



Ptolomeus

Strabo

Aratus

Polibius

Hipparchus

Astronomia

Geometria

Musica

Arithmetica

IB.F

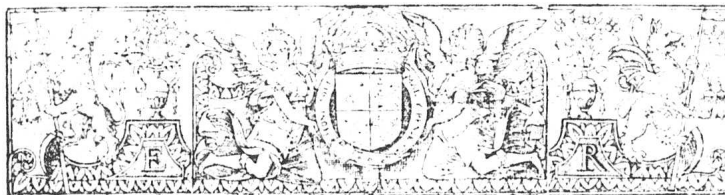
MERCVRIVS

A
**PLAINE AND
 EASIE INTRODVCTI-
 ON TO PRACICALL
 MUSICKE,**

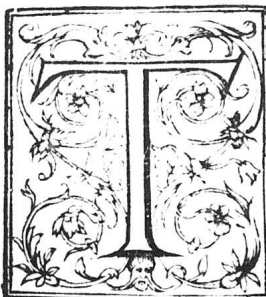
set downe in forme of a dialogue:
 Deuided into three partes,
The first teacheth to sing with all
things necessary for the knowledge of
singing.
The second teacheth of descante
on a single part in one upon a plain song or
ground, with other things necessary
to a descanter.
The third and last part treateth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

by Thomas Morley, Bachelor of musick, & 5
one of the gent. of his Maiesties Royall Chappell.
 Imprinted at London by Peter Short dwelling on
 Breadstreet hill at the signe of the Starre. 1597.

RD
 R



To the most excellent Mu-
sician Maister William Birde
one of the gentlemen of her
Majesties chappell.



Here be two whose benefites to vs can neuer be requited: God, and our parents, the one for that he gaue vs a reasonable soule, the other for that of the we haue our beeing. To these the prince & (as *Cicero* tearmeth him) the God of the *Philosophers* added our maisters, as those by whose directions the faculties of the reasonable soule be stirred vp to enter into contemplation, & searching of more then earthly things: whereby we obtaine a second being, more to be wished and much more durable then that which any man since the worlds creatiō hath receiued of his parents: causing vs liue in the mindes of the vertuous, as it were, deified to the posteritie. The consideration of this hath moued me to publish these labors of mine vnder your name both to signifie vnto the world, my thankfull mind: & also to notifie vnto your selfe in some sort the entire loue and vnfaigned affection which I beare vnto you. And seeing we liue in those daies wherein enuie raigneth; and that it is necessary for him who shall put to light any such thing as this is, to choose such a patron, as both with iudgement may correct it, and with authority defend him from the rash censures of such as thinke they gaine great praise in condemning others: Accept (I pray you) of this booke, both that you may exercise your deepe skill in censuring of what shall be amisse, as also defend what is in it truely spoken, as that which somtime proceeded from your selfe. So shall your approbation cause me thinke the better of it, & your name set in the forefront thereof be sufficient to abate the furie of many insulting momistes who thinke nothing true but what they doo themselves. And as those verses were not esteemed *Homers* which *Aristarchus* had not approoud, so wil I not auouch for mine that which by your censure shalbe condemned. And so I rest,

In all loue and affection to you most addicted,
THOMAS MORLET.

Ant. Holborne in commendation
of the Author.

TO whom can ye, sweet Muses, more with right
Impart your paines to praise his worthy skill,
Then vnto him that taketh sole delight,
In your sweet art, therewith the world to fill.
Then turne your tunes to Morleys worthy praise,
And sing of him that sung of you so long:
His name with laud and with dew honour raise,
That hath made you the matter of his song.
Like Orpheus sitting on high Thracian hill,
That beaſts and mountaines to his ditties drew,
So doth he draw with his sweete musicks skill
Men to attention of his Science trew.
Wherein it seemes that Orpheus he exceeds,
For he wyld beaſts, this men with pleasure feeds.

Another by A. B.

WHat former tymes through selfe respecting good
Of deepe hid Musicke cloſtly kept vnknowne,
That in our tongue of all to b' understoode,
Fully and plainly hath our Morley shorne.
Whose worthy labors on so sweete a ground,
Great to himſelfe to make thy good the better:
If that thy selfe do not thy selfe confound,
Will win him praise and make thee still his detter.
Buy, reade, regard, marke with indifferent eye,
More good for Musicke elsew here doth not lie.

Another by I. W.

ANoiſe did riſe like thunder in my hearing,
When in the Eaſt I ſaw darke cloudes appearing:
Where furies ſat in Sable mantles couched,
Haughty diſdaine with cruel enuy marching,
Olde Momus and young Zoilus all watching,
How to diſgrace what Morley hath auouched,
But loe the day ſtar with his bright beames ſhining,
Sent forth his aide to musicks arte refining,
Which gaue ſuch light for him whose eyes long honored,
To find a part where more lay vndiscovered,
That all his workes with ayre ſo ſweete perfumed,
Shall live with fame when ſoſhal be conſumed.

To the curteous Reader.



Do not acubi, but many (who haue known my diſpoſition in times paſt) will wonder that amongſt ſo manie excellent Muſicians as be in this our countie at this time, and farre better furniſhed with learning then my ſelfe, I haue taken vpon mee to ſet out that in our vulgar tongue, which of all other things hath bene in writing leaſt knowen to our contrimen, and moſt in practice. Yet if they would conſider the reaſons mouing mee thereto: they would not onely leaue to maruile, but alſo thinke mee worthe, if not of praife, yet of pardon for my paines. Firſt, the earneſt inuicacie of my friends daily requeſting, importuning, and as it were aduuring me by the loue of my contrie, which next vnto the glorie of God, ought to be moſt deere to euery man. Which reaſon ſo often tolde and repeated to mee by them, chiefly cauſed me yeld to their honeſt requeſt in taking in hand this worke which now I publiſh to the viewe of the worlde: Not ſo much ſeeking thereby any name or glorie, (though no honeſt minde do contemne that alſo, and I might more largely by other means and leſſe labour haue obtained) as in ſome ſort to further the ſtudies of them, who being indued with good nature all wittes, and well inclined to learne that diuine Art of Muſicke are deſtitute of ſufficient maſters. Laſtly, the ſolitarie liſe which I lead (being compelled to keepe at home) cauſed mee be glad to finde any thing wherein to keepe my ſelfe exerciſed for the benefite of my contrie. But as concerning the booke it ſelfe, I had before I began it, imagined halfe the paines and labour which it coſt mee, I would ſooner haue bene perſwaded to any thing, then to haue taken in hand ſuch a tedious pece of worke, like vnto a great Sea, which the further I entred into, the more I ſawe before mee vnpaſt: So that at length diſpairing euer to make an end (ſeeing that growe ſo bigg in mine hands, which I thought to haue ſhut vp in two or three ſheetes of paper,) I layde it aſide, in full determination to haue proceeded no further, but to haue left it off, as ſhamefully as it was fooliſhly begonne. But then being admoniſhed by ſome of my friends, that it were pittie to loſe the fruites of the employment of ſo manie good houres, and how iuſtly I ſhould be condemned of ignorant preſumpſion, in taking that in hand which I could not performe, if I did not go forwarde: I reſolued to endure what ſo euer paine, labour, loſſe of time and expence, and what not? rather then to leaue that vnbrought to an end, in the which I was ſo farre ingulſed. Taking therefore thoſe precepts which being a childe I learned, and laying them together in order, I began to compare them with ſome other of the ſame kinde, ſet downe by ſome late writers: But then was I in a worſe caſe then before. For I found ſuch diuerſitie betwixt them, that I knew not which part ſaid trueſt, or whome I might beſt beleene. Then was I forced to runne to the workes of manie, both ſtrangers and Engliſh men (whoſe labours together with their names had bene buried with mee in perpetuall obliuion, if it had not bene for this occaſion) for a ſolution and clearing of my doubt. But to my great griefe, then did I ſee the moſt part of mine owne precepts falſe and eaſie to be confuted by the workes of Tauerne, Fairfax, Cooper, and infinite more, whole names it would be too tedious to ſet downe in this place. But what labour it was to tomble, toſſe, & ſearch ſo manie bookes, & with what toyle & wearineſſe I was enforced to copare the parts for trying out the valure of ſome notes, (ſpending whole daies, yea & manie times weekes for the demonſtration of one example, which one would haue thought might in a moment haue been ſet downe,) I leaue to thy diſcretion to conſider: and none can fully vnderſtande, but he who hath had or ſhall haue occaſion to do the like. As for the methode of the booke,

B.

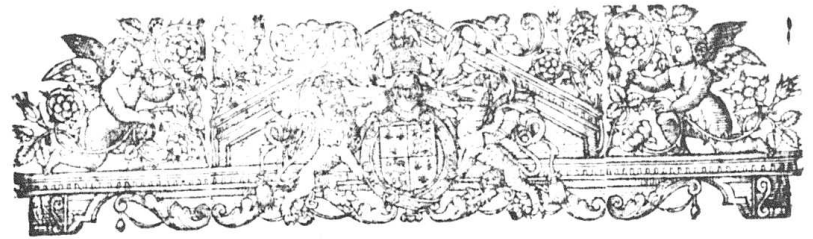
although

To the Reader.

although it be not such as may in every point satisfie the curiousitie of Dichotomistes: yet is it such as I thought most convenient for the capacite of the learner. And I have had an especiall care, that nothing should be set out of his owne place, but that it which should serve to the understanding of that which followeth should be set first. And as for the definition, division, partes, & kindes of Musicke, I have omitted them as things onely serving to content the learned, and not for the instruction of the ignorant. Thus hast thou the reasons which moved mee to take in hand & go forward with the booke. The paines of making whereof, though they have beene peculier to mee, & onely to mee: yet will the profit redound to a great number. And this much I may boldly affirme, that any of but meane capacitie, so they can but truly sing their tunings, which we commonly call the fixe notes, or vt, re, mi, fa, sol, la, may without any other help (saying this booke, perfectly learn to sing, make discant, and set partes well and formally together. But seeing in these latter daies & dotting age of the worlde, there is nothing more subiect to calumnie & backbiting then that which is most true & right: and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but divers also will read it, not so much for anie pleasure or profit they looke for in it, as to finde some thing whereat to repine, or take occasion of backbiting. Such men I warne, that if in friendship they will (either publikly or privately) make me acquainted with any thing in the booke, which either they like not or understand not: I will not onely be content to giue them a reason (and if I cannot, to turne to their opinion,) but also thinke my selfe highly beholding to them. But if any man, either upon mallice, or for ostentation of his owne knowledge, or for ignorance (as who is more bolde then blinac bayerd) do either in hugger mugger or openly calumniate that which either he understandeth not, or then maliciously wresteth to his own sense, he (as Augustus said by one, who had spoken euill of him) shall finde that I have a tongue also: and that me remoturum petit, He snarleth at one who will bite againe, because I have saide nothing without reason, or at least confirmed by the authorities of the best, both schollers & practitioners. There haue also been some, who knowing their own insufficiencie, and not daring to disallow, nor being able to improcure any thing in the booke) haue neuer thelesse gone about to discredit both mee and it another waie, affirming that I haue by setting out there of maliciously gone about to take awaye the liuings from a number of honest poore men, who liue (and that honestly) upon teaching not halfe of that which in this booke may be found. But to answer those malicious caterpillers, who liue upon the paines of other men,) this booke will be so farre from the hinderance of anie, that by the contrarie it will cause those whome they alledge to be thereby damnified, to be more able to giue reason for that which they do: Where as before they either did it at hap-hazard, or for all reasons alledged, that they were so taught. So that if any at all owe mee any thanks for the great paines which I haue taken, they be in my iudgement, those who taught that which they knew not, and may here if they will learne. But if the effect do not answer to my good meaning, and if manie do not reape that benefit which I hoped; yet there will be no reason why I should be blamed, who haue done what I could, and giuen an occasion to others of better iudgement and deeper skill then my selfe to doe the like. And as for those ignorant Asses, who take upon them to lead others, none being more blinde then themselves, and yet without any reason, before they haue seene their workes, wil condemne other men, I once passe them, as being unworthie to be nominated, or that any man should vouchsafe to answer them: for they be in deede such as doing wickedly hate the light for feare they should be espyed. And so (gentle Reader) hoping by thy favourable censure, to auoide both the malice of the enuious & the temeritie of the ignorant, wishing thee the whole profit of the booke and all perfection in thy studies, I rest.

Thine in all courttesie

THO. MORLEY.



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

Polymathes.

Philomathes.

Master.

Polymathes.



I aye (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 discourtes which you had yester night at master *Sophobodus* 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 propofe which then was discourted 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 *Sophobodus*, 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 perfwaded, 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 vnfaignedly 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 now 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.

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, seing 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 business 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 allurements 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 impatient 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.	cc	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.
	ss	sol re ut	ut re sol	3 notes.
	ee	fa ut	ut fa	2 notes.
	ed	la mi	mi la	2 notes.
	cd	la sol re	re sol la	3 notes.
	bc	sol fa ut	ut fa sol	3 notes.
Meaner keys.	ba	fa mi	mi fa	2 notes, 2 clifses.
	aa	la mi re	re mi la	3 notes.
	ga	sol re ut	ut re sol	3 notes.
	fa	fa ut	ut fa	2 notes.
Giue or Base keys.	EE	la mi	mi la	2 notes.
	DD	sol re	re sol	2 notes.
	CC	fa ut	ut fa	2 notes.
	BB	mi	mi	1 note.
	AA	re	re	1 note.
T	ut	ut	1 note.	

Phi.

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 backward. Secondly, *You must learne to knowe, wherein euery Key standeth*, that is, whether in rule or in space. And thirdly, *How manie clifses and how manie notes euery Key containeth.*

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

Ma. A *Cliefe* is a charecter set on a rule at the beginning of a verse, shewing the heighth 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 beginning the name of euery key: and are they which you see here set at the beginning of euery worde.

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 saye the two *bb* be two feuerall clifses, seeing they are but one wise named.

Ma. The *Herralds* shall answer that for mee: for if you should aske them, why two men of one name should not both giue one Armes? they will straight answer you, that they be of feuerall 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 clifses, and the rising and falling of the voyce for the true tuning of the notes.

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

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

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

Ma. It is so, and therefore be attentiu and I will be brieue. There be in Musicke but viij. Notes, which are called, *ut, re, mi, fa, sol, la*, and are comonly set down thus: =

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

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

Phi. Verily, no.

Ma. You must then reckon downe from the *Cliefe*, as though the verse were the Scale

The first part.

Scale of Musicke, assigning to euerie space and rule a feuerall 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 terae 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 clefs, and how manie notes?

Phi. One clefe & one note. O I crye you mercie, I was like a pottle with a wide mouth, that receiueh 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*?

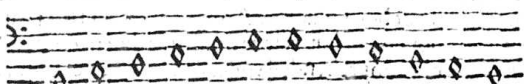
Ma. Take this for a generall rule, that in one deduction of the fixe notes, you can haue one name but once used, although in deede (if you could keepe right tune) it were no matter how you named any note. But this wee vie commonly in singing, that except it be in the lowest note of the part wee neuer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

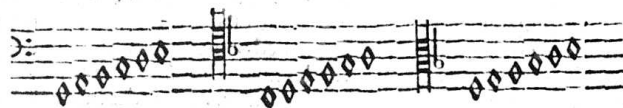
Ma. Then sing your fixe notes forward and backward.

Phi.  Is this right?
ut re mi fa sol la la sol fa mi re ut

Ma. Verie well.

Phi. Now I praie you shew me all the feuerall Keyes wherein you may begin your fixe 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 keys containing the three natures or properties of singing.

Phi. Which be the three properties of singing?

Ma. *b quarre*. *Properchant*. and *b molie*.

Phi. What is *b quarre*?

Ma. It is a propertie of singing, wherein *mi* is alwaies song in *b fa* $\frac{1}{2}$ *mi*, and is alwaies when you sing *ut* in *Gam ut*.

Phi. What is *Properchant*?

A note for singing of *Ut*.

The three properties of singing

Ma.

The first part.

Ma. It is a propertie of singing, wherein you may sing either *fa* or *mi* in *b fa* $\frac{1}{2}$ *mi* according as it shalbe marked *b* or thus $\frac{1}{2}$ and is when the *ut* is in *C fa ut*.

Phi. What if there be no marke.

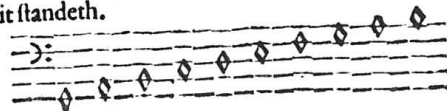
Ma. There it is supposed to be sharpe. $\frac{1}{2}$

Phi. What is *b molie*?

Ma. It is a propertie of singing, wherein *fa* must alwaies be song in *b fa* $\frac{1}{2}$ *mi*, and is when the *ut* is in *F fa ut*.

Phi. Now I thinke I vnderstand all the clefs, 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*.

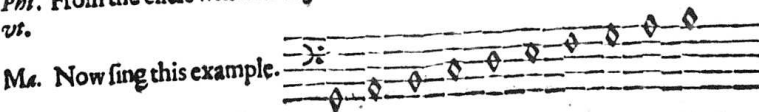
Ma. How knew you?

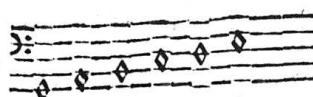
Phi. By my prooue.

Ma. How do you prooue it?

Phi. From the clefe which is *F fa ut*: for the next keye about *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 about *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 clefses and how manie notes?

Phi. One clefe and two notes.

Ma. Which be the two notes?

Phi. *fa* and *ut*.

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

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.

Ma. Why?

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

Ma. Wherein standeth the note?

Phi. in *b fa* $\frac{1}{2}$ *mi*.

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

Phi. None.

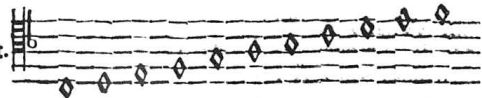
Ma.

The first part.

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.



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



Phi.

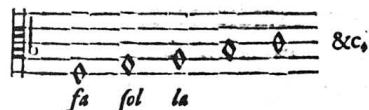


Ma. This is right: but could you sing it no other wise?

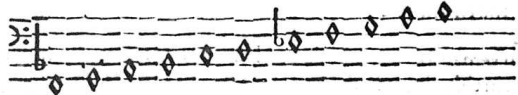
Phi. No otherwise in tune, though I might alter the names of the notes.

Ma. Of which, and how?

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



Ma. You do well. Now for the last tryall of your singing in continuall deduction sing this perfectly, and I will faie you vnderstand plainfong 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*.

Ma. Where as 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 eyghtes: 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.

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

Musicke is included in no certaine bounds.

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 about *E la* a kinde of constrained shrieking. But wee goe from the purpose, and therefore proceede to the singing of your example.

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 about 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 *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* cleife is onely set to those keyes wherein there is *fa*.

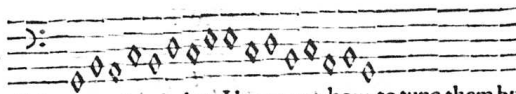
Ma. Because there is no note of it selfe either flat or sharpe, but compared with an other, is sometime flat and sometime tharpe: so that there is no note in the whole Scale which is not both sharpe and flat: And seeing you might sing *la* in *D sol re*, you might also (altering the tune a litle) sing *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.

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 disunct or abrupt.

Phi. In good time.

Ma. Here, sing this verse.

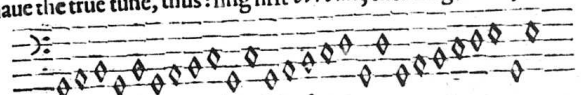


The notes disunct deduction.

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

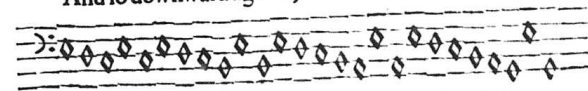
Ma. When you sing

Imagin a note betwixt them thus: and so leauing out the middle note, keeping 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:



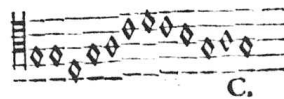
How to keepe right tune in disunct deduction

And so downward againe, thus:



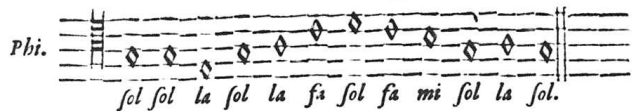
Phi. Here is no difficultie but in the tuning: so that now I thinke I can keepe tune, and sing any thing you can set downe.

Ma. Then sing this verse.

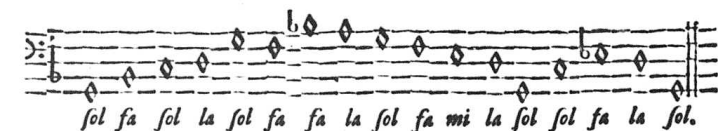
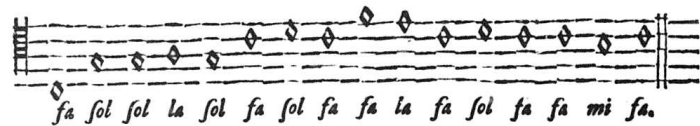
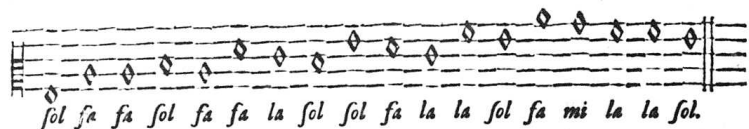


Phi.

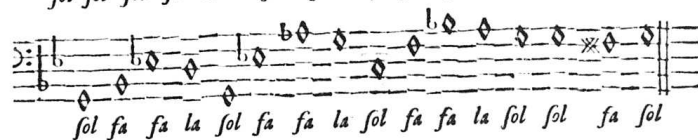
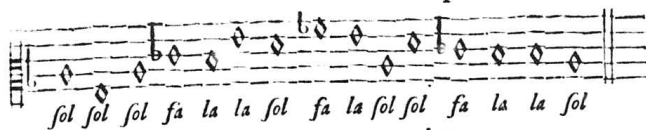
The first part.



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



The first part.



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 bene 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

Definition of strokes. Deuision of strokes.

Definition of time.

Phi. What is the timing of a note?

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

Phi. How is that knowen?

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

Phi. How many formes of notes be there?

Ma. Eight, which be these.

Alarge. Alonge. Abriefe. Asemibriefe. Aminim. Acroschet. A quauer. Asemiquauer. Visual forms 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 founde: 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.

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 attentie 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 enfsample,

First notes in Ligature with- out taylor.



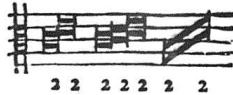
4 2 4 4 2 4 4

C 2

Phi.

The first part.

Phi. But what if it have a taile?
Ma. I pray you giue mee leaue first to dispatch those which lacke tayles and then I will speake of them which haue tayles.
Phi. Go to then; but what if the next note be ascending?
Ma. Then is it a briefe, 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. *Aforefaide*: 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 ascending or descending) it is a briefe:

First notes with tayles coming downe.



First notes with tayles ascending.

Phi. But how if the taile goe vpward?
Ma. Then is it and the next immediately following, (which I pray you keepe well in minde,) a semibriefe:



Phi. How if the taile goe both vpward and downward?
Ma. There is no note so formed as to haue a taile of one side to goe both vpward and downward.
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.

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



And this is trew, as well 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.

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 immediately after another, which had a taile going up, then is it a Semibriefe as I told you before, and you may see here in this

Exception,

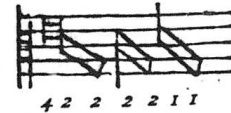


Phi. So, now goe to the finall or last notes.
Ma. Every finall note of a Ligature descending: being a square note is a long:

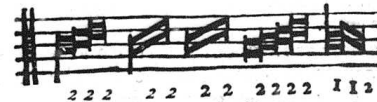
Finall notes in Ligatures



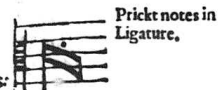
Phi. But how if it be a hanging or long note?
Ma. Then is it alwaies briefe except it follow a note, which hath the taile vpward as here.



But if the note be ascending, be it either square or long it is alwaies a briefe if it lacke a taile, 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 haue scene, 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 long:



The first part.

Phi. Now haue you fully declared the *Ligatures*: all which I perswade my selfe I vnderstande well enough: but because you speake of a prickte *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 signification.



And as your *rests* signified the whole length 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, rē c, mi i, fa a, so-ol, la-a, and this *pricke* is called a *pricke* of augmentation.

A prickte of augmentation.

Phi. What be there any other pricktes.

Ma. Yes there be other pricktes whereof we will speake in their owne place.

Phi. Hauing learned the formes and value of the notes, rests and pricktes 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 Musick, haue set downe the *Moodes* otherwise then they eyther haue been or are taught now in England.

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 well in speculation as practise, yet since their death the knowledge of the arte is decayed and a more slight or superficial knowledge come in steede thereof, so that it is come now adates 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 attentiuē,

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

The definition of a degree.

Ma. Those which we now call *Moodes*, they tearme 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,

Three degrees

Moode: Time and Prolation,

Moodes.

Phi. What did they tearme a *Moode*?

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

Great Moode

Phi. What did they tearme the *great moode*?

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

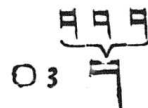
Phi. What did they tearme the *Great moode* perfect?

Ma.

The first part.

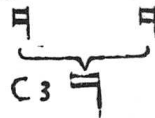
Ma. That which gaue to the *Large* three *Longes*, for in both *Moode*, *time*, and *prolation*, that they tearme perfect which goeth by three: as the great *Moode* is perfect when three *longes* go to the *large*. The lesse *Moode* is perfect when three *briefes* go to the *long*: and *time* is perfect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

Franchinus
Glareanus
Lofius.



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

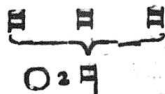
Ma. That which gaue to the *Large* but two *Longes*. His signe is thus, C 3



Franchinus
op. mus. it. trac.
3. cap. 2.
Lofius, lib. 2.
cap. 4.
Peter Aron
Tulcanello.

Phi. What did they call the *lesser Moode*?

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



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



Phi. What called they *time*?

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



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



Phi.

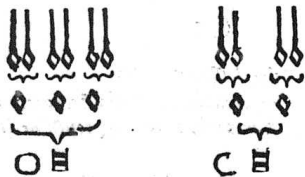
The first part.

Phi. What is Prolation?

Ma. It is the measuring of Semibreves by Minims, and is either more or lesse. The more prolation is, when the Semibreve containeth three Minims, his signes be these: \odot \ominus

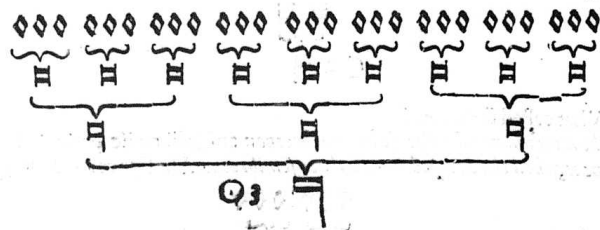


The lesse prolation is when the Semibreve containeth but two Minimes: The signe wherof is the absence of the prickle thus. \circ $\omin�$

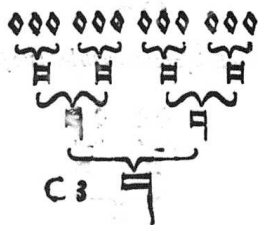


So that you may gather that the number doth signifie the mode, the circle the time, and the presence or absence of the point the prolation. I haue thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great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

*Great Moode and time perfect.



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

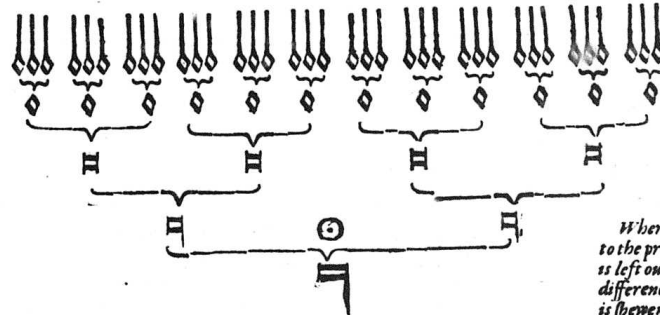


Great Moode vnperfect and time perfect

The

The first part.

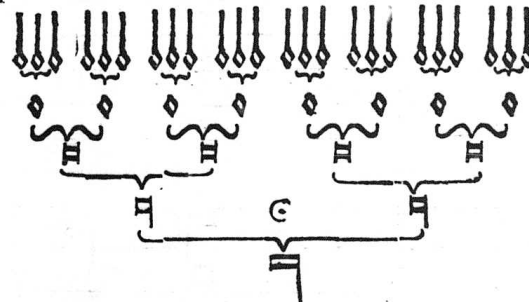
The lesse Moode perfect and vnperfect, may be gathered out of the former two. It followeth, to set downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect is thus:



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

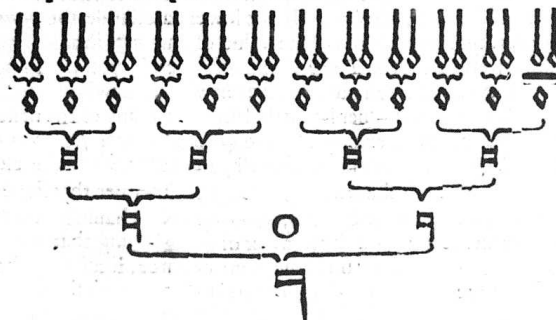
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is shewen, it is set by the Larg: when the prolation is shewen, it is alwaies within.

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.

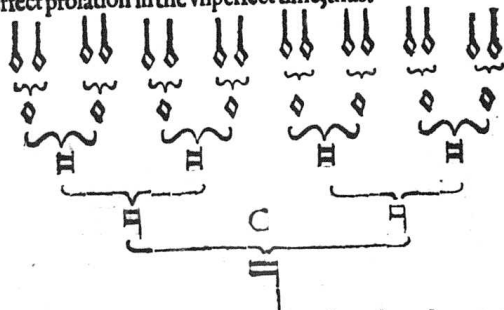
D.

The

The first part.

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 euery Note, according to the value of the Moodes or signes.

1	2	3	4	5	6	7	8	9	10	11	12
1	1	1	1	1	1	1	1	1	1	1	1
3	3	2	2	2	3	2	2	9	6	6	6
3	2	3	2	2	2	2	2	18	12	12	12
9	6	6	4	6	4	6	4	18	12	12	12
3	2	2	2	2	2	2	2	2	2	2	2
27	12	12	8	12	8	36	24				
3	3	2	2	2	2	2	2				

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

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, lecke 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, (showing 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 many Breeces 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 Breeces to the Longe in that Moode: and so forth 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 breeces.) 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 vse of the
precedent Table.

The first part.

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

This is imperfection, whereof hereafter.

Discantus.

Augmentation.

Altus.

Tenor.

Basus.

Time perfect.


D 2

Phi.

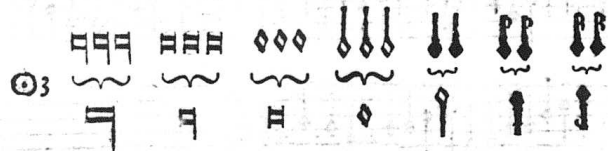
Phi. So much of this song I vnderstand as the knowledge of the degrees hath shoven mee: the rest I vnderstand not.

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 brieft 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 *moodie perfect of the more* is, when all go by three: as three Longes to the Large: three Breeues to the Long: three Semibreues to the Breefe: three Minomes to the Semibreefe. His signe is a whole circle with a prick or point in the center or middle thus: 

Exposition of the foure vs. all Moodes.




