

A  
**BRIEFE AND  
SHORT INSTRVCTI-  
ON OF THE ART OF  
MUSICKE,** to teach how to  
make Discant, of all propor-  
tions that are in vlc :

**VERY NECESSARY FOR ALL**  
such as are desirous to attaine to know-  
ledge in the Art ;

And may by practice, if they can sing, soone be able  
to compose three, foure, and five parts : And also to com-  
pose all sorts of Canons that are usuall, by these directions  
of two or three parts in one, upon the Plain-song.

By **ELVAY BEVIN.**



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LONDON,

Printed by *R. Young*, at the signe of the *Starre* on Bread-street hill. 1631.

PRINCE AND

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LONDON

Printed and Published by J. G. & J. S. Taylor, 11, Abchurch Lane, London, E.C. 4.



TO THE RIGHT REVEREND  
FATHER IN GOD, AND MY HO-  
nourable good Lord, <sup>the</sup> Lord Bi-  
shop of GLOCESTER.

RIGHT REVEREND,



After much paines taken in the study and  
art of Musicke, for these many yeares last  
past, to compose Canons of two & three  
parts in one upon the Plain-song; have  
now at length laid downe this burden of  
my minde, the hopefull issue of my tyred braine. To  
the visiting of which Infant, many of my good friends  
resorting, and those skilfull in my profession, perswa-  
ded me to expose it to the world, and let try for it selfe;  
which I refused to doe, untill I called to minde, that it  
might tend to the praise and glory of Almighty God,  
and to the benefit of my native country: Yet finding,  
that such exposed Infants might easily perish without  
the protection of some worthy and powerfull Patron,  
resolved to keepe it at home, untill I remembered your  
good Lordship to be a lover and favourer of Musick,  
and unto whom I have beene much bound for many  
favours, for all which, being not able to returne wor-  
thy compensation, but rather to trench more and more

*The epistle Dedicatory*

daily upon your benignity, doe bequeath this my Infant unto your Lordships Patronage, whom I know for authority, wisdom, and learning to be able, and for piety and charity will be willing, to protect the same; which if you vouchsafe, you have and alwayes shall have devoted

*To your Lordships*

*service,*

ELVVAY BEVIN:

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## TO THE READER.



Being no lesse true than ancient, that good things common are of more regard, I might not imbreſt this talent (the perfection of my long endeavours) and not impart it to the publique benefit, leſt I ſhould prove my ſelfe no Moraliſt, and ſo incurre their blackeſt cenſure, who firſt did backe me on this enterpriſe. I doubt not the perusers favour (yet not glory in my little one) if hee vouchſafe it but a ſlender tryall; for though it be but ſmall in quantity, yet for diverſities of examples and difficulties, the quality may ſeeme the greater, and paſſe the elaborate workes of larger volumes. Thine,

Elway Bevin.

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To M<sup>r</sup> Elway Bevin upon his Canons of three parts in one.

### AN EPIGRAM.

M<sup>U</sup>ſicke breaths heaven, nay more, it doth diſcloſe it,  
If old Iudicious *Bevin* doe compoſe it.  
Aſtronomy ſtares high, and doth not feare  
To draw heavens curtaine, and unfold a Spheare:  
But Muſicke climbs as high as *Jacobs* Scale,  
Out-vies a *Jacobs* Staffe: it doth unvaile  
Three for her one, or rather three in one:  
A myſtery that Art ne're thought upon.  
Three parts in one, are no Trichotomy  
Of one in three, but a ſweet Trinity  
Combin'd in one. This may (with wonder) make  
An Atheiſt (if hee'le lay his cares to ſtake)  
Sing Trinity in Vnity, when he ſhall  
Heare that (which he thought harſh) prove muſicall.  
Church Muſicke finds applauſe, then why not Hee  
That ſets forth Canons of a Trinity:

Thomas Palmer.

Briſtoll.

**There are nine Concords of Musicke, as followeth:**

*A Unison, Third, Fift, Sixt, Eight, Tent, Twelfth, Thirteenth, and Fifteenth: Whereof five are called perfect, and foure unperfect.*

*The five perfect, are, Unison, Fift, Eight, Twelfth and Fifteenth: Of these you may not take two of one sort together, neither rising nor falling, as two Fifts or two Eights.*

*The other foure, called unperfect, you may take two or three together of one sort, rising or falling, which are, a Third, Sixt, Tent, and Thirteenth.*

**These nine Concords are comprehended in foure, viz.**

*Unison, Eight, Fifteenth,* } are counted as one, for every eight is the same.

*Third, Tent,* } likewise.

*Fift, Twelfth,* } likewise.

*Sixt, Thirteenth,* } in like sort.

} So that in effect there are but foure Concords.

**The Discords are, a Second, Fourth, and Seventh, with their Eights; which being sometime mixt with Concords, make best musicke, being orderly taken.**

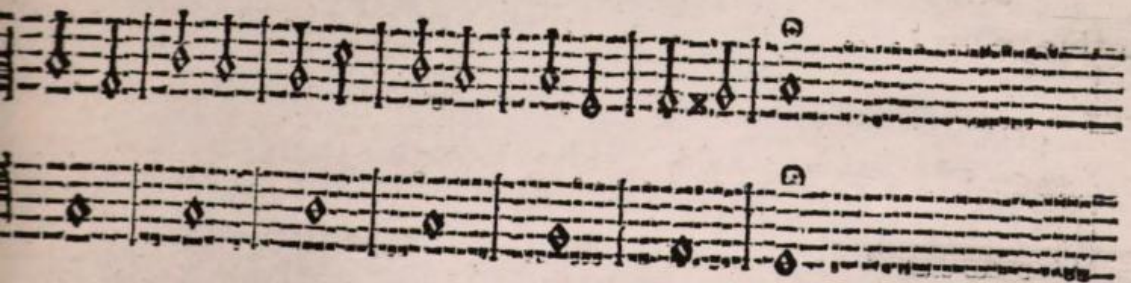
(1)

The proportions, as follow.

Conter point:



Dupla.



Tripla.



3 1

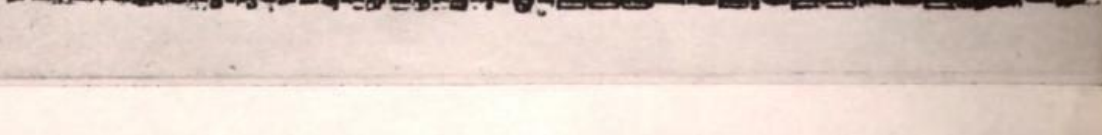
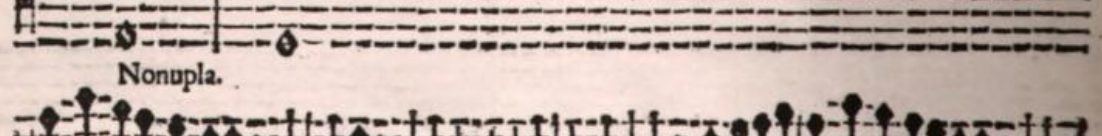
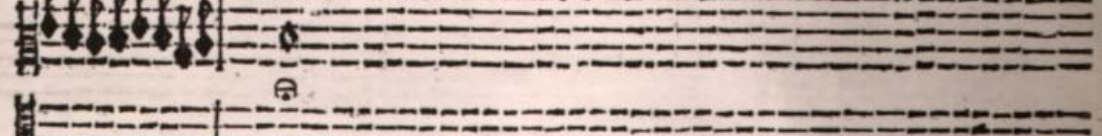
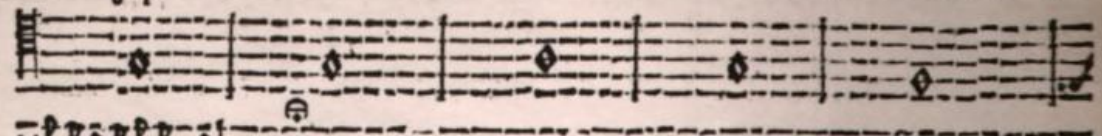
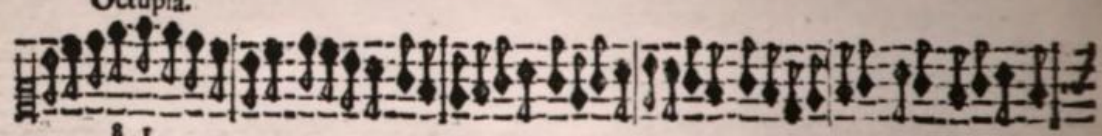
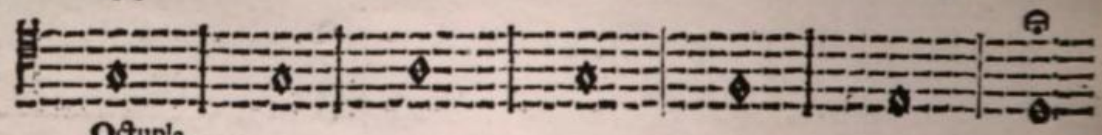
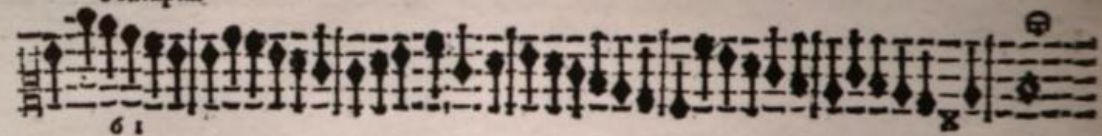
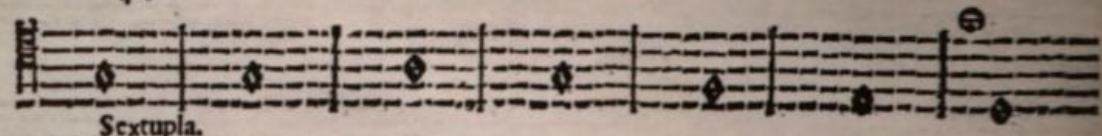
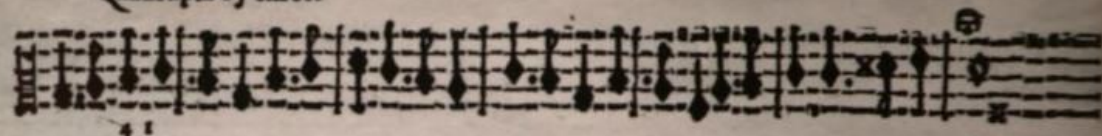
Quadrupla.



4 1

B

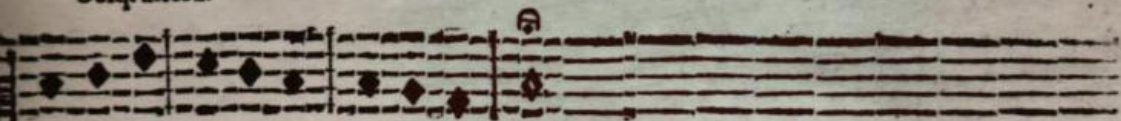
## Quadrupla by three.



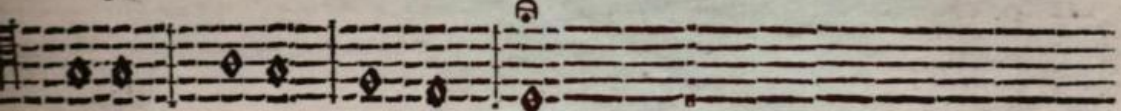


(3)

Seq. altera.

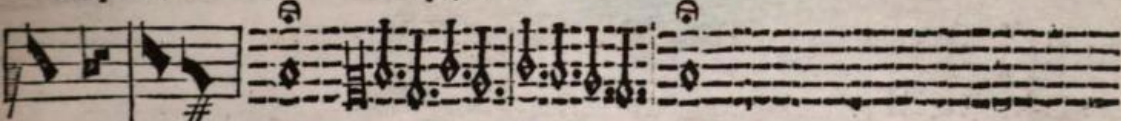


3 3

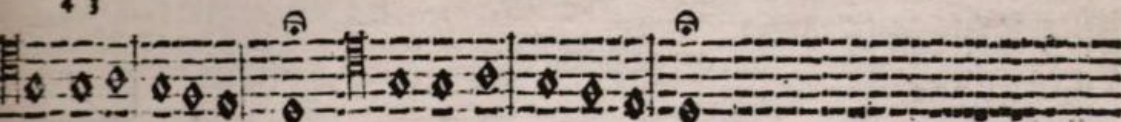


Seq. tertia.

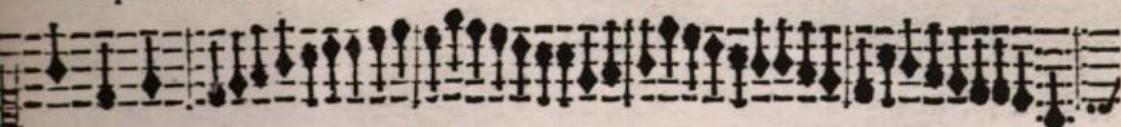
Seq. tertia.



