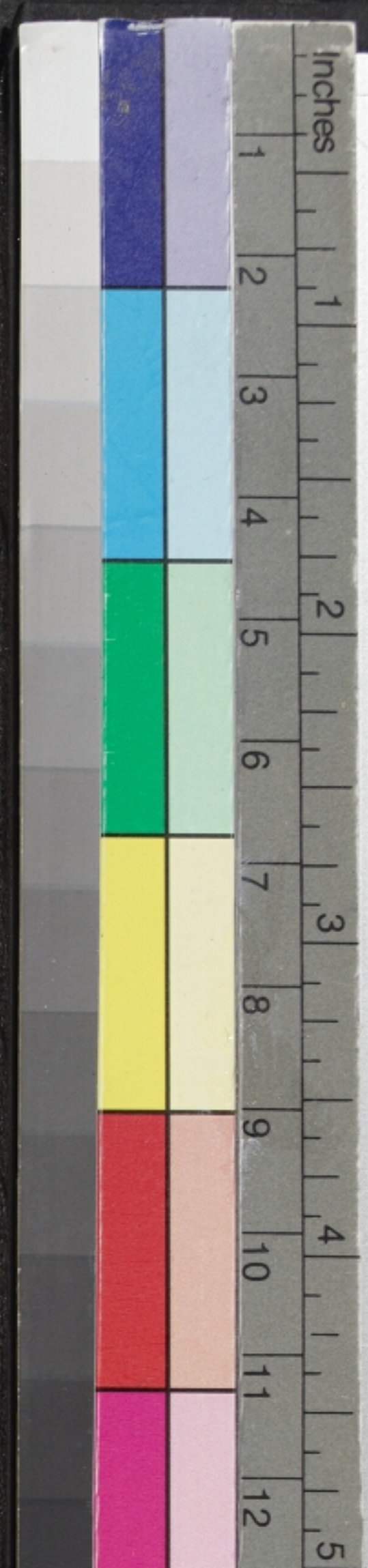
Ma. Wherein standeth the note?

Phi. in *b fa* \sharp *mi*.

Ma. And what *b* hath it before it?

Phi. None.

Ma.



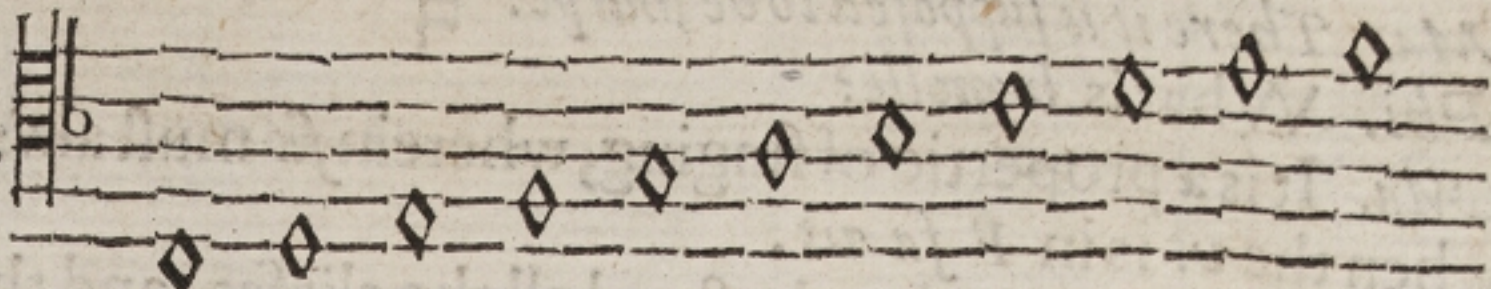
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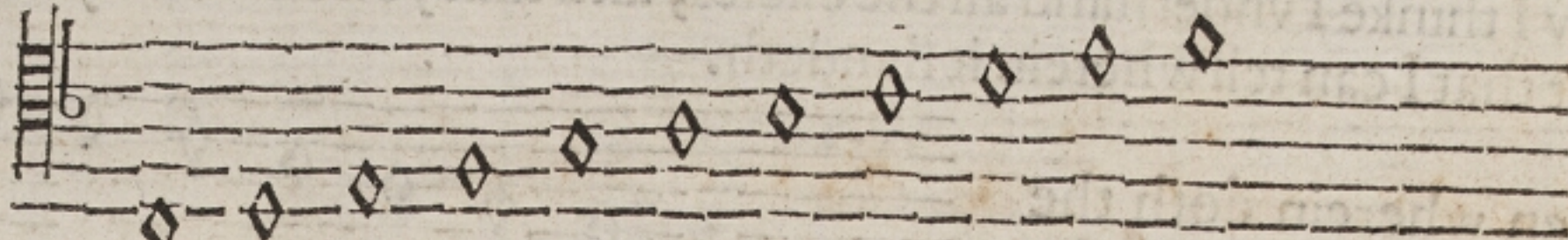
Ma. How then must you sing it when there is no signe?

Phi. I crie you mercie, it must be sharpe: but I had forgotten the rule you gaue mee, and therefore I pray you set mee another example, to see if I haue forgotten any more?

Ma. Here is one: sing it.

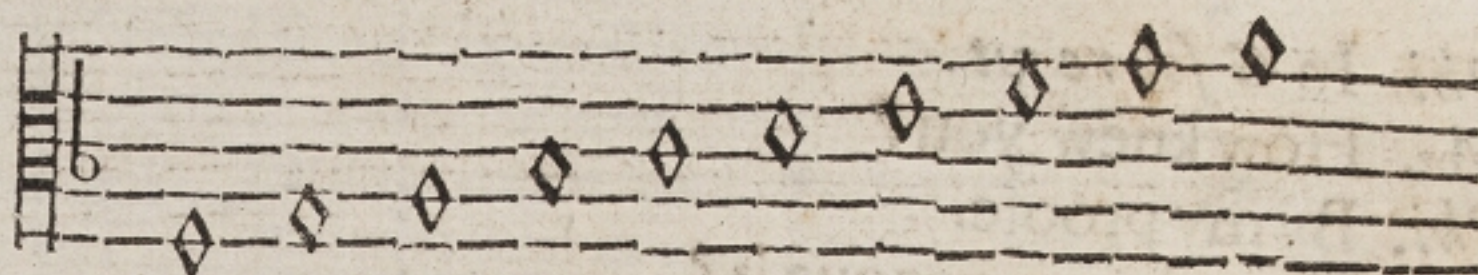


Phi.

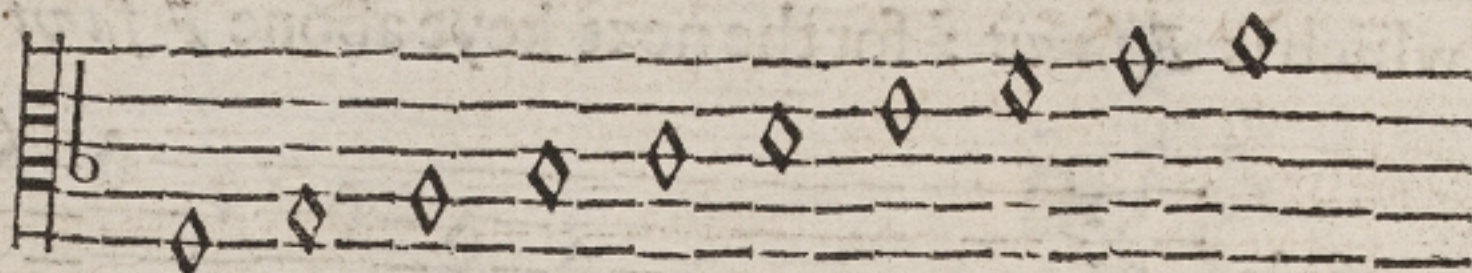


Vt re mi fa sol la fa sol la mi fa.

Ma. This is well song: Now sing this other.



Phi.



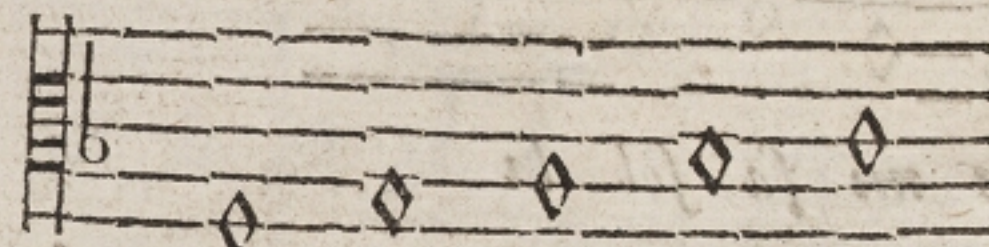
vt re mi fa sol la mi fa sol la

Ma. This is right: but could you sing it no other wise?

Phi. No otherwise in tune, though I might alter the names of the notes.

Ma. Of which, and how?

Phi. Of the three first, thus and so forth of their eyghtes.

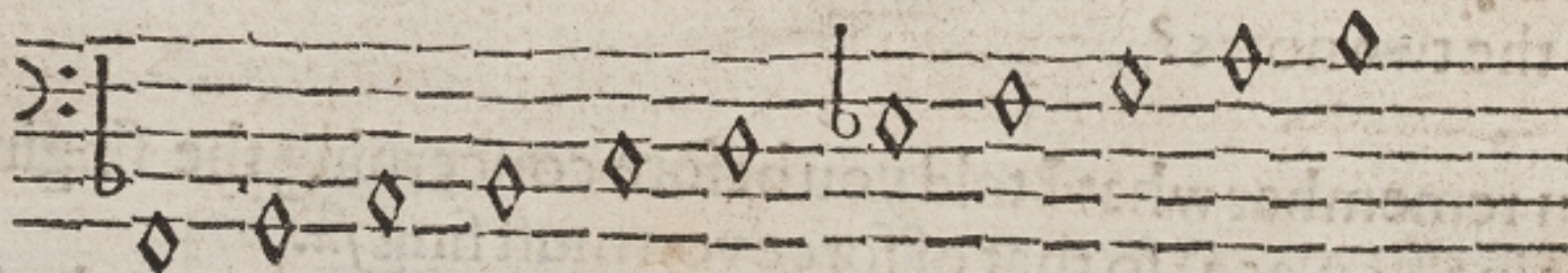


&c.

fa sol la

The three first notes may be altered in name though not in tune.

Ma. You do well. Now for the last tryall of your singing in continuall deduction sing this perfectly, and I will saie you vnderstand plain song well enough.



Phi. I know not how to beginne.

Ma. Why?

Phi. Because, beneath Gam vt there is nothing: and the first note standeth beneath Gam vt.

Musicke is included in no certaine bounds.

Ma. Whereas you saie, there is nothing beneath Gam vt, you deceiue your selfe: For Musicke is included in no certaine bounds, (though the Musicians do include their songs within a certaine compasse.) And as you Philosophers say, that no number can be giuen so great, but that you may giue a greater. And no poynt so small, but that you may giue a smaller. So there can be no note giuen so high, but you may giue a higher. and none so lowe, but that you may giue a lower. And therefore call to minde that which I tolde you concerning the keyes and their eightes: for if Mathematically you consider it, it is true as well without the compasse of the Scale, as within: and so may be continued infinitely.

Phi.

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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

The first part.

Phi. Why then was your Scale deuised of xx. notes and no more?

Ma. Because that compasse was the reach of most voyces: so that vnder Gam vt the voice seemed as a kinde of humming, and aboue E la a kinde of constrained skric-king. But wee goe from the purpose, and therefore proceede to the singing of your en- sample.

What is to bee sung vnder Gam vt.

Phi. Then I perceiue the first note standeth in F fa vt vnder Gam vt, and being the lowest note of the verse I may there sing vt.

Ma. Right, or fa if you will, as you did in the eyght aboue in the other verse before. But goe forward.

Phi. Then though there be no re in Gam vt, nor mi in Are, nor fa in E mi &c. yet because they be in their eyghtes I may sing them there also. But I pray you why do you set a b in E la mi? seeing there is neither in it nor in E la mi in alte, nor in E la any fa, and the b cliefe is onely set to those keyes wherein there is fa.

Ma. Because there is no note of it selfe either flatt or sharpe, but compared with another, is sometime flatt and sometime sharpe: so that there is no note in the whole Scale which is not both sharpe and flatt: And seeing you might sing la in D sol re, you might also (altering the tune alittle) sing fa in E la mi. There be manie other flattes in Musicke, as the b in A la mi re, whereof I will not speake at this time, because I will not cloy your memorie with vnprofitable precepts: and it will be time enough for you to learne them when you come to practise prick song.

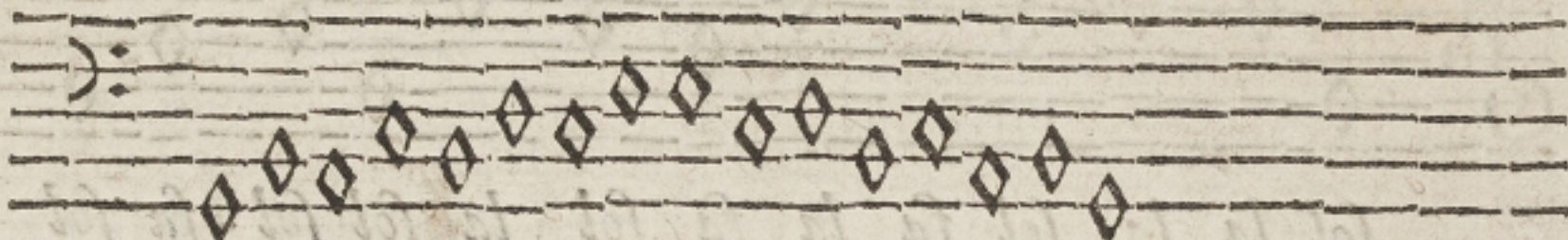
Euery note both sharpe and flat.

Phi. This I will then think sufficient till that time, and therefore goe forward to some other matter.

Ma. Then seeing you vnderstand continuall deduction, I will shewe you it disjunct or abrupt.

Phi. In good time.

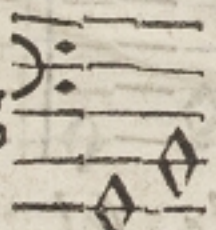
Ma. Here, sing this verse.



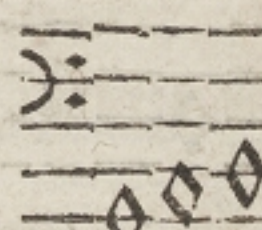
The notes in disjunct deduction,

Phi. Here I knowe where all the notes stand: but I know not how to tune them by reason of their skipping.

Ma. When you sing



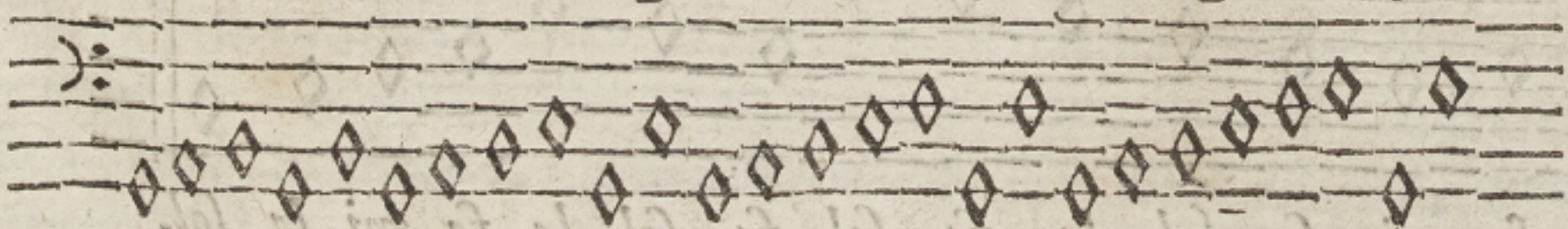
Imagin a note betwixt them thus:



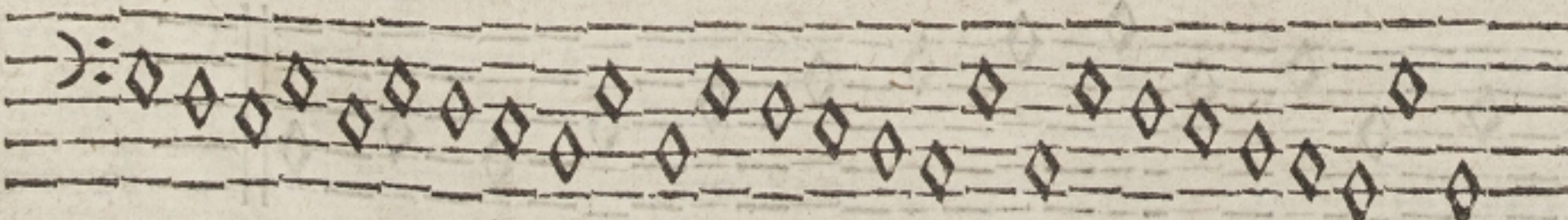
and so

leauing out the middle note, keping the tune of the last note in your minde, you shall haue the true tune, thus: sing first vt re mi, then sing vt mi, and so the residue, thus:

How to keepe right tune in disjunct deduction

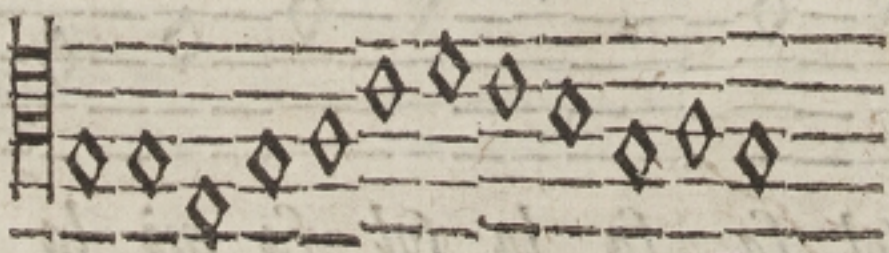


And so downward againe, thus:



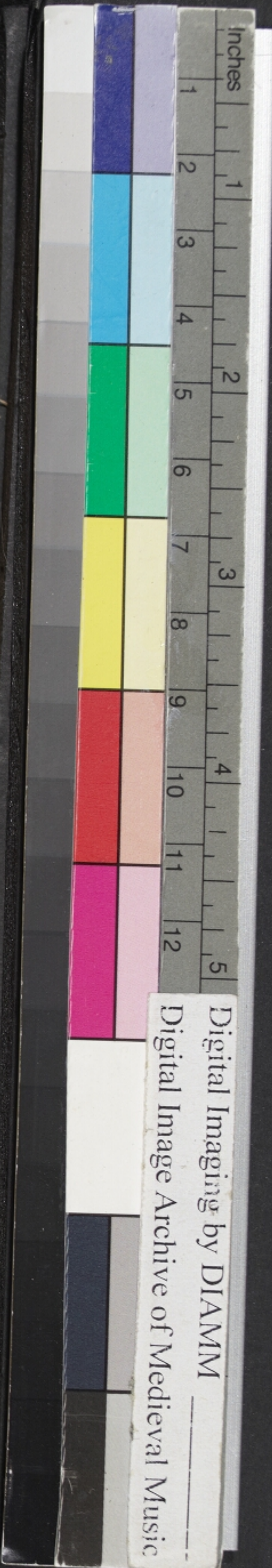
Phi. Here is no difficultie but in the tuning: so that now I thinke I can keepe tune, and sing any thing you can set downe.

Ma. Then sing this verse.



C.

Phi.



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The first part.

Phi.

sol sol la sol la fa sol fa mi sol la sol.

Ma. This is well song. Now here be diuerse other examples of plainfong, which you may sing by your selfe.

sol fa fa sol fa fa la sol sol fa la la sol fa mi la la sol.

fa sol la fa sol la sol fa fa sol la fa sol la fa sol sol fa.

fa sol sol la sol fa sol fa fa la fa sol fa fa mi fa.

sol la la sol fa la fa sol la sol sol fa sol la la sol.

sol fa mi fa sol sol sol fa la sol la fa mi la sol.

sol sol la sol fa mi fa sol la fa sol fa sol la fa mi la sol.

sol sol sol mi la fa mi la sol sol fa la sol fa mi sol la sol.

sol fa sol la sol fa fa la sol fa mi la sol sol fa la sol.