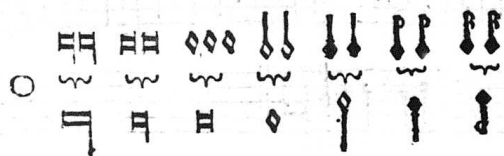
Perfyte of the More.

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.

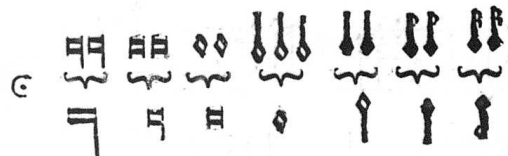
Ma. The *Moode perfect of the lesse prolation* is, when all go by two, except the *Semibreefe*: as two Longes to the Large. two Breeues to the Long: three Semibreues to the Breefe: two Minoms to the Semibreefe. And his signe is a whole circle without any poynnt or pricke in the middle, thus: 



Perfyte of the Lesse.


Phi. Verie well. Proceede.

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 Semibreues to the Breefe, and three Minomes to the Semibreefe: so that though in this Moode the Breefe be but two Semibreifes, yet you must vnderstand that he is fixe Minomes, and euery Semibreife three Minomes. His signe is a halfe circle set at the beginning of the song, with a prick in the middle, thus: 

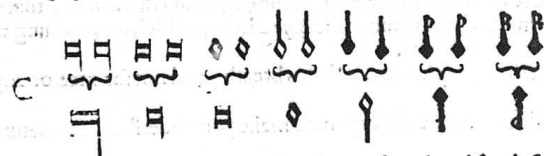


Imperfyte of the More.

The

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 Semibreifes to the Breiefe, and two Minomes to the Semibreiefe, two Crotchets to the Minome, &c. His signe is a halte circle without a pricke or poynnt 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 euey feuerall Moode. And to begin with the *perfect of the Moore*. Take this example of a *Duo*.

Cantus.



Bassus.



Phi.

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 Breeces nine, & your black Breeces sixe. 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 Typhens 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 finger 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)

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

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.

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 up 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 example, peruse it.

Musical score for Cantus, Duo, Bassus, and Duo. The score consists of five staves of music. The first staff is labeled 'Cantus' and contains a long melodic line with various note values and rests. The second staff is labeled 'Duo' and contains a shorter melodic line. The third staff is labeled 'Bassus' and contains a melodic line with a different rhythm. The fourth and fifth staves are both labeled 'Duo' and contain shorter melodic lines. The music is written in a style typical of early modern lute tablature or early printed music, with notes on a five-line staff and various rhythmic markings.

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

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

The value of the notes in this Moode.

The value of a Longe haue a semibreefe with a pricke of diuision after it.

And then it is fixe, and the other semibreefe maketh up the full time of fixe. And though this hath bene receiued by the composers, yet haue they

they had it in the Tenor part of the Gloria of his Masse Ave Maris stella: but Iusquin in that place vsed it for an extremitie, because after the longe came two semibreeces & then a breefe: so that if the first semibreefe had not bene taken in for one belonging to the longe, the second must haue bene long in the time of two semibreeces and noted with a pricke of alteration, as in these his notes you may see.

Small musical example showing a longe note followed by two semibreeces and then a breefe note, illustrating the concept of an extremity.

And though (as I said) he vsed it vpon an extremitie, yet finde I it vsed of many others without any necessitie. And amongst the rest master Lauerner in his Kyries and Alleuyas, 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.

Musical score for Cantus, Duo, Bassus, and Duo. The score consists of four staves of music. The first staff is labeled 'Cantus' and contains a long melodic line. The second staff is labeled 'Duo' and contains a shorter melodic line. The third staff is labeled 'Bassus' and contains a melodic line with a different rhythm. The fourth staff is labeled 'Duo' and contains a shorter melodic line. The music is written in a style typical of early modern lute tablature or early printed music, with notes on a five-line staff and various rhythmic markings.

And as we did in the others, so begin with your stroke and time. Strike and sing euery one of these breeces fixe minymes, & euery one of the semibreeces (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 semibreefe in the more prolation, is as well to be vnderstoode of a minyme rest as of a minyme it selfe.

Phi.

The first part.

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 *ala sol* marked with a pricke, and if you consider the turning of the song, you shal finde that the *minym* going before that beginneth the stroke, so that thote 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* twife so much, which is foure *minymes*, and this is all to be obserued in this *Moode*.

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 *breefes* to the *longe*, two *semibreifes* to the *breef*, two *minymes* to the *semibreefe*, two *crochets* to the *minyme*, two *quauers* to the *crochet*, and two *semiquauers* to the *quauer*, and so fourth, Example.

Cantus.

Bassus.

The

A pricke of alteration

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 full stroke, and is proper to motetes specially when the song is prickt in great notes.

Cantus.

Bassus.

Although that rule bee not so generally kept: but that the composers set the same signe before songs of the *semibreife* 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.

The first part.

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 spokn of the proportions. But if the signe be crossed thus $\&$ then is the song so noted, so diminished in his notes, as foure *semibriefes* are song but for one, which you shall more cleerely 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 Moodes by them selues: but before I proceede to the declaration of the altering of them, I must giue you an obseruation to be kept in perfect Moodes.

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 collor. 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 Moodes. But the examples of perfection and imperfection, are so common, specially in the Moodes 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 Moodes 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 olde 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 Moodes.

Augmentation

Ma. Of the altering of the Moodes 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 about their common and essential valor, which commeth to them by signes set before them, or Moodes set ouer them, or numbers set by them. Augmentation by numbers is when proportions of the lesse in æqualitie are set down, meaning that euery note and rest following

zaccone.
Berrhusius cum
alija.

following are so often to be multiplied in them selues, as the lower number containeth the higher thus. $\therefore \therefore \therefore$ &c. that is, the *minym* to be a *semibriefe*, 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 deede without it I had hardly conceaied 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 circle or semicircle thus. $\odot \odot \odot$ But when (as I tolde you before) a circle or halfe circle is crossed thus $\otimes \otimes$ it signifieth diminuti on of diminutiō, so that whereas 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. $\odot 2 \odot 2 \odot 2$. also by proportionate numbers as thus. \therefore dupla. \therefore tripla \therefore quadrupla &c. By a semicircle inuerted thus $\oslash \oslash$ and this is the most vsuall signe of diminution, diminishing stil the one halfe of the note: but if it be dashed thus, $\oslash \oslash$ it is double diminished.

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

Ma. Lo, here is one.

Cantus.

Tenor.

Bassus.

Where

Where you see two Moodes set to one part, the one thus ♩ the other retorted thus ♩ 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 perfy time cannot be retorted.

Phi. Of the lesse prolation I have had an exsample before, therefore I praie you let me have 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 have 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 equal quantities together, in which, because there is no difference, we will speake no more at this time. Proportion of inaequalitie is, when two things of vnequall quantitie are compared together, and is either of the more or lesse inaequalitie. Proportion of the more inaequalitie is, when a greater number is set ouer and compared to a lesse, and in Musicke doeth alwaies signifie diminution. Proportion of the lesse inaequalitie is, where a lesse 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 superpercents.

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 fixe 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 answer to value of one: and it is knowen when the vpper number containeth the lower twic thus. $\frac{2}{4}$ $\frac{3}{6}$ $\frac{4}{8}$ &c. But by the way you must note that at time out of minde we haue tearmed that dupla where we set two Minymes to the Semibreve, 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 answer that which from time to time hath been set downe for a general rule amongst all musitions, that proportions of the greater inaequalitie, 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.

Proportion of the more inaequalitie doeth in Musicke alwaies signifie diminution.

A confutation of Dupla in the minime.

proport.

The first part.

proportions the upper number signifieth the semibreve, and the lower number the stroke, so that as the upper number is to the lower, so is the semibreve to the stroke. I 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 musician or writer, where as on the other side, all who haue bene 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, Berbusius* 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 opinio had been true, I maruaile 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 chaunged my opinion and set downe the proportions other wise 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 truth.

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 semibreves for one, and is knowen when two numbers are set Tripla before the song, whereof the one containeth the other thrise thus: $\frac{3}{2}$; For example of this proportion take this following.

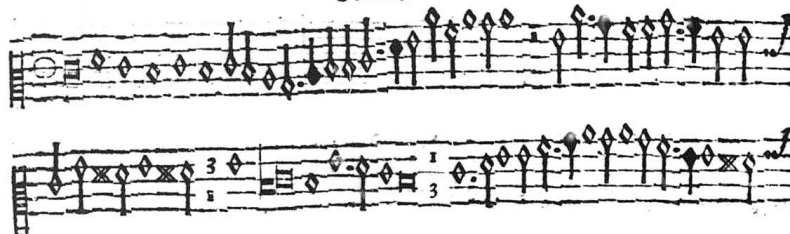
Cantus.

The first part.

Cantus



Tenor.



Bassus.



A confutation
of hemiola.

Heere is likewise another ensample wherein *Tripla* is in all the parts together, which if you prickle al in blacke notes, will make that proportion which the musitions falslie termed *Hemiolia*, when in deed it is nothing else but a round *Tripla*. For *Hemiolia* doth signifie that which the *Latines* tearme *Sesquipla* or *fesquialtra*; but the good *Munks* finding it to goe somewhat 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.

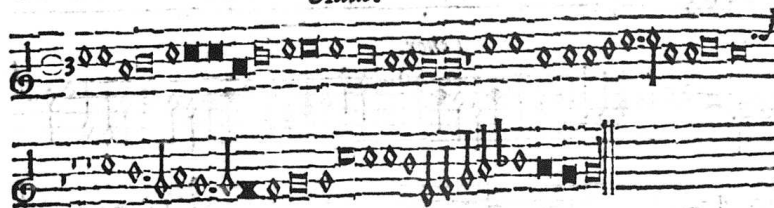
Discantus

The first part.

Cantus.



Altus.



Tenor.



Bassus.



Phi. Proceed now to *Quadrupla*.
Ma. *Quadrupla* is a proportion diminishing 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 $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$ &c.
Phi. I pray you giue me an ensample of that.
Ma. Heere is one.

Cantus.

The first part.

Cantus.



Tenor.



Bassus.



Quintupla and Sextupla I have 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 sixe black minims to the semibreue, and quintupla when we haue but fise &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 multiplicitie, because a man may consider them infinitely.

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

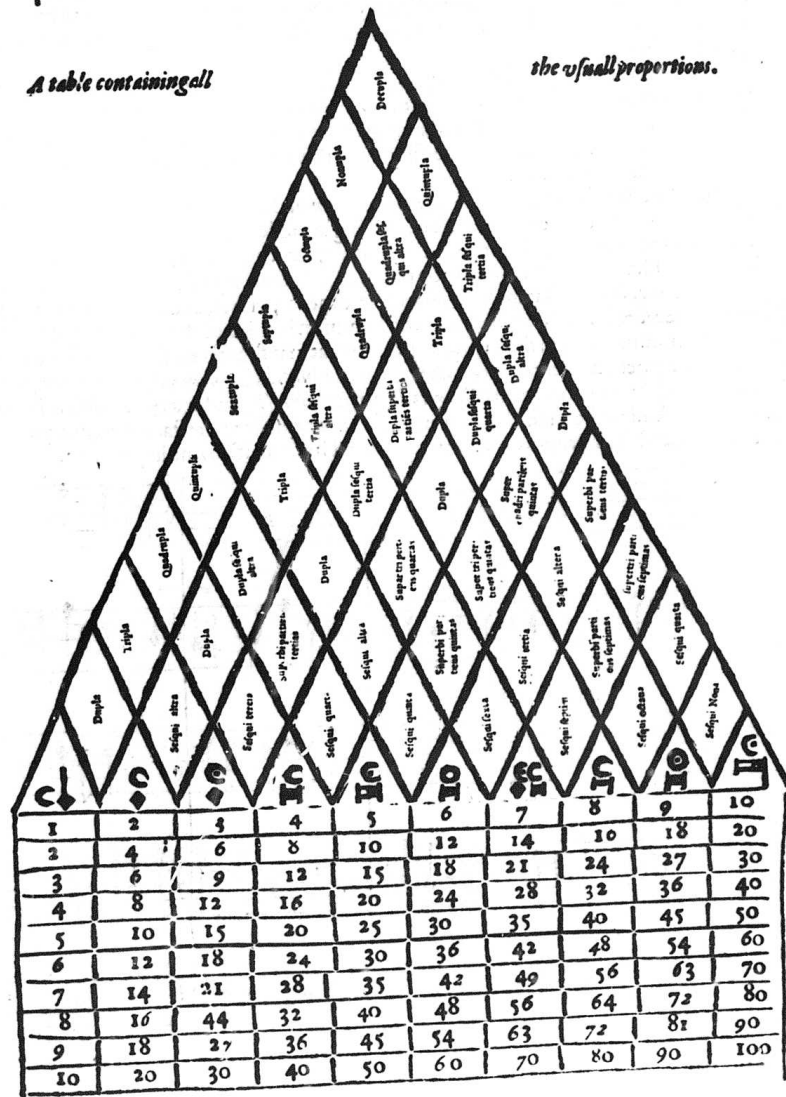
Sequial-
tera.

The first part.

number containyng another once, and his halfe; the example of this you shall haue amongst the others. *Sesquitercia* is when foure notes are sung to three of the same kinde, and is knowne by a number set before him, containyng another once, and his third part thus. $\frac{4}{3}$; And these shall suffice at this time: For knowing these, the rest are easie learned. But if a man would ingulfe himselfe to learne to sing, and set downe all them which *Franchinus Gafurinus* hath set downe in his booke *De proportionibus 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. Heere is a Table where you may learne them at full.

A table containing all

the usuall proportions.



As for the use 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 covering the two lynes which inclose those numbers, you find written *sesquitercia*, so likewise 24. and 42. you finde in the Angle of concurre 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 proceede 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 *Julio Renaldi*: the other out of *Alexandro Striggio*, which because they be short & will 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.

Ma. The Treble contayneth *Augmentation* of the Moore prolation in the *subdupla* proportion, so that euery *semibreffe* lacking an odde *minyme* following, it is three: But if it haue a *minyme* following it, the *semibreffe* it selfe is two *semibreffes* 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 *breffe* three *semibreffes*. 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 *semibreffe*, and euery *semibreffe* is but a *crochet*. And to the ende that you may the more easilie vnderstand the contrarying of the parts, and their proportion one to another, I haue set it downe in partition.

Explanation of the example next ensuing.

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

Phi. This hath been a mightie muscalle furie, which hath caused him to shewe such diuerstie 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 contayneth *diminution* in the *quadrupla* proportion. The second Treble or sextus hath *Tripla* prick all in blacke notes: your *Altus* or Meane contayneth *diminution* in *Dupla* proportion. The Tenor goeth through with his *Tripla* (which was begonne before) to the ende. The *Quintus* is *sesquialtra* to the *breffe* which hath this signe $\text{♩} \frac{3}{2}$ set before it: But if the signe were away, then would three *minymes* make a whole stroke, where as now three *semibreffes* make but one stroke. The Base is the ordinary Moode, wherein is no difficultie as you may see.

Alexandro Striggio end of the song of his Madrigali to five voices, beginning *derse lingue*.

The first part.

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 concurse, 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 *sesquialtertia*, so likewise 24. and 42. you finde in the Angle of concurse 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 proceede 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 *Julio Renaldi*: the other out of *Alexandro Striggio*, which because they be short & will 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.

Ma. The Treble contayneth *Augmentat* sign 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 there 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* 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 easilie vnderstand the contrarying of the parts, and their proportion one to another, I haue set it downe in partition.

Explanation of the example next ensuing.

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

A musical score for five voices, likely Soprano, Alto, Tenor, Bass, and another voice. The score is written on five staves. A large, complex geometric diagram, consisting of multiple overlapping triangles and lines, is drawn over the musical notation, illustrating the proportions and relationships between the different parts as described in the text. The notation includes various note values, rests, and bar lines.

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 contayneth *diminution* in the *quadrupla* proportion. The second Treble or sextus hath *Tripla* prickt all in blacke notes: your *Altus* or Meane contayneth *diminution* in *Dupla* proportion. The Tenor goeth through with his *Tripla* (which was begonne before) to the ende. The *Quintus* is *sesquialtra* to the *breue* which hath this signe $\text{♩} \frac{3}{2}$ set before it: But if the signe were away, then would three *minymes* make a whole stroke, where as nowe three *semibreues* make but one stroke. The Base is the ordinary Moode, wherein is no difficultie as you may see.

A musical score for five voices, likely Soprano, Alto, Tenor, Bass, and another voice. The score is written on five staves. The lyrics are "Cangiar su mille di su case forme" and "Can-". The notation includes various note values, rests, and bar lines. There are some asterisks and other markings on the staves, possibly indicating specific performance instructions or corrections.

Alexandro Striggio in the end of the 30. song of the 30. conde booke of his Madrigals to five voyces, beginning *All'acqua sagra*.

The first part.

gier

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 verses 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. exad. & per se, conper se.

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

Tenor.

A 3. voc.

Christes crosse.

Verse folium.

Bassus.

A 3. voc.

Christes crosse.

Verse folium.

The first part.

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.

The first part.

Bassus.

The first part.

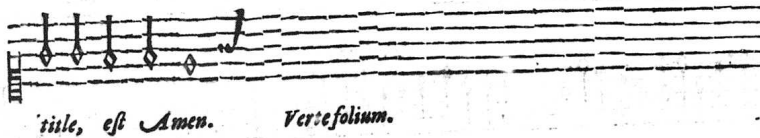
Cantus.



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



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



iule, est Amen. Verrefolium.

Tenor.

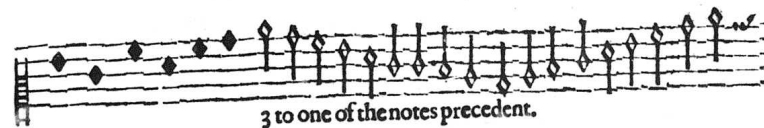




The first part.



31



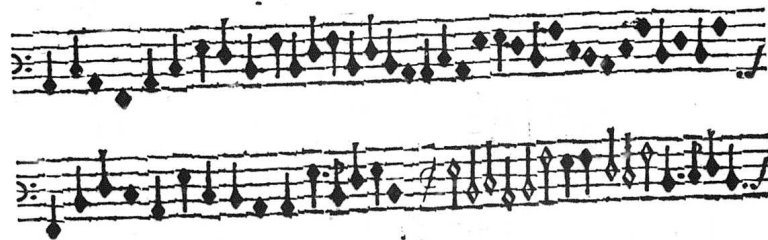
3 to one of the notes precedent.



Bassus.



31




31

G 2

Wben

The first part.

Cantus.

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. i. k. l. m.

Tenor.

91
 31 whole.
 31

The first part.

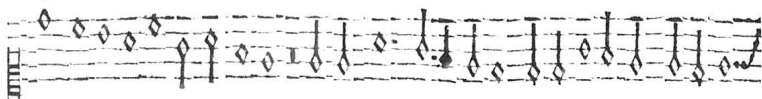
Decupla.
Bassus.

3 to one of the notes precedent. 92

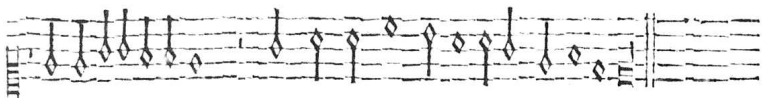
31. whole:
 51

31

The first part.

*Cantus.*A₃. voc.

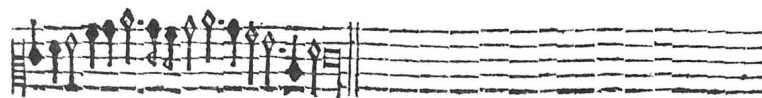
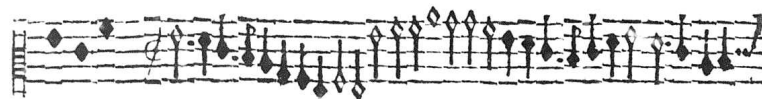
n. o. p. q. r. s. & t. double w. v. x. with y. ezod. & per se. conper se.



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

Tenor.

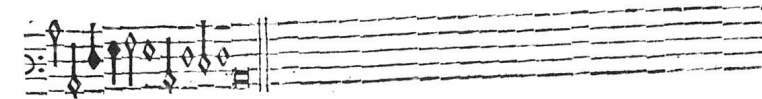
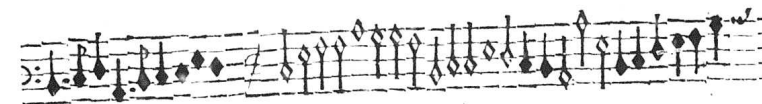
31



The first part.

Bassus.*Septupla.*

31

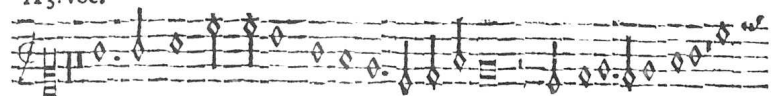


And this is our vsual maner of pricking and setting downe of the Proportions generally receiued amongst our Musitions. But if *Clareanus*, *Ornithoparchus*, *Peter Aron*, *Zarlino*, or any of the great Musitions of Italy or Germanie had had this example, he would haue set it downe thus, as followeth.



Cantus.

A 3. voc.



Christes crosse be my speede, in all vertue to proccede, 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.

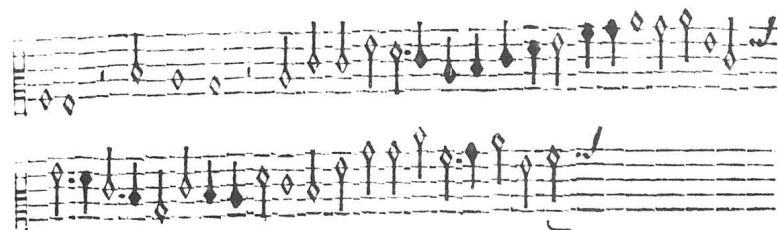


ezod. & per se. con per se. title title. est Amen, When you haue done begin

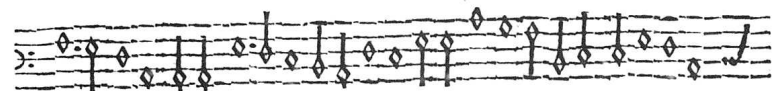
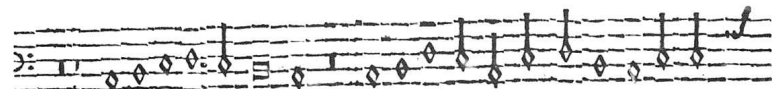
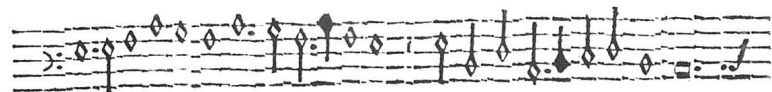


again begin againe. Christes crosse be my speede, in all vertue *Verse fol.*

Tenor.



Bassus.



Verse folium.

H.

sopro-

The first part.

Cantus.

so proccede, 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, azod & per se, conper so, tite tite,
 est Amen. When you haue done begin againe begin againe. Christes crosse be my
 speede, in all vertue so proccede, A, b, c, d, e, f, g,

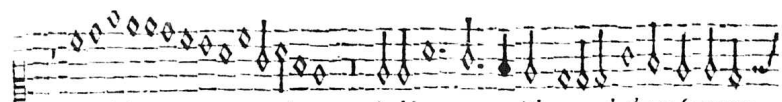
Tenor.

The first part.

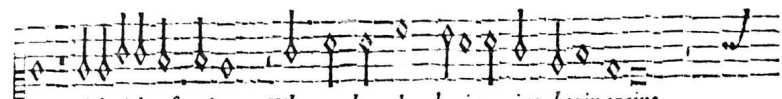
Bassus.

The first part.

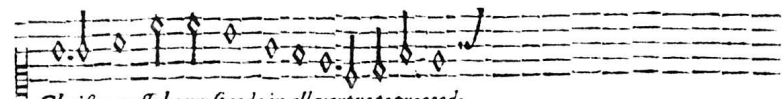
Cantus.



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

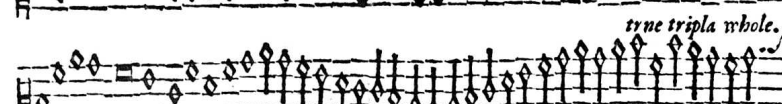
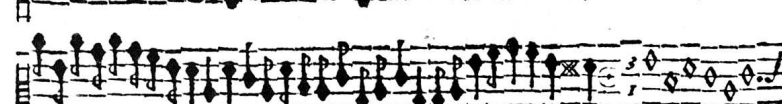


se, title title est Amen. When you haue done begin againe, begin againe.

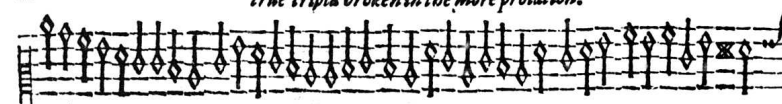


Christies crosse be my speede in all vertue to proccede,

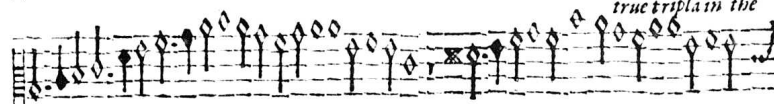
Tenor.



true tripla broken in the more prolation.

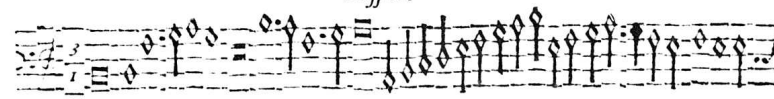


true tripla.

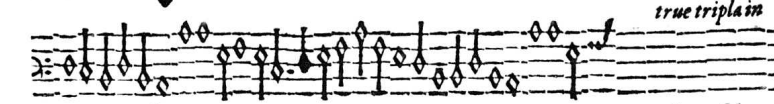
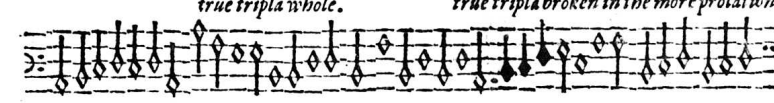
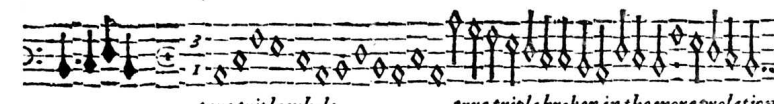
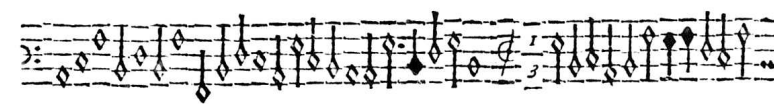
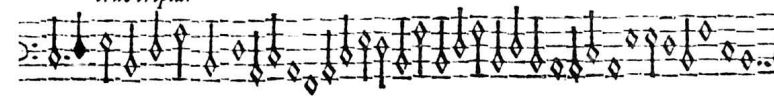


more prolation.

Bassus.



true tripla.



more prolation.

Verse fol.

The first part.

Cantus.

A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s & t, double w, x, with y, ezod, & per se, conper se, titl&title est Amen. When you have done begin againe,

begin againe.

Tenor.

the more prolation. *true quintupla.*

quintupla broken.

the lesse prolation.

The first part.

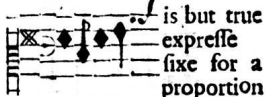
true dupla in the more prolation.


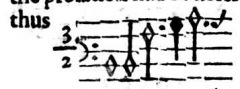
Bassus.


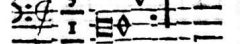
true quintupla.

true septupla.

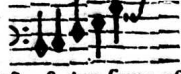
And

And to the end that you may see how euerie thing hangeth vpon another, and howe the proportions follow others, I will shew you particularie euerie one. The first chage which commeth after the proportion of equalitie, is commonlie called *sextupla*, or six to one, signified by the more prolation, retorted thus . But if we consider rightlie that which we call *sextupla*, tripla, prickt in blacke notes. But because I made it to *sextupla*, I haue set it downe in semibreues, allowing stroke, and taking awaie the retortiu mood, The next is true *Dupla*: signified by the time vnperfect of the lesse prolation, retorted thus.

which manner of marking *Dupla* cannot be difallowed: but if the proportion next before had beene signified by anie mood, then might not this *Dupla* haue beene signified by the retort, but by proportionate numbers. Thirdlie commeth the lesse prolation in the meane part, & that ordinarie *Tripla* of the blacke minimes to a stroke in the base: and because those three blacke minimes, be sung in the time of two white minimes, they were marked thus  3 2. signifieng three minimes to two minimes. But if the signe of the prolation had been left out, & all been prickt in white notes, then had it been true thus 

And in this maner most commonlie do the *Italians* signifie their three minimes to a stroke or tripla of three minimes, which is indeed true *Sesquialtra*. But because wee would here expresse true tripla, I haue set it downe thus,  Therefore to destroy the proportion follow these proportionate numbers at the signe of degree thus  which maketh the common time vnperfect of the lesse prolation.

Then followeth true *trippla*, which they call *trippla* to the Semibreue. But because it is afterwards broken, I thought it better to prick it white then blacke: but the matter is come so farre nowadaies, that some wil haue all semibreues in proportion prickt blacke else (say they) the proportion will not be knowne. But that is false, as being grounded neither vpon reason nor authoritie. The *trippla* broken in the more prolation, maketh nine minimes for one stroke, which is our common *Nonapla*, but in one place of the broken tripla, where a semibreue and a minime come successiuellie that they marked with these numbers 9 2, which is the signe of *Quadrupla sesquialtra*, if the numbers were perpendicuarly placed: but if that were true, why should not the rest also which were before be so noted, seeing nine of them were sung to two minimes of the Treble.

Then followeth true *Dupla*: but for the reason before saide, I signified it with numbers and not by the retort but in the Base, because the signe of the lesse prolation went immediately before, I could not with reason alter it, and therefore I suffered the retort to stand still, because I thought it as good as the *proportionat* numbers in that place. Then againe followeth true *Tripla* in the more prolation, after ward the contrarie numbers of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Base singeth *Quintupla* being prickt thus  such was our maner of pricking without any reason or almost common sence, to make five crotchets be *Quintupla* to a Semibreue, seeing foure of them are but the proper value of one Semibreue. But if they would make five crotchets to one semibreue, then must they set downe *Sesquiquarta* proportion thus $\frac{5}{4}$, wherein five semibreues or their value make vp the time of foure semibreues or strokes. But I am almost out of my purpose, and to returne to our matter, I haue altered those crotchets into semibreues expressing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this like-

wife

wife *Quintupla*, because there goeth but the value of five semibreues for a stroke, and I thinke none of vs but would thinke a man out of his wits, who would confesse, that two testers make a shilling, and denie that fixe peeces of two pence a peece, or twelue single pence do likewise make a shilling. Yet we will confesse that five semibreues to one is *Quintupla*. But we will not confesse that ten minimes, being the value of five semibreues, compared to one semibreue, is likewise *Quintupla*: and so in *Quadrupla*, *sextupla*, *septupla*, and others. Then commeth the common measure, or the lesse prolation (the signe of *Subquintupla* thus $\frac{5}{4}$, destroying the proportion) for which the base singeth *septupla*, but as it is set downe in the first waie, it is as it were not *septupla*, but *Subpartipariens*, *Quartas*, or $\frac{7}{4}$. Therefore I set them all downe in semibreues, allowing seven of them to a stroke: which ended commeth equalitie after which followeth true *Dupla* in the more prolation, which we sometime call *Sextupla*, and sometime *Tripla*. After which and last of all commeth equalitie.