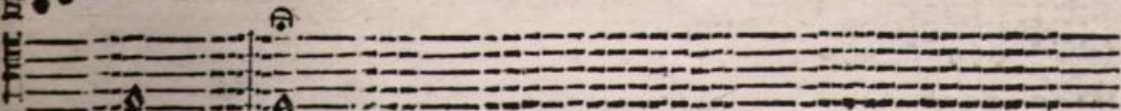
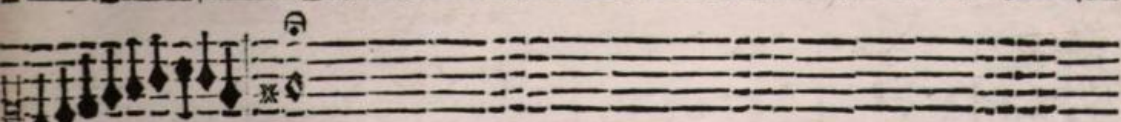
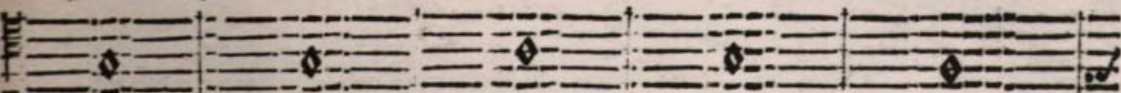
4 3



Tripla Inductio to Nonupla



3 1 9 1



Seq. altera Inductio 9 2.



3 2 9 2



Drives other proportions there are, as Quintupla, Septupla, and such like, which are out of use.

(4)

Semb. and Mynome.



Mynome and Crochet.



Driving an odde Mynome to the end.



Driving an odde Crochet to the end.



Subdupla

Subtripla.



(5)

The manner of maintaining a point.



Another Example.



Another of the same.



Another of Sextupla.



(6)

3. Voces

2. partes to the plain-song



The point reverted.



The ordinary wayes of two partes in one, are as followeth.

2. in one  
in the

}	Vnison.
	Second.
	Third.
	Fourth.
	Fift.
	Sixt.
	Seventh.

Of these sorts you may make upon one Plain-song a thousand wayes, ouely by altering the Rests, and setting the Plain-song sometime above, sometime below, and sometime in the middest, which causeth great variety, as for example you may partly see, by these that follow.

Plain-song above. A Crochet following.



Canon.



Plain-song in the middest.

Canon.

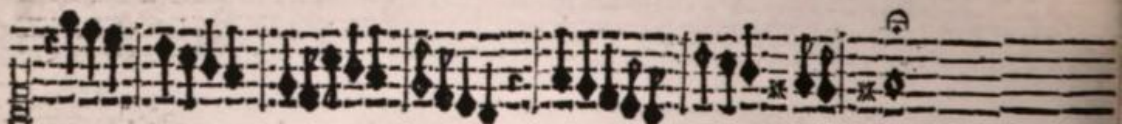


## Plainfong belowe!

1 Canon.



A Crochet following.



2 Canon.



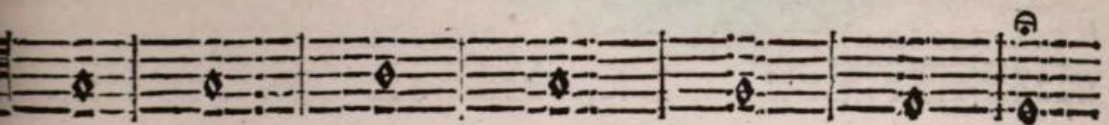
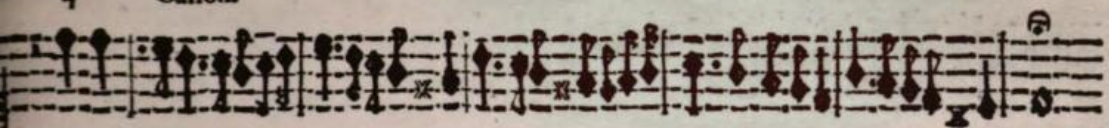
3 Canon.



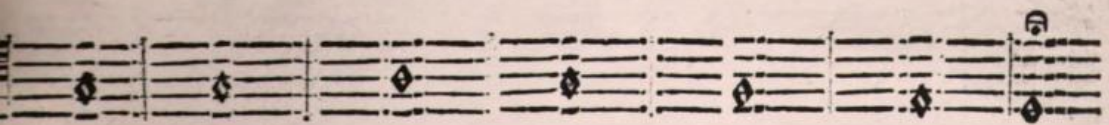
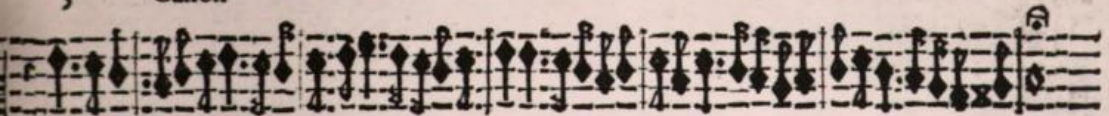
(9)



4 Canon.



5 Canon

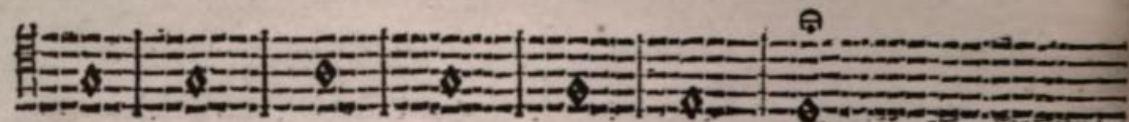
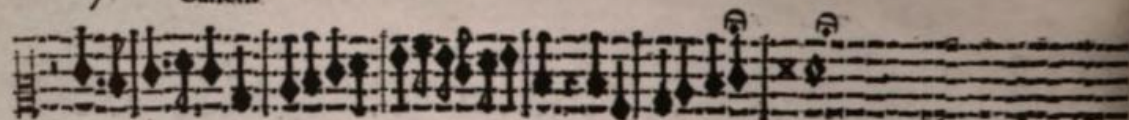


6 Canon.

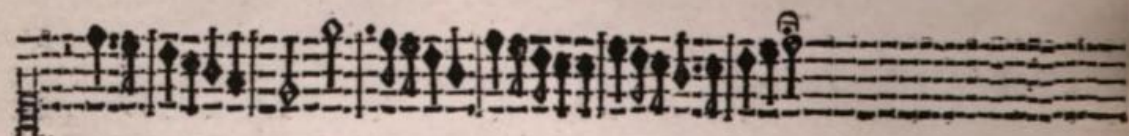




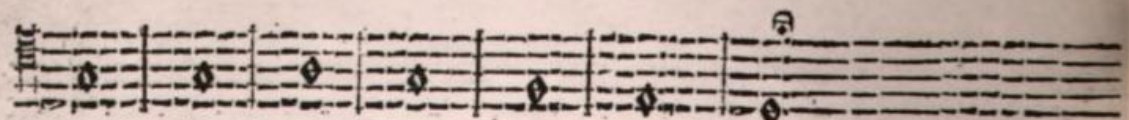
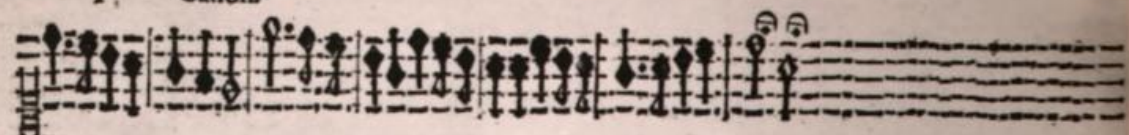
7 Canon.



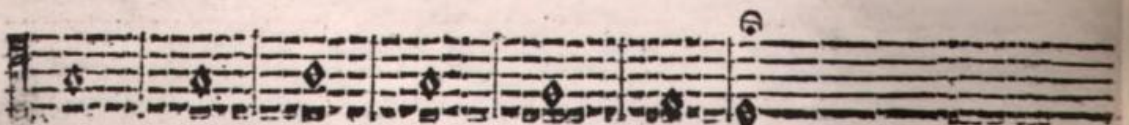
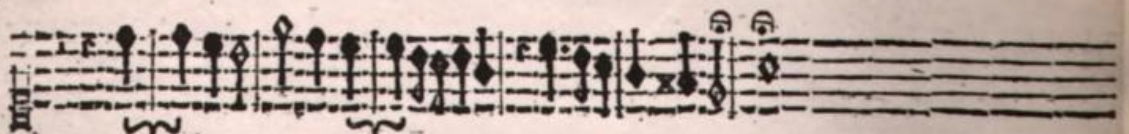
A Mynome following.



1 Canon.

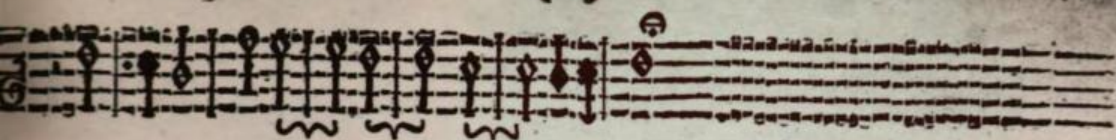


2 Canon.

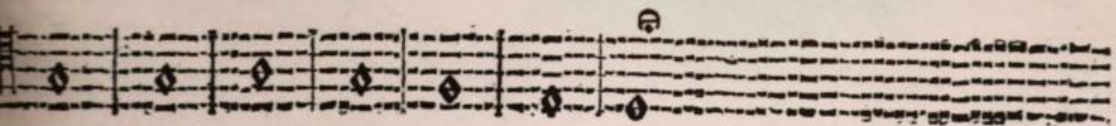
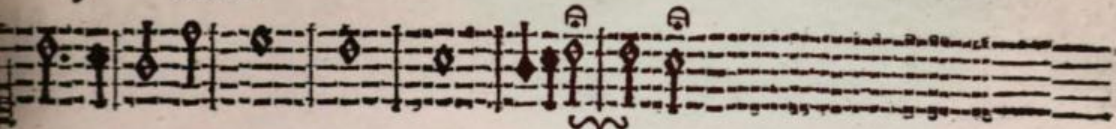




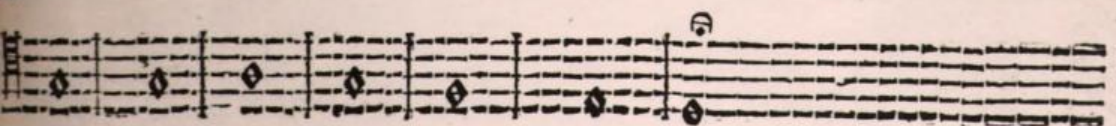
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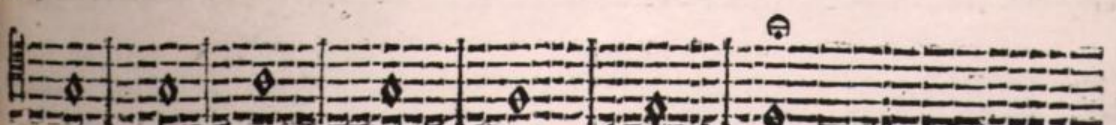
3 Canon.



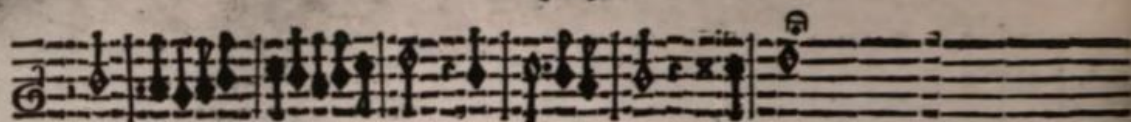
4 Canon.



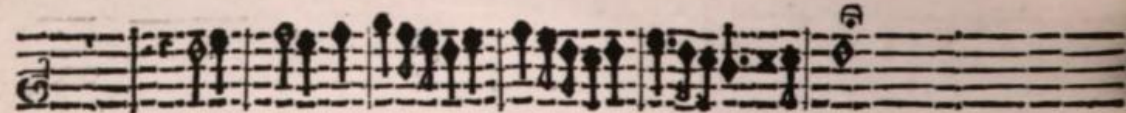
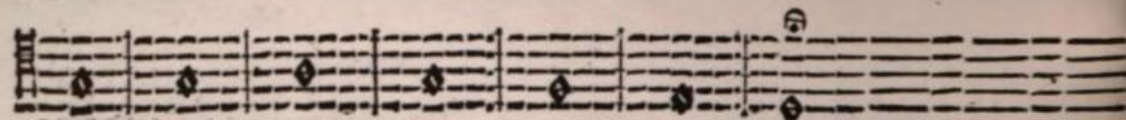
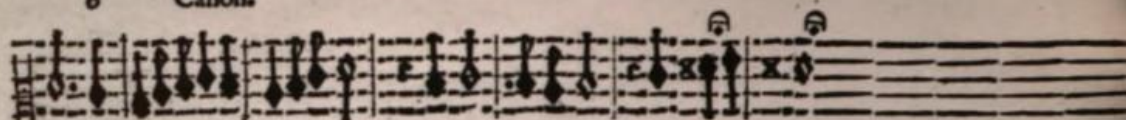
5 Canon.