Sol

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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

The first part.

sol sol sol fa la la sol fa la sol sol fa la la sol
sol fa fa la sol fa fa la sol fa fa la sol sol fa sol

Ma. Thus for the naming and tuning of the notes, it followeth to speake of the diuersitie of timing of them (for hetherto they haue all beene of one length or time, e- uery note making vp a whole stroke.

Phi. What is stroke?

Ma. It is a successiue motion of the hand, directing the quantitie of euery note & rest in the song, with equall measure, according to the varietie of signes and proportions: this they make three folde, more, lesse, and proportionate. The More stroke they call, when the stroke com- prehendeth the time of a Briefe. The lesse, when a time of a Semibriefe: and proportionat where it comprehendeth three Semibriefes, as in a triple or three Minoms, as in the more prolation, but this you cannot yet vnderstand.

Definition of strokes. Deuision of strokes.

Phi. What is the timing of a note?

Ma. It is a certayne space or length, wberin a note may be holden in singing.

Phi. How is that knowen?

Ma. By the forme of the note and the Moode. vid. Annot.

Phi. How many formes of notes be there?

Ma. Eight, which be these.

Definition of time.

Alarge. Alonge. Abriefe. Asemibreife. Amixim. Acrotchet. A quauer. A semiquauer.

Visuall formes of notes.

Phi. What strokes be these set after euery note?

Ma. These be called rests or pauses. And what length the notes, Large, Long, Briefe Semibriefe or any other signified in sounde: the same the rests or (as you call them) strokes, doth in silence. But before wee goe anie further, wee must speake of the Ligatures.

Restes.

Phi. What is a Ligature?

Ma. It is a combination or knitting together of two or more notes, altering by their sci- tuation and order the value of the same. vid. Annot.

What liga- tures be.

Phi. And because wee will in learning keepe order, I pray speake of them according to their order beginning at the first.

Ma. I am contented, be then attentiu and I will both be briefe and playne, if your first note lack a taylor, the second descending, it is a Long, as in this ensample,

First notes in Ligature with- out tayles.

4 2 4 4 2 4 4

C 2

Phi.



Phi. But what if it haue a taile?

Ma. I pray you giue mee leaue first to dispatch those which lacke tailes: and then I will speake of them which haue tailes.

Phi. Go to then, but what if the next note be ascending?

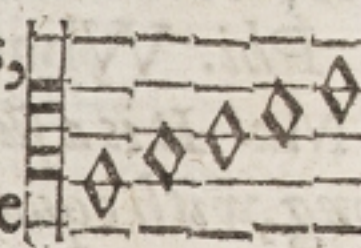
Ma. Then is it a brieft, thus.



Phi. But interrupting your course of speech of Ligatures: how manie notes doeth that charecter containe which you haue set downe last?

Ma. Two.

Phi. Where doe they stande? for I thought it should haue been set thus,



because it stretcheth from *A lamire*, to *E lami*.

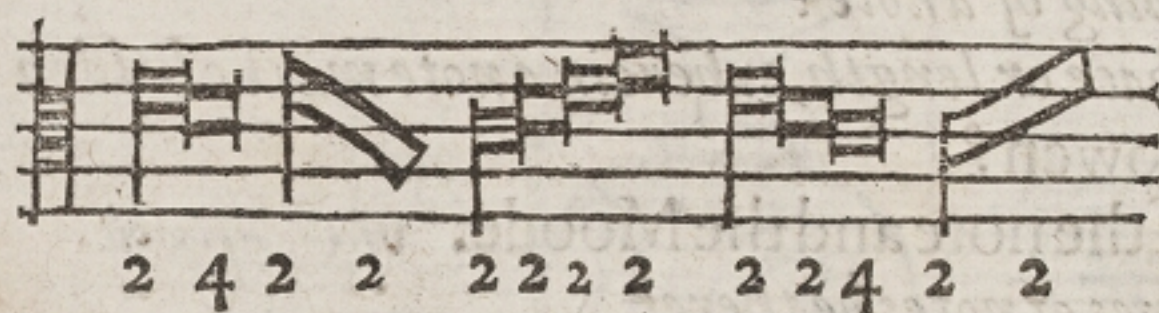
Ma. The notes stand at the beginning and the ende, as in this example

aforesaide: the first standeth in *A lamire*, the last in *E lami*.

Phi. Proceed then to the declaration of the tailed notes.

Ma. If the first note haue a taile on the left side hanging downward: (the second ascen-

ding or descending) it is a brieft:

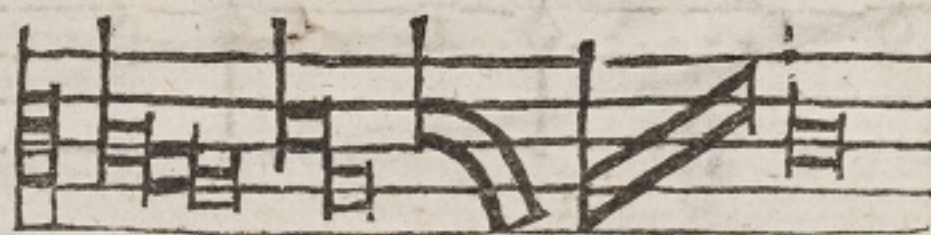


Example.

Phi. But how if the taile goe vpward?

Ma. Then is it and the next immediatly following, (which I pray you keepe well in minde,) a semibrieft:

First notes with tayles ascending.



Example.

Phi. How if the taile goe both vpward and downwarde?

Ma. There is no note so formed as to haue a taile of one side to goe both vpward and downwarde.

Phi. But how if it haue a taile on the right side?

Ma. Then out of doubt it is as though it were not in Ligature and is a Long, thus.

Euery Note hauing a taile on the right side, is as though it were not in Ligatur

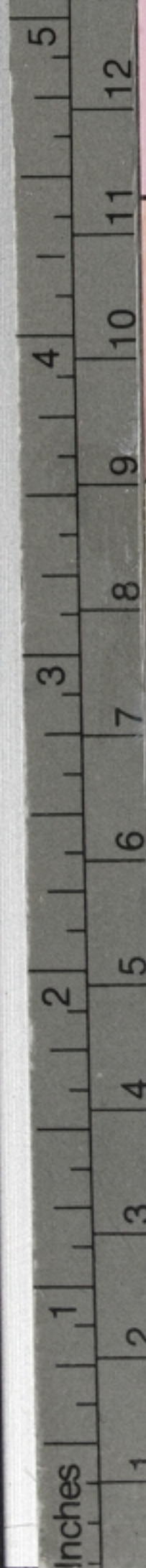


And this is trew, aswell in the last notes as in the first.

Phi. Now I think you haue tolde me all that may be spoken of the first notes: I pray you proceede to the middle notes, and their nature.

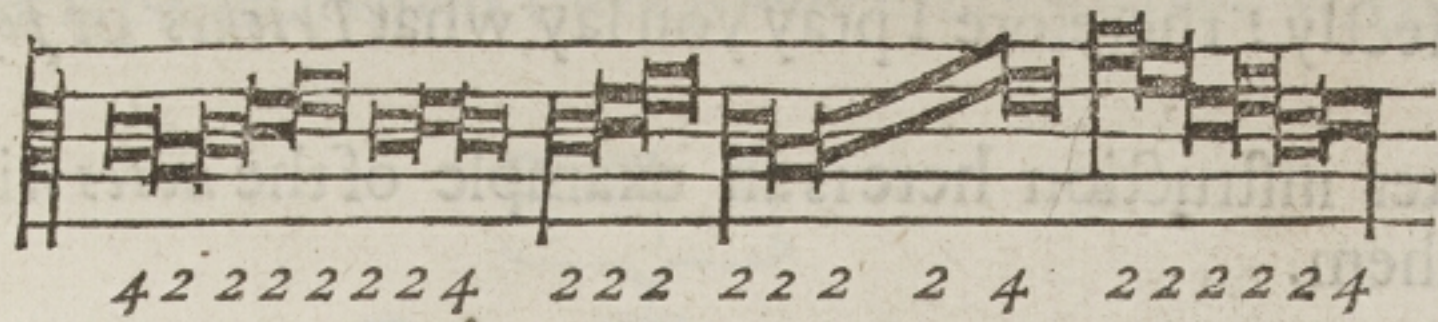
Ma.

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The first part.

Ma. Their nature is easely knowne, for every note standing betweene two others is a Briefe, as thus.

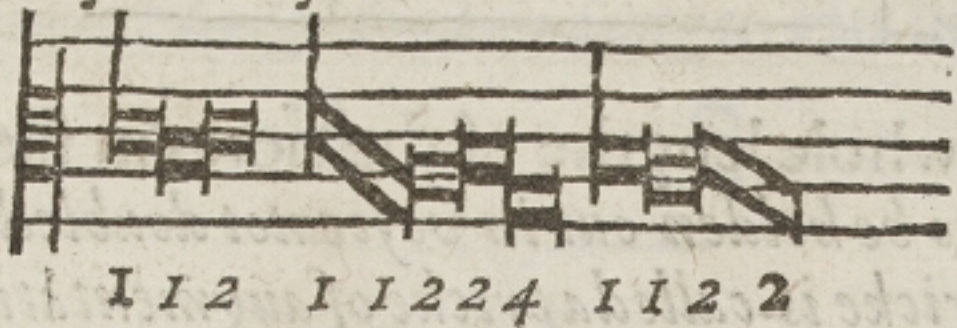


A general rule for middle notes in Ligatures

But if it follow immediatly after an other, which had a taylor going up, then is it a Semibriefe as I told you before, and you may see here in this

Exception,

Example.

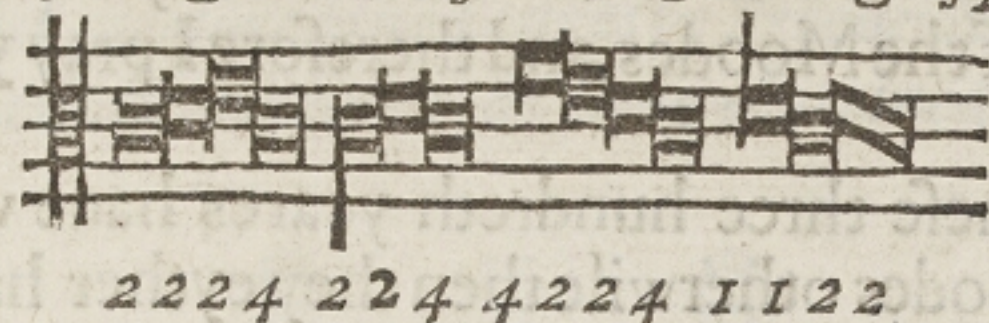


Phi. So, now goe to the finall or last notes.

Ma. Every finall note of a Ligature descending: being a square note is a long.

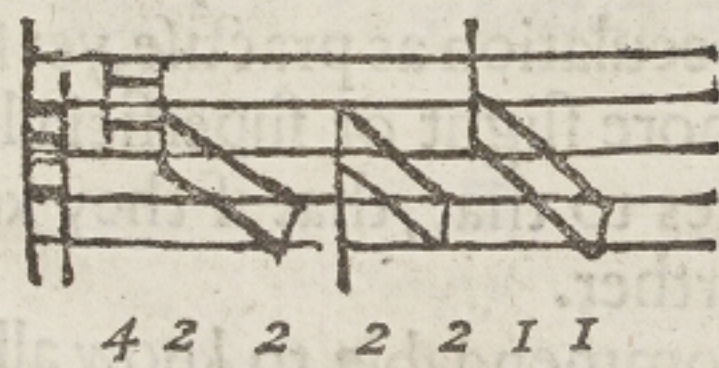
Finall notes in Ligatures

Example.



Phi. But how if it be a hanging or long note?

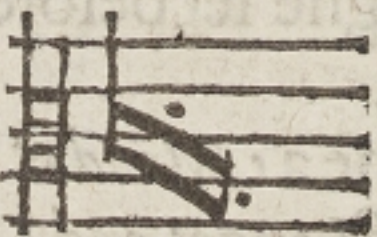
Ma. Then is it alwaies briefe except it follow a note, which hath the taylor vpward as here.



But if the note be ascending, be it either square or long it is alwaies a briefe if it lacke a taylor, as thus.



There be also Ligatures with prickes, where of, the first is three Minomes, and the last likewise three Minomes thus,



Prickt notes in Ligature.

And also others, where of the first is three Semibriefes, and the last two, thus:



There be likewise other Ligatures which I have seene, but neuer vsed by any approved author, where of I will cease to speake further, setting them onely down with figures signifying their value of Semibriefes, where of if you finde one directly to be set ouer another, the lowest is alwaies first song:

Example.



C3

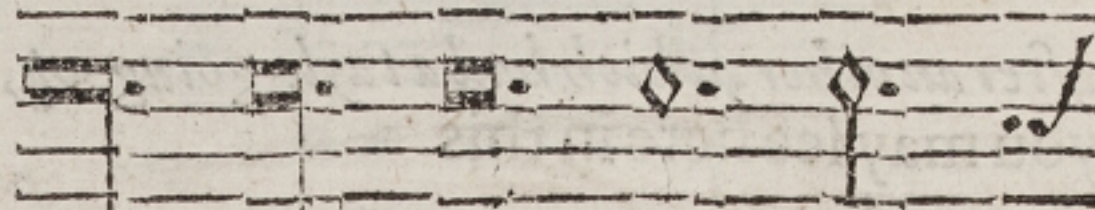
Phi.



Phi. Now haue you fully declared the *Ligatures*: all which I perswade my selfe I vnderstande well enough: but because you speake of a prickt *Ligature*, I do not vnderstand that yet perfectly: therefore I pray you say what *Prickes* or *poyns* signifie in finging.

Ma. For the better instruction here is an example of the *notes* with a *pricke* following euery one of them.

Pricks and
their significa-
tion.



A pricke of
augmentation.

And as your *rests* signified the whole lengthe of the notes in silence, so doth the *pricke* the halfe of the note going before to be holden out in voyce not doubled, as (marke me) vt, re e, mi i, fa a, so ol, la a, and this *pricke* is called a *pricke* of augmentation. vid. *Annott.*

Phi. What be there any other *prickes*.

Ma. Yes there be other *prickes* whereof we will speake in their owne place. vid. *Annott.*

Phi. Hauing learned the formes and value of the notes, *restes* and *prickes* by them selues, it followeth to speake of the *Moodes*, and therefore I pray you to proceede to the declaration of them.

Ma. Those who within these three hundred yeares haue written the Art of Musicke, haue set downe the *Moodes* otherwise then they eyther haue been or are taught now in England. vid. *Annott.*

Phi. What haue been the occasion of that?

Ma. Although it bee hard to assigne the cause, yet may we coniecture that although the great musicke maisters who excelled in fore time, no doubt weare wonderfully seen in the knowledge therof, as wel in speculation as practise, yet since their death the knowledge of the arte is decayed and a more slight or superficiall knowledge come in steede thereof, so that it is come now adaiies to that, that if they know the common *Moode* and some *Triples*, they seeke no further.

Phi. Seeing that it is alwaies commendable to know all, I pray you first to declare them as they were set downe by others, and then as they are vsed now a dayes.

Ma. I will, and therefore be attentiu.

Phi. I shall be so attentiu, that except I finde some greate doubt, I will not dismember your discourse till the ende.

Ma. Those which we now call *Moodes*, they teare mid degrees of Musick: the definition they gaue thus: a degree is a certayne meane whereby the value of the principall notes is perceaued by some signe set before them, degrees of musicke they made three,

Moodes, *Moode*: Time and Prolation.

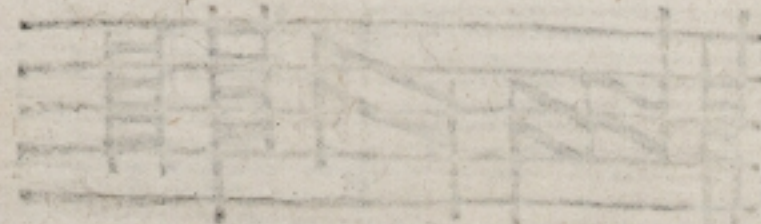
Phi. What did they tearme a *Moode*?

Ma. The dew measuring of Longes and Larges, and was either greater or lesser.

Phi. What did they tearme the great moode?

Ma. The dew measuring of Larges by Longes, and was either perfect or vnperfect.

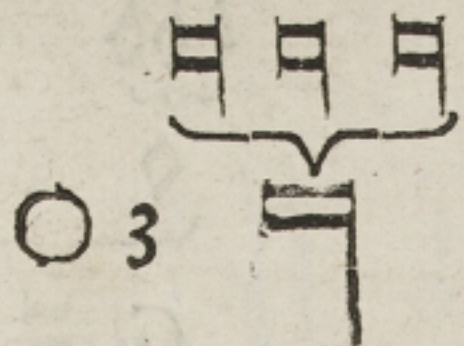
Phi. What did they tearme the Great moode perfect?



Ma.

The first part.

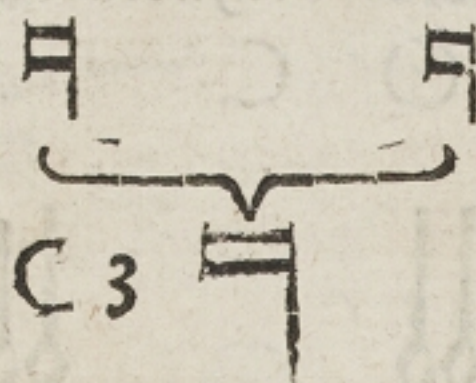
Ma. That which gaue to the Large three Longes, for in both Moode, time, and prolation, that they tearme perfect which goeth by three : as the great Moode is perfect when three longes go to the large. The lesse Moode is perfect when three briefes go to the long: and time is perfect when three semibriefes go to the briefe. And his signe is thus. O 3



Franchinus Glareanus Lofsius.

Phi. Which Moode did they terme, the great one imperfect?

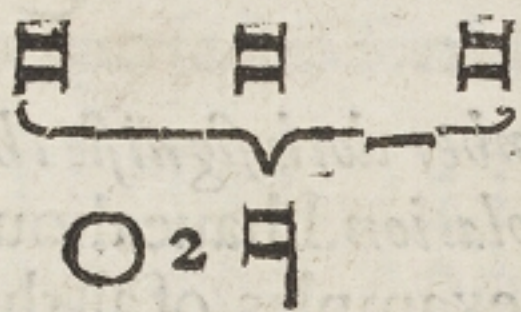
Ma. That which gaue to the Large but two Longes. His signe is thus, C 3



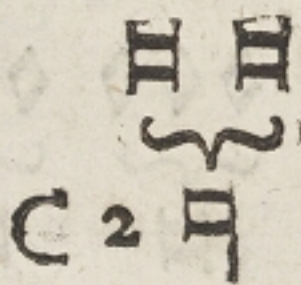
Franchinus op. m. f. it. trac. 3. cap. 2. Lofsius. lib. 2. cap. 4. Peter Aron Tufcanello.

Phi. What did they call the lesser Moode?

Ma. That moode which measured the Longes by Breeues, and is either perfect or vnperfect. The lesse Moode perfect was when the Long contained three Breeues, and his signe is thus O 2



The lesse Moode vnperfect is, when the Long containeth but two Breeues. And his signe is thus: C 2



Phi. VVhat called they time?