And lette this suffice for your instruction in singing, for I am perswaded that except practise you lacke nothing, to make you a perfect and sure singer.

Phi. I praie you then giue me some songes wherein to exercise my selfe at conuenient leisure.

Ma. Here be some following of two parts, which I haue made of purpose, that when you haue any friend to sing with you, you may practise together, which wil sooner make you perfect then if you should studie neuer so much by your selfe.

Phi. Sir I thank you, and meane so diligentlie to practise till our nexte meeting, that then I thinke I shall be able to render you a full account of all which you haue told me: till which time I wish you such contentment of minde, and ease of bodie as you desire to your selfe, or mothers vse to wish to their children.

Ma. I thank you: and assure your selfe it will not be the smallest part of my contentment, to see my schollers go towardlie forward in their studies, which I doubt not but you will doe, if you take but reasonable paines in practise.



The first part.

Cantus.

Musical score for page 56. It consists of two parts: *Cantus* and *Duo*. The *Cantus* part is written on a single staff with a treble clef and a key signature of one flat. The *Duo* part is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in a common time signature and features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several trill ornaments marked with asterisks throughout the piece.

The first part.

Tenor.

The First.

Musical score for page 57. It features two parts: *Tenor* and *Duo*. The *Tenor* part is written on a single staff with a treble clef and a key signature of one flat. The *Duo* part is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music continues the complex rhythmic pattern from page 56. The piece concludes with a double bar line and a repeat sign.

The first part.

Cantus.

Duo.

The first part.

Tenor.

Duo.

The first part.

The Third.

Cantus.

Duo.

This page contains a musical score for 'The first part.' It features two staves: the upper staff is labeled 'Cantus' and the lower staff is labeled 'Duo'. The music is written in a single system with a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line and repeat signs.

The first part.

Tenor.

Duo.

This page contains a musical score for 'The first part.' It features two staves: the upper staff is labeled 'Tenor' and the lower staff is labeled 'Duo'. The music is written in a single system with a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line and repeat signs.

The first part.

Cantus.

The image shows a page of musical notation for a piece titled "The first part. Cantus." The page number "62" is in the top left. The music is written on eight staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Ur-54

3069

MICRO CAFE

TRADE MARK **(F)**

Ur-54

3070

MICRO CARD

TRADE

MARK



The first part. 63

Tenor.

The fourth.

Duo

K.

Detailed description: This is a page of musical notation. At the top right, it is labeled 'The first part.' and '63'. Below this, the word 'Tenor.' is written above the first staff. To the right of the first staff, 'The fourth.' is written. The second staff is labeled 'Duo'. The page contains 12 staves of musical notation, including notes, rests, and bar lines. At the bottom right, there is a small 'K.'.

The first part.

The fifth.

Cantus.

Duo.

32

The first part.

The fifth.

Tenor.

Duo.

32

K 2

The first part.

Cantus.

The sixth.

Musical score for the Cantus part on page 66. It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats). The music is written in a single melodic line on a five-line staff.

The first part.

Tenor.

The sixth.

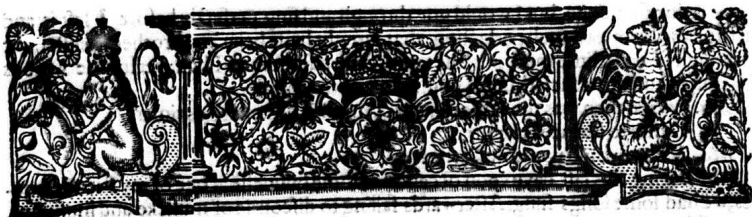
Musical score for the Tenor part on page 67. It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats). The music is written in a single melodic line on a five-line staff.

Aria. A 3. voices. Cantus.

When you see this figure :: of repetition, you must begin againe, making the note next before the figure (be it minime, crochet or what soeuer) a semi briefe in the first singing. At the second time you must sing it as it standeth, going forward without any respect to the clo'e. When you come to the end & find the figure of repetition before the finall clo'e, you must sing the note before the figure as it standeth and then begin againe at the place where the stroke parteth all the lines, & so sing to the finall clo'e. But if you find any long of this kinde without the stroke so parting all the lines, you must begin at the first signe of repetition, & so sing to the end, for in this manner (for saving of labor in picking them at length) do they prick all their ayres & villanellas.

Tenor.

Bassus.



The second part of the introduction to Musick: treating of Descant.

Master.



How do I see a far off: is it not my scholler *Philosophus* out of doubt it is he, and therefore I will salute him. Good morrow scholler.

Phi. God give you good morrow, and a hundred: but I marvaile not a little to see you so early, not only stirring, but out of doors also.

Ma. It is no marvaile to see a Snake after a Rayne: to creep out of his shell, and wander all about, seeking the moysture.

Phi. I pray you talke not so darkely, but let me understand your comparyson playnely.

Ma. Then in playne rearmes, being over-wearied with study, and taking the oportunitie of the fayre morning: I am come to this place to

snatch a mouthful of this holsome ayre, which gently breathing vpon these sweet smelling flowers, and making a whispering noyse amongst these tender leaves, delighteth with refreshing, and refresheth with delight my over-wearied senses. But tel me I pray you the cause of your hither comming: haue you not forgotten some part of that which I shewed you at our last being together?

Phi. No verily, but by the contrary, I am become such a finger as you would wonder to heare me.

Ma. How came that to passe?

Phi. Be silent and I will shew you. I have a Brother a great scholler, and a reasonable musician for singing: he, at my first comming to you conceiued an opinion (I know not vpon what reason grounded,) that I should neuer come to any meane knowledge in musick; and therefore, when he heard me practise alone, he would continually mock me; indeede not without reason, for many times I would sing halfe a note too high, other while as much too lowe; so that he could not conteyne him selfe from laughing: yet now and then he would set me right, more to let mee see that he could doe it, then that he ment any way to instruct me: which caused me so diligently to apply my prick-song booke; that in a manner, I did no other thing but sing practising, so skip from one key to another, from flat to sharp, from sharp to flat, from any one place in the Scale to another, so that there was no song so hard, but I would venture vpon it, no Mood nor

Pro-

Proportion so strange, but I would goe through and sing perfectly before I left it; and in the ende I came to such perfection, that I might have been my brothers maister: for although he had a little more practise to sing at first sight then I had: yet for the Moods Ligatures, and other such things I might set him to schoole.

Ma. What then was the cause of your comming hither at this time?

Phi. Desire to learne, as before,

Ma. What would you now learne?

Phi. Being this last daye vpon occasion of some businesse at one of my friends houses, we had some songs sung. Afterwards falling to discourse of musicke and musitions, one of the company naming a friend of his owne, tearmed him the best Descanter that was to bee found. Now sir, I am at this time come to know what Descant is, and to learne the same.

Ma. I thought you had onely sought to know Pricktong, whereby to recreate your selfe being wearie of other studies.

Phi. In deed when I came to you first, I was of that minde: but the common Prouerb is in me verified, that much would haue more: And seeing I haue so farre set foote in musicke, I doe not meane to goe backe till I haue gone quite through al, therefore I pray you now, (seeing the time and place fitteth so well) to discourse to me what Descant is, what parts, and how many it hath, and the rest.

Ma. The heate increaseth, and that which you demand requireth longer discourse then you looke for. Let vs therefore goe and sit in yonder shade Arbor to auoyde the vehementesse of the Sunne. The name of Descant is vsurped of the musitions in diuers significations: some time they take it for the whole harmony of many voyces: others sometime for one of the voyces or partes & that is, when the whole song is not passing three voyces. Last of all, they take it for singing a part extempore vpon a playne song, in which sence we commonly vse it: so that when a man talketh of a Descanter, it must be vnderstood of one that can extempore sing a part vpon a playne song.

Phi. What is the meane to sing vpon a playne song.

Ma. To know the distances both of Concords and Discords.

Phi. What is a Concord?

Ma. It is a mixt sound compact of diuers voyces, entering with delight in the eare, and is eyther perfect or vnperfect.

Phi. What is a perfect consonant?

Ma. It is that which may stand by it selfe, and of it selfe maketh a perfect harmony, without the mixture of any other.

Phi. Which distances make a Concord or consonant Harmony.

Ma. A third, a Fifth, a Sixth, and an eighth.

Phi. Which be perfect, and which vnperfect.

Ma. Perfect, an Vnison, a Fifth, and their eights.

Phi. What do you meane by their eights.

Ma. Those notes which are distant from them eight notes, as from an vnison, an eighth, from a fifth a twelfth.

Phi. I pray you make mee vnderstand that, for in common sence it appeareth against reason: for put Eight to One, and all will be Nine, put Eight to Fiue, and all will be Thirteene.

Ma. I see you doe not conceiue my meaning in reckoning your distances, for you vnderstood me exclusively, and I meant inclusiuely: as for example, From Gam ut to b my is a third; for both the extremes are taken, so from Gam ut to G sol re ut is an eighth, and from Gam ut to D la sol re is a twelfth, although it seeme in common sence but an a Leuenth.

Phi.

Exposition of the name of Descant.

What a Concord is.

What a perfect Consonant is

How many concords there be.

Phi. Go forward with your discourse, for I vnderstand you now.

Ma. Then I saie, a vnison, a fifth, an eighth, a twelfth, a fifteenth, a nineteenth, and so forth in infinitum, be perfect cordes.

Phi. What is an vnperfect concord?

Ma. It is that which maketh not a full sound, and needeth the following of a perfect concord to make it stand in the harmonic.

Phi. Which distances do make vnperfect consonants?

Ma. A third, a sixth, and their eights: a tenth, a thirteenth, &c.

Phi. What is a discord?

Ma. It is a mixt sound compact of diuers sounds naturallie, offending the eare, & therefore commonlie excluded from musicke.

Phi. Which distances make discord or dissonant sounds?

Ma. All such as doe not make concords: as a second, a fourth, a seuenth, and their eights: a ninth, a leuenth, a fourteenth, &c. And to the end that what I haue shewed you concerning concords perfect and vnperfect, and discords also may the more strongly stick to your memorie, here is a table of them all, which will not a little helpe you.

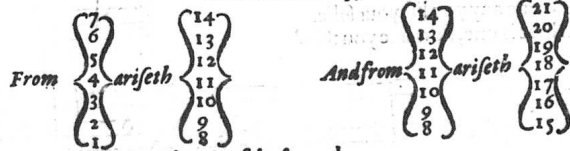
Concords.				Discords.		
perfect.	vnperfect.	perfect.	vnperfect.	perfect.	vnperfect.	perfect.
19	20	18	16	14	12	10
17	15	13	11	9	8	7
15	13	11	9	7	6	5
13	11	9	7	6	5	4
11	9	7	6	5	4	3
9	7	6	5	4	3	2
7	6	5	4	3	2	1

an vnison, a third, a fifth, a sixth, a second, a fourth, a seventh.

What an vn perfect cōcord is.

How many vn perfect cordes there be. What a discord is.

Or thus more briefly.



Phi. I praie you shew me the vse of those cordes.

Ma. The first waie wherein we shew the vse of the cordes, is called Counterpoint: that is, when to a note of the plain song, there goeth but one note of descant. Therefore when you would sing vpon a plain song, looke where the first note of it stands, and then sing another for it which may bee distant from it, three, five, or eight notes, and so forth with others, but with a sixth we sildome begin or end.

Phi. Be there no other rules to be obserued in singing on a plain song then this?

Ma. Yes.

L

Ma.

The second part.

Ma. If you be in the vnison, ffth, or eight, from your base or plain song, if the base rise or fall, you must not rise and fall in as manie notes as your base did.

Phi. I pray you explaine that by an example.

Ma. Here is one, wherein the vnifons, ffithes, and eights, be feuerallie set downe,

Consequene
of perfect con
cordes of one
kind obdemned



Phi. This is easie to be decerned as it is set downe now: but it will not be so easy to be perceiued when they be mingled with other notes. Therefore I praie you shew me how they may be perceiued amongst the other cordes.

Ma. There is no waie to discerne them, but by diligent marking wherein euerie note standeth, which you cannot doe but by continuall practise, and so by marking where the notes stand, and how farre euerie one is from the next before, you shall easilie know, both what cordes they be, and also what corde commeth next.

Phi. I praie you explaine this likewise by an example.

Ma. Here is one, wherein there be equal number of true and false notes, therefore (if you can) shew me now what concord euerie note is, & which be the true notes, and which false.

Phi. The first note of the base, standeth in *C sol fa ut*, and the first of the treble in *G sol re ut*: so that they two make a *Fifth*, and therefore the first note is true. The second note of the base standeth in *A la mi re*, and the second of the treble in *E la mi*, which two make also a fifth, and were true if the base did not fall two notes, and the treble likewise two notes from the place where they were before. The third note is true, and the last false.

Ma. You haue conceiued verie well, and this is the meaning of the rule which saith, that you must not rise nor fall with two perfect cordes together.

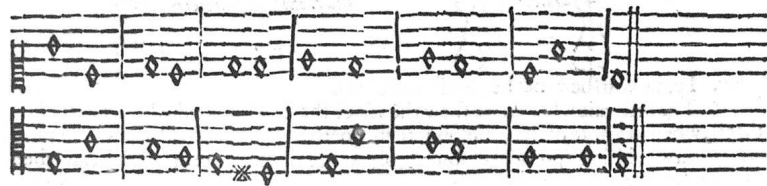
Phi. What may I not fall from the ffith to the eight thus?

Ma. Yes, but you must take the meaning thereof to be of perfect concord of one kind.

Phi. Now I praie you set me a plaine song, and I will trie how I can sing vpon it.

Ma. Set downe any you list your selfe.

Phi. Then here is one, how like you this?



Ma.

The second part.

Ma. This is well being your first prooffe, But it is not good to fall so from the eight to the vnison as you haue done in your first two notes: for admit, I should for my pleasure descend in the plain song from *G sol re ut*, to *C fa ut*, then would your descant be two eights: and whereas in your seventh and eighth notes you fall from a sixth to an vnison, it is indeed true, but not allowed in two parts: either ascending or descending, but worse ascending then descending: for descending it commeth to an eight, which is much better, and hath farre more fullnesse of sound then the vnison hath. Indeed, in manie parts vpon an extremitie, or for the point (or *fuge*) sake thus; or in Canon it were tollerable, but most chieflie in Canon, the reason whereof you shall know hereafter, when you haue learned what a Canon is. In the meane time let vs goe forwarde with the rest of your lesson. In your last two notes, the comming from a sixth to a third is altogether not to be suffered in this place, but if it were in the middle of a song, and then your *B fa b mi* being flat, it were not onelie sufferable but commendable: but to come from *F fa ut* (which of his nature is alwaies flat) to *B fa b mi* sharpe, it is against nature. But if you would in this place make a flat close to your last note, and so thinke to auoide the fault that could no more be suffered then the other: for no close may be flat, but if you had made your waie thus, it hadde bene much better.

Falling from the eight to the vnison con demned.

Falling from a sixth to a vnison condemned in two partes.

Falling from sixt to a third both parts descending disallowed.



For the fewer partes your song is of, the more exquisite shoulde your descant be, and of moste choise cordes, especiallie sixtes and tenthes: perfect cordes are not so much to be vsed in two partes, except passing (that is when one part descendeth and another ascendeth) or at a close or beginning.

Phi. Indeed me thinks this filleth mine eares better then mine owne did, but I pray you how do you make your last note fauing two to stand in the harmonic, seeing it is a discord.

Ma. Discords mingled with concordies not onelie are tollerable, but make the descant more pleasing if they be well taken. Moreover, there is no comming to a close, speciallie with a Cadence without a discord, and that most commonly a seventh bound in with a fifth when your plain song descendeth, as it doth in that example I shewed you before.

Phi. What do you tearme a Cadence?

Ma. A Cadence wee call that, when comming to a close, two notes are bound together, and the following note descendeth thus: or in any other keye after the same manner.

Phi. I praie you then shewe mee some waies of taking a Discord well, and also some, where they are not well taken: that comparing the good with the badd, I may the more easilie conceiue the nature of both.

Discords well taken allowed in musike.

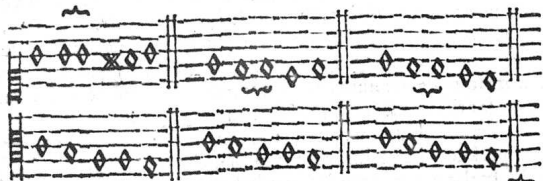
What a Cadence is.

L 2

Ma.

Ma. Heere be al the wayes which this playnsong wil allowe, wherein a discord may be taken with a Cadence in Counterpoynt.

Example of well taking a Cadence.



And whereas in the first of these examples you begin to bynde upon the sixth, the like you might have done upon the eight: or in the fifth, if your playnsong had risen thus.

Phi. The second of these examples closeth in the fifth, and I pray you do you esteeme that good?

Ma. It is tolerable though not so good in the eare, as that before which closeth in the eight, or that which next followeth it.

But if the last note of the playnsong ascended to *la sol re* thus: it had been good & the best way of closing.



Phi. Now I pray you giue me some examples where the discord is not well taken.

Ma. Heere is one peruse it.

Phi. I pray you shew me a reason why the *Discord* is enill taken here?

Ma. Because after the *Discord* we do not set a perfect concord: for the perfect concord does not so well beare out the discords as the vnperfect doe, and the reason is this. When a discord is taken, it is to cause the note following be the more pleasing to the eare. Now the perfect Concoords of them selues being sufficiently pleasing, neede no helpe to make them more agreeable, because they can be no more then of them selues they were before.

Phi. Let vs now come againe to our example from which wee haue much digressed.

Ma. We will, and therefore as I haue told you of the good and bad taking of a discord vpon these notes: it followeth to speak of a formal closing without a discord or Cadence: and heere be some wayes formally end in that manner,

Phi. The first and last wayes I like very well, but the second way closing in the fifth offendeth myne eares.

Ma. though it be vnpleasant, yet is it true, and if it bee true closing in the fifth also. But if you like it not, there bee (as the Prouerbe sayeth) more wayes to the Wood then one,

Examples of formal closing without a Cadence.



Phi.

Phi. You say true, but I haue had so many obseruations, that I pray God I may keepe them al in minde.

Ma. The best meanes to keepe them in minde is continually to bee practising, and therefore let me see what you can doe, on the same playne song agayne.

Phi. Heere is away how like you it?

Ma. Peruse it, & see it how you like it your selfe.

Phi. I like it so well, as I thinke you shal not find manie faultes in it.

Ma. You liue in a good opinion of your selfe, but let vs examine your example. This is in deed better then your first: But marke wherein I condemne it. In the first and second notes you rise as though it were a close, causing a great informality of closing, when you shoulde but begin. Your third note is good: your fourth note is tollerable, but in that you goe from it to the twelfth, it maketh it vnpleasing, and that we commonly call *hitting the eight on the face*, when we come to an eight, and skip vp from it agayne to another perfect concord: But if it had bene meeting one another, the playnsong ascending, and the Descendant defending: it had bin very good, thus:

But I pray you where was your memorie when you set downe this first note.

Phi. I set it so of purpose, not of negligence.

Ma. And I pray you what reason moued you therevnto?

Phi. Where in doe you condemne it?

Ma. For two twelfes or fifts, which was one of the principall causes I gaue you to be auoyded.

Phi. But they be not two fifts.

Ma. No, what reason haue you to the contrary?

Phi. Because in singing I was taught that the sharp cliff taketh away half of his sound so that it cannot be properly called a fifth.

Ma. That is a new opinion. But I trust you will not say it is a fourth:

Phi. No.

Ma. Why?

Phi. Because it hath halfe a note more then any fourth hath.

Ma. and I hope you will not tearme it a sixt.

Phi. No.

Ma. Then if it be no fourth, because it is more then a fourth, nor a sixt because it is lesse then a sixt, what name will you giue it?

Phi. I cannot tell.

Ma. A womans reason to maintayne an oppinion, and then if she be asked why she doth so, will answer, because I doe so. In deed I haue seene the like committed by master *Alfonso* a great musician, famous and admired for his works amongst the best: but his fault was onely in pricking, for breaking a note in deuision, not looking to the rest of the parts, made three fifts in the same order as you did. But yours came of ignorance, his of Iolitic, and I my selfe haue committed the like fault in my first workes of three parts, (yet if any one should reason with me) I weare not able to defend it: but (no shame to confesse;) my fault came by negligence. But if I had seene it before it came to the presse, it should not haue passed so, for I doe vtterly condemne it as being expressly against the principles of our art: but of this another time at more length.

And as for the rest of your lesson, though the cords be true, yet I much mislike the forme, for falling down so in tenths so long to gether is odious, seeing you haue so much

The schollers second lesson of Counterpoynt.

Faults in this lesson What hitting the eight on the face is.

Consequence of vnperfect. Fifts no more to be vied then of perfect.

Alfonso in his song *Si ch'io mi cred'ho mai* being the twentieth song of his second book of Madrigals of five voyces at the very close betwene *Canto & Alto*

In the third part

Standing with the plainfong condemned, What formalitie is.

Binding descant.

A Fuge.

No fuge can be brought in without a rest. Beginning vpon a fixt in a fuge tollerable.

Distance where vpon a fuge may be begun.

shift otherwise. Likewise in your penult and antepenult notes, you stande still with your descant, the plainfong standing still, which is a fault not to be suffered in so fewe as two partes, especiallie in eighres. But in descanting you must not onelic seeke true cordes, but formalitie also: that is, to make your descant carrie some forme of relation to the plain fong, as thus for example.

Phi. You sing two plainfong notes for one in the descant, which I thought you might not haue done, except at a close.

Ma. That is the best kinde of descant, so it bee not too much vsed in one fong, and it is commonlie called binding descant, but to instruct you somewhat more in formalitie, the chiefest point in it is singing with a point or Fuge.

Phi. What is a Fuge?

Ma. We call that a Fuge, when one part beginneth and the other singeth the same, for some number of notes (which the first did sing) as thus for example:

Phi. If I might play the *zoxlus* with you in this example, I might find much matter to cauil at.

Ma. I pray you let me heare what you can saie against any part of it, for I would be glad that you could not oney spie an ouersight, but that you could make one much better.

Phi. First of all, you let the plainfong sing twoe whole notes, for which you sing nothing: secondlie you begin on a fixt.

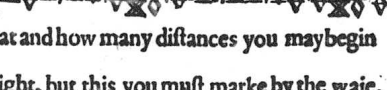
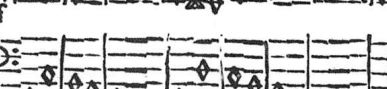
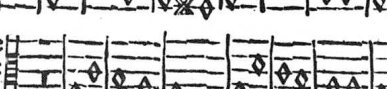
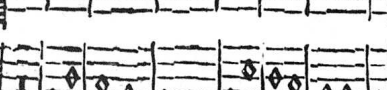
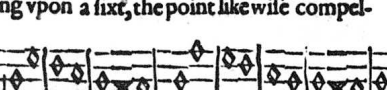
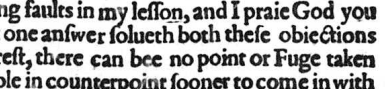
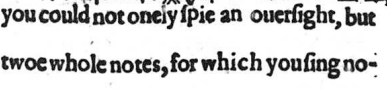
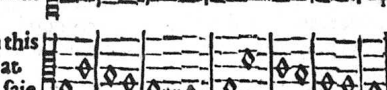
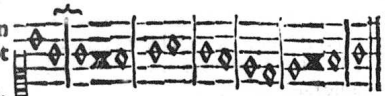
Ma. You haue the eies of a *Lynx*, in spying faults in my lesson, and I praie God you may bee so circumspect in your owne: but one answer solueth both these objections which you laie against me. And first for the rest, there can bee no point or Fuge taken without a rest, and in this place, it is vnpossible in counterpoint sooner to come in with the point in the eight: and as for the beginning vpon a fixt, the point likewise compelled me to do so, although I could haue made the descant begin it otherwise, as thus

for auoiding of the fixt, altering the leading part, but then woulde not your point haue gone through to the ende, answering to euerie note of the plainfong, for that the ninth note of force must be a fourth as you see. But if you would sing the descant part fiftene notes lower, then will it goe wel in the eight below the plainfong, and that note which aboute was a fourth, will fall to be a fift vnder the plainfong thus:

the point likewise doeth excuse all the rest of the faults which might be obiected against me, except it be for false descant, that is, two perfect cords of a kind together, or such like.

Phi. You haue giuen me a competent reason, and therefore I pray you shew me, in what and how many distances you may begin your point.

Ma. In the vnison, fourth, fift, sixth and eighth, but this you must marke by the waie, that



that when we speake of a Fuge or Canon, in the vnison, fift, or eight: it is to bee vnderstood, from the first note of the leading part, as my lesson may be called two parts in one in the eighth, although I did begin vpon a fixt.

Phi. Well then, seeing by your wordes I conceiue the formalitie of following a point with a plainfong, I will trie vpon the same plainfong what I can doe, for the maintenace of this Fuge: But now that I haue seene it, I thinke it impossible to finde anie other way then that which you already haue set downe on these notes.

Ma. Yes there is another waie if you can finde it out.

Phi. I shall neuer leaue breaking my braines til I finde it. And loe, here is a waie which although it do not driue the point quite through as yours did, yet I thinke it formall.

Ma. You haue rightlie conceiued the waie which I meant. But whie did you picke it of so much compasse?

Phi. For auoiding the vnison in the beginning.

Ma. It is well, and verie hard and almost impossible to doe more for the bringing in of this point about the plainfong then you haue don.

Wherefore I commend you, in that you haue studied so earnestlie for it, but can you doe it no otherwise?

Phi. No in truth, for while I studied to doe that I did, I thought I shoulde haue gone madde, with casting and deuising, so that I thinke it impossible to set anie other waie.

Ma. Take the descant of your own waie, which was in the eleuenth, or fourth about and sing it as you did begin (but in the fift below vnder the plainfong) and it will in a manner go through to the end, whereas yours did keepe report but for fise notes.

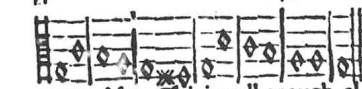
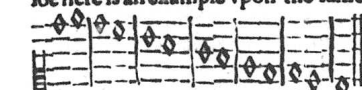
Phi. This riseth fise notes and the plainfong riseth but foure.

Ma. So did you in your example before, although you could perceiue it in mine, and not in your owne: but although it rise fise notes, yet is it the point. For if it were in *Canon*, we might not rise one note higher, nor descende one note lower then the plainfong did: but in Fuges wee are not so straightlie bounde. But there is a worse fault in it which you haue not espied, which is, the rising from the fift to the eight in the seuenth and eight notes, but the point excuseth it, although it be not allowed for anie of the best in two parts, but in mo parts it might be suffered.

Phi. I would not haue thought there had bin such varietie to be vsed vpon so few notes.

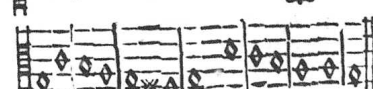
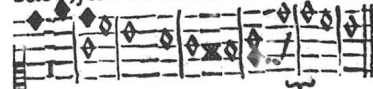
Ma. There be many things which happen contrarie to mens expectation, therefore yet once againe, trie what you can do vpon this plainfong, though not with a point, yet with some formalitie or meaning in your waie.

Phi. You vse me as those who ride the great horses: for hauing first ridden them in a small compasse of ground, they bring them out and ride them abroad at pleasure. But loe here is an example vpon the same



notes. *Ma.* This is well enough, although if I peruse mine own first lesson of Fuge, I shall find you a robber. For

behold here bee all your owne notes in blacke pricking, the rest which be white, be mine: for though you close in y eight below, yet is the descant all one,



How those distances are reckoned.

Rising from the fift to the eight distance in musick.

Phi. In truth I did not willinglie rob you, although by chance I fel into your cordes.

Ma. I like it al the better. But I would counsel you, that you accustomē not your selfe to put in pieces of other mens doings amongst your owne, for by that means the diuer sitie of vaines wil appeare, and you be laughed to scorne of the skilful for your pains

Phi. You saie true, and I wil take heed of it hereafter. But I thinke my selfe now reaſonable instructed in counterpoint. I praie you therefore go forward to some other matter
Ma. There remaineth some things in counterpoint which you muſt know before you go anie further. The first is called short and long, when we make one note alone, & then two of the same kind bound together, and then another alone, as you see in this lesson.

Short and long

long and short. *Phi.* Nay by your leaue, I wil make one of euerie sort, and therefore I praie you proceed no further, til I haue made one of these.

Ma. If you thinke it worth the making do so, for if you can otherwise do anie thing vpon a plainesong, this wil not bee hard for you, but to doe it twice or thrice vpon one plainesong in feuerall waies, wil bee somewhat harder, because that in these waies there is little shift.

Phi. Somwhat (said you?) I had rather haue made twentie lessons of counterpoint, then haue made this one miserable waie, which notwithstanding is not to my contentment, but I praie you peruse it.

Ma. This is wel done.

Phi. The rising to the twelfth or fift I do mislike, in the seuenth note, but except I should haue taken your descant, I had none other shift.

Ma. Let it go. Long and short, is when we make two notes tied together, and then another of the same kind alone, contrarie to the other example before, thus.

Long and short

Phi. Seing I made one of the other sort, I wil trie if I can make one of this also.

Ma. You wil finde as little shift in this as in the other.

Phi. Here is a waie, but I was faine either to begin vpon the sixt, or else to haue taken your

beginning, for here I may not rest.

Ma. Necessitie hath no law, and therefore a smal fault in this place: but let this suffice for counterpoint.

Phi. What followeth next to be spoken of?
Ma. The making of twoe or more notes for one of the plainesong, which as (as I tolde you before) is falslie termed *duple*, and is, when a semibreue or note of the plainesong, wee make two minimes. *Phi.* May you not now and then intermingle some crotchets.

Ma. Yes as manie as you list, so you doe not make al crotchets.

Phi. Then I thinke it is no more *duple*. *Ma.* You saie true, although it should seem that this kind of *duple* is deriued from the true *duple*, and the common *quadruple* out of this. But to talke of these proportions is in this place out of purpose: therefore we wil leaue them and return to the matter we haue in hand.

Phi. I praie you then set me downe the generall rules of this kind of descant, that so soone as may be I may put them in practise.

Ma. The rules of your cordes, beginning, formalitie, and such like are the same which you had in counterpoint, yet by the waie, one caueat more I muſt giue you to bee obserued

Descant com
monlie called
Duple.

serued here, that is, that you take not a discord for the first part of your note, except it be in binding maner, but for the last part you may.

Phi. I praie you make me vnderstand that by an example.

Ma. Here brieflie you may see, that vpon these notes you may sing thus.



But in binding descant, you may take a discord for the first parte of the note, thus.

Phi. I wil remember this, therefore I praie you set mee a lesson in this kinde of descant, whereby I may strue to imitate you with another of the same kinde.

Ma. Here is one, marke it: and then make one of your owne like it.



Phi. I perceiue by this, that it is an easie matter for one that is well seene in counterpoint to attain in short time to y^e knowledge of this kind.