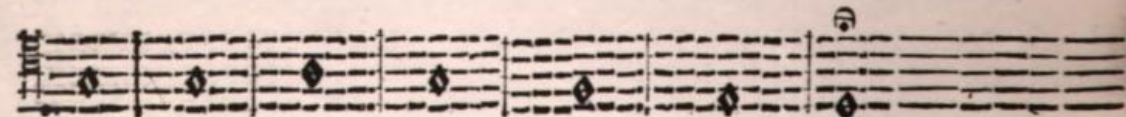
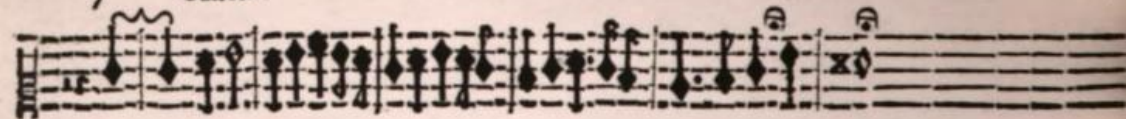
C 2



6 Canon.



7 Canon.



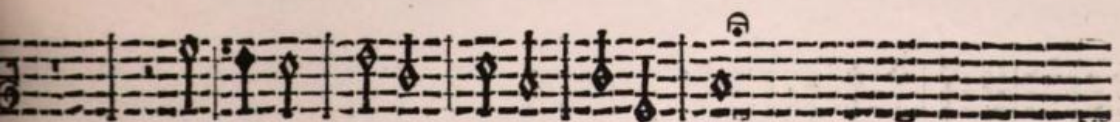
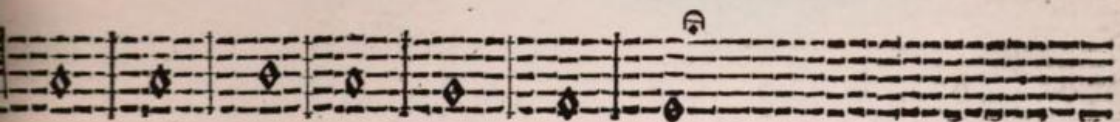
8 Canon.



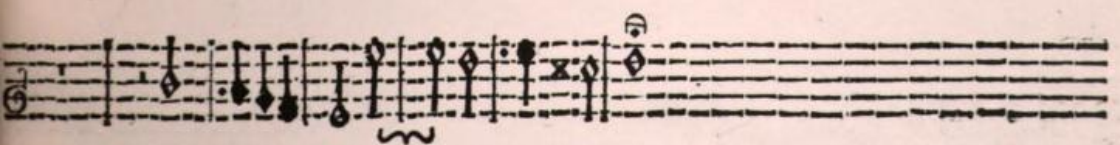
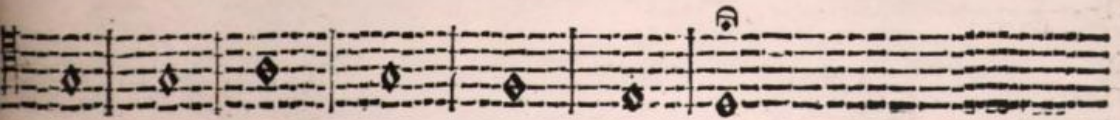
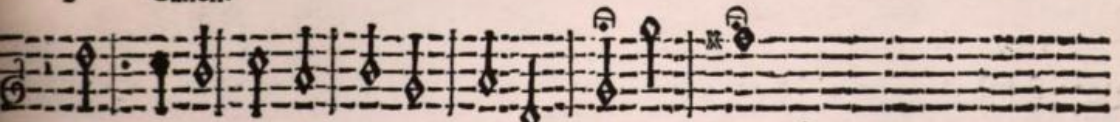
## A Semibriefe following.



## 1 Canon.

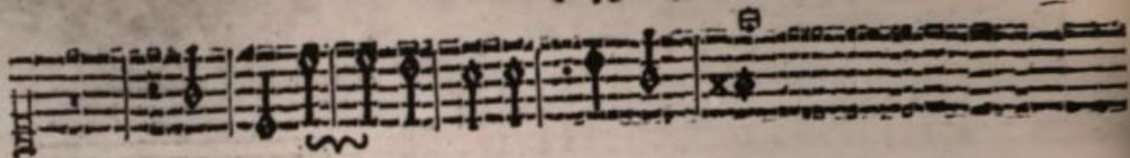


## 2 Canon.

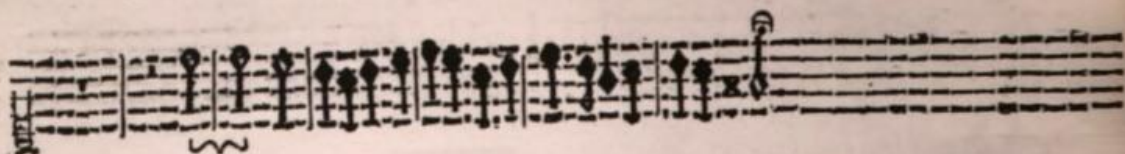
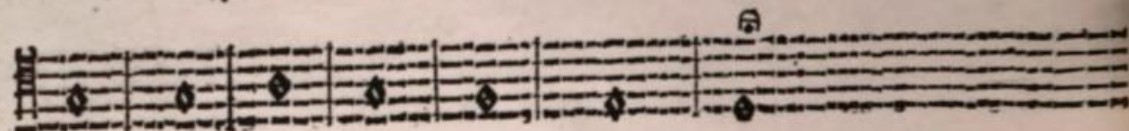


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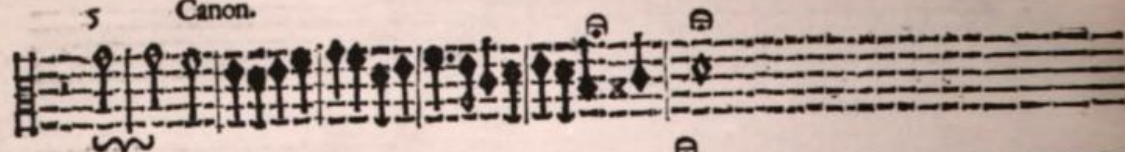




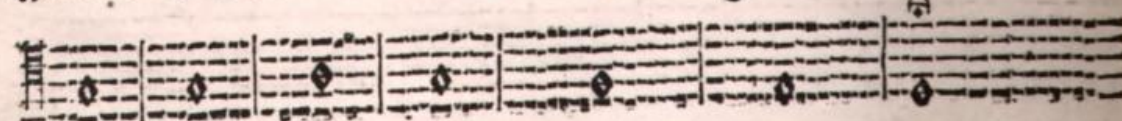
4 Canon.



5 Canon.

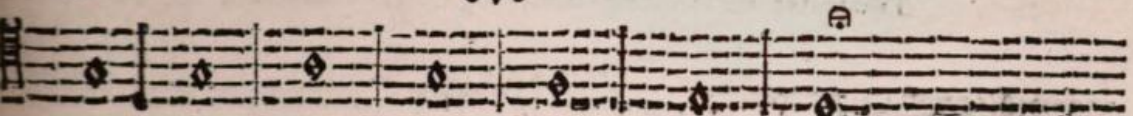
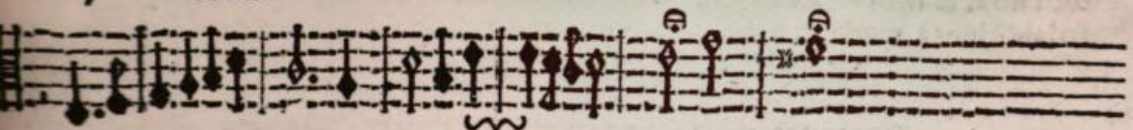


6 Canon.

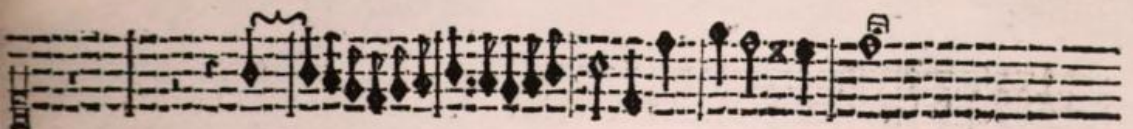




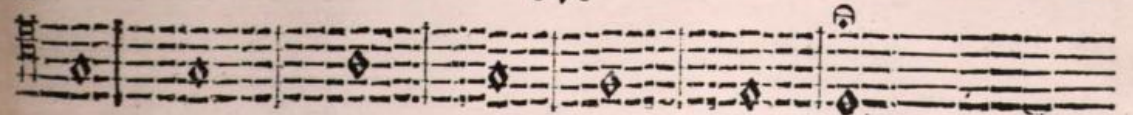
7 Canon.



Three Mynomes following.

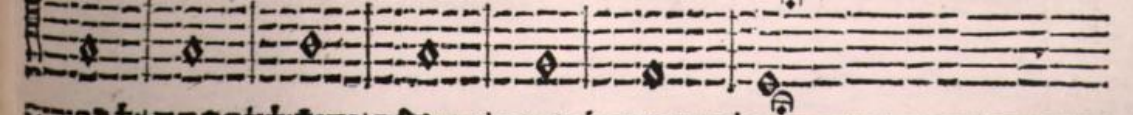


1 Canon.



Two Semibriefes following. 4-Voces.

1 Canon.



Thus may you increase your Rests, if the Plain-song be of any length, to eight or tenne *Semibriefes*, or more, before the following part cometh in. And in this order might a great number of wayes be made: But I will not counsaile any to the purfuit thereof; for I hold it better to know the way and meanes how it may be done, than to take so laborious a worke in hand.

Two parts to the Plainfong maintaining their severall points.

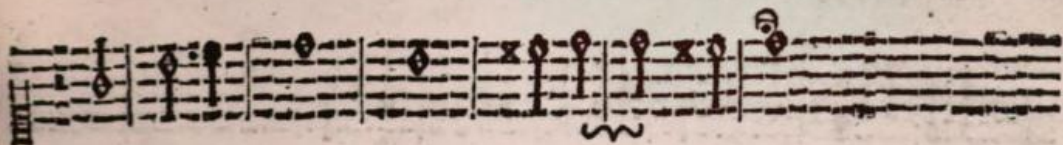


Another example of the same.

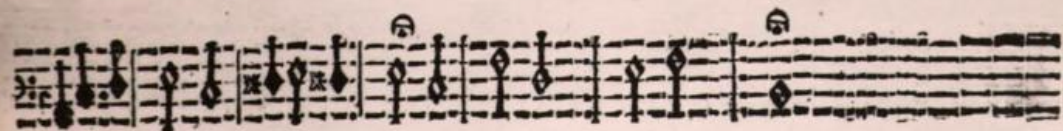
This musical example also consists of three staves. The top staff is in G-clef (treble clef) and contains a sequence of notes with stems pointing upwards, some marked with 'x' and others with 'o'. A wavy line is drawn under the notes in the fourth measure. The middle staff is in C-clef (alto clef) and contains a sequence of notes with stems pointing downwards, some marked with 'x' and others with 'o'. A wavy line is drawn under the notes in the fourth measure. The bottom staff is in F-clef (bass clef) and contains a sequence of notes with stems pointing downwards, some marked with 'x' and others with 'o'. A wavy line is drawn under the notes in the fourth measure. The notation is a form of plainchant notation where the vertical stems represent pitch and the horizontal lines represent rhythm.

There are diuerse other wayes of two parts in one, which are not so common, but yet more difficult in composing, as two in one *per Augmentation*, that is, when one part doubleth euery Note, making the Crochet a Mynome, the Mynome a Semibriefe, &c.

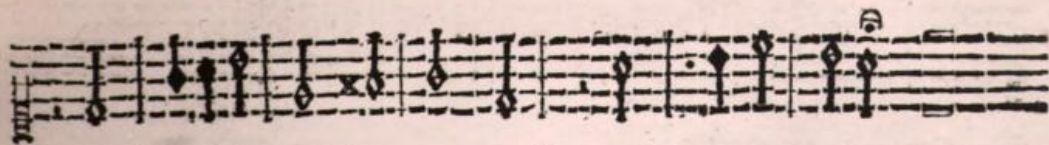
Example.



Canon *per Aug.*



Another example.



Canon *per Aug.*



Also you have two parts in one *per Arsin & Thesis*, by contrary motions, that when one part ascendeth the other descendeth, which is both difficult, and carrieth more maiefty than any other Canon : And are diuersly made in any distance.

Example.

Canon *per Arsin & Thesis*.



Another example.



Canon *per Arsin & Thesis*.