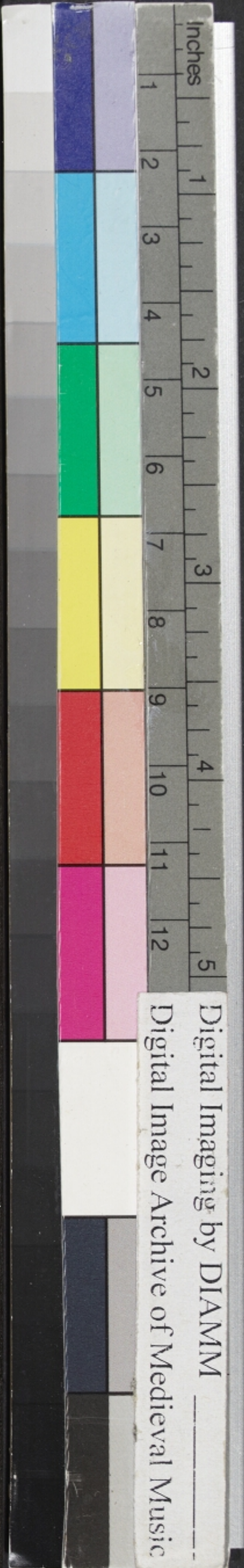
Ma. The dimension of the Breefe by Semibreeues: and is likewise perfect or vnperfect. Perfect time is, when the Briefe containeth three semibreeues. His signes are these, O 3 C 3 O



The time vnperfect is, when the Briefe containeth but two semibrees, whose signes are these: O 2 C 2 C



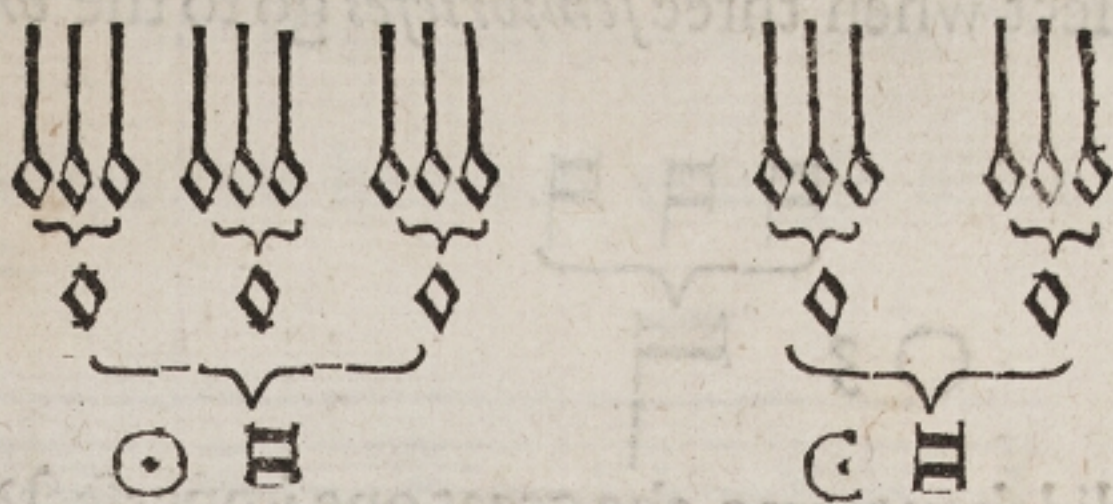
Phi.



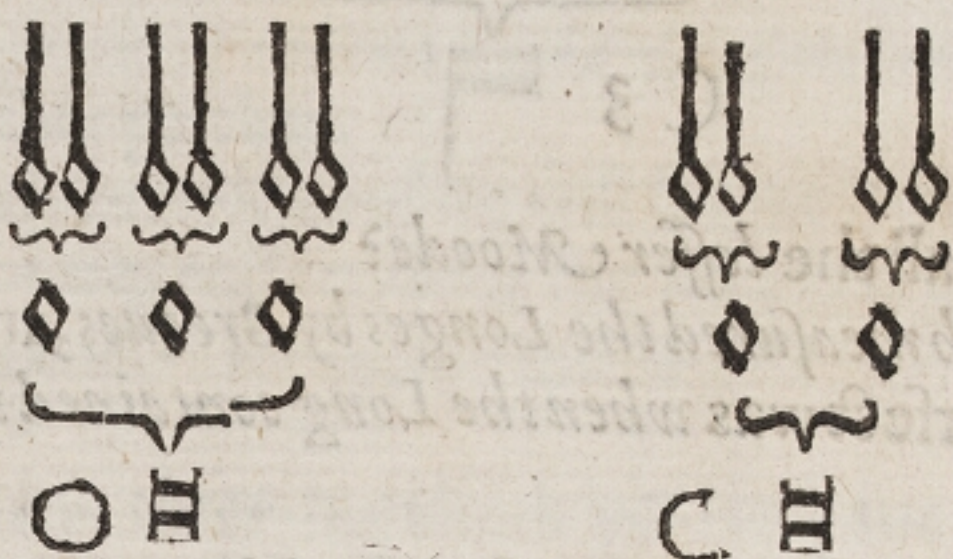
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Phi. What is Prolation?

Ma. It is the measuring of Semibriefs by Minoms, and is either more or lesse. The more prolation is, when the Semibrief contayneth three Minoms, his signes be these: $\odot \text{C}$

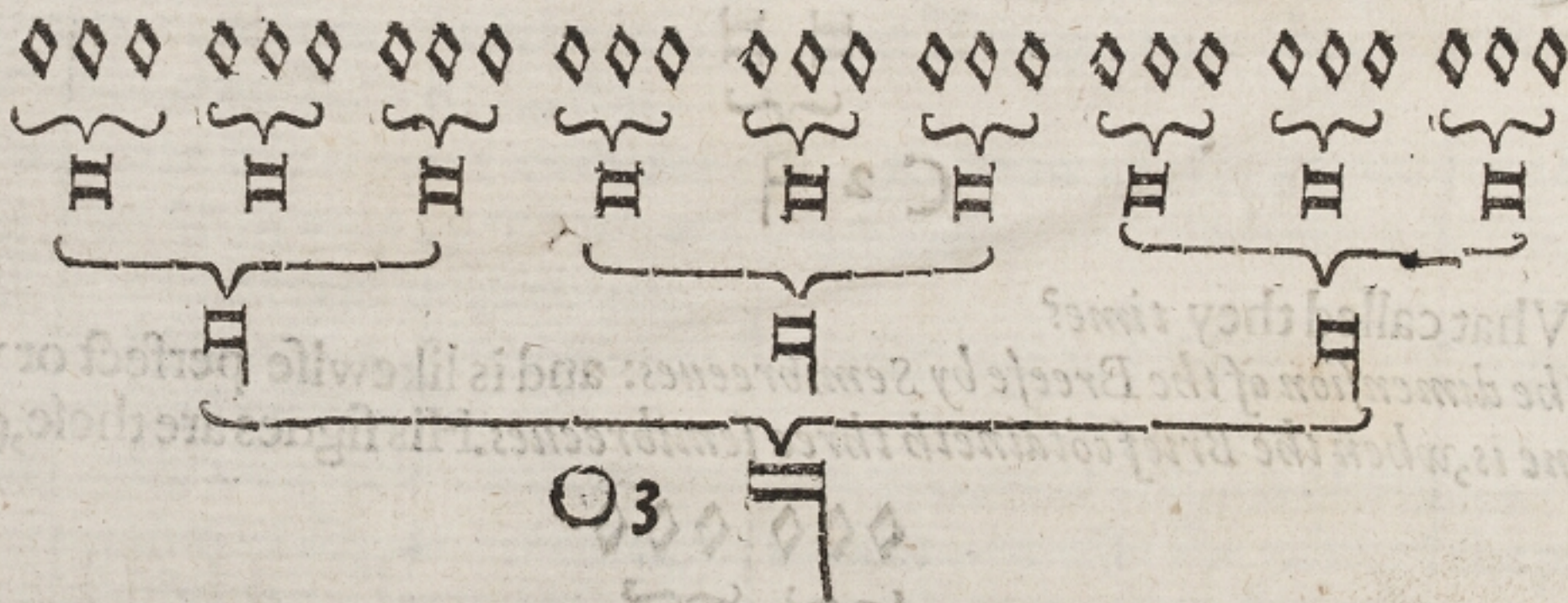


The lesse prolation is when the Semibriefe contayneth but two Minomes: The signe wherof is the absence of the pricke thus. $\circ \text{C}$



So that you may gather that the *number doth signifie the mode, the circle the time, and the presence or absence of the poynt the prolation.* I have thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great Moode perfect. Here is his ensample following without any prolation, because in this Moode it is alwaies **vnperfect.* Ad. Annot.

*Great Mood and time perfect.



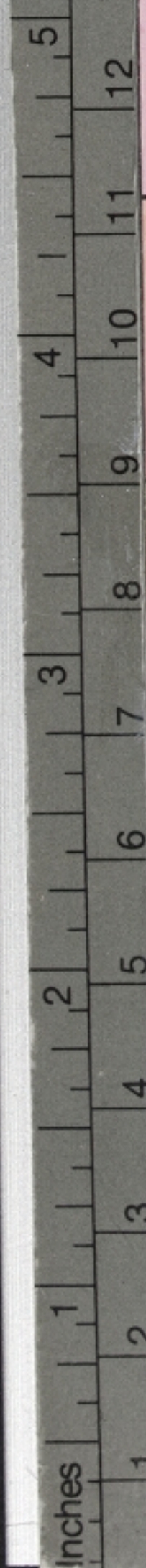
Great Moode vnperfect and time perfect

The great Moode vnperfect, with time perfect, is set downe thus.

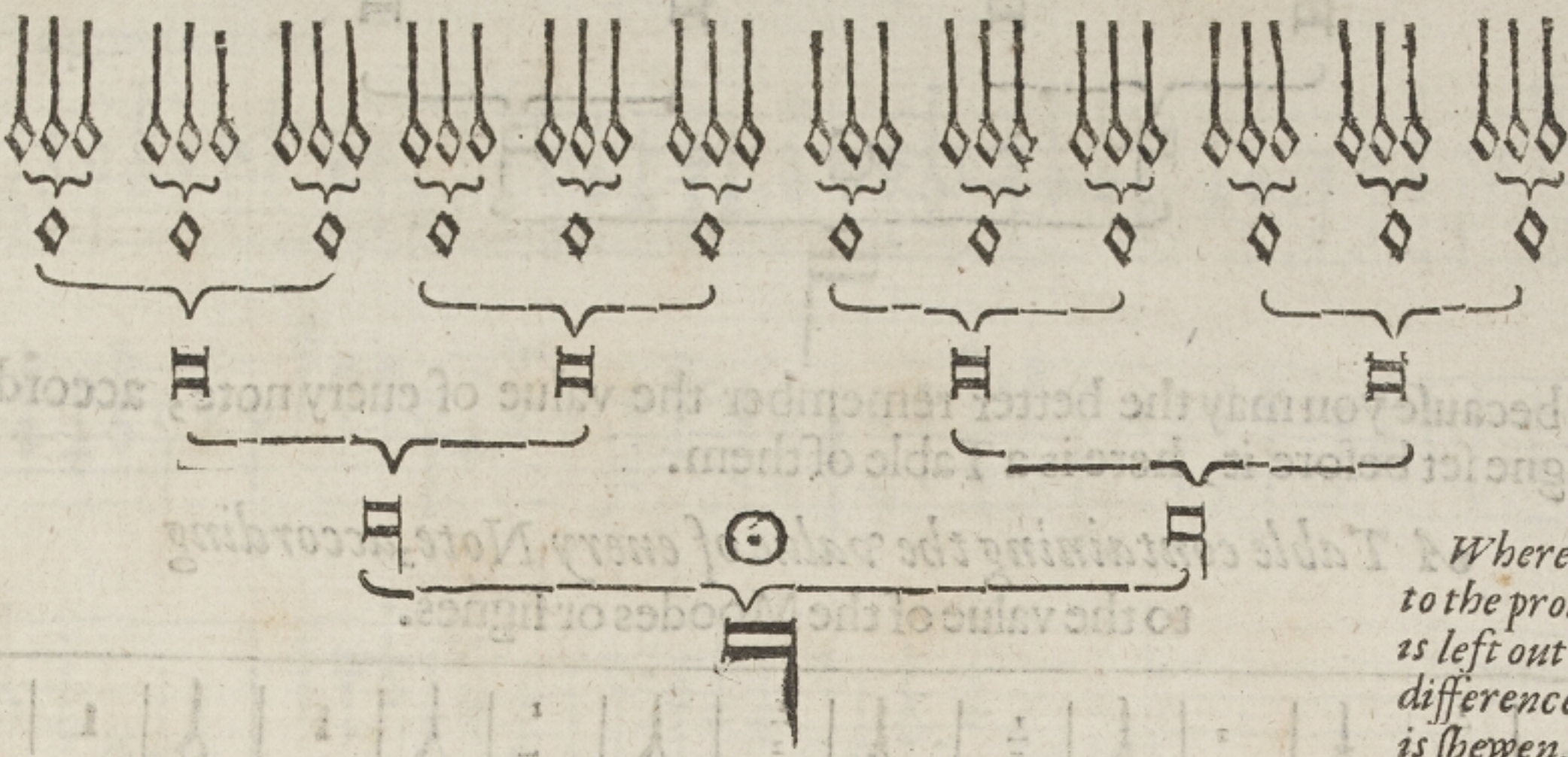


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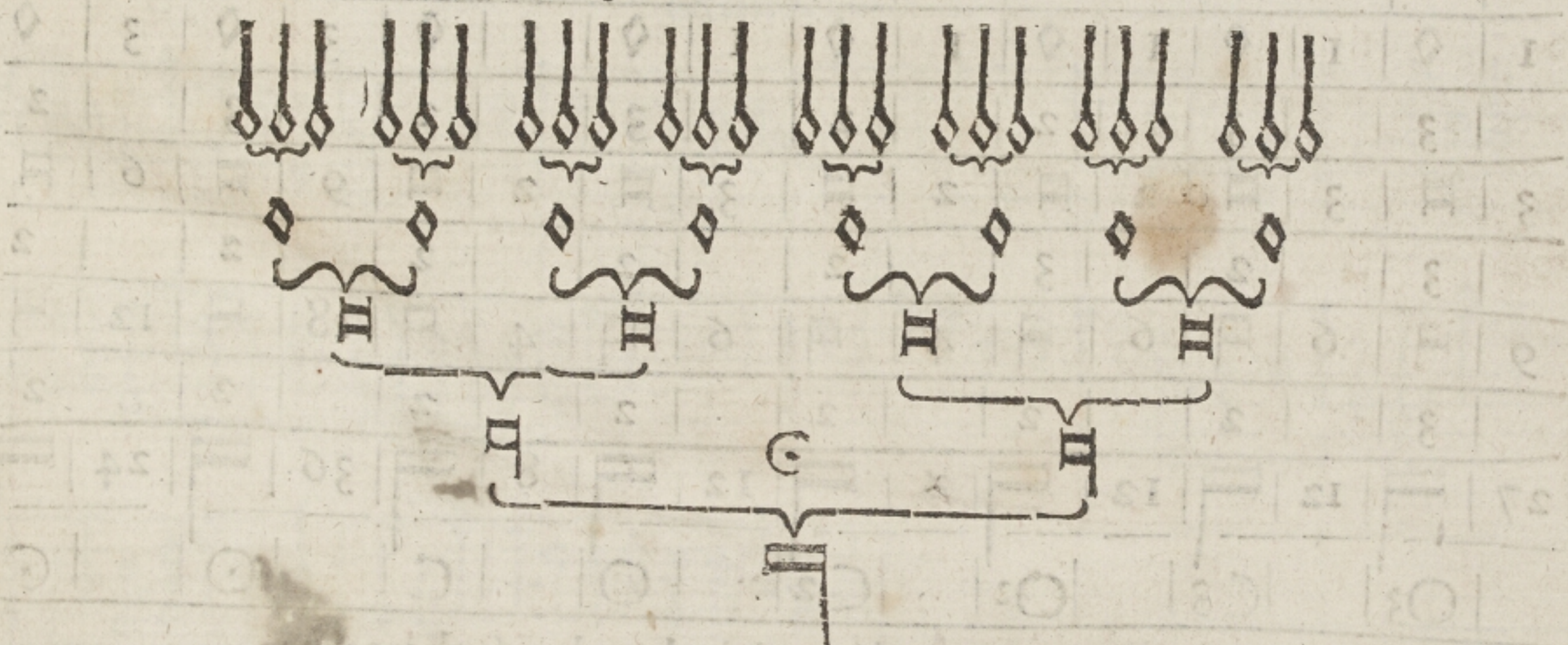
The lesser Moode perfect and vnperfect, may be gathered out of the former two. It followeth, to set downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect is thus:



Great Moode imperfect, Small Moode imperfect, time and prolation both perfect.

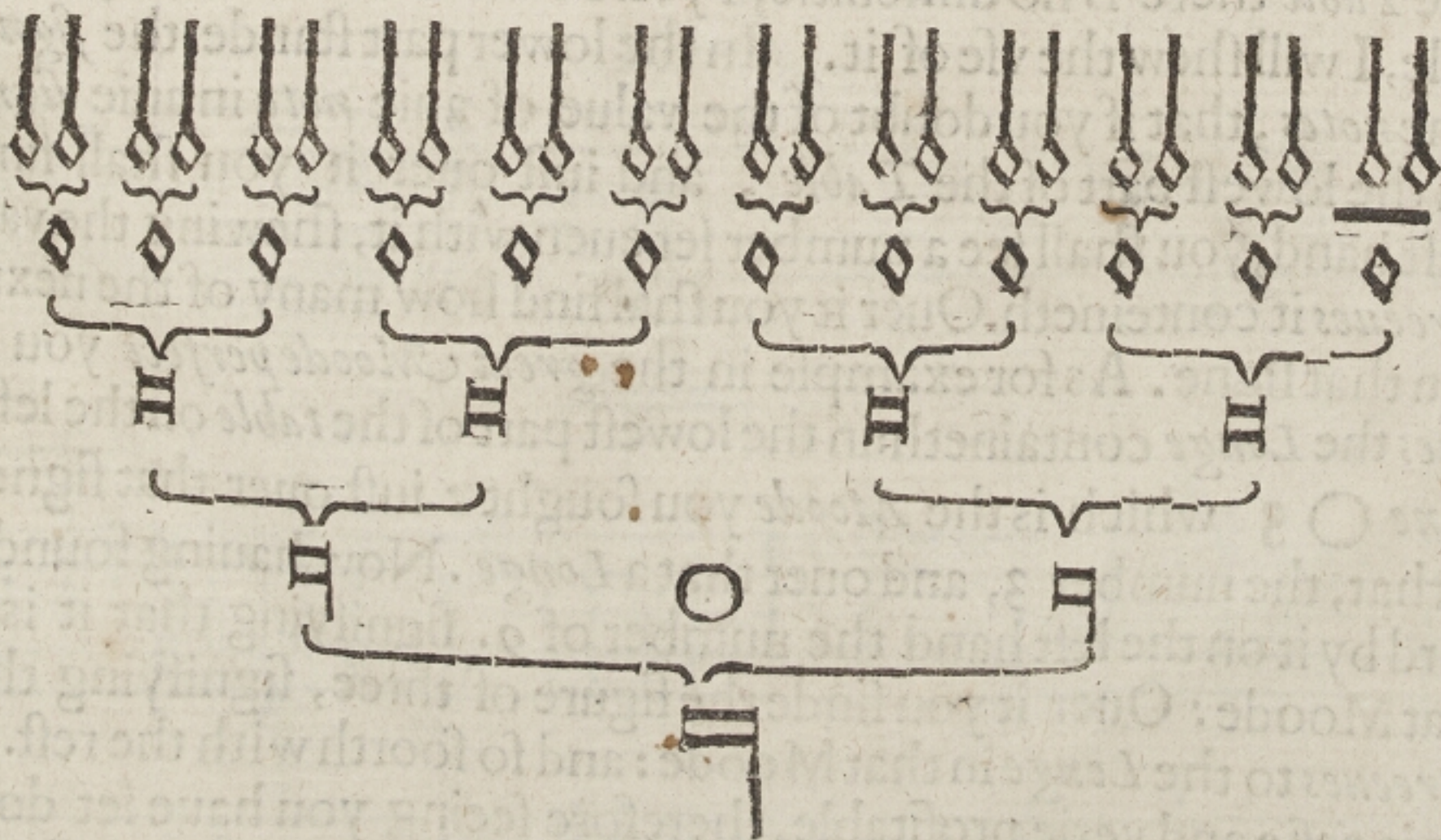
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is shewen, it is set by the Larg: when the prolation is shewen, it is alwaies within.