Ma. It is so. But there be many things which

at the first sight seem easie, which in practise are found harder then one woulde thinke. But thus much I wil shew you, that he who hath this kind of descanting perfectlie, may with small trouble, quicklie become a good musician.

Phi. You would then conclude, that the more paines are to be taken in it. But heere is my waie, how do you like it?

Ma. Well for the first triall of your vnderstanding in this kind of descant. But let vs examine particularlie euerie note, that you seeing the faultes, may auoide them hereafter.

Phi. I praie you doe so, & leaue

nothinge vnrouched which aniewaie may bee objected.

Ma. The first, second, and thirde. notes of your lesson are tollerable, but your fourth note is not to be suffered, because that and the next note following are two eights.

Phi. The second part of the note is a *Discord*, and therefore it cannot be two eights seeing they are not both together.

Ma. Though they be not both together, yet is there no concord betweene them: & this you must marke, that a *Discord* comming betweene two eights, doth not let them to be two eights still. Likewise, if you set a *discord* betweene two fifts, it letteth them not to be two fifts still. Therefore if you will auoide the consequence of perfect cords of one kinde, you must put betwixt them other concords, and not discords.

Phi. This is more then I would haue believed, if another had told it me, but I praie you goe on with the rest of the faults,

A discord not
to be taken for
the first part of
a note, except
in binding wise

A discord com
ming betweene
two perfect
cords of one
kinde, taketh
not awaie the
faulcie conse
quence.

M

Ma.

Ma. Your feuenth and eighth nores haue a fault, cofine germaine to that which the others had, though it be not the fame.

Phi. I am fure you cannot faie that they be two eightes, for there is a tenth after the firft of them.

Ascending or defcending to the eight con. demned. *Zurimo infl. mus. pars terza cap. 4. 8.*

Ma. Yet it is verie naught, to afcend or defcend in that maner to the eight, for thofe foure crotchets bee but the breaking off a femibriefe in *G fol re ut*, which if it were fung whole, would make two eightes together afcending, or if he who fingeth the plainfong would breake it thus, (which is a thing in common vfe amongst the fingers, it would make five eightes together: and as it is, it ought not to be vfed, especiallie, in two partes: for it is a groffe fault. Your ninth & tenth notes, are two eightes with the plainfong, for a minime rest set betwixt two eightes, keepeth them not from being two eightes, becaufe as I faide before, there commeth no other concord betwixt them: but if it were a femibriefe rest, then were it tollerable in more partes, though not in two, for it is an vnartificiall kinde of defcating in the middle of a leffon, to let the plainfong fing alone, except it were for the bringing in or maintaining of a point *præcedens*.

A minime rest put betwixt two perfect cordes of one kind, hindreth not their faultie conſequēce

Phi. I praie you giue me ſome examples of the bad manner of comming to eightes, fifts, or vnifons, that by them I may in time learne to finde out more: for without examples, I fhall manie times fall into one and the ſelfe ſame error.

Ma. That is true: and therefore here be the groſſeſt faults. Others by my inſtruction and your owne obſeruatiōs, you may learne at your leiſure. And becauſe they may hereafter ſerue you when you come to praſtife baſe deſcant, I haue ſet them downe firſt aboute the plainfong, and then vnder it.

Examples for allowances for-bidden in muſicke.

Musical notation for 'In the eight' showing a sequence of notes with a minime rest between two eighth notes.

Musical notation for 'In the vnifon' showing a sequence of notes.

Musical notation for 'In the fiſt' showing a sequence of notes.

Musical notation for 'afcending and defcending to the eight' showing notes with a minime rest.

Musical notation for 'afcending and defcending to the eight' showing notes with a minime rest.

Phi

Phi. Theſe I will diligentlie keepe in mind, but I pray you how might I haue auoided thoſe faultes which I haue committed in my leſſon?

Ma. Manie waies, and principallie by altering the note going before that, wherein the fault is committed.

Phi. Then I praie you ſet downe my leſſon corrected after your maner.

Ma. Here it is with your faultes amended, and that of yours which was good retained.

Musical notation showing a corrected version of the previous example with annotations.

Phi. This is well: but I will make another, that all my faultes may come out at the firſt, and ſo I may haue the more time to mend them.

Ma. Doe ſo: for the rules and praſtice ioined together, will make you both certaine and quicke in your ſight.

Phi. Here is one, and as you did in the other, I pray you ſhew me the faults at length.

Musical notation showing a sequence of notes with annotations for faults.

Musical notation showing a sequence of notes with annotations for faults.

Ma. The beginning of your deſcāt is good, the ſecond note is tollerable, but might haue been made better. Phi. May I not touche a diſcorde, paſſing in vſorder?

Ma. You may, and it is vnpoſſible to aſcende or defcende in continually deduction, without a diſcord, but the leſſe offence you giue in the diſcord the better it is, and the ſhorter while you ſtaie vpon the diſcord, the leſſe offence you giue. Therefore, if you had ſet a prick after the Minime, and made your two Crotchets, two Quauers, it had been better, as thus:

An obſeruatiō for paſſing notes.

Your next note had the ſame fault, for that you ſtaied a vvhole Minime in the fourth, which you ſee I haue mended: making the laſt minim of your third note a crotchet, and ſetting a prick after the firſt. Your fiſt, ſixt, and ſeuenth notes be wilde and vnformall, for that vnformall ſkipping is condemned in this kinde of ſinging, but if you had made it thus it had beene good and formall.

Wild ſkipping condemned in deſcant.

Phi. Wherein didde you miſlike my Cloſe, for I ſee you haue altered it alſo.

Ma. Becauſe you haue ſtaied in the note before it a vvhole ſemibriefe together. For if your deſcant ſhould be ſtirring in any place, it ſhould bee in the note before the cloſe. As for this waie, if a Muſticon ſhould ſee it, he woulde ſaie it hangeth too much in the cloſe. Alſo you haue riſen to the eight, which is all one, as if you had cloſed below, in the note from whence you ſied.

Staying before the cloſe condemned.

Phi. I praie you before you go any further, to set me some waies of discordes passing, ascending and descending, and how they may be allowable, and how disallowable.

Ma. Although you might by the example which I shewed you before, conceiue the nature of a passing note: yet to satisfie your desire, I will set downe such as might occur vpon this plainfong, but in forme of a Fuge, that you may perceiue how it is allowable or disallowable in Fuge: And because we will haue the best last, I will shewe you twoe waies, which though others haue vsed them, yet are no waie tollerable: for it is vnpossible to take a discord worse, then in them you may here see set downe, which I haue of



Bad taking of discords in this kind of descant

purpose sought out for you, that you may shun them and such like hereafter, Yet some, more vpon their owne opinion than anie reason, haue not spared to praise them for excellent. But if they or any man else, can deuise to make them falser, then will I yeeld to them, and be content to be esteemed ignorant in my profession. But I praie you peruse them.

Phi. It may bee there is art in this which I cannot perceiue, but I thinke it goeth but vnpleasinglie to the eare, speciallie in the two notes next before the close.

Ma. I find no more art in it, then you perceiued pleasure to the eare. And I doubt not, if you your selfe should examine it, you would finde matter enough without a Tutor, to condemne it: as for the first, there are foure notes that might be easilie amended with a pricke, altering some of their length, by the obseruation which I gaue you before. But as for the place which you haue already censured, if all the maisters and schollers in the world, should laie their heads together, it were impossible to make it worse. But if it had beene thus



The former example bettered.

it hadde bene tollerable, and you may see with what litle alteration it is made better, from the beginning to the end: not taking awaie any of the former notes, except that vnformall close, which no mans eares could haue inured: yet as I told you before, the best maner of closing is in *Cadence*.

Phi. In *Cadence* there is little shift or varietie, and therefore it shoulde seeme not so often to be vsed, for auoiding of tediousnesse:

Ma. I finde no better word to saie after a good praiser, then *Amen*, nor no better close to set after a good peece of descant, then a *Cadence*: yet if you thinke you will not saie as most voices doe, you may vse your discretion, and saie So be it, for varietie. Here is also another waie, which for badnesse will giue place to none other:

Phi.



Other examples of discord well taken.

Phi. What? Will not the Fuge excuse this, seeing it singeth in a manner euery note of the plainfong?

Ma. No.

Phi. For what cause?

Ma. Because it both taketh such bad allowances as are not permitted, and likewise the point might haue beene better brought in thus.

But it were better to leaue the point and folow none at all, then for the pointes sake, to make such harsh vnpleasent musicke: for musicke was deuised to content and not offend the eare.



Examples of discorde well taken. Wherein all the allowances be contained.

And as for the other two, as there is no means of euil taking of discords, which you haue not in them (and therefore because I thinke I haue some authoritie ouer you, I will haue you altogether to abstaine fro the vse of them) so in these other twoe, there is no waie of well taking a discord, lacking, both for Fuge, and for binding descant, in that it is vn-

possible to take them trulie on this plainfong, otherwise then I haue set them downe for you, for in them be all the allowances: and besides, the first of them singeth euery note of the plainfong.

Phi. I thanke you hartilie for them, and I meane by the grace of God, to keepe them so in memorie, that whensoever I haue any vse of them I, may haue them readie.

Ma. Trie then to make another waie formall without a Fuge.

Phi. Here is one, although I be doubtful how to thinke of it my selfe, and therefore I long to heare your opinion.



Ma.

The second part.

Ma. My opinion is that the halfe of it is tollerable, the other halfe I mislike.

Pbi. I suspected so much before, that the latter halfe would please you, though the first halfe did not.

Ma. You are deceived, for the first halfe liketh me better then the latter.

Pbi. How can that be, seeing the latter keepeth point in some sort with the plain song,

Ma. But you fall as the plain song dooeth, (still telling one tale with out varietie, But if you would maintaine a point, you must go to worke thus :

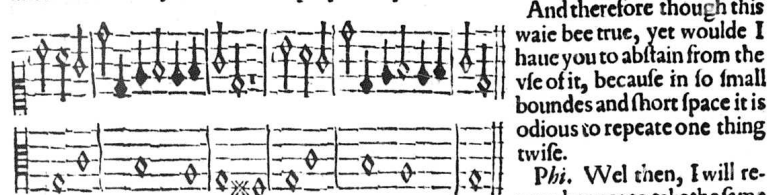


But withall you must take this caueat, that you take no note about one Minime rest, or three vpon the greatest extremite of your point in two partes (for that in long resting, the harmonic seemeth bare) and the odde rest giueth an vnspeakable grace to the point (as for an euen number of restes, few or none vse them in this kinde of descanting) but it is supposed, that when a man keepeth long silence, and then beginneth to speake, he will speake to the purpose: so in resting, you let the other goe before, that you may the better follow him at your ease and pleasure.

Pbi. Here is a waie which I haue beaten out, wherein I haue done what I could to maintaine the point.

Ma. You haue maintained your point indeed, but after such a manner, as no bodie will commend: for the latter halfe of your lesson is the same that your first was, without

any alteration, sauing that to make it fill vpp the whole time of the plainesong (which hath two notes more then were before) you haue set it downe in longer notes. But by casting awaie those two notes from the plain song, you may sing your first halfe twice after one manner, as in this example you may see.



And therefore though this waie bee true, yet woulde I haue you to abstain from the vse of it, because in so small boundes and short space it is odious to repeate one thing twise.

Pbi. Wel then, I will remember not to take the same

descant twice in one lesson, but when I made it, I did not looke into it so narrowlie: yet I thinke by these waies I doe well enough vnderstand the nature of this kind of descant, therefore proceed to that which you thinke most meet to be learned next.

Ma.

The second part.

Ma. Before you proceed to any other thing, I would haue you make some more lessons in this kinde, that you may thereby be the more readie in the practise of your precepts: for that this waie of maintaining a point or Fuge, commeth as much by vse as by rule.

Pbi. I may at all times make waies enough, seeing I haue the order how to do them, and know the most faults which are to be shunned: therefore if you please, I praie proceed to some other matter, which you thinke most requisite.

Ma. Now seeing (as you saie) you vnderstand this kind of descant, and knowe how to follow or maintaine a point, it followeth to learne how to reuert it.

Pbi. What doe you call the reuerting of a point?

Ma. The reuerting of a point (which also we terme a reuert) is, when a point is made rising or falling, and then turned to go the contrarie waie, as manie notes as it did y first,

Pbi. That would be better vnderstood by an example then by wordes, and therefore I praie you giue me one.

Ma. Here is one, marke it well, and studie to imitate it:



Pbi. This waie argueth maistrice, and in my opinion hee who can doe it at the firste fight, needeth not to stand telling his cordes.

Ma. That is true indeed, but doe you see how the point is reuerted?

Pbi. Yes verie well, for from your first note till the middle of your fift, your point is contained; and then in the middle of your fift note you reuert it, causing it ascende as manie notes as it descended before, and so descend where it ascended before.

Ma. You haue well perceived the true making of this waie, but I praie make one of your owne, that your practise may stretch as farre as your speculation.

Pbi. Lo here is one, How doe you like it?



Ma. I thinke it is fatal to you, to haue these wild points of vnformal skipplings (which I pray you learne to leaue) otherwaies your first fise notes be tollerable, in your fift note you begin your reuert well: but in your seuenth and eight notes, you fall from the thirteenth or sixt, to the eight or vnison, which was one of the faults I condemned, in your first lesson of Counterpoint: the rest of your descant is passable. But I must admonish you, that in making reuerts, you choose such points as may be easlie driuen thorough to the ende, without wresting, changing of notes, or pointes in harsh cords, which can not be done perfecte well, without great foresight of the notes which are to come after. Therefore I would wish you, before you set downe anie point, diligentlie to consider

consider

Falling downe with the plain song disallowed

What a reuert is,

An od rest the most artificiall kind of bringing in a point.

One thinge twice sung in one lesson condemned.

Falling from the sixt to the eight condemned.

sider your plainfong, to see what pointes will aptliest agree with the nature of it, for that vpon one ground or plainfong, innumerable waies may bee made, but manie better then other.

Phi. Then for a triall that I haue rightlie conceiued your meaning, I will make another waie reuerted, that then we may go forward with other matters.

Ma. Do so, but take heed of forgetting your rules.

Phi. I am in a better opinion of the goodnesse of mine owne memorie, then to doe so. but I praie you peruse this waie, if there be in it anie sensible grosse fault, shew it me.



Ma. All this is sufferable, except your seuenth and eight notes, wherein you fall from *Bfabmi* to *Ffa vt*, and so vnformallic to *Bfabmi* backe againe, thus which though it be better then that which I condemned in the Close of your first lesson of Counterpoint yet is it of the same nature and

naught, but you may in continuall deduction, ascend from *mi* to *fa* thus: I know you will make the point your excuse, but (as I tolde you before) I would rather haue begun againe and taken a new point, then I would haue committed so grosse a fault: as for the rest of your lesson it is tollerable. Nowe I hope by the precepts which I haue alreadie giuen you, in your examples going before, you may conceiue the nature of treble descant, it followeth to shewe you how to make base descant.

Phi. What is Base descant?

Ma. It is that kinde of descanting, where your sight of taking and vsing your cordes must be vnder the plainfong.

Phi. What rules are to be obserued in base descant?

Ma. The same which were in treble descant, but you must take heed that your cordes deceiue you not, for that which about your plainfong was a third, will be vnder your plainfong a sixt: and that which about your plainfong was a fourth, will be vnder your plainfong a fift: and which about was a fift, will vnder the plainfong be a fourth: and lastlie, that which about your plainfong was a sixt, will vnder it be a third. And so likewise in your discords, that which about your plainfong was a second, will be vnder it a seuenth: and that which about the plainfong was a seuenth, will be vnder the plainfong a second.

Phi. But in descanting I was taught to reckon my cordes from the plainfong or ground.

Ma. That is true: but in base descant the base is the ground, although wee are bound to see it vpon the plainfong: for your plainfong is as it were your theme, and your descant (either base or treble) as it were your declamation, and either you may reckon your cordes from your base vpwardes, or from the plainfong downwardes, which you list. For as it is twentie miles by account from London to ware, so is it twenty from Ware to London.

Phi. I praie you set me an example of base descant

Ma. Here is one.

Falling from a fa b mi sharp to F fa vt condemned.

Base descant.

A caueat for the sight of cordes vnder the plainfong.

Phi.



Phi. I thinke it shall be no hard matter for me to imitate this.

Ma. Set downe your waie, and then I will tel you how wel you haue don it.

Phi. Here it is, and I thinke it shall need but little correction.

Ma. Conceit of their own sufficiencie hath ouerthrowne many, who otherwise would haue proued excellent. There fore in anie case, neuer thinke so well of your selfe but let other men praise you, if you bee praise worthie: then may you iustlie take it to your selfe, so it bee done with moderation and without arrogancie.

Phi. I will: but wherein doe you condemne my waie?

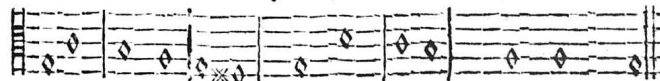
Ma. In those things wherein I did not thinke you should haue erred. For in the beginning of your fourth note, you take a discord for the first part, & not in binding wise: your other faults are not so grosse, and yet must they be told.

Phi. In what notes be they?

Ma. In the four notes going before the close, for there your descant would haue bene more stirring, and by reason it hangs so much, I do not, nor cannot greatly commend it, although it be true in the cordes.

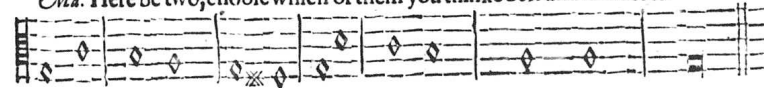
Phi. What? Is not that binding descant good?

Ma. That kind of binding with concordis is not so good as those bindings which are mixt with discordis: but here is your own waie with a little alteration much better.



Phi. This is the course of the world, that where we thinke our felues surest, there are we furthest off from our purpose. And I thought verilie, that if there could haue bene anie fault found in my waie, it should haue bin so smal, that it should not haue bin worth the speaking of. But when we haue a little, we straight imagine that wee haue all, when God knowes the least part of that which we know not, is more then al we know. Therefore I praie you yet set me another example, that considering it with your other, I may more cleerlie perceiue the artificiall composition of them both.

Ma. Here be two, choose which of them you thinke best and imitate it.



A discord take for the first part of a note not in binding wise condemned

binding with concordis not so good as that with discordis.

The second part.

Phi. It is not for me to judge or censure your workes, for I was far dashed in my laste waye (which I thought so exceeding good) that I dare neuer credite mine owne iudgement hereafter. But yet I praie you whie haue you left out the sharpe cliffe before your sixt note in the plain song of your second waie.



Ma. Although the descant be true (if the sharpe cliffe were there) yea and passable with manie, yet let your care be iudge, how faire different the ayre of the descant (the plain song being flat) is from it selfe, when the plain song is sharpe. And therefore, because I thought it better flat then sharpe, I haue set it flat, But if anie man like the other waie better, let him vse his discretion.

Phi. It is not for me to disallow your opinion: but what rests for me to doe next?

Ma. By working we become workemen: therefore once again set down a waie of this kind of descant.

Phi. That was my intended purpose before, and therefore heere is one, and I praie you censure it without anie flatterie.



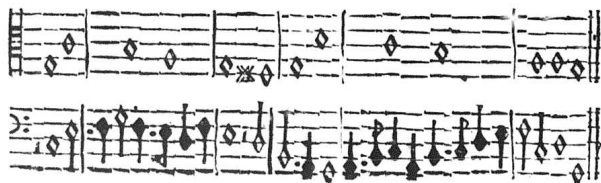
Ma. This is verie well, and now I see you begin to conceiue the nature of base descant: wherefore here is yet another waie, of which kind I would haue you make one.



Phi. This is a point reuerted, and (to be plaine) I despair for euer doing the like.

Ma. Yet trie, and I doubt not but with labour you may ouercome greater difficulties

Phi. Here is a waie, I praie you how like you it?



Ma.

The second part.

Ma. I perceiue by this waie, that if you will bee carefull and practise, censuring your owne dooings with iudgement, you neede few more instructions for these waies: therefore my counsell is, that when you haue made any thinge, you peruse it, and correct it the second and third time before you leaue it. But now seeing you knowe the rules of finging one part about or vnder the plain song: it followeth, to shew you how to make more partes. But before we come to that, I must shew you those things which of olde were taught, before they can sing two partes: and it shall be enough to set you a waie of euerie one of them, that you may see the maner of making of them, for the allowances and descanting be the same which were before: so that he who can doe that which you haue already done, may easilie do them all. The first is called crotchet, minime, and crotchet, crotchet, minime and crotchet, because the notes was disposed so, as you may see in this example,



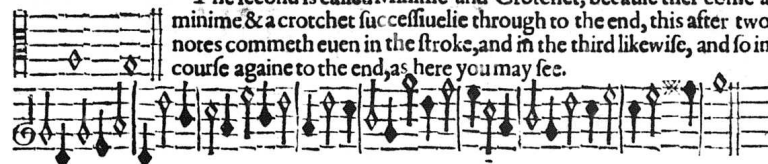
Crotchet, minime and crotchet.



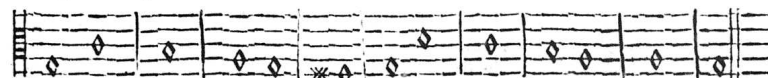
This waie in euerie note commeth euen in time of stroke.



The second is called Minime and Crotchet, because ther come a minime & a crotchet successiuelie through to the end, this after two notes commeth euen in the stroke, and in the third likewise, and so in course againe to the end, as here you may see.



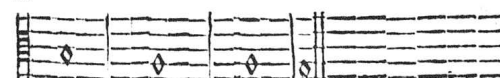
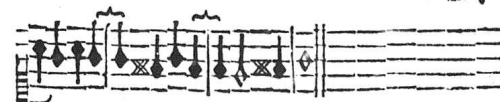
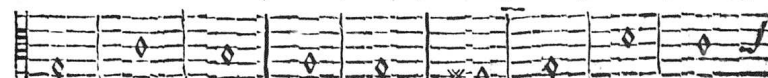
Minime, crotchet & minime.



The third is a driuing waie in two crotchets and a minime, but odded by a rest, so that it neuer commeth euen till the close, thus.



Two crotchet and a minime.



N.

The

The fourth waie driueth a crotchet rest throughout a whole lesson all of minims, so that it neuer commeth euen till the end, thus.



And in these waies you may make infinite varietie, altering some note, or driuing it throught others, or by some rest driuen, or making your plainfong figuration.

Figuration. *Phi.* What is Figuration?

Ma. When you sing one note of the plainfong long, & another short, and yet both prick in one forme. Or making your plainfong as your descant notes, and so making vpon it, or then driuing some note or rest through your plainfong, making it two long, three long, &c. Or three minims, five minims, or so forth, two minims and a crotchet, three minims and a crotchet, five minims and a crotchet, &c. with infinite more, as mens inuentions shall best like: for, as so manie men so manie mindes, so their inuentions will be diuers, and diuerslie inclined. The fift waie is called *Tripla*, when for one note of the plainfong, they make three blacke minims thus.



though (as I tolde you before) this be not the true tripla, yet haue I set it down vnto you in this place, that you might know not onlie that which is right, but also that which others esteemed right. And therefore likewise haue I set downe the proportions following, not according as it ought to bee in reason, but to content wranglers, who I know will at euery little ouersight, take occasion to backbite, and detract from that which they cannot disproue. I know they will excuse themselues with that new inuention of *Tripla* to the semibreffe, and tripla to the minime, and that that kinde of *tripla* which is *tripla* to the minime, must be prick in minims, and the other in semibriefes. But in that inuention they ouerhoote themselues, seeing it is grounded vpon custome, & not vpon reason. They wil replie and saie, the *Italians* haue vsed it: that I graunt, but not in that order as we doe: For when they marke tripla of three minims for a stroke, they doe most vsuallic set these numbers before it: which is the true marking of *Sesqui altera*, and these three minims are true *sesqui altera* it selfe. But you shall neuer find in any of their workes a minime set downe for the time of a blacke semibreffe and a Crotchet, or three blacke minims, which all our Composers both for voices and instruments doe most commonlie vsē. It is true that *Accone* in the second book & 38. chapter of practise of musicke, doth allow a minime for a stroke in the more prolation, and proo.

prooueth it out of *Palestina*, but that is not when the song is marked with proportionate numbers: but when all the partes haue the lesse prolation, and one onelie part hath the more, in which case the part so marked, containeth *Augmentation* as I saide before: and so is euery minime of the more prolation worth a semibreffe of the lesse. But let euery one vsē his discretion, it is enough for me to let you see that I haue saide nothing without reason, and that it hath bene no small toile for me to seeke out the authorities of so manie famous and excellent men, for the confirmation of that, which some will thinke scarce worth the making mention of. *Quadrupla* and *Quintupla*, they denominated after the number of blacke minims set for a note of the plainfong, as in these examples you may see.

In the first part



Quadrupla.



Quintupla.

And so soorth *sextupla*, *septupla*, and infinite more which it will bee superfluous to sette downe in this place. But if you thinke you would consider of them also, you may find them in my *Christes Crosse* set downe before, *sesqui altera* and *sesquitercia*, they denominated after the number of blacke semibriefes set for one note of the plainfong, as in these two following.

Here

Sesquialtra

Induction & what they be.

Here they set downe certaine obseruations, which they termed *Inductions*, as here you see in the first two barres *Sesqui altra* perfect: that they called the induction to nine, to two, which is *Quadrupla Sesquialtra*. In the third barre you haue broken *sesquialtra*, & the rest to the end is *Quadrupla sesquialtra*, or as they termed it, nine to two, and euerie proportion whole, is called the *Inductio* to that which it maketh being broken. As tripla being broken in the more prolation, will make *Nonupla*, & so is tripla the Induction to *nonupla*: Or in the lesse prolation will make *sextupla*, and so is the induction to *sextupla*: but let this suffice. It followeth to shew you *Sesqui tertia*, whereof here is an example.

Sesquitercia]

There be manie other proportions (wher of you haue examples in my Christs crosse before) which here be not set downe, and manie you may see elsewhere. Also you your selfe may deuise infinite more, which may be both artificiall and delightfull, and therefore I will leaue to speake anie more of them at this time, for there be manie o-

ther things which men haue deuised vpon these waies, which if one would particularlie deduce, he might write all his life time and neuer make an end, as *Iohn Spataro* of *Bologna* did, who wrote a whole great booke, containing nothing else but the manner of singing *Sesquialtra* proportion. But to returne to our interrupted purpose, of making more partes then one vpon a plainfong. Take anie of the waies of base descant which you made, and make another part, which may serue for a treble to it about the plainfong, being true to both.

Two parts vpon a plainfong.

Phi. Yours be better & more formall then mine, & therefore I will take one of yours.

Ma. If you list do so.

Phi. Here is a waie which I thinke is true.

Ma.

Ma. This is much, and so much as one shall hardlie find anie other waie to bee sung in this maner vpon this ground: for I can see but one other waie besides that, which is this,

but I did not meane that you should haue made your treble in counterpoint, but in descant maner, as your base descant was, thus.

Phi. I did not conceiue your meaning, till now, that you haue explained it by an example: and therefore I will see what I can doe to counterfait it, although in my opinion it be hard to make.

Ma. It is no hard matter, for you are not tied when your base fingeth a semibreue or anie other note to sing one of the same length, but you may breake your notes at your pleasure and sing what you list, so it be in true cordes to the other two partes: but especiallie fiftes and thirds intermingled with sixes, which of all other bee the sweetest and most fit for three partes. For in foure or fiue parts you must haue more scope, because there be more partes to be supplied, And therefore the eight must of force be the oftener vsed.

Phi. Well then here is a waie, correct it, and shew me the faults I praie you.

Ma.

Ma. This is well. But whie did you stand so long before the close?

Pbi. Because I sawe none other waie to come to it.

Ma. Yes there is shift enough: but whie did you stand still with your last note also? seeing there was no necessitie in that. For it had bene much better to haue come down and closed in the third, for that it is tedious to close with so manie perfect cordes together, and not so good in the ayre. But here is another example (which I praie you mark



and confer with my last going before) whereby you may learne to haue some meaning in your parts to make them answer in Fuge. For if you examine wel mine other going before, you shall see how the beginning of the treble leadeth the base, and howe in the third note the base leadeth the treble in the fourth note, and how the beginning of the ninth note of the base, leadeth the treble in the same note and next following.

Pbi. I perceiue all that, and now will I examine this which you haue set downe. In your treble you followe the Fuge of the plainfong. But I praie you what reason moued you to take a discord for the first part of your fourth note (which is the seconde of the treble) and then to take a sharpe for the latter halfe, your note being flat.

Ma. As for the discord it is taken in binding manner, and as for the sharpe in the base for the flat in the treble, the base being a Cadence, the nature thereof requireth a sharpe, and yet let your eares (or whose locuer else) be iudge, sing it and you wil like the sharpe much better then the flat in my opinion. Yet this youe must marke by the waie, that though this be good in halfe a note as here you see, yet is it intollerable in whole semibriefes.

Pbi. This obseruation is necessarie to be knowne, but as for the rest of your lesson, I see how one part leadeth after another: therefore I will set downe a waie which I praie you censure.

Ma. I doe not vse when I find anie faultes in your lessons to leaue them vtold, and therefore that protestation is needlesse.

Pbi. Then here it is, peruse it.



Ma.

Hangung in the close condemned. Manie perfect cords together condemned.

In what maner a sharpe for a flat is allowable in the fitt.

Ma. In this lesson in the verie beginning, I greatlie mislike that rising from the fourth to the fift, betwene the plainfong and the treble: although they bee both true to the base, yet you must haue a regard that the partes be forsmall betwixt themselves as well as to the base. Next, your standing in one place two vvhole semibriefes together, that is, in the latter ende of the thirde note, all the fourth, and halfe of the fift. Thirdly, your causing the treble to strike a sharpe eight to the base, which is a fault: muche offending the eare, though not so much in sight. Therefore hereafter take heed of euer touching a sharpe eight, except it be naturallie in *E la mi*, or *B fa b mi* (for these sharpes in *F fa vi*, *C sol fa vt*, and such like bee wrested out of their properties, although they bee true and may be suffered, yet woulde I vsithe you to shunne them as much as you may, for that it is not altogether so pleasing in the eare, as that which commeth in his owne nature: or at a close betwixt two middle partes, and sildome so. Fourthlie, your going from *F fa vt* to *B fa b mi*, in the eight note, in which fault, you haue bene nowe thrise taken. Last, your olde fault, standing so long before the close: all these be grosse faults: but here is your owne waie altered in those places which I told you did mislike me, and which you your selfe might haue made much better, if you had bene attentiu to your matter in hand. But such is the nature of you schollers, that so you do much, you care not how it bee done, though it be better to make one point well, then twentie naughty ones, needing correction almost in euerie place.

Going vp from the fourth to the fift both partes ascending condemned.

Long standing in a place condemned.

A sharpe eight disallowed.

Going from *F fa vt* sharp to *B fa b mi* sharp disallowed.



Pbi. You blamed my beginning, yet haue you altdred it nothing, sauing that you haue set it eight notes higher then it was before.

Ma. I haue indeede reserued your beginning, to lette you see, that by altering but halfe a note in the plainfong, it might haue bene made true as I haue sette it downe.

Pbi. What may you alter the plainfong so at your pleasure?
Ma. You may breake the plainfong at your pleasure (as you shall know heereafter) but in this place I altered that note, because I would not dissolue your point which was good with the base.

Better to breake the plainfong then dissolue a point.

O

Pbi.

Phi. But vpon what considerations, and in what order may you break the plainfong?