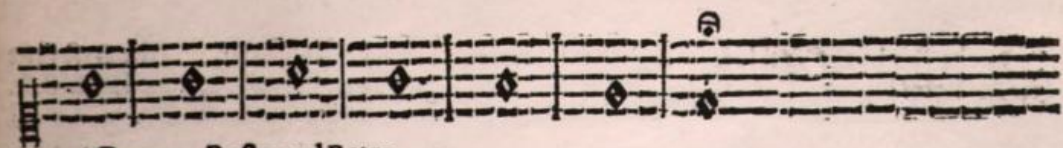


Moreover you have two in one Recte & Retro, when one part fingeth forward and the other backward, which is somewhat difficult to be made vpon a Plain-song, but without, the easiest of all other. Many other wayes there are, and are daily inuented by the skilfull, as you shall perceiue by these examples that follow.

Canon. Recte and Retro:



Another below.



Canon. Recte and Retro.



Another.

Canon. Recte and Retro.



There is also a kinde of double discant which is no Canon, but somewhat of the nature of a Canon, and sometime also made in a Canon.

Double discant.

The Principall.

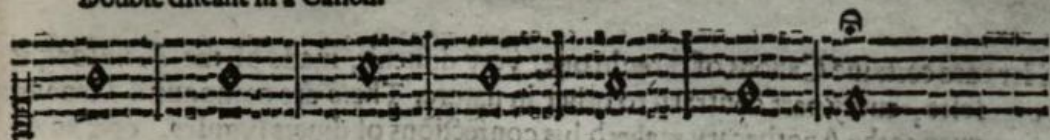


In the Reply the Treble is set eight notes lower and made the Counter, and the Base is set twelue notes higher and made the Treble, the Plainfong set an eight lower and made the Base.

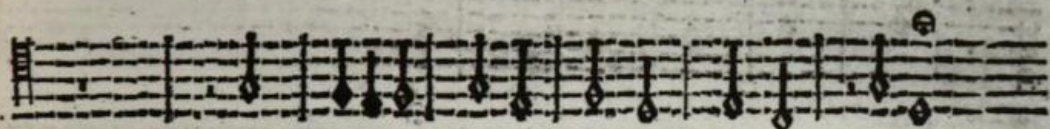
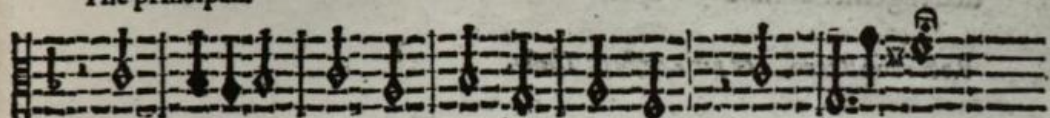
The reply.



41  
Double discant in a Canon.

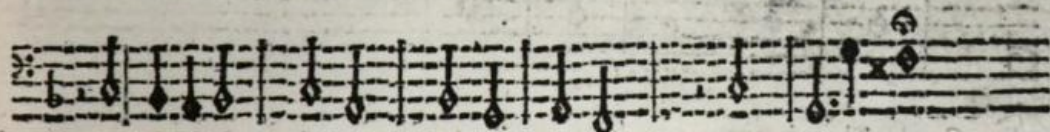


The principall.

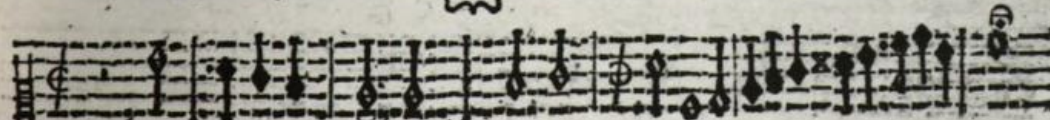
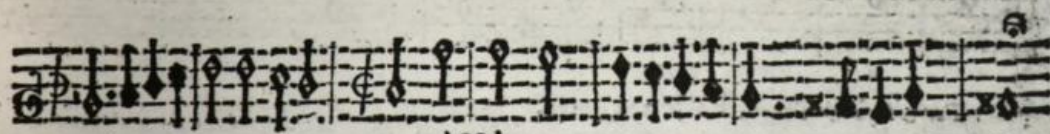


In the Reply the higher of the principall is set an eight lower and made the Base, and the Base set a fifth higher and made the Counter, and the Plainfong being the Treble set eight notes lower.

The Reply.



Diminution by turnes per *Arfin & Thefm.*

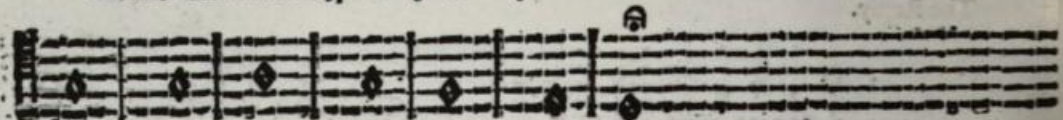


Here are certaine Canons of three in one, very difficult, made of the Plain-song it selfe; euery part contrary to other in nature. These are compound Canons, euen as the Apothecary maketh his confections of diuers simples, compounded together of sundry wayes.

Reſte and Retro, & per Arſin & Theſin.



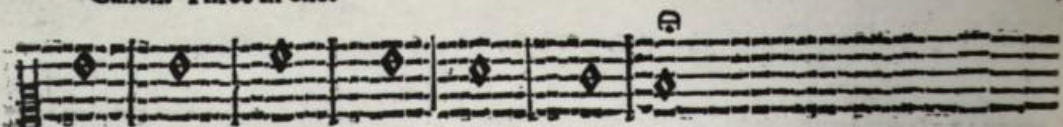
Canon. Three in one, per Arſin & Theſin.



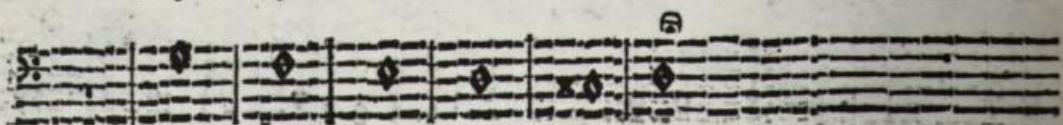
Another example, per Arſin & Theſin.



Canon. Three in one.



Per Arſin & Theſin, Reſte and Retro.



I haue ſet them downe very bricfe and ſhort, and haue made choiſe of this Plain-ſong of purpoſe, to the intent, the Learner or Practitioner may the better conceiue of euery particular, being alſo ſet downe in partition.

Per Arsin & Thesis.

Example.



Recte and Retro per Arsin & Thesis.



Canon three in one.



Example.



Canon three in one, per Arsin & Thesis, making every note a Semibriefe.



Take one and leaue one per Aug. So the Plainfong contained therein.

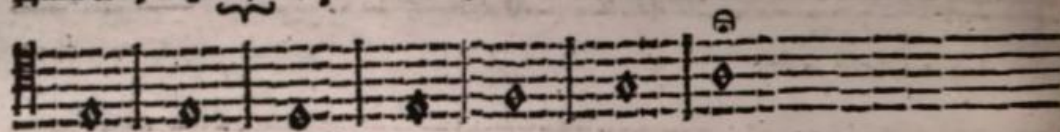
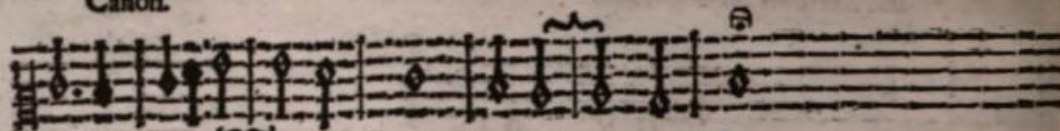
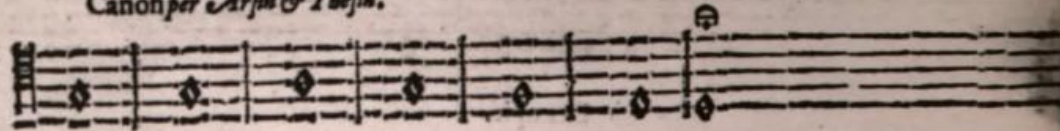
Canon three in one.



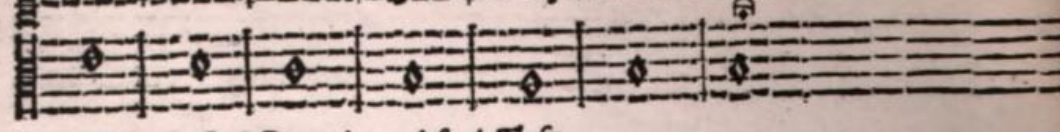
## Foure in two. 4. Voces.



Canon.

Canon per *Arfin* & *The fin.*

## Another foure in two.

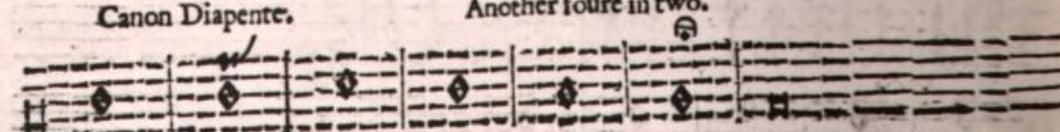
Canon Recte & Retro & per *Arfin* & *The fin.*

Canon.



Canon Diapente.

Another foure in two.

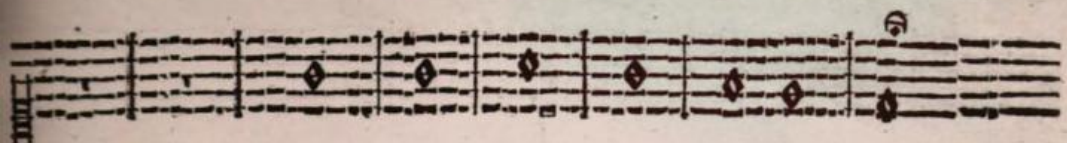


Canon Diapente.

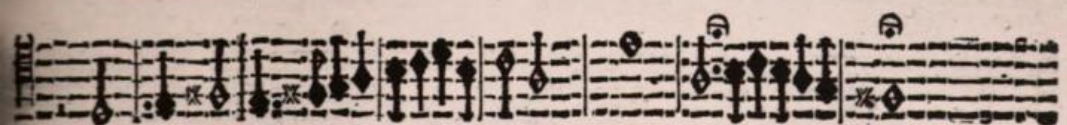


Another of foure in two.

Canon subdiapente.

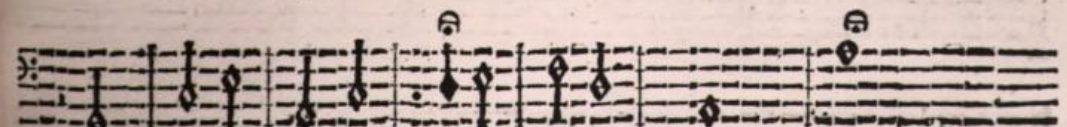
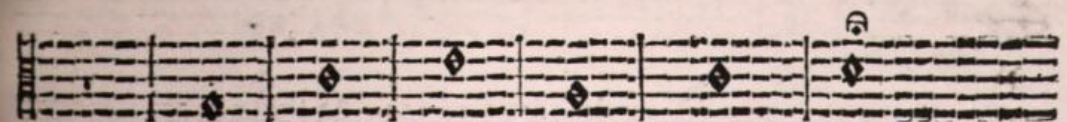


Canon subdiapente.



*Per Augmentation. Aliud crescit in Duplo.*

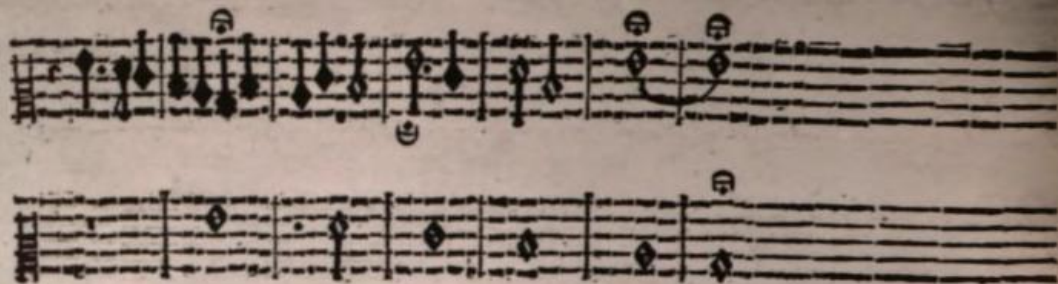
Canon. Three in one.



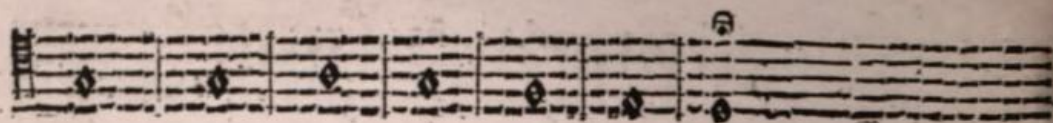
These Canons that follow are also very difficult to be made on any Plain-song.