Prolation perfect in the time vnperfect is set thus:



Great Moode imperfect, Small Moode imperfect, time imperfect and prolation perfect.

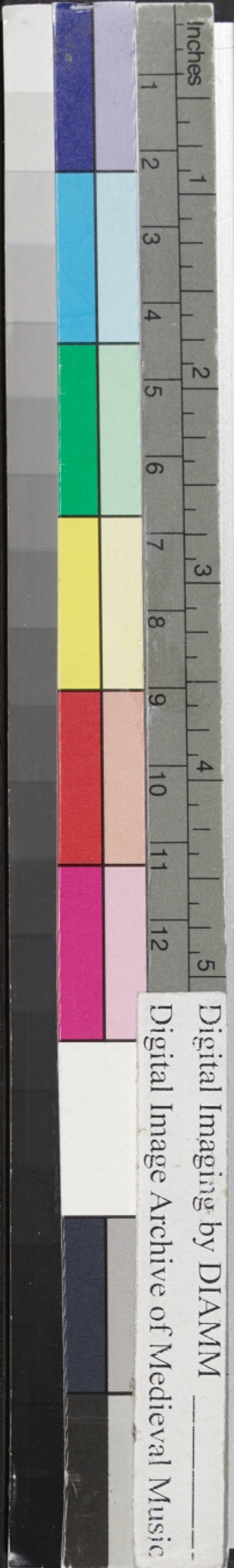
Prolation imperfect in the perfect time, is set downe thus:



Both Moodes imperfect, time perfect & prolation vnperfect.

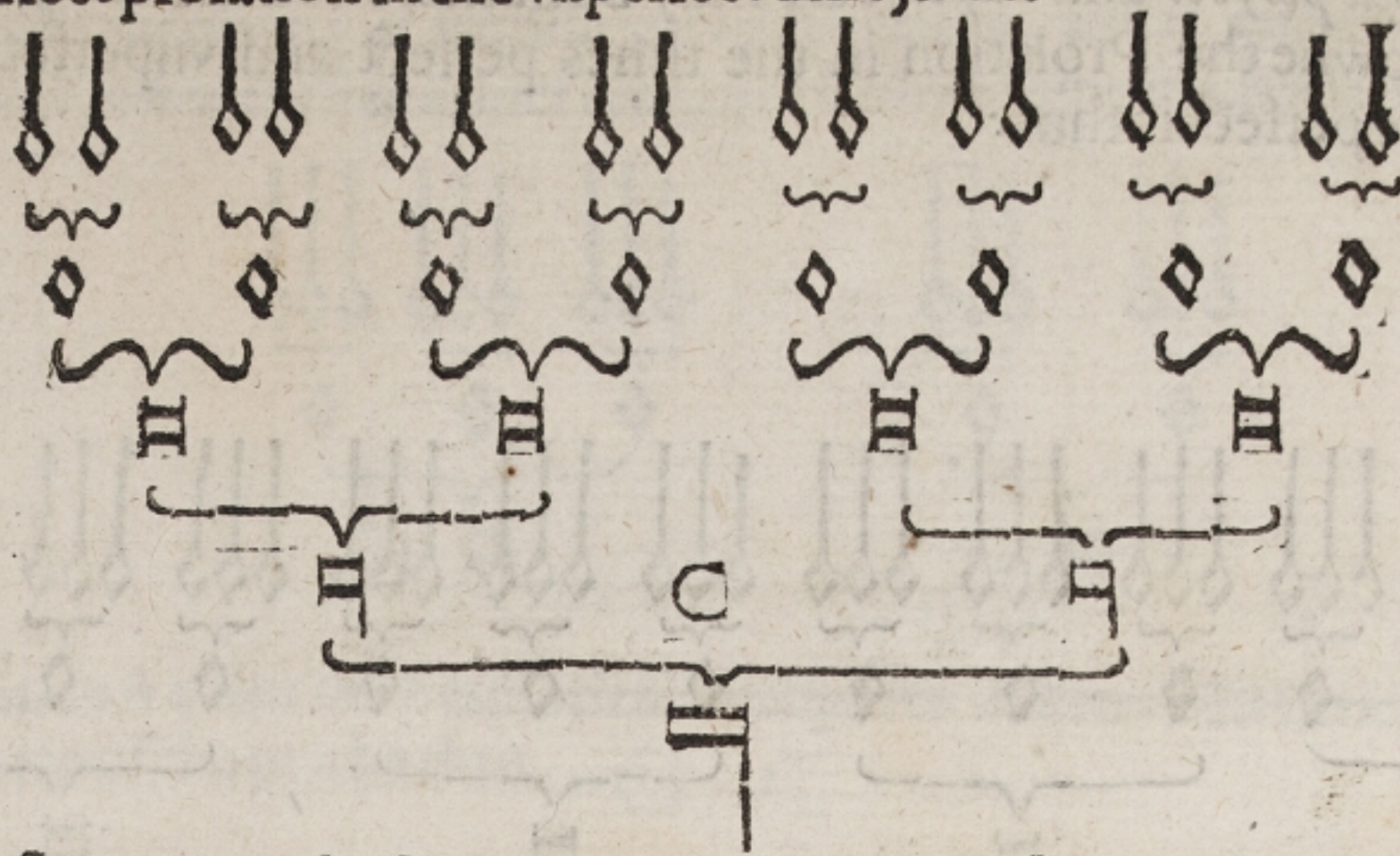
D.

The



The vnperfect prolation in the vnperfect time, thus.

Both Moodes,
time & prola-
tion vnperfect.



And because you may the better remember the value of euery note, according to euery signe set before it, here is a Table of them.

A Table containing the value of enery Note, according to the value of the Moodes or signes.

$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I
3	3	2	2	2	2	3	2	2	2	2	2	2	2	2	2
9	6	6	4	4	6	4	4	18	12	12	12	12	12	12	12
3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
27	12	12	8	8	12	8	8	36	24	24	24	24	24	24	24
O3	C3	O2	C2	O	C	O	C	O	C	O	C	O	C	O	C

Phi. I praie you explaine this Table, and declare the vse thereof.

The vse of the
precedent Ta-
ble.

Ma. In the Table there is no difficultie, if you consider it attentiuely. Yet, to take a way all scruple, I will shew the vse of it. In the lower part stande the signes, and iust ouer them the notes, that if you doubt of the value of anie note in anie signe, seeke out the Signe in the lowest part of the Table, and iust ouer it you shall finde the note: then at the left hand, you shall see a number set euen with it, shewing the value or howe many Semibreues it containeth.ouer it you shall find how many of the next lesser notes belong to it in that signe. As for example in the great Moode perfect you doubt how manie Breeues the Longe containeth: in the lowest part of the table on the left hand, you finde this signe O 3 which is the Moode you sought: iust ouer that signe you finde a Large, ouer that, the number 3, and ouer that a Longe. Now hauing found your Longe you finde hard by it on the left hand the number of 9. signifying that it is nyne Semibreues in that Moode: ouer it you finde the figure of three, signifying that there belong three Breeues to the Longe in that Moode: and so foorth with the rest.

Phi. This is easie and verie profitable, therefore seeing you haue set downe the ancient Moodes (which hereafter may come in request, as the shotten-bellied doublet, & the great breeches,) I praie you come to the declaration of those which wee vse nowe.

Ma. I wil, but first you shall haue an example of the vse of your Moodes in singing, where also you haue an example of augmentation, (of which wee shall speake another time,

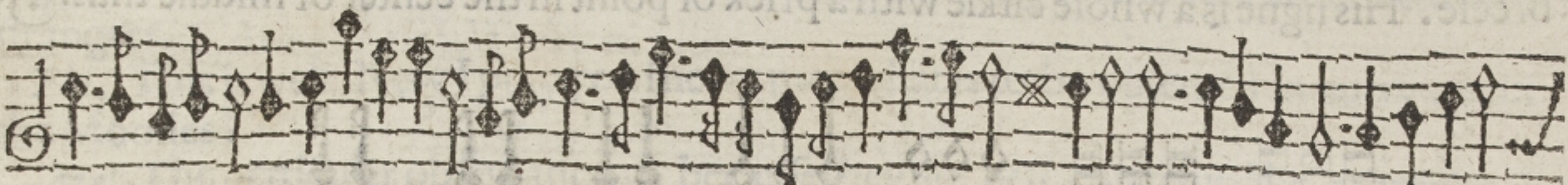
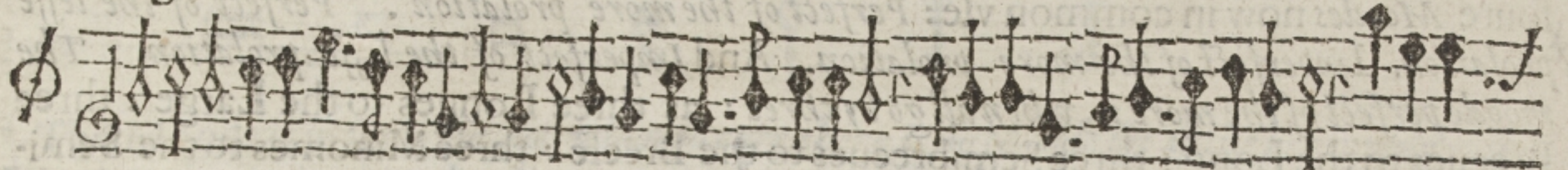
The first part.

time) in the Treble and Meane partes. The Tenor part expresseth the lesser moode perfect, that is, three Breeues to the Longe, the blacke Longs containe but two Breeues. But when a white Breefe or a Breefe rest doeth immediatly follow a Longe, then the Longe is but two Breeues, as in your Tenor appeareth. Your Base expresseth time perfect, where euerie Breefe containeth three Semibreeues, except the blacke, which containeth but two.

This is imperfection, whereof hereafter.

Discantus.

Augmentation.



Altus.



Tenor.



Basus.

Time perfect.



D 2

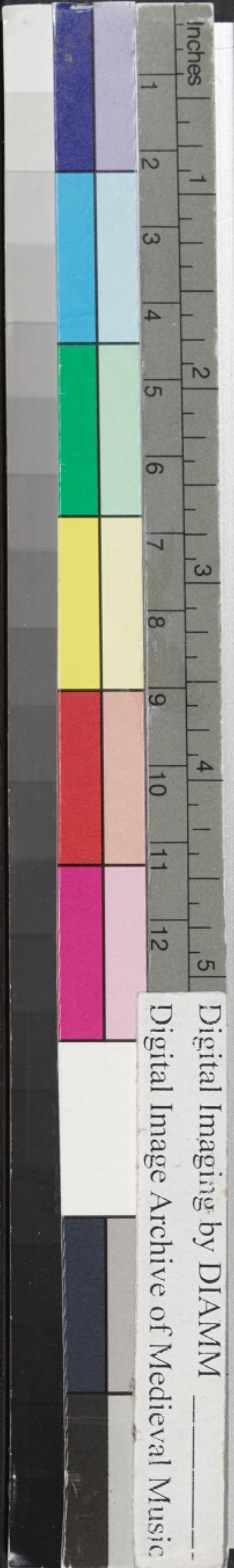
Phi.

According to

1		b
3		o
3		o
2		o
6		o
2		o
2		o
4		o
1		o

to take a
and iust
seeke out
the note:
or howe
ffer notes
oubt how
and, you
ou finde a
our Longe
ne Semi-
there be-

the an-
ouplet, &
se nowe.
singing,
another
time,



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Phi. So much of this song I vnderstand as the knowledge of the degrees hath shoven mee: the rest I vnderstand not.

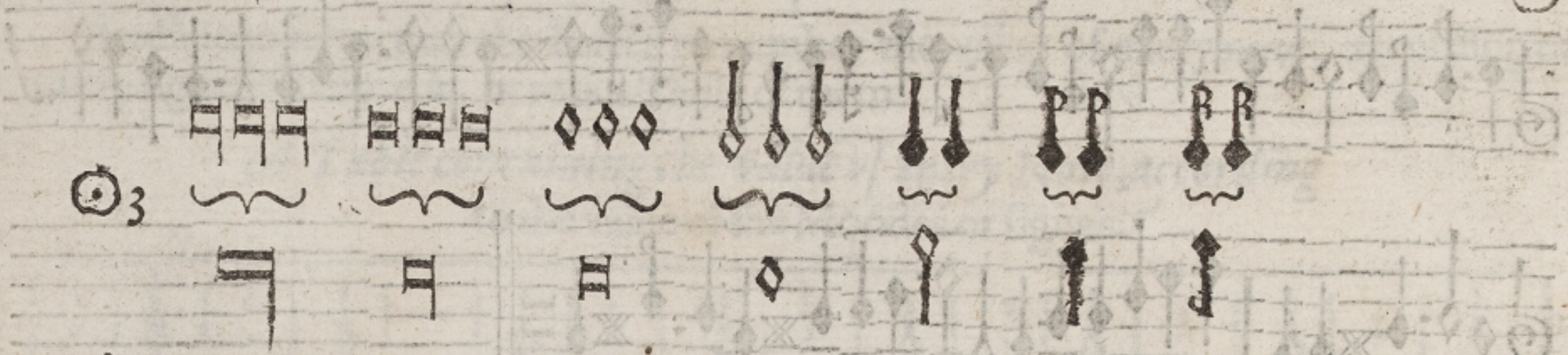
Ma. The rest of the obseruations belonging to this, you shall learne, when wee haue spoken of the *Moodes*.

Phi. You haue declared the *Moodes* vsed in old times so plainly, that I long to heare the other sort of *Moodes*, and therefore I pray you now explaine them.

Ma. Although they differ in order of teaching & name, yet are they both one thing in effect, and therefore I will be the more brieve in the explaining of them. There be foure *Moodes* now in common vse: *Perfect of the more prolation*. *Perfect of the lesse prolation*. *Imperfect of the more prolation*. And *Imperfect of the lesse prolation*. The moode perfect of the more is, when all go by three: as three Longes to the Large: three Breeues to the Long: three Semibreeues to the Breefe: three Minomes to the Semibreefe. His signe is a whole cirkle with a prick or point in the center or middle thus: ○

Exposition of the foure vs. all Moodes. vid. h. m. o. t.

Perfyte of the More.



Phi. What is to be obserued in this Moode?

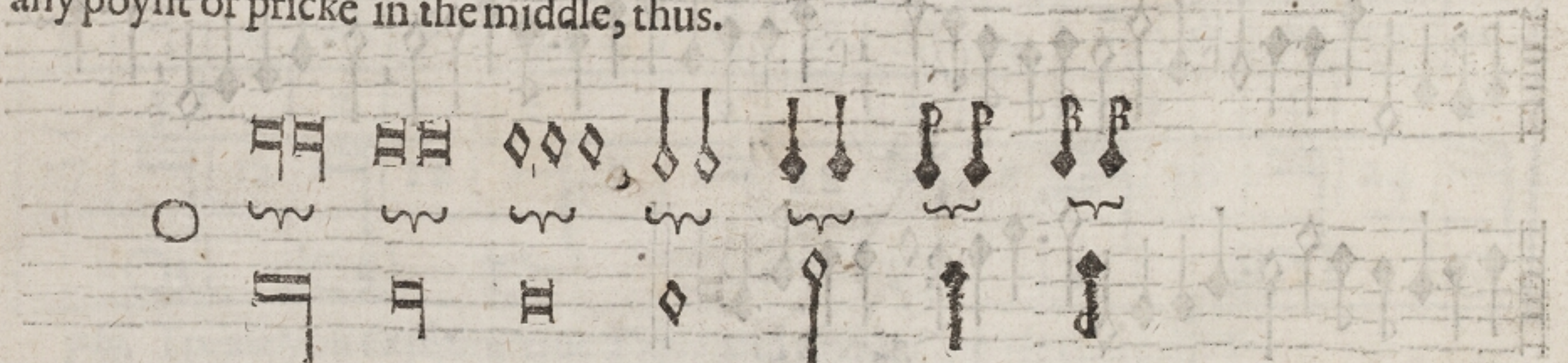
Ma. The obseruation of euery one, because it doth depend of the knowlege of them all, wee will leaue till you haue heard them all.

Phi. Then I pray you go on with the rest.

Ma. The Moode perfect of the lesse prolation is, when all go by two, except the Semibreefe: as two Longes to the Large. two Breeues to the Long: three Semibreeues to the Breefe: two Minoms to the Semibreefe. And his signe is a whole cirkle without any poynt or pricke in the middle, thus.

vid. h. m. o. t.

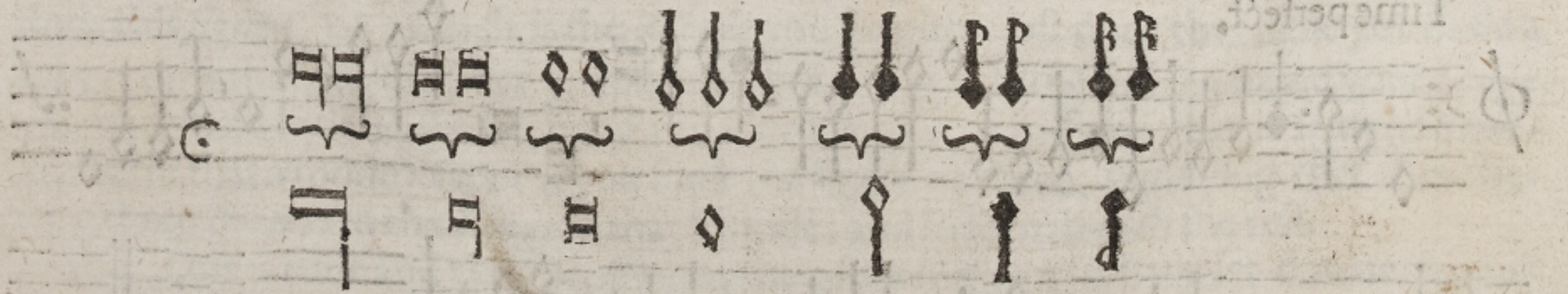
Perfyte of the Lesse.



Phi. Verie well. Procede.

Ma. The Moode Imperfect of the more prolation is, when all go by two, except the Minome which goeth by three: as two Longes to the Large, two Breeues to the Longe, two Semibreeues to the Breefe, and three Minomes to the Semibreefe: so that though in this Moode the Breefe be but two Semibreefes, yet you must vnderstand that he is fixe Minomes, and euery Semibreefe three Minomes. His signe is a halfe cirkle set at the beginning of the song, with a prick in the middle, thus.

Imperfyte of the More.



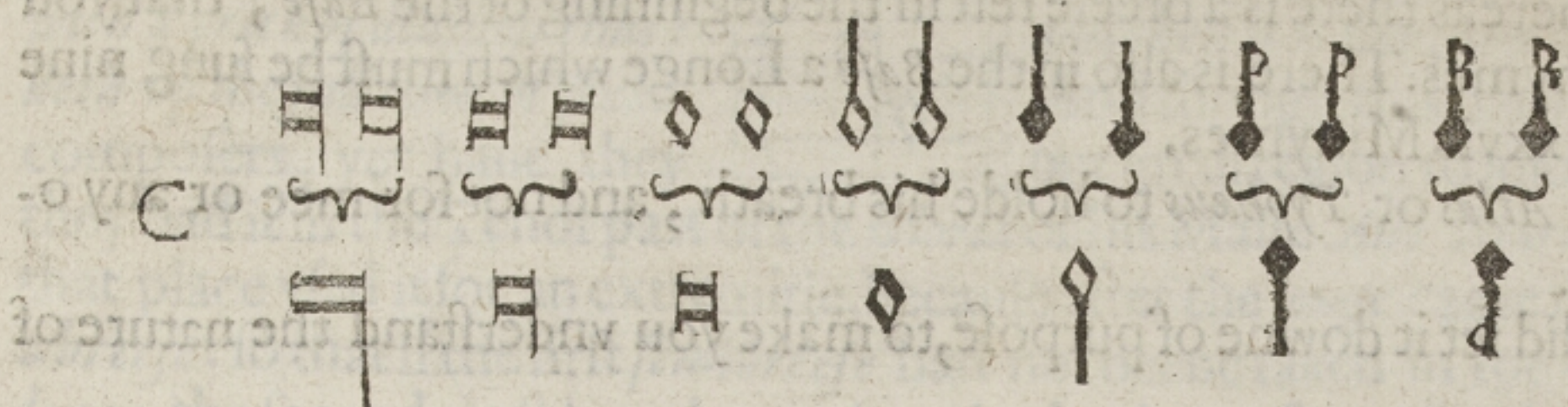
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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

The first part.