Ma. It would be out of purpose to dispute that matter in this place, but you shall know it afterward at full, when I shall set you downe a rule of breaking any plainfong whatfoeuer.

Phi. I will then cease at this time to be more inquisitiue thereof: but I will see if I can make another waie which may content you, seeing my last prouoed so bad: but nowe if I see it I think it vnpossible to find another waie vpon this base answering in the fuge.

Ma. No? Here is one, wherein you haue the point reuerted: but in the ende of the





Meeting of the twelfth note I haue set downe a kind of closing (because of your selfe you could not haue discerned it) from which I would haue you altogether abtaine, for it is an vnpleasant harsh musicke: and though it hath much pleased diuers of our descanters in times past, and beene receiued as currant amongst others of later time: yet hath it euer beene condemned of the most skillfull here in England, and scoffed at amongst strangers. For as they saie, there can be nothing faller (and their opinion seemeth to me to be grounded vpon good reason) how euer it contenteth others. It followeth nowe to speake of two partes in one.

Phi. What doe you terme two partes in one?
Ma. It is when two parts are so made, as one singeth euerie note and rest in the same length and order which the leading part did sing before. But because I promised you to set downe a vvaie of breaking the plainfong, before I come to speake of tvvoe partes in one, I will giue you an example out of the works of *M. Perley* (vvhetherwith wee vwill content our selues at this present, because it had beene a thinge verie tedious, to haue set downe so manie examples of this matter, as are euerie vvhere to bee founde in the vvorkes of *M. Redford, M. Tallis, Preston, Hodgrs, Thorne, Selbie*, and diuers others: vvhere you shall find such varietie of breacking of plainfongs, as one not verie well skilled in musicke, should scant descerne anie plainfong at al) vvhereby you may learn to break any plainfong whatfoeuer.

Phi. What generall rules haue you for that?
Ma. One rule, vvhich is euer to keepe the substance of the note of the plainfong.
Phi. What doe you call keeping the substance of a note?
Ma. When in breaking it, you sing either your first or last note in the same key whetin it standeth, or in his eight.

Phi. I praie you explaine that by an example.

Ma. Here be three plaine fong notes which you may breake thus:

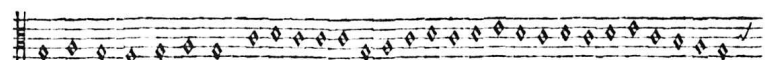
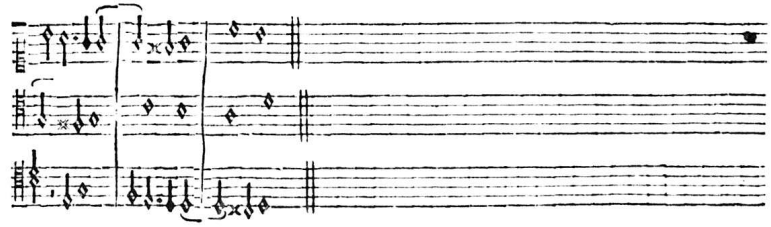
thus  or thus:  and infinite more waies which you may deuise to fit your Canon, for these I haue onlie set downe to shew you what the keeping the substance of your note is.

Phi. I vnderstand your meaning, and therefore I praie you set downe that example which you promised.

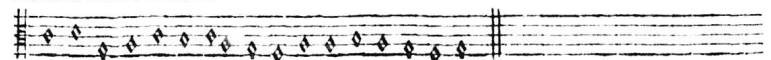
Ma. Here it is set downe in partition, because you should the more easilie perceiue the conuenance of the partes.



The plainfong of the Hymne Saluator mundi, broken in diuision, and brought in a Canon of three parts in one, by *Oibert Parley*.



Saluator mundi domine.



I haue likewise set downe the plainefong, that you may perceiue the breaking of euen- tie note, and not that you should sing it for a part with the rest: for the rest are made out of it and not vpon it. And as concerning the descanting, although I cannot commend it for the best in the musicke, yet is it praieworthy, and though in some places it be harsh to the eare, yet is it more tollerable in this waie, then in two partes in one vpon a plainfong, because that vpon a plainfong there is more shift then in this kind.

Phi. I perceiue that this example will serue me to more purpose hereafter, if I shall come to trie maisteries, then at this time to learne descant. Therefore I will passe it, & praiue you to go forward with your begun purpose of twoe partes in one, the definition whereof I haue had before.

Ma. Then it followeth to declare the kindes thereof, which wee distinguish no other waies, then by the distance of the first note of the following part, from the first of the leading which if it be a fourth, the song or *Canon* is called two partes in one in y^e fourth if a Fifth, in the fifth, and so fourth in other distances. But if the *Canon* bee in the eight, of these, as in the tenth, twelfth, or so, then commonlie is the plainefong in the middle betwixt the leading and following part: yet is not that rule so generall, but that you may set the plainfong either aboue or below at your pleasure. And because he who can perfectlie make two partes vpon a plainfong, may the more easier binde himselfe to a rule when he list, I will onlie set you downe an example of the moit vsual waies that you may by your selfe put them in practise.

Phi. What? be there no rules to be obserued in the making of two partes in one vpon a plainfong?

Ma. No verelie, in that the forme of making the *Canons* is so manie and diuers waies altered, that no generall rule may be gathered: yet in the making of two partes in one in the fourth, if you would haue your following part in the waie of counterpoint to follow within one note after the other, you must not ascend two, nor descend three. But if you descend two, and ascend three, it will be well: as in this example (which because you should the better conceiue, I haue set downe both plaine and divided) you may see.

A note for two partes in one in the fourth.

This waie, some terme a Fuge in epidiastaron, that is in the fourth above. But if the leading part were highest, then would they call it in hypodiastaron, which is the fourth beneath: And so likewise in the other distances, diapente which is the fifth: & diapasaron which is the eighth.

Thus plaine.

Thus divided.

And by the contrarie in two partes in one in the fifth, you may go as manie downe together as you will, but not vp and generallie or most commonlie that which was true in two parts in one in the fourth, the contrarie will bee true in two partes in one in the fifth, an example whereof you haue in this *Canon* following: wherein also I haue broken the plainfong of purpose, and caused it to answer in Fuge as a third part to the others: so that you may at your pleasure, sing it broken or whole, for both the waies.

Thus plaine.

Fuga in epidiastaron.

Thus divided.

Phi. I praiue you (if I may be so bold as to interrupt your purpose) that you will let me trie what I could doe to make two partes in one in the fifth in counterpoint.

Ma. I am contented, for by making of that, you shall prepare the waie for your selfe to the better making of the rest.

Phi. Here is then a waie, I praiue peruse it, but I feare me you will condemne it because I haue caused the treble part to lead, which in your example is contrarie.

Ma. It is not materiaall which parte leade, except *Fuga in hypodiastaron* you were inioyned to the *contrarie*, and seeing you haue done this so wel plain, let me see how you can deuide it.

Phi. Thus, and I praiue you peruse it, that I may here your opinion of it.

The second part.

Two partes in one in the fifth.

Ma. This is wel broken, and now I will giue you some other examples in the fifth, wherein you haue your plain song changed from parte to parte, firste in the treble, next in the tenor, lastlie in the base.

Phi. I praiue you yet giue mee leaue to interrupt your purpose, that seeing I haue made a waie in the fifth, I may make one in the fourth also, and then I will interrupt your speech no more.

Ma. Do so if your mind serue you.

Phi. Here it is in descant wise without counterpoint, for I thought it too much trouble, first to make it plaine and then breake it.

Two parts in one in the fourth.

Ma. This waie is so well, as I perceiue no sensible fault in it.

Phi. I am the better contented, and therefore (if you please) you may proceede to those waies which you woulde haue set downe before.

Ma. Here they be. As for the other waies, because they be done by plaine sight without rule, I will let them downe without speaking anie more of them: onelie this by the waie you must note: that if your Canon be in the fourth, and the lower part lead, if you sing the leading part an eight higher, your Canon will be in *Hypodiapente*, which is the fifth below, and by the contrarie, if your Canon be in the fifth, the lower part leading, if you sing the leading part an eight higher, your Canon will be in *hypodiatesaron*, or in the fourth below.

Two parts in one in the fifth, the plain song in the treble:

Another

The second part.

Another example in the fifth the plain song in the middle st.

Another example of two parts in one in the fifth, the plain song in the base.

Two parts in one in the sixth.

This waie in the sixth (if you sing y lower part eight notes higher, and the higher parte eight notes lower) will be in the third or tenth, & by the contrarie if the Canon be in the tenth if you sing the lower part eight notes higher, and the higher part eight notes lower, then will your Canon be in the sixth, either aboue or below, according as the leading part shall be.

Two parts in one in the seventh.

The second part.

If your Canon bee in the seventh the lower part being sung an eight higher, and the higher part an eight lower, it will be in the ninth, and by the contrary if the Canon bee in the ninth, the lower part sung eight notes higher, and the higher part eight notes lower, will make it in the seventh.

Two parts in one in the eighth.

Musical notation for 'Two parts in one in the eighth'. It consists of three staves: a vocal line (soprano), a lute line (treble clef), and a bass line (bass clef). The music is in a single system with a common time signature. The vocal line features a mix of eighth and sixteenth notes, while the lute and bass lines provide harmonic support with longer note values.

The plainfong in the third bar, I have broken to shun a little harshnesse in the descant, if anie man like it better whole, he may sing it as it was in the Canon before, for though it bee somewhat harsh, yet is it sufferable.

Two parts in one in the ninth.

Musical notation for 'Two parts in one in the ninth'. It consists of three staves: a vocal line (soprano), a lute line (treble clef), and a bass line (bass clef). The music is in a single system with a common time signature. The vocal line features a mix of eighth and sixteenth notes, while the lute and bass lines provide harmonic support with longer note values.

Two parts in one in the tenth.

Musical notation for 'Two parts in one in the tenth'. It consists of three staves: a vocal line (soprano), a lute line (treble clef), and a bass line (bass clef). The music is in a single system with a common time signature. The vocal line features a mix of eighth and sixteenth notes, while the lute and bass lines provide harmonic support with longer note values.

Here is also another waie in the tenth, which the maisters call *per arsin & thesin*, that is by rising and falling, for when the higher part ascendeth, the lower part descendeth, and when the lower part ascendeth, the higher part descendeth, and though I have here set it downe in the tenth, yet may it be made in anie other distance you please.

Dua

The second part.

Musical notation for 'The second part' (top section). It consists of three staves: a vocal line (soprano), a lute line (treble clef), and a bass line (bass clef). The music is in a single system with a common time signature. The vocal line features a mix of eighth and sixteenth notes, while the lute and bass lines provide harmonic support with longer note values.

And because we are come to speake of two parts in one vpon a plainfong, *per arsin & thesin*, I thought good to set downe a waie made by M. Bird, which for difficultie in the composition is not inferior to anie which I have seene: for it is both made *per arsin & thesin*, and likewise the point or Fuge is reuerted, note for note: which thing, how hard it is to performe vpon a plainfong, none can perfectly know, but hee who hath or shal go about to doe the like. And to speake vprightlie, I take the plainfong to bee made with the descant, for the more easie effecting of his purpose. But in my opinion, who soeuer shal go about to make such another, vpon anie common knowne plainfong or hymne, shal find more difficultie then he looked for. And although hee shoulde assaie twentie feueral hymnes or plainfonges for finding of one to his purpose, I doubt if hee should any waie goe beyond the excellencie of the composition of this, and therefore I have set it downe in partition.

Musical notation for 'The second part' (middle section). It consists of three staves: a vocal line (soprano), a lute line (treble clef), and a bass line (bass clef). The music is in a single system with a common time signature. The vocal line features a mix of eighth and sixteenth notes, while the lute and bass lines provide harmonic support with longer note values.

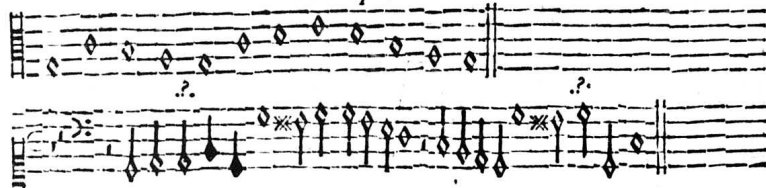
Musical notation for 'The second part' (bottom section). It consists of three staves: a vocal line (soprano), a lute line (treble clef), and a bass line (bass clef). The music is in a single system with a common time signature. The vocal line features a mix of eighth and sixteenth notes, while the lute and bass lines provide harmonic support with longer note values.

The second part.



And thus much for *Canons* of two partes in one, which though I haue set downe at length in two seuerall parts, yet are they most commonlie prickt both in one, and here in *England* for the most part without anie sign at al, where and when to begin the following part: vvhich vse manie times caused diuers good Musicians sitte a vvhole daie, to find out the following part of a *Canon*: which being founde (it might bee) was scant worth the hearing. But the French men and *Italians*, haue vsed a waie that thogh there were foure or fiue partes in one, yet might it be perceiued and sung at the first, and the maner thereof is this. Of how manie parts the *Canon* is, so manie Cliefes do they set at the beginning of the verse, stil causing that which standeth neereft vnto the musick, serue for the leading part, the next towards the left hand, for the next following parte, and so consequentie to the last. But if betweene anie tvvo Cliefes you finde rests, those belong to that part, which the cliefe standing next vnto them on the left side signifieth.

Example.



Here be two parts in one in the *Diapason cum diatessaron*, or as we tearme it, in the eleuenth about, where you see first a *C solfa us* Cliefe standing on the lowest rule, and after it three minime rests. Then standeth the *F fa us* cliefe on the fourth rule from below, and because that standeth neereft to the notes, the base (which that cliefe representeth) must begin, resting a minime rest after the plain song, and the treble three minim rests. And least you should misse in reckoning your pauses or rests, the note whereupon the following part must begin, is marked with this signe .?. It is true that one of those tvvo, the signe or the rests is superfluous, but the order of letting more cliefes then one to one verse, being but of late deuised, was not vsed when the signe was most common, but in stead of them, ouer or vnder the song was written, in what distance the following parte was from the leading, and most commonlie in this maner. *Canon in * or * Superiore, or inferiore*. But to shun the labour of vvrting those words, the cliefes and rests haue byn deuised, shewing the same thinge. And to the intent you may the better conceiue it, here is another example wherein the treble beginneth, and the meane followeth within a semibreue after in the *Hypodiapente* or fift below.

A compendious way of pricking of canons.

The second part.



And this I thought good to shewe you, not for anie curiositie which is in it, but for the easinesse and commoditie which it hath, because it is better then to pricke so as to make one sit fiue or sixe houres beating his braines, to finde out the following part. But such hath bene our manner in manie other things heretofore, to doe things blindlie, and to trouble the wittes of practicioners: whereas by the contrarie, straungers haue put all their care how to make things plaine and easlie vnderstood, but of this inough. There is also a manner of composition vsed amongst the *Italians*, which they call *Contrapunto doppio*, or double descant, and thogh it be no *Canon*, yet is it verie neere the nature of a *Canon*: and therefore I thought it meetest to be handled in this place, and it is no other thing, but a certaine kind of composition, which beeing sung after diuers fortes, by changing the partes, maketh diuers manners of harmonic: and is founde to be of two fortes. The first is, when the principall (that is the thing as it is first made) and the replie (that is it which the principall hauing the partes changed dooth make) are sung, changing the partes in such maner, as the highest part may be made the lowest, and the lowest parte the highest, without anie change of motion: that is, if they went vpward at the first, they goe also vpward when they are changed: and if they went downward at the first, they goe likewise downward being changed. And this is likewise of two fortes: for if they haue the same motions being changed, they either keepe the same names of the notes which were before, or alter them: if they keepe the same names, the replie singeth the high part of the principall a fift lower, and the lower part an eighth higher: and if it alter the names of the notes, the higher part of the principall is sung in the replie a tenth lower, and the lower part an eighth higher.

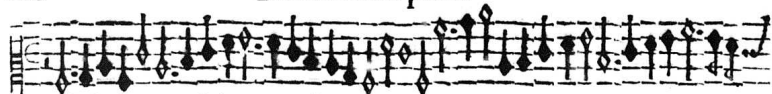
Double descant.

Diuisiō of double descant.

The second kinde of double descant, is when the partes changed, the higher in the lower, go by contrarie motions: that is, if they both ascende before, beeing changed they descend: or if they descend before, they ascend being changed. Therefore, when we compose in the first maner, which keepeth the same motions and the same names, we may not put in the principall a sixth, because in the replie it will make a discord: nor may we put the partes of the song so farre asunder, as to passe a twelth. Nor may we euer cause the higher part come vnder the lower, nor the lower about the higher, because both those notes which passe the twelth, and also those which make the lower part come about the higher in the replie, will make discords. Wee may not also put in the principall a *Cadence*, wherein the seuenth is taken, because that in the replie it will not doe wel. We may verie well vse the *Cadence* wherein the second or fourth is taken, because in the replie they will cause verie good effectes. Wee must not also put in the principall a flat tenth, after which followeth an eight, or a tvvelth (a flatte tenth is when the highest note of the tenth is flat, as from *D solre*, to *F fa us* in alte flatte, or from *G am us*, to *B fa h mi* flat) nor a flat third before an vnison, or a fift when the parts go by contrarie motions: because if they be so put in the principall, there will follow *Tritonus* or false fourth in the replie. Note also, that euerie tvvelth in the principal, will be in the replie an vnison. And euery fift an eight, and al these rules must be exactlie kept in the principal, else will not the replie be without faults. Note also, that if you wil close with a *Cadence*, you must of necessitie end either your principal or replie, in the fift or twelf, which also happeneth in the *Cadences*, in what place soeuer of the song they be, and betweene the partes will be heard the relation of a *Tritonus* or false fourth, but that will bee a small matter, if the rest of the composition be duly ordered, as you may perceiue in this example.

Rules to be observed in composition of the first sort of the first kinde of double descant.

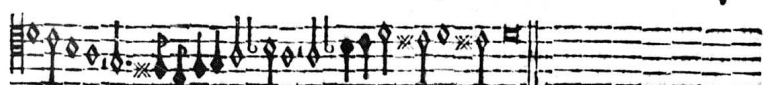
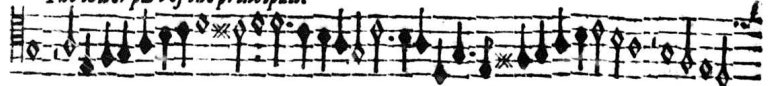
The second part.



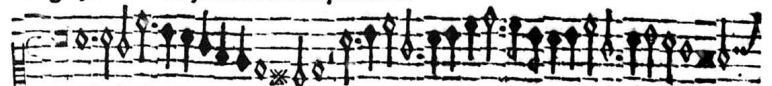
The higher part of the principall.



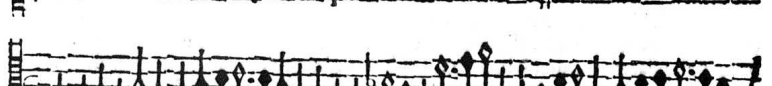
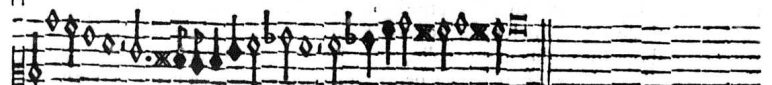
The lower part of the principall.



Now change the higher part, making it lower by a fifth, and the lower part higher by an eight, and so shall you have the replie thus :



The higher part of the replie.



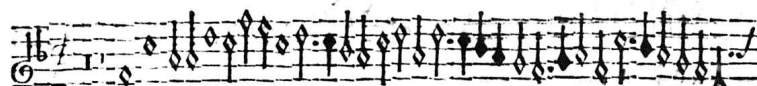
The lower part of the replie.



The second part.

And this is called double descant in the twelfth : but if we would compose in the second kind (that is in it, which in the replie keepeth the same motions but not y same names which were in the principall) we must not put in anie case two cordes of one kinde together in the principall : as two thirds, or two sixes, and such like, although the one be great or sharpe, and the other small or flat : nor may we put *Cademes* without a discord. The sixth likewise in this kinde may be used if (as I said before you put not two of them together) also if you list, the partes may one goe thorough another that is, the lower may goe aboute the higher, and the higher vnder the lower, but with this caueat, that when they be so mingled, you make them no further distant then a third, because that when they remaine in their owne boundes, they may be distant a twelfth one from another. Indeede we might goe further afunder, but though we did make them so farre distant, yet might we not in anie case put a thirteenth, for it will bee false in the replie : therefore it is best not to passe the twelfth, and to keepe the rules which I have giuen, & likewise to cause the musicke (so farre as possible we may) proceed by degrees, & shun that motion of leaping (because that leaping of the fourth and the fifth, may in some places of the replie, ingender a difcommoditie) which obseruation being exactlie keppe, will cause our descant go well and formable, in this manner.

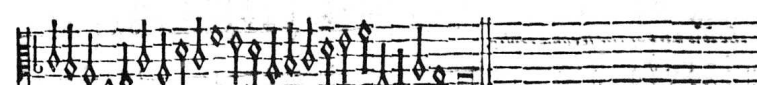
Caueats for compositions in the second sort of the first kind of double descant.



The higher part of the principal, of the second sort of the first kind of double descant.



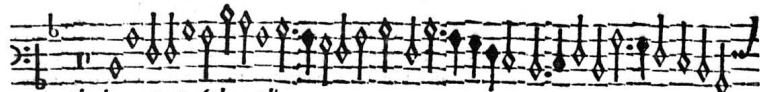
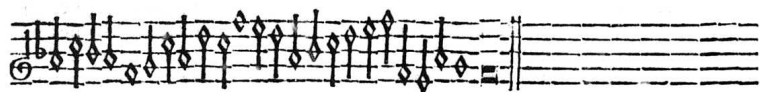
The lower part of the principall of the second sort of the first kind of double descant.



And changing the parts, that is, setting the treble lower by a tenth, and the lower part higher by an eight, we shall have the replie thus.

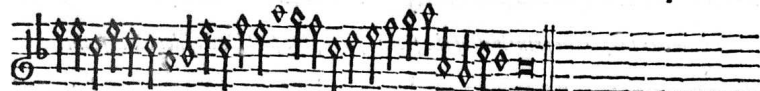
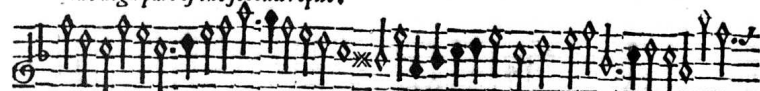
The

The second part.



And this is called double descant in the tenth.

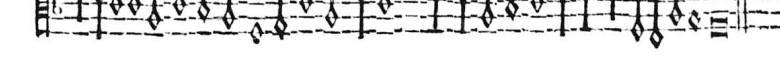
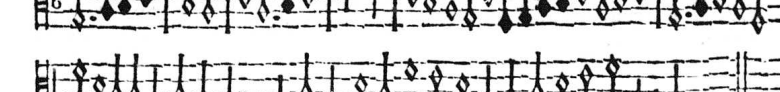
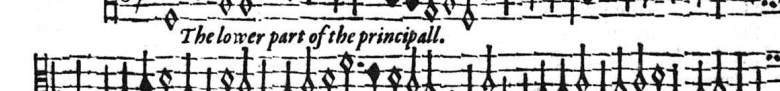
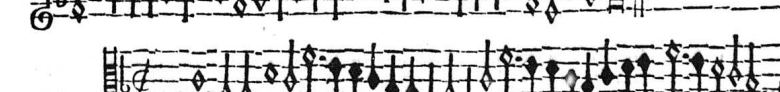
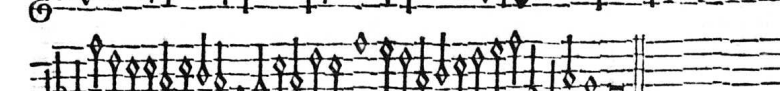
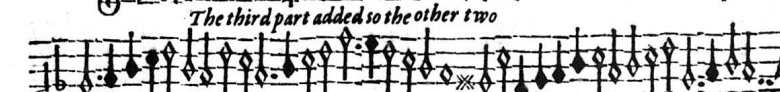
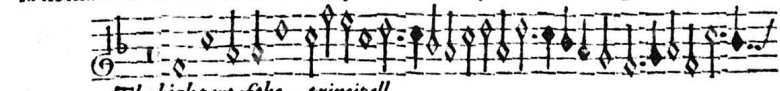
You may also make the treble parte of the principall an eight lower, and the base a tenth higher, which will doe verie well, because the nature of the tune wil so bee better obserued, as here you may perceiue.



The second part.

Also these compositions might be sung of three voices if you sing a part a tenth above the lowe part of the principall, and in the reply a seuenth vnder the high part. It is true that the descant will not be so pure as it ought to be, & though it will be true from false descant, yet will there bee vnisons & other allowances which in other musicke would scarce be sufferable. But because it is somewhat hard to compose in this kind, & to haue it come well in the reply, I will set you downe the principall rules how to do it leauing the lesse necessarie obseruations to your own studie. You must not then in any case put a third or a tenth after an eighth when the parts of the song descend together: & when the parts ascend you must not put a fixt after a fifth, nor a tenth after a twelfth, especially when the high part doth not proceed by degrees, which motion is a little more tollerable then that which is made by leaping. Likewise you must not goe from an eight to a flat tenth, except when the high part moueth by a whole note, and the lower part by a halie note, nor yet from a third or fifth to a flat tenth by contrary motions. Also you shal not make the treble part go from a fifth to a sharpe third the basse standing still, nor the basse to go from a fifth to a flat third, or from a twelfth to a flat tenth the treble standing still, because the replie wil therby go against the rule. In this kind of discant euery tenth of the principall will be in the replie an eight, & euery third of the principall in the replie will be a fifteenth: but the composer must make both the principall & the replie together & so he shal commit the fewest errors, by which means your discant wil go in this order.

Rules for singing a third part to other two in double discant.



The second part.

By negligence of not thinking vpon a third part in the composition of the principall, the fault of too much distance in the replie was committed which other wise might easlie haue bene auoided, & the example brought in lesse compasse.

the higher part of the replie

The lower part of the replie.

The low part of the principall.

The high part of the principall.

The replie of the third part which was added to the principall.

The high part of the replie.

The low part of the replie.

Notes to be obserued in the second kind of double descant.

In the second kinde of double descant where the replie hath contrarie motions to those which were in the principall keeping in the partes the same distances, if you put anie *Cadences* in the principall, they must be without any discorde, and then may you put them in what maner you list. But if they haue anie dissonance, & in the replie, they will produce hard effects. In this you may vse the sixt in the principall, but in anie case set not a tenth immediate before an eight, nor a thirde before an vnison, when the partes descend together, bicause it will be naught, but obseruing the rules, your descant will go well in this maner.

The second part.

The high part of the principall in the second kind of double descant.

The low part of the principall.

The high part of the replie.

The low part of the replie.

The high part of the replie.

The low part of the replie.

The high part of the replie.

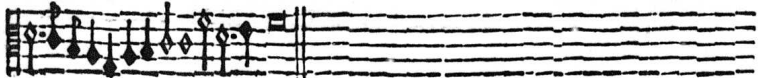
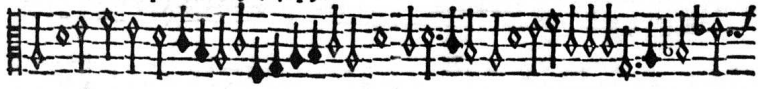
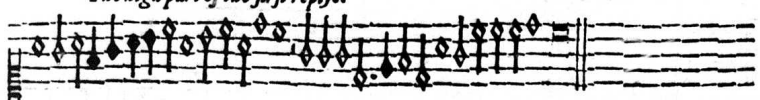
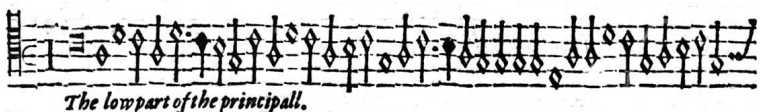
The low part of the replie.

The high part of the replie.

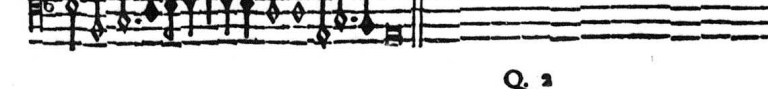
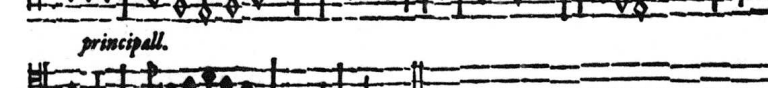
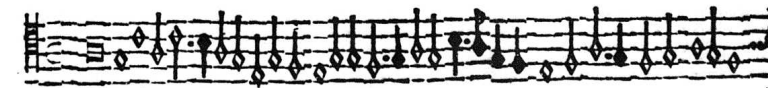
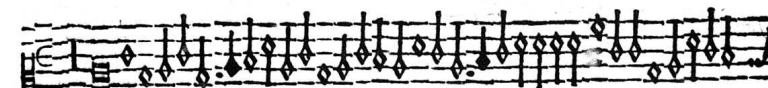
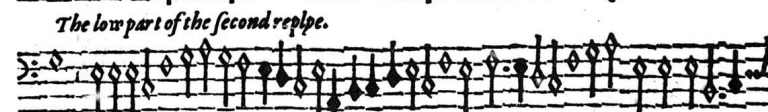
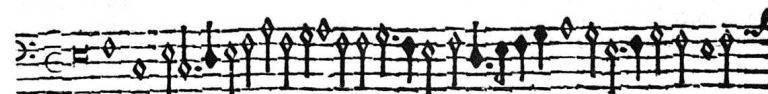
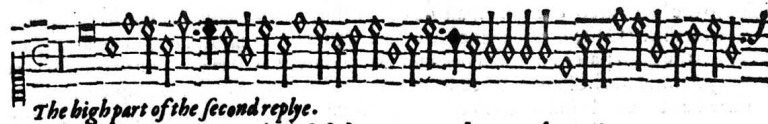
The low part of the replie.

The second part.

And if you compose in this maner, the parts of the principall may be set in what distance you will, yea though it were a fifteenth, because in the replie it wil do wel, but yet ought we not to do so. Likewise, if you examine well the rules giuen before, and haue a care to leaue out some things which in some of the former waies may be taken, you may make a composition in such fort as it may bee song all the three before said waies with great variety of harmony, as in this principall and replies following you may perceiue.



The second part.



And that you may the more cleerlie perceiue the great varietie of this kinde, if you ioine to the low part of the principall, or of the thirde reple a high part distant from it a tenth, or third: Or if you make the lowe part higher by an eight, and put to a part lower then the high part by a tenth (because it will come better) euerie one of those waies may by themselues be sung of three voices, as you saw before in the example of the second waie of the first kind of double descant. There be also (besides these which I haue shouen you) manie other waies of double descant, which it were too long and tedious to set downe in this place, and you your selfe may hereafter by your owne studie finde out. Therefore I will onlie let you see one waie *Per arsin & thesin*, and so an ende of double descant. If therefore you make a Canon *per arsin & thesin*, without anie discorde in binding maner in it, you shall haue a composition in such sort, as it may haue a reple, wherein that which in the principall was the following part, may be the leading, as here you see in this example.

The image shows five staves of musical notation. The first staff is labeled "The principall" and the second staff is labeled "The reple". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are also some handwritten annotations like "2." and "1." above the staves.