Three in one of sundry proportions.

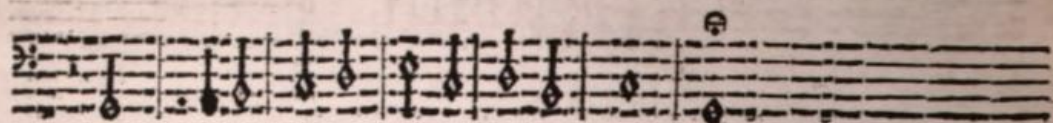
Canon three in one.



*Crescit in Duplo.*

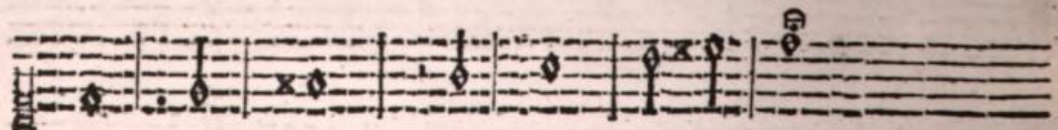
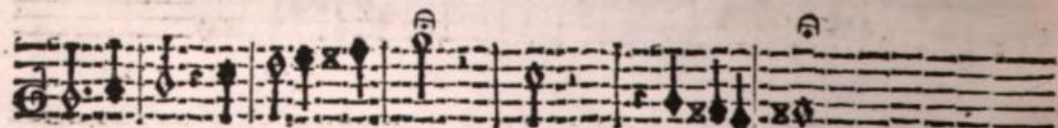


*Per Aug. & per Arsin & Thesis.*



Another of like difficulty.

Canon. *per Arsin & Thesis. Aliud per Aug.*

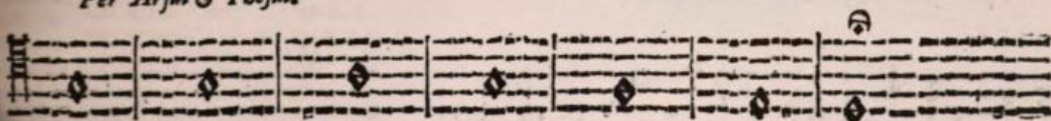




*Crescens in duplo, leaving the rest at the beginning.*



*Per Arsin & Thesis.*



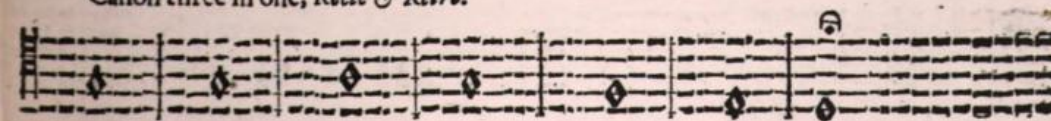
Canon three in one.



Fiue in two, *Recte & Retro & per Arsin & Thesis.*



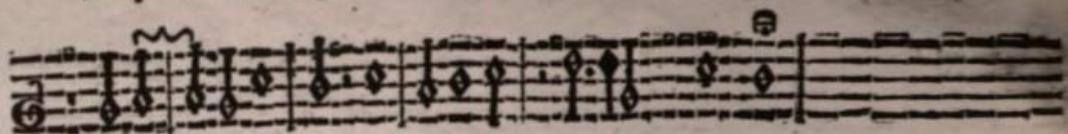
Canon three in one, *Recte & Retro.*



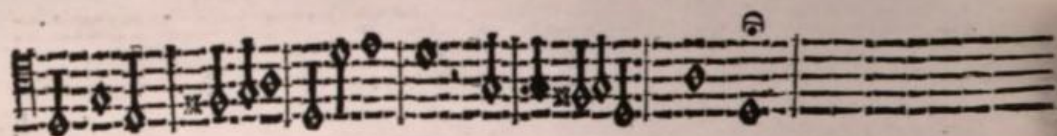
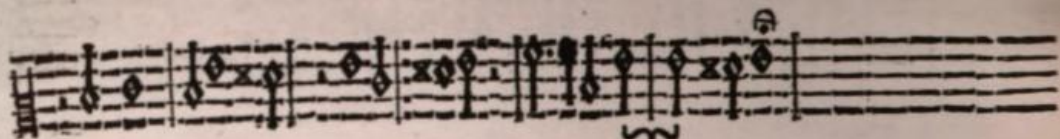
Canon two in one, *Recte & Retro.*



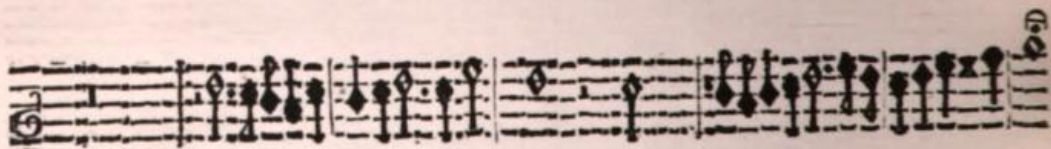
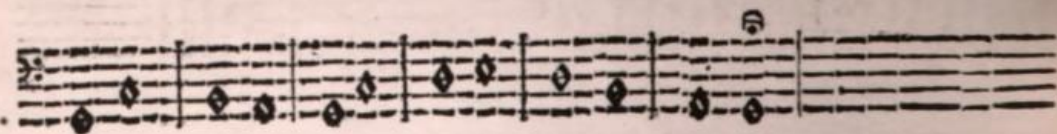
A Mynome following.



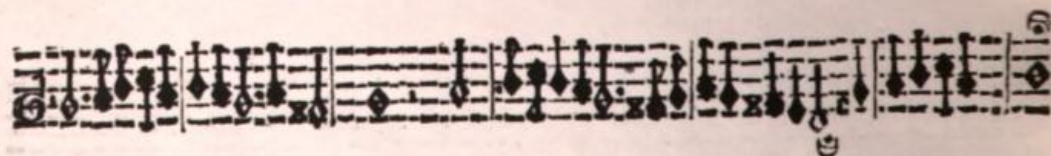
Canon in diateffaron.



*Ad placitum.*



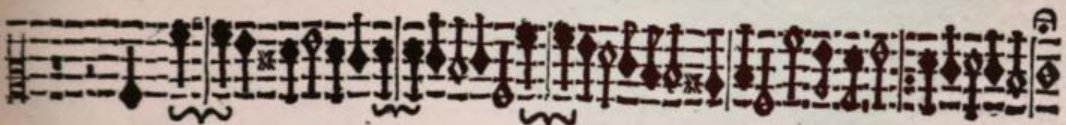
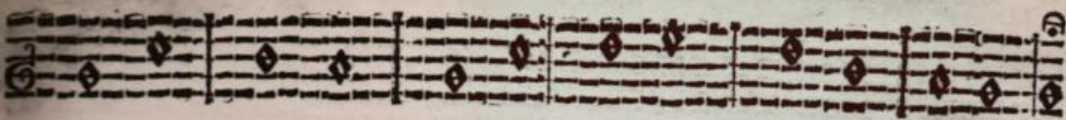
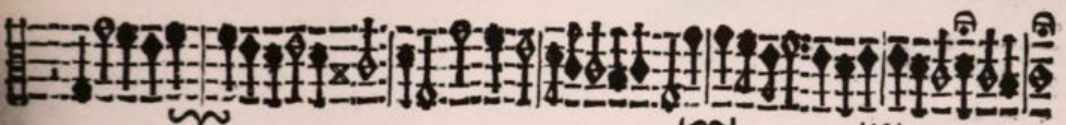
Canon per Arsin & Thesis.



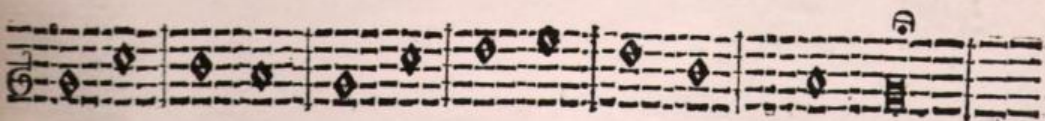
*Ad placitum.*



A note above.

Canon. *Nota superior.*

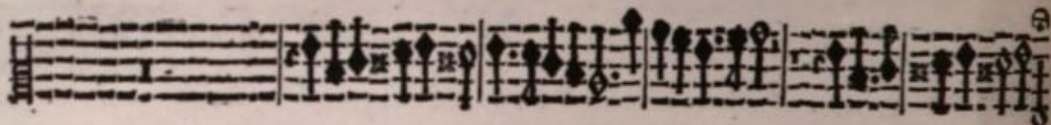
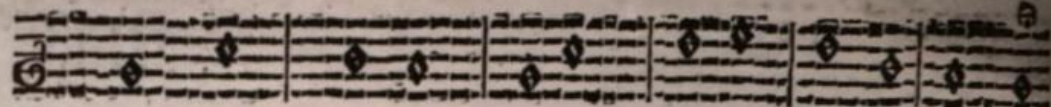
Mynome and Crochet binding one vpon another.



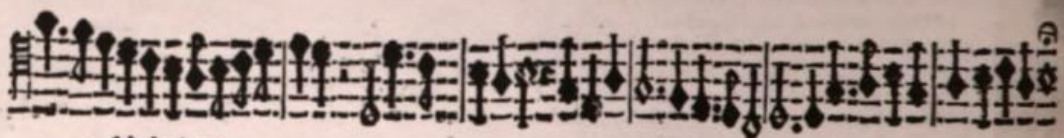
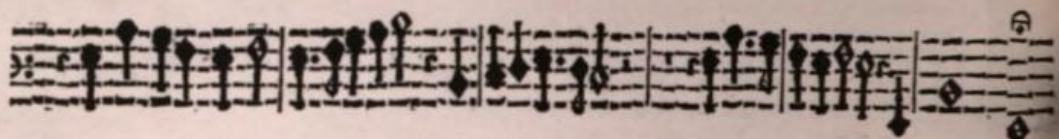
Canon.



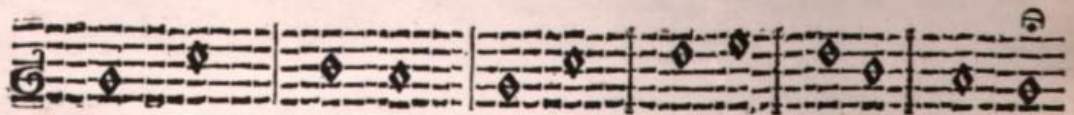
## Double discant made in a Canon.



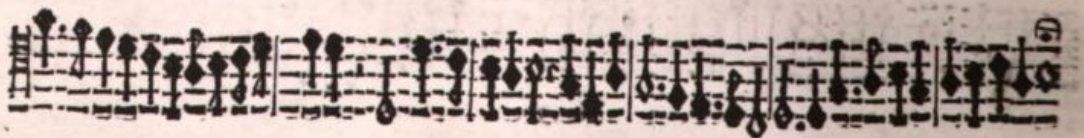
Canon.

*Ad placitum,*

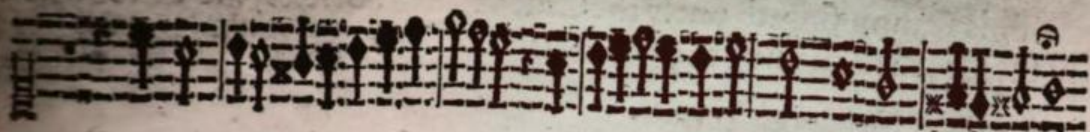
In the Reply the Meane is made the Base, set eight notes lower, the Base is made the Meane, set eight notes higher.



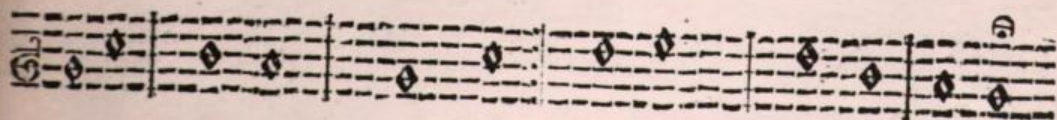
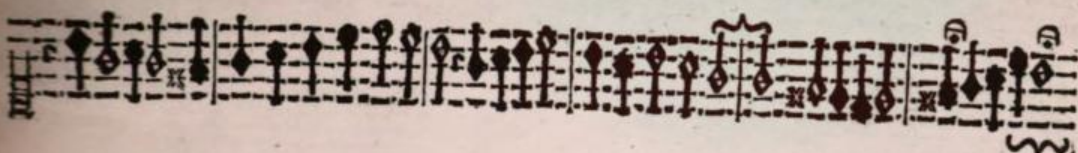
Canon.



A note above.



Canon.