The Moode Imperfect of the lesse prolation is, when all go by two : as two Longes to the Large, two Breeues to the Longe, two Semibriefes to the Briefe, and two Minomes to the Semibriefe, two Crotchets to the Minome, &c. His signe is a halfe cirkle without a pricke or poynt set by him, as thus,



Imperfyte of the Lesse.

This Moode is in such vse, as when so euer there is no Moode set at the beginning of the song, it is alwaies imagined to be this: and in respect of it, all the rest are esteemed as strangers.

Phi. This is well. Now I pray you shewe mee what is to be obserued in euery one of the Moodes?

Ma. The perticuler obseruations, because they are best conceiued by examples, I will set you downe one of enery seuerall Moode. And to begin with the perfect of the Moore. Take this example of a Duo.



Bassus.



Phi.



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Phi. Now I praie you begin and shewe mee how I may keepe right time in this example.

The value of some Notes in this Moode.

Ma. In this *Cantus* there is no difficultie if you sing your Semibreeces three Minymes a peece (the blacke excepted, which is alwaies but two) your Breeues nine, & your black Breeues fixe. And whereas there is a breefe rest in the beginning of the *Base*, that you must reckon nine Minymes. There is also in the *Base* a Longe which must be sung nine Semibreeces which is xxvii. Minymes.

Phi. A time for an *Atlas* or *Typhaeus* to holde his breath, and not for mee or any other man now adayes.

Ma. True, but I did set it downe of purpose, to make you vnderstand the nature of the Moode.

A director, and the vse thereof.

Phi. You did well But I praie you, what is that which you haue set at the end of the verse, thus:

Ma. It is called an *Index* or *director*; for looke in what place it standeth, in that place doth the first note of the next verse stand.

Phi. But is there no other thing to be obserued in this Moode?

Ma. Yes, for though in this Moode, and likewise in the other of this prolation, euerie Semibreefe be three Minymes: yet if an odd Minyme come immediatly either after or before (but most commonly after) a semibreefe, then is the semibreefe sung but for two minymes, and that other Minyme maketh vp the number for the stroke. But to the intent that the singer may the more easily perceiue when the Minyme is to be taken in with the Semibreefe, and when it is to be left out: the maisters haue deuised a certaine *pricke* (called a *pricke of diuision*) which being set betwixt a Semibreefe and a minyme thus: sheweth, that the Semibreefe is perfect, and that the minyme next following doth belong to another stroke.

A pricke of diuision, with the nature & vse thereof.

Likewise, if the *pricke of diuision* come betwixt two minymes, thus: it signifieth, that the Semibreefe going before is vnperfect, and that the minyme following it must be ioyned with it to make vp the stroke.

Phi. Now I thinke you haue sufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the lesse prolation.

Ma. Here is an ensample, peruse it. *Cantus.*

The musical score consists of five staves. The top staff is labeled 'Cantus' and begins with a large 'C' in a circle. The second staff is labeled 'Duo' and begins with a large 'D' in a circle. The third staff is labeled 'Bassus' and begins with a large 'B' in a circle. The fourth staff is labeled 'Duo' and begins with a large 'D' in a circle. The fifth staff is unlabeled but continues the musical notation. The notation uses diamond-shaped notes on a four-line staff, with various rests and accidentals.

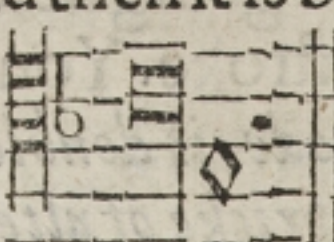
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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

The first part.

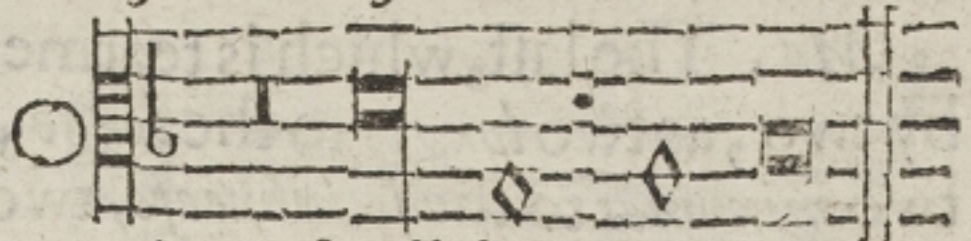
Phi. In this last also I praie you begin with your *stroke* and *time*.

Ma. In this Moode euery *semibreese* is two *minymes* or one full *stroke*. Euery *breese* three *semibreeses*, except it be blacke, in which case it is but two. Euery *longe* is sixe *semibreeses*, except it be blacke, and then it is but foure, or haue a *semibreese* following it noted with a *pricke* of diuision thus:



and then it is five, and the other *semibreese* maketh up the full time of sixe.

And though this hath bene receiued by the composers, yet haue they but small reason to allow of it: for of *Iusquin* they had it in the Tenor part of the *Gloria* of his Masse *Aue Maris stella*: but *Iusquin* in that place vsed it for an extremitie, because after the *longe* came two *semibreeses* & then a *breese*: so that if the first *semibreese* had not bene taken in for one belonging to the *longe*, the second must haue bene long in the time of two *semibreeses* and noted with a *pricke* of alteration, as in these his notes you may see.



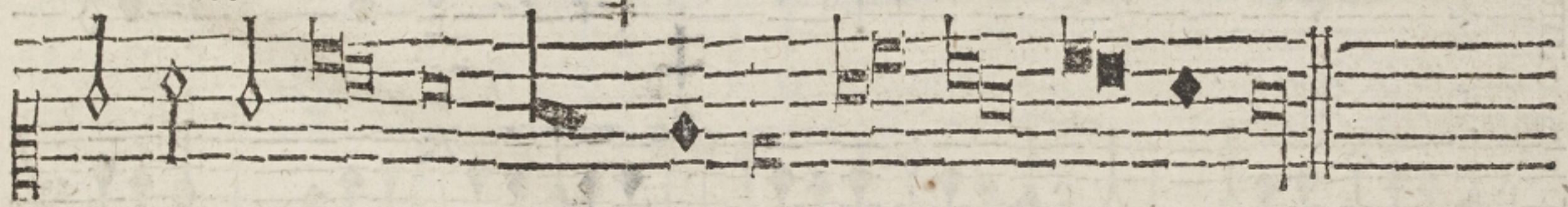
And though (as I said) he vsed it vpon an extremitie, yet finde I it so vsed of many others without any necessitie. And amongst the rest master *Taurner* in his *Kyries* and *Alleluys*, and therefore I haue set it downe in this place because you should not be ignorant how to sing such an example if you should finde any hereafter in other songs.

It followeth to speake of the thirde Moode which is the *Imperfect* of the more *prolation*, of which, let this be an example.

Cantus



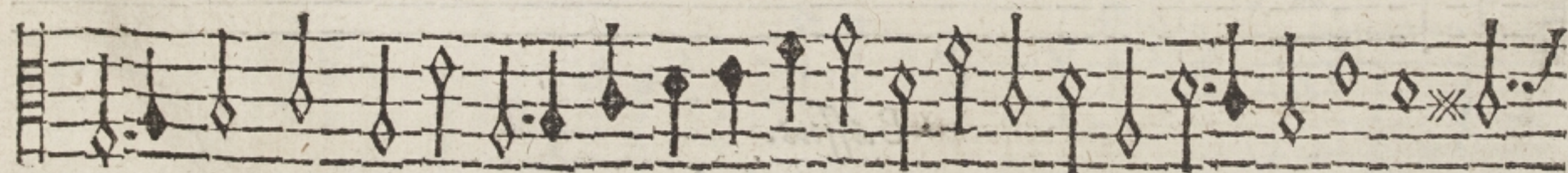
Duo.



Bassus.



Duo.



And as we did in the others, to begin with your *stroke* and *time*. Strike and sing euery one of these *breeses* sixe *minymes*, & euery one of the *semibreeses* (except the last) three:

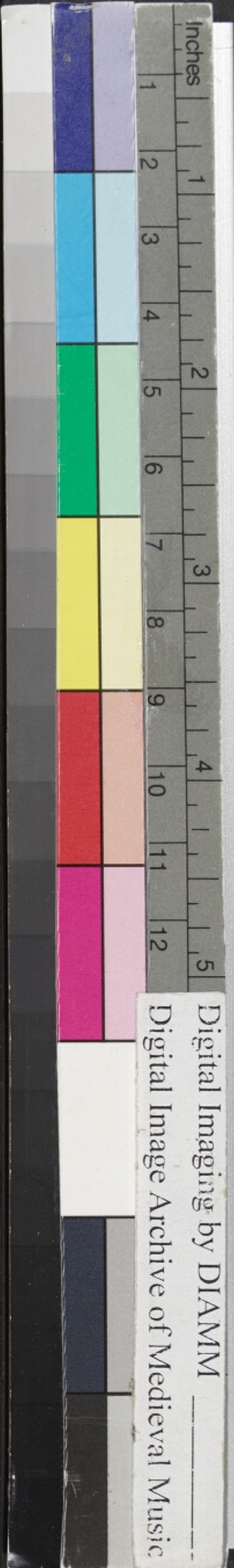
Phi. And why not the last also?

Ma. If you remember that which I told you in the obseruations of the perfect *moode* of this *prolation*, you would not aske mee that question: For what I tolde you there concerning a *minyme* following a *semibreese* in the more *prolation*, is as well to be understoode of a *minyme* rest as of a *minyme* it selfe.

Phi.

The value of the notes in this Moode.

The value of a Long hauing a semibreese with a prick of diuision after it.



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Phi. I crie you mercie, for in deede, if I had remembered the rule of the *minyme* I had not doubted of the *rest*. But I pray you proceede.

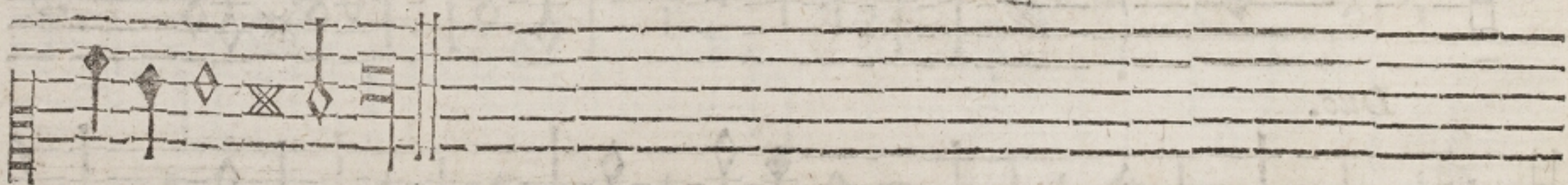
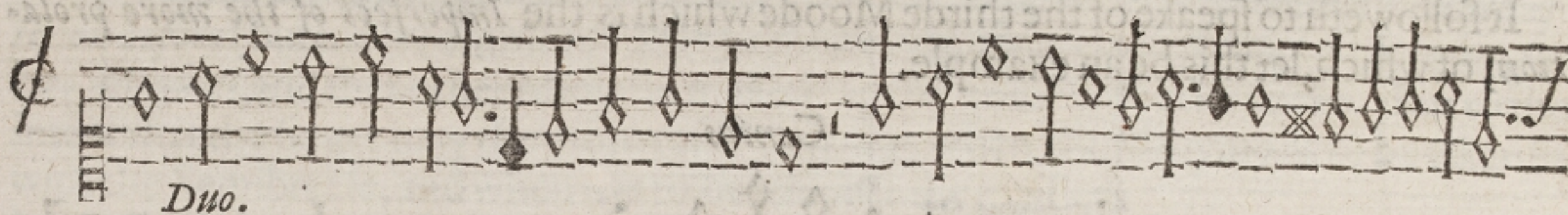
Ma. You see the *minyme* in *d la sol* marked with a pricke, and if you consider the ty-
ming of the song, you shal finde that the *minym* going before that beginneth the stroke,
so that those two *minymes* must make vp a full stroke. You must then knowe, that if you
finde a pricke so following a *Minyme* in this *Moode*, it doubleth the value therof & maketh
it two *Minymes*, and then is the pricke called a *pricke of alteration*. The blacke *semibriefe*
is alwaies two *minymes* in this *Moode*, and the black *breefe* twise so much, which is foure
minymes, and this is all to be obserued in this *Moode*.

A pricke of
alteratiou

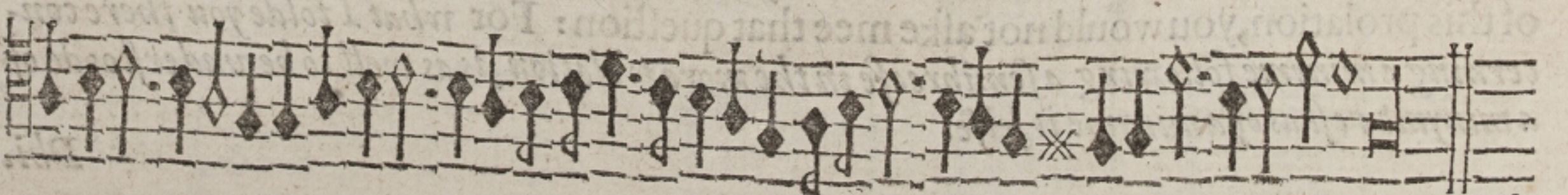
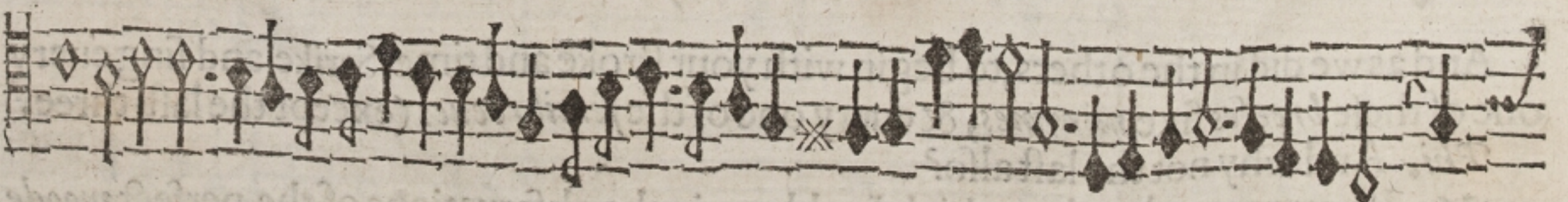
Phi. All that I thinke I vnderstand: therefore I praie you come to the declaration of
the fourth and last.

Ma. The last, which is tearmed the Imperfect of the lesse prolation is, when all goe
by two, as two *longes* to the *large*, two *breeses* to the *longe*, two *semibreeses* to the *brees*,
two *minymes* to the *semibreefe*, two *crochetes* to the *minyme*, two *quauers* to the *crochet*,
and two *semiquauers* to the *quauer*, and so foorth, Example.

Cantus.



Bassus.



The

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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

The first part.

The signe of this Moode set with a stroke parting it thus C causeth the song before, which it is set, to be so song as a breefe or the value of a breefe in other notes, make but one ful stroke, and is proper to motetes specially when the song is prickt in great notes.

Cantus.

The Cantus part consists of three staves of musical notation. The first staff begins with a clef and a common time signature. It contains several measures of music with note values of 2 and 4. The second staff continues the melody with similar note values. The third staff concludes the phrase with a double bar line. The notation uses diamond-shaped note heads and stems with flags.

Bassus.

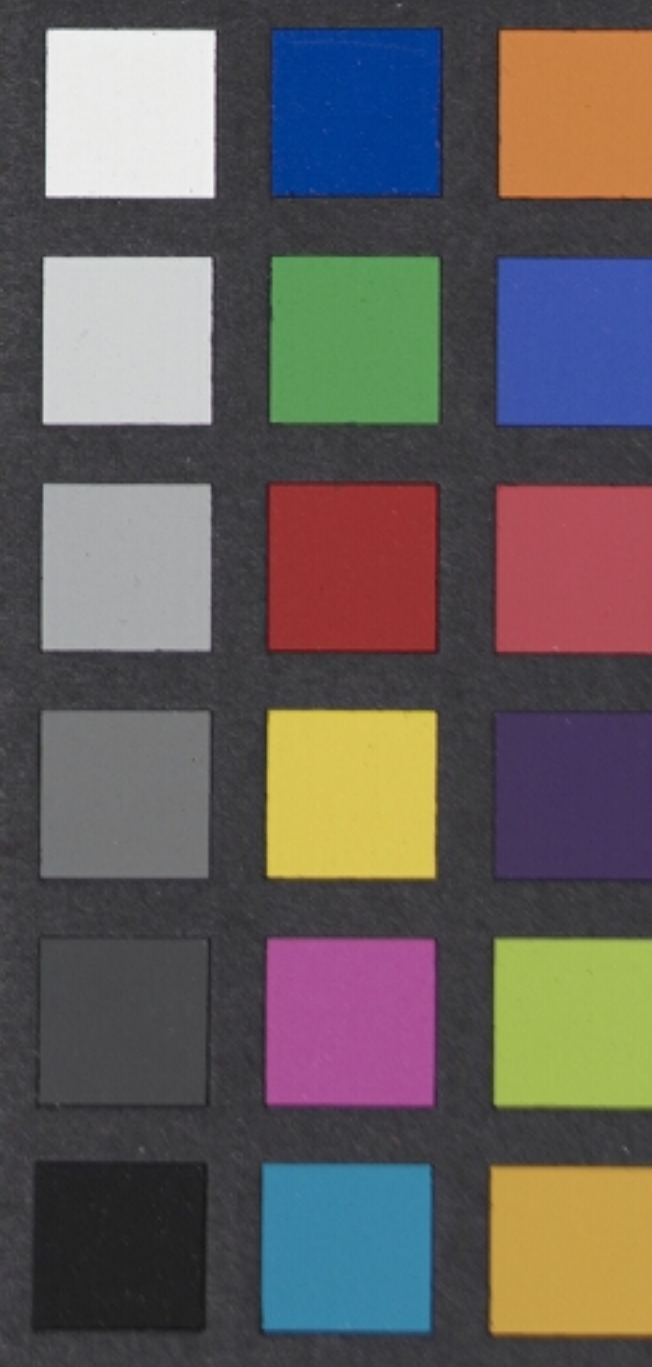
The Bassus part consists of four staves of musical notation. The first staff begins with a clef and a common time signature. It contains several measures of music with note values of 2 and 4. The second staff continues the melody. The third and fourth staves conclude the phrase with a double bar line. The notation uses diamond-shaped note heads and stems with flags.

Although that rule bee not so generally kept: but that the composers set the same signe before songs of the *semibriefe* time: But this I may giue you for an infalable rule, that if a song of many parts haue this Moode of the imperfect of the lesse prolation, set in one parte with a stroke through it, and in another part without the stroke, than is that parte which

E.



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zaccone.
Berrhusius cum
alijs.

which hath the signe with the stroke so diminished, as one *briefe* standeth for a *semibriefe* of the other part which hath the signe without the strok, whereof you shal see an evident example after that we have spoken of the proportions. But if the signe be crossed thus \times then is the song so noted, so diminished in his notes, as foure *semibriefes* are song but for one, which you shall more cleerly perceiue heereafter, when we come to speake of diminution. The other sort of setting the Moode thus C belongeth to Madrigals, Canzonets, and such like.

This much for the Moods by them selues: but before I proceede to the declaration of the altering of them, I must giue you an obseruation to bee kept in perfect Moods.

Phi. What is that?

Ma. It is commonly called imperfection.