Thus you see that these waies of double descant carie some difficultie, and that the hardest of them all is the Canon. But if the Canon were made in that manner vpon a plainfong (I meane a plainfong not made of purpose for the descant, but a common plainfong or hymne, such as heretofore haue been vsed in churches) it would be much harder to do. But because these waies seeme rather for curiositie then for your present instruction, I would counsaile you to leaue to practise them, till you be perfect in your descant, and in those plaine waies of Canon which I haue set downe, which will (as it were) lead you by the hand to a further knowledge: and when you can at the first sight sing two partes in one in those kindes vpon a plainfong, then may you practise other hard vvaies, and speciallie those *per arsin & thesin*, which of all other Canons carie both most difficultie, and most maiestie: so that I thinke, that who so canne vpon anie plainfong whatsoeuer, make such another waie as that of *M. Bird*, which I shewed you before,

before, may with great reason be termed a great maister in musicke. But whosoever can sing such a one at the first sight, vpon a ground, may boldlie vnder take to make any Canon which in musicke may be made. And for your further incouragement this much I may boldlie affirme, that whosoever will exercise himselfe diligentlie in that kinde, may in short time become an excellent Musician, because that he vvho in it is perfect, may almost at the first sight see what may be done vpon anie plainfong.

And these few vvaies vvich you haue alreadie seene, shall be sufficient at this time for your perfect instruction in two partes in one vpon a plainfong. For if a manne should thinke to set downe euerie waie, and doe nothing all his life time but daile inuent varietie, he should lose his labour, for anie other might come after him, and inuent as manie others as he hath done. But if you thinke to imploy anie time in making of those, I would counsell you diligentlie to peruse those waies which my louing Maister (never without reuerence to be named of the musicians) *M. Bird*, and *M. Alphonso* in a vertuous contention in loue betwixt themselues made vpon the plainfong of *Miserere*, but a contention, as I saide, in loue: vvich caused them striue euerie one to surmount another, vvithout malice, enuie, or backbiting: but by great labour, studie and paines, each making other censure of that vvich they had done. Vvch contention of theirs (speciallie without enuie) caused them both become excellent in that kind, and winne such a name, and gaine such credite, as vvil neuer perishe so long as Musicke indureth. Therefore, there is no vvaie readier to cause you become perfect, then to contend vvith some one or other, not in malice (for so is your contention vpon pafsion, not for loue of vertue) but in loue, shewing your aduerfarie your worke, and not skorning to bee corrected of him, and to amende your fault if hee speake with reason: but of this enough. To returne to *M. Bird*, and *M. Alphonso*, though either of them made to the number of fortie waies, and could haue made infinite more at their pleasure, yet hath one manne, my friend and fellow *M. George Waterhouse*, vpon the same plainfong of *Miserere*, for varietie surpassed all who euer laboured in that kinde of studie. For hee hath alreadie made a thousand waies (yea and though I should talke of halfe as manie more, I should not be farre vvide of the truth) euerie one different and seuerall from another. But because I doe hope verie shortlie that the same shall bee published for the benefite of the worlde, and his owne perpetuall glorie, I will cease to speake anie more of them, but onlie to admonish you, that vvho so will be excellent, must both spend much time in practise, and looke ouer the dooings of other men. And as for those who stande so much in opinion of their owne sufficiency, as in respect of themselues they contemn all other men, I will leaue them to their foolish opinions: beeing assured that euerie man but of meane discretion, will laugh them to scorne as fooles: imagining that all the giftes of God should die in themselues, if they should bee taken out of the vvorld. And as for those partes in two, fixe in three, and such like, you may hereafter make them vpon a plainfong, when you shall haue learned to make them without it.

Pbi. I will then take my leaue of you for this time, till my next leisure, at vvich time I meane to learne of you that part of musicke which resteth. And now, because I thinke my selfe nothing inferior in knowledge to my brother, I meane to bring him vvith me to learne that vvich he hath not yet heard.

Ma. At your pleasure. But I cannot cease to praie you diligentlie to practise, for that onelie is sufficient to make a perfect Musician.





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

Philomathes the Scholer.

Polymathes.

Philomathes.



What new and vnaccustomed passion, what strange humor or mind-changing opinion tooke you this morning (Brother *Polymathes*) causing you without making me acquainted so earlie bee gone out of your chamber? was it some fit of a feuer? or (which I rather beleue) was it the sight of some of those faire faces (which you spied in your yester nights walke) which haue banished all other thoughts out of your minde, causing you thinke the night long and with the daylight that thereby you might find some occasion of seeing your mistress? or any thing else, I pray you hide it not from me, for as hitherto I haue bene the secretary (as you say) of your verie thoughts: so if you conceale

this I must thinke that either your affection towards me doth decrease, or else you begin to suspect my secrecy.

Pol. You are too gelous, for I protest I neuer hid any thing from you concerning eyther you or my selfe, and where as you talke of passions and mind-changing humours, those seldome trouble men of my constitution, and as for a feuer I know not what it is, and as for loue which you would seeme to thrust vpon me, I esteeme it as a foolish passion entering in emptic braines, and nourished with idle thoughtes, so as of all other things I most contemne it, so do I esteeme them the greatest fooles who bee therewith most troubled.

Phi. Soft (brother) you go farre, the purest complexions are soonest infected, and the best wits soonest caught in loue, and to leaue out infinite examples of others, I could set before you those whom you esteemed cheefest in wisdom, *Socrates, Plaso, Aristotle*, and the very dog himselfe all snared in loue, but this is out of our purpose, shew me the occasion of this your timely departure?

Pol. I was informed yesternight that Maister *Polybius* did for his recreation euerie morning priuateley in his owne house read a lecture of *Ptolomey* his great construction, and remembering that this morning (thinking the day farther spent then in deed it was) I hied me out thinking that if I had staid for you, I should haue come short: But to my

no smal grieffe I haue learned at his house, that he is gone to the vniuersity to commence doctor in medicine.

Phi. I am sorry for that: but we wil repaire that damage an other waie,

Pol. As how?

Phi. Employing those houres which we would haue bestowed in hearing of him in learning of musicke.

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

Phi. If my wit were so quicke as my master is skilfull, I should quickly become excellent, but the day runneth away, shal we go?

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

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

Ma. Scholler *Philomathes*? God giue you good morrow, I marrailed that since our last meeting (which was so long ago) I neuer heard any thing of you.

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

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

Phi. I pray you aske himselfe, for I know not what hee hath, but before I knew what discant was, I haue heard him sing vpon a plainelong.

Pol. I could haue both song vpon a plainelong, and beganne to set three or foure parts, but to no purpose, because I was taken from it by other studies, so that I haue forgotten those rules which I had giuen me for setting, though I haue not altogether forgotten my discant.

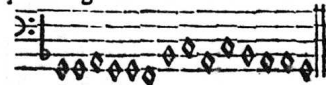
Ma. Who taught you?

Pol. One maister *Boulde*.

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

Pol. I wil if it please you to giue me a plainelong?

Ma. Here is one sing vpon it.



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

Pol.

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

Phi. Who euer gaue him his name hath either foreknown his destinie, or then hath well and perfectly read *Plato* his *Cratylus*.

Phi. Why so?

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

Ma. Why wherein do you disallow them?

Phi. First of all in the second note is taken a discord for the first part of the note, and not in the best manner nor in binding: the like faulte is in the fifth note, and as for the two notes before the close, the end of the first is a discord to the ground, and the beginning of the next likewise a discord, but I remember when I was practising with you, you did set me a close thus, which you did so farre condemne as that (as you saide) there could not readily bee a worse made, and though my brothers bee not the verie same, yet is it *Cosin* germane to it, for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in affect they be both one.

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

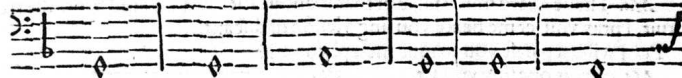
Phi. Yea, and iustly.

Pol. It is the fuge of the plainfong, and the point will excuse the harshnesse, and so likewise in the fifth note, for so my maister taught me.

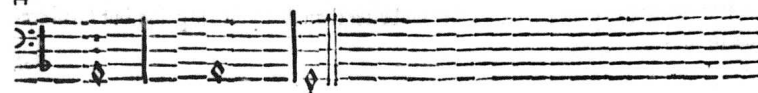
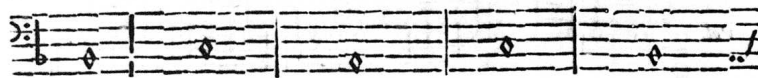
Harsh cordes
not to be taken
for the pointes
fake.

Phi. But I was taught otherwise, and rather then I would haue committed so grosse ouersights I would haue left out the point, although here both the point might haue bene drought in otherwise, and those offences left out.

Ma. I pray you (good maister *Polymathes*) sing an other cesson.



Proportions
are not ridicu-
lously to be ta-
ken.



Phi. I promise you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you haue taken *sesqui paltrey* very right.

Ma. You must not be so ready to condemne him for that, seeing it was the fault of the time, not of his sufficiency, which causeth him to sing after that manner, for I my selfe being a childe haue heard him highly commended, who could vpon a plainfong sing hard proportions, harsh allowances, and countrey daunces, and hee who could bring in manifest of them was counted the iollyest fellowe, but I would faine see you (who haue those *Argus* eyes in spying faults in others) make away of your own, for perchance there might likewise be a hole (as they saie) found in your owne cote.

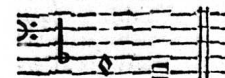
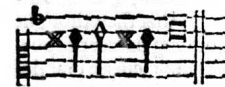
Phi. I would bee ashamed of that, specially hauing had so many good preceptes and practising them so long.

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

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



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



Pol. You neede not, but I praie you maister helpe mee for I can spie no faulte in it.

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

Pol. In dede nowe that I haue perused it, I cannot but commend it for the point of the plainfong is euery way maintained, and without any taking of harsh cordes.

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

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

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



Ma. The first part of your lesson is tolerable and good, but the ending is not so good, for the end of your ninth note is a discord, and vpon another discord you haue begun the tenth breaking *Priſcians*, head to the very brain, but I know you will go about to excuſe the beginning of your tenth note in that it is in binding wiſe, but though it bee bound it is in fetters of ruſty yron, not in the chaines of goule, for no eare hearing it, but will at the firſt hearing loth it: and though it bee the point, yet might the point haue bene as neerely followed in this place, not cauſing ſuch offence to y^e eare. And to let you ſee with what little alteration, you might haue auoided ſo great an inconueniēce, here be al your owne notes of the fifth bar in the very ſame ſubſtance as you had them, though altered ſomewhat in time and forme, therefore if you meane to followe muſicke any further, I woulde wiſh you to leaue thoſe harſh allowances, but I pray you how did you become ſo ready in this kind of ſinging.

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

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

Phi. Be then attentiuē, when I learned deſcant of my maiſter *Bould*, hee ſeeing me ſo toward and willing to learne, euer had me in his companie, and becauſe he continually carried a plainſong booke in his pocket, hee cauſed me doe the like, and ſo walking in the fieldes, he would ſing the plainſong, and cauſe me ſing the deſcant, and when I ſong not to his contentment, he would ſhew me wherein I had erred, there was alſo another deſcancer, a companion of my maiſters, who neuer came in my maiſters companie (though they weare much conuerſat together) but they fel to contention, ſtriuing who ſhould bring in the point ſooner, and make hardeſt proportions, ſo that they thought they had won great glorie if they had brought in a point ſooner, or ſung harder proportions the one then the other: but it was a worlde to heare them wrangle, euerie one defending his owne for the beſt. What? (ſaith the one) you keepe not time in your proportions, you ſing them falſe (ſaith the other) what proportion is this? (ſaith hee) *Seſqui-paltery* ſaith the other, nay (would the other ſay) you ſing you know not what, it ſhould ſeeme you came lateſie from a barbers ſhop, where you had * *Gregory Walker*, or a *Cur-rant* a plaide in the newe proportions by them lateſie found out, called *Seſquiblinde*, and *Seſqui barken after*, ſo that if one vnacquainted with muſicke had ſtood in a corner and heard them, he would haue ſworne they had bene out of their wittes, ſo earneſtly did they wrangle for a triſle, and in truth I my ſelfe haue thought ſometime that they would haue gone to round buffets with the matter, for the deſcant bookes were made *Angels*, but yet ſittes there no viſiters of eares, and therefore all parted friendes: but to ſay the very truth, this *Polyphemus* had a verie good ſight, (ſpeciallie for treble deſcant) but very bad vtterance, for that his voice his voice was the worſt that euer I heard, and though of others he were eſteemed verie good in that kinde, yet did none thinke better of him then hee did of himſelfe, for if one had named and asked his opinion of the beſt compoſers liuing at this time, hee would ſay in a vaine glory of his owne ſufficiencie, tuſh, tuſh (for theſe were his vſuall wordes) he is a proper man, but he is no deſcancer, hee is no deſcancer, there is no ſuffe in him, I wil not giue two pinnes for him except he hath deſcant.

Phi. What? can a compoſer be without deſcant?

Ma. No: but it ſhould ſeeme by his ſpeech y^e except a name be ſo drownd in deſcant y^e he can do nothing elſe in muſik but wreſt & wring in hard points vpon a plainſong, they would not eſteeme him a deſcancer, but though that be the *Cyclops* his opinion he muſt giue

Binding no
excuse for two
discords togeth-
er.

*That name
in deriſion
they haue gi-
uen this qua-
drant pauan,
becauſe it wal-
keth amongſt
the barbers
and ſidlers
more common
then any other

giue vs leaue to follow it if we liſt, for we muſt not thinke but hee that can formally and artificiallie put there foure, ſiue, ſix or more parts together, may at his eaſe ſing one part vpon a ground without great ſtudie, for that ſinging extempore vpon a plainſong is in deede a peece of cunning, and very neceſſarie to be perfectly practiſed of him who meane to be a compoſer for bringing of a quick ſight, yet is it a great abuſitie ſo to ſeeke for a ſight, as to make it the end of our ſtudie applying it to no other vſe, for as a knife or other inſtrument not being applied to the end for which it was deuſed (as to cut) is vnprofitable and of no vſe, euen ſo is deſcant, which being vſed as a helpe to bring readie ſight in ſetting of parts is profitable, but not being applied to that ende is of it ſelfe like a puffe of wind, which being paſt commeth not againe, which hath bene the reaſon that the excellent muſitions haue diſcontinued it, although it be vnpoſſible for them to compoſe without it, but they rather employ their time in making of ſonges, which remaine for the poſterity then to ſing deſcant which is no longer known then the fingers mouth is open expreſſing it, and for the moſt part cannot be twiſe repeated in one maner.

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

Pol. This *Polyphemus* carrying ſuch name for deſcant, I thought it beſt to imitate him, ſo that euery leſſon which I made was a counterſet of ſom of his, for at all times and at euery occaſion I would ſoitt in ſome of his points which I had ſo perfectly in my head as my *pater noſter*, and becauſe my maiſter himſelfe did not diſlike that courſe I continued ſtill therein, but what ſaide I? diſlike it hee did ſo much like it as euer where he knewe or found any ſuch example he wou'd wright it out for me to imitate it.

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

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

The musical notation consists of several staves. The first staff is labeled "Iste confessor." and contains a single melodic line with various note values and rests. The second staff is labeled "Hymne." and contains a similar melodic line. Below these are several more staves, some with multiple voices or parts, showing complex polyphonic textures. The notation includes various note values, rests, and bar lines, typical of early modern musical manuscripts.

Acourſe not to
be diſliked
if it had bene
done with
iudgement.

Hymne.

The third part.

Ma. Such lips, such lettus, such authoritie, such imitation, but is this maister *Boulds* owne descant?

Pol. The first is his own, the second he wrote out of a verse of two partes of an *Agnus dei*, of one *Henry Ryshie*, and recommended it to me for a singular good one, the third is of one *Piggot*, but the two last I haue forgotten whose

they bee, but I haue heard them highly commended by many who bore the name of great descanters.

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

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

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

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

Ma. Then shew it me?

Pol. Here it is, and I pray you declare al the faults which you find in it.

In musick both the care is to be pleased and art shewed.

Faults in this lesson.

The third part.

Ma. First that discord taken for the first part of the second note is not good ascending in that maner, secondly the discord taken for the last part of the fifth note, and another discord for the beginning of the next is very harsh and naught, thirdly the discord taken for the beginning of the tenth note is naught, it and all the other notes following are the same thing which weare in the beginning without any difference, fauing that they are foure notes higher, lastlie your clothe you haue taken thrise before in the same lesson a grosse fault in sixteene notes, to sing one thing foure times ouer.

Phi. I would not haue vied such ceremonies to anotomise euery thing particularlie, but at a word I would haue sung it awaie, and said it was starke naught.

Pol. Soft swift, you who are so ready to find faultes, I pray you let vs see howe you can mend them, maintaining the point in euerie note of the plainfong as I haue done?

Phi. Many waies without the fuge and with the fuge, easely thus.

The former lesson better red.

Pol. But you haue remooued the plainfong into the treble, and caused it rest two whole semibreues.

Phi. You cannot blame me for that, seeing I haue neither added to it, nor paired from it, and I trust when I sing vpon a plainfong I may chuse whether I will sing treble or base descant.

Pol. You saie true.

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

Phi. Because I saw none other waie to expresse euerie note of the plainfong.

Ma. But there is an other way to expresse euery note of the plainfong, breaking it but verie little, and therefore find it out.

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

Phi. Doe so.

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

Phi. Nor I.

Pol. I am glad of that, for it would haue grieued me if you should haue founde it out and not I.

Phi. You be like vnto those who reioise at the aduersity of others, though it do not any thing profit themselves.

Pol. Nor so, but I am glad that you can see no further into a millstone then my selfe, and therefore I wil plucke vp my spirits (which before was so much dulled, not by mine owne fault, but by the fault of them who taught me) and *Audere aliquid breuibus gyaris & carcere dignum*, because I meane to be *aliquid*.

Phi. So you shal, though you be a dunce perpetually.

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

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

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

Ma.

The third part.

Ma. Then here it is, though either of you might haue found out a greater matter, and because you caueled at his remouing the plainesong to the treble, here I haue set it (as it



was before) lowest, you may also vpon this plainesong make a way wherein the descant may sing euerie note of the ground twise, which though it shew some fight and maistry, yet will not be so sweet in the eare as others.

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

Ma. Here it is, and though it go harsh in the eare, yet be there not such allowances



in taking of descordes vsed in it as might anie waie offend, but the vnpleasantnesse of it commeth of the vvestring in of the point, for seeking to repeat the plainesong, againe the musicke is altered in the aire, seeming as it were another song vvhich doth disgrace it (so far as nothing more, and though a man (conceiting himselfe in his own skil, & glorying in that he can deceiue the hearer) should at the first sight sing such a one as this is, yet another standing by, and perchance a better musician then he, not knowing his determination and hearing that vnpleasantnesse of the musicke might iustly condemne it as offensive to the eare, then woulde the descant: Iudge for his defence that it were euerie note of the plainesong twise song ouer, and this or some such like would they thinke a sufficient reason to moue them to admit anie harshnes, or inconuenient in musicke, what foeruer which hath bene the cause that our musicke in times past hath neuer giuen such contentment to the auditor as that of latter time, because the composers of that age making no account of the ayre nor of keeping their key, followed only that vaine of wresting in much matter in small boundes so that seeking to shewe cunning in following of points they mist the marke, where at euerie skilful musician doth cheefely shoote, which is to shew cunning with delightfulness and pleasure, you may also make a lesson of descant

The third part.

cant, which may be song to two plainesongs, although the plainesongs doth not agree one with another, vvhich although it seeme verie harde to them at the first, yet hauing the rule of making it declared vnto you, it will seeme as easie in the making as to sing a common vway of descant, although to sing it at the first sight will be somewhat harder because the eie must be troubled with two plainesongs at once.

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

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

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

Ma. Here is the plainesong vvhereupon we song, with another vuder it taken at all aduentures,



now if you sing the descanting part it wilbe true to any one of them.

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

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

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

Pol. I will auoide them so much as I can hereafter, but I pray you maister before we proceede to any other matter, shal I here you sing a lesson of base descant?

Ma. If it please you sing the plainesong.

The third part.

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

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

Phi. But nowe (maister) you haue sufficientlie examined my brother *Polymathes*, and you see he hath fight enough, so that it will be needlesse to infitt any longer in teaching him descant, therefore I pray you proceede to the declaration of the rules of setting.

Ma. They bee fewe and easie to them that haue descant, for the same allowances are to be taken, and the same faults which are to be shunned in descant must bee auoided in setting also. And because the setting of two parts is not very farre distant from singing of descant, we will leaue to speake of it and goe to three partes, and although these precepts of setting of three parts will be in a maner superfluos to you, (*Philomathes*) because to make two parts vpon a plaine song is more hard then to make three partes into voluntary, yet because your brother either hath not practised that kinde of descant, or perchance hath not bene taught how to practise it, I will set downe those rules which may serue him both for descant and voluntary, and therefore to bee breese peruse this Table wherein you may see all the waies whereby concords may be set together in three parts, and though I do in it talke of fifteenth and seuententhes, yet are these cordes seldome to be taken in three parts except of purpose you make your song of much compas and so you may take what distances you will, but the best maner of composing three voices or how many foerer is to caufe the parts go close.

A Table containing the cordes which are to be vsed in the compositon of songes for three voices.

If your base be an vnison or 8. to the tenor, then may your *Alto* be a 3. 5. 6. 8. 10. 12. or 15. to the base.

example.

If your base be a thirde vnder your tenor, the *Alto* may be a 5. 6. 12. or 13. above the base.

example.

The third part.

And if your Base be a fifth to the tenor, your *Alto* maie be a 3. 8. 10. 12. or 15. to the base.

example.

But if your base be a sixth to the tenor, then must your *Alto* be a 3. 8. 10. or 15. to the base.

example.

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

Ma. Let this suffice for one at this time, and when you come to practise, let the third, fifth, and sixth (sometimes also an eight) be your vsual cordes because they be the sweetest, and bring most vari-

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

The third part.



If you carrie your *Cadence* in the base part, you may close with any of these waies following the marke stil (shewing that which it did before, & as concerning the rule which I could you last before of passing closes if your base be a *Cadence* (as your tenor was before not going vnder the base) then will the rule bee contrarie, for whereas before your base in your false closing did descend to a sixth, nowe must your *Alto* or Tenor (because sometime the Tenor is about the *Alto*) ascend to the sixth or thirteenth and descend to the tenth or third, as here following you may perceine.



But if your *Cadence* be in the *Alto*, then may you choose any of these waies following for your end, the signe stil shewing the false close, which may not be vsed as a final or full close, and though it has bene our vse in times past to end vpon the sixth with the base in our songes, and speciallie in our *Canons*, yet is it not to be vsed but vpon an extremitie of *Canon*, but by the contrary to be humned as much as may be, and because it is almost

cuerie

The third part.

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



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

Pbi. Nay, seeing you haue given vs a table of three, I pray you giue vs one of foure also.
Ma. Then (that I may discharge my selfe of giuing you any more tables) here is one which wil serue you for the composition not only of foure parts, but of how many else it shal please you, for when you compose more then foure parts, you do not put to anie other part, but double some of those foure, that is, you either make two trebles or two meanes, or two tenors, or two bases: and I haue kept in the table this order. First to set down the cord which the treble maketh with the tenor, next how far the base may be distant from the tenor, so that these three parts being so ordained, I set down what cordes the *Alto* must be to them to make vp the harmony perfect, you must also note that sometimes you find set down for the *Alto* more then one cord, in which case the cordes may serue not only for the *Alto* but also for such other parts as may be added to the foure, nor shal you find y^e *Alto* set in an vnison or eight with any of the other parts, except in foure places, because that when the other parts haue amongst themselues the fifth and thirde, or their eights of necessitie such parts as shalbe added to them (let them be neuer so many) must bee in the eight or vnison, with some of the three afore named, therefore take it and peruse it diligentlie.

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

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

The third part.

But if the base be the Alto may be made
 Also the base being a the other parts may be

a twelfth vnder the tenor, a 7. or 10. above the base.
 fifteenth vnder the tenor, a 3. 5. 6. 10. 12. and 13. above the base.

OF THE THIRD.

If the treble be and the base the Alto may be
 If the base be the Alto may be
 But if the base be then the parts shall be
 And the base being then the parts may be

a third with the tenor a third vnder it an vnison or 8. with the parts.
 a sixth vnder the tenor, a third or tenth above the base.
 an eight vnder the tenor, a fift or sixt above the base.
 a tenth vnder the tenor, in the vnison or eight to the tenor or base.

OF THE FOURTH.

When the treble shall be and the base then the meane shall be
 But if the base be the Alto shall be

a fourth to the tenor a fift vnder the tenor a 3. or 10. above the base
 a 12. vnder the tenor a 10. above the base

OF THE FIFTH.

But if the treble shall be and the base the Alto may be
 And if the base be the Alto shall be

a fift above the tenor an eight vnder it a 3. or tenth above the base
 a sixt vnder the tenor, an vnison or 8 with the parts

OF THE SIXTH.

If the treble be and the base the Alto may be
 But if the base be the Alto shall be
 Likewise if the base be the meane likewise shall be

a sixt with the tenor a fift vnder the tenor, an vnison or eight with the partes
 a third vnder the tenor, a fift above be base.
 a tenth vnder the tenor, a fift or 12. above the base.

OF THE EIGHT.

If the treble be and the base the other parts shall be
 So also when the base shall be the other parts may be
 And if the base be the other parts shall be
 Lastly if the base be the parts shall be

an 8. with the tenor. a 3. vnder the tenor a 3. 5. 6. 10. 12. 13. above the base
 a 5. vnder the tenor a 3. above the base.
 an eight vnder the tenor a 3. 5. 10. 12. above the base.
 a 12. vnder the tenor a 10. or 17. above the base

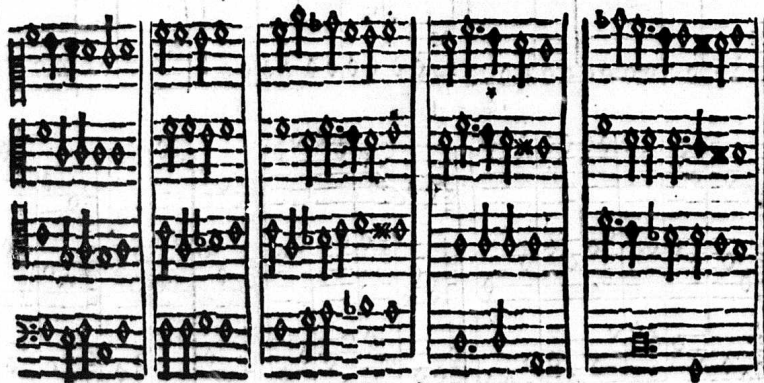
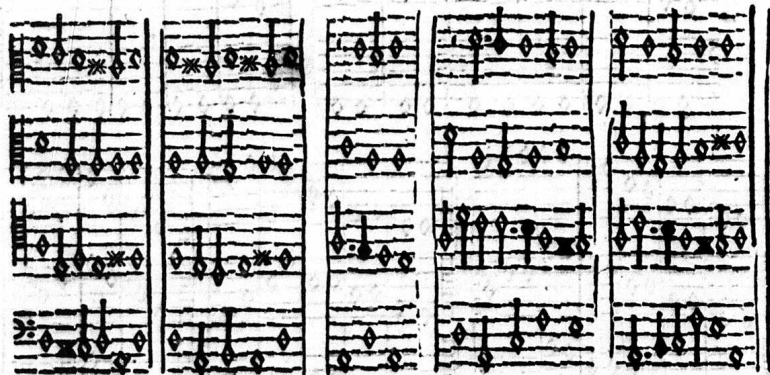
Here be also certaine examples whereby you may perceiue your base standing in any key, how the rest of the partes (being but foure) may stand vnto it: both going close and in wider distances.

The third part.

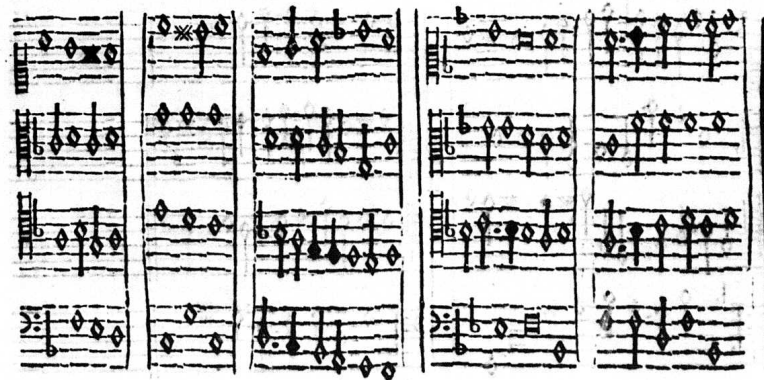
The right page contains 12 musical staves, each representing a different voice part (Soprano, Alto, Tenor, Bass) and its relationship to the base. The notes are diamond-shaped and arranged in a grid-like pattern across the staves, illustrating the various intervals and positions described in the text on the left page. The staves are organized into two groups of six, with the first group showing the base as the Alto and the second group showing the base as the Tenor.

The third part.

Lattie, here be examples of formall closes in foure, five and six partes, wherein you must note that such of them as be marked with this marke * serue for middle closes, such as are commonlie taken at the ende of the first part of a song, the other bee finall closes whereof such as bee suddaine closes belong properlie to light musicke, as *Madrigals*, *Canzonets*, *Pavans* and *Galliards*, wherein a semibreue will be enough to Cadence vpon, but if you list you may draw out your Cadence or close to what length you wil. As for the *Motets* and other graue musick you must in them come with more deliberation in bindings and long notes to the close.



The third part.



The third part.

Musical score for page 134, titled "The third part." The score is arranged in three systems, each containing three staves. The notation includes various rhythmic values, accidentals, and clefs. The first system features a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a style characteristic of 17th-century manuscript notation.

The third part.

Closes of five voices.

Musical score for page 135, titled "Closes of five voices." The score is arranged in three systems, each containing four staves. The notation includes various rhythmic values, accidentals, and clefs. The first system features a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a style characteristic of 17th-century manuscript notation.

The third part.

The first system of music on page 136 consists of four measures. Each measure contains five staves of music. The notation includes various note values, rests, and accidentals, typical of a complex polyphonic setting.

The second system of music on page 136 consists of three measures. Each measure contains five staves of music. The notation continues the polyphonic texture from the first system.

The third part.

The first system of music on page 137 consists of five measures. Each measure contains five staves of music. The notation includes various note values, rests, and accidentals, typical of a complex polyphonic setting.

The second system of music on page 137 consists of four measures. Each measure contains five staves of music. The notation continues the polyphonic texture from the first system.

The first system of music on page 138 consists of three measures. Each measure contains four staves: a treble clef staff with a key signature of one flat, a bass clef staff with a key signature of one flat, a treble clef staff with a key signature of one flat, and a bass clef staff with a key signature of one flat. The notation includes various note values, rests, and accidentals.

The second system of music on page 138 consists of four measures. Each measure contains four staves: a treble clef staff with a key signature of one flat, a bass clef staff with a key signature of one flat, a treble clef staff with a key signature of one flat, and a bass clef staff with a key signature of one flat. The notation includes various note values, rests, and accidentals.

The first system of music on page 139 consists of four measures. Each measure contains four staves: a treble clef staff with a key signature of one flat, a bass clef staff with a key signature of one flat, a treble clef staff with a key signature of one flat, and a bass clef staff with a key signature of one flat. The notation includes various note values, rests, and accidentals.