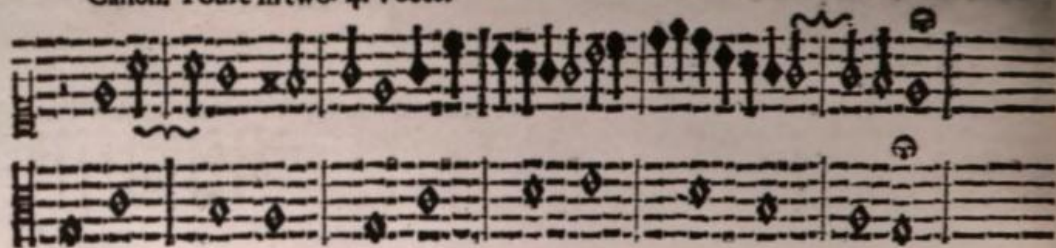


Canon in the third.

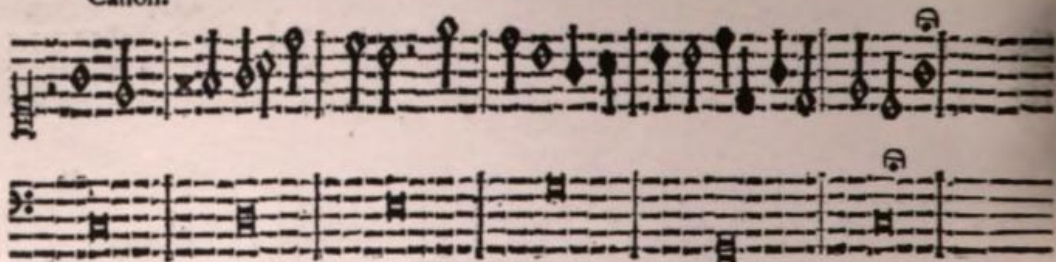


This Canon singeth onely the Crochets Semibriefes, the other onely the Crochets making them Briefes.

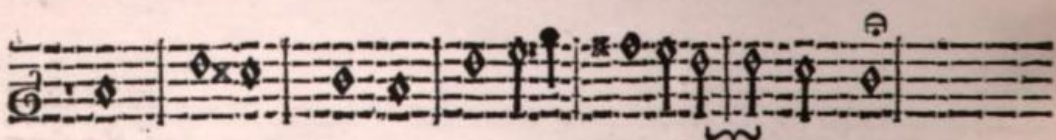
Canon. Foure in two. 4. Voces.



Canon.



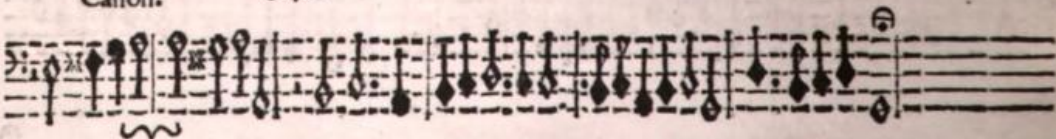
Foure in two.



Canon.

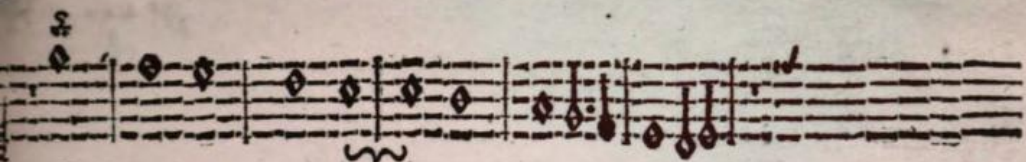
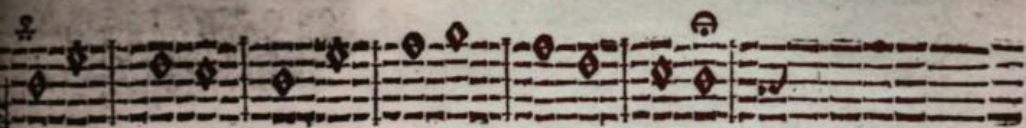


Canon.

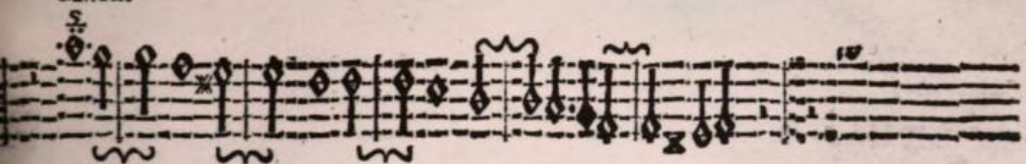


Here follow certaine Canons of diuerse and sundry sorts, which are many of them very difficulto to be made to any Plain song.

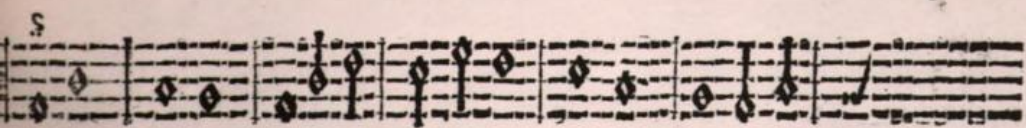
This Canon may be sung after the manner of a Round, falling a note at every return, and falling note by note to the end.



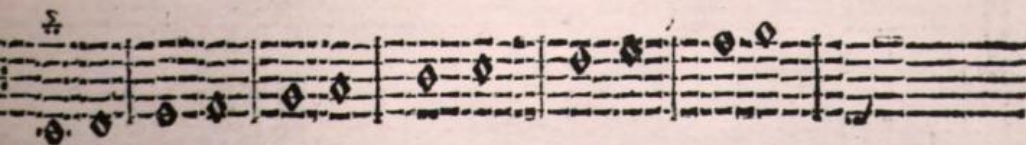
Canon.



This Canon riseth a note at every return, and riseth note by note to the end.



Canon three in one, *Diapente inferior*, making every note a Semibreve.



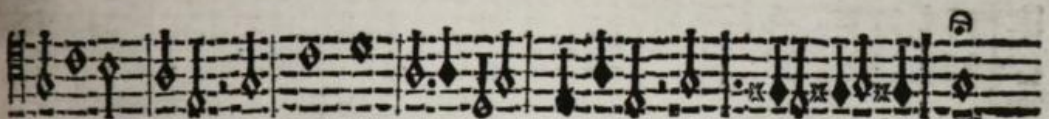
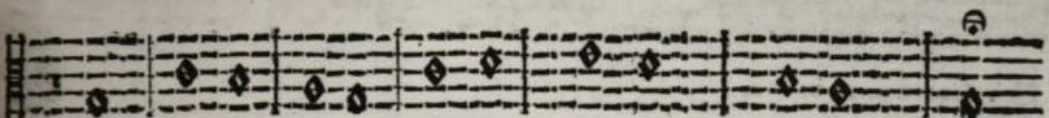




(35)

Diapason. *Alind per Arsin & The fin* making euery note a Semibriefe.

Canon three in one.



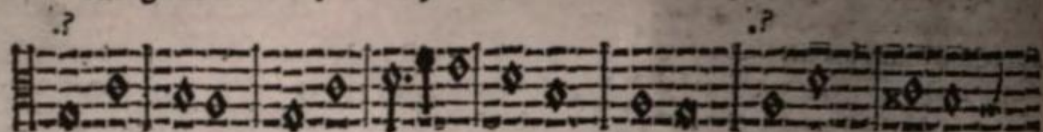
A note aboue Another.



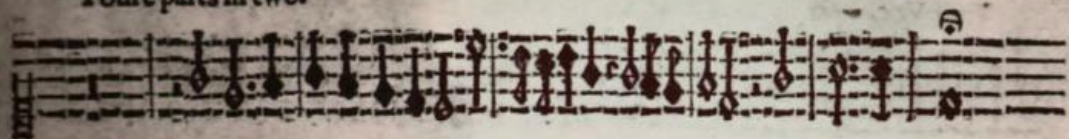
Canon three in one.



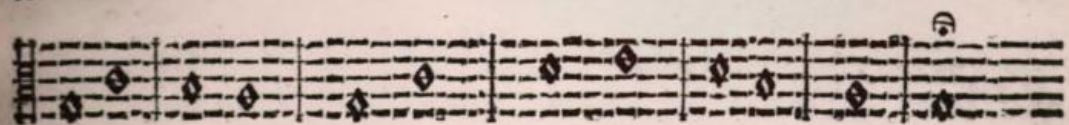
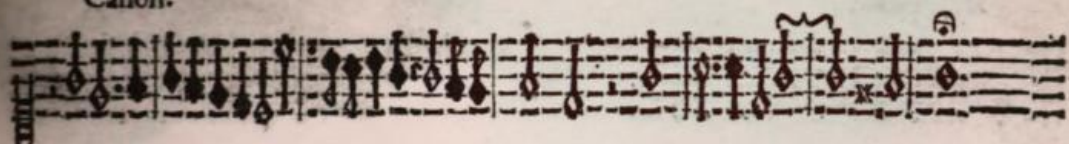
Rising a note at every returne, a fift one above another.



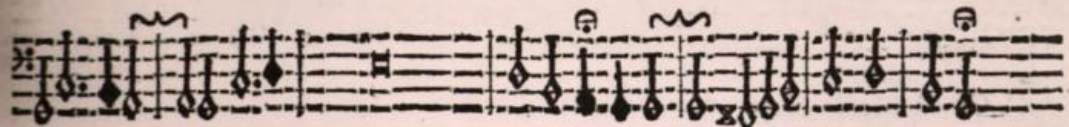
Four parts in two:



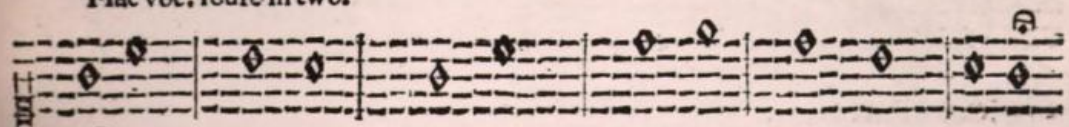
Canon.



Canon.



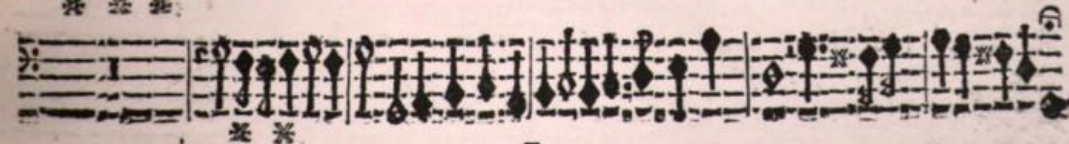
Five voc. four in two:



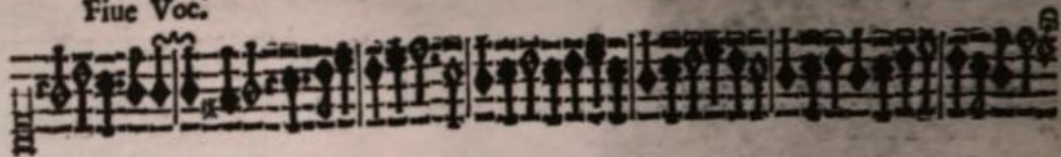
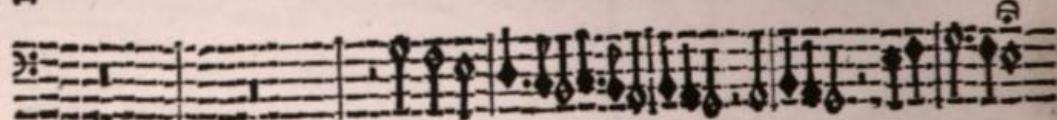
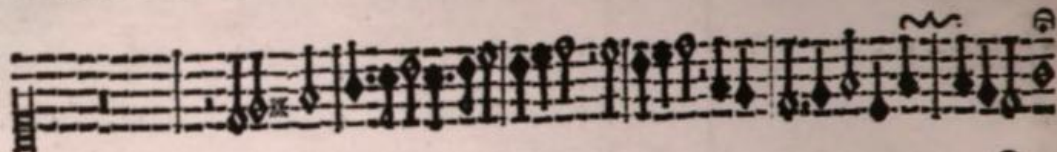
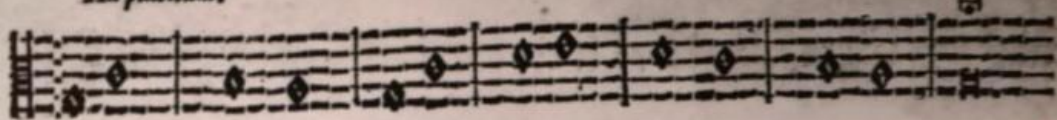
Canon.