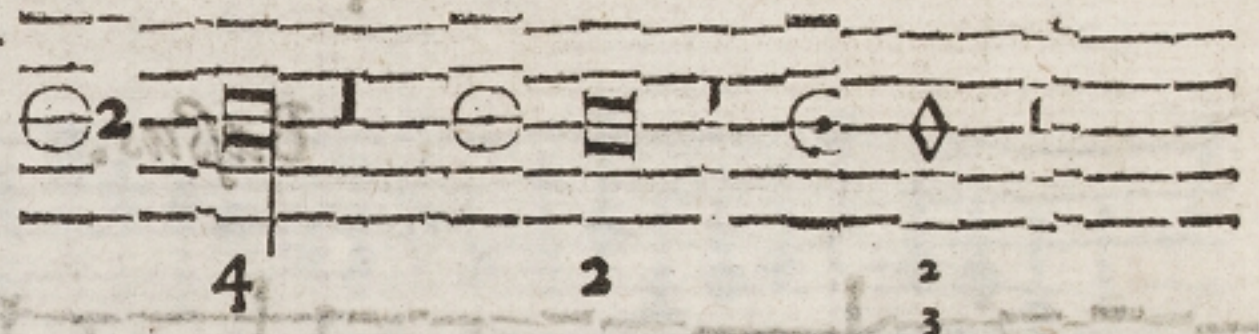
Imperfection.

Phi. What is *imperfection*?

Ma. It is the taking away of the third part of a perfect notes value, and is done three manner of wayes, By note, rest, or cullor. Imperfection by note, is when before or after anie note there commeth a note of the next lesse value, as thus.



By rest, when after any note there commeth a rest of the next lesse value, as thus:



Imperfection by coullor, is when notes perfect are prickt blacke, which taketh awaie the third part of their value, thus:



The example whereof you had in your Tenor part of the song set next after the former Moods. But the examples of perfection and imperfection, are so common, specially in the Moods of perfect time and more prolation, that it would be superfluous to set them downe. There is also another obseruation a kin to this, to be obserued likewise in Moods perfect, and is termed alteration.

Phi. What is *alteration*?

Alteration.

Ma. It is the doubling of the value of any note for the obseruation of the odde number, and that is it which I told you of in the example of the Moode perfect of the Moore prolation, so that the note which is to be altered is commonly marked with a pricke of *alteration*.

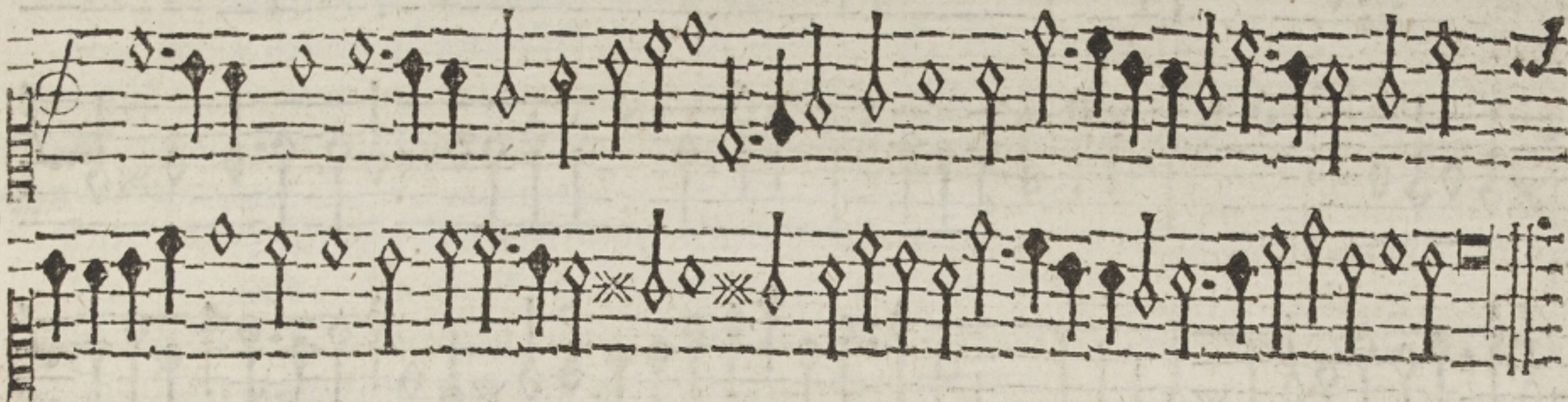
Phi. Now I pray you proceed to the alteration of the Moods.

Ma. Of the altering of the Moods proceedeth *augmentation*, or *diminution*, *augmentation* proceedeth of setting the signe of the more prolation in one parte of the songe onely, and not in others, and is an increasing of the value of the notes aboue their common and essentiall valor, which commeth to them by signes set before them, or Moods set ouer them, or numbers set by them. Augmentation by numbers is when proportions of the lesse in æqualitie are set downe, meaning that euery note and rest following

The first part.

following are so often to be multiplied in them selues, as the lower number containeth the higher thus. $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ &c. that is, the *minym* to be a *semibrief*, the *semibriefe* a *briefe* &c. but by reason that this is better conceiued by deede than worde, heere is an example of *augmentation* in the Tenor part.

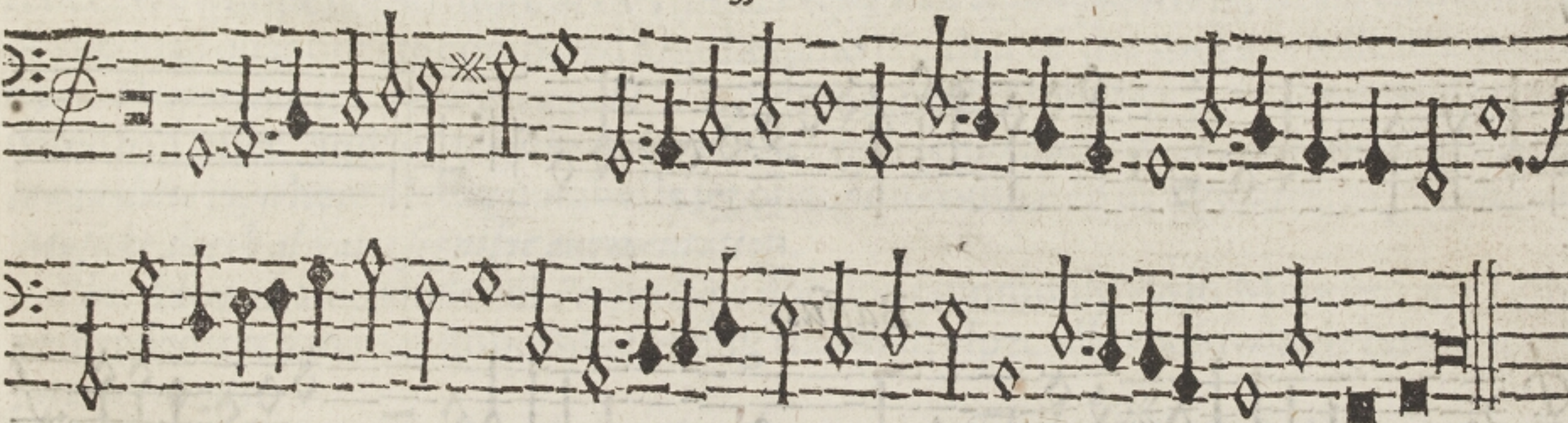
Cantus.



Tenor.



Bassus.



Phi. I con you thanke for this ensample, for in deed without it I had hardly concea-
ued your words, but now proceede to diminution.

Ma. Diminution is a certaine lessening or decreasing of the essential value of the notes and
rests, by certayne signes or rules, by signes, when you finde a stroke cutting a whole cir-
cle or semicircle thus, $\textcircled{\text{C}}$ $\textcircled{\text{C}}$ But when (as I tolde you before) a circle or halfe
circle is crossed thus $\textcircled{\text{C}}$ $\textcircled{\text{C}}$ it signifieth diminutiō, so that wheras a note
of the signe once parted was the halfe of his owne value: here it is but the quarter. By a
number added to a circle or semicircle thus, $\textcircled{\text{C}}2$ $\textcircled{\text{C}}2$ $\textcircled{\text{C}}2$ $\textcircled{\text{C}}2$. also by proportionate
numbers as thus. $\frac{2}{1}$ dupla. $\frac{3}{1}$ tripla $\frac{4}{1}$ quadrupla &c. By a semicircle inuerted thus $\textcircled{\text{C}}$
and this is the most vsuall signe of diminution, diminishing stil the one halfe of the note:
but if it be dashed thus, $\textcircled{\text{C}}$ $\textcircled{\text{C}}$ it is double diminished.

Phi. As you did in the *augmentation*, I pray you giue me an example of *diminution*.

E 2

Lo,



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Ma. Lo, here is one.

Cantus.

Musical notation for the Cantus part, consisting of four staves of square neumes on a four-line staff. The notation includes various rhythmic values and rests, with some neumes marked with an asterisk.

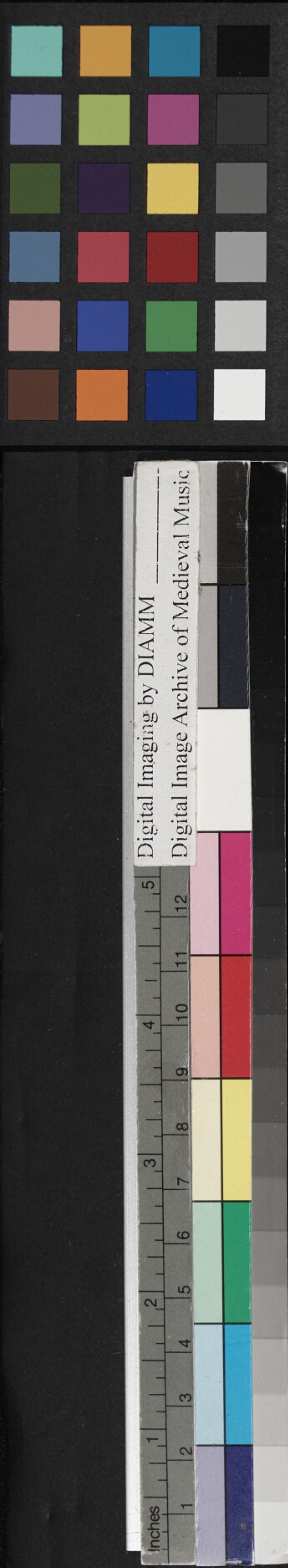
Tenor.

Musical notation for the Tenor part, consisting of two staves of square neumes on a four-line staff. The notation includes various rhythmic values and rests, with some neumes marked with an asterisk.

Bassus.

Musical notation for the Bassus part, consisting of four staves of square neumes on a four-line staff. The notation includes various rhythmic values and rests, with some neumes marked with an asterisk.

Where



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Where you see two Moodes set to one part, the one thus C the other retorted thus D signifying that the first must serue you in your first singing till you come to this signe :||: where you must begin againe and sing by the retort in halfe tyme (that is, as rounde againe as you did before) till you come againe to the same signe, and then you must close with the note after the signe.

Phi. What do you terme a retorted Moode?

Ma. It is a Moode of imperfect time set backward, signifying that the Notes before which it is set must be sung as fast againe as they were before, as in your former example, at the second singing, that which was a semibreve at the first you did sing in the time of a minime, and the minime in the time of a crochet.

Phi. Why did you saie a Moode of imperfect time?

Ma. Because a Moode of perfyte time cannot be retorted.

Phi. Of the lesse prolation I haue had an example before, therefore I praie you let me haue an ensample of the imperfect of the More retorted.

Ma. Although by your former example, you may well enough comprehend and perceiue the nature of a retort, yet will I to satisfie your request, giue you an example of that Moode, with manie others after wee haue spoken of the proportions.

Phi. What is Proportion?

Ma. It is the comparing of numbers placed perpendicularly one ouer another.

Phi. This I knewe before, but what is that to Musicke?

Ma. In deede wee doe not in Musicke consider the numbers by themselves, but set them for a signe to signifie the altering of our notes in the time.

Phi. Proceede then to the declaration of proportion.

Ma. Proportion is either of equalitie or vnequalitie. Proportion of equalitie, is the comparing of two æquall quantities together, in which, because there is no difference, we will speake no more at this time. Proportion of inæqualitie is, when two things of vnequall quantitie are compared together, and is either of the more or lesse inæqualitie. Proportion of the more inæqualitie is, when a greater number is set ouer and compared to a lesser, and in Musicke doeth alwaies signifie diminution. Proportion of the lesse inæqualitie is, where a lesser number is set ouer, and compared to a greater, as $\frac{2}{3}$, and in Musicke doeth alwaies signifie augmentation.

Phi. How manie kindes of Proportions doe you commonly vse in Musicke? for I am perswaded it is a matter impossible to sing them all, especially those which be tearmed superpercients.

Ma. You saie true, although there be no proportion so harde but might be made in Musicke, but the hardnesse of singing them, hath caused them to be left out, and therefore there be but fiew in most common vse with vs: Dupla, Tripla, Quadrupla, Sesquialtera, and Sesquitercia.

Phi. What is Dupla proportion in Musicke?

Ma. It is that which taketh halfe the value of euery note and rest from it, so that two notes of one kinde doe but answere to the value of one: and it is knowen when the vpper number containeth the lower twise thus. $\frac{2}{1}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{8}{4}$ $\frac{12}{6}$ &c. But by the way you must note that time out of minde we haue tearmed that dupla where we set two Minymes to the Semibriefe, which if it were trew, there should be few songs but you should haue dupla quadrupla and octupla in it, and then by consequent must cease to be dupla. But if they thinke that not inconuenient, I pray them how will they answere that which from time to time hath been set downe for a general rule amongst all musitions, that proportions of the greater inæqualitie, do alwaies signifie diminution, and if their minymes be diminished, I pray you how shall two of them make vp the time of a full stroke, for in all

A Retort.

Proportion.

vid. Annot.
Proportion of the more inæqualitie doth in Musicke alwaies signifie diminution.

vid. Annot.
Dupla.

A confutation of Dupla in the minime.

proportions the upper number signifieth the semibriefe, and the lower number the stroke, so that as the vpper number is to the lower, so is the semibriefe to the stroke. Thus if a man would goe seeke to refute their *Inueterat* opinions, it were much labour spent in vayne: but this one thing I will adde, that they haue not their opinion confirmed by the Testimony of any, either musition or writer, where as on the other side, all who haue beene of any name in Musicke, haue vsed the other dupla, and set it downe in their works, as you may see in the example following, confirmed by the authorities of *Peter Aron, Franchinus, Iordanus*, and nowe of late dayes, learned *Glareanus, Lofius, Listenius, Berhusius* and a greate number more, all whome it were to tedious to nominate: true it is that I was taught the contrary my selfe, and haue seene many old written books to the same ende. But yet haue I not seene any published vnder any mans name: but if their opinion had been true, I maruayle that non amongst so many good musitions haue eyther gone about to proue the goodnesse of their owne waie, or refute the opinions of others from time to time by general consent and approbation, taking new strength: therefore let no man cauil at my doing in that I haue changed my opinion and set downe the proportions otherwise then I was taught them, For I assure them that if any man will giue mee stronger reason to the contrary, than those which I haue brought for my defence, I will not onely change this opinion, but acknowledge my selfe debt bound to him, as he that hath brought me out of an error to the way of trueth.

Phi. I doubt not but your maister who taught you would thinke it as lawfull for you to goe from his opinion, as it was for *Aristotle* to disallow the opinion of *Plato* with this reason, that *Socrates* was his friend, *Plato* was his friend but verity was his greater friend.

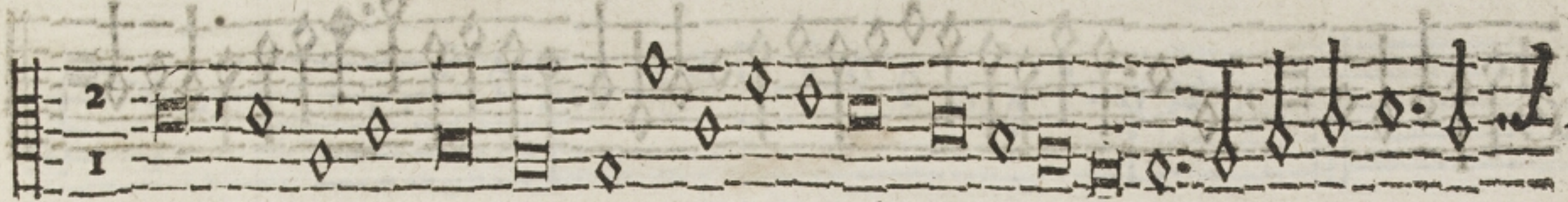
Ma. Yet will I (to content others) set downe the proportions at the ende of this treatise as they are commonly prickt now, to let you see that in the matter there is no difference betwixt vs, except onely in forme of pricking, which they doe in great notes and we in small: and to the ende, that if any man like his owne way better than this, hee may vse his owne discretion: But we goe too farre, and therefore peruse your example.

Cantus



The first part.

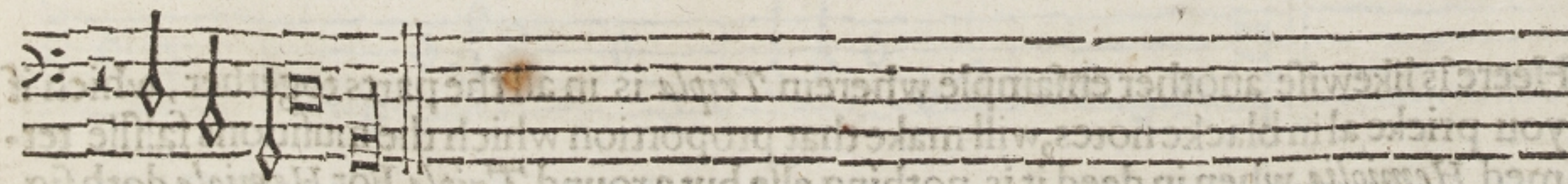
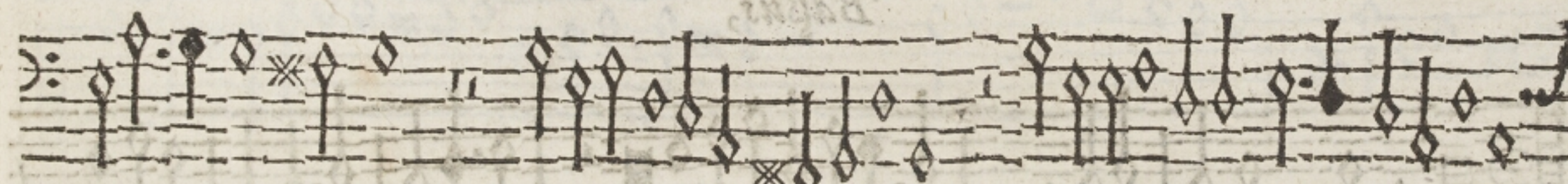
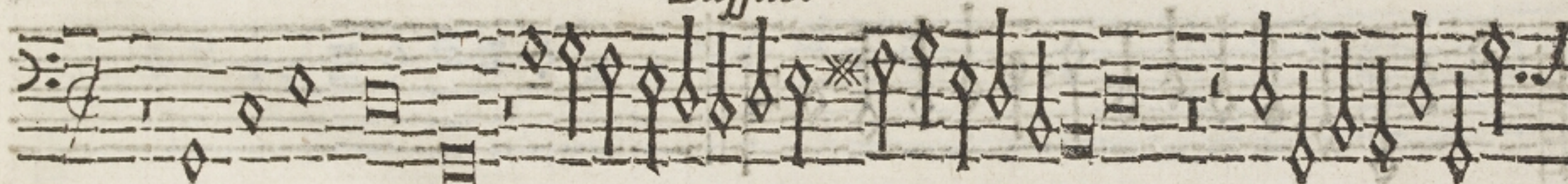
Tenor.



Diminution in tyme Dupla proportion.



Bassus.



Phi. What is tripla proportion in musicke?

Ma. It is that which diminisheth the value of the notes to one third part: for three briefes are set for one, and three sembriefes for one, and is knowen when two numbers are set before the song, whereof the one contayneth the other thrise thus $\frac{3}{2}$ For example of this proportion take this following.

viol. Arnott.