The second system of music on page 139 consists of three measures. Each measure contains four staves: a treble clef staff with a key signature of one flat, a bass clef staff with a key signature of one flat, a treble clef staff with a key signature of one flat, and a bass clef staff with a key signature of one flat. The notation includes various note values, rests, and accidentals.

The third part.

Closes of five voices.

The first system of the musical score consists of five staves. The top staff is the soprano line, followed by alto, tenor, and bass lines. The bottom staff is the basso continuo line. The music is written in a common time signature and features a variety of note values including eighth and sixteenth notes, as well as rests.

The second system of the musical score continues the five-voice setting. It follows the same staff layout as the first system, with soprano, alto, tenor, bass, and basso continuo parts. The musical notation includes various rhythmic patterns and rests, typical of a vocal setting.

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The third part.

141

The first system of the musical score consists of six staves. The top two staves are for the vocal parts, and the bottom four staves are for the piano accompaniment. The music is written in a key with one flat and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system of the musical score continues the composition from the first system. It also consists of six staves, with the same instrumental and vocal arrangement. The notation continues with similar rhythmic patterns and melodic lines.

The third part.

And though you haue here some of euerie sort of closes, yet wil not I say that here is the tenth part of those which either you your selfe may deuise hereafter, or may finde in the works of other men, when you shall come to peruse them, for if a man would go about to let down euerie close, hee might compose infinit volumes without hitting the mark which he shot at, but let these suffice for your present instruction, for that by these you may finde out an infinite of other which may be particular to your selfe.

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

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

Ma.

The third part.

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

Generall rules for letting.

A caueat for the sixth. How the fifth and sixth may be both vied together.

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

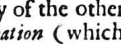

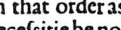
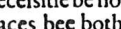
Phi. I thinke I vnderstand that for prooffe whereof here bee wo other parts to those which you haue set downe.

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

Faults controuled in this lesson.

V I

The

(the first whereof hath onelic one Cadence, in the treble, the second hath two Cadences together, the one in the treble, the other in the counter, in the third, the meane counter and tenor Cadence all at once) bee flat Cadences: which thing though it might require long disputation for solutio of many arguments which to diuerse purposes might be brought, yet will I leaue to speake any more of it at this time, but only y they be al three passing closes, and not of y nature of yours, which is a kind of ful or final close although it be comonlie vsed both in passing maner in diuers places of your coposition, and finally at the close, but if your base ascende halfe a note thus,  any of the other parts making *Syn*  *copation* (which we abusiuely cal a  Cadence) then of force must your *Syn*  *copation* be in that order as the first of the aforeshewed examples is, the other two not hauing that necessitie be not in such common vse, though being applic taken they might in some places bee both vsed and allowed, but of this too much, therefore to returne to the other faultes of your lesion, in your fifth and sixth notes, your base and counter make two eights, and the base and tenor two fifts, likewise in the ninth note you haue in your tenor part a sharpe eight, which fault I gaue you in your descant to bee auoided: but if you had made the tenor part an eight to the treble it had bene faire better: Last of all your eleuenth and twelfth notes bee two fiftes in the tenor and base.

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

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



Objection.

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

Pol. But when your base and treble do ascend in tenths, as in the fifth and sixth note of this example, if you must not leaue out the fifth and the eight, I see no other but it will fall out to bee two eights betwixt the base and counter, and likewise two fiftes betwixt the base and tenor.

Ma,

Ma. Then for auoiding of that faulte, take this for a generall rule, that when the base and treble ascend so in tenthes, then must the tenor bee the eight to the treble in the second note as for example:



but by the contrary, if the base and treble descend in the tenthes then must the tenor bee the eight to the treble in the first of them: example.



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

Ma. You may.

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

Ma. No, for if I had placed the fourth note of the tenor in the counter, and the fourth note of the counter in the tenor, then had the third and fourth notes bene two fiftes betwixt the counter and the treble, and the fourth and fifth notes bene two eights betwene the tenor and treble.

Phi. You say true, and I was a foole who could not conceiue the reason thereof before you told it me, but why did you not set the fourth note of the tenor in *C solfa vt*, seeing it is a fifth and good in the care.



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

Phi. This example I like very wel for these reasons, for (brother) if you marke the artifice of the composition you shall see that as the treble ascendeth five notes, so the tenor descendeth five notes likewise, the binding of the third and fourth notes in the tenor, the base ascending from a sixth to a fifth, causeth that sharpe fifth to shew very wel in the care, and it must needs bee better then if it had bene taken ascending in the first way as I desired to haue had it, last of all the counter in the last foure notes dooth answere the base in fuge from the second note to the fifth, but now I will trie to make foure parts al of mine owne inuention.

Solution with rules for true ascending or descending.

The middle parts may go one through another.

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

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

Pol. Take heed of breaking *Priscians* head, for if you do I assure you (if I perceiue it) I

will laugh as hartly at it as you did at my *Sellers* round.

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

Ma. Well for your first triall, but why did you not put the sixth, seventh and eight notes of the tenor eight notes higher, and set them in the counter part, seeing they woulde haue gone neerer to the treble then that counter which you haue set downe?

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

Ma. I like you well for that reason, but if you hadde liked the other waie so well you might haue altered your clifpes thus:

whereby you should both haue had scope enough to bring vp your partes, and caused them come clofer together, which woulde so much the more haue graced your example: for the clofer the partes goe the better is the hermony, and when they stande farre afunder the harmonie vaniseth, therefore hereafter studie so much as you can to make your partes goe close together, for so shall you both shew most art, and make your compositions fittest for the singing of all companies.

Phi. I will, but why do you smie?

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

Pol. If you haue perused his lesson sufficently, I pray you shew it me.

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

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

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

Phi. What is the matter?

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

Phi. I doe.

Pol. What corde is it to the base.

Phi. An eight, but how then?

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

Phi. In deed I confesse you haue ouertaken me, but (maister) do you find no other thing discommendable in my lesson?

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

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

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

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

Phi. What fault is in that?

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

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

Ma. No, for it must proceede onely of the iudgement of the composer, yet the church men for keeping their keyes haue deuised certaine notes commonlie called the eight tunes, so that according to the tune which is to be obserued, at that time if it beginne in such a key, it may end in such and such others, as you shall immediatly know, And these be (although not the true substance yet) some shadow of the ancient *modi*: whereof *Boethius* and *Glareanus* haue written so much.

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

Ma. Here they be in foure partes, the tenor stil keeping the plaine song.

THE EIGHT TYNES.

The first tune.

The second tune.

The third part.

The third tune.

The fourth tune.

The fifth tune.

The sixth tune.

The seventh tune.

The eighth tune.

The third part.

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

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

Phi. I wil.

Pol. I thinke you will now beware of letting me take you tardie in false cords.

Phi. You shal not by my good will.

Ma. Peruse your lesson after that you haue made it, and so you shal not so often commit such faults as proceed of ouerfight.

Pol. That is true indeed.

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

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

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

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

Phi. On that condition you shal haue it.

Ma. And what haue you spied in it?

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

Ma. Then let me haue it.

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

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

Skipping from the tenth to the eight both parts ascending.

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

Faultes to be avoided in imitation, A note for the king of vnison.

infinit volumes of *Mardigals*, *Canzonets*, and other such ayreable musicke, yea though he were a priest he would rather choose to excell in that wanton and pleasing musicke then in that which properly belongeth to his profession, so much bee they by nature inclined to loue, and therein are they to be commended for one musician amongst them will honor and reuerence another, whereas by the contrarie, we (if two of vs bee of one profession) will neuer cease to backbite one another so much as we can.

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

Ma. I perceiue you are cholericke, but let vs returne to your brothers lesson, though imitation be an excellent thing, yet would I wish no man so to imitate as to take whatsoever his author saith, be it good or bad, and as for these scapes though in singing they be quickly ouerpast (as being committed in *Madrigals*, *Canzonets*, and such like light musicke and in small notes) yet they giue occasion to the ignorant of committing the same in longer notes, as in *Mottets* where the fault would bee more offensiue and sooner spied. And euen as one with a quick hand playing vpon an instrument, shewing in voluntarie the agilitie of his fingers, will by the hast of his conueiance cloke manie fautes, which if they were stoode vpon would mightilie offend the eare, so those musicians because the fautes are quickly ouerpast, as being in short notes, thinke them no fautes but yet wee must learne to distinguish betwixt an instrument playing diuision, and a voice expressing a dittie, & as for the going from the tenth to the eight in this place ascending, if the base had descended to *Gamus*, where it ascended to *Golreus*, then had it bene better, but those fyrie spirits from whence you had it, would rather choose to make a whole newe song, then to correct one which is already made, although neuer so little alteration would haue auoided that inconuenient, else would they not suffer so manie fiftes and eightes passe in their workes, yea *Croce* himselfe hath let fise fiftes together slip in one of his⁴ songes, and in many of them you shall finde two (which with him is no fault as it should seeme by his vse of them) although the eastwind haue not yet blown that custome on this side of the Alpes. But though *Croce* and diuerse others haue made no scruple of taking those fiftes, yet will wee leaue to imitate him in that, nor yet will I take vpon me to saie so much as *Carlino* doth, though I thinke as much, who in the 29. chapter of the third part of his *Institutions of musick*, discoursing of taking of those cordes together writeth thus. *Et non si dee hauer riguardo che alcuni habbiano voluto fare il contrario, piu presto per presuntione, che per ragione alcuna, che loro habbiano hauuto, come uedia mo nelle loro compositioni; conciosia che non si deue imitare coloro, che fanno sfacciatamente contra li buoni costumi, & buoni praccetti d'una arte & di una scienza, senza renderne ragione alcuna: ma dobbiamo imitar quelli, che sono stati obseruatori dei buoni praccetti, & accostarfi a loro & abbracciarli come buoni maestri: lasciando sempre il tristo, & pigliando il buono: & questo dico per che si comme il vedere vn'pittura, che sia dipinta con vari colori, magiormente dilettal'occhio, di quello che non farebbe se fusse depinta con vn solo colore: cosi l'udito magiormente si dilettat & piglia piacere delle consonanze & delle modulazioni variate, poste dal diligentissimo compositore nelle sue compositioni, che delli semplici & non variate:*

Which is in English. Nor ought wee to haue any regard though others haue done the contrary, rather vpon a presumption then any reason which they haue had to doe so, as

we

we may see in their compositions: although wee ought not to imitate them, who doe without any shame go against the good rules and precepts of an Art and a science, with out giuing any reason for their doings: but we ought to imitate those who haue bene obseruers of those precepts, ioining vs to them, and embrace them as good maisters, euer leauing the bad and taking the good: and this I say because that euen as a picture painted with diuers colours doth more delight the eie to beholde it then if it were done but with one colour alone, so the eare is more delighted and taketh more pleasure of the consonants by the diligent musician placed in his compositions with varietie then of the simple concords put together without any varietie at all. This much *Carlino*, yet do not I speake this, nor seeke this opinion of his, for derogation from *Croce* or any of those excellent men, but wish as they take great paines to compose, so they will not thinke much to take a litle to correct, and though some of them doe boldly take those fiftes and eightes, yet shall you hardly find either in master *Alfonso* (except in that place which I cited to you before) *Orlando*, *Briggio*, *Clemens non papa*, or any before them, nor shall you redily find it in the workes of any of those famous english men who haue bene nothing inferior in art to any of the afore named, as *Farefax*, *Taerner*, *Shepherd*, *Mundy*, *White*, *Persons*, *M. Birde*, and diuers others, who neuer thought it greater sacrilidge to spurne against the Image of a Saint then to take two perfect cordes of one kind together, but if you chance to find any such thing in their workes you may bee bold to impute it to the ouersight of the copyers, for copies passing from hand to hand a small ouersight committed by the first writer, by the second will bee made worse, which will giue occasion to the third to alter much both in the wordes and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will be far enough from the meaning of the author, so that errors passing from hand to hand in written copies be easilie augmented, but for such of their workes as be in print, I dare bee bould to affirme that in them no such thing is to be found.

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

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

Phi. That vnformal fift was committed because I would not come from the sixth to the fifth, ascending betwene the tenor and the treble, but if I had considered where the note stoode, I would rather haue come from the sixth to the fifth then haue made it as it is.

Ma. That is no excuse for you, for if your partes do not come to your liking, but bee forced to skip in that order, you may alter the other partes (as being tide to nothing) for the altering of the leading part will much helpe the thing, so that sometime one part may lead, and somtime another, according as the nature of the musick or of the point is, for all points wil not be brought in alike, yet alwaies y musick is so to be cast as the point bee not offensiuue, being compelled to run into vnisons, and therefore when the partes haue scope enough, the musicke goeth well, but when they bee so scattered, as though they lay a loofe, fearing to come neere one to another, the is not the harmonic so good.

X

Phi

*The 17. song of his second booke of Madrigals of 6. voices, in the 11. & 12. semi-breues. See also the 5. 8. 9. & 15. of the same set.

The third part.

Phi. That is verie true indeed: but is not the close of the counter a Cadence.

Ma. No, for a Cadence must alwaies bee bound or then odde, driuing a small note through a greater which the Latins (and those who haue of late daies written the art of musicke, call *Syncopation*, for all binding and hanging vpon notes is called *Syncopation*, as this and such like:

Examples of
Syncopation.



Here be also other examples of *Syncopation* in three partes, which if you consider diligentlie you shall finde (beside the *Syncopation*) a laudable and commendable manner of causing your partes driue odde, either ascending or descending, and if you cause three parts ascend or descend driuing, you shal not possible do it after any other maner then here is set down, it is true that you may do it in longer or shorter notes: at your pleasure, but that will alter nothing of the substance of the matter. Also these driuings you shall find in manie songes of the most approued authors, yet shall you not see them otherwise corded, either in musicke for voices or instruments then here you may see.

Other exam-
ples of *Syncopation.*



The third part.



Phi. This I will both diligentlie marke and carefulie keep, but now I pray you set downe my lesson corrected after your maner, that I may the better remember the correction of the faults committed in it.

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



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

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

Phi. I will if I can, but if I cannot here is one who shall supplie that vwant.

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

Phi. You shall rather thinke vs stones then men,

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

Ma. Shew it me.

Faults in this lesson.

Pol. Here it is.

Ma. Although maister *Taverner* did it I would not imitate it.

Pol. For what reasons?

Ma. First of all the beginning is neither pleasing nor artificial because of that ninth taken for the last part of the first note, and first of the nexte which is a thing vntolerable except there were a sixth to beare it out, for discordes are not to be taken except they haue vnperfect cordes to beare them out, likewise betwixt the treble and counter parts another might easilie bee placed, all the rest of the musick is harsh, & the close in the counter part is both naught and stale like vnto a garment of a strange fashion, which being new put on for a day or two will please because of the noueltie, but being worne thread bare, wil grow in contempt, and so this point when the lesson was made being a newe fashion was admitted for the raritie, although the descant was naught, as being onely deuised to be foisted in at a close amongst many parts, for lacke of other shift, for though the song were of tenne or more parts, yet would that point serue for one, not troubling any of the rest, but nowe a daies it is growne in such common vse as diuers will make no scruple to vse it in fewe partes where as it might well enough be left out, though it be very vsuall with our *Organists*.

Pol. That is verie true, for if you wil but once walke to Paules church, you shall here it three or foure times at the least, in one seruice if not in one verse.

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

Pol. These bee sufficient reasons indeede, but howe might the point haue otherwise bene brought in.

Ma. Many waies, & thus for one.

The former lesson bettered

Pol.

Pol. I woulde I could set down such another.

Phi. Wishing will not auaille, but *fabricando fabri simus* therefore neuer leaue practising for that is in my opinion the readiest way to make such another.

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

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

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

Pol. How like you this way?

faultes in this lesson.

of not causing the base answere to the counter in the eight, or at least to the tenor, but because the tenor is in the low key, it were too lowe to cause the base answere it in the eight, and therefore it had bene better in this place to haue brought in the base in *D sol re*, for by bringing it in *C fau*, the counter being in *D la sol re*, you haue changed the aire and made it quite vnformall, for you must cause your fuge answere your leading parte either in the sixth, in the fourth, or in the eight, & so likewise euery part to answer other, although this rule bee not general, yet is it the best manner of maintaining pointes, for those waies of bringing in of fuges in the third, sixth, and euery such like cordes though they shew great sight yet are they vnpleasent and seldome vsed.

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

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

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

Ma. The musick is in deed true, but you haue set it in such a key as no man would haue done, except it had bene to haue plaide it on the Organes with a quier of singing men, for in deede such shifts the Organistes are many times compelled to make for ease of the fingers, but some haue brought it from the Organe, and haue gone about to bring it in common vse of singing with bad successe if they respect their credit, for take me any of their songes, so set downe and you shall not find a musician (how perfect soeuer hee be) able to *sol fa* it right, because he shall either sing a note in such a key as it is not naturally as *la in C sol fa ut*, *sol in b fa b my*, *fa in a la mi re*. or then hee shall be compelled to sing one note in two seueral keys in continual deduction as *fa in b fa b mi*, and *fa in A la mi re* immediatlie one after another, which is against our very first rule of the singing our fixe notes or tunings, and as for them who haue not practised that kind of songes, the verie sight of those flat clifses (which stande at the beginning of the verse or line like a paire of staires, with great offence to the eie, but more to the amasing of the yong finger) make them mistearme their notes and so go out of tune, whereas by the contrary if your song were prick in another key any yong scholler might easilie and perfectly sing it, and what can they possiblie do with such a number of flat *b b*, which I could not as well bring to passe by pricking the song a note higher? lastly in the last notes of your third bar and first of the next, and likewise in your last bar you haue committed a grosse ouersight of leauing out the Cadence, first in your Alto, and lastly in the tenor at the very close, and as for those notes which you haue put in the tenor part in steede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue bene farre better, for that you cannot formally close without a Cadence in some one of the parts, as for the other it is an olde stale fashion of closing commonly vied in the first part to these foure (as you shall knowe more at large when I shall shewe you the practise of five partes) but if you would set downe of purpose to study for the finding out of a bad close, you could not redily light vpon a worse then this.

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

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



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

anie

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

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

Pol. I will shewe you that peece of fauour if you will promise to require me with the like fauor.

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

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

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

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

Pol. Because you say so, I will proceed no further, and nowe let me here your opinion of it there after I will shew it to our master.



The third part.



Faults in the
lesson preced-
ent.

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

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

Ma. The first thing which I dislike in it is the wideness and distace of your parts one from another, for in your fourth bar it were an easie matter to put in two parts betwixt your treble and meane, and likewise two others betwixt your meane and tenor, therefore in any case hereafter take heed of scattering your parts in that order, for it maketh the musick seeme wild, secondly in your fifth bar you go from the fifth to the eight in the treble and tenor partes, but if you had set that mynime (which standeth in *b* square) in *D solre* causing it to come vn-

der the counter part, it had bene much better and more formal. Thirdly in the seuenth bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three seuerall parts betweene your counter and treble. Fourthly in the eighth bar your tenor and base go into an vnison without any necessitie. Fiftly in the tenth bar all the rest of the partes pause while the tenor leadeth and beginneth the fuge which causeth the musicke to seeme bare and lame, in deede if it had bene at the beginning of the second part of a song, or after a full close the fault had bene more excusable, but as it is vsed in this place, it disgraceth the musicke verie much. Sixthly the last note of the fifteenth bar and first of the next are two fifts in the base and tenor parts. Lastly your close in the treble part is so stale that it is almost worne eaten, and generally your treble part lieth so a loofe from the rest as though it were affraide to come nigh them, which maketh all the musicke both vnformall and vnpleasing, for the most artificiall forme of composing is to couch the parts close together, so that nothing may be either added or taken away with out great hinderance to the other parts.

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

Ma. In deed it is true, that the neerer the following part be vnto the leading, the better the fuge is perceaued and the more plainelie decerned, and therefore did the musiciens strue to bring in their pointes the soonest they coulde, but the continuation of that neerenes caused them fall into such a common manner of composing that all their pointes were brought in after one sort, so that now there is almost no fuge to be found in anie booke which hath not bene many times vsed by others, and therefore wee must giue the fuge some more scope to come in, and by that meanes we shall shew some varietie which cannot the other may be showne.

Pol. Now (Sir) I pray you desire my brother *Philomathes* to maintaine the same point, that I may censure him with the same liberty wherewith hee censured me, for hee hath heard nothing of al which you haue saide of my lesson.

Ma. I wil. *Philomathes*: let me here how you can handle this same point.

Phi. How hath my brother handled it?

Ma. That shalbe counsel to you til we see yours.

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

The third part.



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

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

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

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

Pol. It may be that before I haue don you wil thinke them grosse enough.

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

Pol. Then: *Inprimis*, I mislike the beginnig vpon an vnison, *Item* I mislike two discordes (that is a second and a fourth) taken both together after the vnison in the second bar betwixt the tenor and counter: *Item, Tertio* I condemne as naught, the standing in the sixt a whole brieft together in the third bar in the counter & tenor parts, for though it be true and withal other shift enough to be had, yet be thole vnperfect cords, seldome vsed of the skilfull, except when some perfect commeth immediatlie after them, and there for being taken but to sweeten the musicke, though they make great varietie they must not be holden out in length, and stood vpon so long as others, but lightlie touched and so away. Besides, in manie parts if the sixth be so stood vpon it will be the harder to make good parts to them. *Item, Quarto* I condemne the standing in the vnison a whole semibrieft in the last note of the seuenth bar in the treble and counter parts, where you must note that the fault is in the treble and not in the counter. Lastlie, I condemne two fiftes in the penult and last notes of the tenth bar in the treble and tenor parts: likewise, that close of the tenor is of the ancient blocke, which is now growne out of fashion, because it is thought better & more comendable to come to a close deliberately with drawing and binding descant, then so suddenly to close, except you had an *Amen* or *Amen* to sing after it. How saie you (M.) haue I not said prettely wel to my young maisters lesson.

Ma. In deede you haue spied well, but yet there bee two things which haue escaped your sight.

Faults in the
lesson Preced-
ent.

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

More faults in
the lesson pro-
cedent.

Ma. The taking of a Cadence in the end of the fifth barre, and beginning of the next, which might either haue bene below in the tenor or aboue in the treble, and is such a thing in all musicke, as of all other things must not bee left out, especiallie in closing eyther passing in the midst of a song or ending; for though it were but in two partes yet would it grace the musicke, & the oft er it were vsed, the better the song or lesson would be: much more in many parts: and in this place it had bene far better to haue left out any cords whatsoever then the Cadence: and though you would keepe all the foure parts as they be, yet if you sing it in *G solre ut*, either in the treble or tenor, it wold make a true fifth part to them. The Cadence likewise is left out where it might haue bene taken in the ninth bar and counter part, which if it had bene taken would haue caused the Tenor to come vp neerer to the counter, and the counter to the treble, and therby so much the more haue graced the musicke.

Phi. It grieues me that he should haue found so many holes in my cote, but it may be that he hath bin taken with some of those faultes himselfe in his last lesson, and so might the more easly find them in mine.

Ma. You may peruse his lesson and see that.

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

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

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

Pol. In mine opinion hee who can but rightly imitate this one lesson may be counted a good musician.

Phi. Why so?

Y^e

Pol.

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

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

Phi. I wil: but I pray you what generall rules and obseruations are to bee kept in fuge partes?

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

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

Ma. Pause much, and you shal doe better.

Pol. What? wil much studie helpe?

Ma. Too much studie dulseth the vnderstanding, but when I bid him pause much, I wil him to correct often before he leaue.

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

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

Pol. By that meanes hee may scrape out that which is good, and bring in that which wilbe worfe.

Ma. It may be that he wil do so at the first, but afterwards when he hath discretion to decerne the goodnesse of one point about another, hee will take the best and leaue the worst. And in that kind, the Italians and other strangers are greatlie to be commended, who taking any point in hand, wil not stand long vpon it, but wil take the best of it and so away to another, whereas by the contrarie, we are so tedious that of one point wee will make as much as may serue for a whole song, which though it shew great art in variety, yet is it more then needeth, except one would take vpon them to make a whole fancy of one point. And in that also you shall find excellent fantasies both of *maister Alfonso, Horatio Vecchi*, and others. But such they seldome compose, except it either bee to shew their varietie at some odde time to see what may be done vpon a point without a diewie, or at the request of some friend, to shew the diuersitie of fundrie mens vaines vpon one subiect. And though the Lawyers say that it were better to suffer a hundred guilty persons

sons escape them to punish one guiltes, yet ought a musicien rather blotte out twentie good points then to suffer one point passe in his compositions vnartificially brought in: *Phi.* I haue at length wrested out a way, I pray you sir peruse it and correct the faults,



Ma. You haue wrested it out in dedde, as for the faults they bee not to be corrected.

Phi. what is the lesson so excellent wel contriued?

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

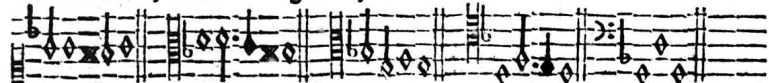
Phi. I pray you what is the fault.

Ma. The compasse, for as it standeth you shall hardly finde fuge ordinarie voices to sing it, and is it not a shame for you being told of that fault so many times before, to fall into it now againe? for if you marke your fift bar, you may easely put three parts betwixt your meane and tenor, and in the eight bar you may put likewise three parts betwixt your treble and meane, grosse faults and only committed by negligence, your last notes

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

Phi. As how?

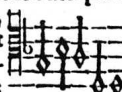
Ma. Discorde against discorde, that is, the treble and tenor are a discorde, and the base and tenor likewise a discord in the latter part of the first semibreve of the last barre, and this fault is committed by breaking the notes in diuision, but that and many other such closings haue beene in too much estimation here tofore amongst the verie chiefest of our musicians, whereof amongst many euil this is one of the worst.



Phi. Wherein do ye condemne this close, seeing it is both in long notes and likewise a Cadence.

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

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

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



Phi. I pray you take the fuge of my lesson, and shew me how it might haue beene followed better.

Ma. Manic waies, and thus for one.



Phi. You haue caused two sundrie parts sing the same notes in one and the selfsame key.

Ma. That is no fault, for you may make your song ether of two Trebles, or two Meanes in y high key or low key, as you list.

Phi. What do you meane by the high key?

Ma. All songs made by the Musicians, who make

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



But if you would make your song of two trebles you may make the two highest parts both with one cleffe, in which case one of them is called *Quinto*. If the song bee not of two trebles, then is the *Quinto* alwaies of the same pitch with the tenor, your *Alto* or meane you may make high or lowe as you list, setting the cleffe on the lowest or second rule. If you make your song in the low key, or for *Laenes* then must you keepe the compasse and let your cleffe as you see here.



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



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

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

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

Ma. If you would compose well the best patternes for that effect or the workes of excellent men, wherein you may perceiue how points are brought in, the best way of which is when either the song beginneth two seuerall points in two seuerall parts at once, or one point fore-right and reuerted. And though your fore-right fuges be verie good, yet are they such as any man of skill may in a manner at the first sight bring in, if hee doe but heare the leading part fung: but this way of two or three seuerall points going together is the most artificiall kinde of composing which hetherto hath bene inuented, either for *Morsets* or *Madrigals*, speciallie when it is mingled with reuertes, because so it maketh the musick seeme more strange, wherof let this be an example.



The third part.

Musical score for page 168, titled 'The third part.' It consists of five staves of music. The top staff is a vocal line with a treble clef and a common time signature. The lower four staves are instrumental parts, with the bottom-most staff in bass clef. The music features various rhythmic values and accidentals, including some notes marked with an asterisk.

A second musical score for page 168, also titled 'The third part.' It consists of five staves of music, similar in format to the first score, with a vocal line on top and four instrumental parts below. The notation includes various rhythmic patterns and accidentals.

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

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

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

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

Ma. Here is one.

The third part.

Musical score for page 169, titled 'The third part.' It consists of five staves of music, similar in format to the scores on page 168, with a vocal line on top and four instrumental parts below. The notation includes various rhythmic patterns and accidentals.

A second musical score for page 169, also titled 'The third part.' It consists of five staves of music, similar in format to the scores on page 168, with a vocal line on top and four instrumental parts below. The notation includes various rhythmic patterns and accidentals.

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

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

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

Ma. Here is one, perufe it for these maintaining of long pointes, either foreight or reuert are verie good in Motets, and al other kinds of graue musicke.

Musical score for the third part of a piece on page 170. It consists of five staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a style typical of 17th-century manuscript notation, with various note values and rests.

Continuation of the musical score for the third part of a piece on page 170. It consists of five staves of music, continuing from the previous system. The notation includes various note values and rests, with some notes marked with asterisks.

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

Pol. You must not thinke but that our master hath some one secret in composition which is not common to every scholler, and though this seeme absurd in our dul and weake judgement, yet out of doubts our master hath not set it downe to vs without iudgement.

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

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

Pol. You haue hetherto giuen vs all our examples in Morets maner, therefore I pray you

giue vs now some in forme of a *Madrigale*, that wee may perceiue the nature of that musick as well as that of the other.

Ma. The time is almost spent: therefore that you may perceiue the maner of composition in fixe partes, and the nature of a *Madrigale* both at once. Here is an example of that kind of musick in fixe partes, so that if you marke this well, you shall see that no point is long staid

Musical score for the third part of a piece on page 171. It consists of five staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a style typical of 17th-century manuscript notation, with various note values and rests.

Continuation of the musical score for the third part of a piece on page 171. It consists of five staves of music, continuing from the previous system. The notation includes various note values and rests, with some notes marked with asterisks.

The third part.

A musical score for a three-part canon. It consists of six staves of music. The top two staves are in G-clef (treble clef), and the bottom two are in C-clef (alto and bass clefs). The music is written in a style characteristic of the 16th or 17th century, with various note values and rests.

upon, but once or twice driuen through all the partes, and sometimes reuerted, and so to the close then taking another, and that kind of handling points is most esteemed in *Madrigals* either of fiue or fixe parts, specially when two parts go one way, and two another way, and most commonly in tenthes or thirde, as you may see in my former example of fiue parts, of maintaining two points or more at once. Likewise the more varietie of points bee shewed in one song, the more is the *Madrigal* esteemed, and withall you must bring in fine bindings and strange closes according as the words of your Dittie shal moue you, also in these compositions of fixe parts, you must haue an especiall care of causing your parts giue place one to another, which you cannot do without restings, nor can you (as you shall knowe more at large anon) cause them rest till they haue expressed that part of the ditting which they haue begun, and this is the cause that the parts of a *Madrigal* either of fiue or fixe parts go sometimes full, sometimes very single, sometimes iumping together, and somtime quite contrarie waies, like vnto the passion which they expresse, for as you schollers say that loue is full of hopes and feares, so is the *Madrigal* or louers musicke full of diuersitie of sions and ayres.

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

Ma. To satisfie your request in some respect, I will shewe you a fewe whereby of your selfe you may learne to find out more. A Canon then (as I told you before scholler *Philomathes*) may be made in any distance comprehended within the reach of y^e voice, as the 3. 5. 6. 7. 8. 9. 10. 11. 12. or other. but for the composition of Canons no generall rule can be giuen as that which is performed by plaine sight, wherefore I wil refer it to your own studie to find out such points as you shall thinke meetest to bee followed, and to frame and make them fit for your Canon, the Authors vse the Canons in such diuersitie that it were folly to thinke to set down all the formes of them, because they be infinit, and also dailie more and more augmented by diuers, but most commonly they set some darke words by them, signifying obscurely how they are to be found out, and sung as by this of *Iusquin* you may see,

Canon

The third part.