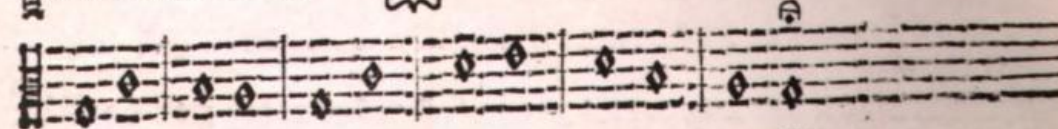
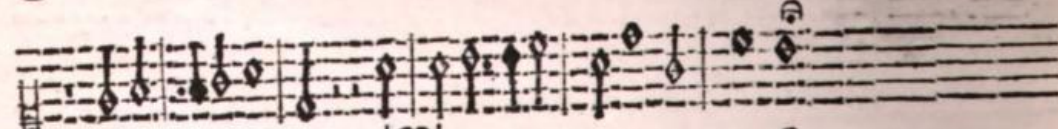
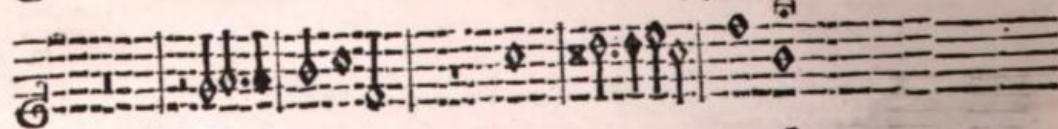
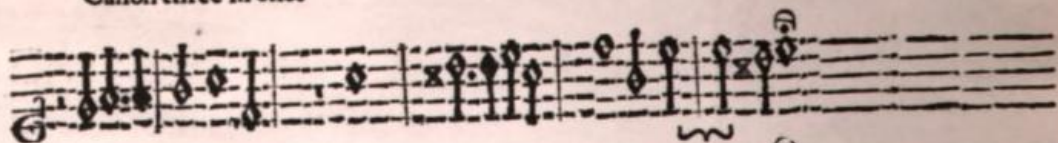
Canon.



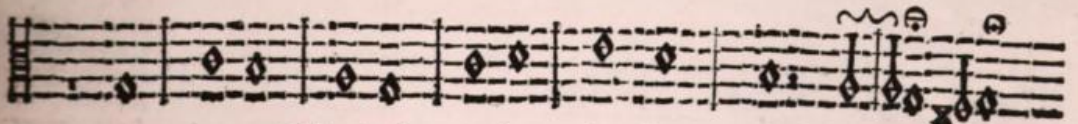
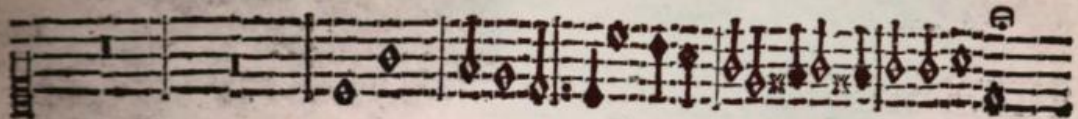
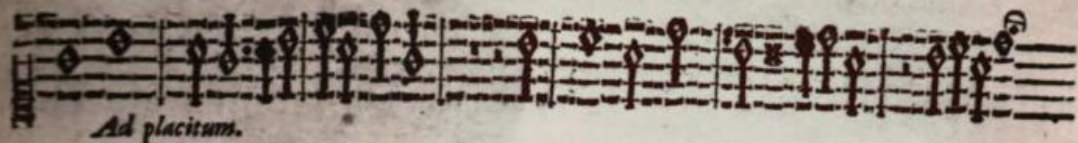
Fiue Voc.

*Ad placitum.*Canon three in one per *Arfin & Tbesin & Vnison.*

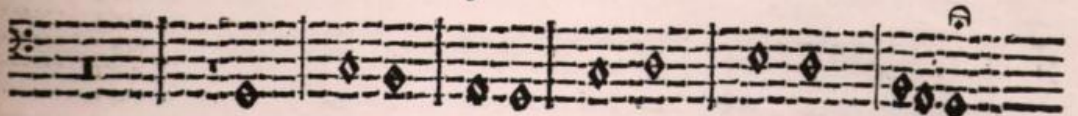
Canon three in one.



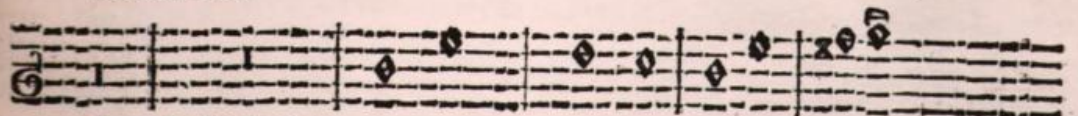
## Foure in two.



This taketh onely the Semibriefe.



## Foure in two:

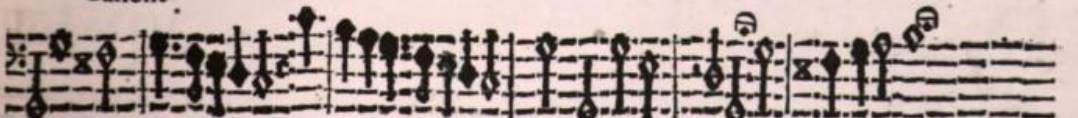


## Canon in the third.



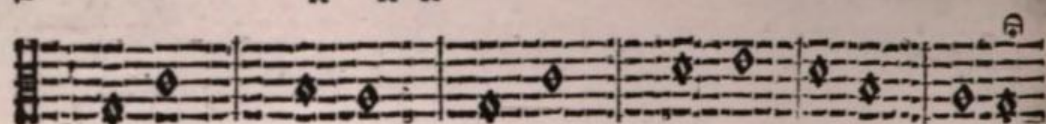
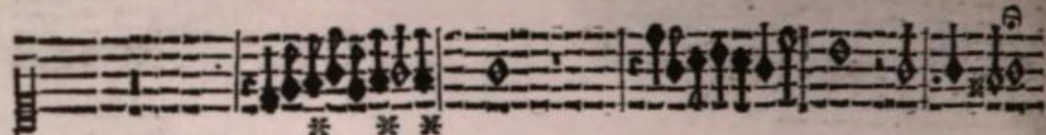
## Ad placitum.

## Canon.

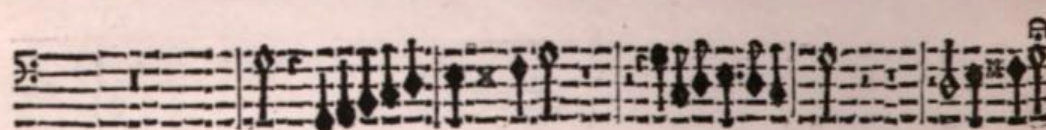
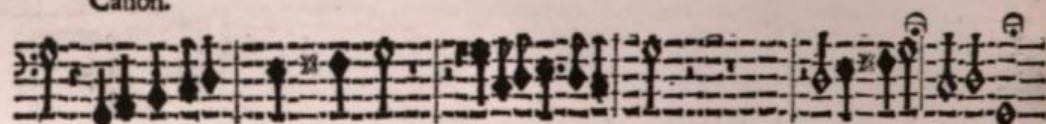


## Foure in two.

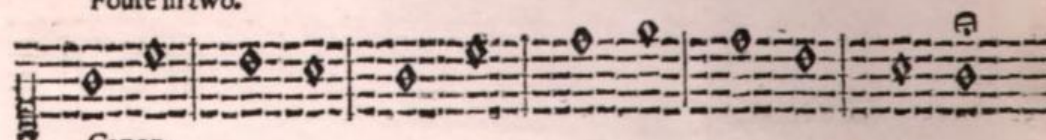
## Canon.



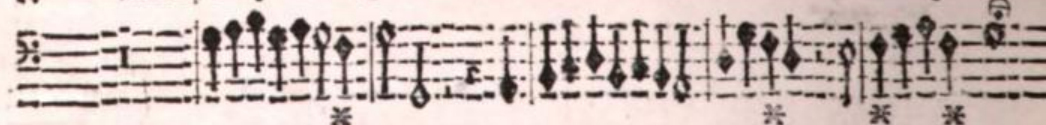
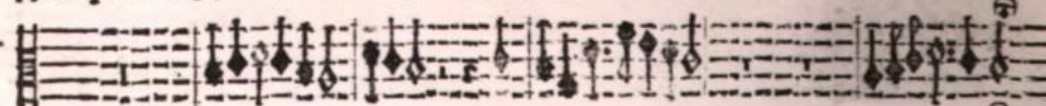
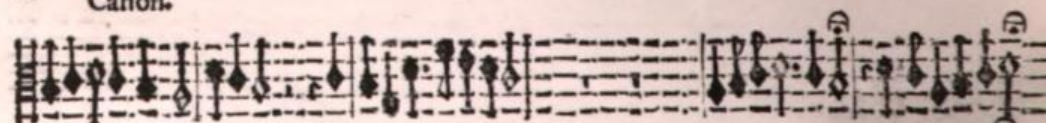
## Canon.



## Foure in two.



## Canon.



## Canon.





Foure in two.

Canon.



Canon.



These Canons be of different natures, therefore the more difficult.

Foure in two. Canon per Arsu &amp; Thesis.



Canon Unison.





This Canon is very difficult to make vpon any plainfong, either part repeating that the other sung before.

Canon three in one per *Arfin & Thefin & Vnison.*

Canon three in one per *Aug. & Vnison.*

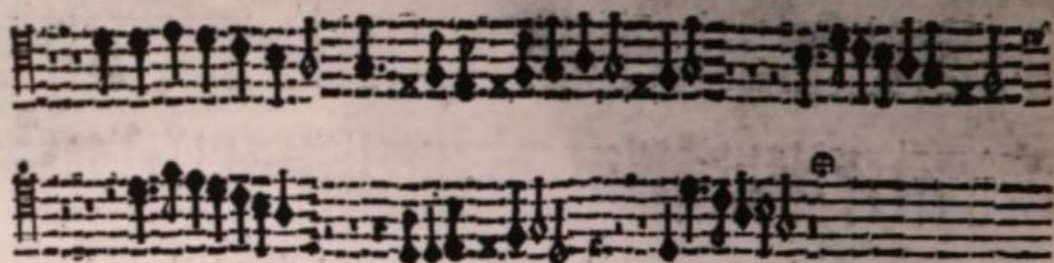
*Per Aug.*

*Ad placitum.*

Fitté Voc.

This Canon is to be print in two severall colours.

Canon three in one.



The red is one part, the blacke another, the third part fingeth both colours, leaving all the Rests, as appeareth below.

The Canon explained.

Here follow certaine Canons, which are most difficult in composition, by reason of the great variety of Canons contained in them.

This Canon hath a resemblance to the frame of this world, for as this world doth consist of the foure Elements, viz. Fire, Ayre, Water, and the Earth, and in either of them sundry living and moucable creatures: So likewise this Canon consisteth and is devided into foure severall Canons, and to euery one belongeth fiftene parts, a certaine number for an vncertaine.

The whole sixty parts are contained in these seuen. These figures are set to distinguish the parts.



Here is to be noted, that the following parts of euery Canon rest two Semibriefes after o-ther, euery Canon different in nature.



You shall vnderstand that in the Canon, which is the red, is diuided into foure severall Canons, and to euery of them belongeth fiftene parts, in the whole three score: Two of these Canons are whole, and two are halfe Canons, because they take onely the later part, which is the Semibriefe and Semibriefe Rest, and are to be sung in diuers tunes according to the direction.

*Bis binos capis Canon verosque Canones :  
 Integri duo sunt, dimidiisque duo,  
 Horum quisque Canon vero ter quinq; requirit :  
 At primo debent cetera cuncta Cani.  
 Sed iuncto duplici Basso popitur infra,  
 Vocibus isto nouem singula vite Canas.*

The image shows six staves of musical notation. The first two staves are in G-clef (Soprano and Alto), and the last four are in C-clef (Tenor and Bass). Measures are numbered 8 through 15. The notation consists of diamond-shaped notes on a five-line staff.

## Canon sixty in one.

Diapente superior 15.      Sexto superior Retto 15.

A single staff of music in C-clef, containing measures 15. The notes are diamond-shaped.

Tertio inferior per Arfen & Tbesin 15.      Diatessaron inferior 15.

A single staff of music in C-clef, containing measures 15. The notes are diamond-shaped. A wavy line and an asterisk are present below the staff.

A single staff of music in C-clef, containing measures 15. The notes are diamond-shaped.