Tripla.

Cantus.



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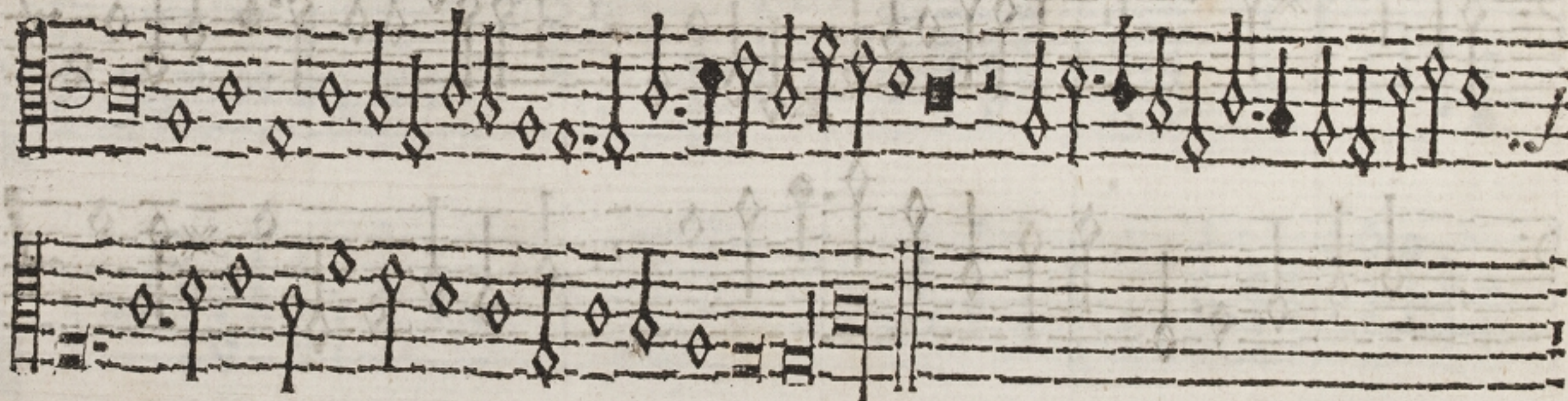
Cantus



Tenor.



Bassus,



A confutation
of hemiola.

Here is likewise another ensample wherein *Tripla* is in all the parts together, which if you prick al in blacke notes, will make that proportion which the musitions fallie termed *Hemiolia*, when in deed it is nothing else but a round *Tripla*. For *Hemiolia* doth signifie that which the *Latines* tearme *Sesquipla* or *sesquialtra*: but the good *Munks* finding it to gosomwhat rounder then common *tripla*, gaue it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Lofsius* and others.

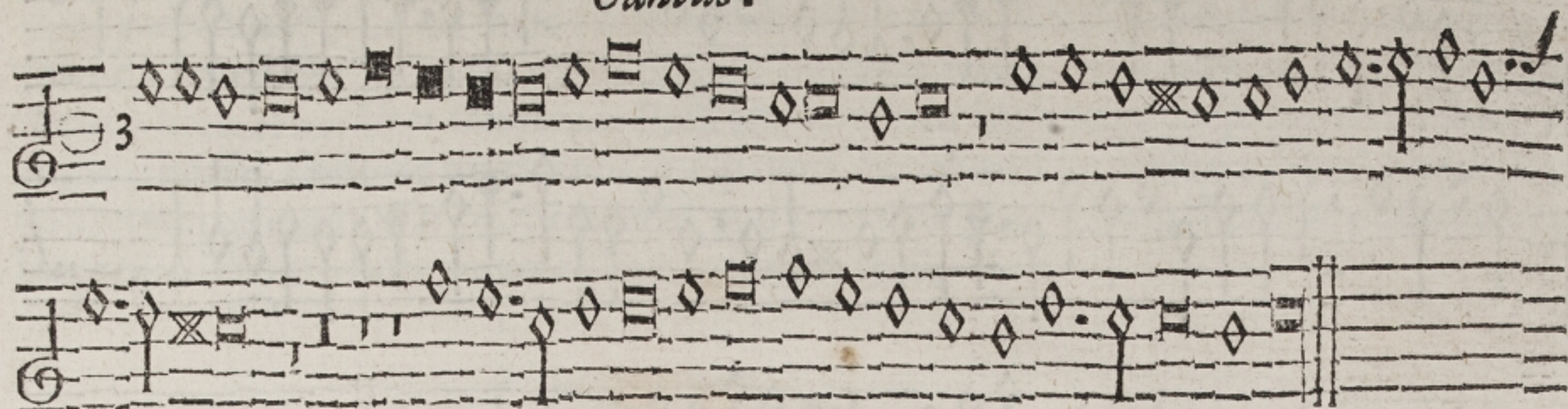
Discantus

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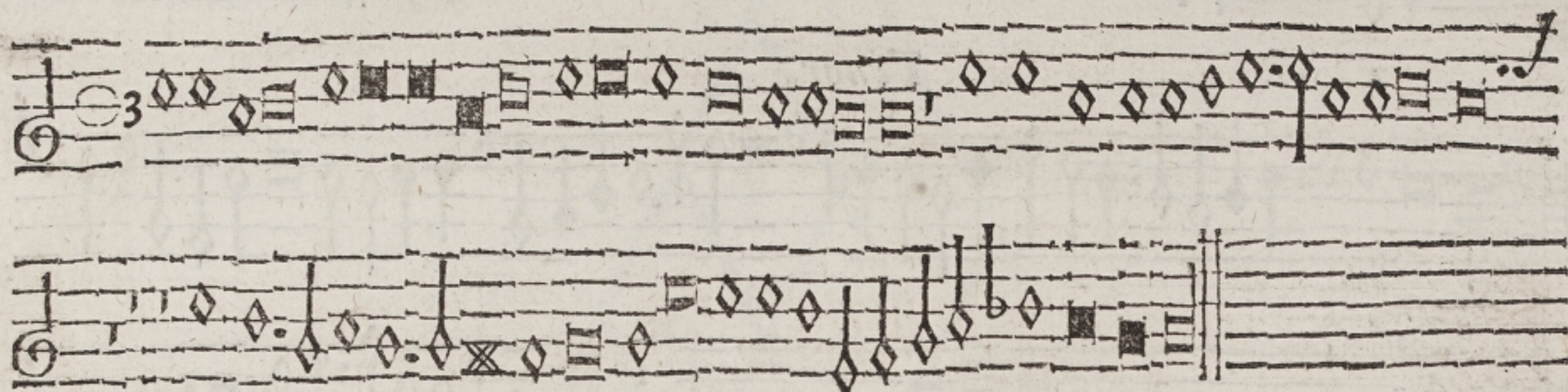


The first part.

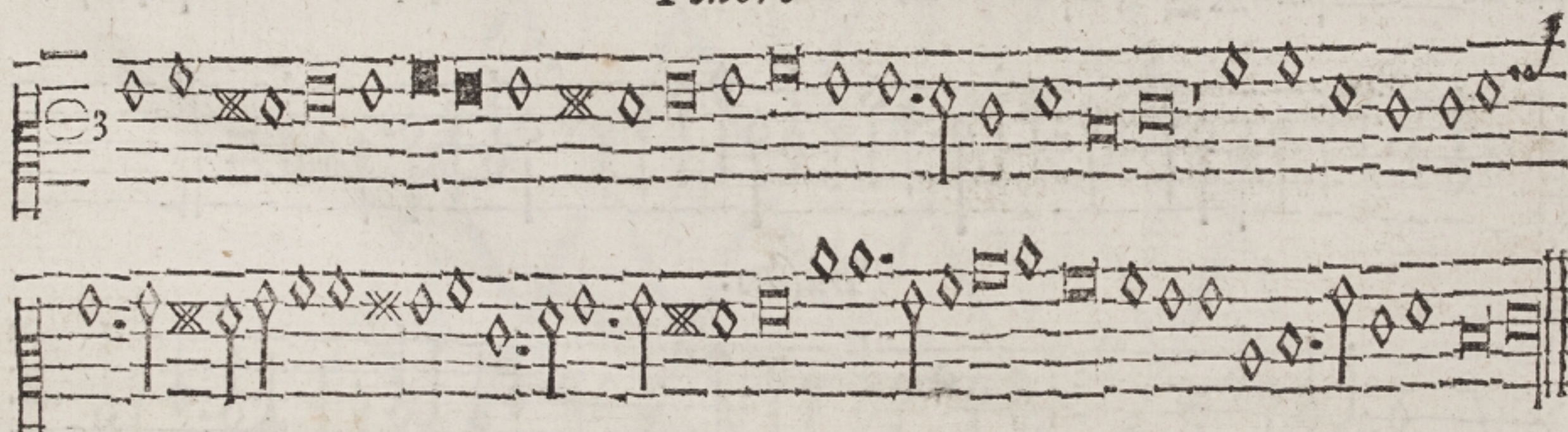
Cantus.



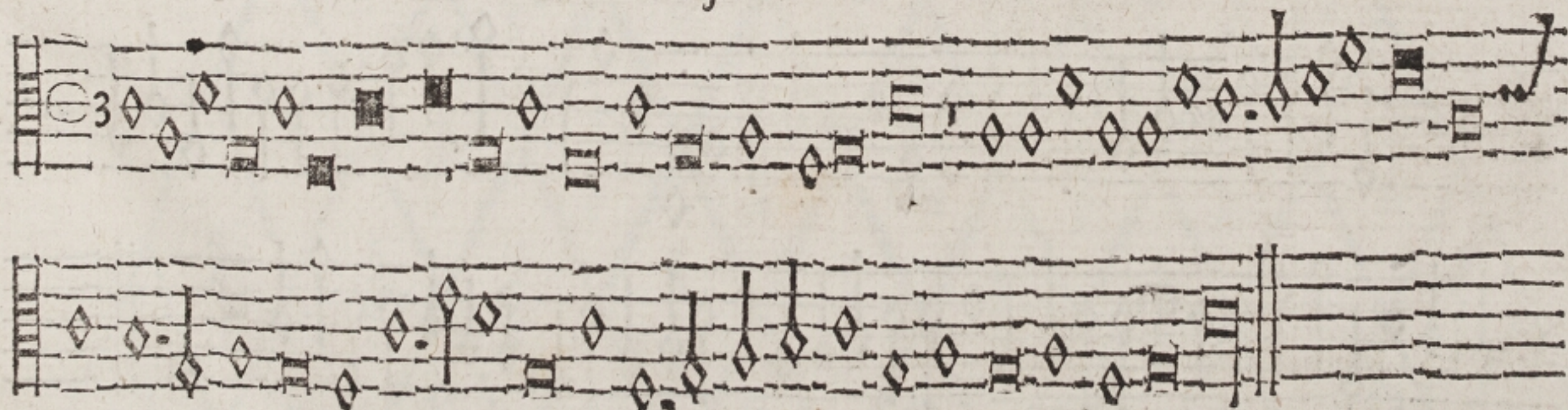
Altus.



Tenor.



Bassus.



Phi. Proceed now to Quadrupla.

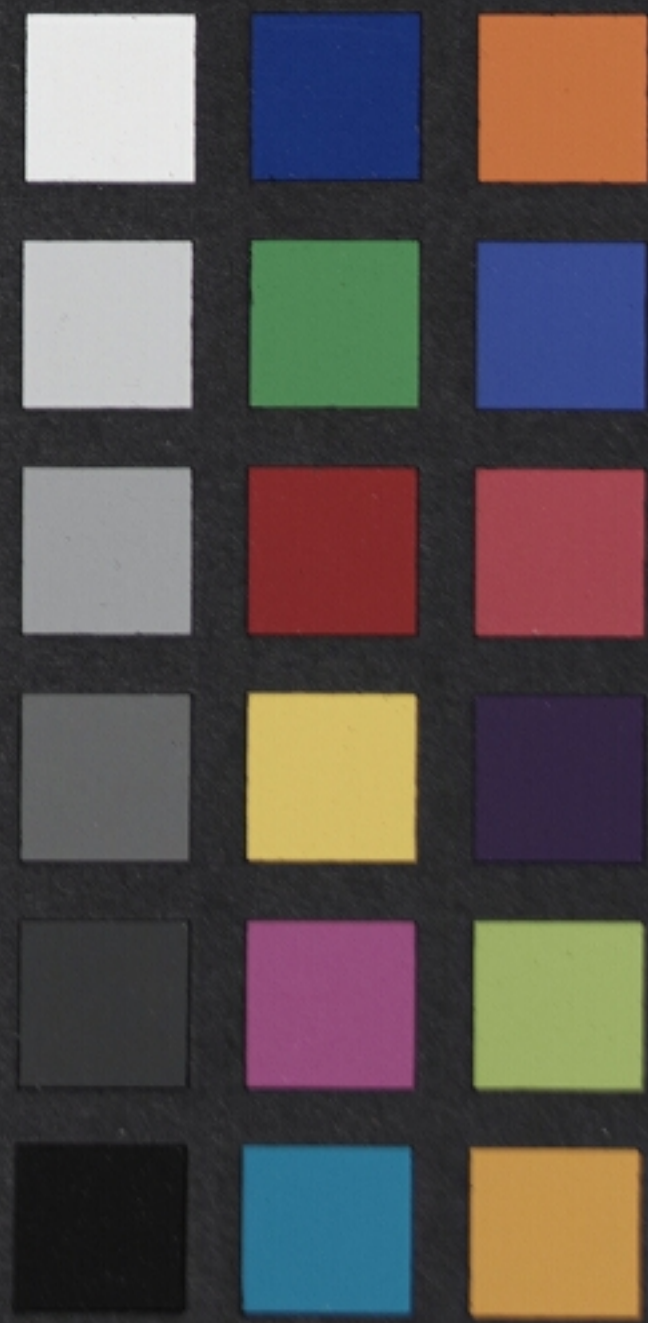
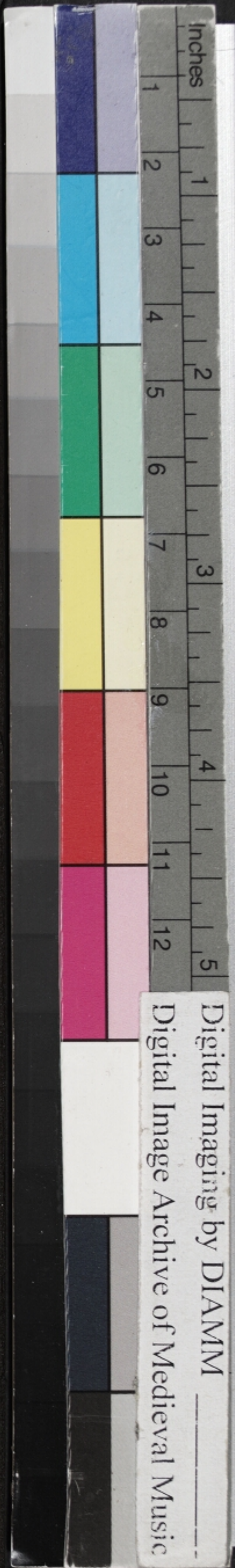
Ma. Quadrupla is a proportion deminishing the value of the notes to the quarter of that which they were before, & it is perceiued in singing, when a number is set before the song, comprehending another foure times, as $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{4}$ &c.

Phi. I pray you giue me an ensample of that,

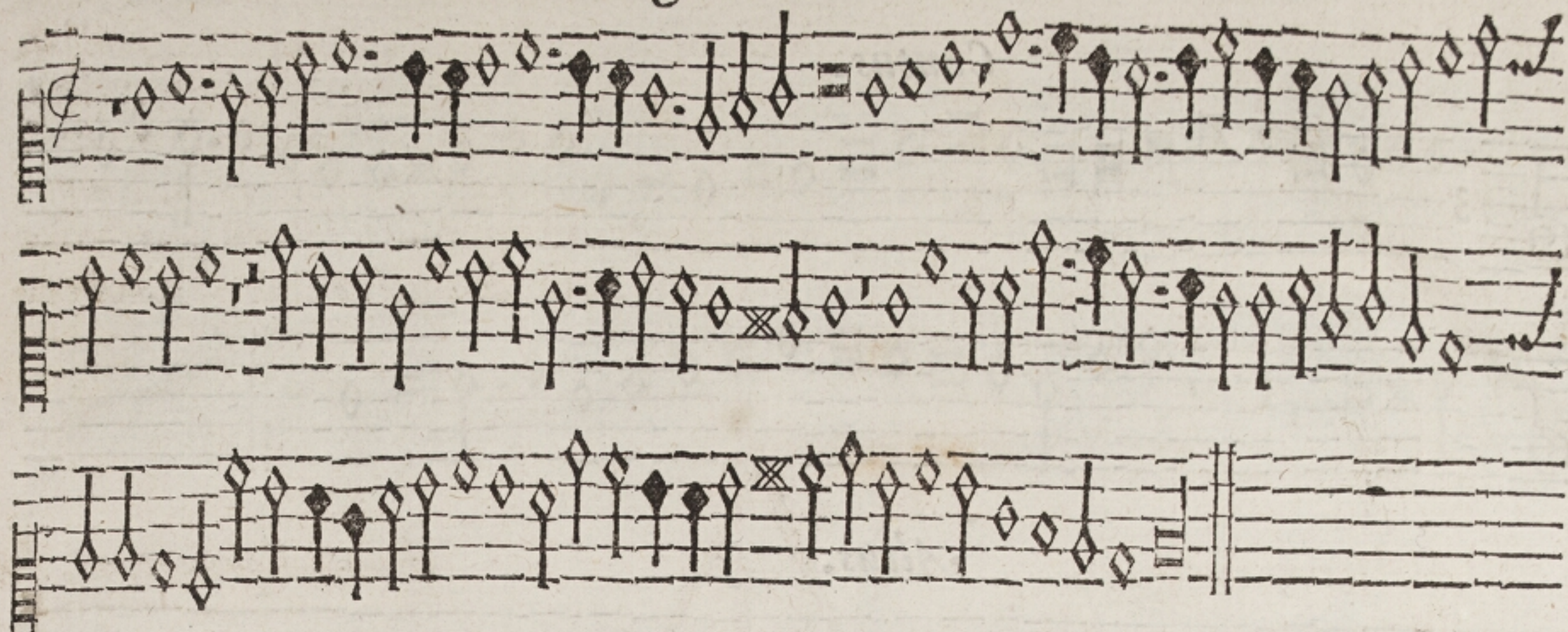
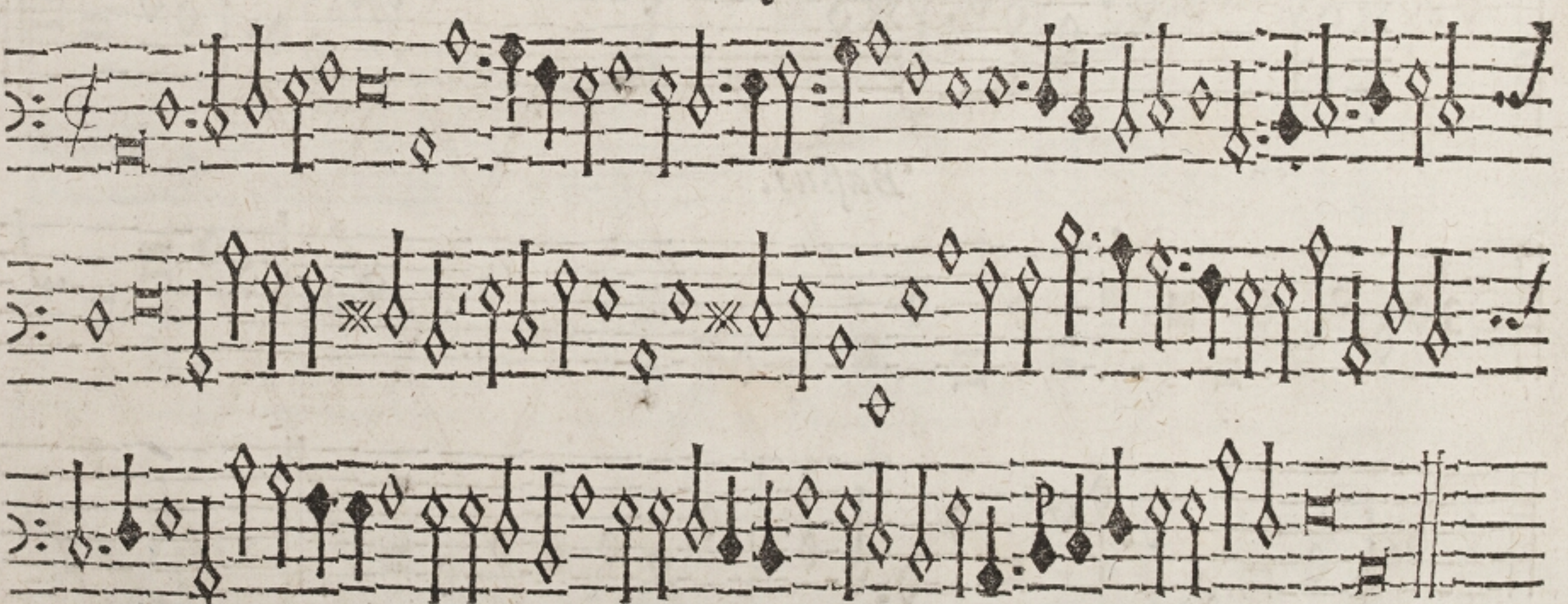
Ma. Heere is one.