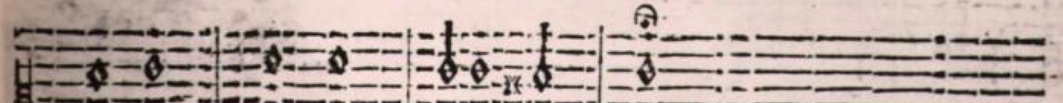
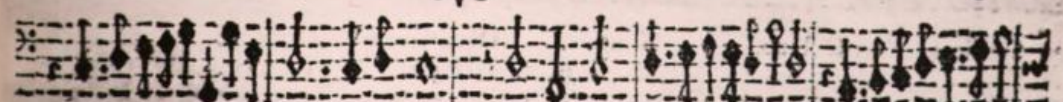
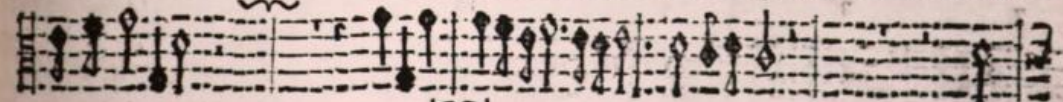
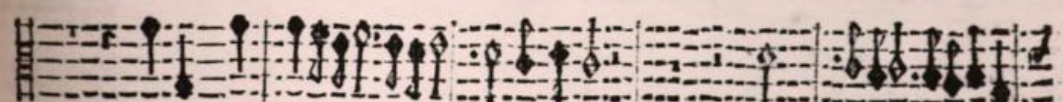
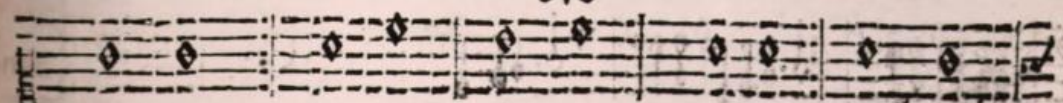
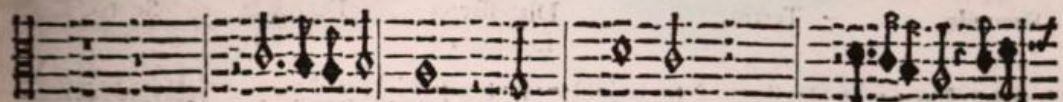
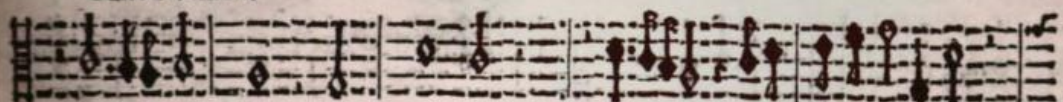
These threescore parts in one are contained in four red notes.

This Canon is to be sung in all distances, as appeareth in the page following.

Foure Voc.



Canon Vnifon.



He that will looke into the depth of this Canon, must take the paines to pricke out euery one of these at large, for I haue set downe on-ly the beginning of euery part, to saue labour: And so likewise in the next that followeth.

2                      3                      4                      5

Secundo.                      Tertio.                      Diatessaron superior.                      Diapente superior.                      Sexto.

three in one.

7                      8                      9                      10                      11                      12

Septimo.                      Octauo.                      Nono.                      Diatessaron inferior.                      Diapente inferior.                      Subdiapason.

The Plain song neuer changeth, neither the Base, but onely in the fift way, which is the Canon set eight notes lower.

The other two parts may easily be prickt according to the directions set downe already.

Three parts to the Plain-song, composed in such sort, as euery part is made the Base or ground to the other, which causeth variety of musickc, by reason of the changing of the parts and is to be sung foure severall wayes, as appeareth.

## Foure Voc:

Either of these Replies are to be prickt out at large.

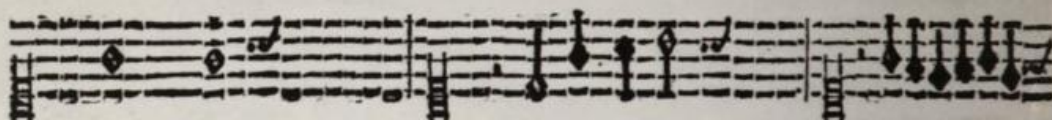
The first Reply:

The second Reply.

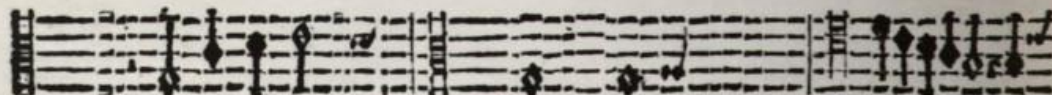
The third Reply.



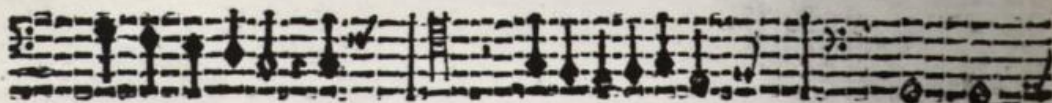
- 1 The Treble in the first Reply, is the Tenor of the principall, prickt an eight higher.
- 2 The Treble in the second Reply, is the Meane of the principall, prickt a fift higher.
- 3 The Treble in the third Reply, is the Base of the principall, set twelue notes higher.



- 1 The Meane in the first Reply, is the Treble of the principall.
- 2 The Meane in the second Reply, is the Base of the principall, set twelue notes higher.
- 3 The Meane in the third Reply, is the Tenor of the principall, set eight notes higher.



- 1 The Tenor in the first Reply, is the Base of the principall, set eight notes higher.
- 2 The Tenor in the second Reply, is the Treble of the principall, set eight notes lower.
- 3 The Tenor in the third Reply, is the Meane of the principall, set foure notes lower.



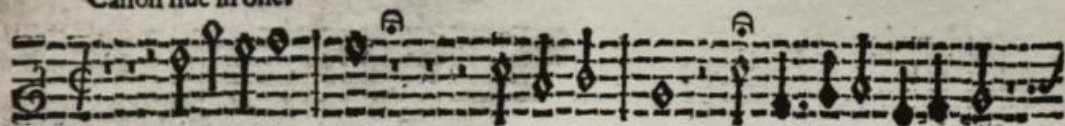
- 1 The Base in the first Reply, is the Meane of the principall, set eight notes lower.
- 2 The Base in the second Reply, is the Tenor of the principall.
- 3 The Base in the third Reply, is the Treble, set fiftene notes lower.



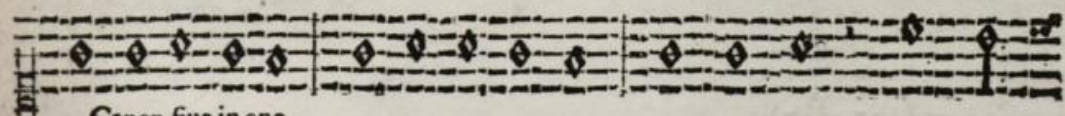
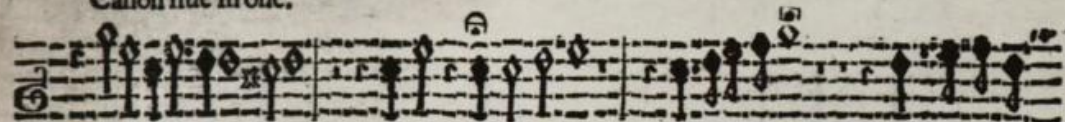
xxi. parts.

Foure parts to the plain-song, every part five in one,  
resting five Semibriefes after other.

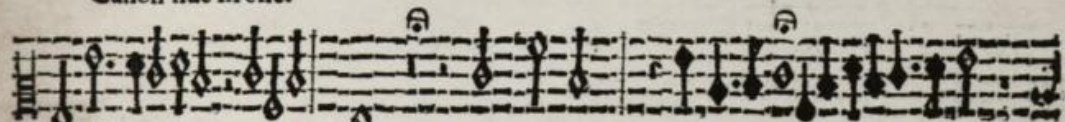
Canon five in one.



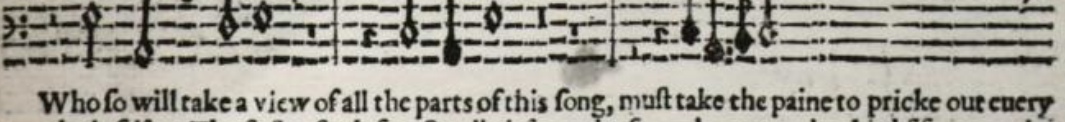
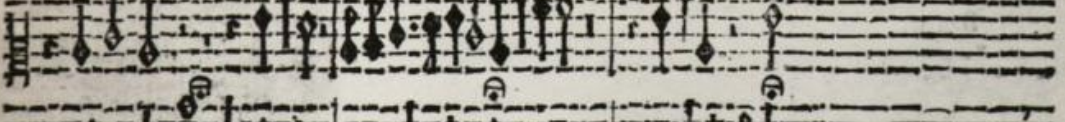
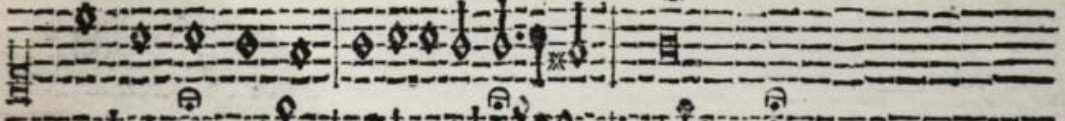
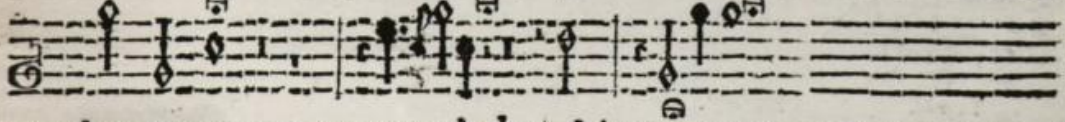
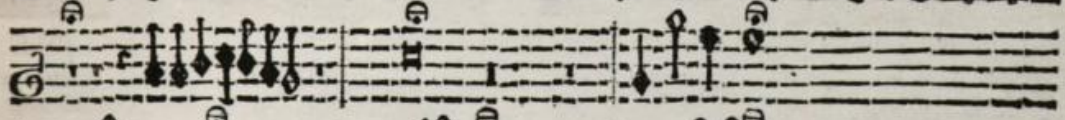
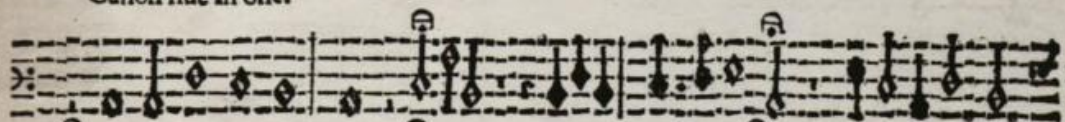
Canon five in one.



Canon five in one.



Canon five in one.



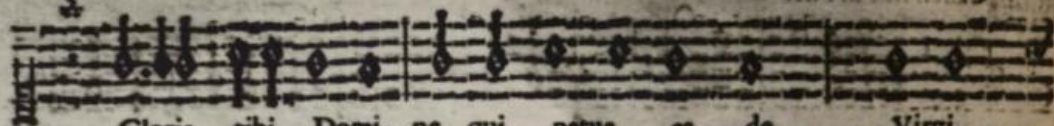
Who so will take a view of all the parts of this song, must take the paine to pricke out every part by it selfe. The first resteth five Semibriefes, the second tenne, the third fifteene, the fourth and last twenty: and so likewise every Canon.

The Closes that are set here, serue to shew where every part endeth: The part that resteth five Semibriefes, endeth on the last Close saue one, that part that resteth tenne Semibriefes, endeth on the last Close, saue two. So the rest accordingly.

Five parts in one to the plain-song, resting five Semibreves after other, in a Round.

Six Voc.

Thrice over.



Gloria tibi Domine, qui natus es de Virgi-

Canon five in one.



Gloria tibi Domine, qui natus es de Virgine, :||:



ne, cum Patre & Spiritu sancto in sempiterna secula.



cum Patre & Spiritu sancto in sempiterna secula :||:

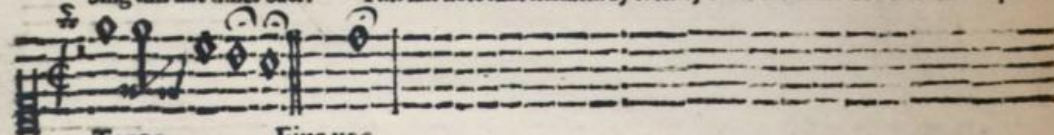
Fifteen parts in one, loe here may you see,  
Upon the Plain-song, all contain'd in three.

And to this intent, In five notes consist,  
That may represent the five wounds of Christ.

Canon three in one per Arsis & Thesis, alind in Diapason.

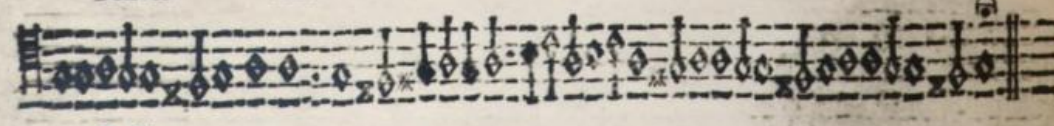
Sing this five times over.

This last note that standeth by it selfe, is for the final Close of the first part.



Tenor.

Five voc.



Bassus.



Laus Deo.

Thus much have I thought sufficient for young Practisiers at this present, but if I may perceive any to take profit herein, it shall be encouraged hereafter to set out a larger Volume, if it please God to give me life, and enable me thereunto. In the mean season, I wish thee all happinesse and good success in thy proceedings. Thy hearty well-willer in Christ Iesus, Elway Beavin.

FINIS.