F.

Cantus.



The first part.

Cantus.*Tenor.**Bassus.*

Quintupla and Sextupla I haue not seene vsed by any stranger in their songs (so far as I remember) but heere we vse them, but not as they vse their other proportions, for wee call that sextupla, where wee make fixe black *minims* to the *semibrese*, and quintupla when we haue but five &c. But that is more by custome then reason.

Phi. I pray you giue me an example of that.

Ma. You shall heereafter: but we will cease to speake any more of proportions of multiplicitee, because a man may consider them infinitely.

*vid. Annot.
Sesquial-
tera.*

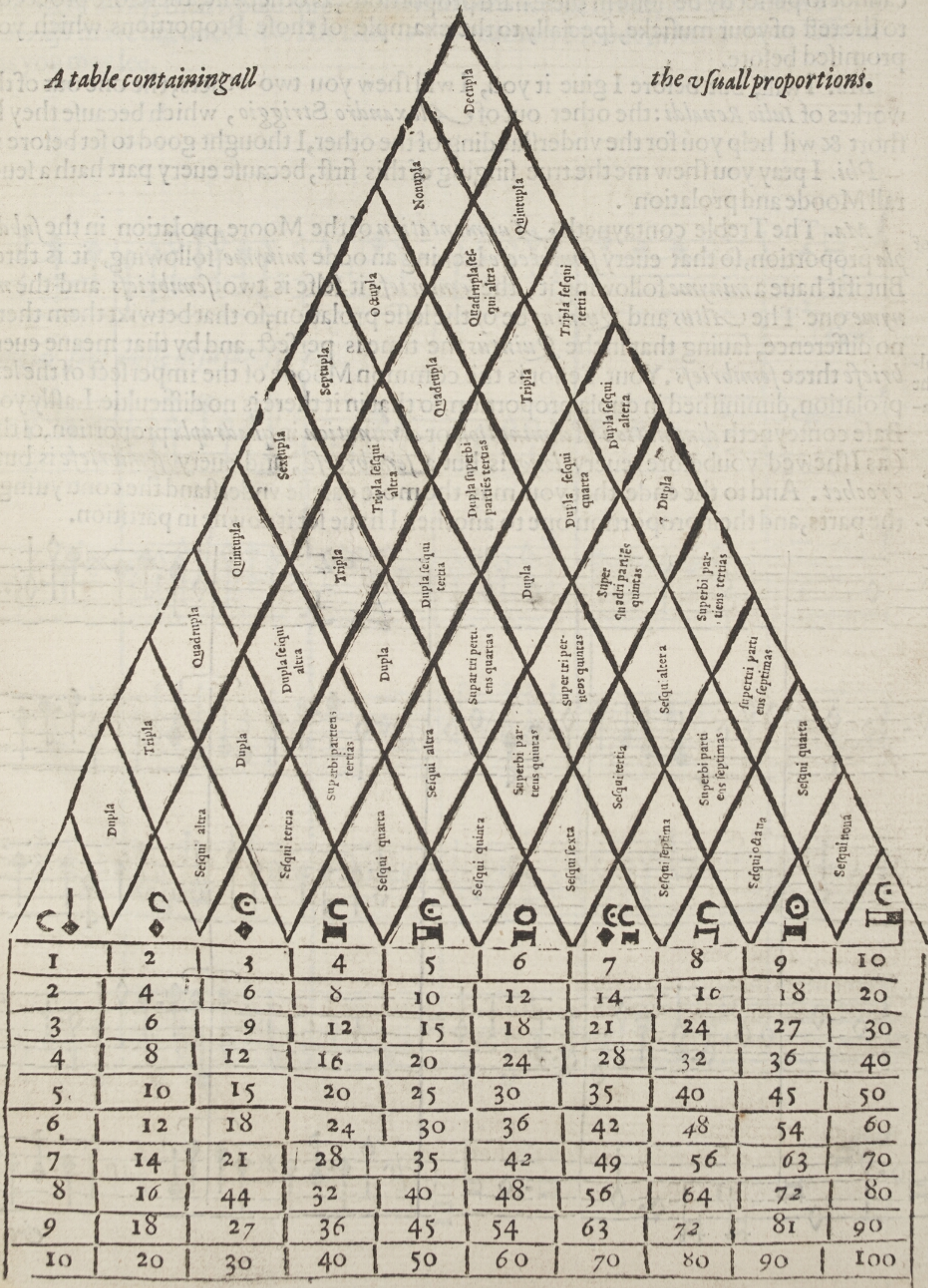
Phi. Come then to *Sequialtera*, what is it?

Ma. It is when three notes are sung to two of the same kinde, and is knowne by a number

number containyng another once, and his halfe $\frac{3}{4}$ $\frac{6}{8}$ the example of this you shal have amongst the others. *Sesquitercia* is when foure notes are lung to three of the same kinde, and is known by a number set before him, containyng another once, and his third part thus. $\frac{4}{3}$ $\frac{8}{6}$ $\frac{12}{9}$ And these shall suffice at this time: For knowing these, the rest are easelie learned. But if a man would ingulfe himselfe to learne to sing, and set downe all them which *Franchinis Gausurius* hath set downe in his booke *De proportiombus musicis*, he should finde it a matter not onely hard, but almost impossible. But if you thinke you would be curious in proportions, and exercyse your selfe in them at your leasure. Here is a Table where you may learne them at full.

A table containyng all

the vsual proportions.



... (so far as
... for we
... quintupla
... proportions of
... knowne by a
... number



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As for the vse of this Table, when you would know what proportion any one number hath to another, finde out the two numbers in the Table, then looke vpwarde to the triangle inclosing those numbers, and in the angle of concurrence, that is, where your two lynes meete together, there is the proportion of your two numbers written: as for example, let your two numbers be 18. and 24. Looke vpward, and in the top of the tryangle couering the two lynes which inclose those numbers, you find written *sesquitertia*, so likewise 24. and 42. you finde in the Angle of concurrence written *super tripartiens quartas*, and so of others.

Phi. Heere is a Table in deede contayning more than euer I meane to beate my brayns about. As for musick, the principal thing we seek in it, is to delight the eare, which cannot so perfectly be done in these hard proportions, as otherwise, therefore proccede to the rest of your musicke, specially to the example of those Proportions which you promised before.

Ma. I will, but before I giue it you, I will shew you two others, the one out of the workes of *Iulio Renaldi*: the other out of *Alexandro Striggio*, which because they be short & wil help you for the vnderstanding of the other, I thought good to set before it.

Phi. I pray you shew me the true singing of this first, because euery part hath a feuerall Moode and prolation.

Explanation of the example next ensuing.

Giulio Renaldi in the eight song of his Madrigali and Neapolitans to five voyces beginning *diuerse lingue*.

Ma. The Treble contayneth *Augmentation* of the Moore prolation in the *subdupla* proportion, so that euery *semibreue* lacking an odde *minyme* following, it is three: But if it haue a *minyme* following it, the *semibreue* it selfe is two *semibreues* and the *minyme* one. The *Altus* and *Quintus* be of the lesse prolation, so that betwixt them ther is no difference, sauing that in the *Quintus* the time is perfect, and by that meane euerie *breue* three *semibreues*. Your Tenor is the common Moode of the imperfect of the lesse prolation, diminished in *dupla* proportion, so that in it there is no difficultie. Lastly your Base conteyneth *diminution* of *diminution* or *diminution* in *quadrupla* proportion, of that (as I shewed you before) euery *long* is but a *semibreue*, and euery *semibreue* is but a *crochet*. And to the ende that you may the more easelie vnderstand the contruying of the parts, and their proportion one to another, I haue set it downe in partition.

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The first part.

Phi. This hath been a mightie muscalle furie, which hath caused him to shewe such diuersitie in so small bounds.

Ma. True, but he was moued so to doe by the wordes of his text, which reason also mouid *Alexandro Striggio* to make this other, wherein you haue one poynt handled first in the ordinary Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like vnto another, for the Treble containeth *diminution* in the *quadrupla* proportion. The second Treble or sextus hath Tripla prickt all in blacke notes: your Altus or Meane containeth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *sesquialtra* to the *breefe* which hath this signe ♩^3 set before it: But if the signe were away, then would three *minims* make a whole stroke, where as now three *semibreues* make but one stroke The Base is the ordinary Moode, wherein is no difficulty as you may see.

Cangiar fani mille di susate for me

Can-

giar

Alexandro Striggio in the end of the 30. song of the Seconde booke of his Madrigals to sixe voyces, beginning *All' Acqua sagra.*

Phi. Now I thinke you may proceed to the examples of your other *proportions.*
Ma. You say well, and therefore take this song, peruse it, and sing it perfectly: and I doubt not but you may sing any reasonable hard pricke-song that may come to your fight.

Cantus.

A 3. voc.

Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.

i. k. l. m. n. o. p. q. r. s & t. double w. v. x. with y. ezod. & per se. conper se.

title title. est A men, When you haue done begin againe begin againe.

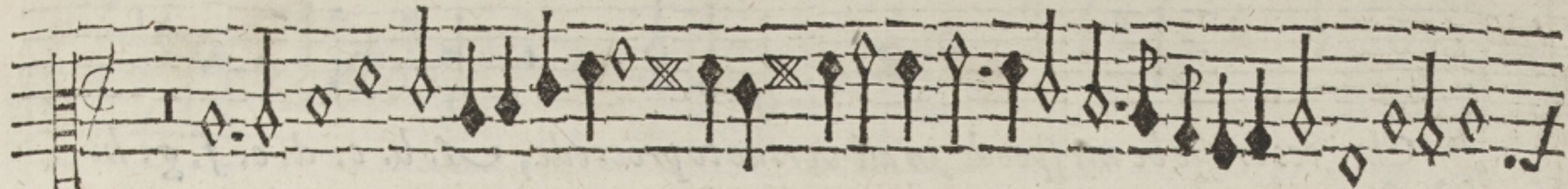
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The first part.

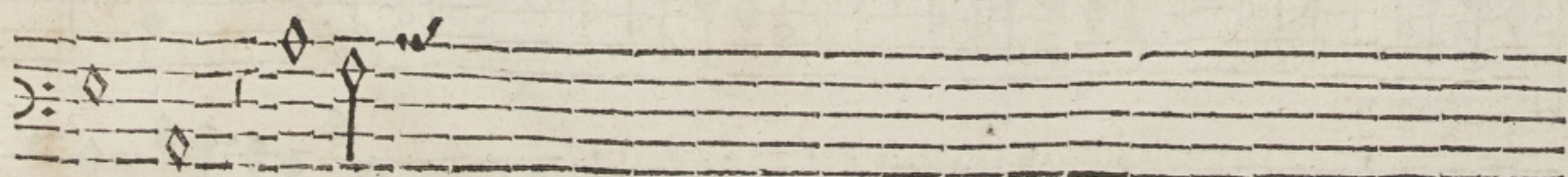
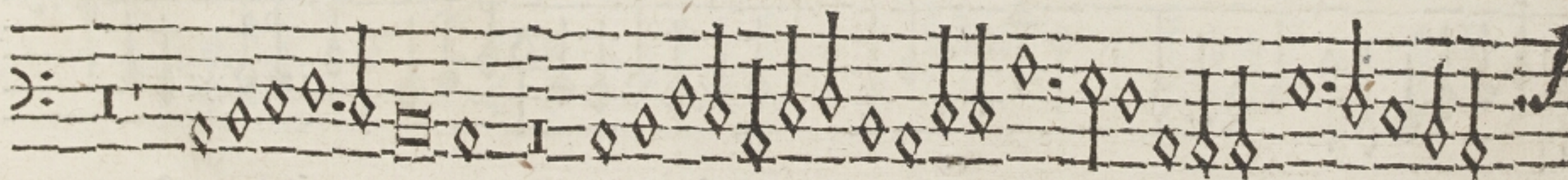
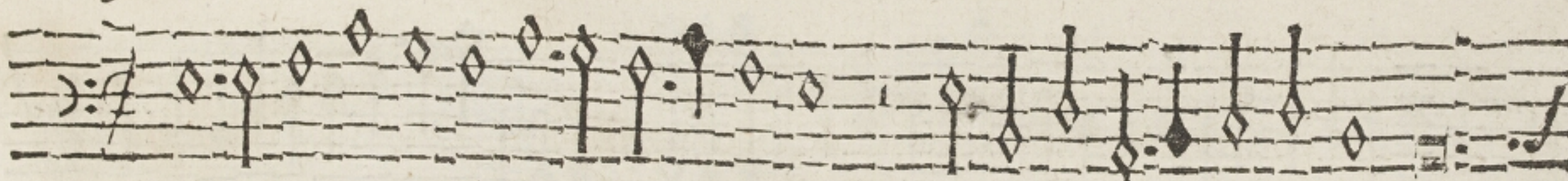
Tenor.

A 3. voc.



Bassus.

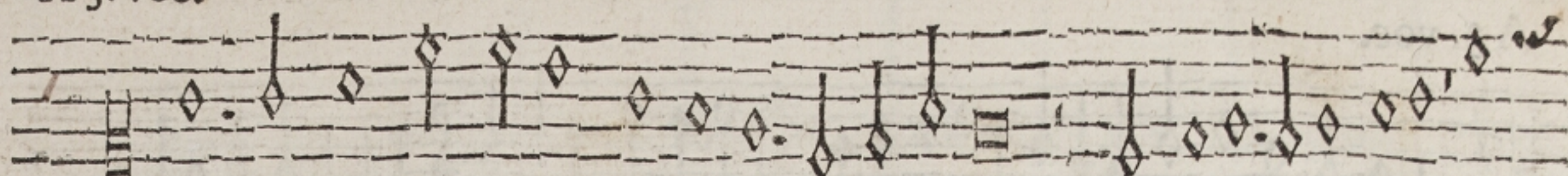
A 3. voc.



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Cantus.

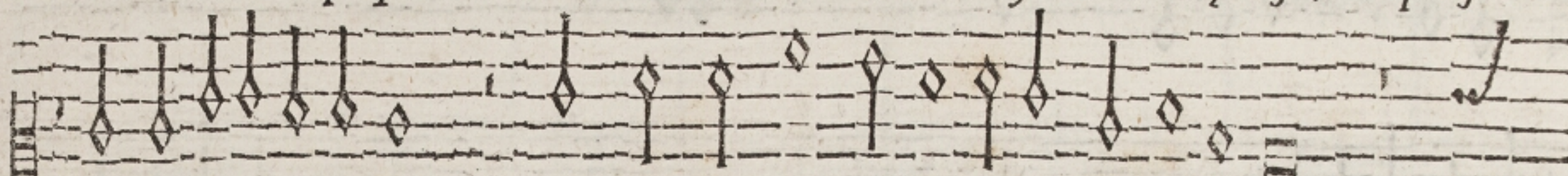
A 3. voc.



Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.



i. k. l. m. n. o. p. q. r. s & t. double w. v. x. with y. ezod. & per se. conper se.

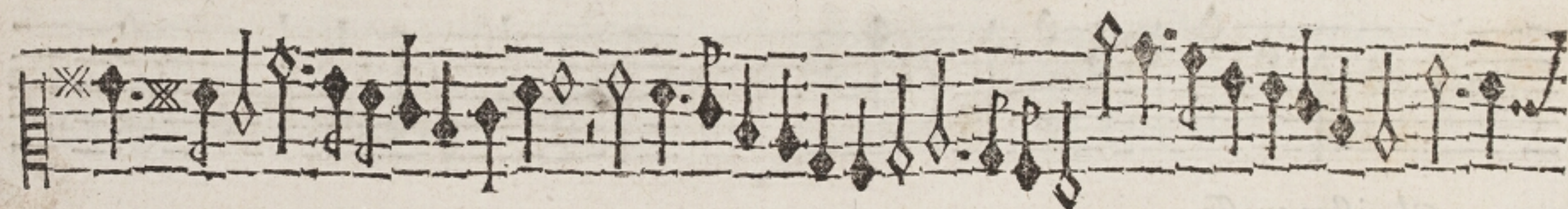


title title. est Amen, When you haue done begin againe begin againe.



Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.

Tenor.



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The first part.

Four staves of musical notation in mensural style. The notation consists of diamond-shaped notes on a four-line staff. The first staff begins with a clef and a common time signature. The music is written in a single system across four staves.

Bassus.

Eight staves of musical notation for the Bassus part, written in mensural style. The notation uses diamond-shaped notes on a four-line staff. The first staff begins with a bass clef and a common time signature. The music is written in a single system across eight staves.

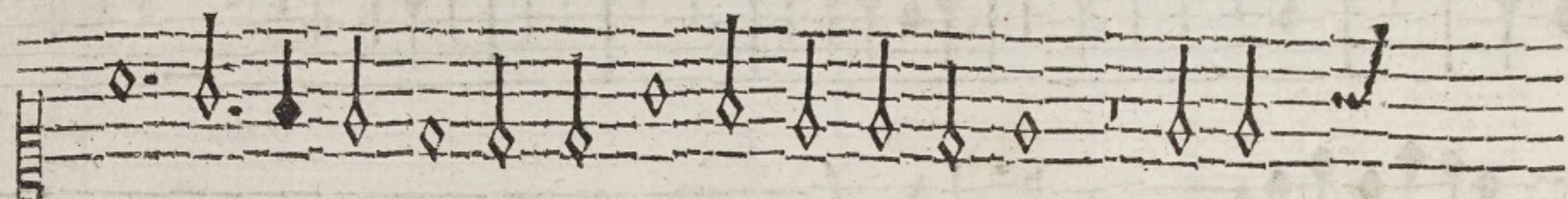


The first part.

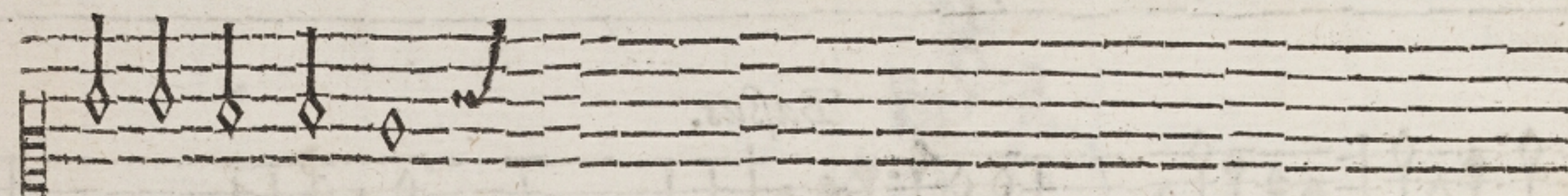
Cantus.



i, k, l, m, n, o, p, q, r, s & t, double



w, v x, with y, ezod & per se, conper se, title



title, est Amen. Vertefolium.

Tenor.



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