Canon.

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

A single line of musical notation for a canon. It features a series of diamond-shaped notes (semibreves) on a five-line staff, with stems pointing downwards. The notes are arranged in a descending sequence.

For he setting downe a song of foure parts, hauing prickt all the other partes at length, setteth this for the base, and by the word *Antipodes* you must vnderstand *per arsin & thesin* though the word *multiplicantes* bee, to obscure a direction to signifie that euerie note must bee foure times the value of it selfe, as you may perceiue by this

Resolusion.

A single line of musical notation showing the resolution of the canon. It features a series of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence that resolves the canon.

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

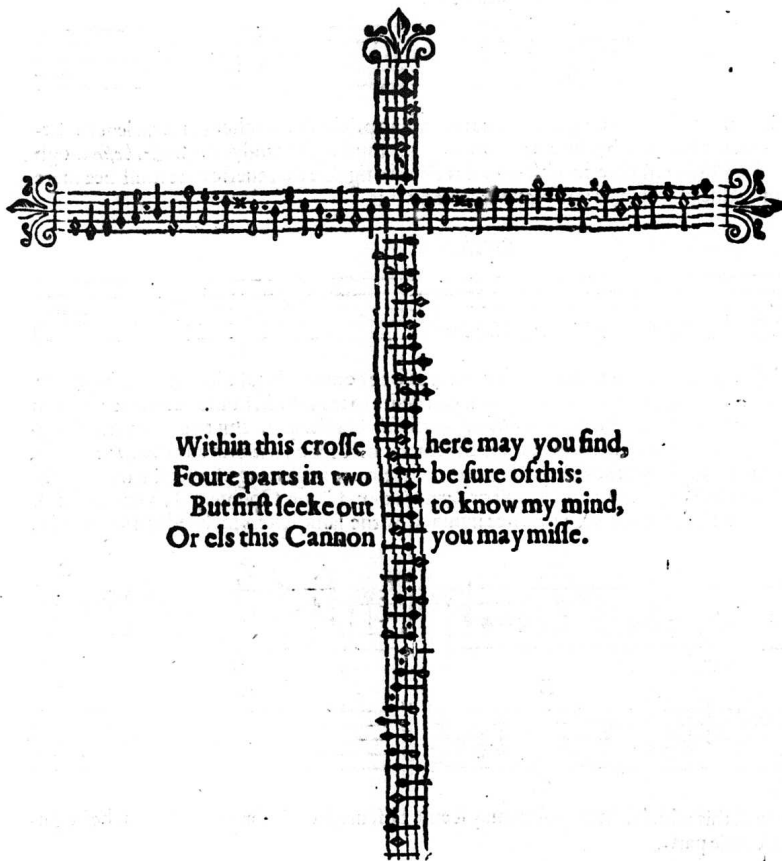
A musical score for a canon with four parts. The parts are labeled with letters: S (Suprema vox), C (Counter), T (Tenor), and B (Base). The letters are placed above and below the notes to indicate the beginning and end of each part. The notes are arranged in a sequence that resolves the canon.

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

A musical score showing the resolution of the canon. It features four parts labeled Cantus, Altus, Tenor, and Bassus. The notes are arranged in a sequence that resolves the canon.

Of this kinde and such like, you shall find many both of 2, 3, 4, 5, and fixe parts, euery where in the works of *Iusquin*, *Petrus Patensis*, *Brümel*, & in our time, in the Introductions of *Baselius* & *Caluissius* with their resolusions and rules how to make them, therefore I wil cease to speake any more of them, but many other *Canons* there bee with *emigmatice* all wordes set by them, which not onlie strangers haue vsed, but also many Englishmen, and I my selfe (being as your Maro saith *audax iuuentus*) for exercises did make this crosse without any clifles, with these wordes set by it:

The third part.



Within this crosse here may you find,
 Foure parts in two be sure of this:
 But first seeke out to know my mind,
 Or els this Cannon you may misse.

Which is indeed so obscure that no man without the Resolution will find out how it may be sung, therefore you must note that the *Transuerarie* or armes of the crosse containe a *Canon* in the twelfth, above which singeth euery note of the base a pricke minime till you come to this signe M where it endeth. The *Radius* or staffe of the crosse containeth like wise two partes in one, in the twelfth vnder the treble, singing euery note of it a semibreue till it come to this signe as before: likewise you must note that all the parts begin together without any resting, as this *Resolution* you may see.

The third part.

The Resolution.

Cantus.

Alto.

Tenor.

Basso.

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

*Canon in
epidiastaron.*

Likewise you may make eight partes in foure (or fewer or more as you list) which may bee sung backward & forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quight through, and the rules to make it be these, make how many parts you list, making two of a kind (as two trebles, two tenors, two counters, and two bases) but this caueat you must haue, that at the beginning of the song all the parts must begin together full, and that you must not set any pricke in all the song (for though in singing the part forward it will go wel, yet when the other commeth backward it will make a disturbance in the musicke because the finger will be in a doubt to which note the pricke belongeth. For if hee should hold it out with the note which it followeth it would make an odde number, or then he must hold it in that tune wherin the following note is, making it of that time as if it followed that note, which would be a great absurditie to set a pricke before the note, of which it taketh the time: hauing so made your song, you must set one part at the end of the other of the same kind (as treble after treble, base after base, &c.) so that the end of the one be ioined to the end of the other, so shall your musicke go right forward and backward, as thus for example.

Aa.

Canon

Canon 3. parts in 4. retro & retro.

Canto retro & retro

Alto retro & retro

Tenor retro & retro

Basso retro & retro

Resolution.

If you desire more examples of this kind, you may finde one of maister *Birds*, being the last song of those Latine Motets, which vnder his & maister *Talio* his name were published.

In this maner also be y catches made, making how many parts you list, and setting them all after one thus.

The Resolution.

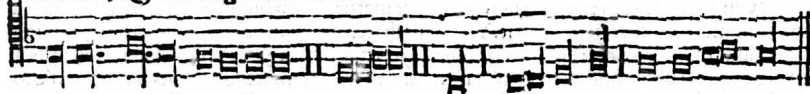
Four parts in one in the unison.

Nowe hauing discoursed vnto you the composition of three, foure, fve and sixe partes with these fewe waies of Canons and catches:

It followeth to shew you how to dispose your musicke according to the nature of the words which you are therein to expresse, as whatsoeuer matter it be which you haue in hand, such a kind of musicke must you frame to it. You must therefore if you haue a graue matter, apply a graue kinde of musicke to it: if a merrie subiect you must make your musicke also merrie. For it will be a great absurditie to vse a sad harmonic to a merrie matter, or a merrie harmonic to a sad lamentable or tragicall dittie. You must then when you would expresse any word signifying hardnesse, crueltie, bitternesse, and other such like, make the harmonic like vnto it, that is, somewhat harsh and hard but yet so y it offend not. Likewise, when any of your words shal expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonic be sad and doleful; so that if you would haue your musicke signifie hardnes, cruelty or other such affects, you must cause the partes proceede in their motions without the halfe note, that is, you must cause them proceede by whole notes, sharpe thirdes, sharpe fixes and such like (when I speake of sharpe or flat thirdes, and fixes, you must vnderstand that they ought to bee (so to the base) you may also vse Cadences bound with the fourth or seuenth, which being in long notes will exasperate the harmonic: but when you would expresse a lamentable passion, then must you vse motions proceeding by halfe notes. Flat thirdes and flat fixes, which of their nature are sweet, speciallie being taken in the true tune and naturall aire with discretion and iudgement. but those cordes so taken as I haue saide before are not the sole and onely cause of expressing those passions, but also the motions which the parts make in singing do greatly helpe, which motions are either naturall or accidental. The naturall motions are those which are naturallie made betwixt the keyes without the mixture of any accidentall signe or corde, be it either flat or sharpe, and these motions be more masculine causing in the song more virilitie then those accidentall cordes which are marked with these signes. * b. which be in deede accidentall, and make the song as it were more effeminate & languishing then the other motions which make the song rude and founding: so that those naturall motions may serue to expresse those effectes of crueltie, tyrannie, bitternesse and such others, and those accidentall motions may fittie expresse the passions of griece, weeping, sighes, sorrowes, fobbes, and such like.

Rule: to be observed in drrying.

Also, if the subiect be light, you must cause your musicke go in motions, which carrie with them a celeritie or quicknesse of time, as minimes, crotchets and quauer sif it be lamentable, the note must goe in slow and heauie motions, as femibreues, breues and such like, and of all this you shall finde examples euerie where in the workes of the good musicians. Moreouer, you must haue a care that when your matter signifieth ascending, high heauen, and such like, you make your musicke ascend: and by the contrarie where your dittie speaketh of descending lowenes, depth, hell, and others such, you must make your musicke descend, for as it will be thought a great absurditie to talke of heauen and point downwarde to the earth: so will it be counted great incongruities if a musician vpon the wordes hee ascended into heauen should cause his musick descend, or by the contrarie vpon the descension should cause his musicke to ascend. We must also haue a care so to apply the notes to the wordes, as in singing there be no barbarisme committed: that is, that we cause no sillable which is by nature short be expressed by manie notes or one long note, nor no long sillable be expressed with a short note, but in this fault do the practicioners erre more grosslie, then in any other, for you shall finde few songes wherein the penult sillables of these words, *Dominus, Angelus, filius, miraculum, gloria,* and such like are not expressed with a long note, yea many times with a whole dosen of notes, and though one should speak of fortie he should not say much amisse, which is a grosse barbarisme, & yet might be easilie amended. We must also take heed of seperating any part of a word from another by a rest, as some dunces haue not slackt to do, yea one whole name is *Iohannes Dunstaple* (an ancient English author) hath not onlie deuided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of foure parts vpon these words, *Ne sciens uirgo mater uirum.*



Ipsam regem angelo rum so la uir go lacta bat.

For these be his owne notes and wordes, which is one of the greatest absurdities which I haue seene committed in the ditting of musicke, but to shewe you in a worde the vse of the rests in the dittie, you may set a crotchet or minime rest aboue a coma or colon, but a longer rest then that of a minime you may not make till the sentence be perfect, and then at a full point you may set what number of rests you will. Also when you would expresse sighes, you may vse the crotchet or minime rest at the most, but a longer then a minime rest you may not vse, because it will rather seeme a breath taking then a sigh, an example whereof you may see in a very good song of *Stephano uenturiso* five voices vpon this dittie *quell'aura che spirando a Panamiam?* for comming to the worde *spirando* (that is sighes) he giueth it such a natural grace by breaking a minime into a crotchet rest and a crotchet, that the excellency of his iudgement in expressing and gracing his dittie doth therein manifestlie appeare. Lastlie, you must not make a close (especiallie a full close) till the full sence of the wordes be perfect: so that keeping these rules you shall haue a perfect agreement, and as it were a harmonical consent betwixt the master and the musicke, and likewise you shall be perfectly vnderstoode of the auditor what you sing, which is one of the highest degrees of praise which a musician in ditting can attaine vnto or wish for. Many other pettie obseruations there be which of force must be left out in this place, and remitted to the discretion and good iudgement of the skilful composer.

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

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

though not at full, yet with so many kinds as I can call to memorie: for it will be a hard matter vpon the suddaine to remember them all, and therefore (to go to the matter roundly, and without circumstances) I say that all musicke for voices (for onlie of that kinde haue we hether to spoken) is made either for a dittie or without a dittie, if it be with a dittie, it is either graue or light, the graue ditties they haue stil kept in one kind, so that whatsoeuer musicke be made vpon it, is comprehended vnder the name of a Motet: a Motet is properlie a song made for the church, either vpon some hymne or Antheme, or such like, and that name I take to haue bene giuen to that kinde of musicke in opposition to the other which they called *Canto fermo*, and we do commonlie call plain song, for as nothing is more opposit to standing and firmnes then motion, so did they giue the Motet that name of mouing, because it is in a manner quite contrarie to the other, which after some sort, and in respect of the other standeth still. This kind of al others which are made on a ditty, requireth most art, and moueth and causeth most strange effects in the hearer, being apdie framed for the dittie and well expressed by the finger, for it will draw the auditor (and speciallie the skilfull auditor) into a deuout and reuerent kind of consideration of him for whose praise it was made. But I see not what pafsions or motions it can stirre vp, being sung as most men doe commonlie sing it: that is, leauing out the dittie and singing onely the bare note, as it were a musicke made onlie for instruments, which will in deed shew the nature of the musicke, but neuer carrie the spirit and (as it were) that liuelie soule which the dittie giueth, but of this enough. And to returne to the expressing of the ditty, the matter is now come to that state that though a song be neuer so wel made & neuer so apdie applied to the wordes, yet shall you hardlie finde fingers to expresse it as it ought to be, for most of our church men, (so they can crie louder in y quiet then their fellowes) care for no more, whereas by the contrarie, they ought to studie howe to vowell and sing cleane, expressing their wordes with deuotion and pafsion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holie things. But this for the most part, you shall finde amongst them, that let them continue neuer so long in the church, yea though it were twentie yeares, they will neuer studie to sing better then they did the first day of their preferment to that place, so that it should seeme that hauing obtained the liuing which they sought for, they haue little or no care at all either of their owne credit, or well discharging of that dutie whereby they haue their maintenance. But to returne to our Motets, if you compose in this kind, you must cause your harmonie to carrie a maiestie taking discordes and bindings so often as you canne, but let it be in long notes, for the nature of it will not beare short notes and quicke motions, which denotate a kind of wantonnes.

This musicke (a lamentable case) being the chiefest both for art and vtilitie, is notwithstanding little esteemed, and in small request with the greatest number of those who most highly seeme to fauor art, which is the cause that the composers of musick who otherwise would follow the depth of their skill, in this kinde are compelled for lacke of *mercaderies* to put on another humor, and follow that kind wherunto they haue neither bene brought vp, nor yet (except so much as they can learne by seeing other mens works in an vnknown tounge) doe perfectlie vnderstand y nature of it, such be the newfangled opinions of our country men, who will highlie esteeme whatsoeuer commeth from beyond the seas, and speciallie from Italic, be it neuer so simple, containing that which is done at home though it be neuer so excellent. Nor yet is that fault of esteeming so highlie the light musicke particular to vs in England, but generall through the world, which is the cause that the musitions in all countries and chiefly in Italy, haue employed most of their studies in it: whereupon a learned man of our time writing vpon *Cicero* his dreame of *Scipio* saith, that the musicians of this age, in steed of drawing the minds of men to the consideration of heauen and heauenlie things, doe by the contrarie set wide open the gates of hell, causing such as delight in the exercise of their art to tumble headlong into perdition.

This much for Motets, vnder which I comprehend all graue and sober musicke, the light musicke

ht mus
c.
Madrigal

musicke hath bene of late more deeply diued into, so that there is no vanitie which in it hath not bene followed to the full, but the best kind of it is termed *Madrigal*, a word for the etymologic of which I can giue no reason, yet vs sheweth that it is a kinde of musicke made vpon songs and sonnets, such as *Petrarcha* and many Poets of our time haue excelled in. This kind of musicke weare not so much disallowable if the Poets who compose the ditties would abstaine from some obscenities, which all honest eares abhor, and sometime from blasphemies to such as this, *ch' altro di te iddio non voglio* which no man (at least who hath any hope of saluation) can sing without trembling. As for the musick it is next vnto the Motet, the most artificiall and to men of vnderstanding most delightfull. If therefore you will compose in this kind you must possesse your selfe with an amorous humor (for in no composition shal you proue admirable except you put on, and possesse your selfe wholly with that vaine wherein you compose) so that you must in your musicke be waueing like the wind, sometime wanton, sometime drooping, sometime graue and staid, or herwhile effeminate, you may maintaine points and reuert them, vs triplae and shew the verie vttermost or your varietie, and the more varietie you shew the better shal you please. In this kind our age excellet, so that if you would imitate any, I would appoint you these for guides: *Alfonso ferrabosco* for deepe skill, *Luca Marenzo* for good ayre and fine inuention, *Horatio Vecchi*, *Stephano Venturi*, *Ruggiero Giouanelli*, and *John Croce*, with diuers others who are verie good, but not so generallie good as these. The seconde degree of grauetie in this light musicke is giuen to Canzonets that is little shorte songs (when a little arte can be shewed being made in straines, the beginning of which is some point lightlie touched, and euerie straine repeated except the middle) which is in composition of the musick a counterfet of the *Madrigal*. Of the nature of these are the *Neapolitans* or *Canzone a la Napolitana*, different from them in nothing sauing in name, so that whoeuer knoweth the nature of the one must needs know the other also, and if you thinke them worthy of your paines to compose them, you haue a patterne of them in *Luca Marenzo* and *John Feretti*, who as it should seeme hath imploied most of all his study that way. The last degree of grauetie (if they haue any at all is giuen to the *villanelle* or countrie songs which are made only for the ditties sake, for so they be aply set to expresse the nature of the ditty, the composer (though he were neuer so excellent) will not sticke to take many perfect cordes of one kind together, for in this kind they thinke it no fault (as being a kind of keeping *decorum*) to make a clownish musicke to a clownish matter, & though many times the ditty be fine enough yet because it carrieth the name *villanello* they take those disallowances as being good enough for plow and cart. There is also another kind more light then this, which they tearme *Ballets* or daunces, and are songs, which being song to a ditty may likewise be daunced: these and all other kinds of light musicke sauing the *Madrigal* are by a generall name called ayres. There is also another kind of *Ballets*, commonlie called *salas*, the first set of that kind which I haue seene was made by *Gastaldi*, if others haue laboured in the same field, I know not but a slight kind of musick it is, & as I take it deuised to be daunced to voices. The slightest kind of musick (if they deserue the name of musicke) are the *vinate* or drincking songs, for as I said before, there is no kinde of vanitie whereunto they haue not applied some musicke or other, as they haue framde this to be sung in their drinking, but that vice being so rare among the Italians, & Spaniards: I rather thinke that musicke to haue bin deuised by or for the Germans (who in swarms do flocke to the Vniuersitie of Italie) rather then for the Italians themselves. There is likewise a kind of songs which I had almost forgotten called *Iustinianas*, and are al written in the *Bergamase* language a wanton and rude kinde of musicke it is, and like enough to carrie the name of some notable Curtilan of the Citie of *Bergama*, for no man will denie that *Iustinianna* is the name of a woman. There be also many other kinds of songs which the Italians make as *Passerellas* and *Paffamefos* with a ditty and such like, which it would be both tedious and superfluous to delate vnto you in words, therefore I will leaue to speake any more of them, and begin to declare vnto you those kinds which they make without ditties. The most principal

inzonct

napolitā

llennelle

lierte

imate

ustinianes

Passerelle
passamefos
with ditties
Fantastice

cipall and chiefest kind of musicke which is made without a ditty is the fantasie, that is, when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seeme best in his own conceit. In this may more art be shown then in any other musicke, because the composer is tide to nothing but that he may adde, deminish, and alter at his pleasure. And this kind will beare any allowances whatsoever tolerable in other musick, except changing the ayre & leauing the key, which in fantasie may neuer bee suffered. Other things you may vs at your pleasure, as bindings with discordes, quicke motions, flow motions, proportions, and what you list. Likewise, this kind of musick is with them who practise instruments of parts in greatest vs, but for voices it is but sildome vsed. The next in grauity and goodnes vnto this is called a pauane, a kind of staid musicke, ordained for graue dauncing, and most commonlie made of three straines, whereof euerie straine is plaid or sung twice, a straine they make to containe 8. 12. or 16. semibreues as they list, yet fewer then eight I haue not seene in any pauan. In this you may not so much insist in following the point as in a fantasie: but it shal be enough to touch it once and so away to some close. Also in this you must cast your musicke by foure, so that if you keepe that rule it is no matter howe many foures you put in your straine, for it will fall out well enough in the ende, the arte of dauncing being come to that perfection that euerie reasonable dauncer wil make measure of no measure, so that it is no great matter of what number you make your straine. After euerie pauan we vsually set a galliard (that is, a kind of musicke made out of the other) causing it go by a measure, which the learned call *trochaicam rationem*, consisting of a long and short stroke succelsiuelie, for as the foote *trocheus* consisteth of one sillable of two times, and another of one time, so is the first of these two strokes double to the latter: the first being in time of a semibreue, and the latter of a minime. This is a lighter and more stirring kinde of dauncing then the pauane consisting of the same number of straines, and looke howe manie foures of semibreues, you put in the straine of your pauan, so many times sixe minimes must you put in the straine of your galliard. The Italians make their galliards (which they tearme *saltarelli*) plaine, and frame ditties to them, which in their *mascardoes* they sing and daunce, and many times without any instruments at all, but in steed of instrumentes they haue Curtians disguised in mens apparell, who sing and daunce to their owne songes. The *Alman* is a more heaue daunce then this (sitle representing the nature of the people, whose name it carrieth) so that no extraordinarie motions are vsed in dauncing of it. It is made of strains, sometimes two, sometimes three, and euerie straine is made by foure, but you must marke that the foure of the pauan measure is in *dupla* proportion to the foure of the *Alman* measure, so that as the vsuall Pauane containeth in a straine the time of sixteene semibreues, so the vsuall *Almaine* containeth the time of eight, and most commonlie in short notes. Like vnto this is the French *branle* (which they call *branle simple*) which goeth somewhat rounder in time then this, otherwise the measure is all one. The *branle de poisson* or *branle double* is more quick in time, (as being in a rounde Tripla) but the straine is longer, containing most vsually twelue whole strokes. Like vnto this (but more light) be the *voltes* and *courantes* which being both of a measure, ar notwithstanding daunced after sundrie fashions, the *volte* rising and leaping, the *courante* trauiing and running, in which measure also our country daunce is made, though it be daunced after another forme then any of the former. All these be made in straines, either two or three as shall seeme best to the maker, but the *courant* hath twice so much in a straine, as the English country daunce. There bee also many other kinds of daunces (as *hornepyes*, *Jygges* and infinite more) which I cannot nominate vnto you, but knowing these the rest can not but be vnderstood, as being one with some of these which I haue already told you. And as there be diuers kinds of musicke, so will some mens humors be more inclined to one kind then to another. As some wil be good descanters, and excell in descant, and yet will be but bad composers, others will be good composers and but bad descanters extempore vpon a plaine song, some will excel in composition of Motets, and being set or inioyned to make a *Madrigal*.

Pauens.

Galliards.

Almanes.

Branles.

Voltes
courantes.
Country
daunces.

Diuers men
diuersly affected to
diuers kinde
of musicks.

drigal will be very far from the nature of it, likewise some will be so possessed with the Madri- gal humor, as no man may be compared with them in that kind, and yet being enioynd to compose a motet or some sad and heavy musicke, will be far from the excellencie which they had in their owne vaine. Lastlie, some will be so excellent in points of voluntary vpon an instrument as one would thinke it vnpossible for him not to be a good composer, and yet being inioynd to make a song will do it so simple as one would thinke a scholler of one yeares practise might easily compose a better. And I dare boldly affirme, that looke which is hee who thinketh himselfe the best descantet of all his neighbors, enioyne him to make but a scottish lygge, he will grossly erre in the true nature and qualitie of it.

The conclu- sion of the dialogue.

Thus haue you briefelie those preceptes which I thinke necessarie and sufficient for you, whereby to vnderstand the composition of 3. 4. 5. or more parts, whereof I might haue spoken much more, but to haue donne it without being tedious vnto you, that is, to mee a great doubt seeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practise. Seeing therefore you lacke nothing of perfect musicians, but only vse to make you prompt and quicke in your compositions, and that practise must only be done in time, aswell by your selues as with me, and seeing night is already begun, I thinke it best to returne, you to your lodgings and I to my booke.

Pol. To morrow we must be busied making prouision for our journey to the Vniuersitie, so that we cannot possible see you againe before our departure, therefore we must at this time both take our leaue of you, and intreat you that at euery conuenient occasion and your lea- sure you will let vs heare from you.

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

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

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

Phi. I thank you for them, and neuer did miserable vsurer more carefullie keep his coine, (which is his only hope and felicitie) then I shall these.

Pol. If it were possible to do any thing which might counteruaile that which you haue don for vs, we would shew you the like fauour in doing as much for you, but since that is vnpossible we can no otherwise requite your curtesie then by thankful minds and dewtiful reuerence which (as all schollers do owe vnto their maisters) you shall haue of vs in such ample maner as when we begin to be vndutifull, we wish that the worlde may know that wee cease to be honest.

Ma. Farewel, and the Lord of Lords direct you in al wisdom and learning, that when herafter you shall be admitted to the handling of the weighty affaires of the common wealth, you may discreetly and worthely discharge the offices whereunto you shall be called.

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

PERORATIO.



HVS hast thou (gentle Reader) my booke after that simple sort as I thought most conuenient for the learner, in which if they dislike the words (as bare of eloquence and lacking fine phrases to allure the minde of the Reader) let them consider that *ornari res ipsa magis constantia docet*, that the matter it selfe denieth to bee set out with flourish, but is contented to be deliuered after a plaine and common maner, and that my intent in this booke hath bene to teach musicke, not eloquence, also that the scholler will enter in the reading of it for the matter not for the words. Moreouer there is no man of discretion but will thinke him foolish who in the precepts of an arte will looke for filed speeche, rhetorical sentences, that being of all matters which a man can intreat of, the most humble and

and with most simplicitie and sinceritie to be handled, and to decke a lowlie matter with loftie and swelling speeche will be to put simplicitie in plumes and feathers and a Career in cloth of golde. But if any man of skill (for by such I loue to be censured, concerning the iniuries of the ignorant, and making as little account of them as the moone doth of the barking of a dog) shall thinke me either defectuous or faulty in the necessarie precepts, let him boldly set downe in print such things as I haue either left out or fallie set downe, which if it be done without railing or biting words against me, I will not only take for no disgrace, but by the contrarie effeeme of it as of a great good turne as one as willing to learne that which I know not, as to instruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie giue them free course to run in the same field of praise which I haue done, not fearing to be taught, or make my profite of their works, so it be without their prejudice, thinking it praise enough for me, that I haue bin the first who in our tongue haue put the practise of musick in this forme. And that I may say with Horace, *libra per vacuum posui vestigia principis*, that I haue broken the Ice for others. And if any man that cauld at my vsing of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me that I rather thinke it a greater credit. For if in diuinity, Law, and other sciencies it be not only tollerable but commendable to cite the authorities of doctors for confirmation of their opinions, why should it not be likewise lawfull for me to doe that in mine Arte which they commensalie vse in theirs, and confirme my opinion by the authorities of those who haue bin no lesse famous in musicke then either *Paulus, Ypinianus, Barobus* or *Baldus*, (who haue made so many affides on foote clothes) haue bene in law. As for the examples they be all mine own, but such of them as be in controuerted matters, though I was constrained to take them of others, yet to auoid the wrangling of the enuious I made them my selfe, confirmed by the authorities of the best authors extant. And where as some may object that in the first part there is nothing which hath not already bene handled by some others, if they would indifferently iudge they might answer themselves with this saying of the comicall Poet, *nihil dictum quod non dictum prius*, and in this matter though I had made it but a bare translation, yet could I not haue bene iustly blamed, seeing I haue set downe such matters as haue bene hether to vnknowne to many, who otherwise are reasonable good musicians, but such as know least will be readie to condemne. And though the first part of the booke be of that nature that it could not haue bene set downe but with that which others haue doone before, yet shall you not finde in any one booke all those things which are to be handled, but I haue had such an especial care in collecting them that the most common things, which euery where are to be had but slenderlie touched. Other things which are as necessary & not so common are more largely handled, & also plainly & after so familiar a sort deliuered, as none (how ignorant soeuer) can iustly complaine of obscuri- ty. But some haue bene so foolish as to say that I haue embred much trauel in vaine in seeking out the depth of those moods and other things which I haue explained, and haue not sticke to say that they be in no vse, and that I can write no more then they know already. Surely what they know already I know not, but if they account the moods, ligatures, pricks of deuision and alteration, augmentation, diminution and proportions, things of no vie, they may as well account the whole arte of musick of no vse, seeing that in the knowledge of them consisteth the whole or greatest part of the knowledge of prickwork. And although it be true that the proportions haue not such vie in musicke in that forme as they be now vsed, but that the practise may be perfect without them, yet seeing they haue bene in common vse with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profite of their works. But those men who think they know enough already, when (God knoweth) they can scarce sing their part with the words, be like vnto those who hauing once superficially red the Tenors of *Iulianus* or *Infimianus infimius*, thinke that they haue perfectlie learned the whole law, and then being inioynd to discourse a case, do at length perceiue their own ignorance and beare the shame of their falsly conceaued opinions. But to such kind of men do I not wright, for as a man hauing brought a horse to the water cannot compel him to drink except he list, so may I write a booke to such a man but cannot compel him to read it: But this difference is betwixt the horse and the man, that the horse though hee drinke not will notwithstanding returne quietly with his keeper to the stable, and not kicke at him for bringing him fourth: our man by the contrarie will not onelie not read that which might instruct him, but also will backbite and maligne him, who hath for his and other mens benefit vnderaken great labor and endured much paine, more then for any priuat gaine or comoditie in particular redounding to himselfe. And though in the first part I haue boldlie taken that which in particular I cannot challenge to be mine owne, yet in the second part I haue obtained from it as much as is possible, for except the cords of descant, and that common rule of prohibited consequence of perfect cordes, there is nothing in it which I haue set downe in writing by others. And if in the Canons I shall seeme to haue too much affected breuitie, you must knowe that I haue purposely left that part but slenderly handled, both because the scholler may by his own studie become an accomplished musician, hauing perfectly practised those fewe rules which be there set downe, as also because I do shortly looke for the publication in print, of those neuer enough praised traualles of master Waterhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most insatiat scholler whatsoever. But if mine opinion may be in any estimation with him, I would counsaile him that when he doth publish his labours, he would set by euery seuerall way some words whereby the learner may perceiue it to be a Canon, and how one of the parts is brought out of another (for many of the which I haue seene be so intricate as being prickd in seuerall bookes one shall hardly perceiue it to be any Canon at al): so shall he by his labors both most benefit his Countrey in shewing the inuention of such variety, and reape most commendations to himselfe in that he hath bene the first who hath inuented it. And as for the last part of the booke there is nothing in it which is not mine owne, and in that place I haue vsed so great facilitate as none (howe simple soeuer) but may at the first reading conceaue the true meaning of the words, and this haue I so much affected, because that part will be both most vnto and most profitable to the young practicioners, who for the most part know no more learning then to write their owne names. Thus hast thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I shot at: if otherwise accept my good wil, who would haue don better if I could. But if thou thinke the whole arte not worthy the pains of any good wit or learning, though I might answer as *Alonso* king of Aragon did to one of his Courtiers (who saying that the knowledge of sciencies was not requisite in a noble man, the king gaue him onelie this answer *quarta e uoce dum bene uenit dum homo*). Yet will not I take time to say so, but only for removing of that opinion, set downe the authorities of some of the best learned of auncient time, and to begin with *Plato*, he in the seuenth booke of his common wealth doth so admire musicke as that he calleth it *μουσικόν παράγγελμα* a heauenly thing, *καὶ χάρισμα τῆς τοῦ θεοῦ χάριτος* τε καὶ ἀγαθὸς εὐθυσίη and profitable for the seeking out of that which is good and honest. Also in the first booke of his lawe: he saith that

Canzonetta. A 4 voci.

Alto.

Il cor so e mai non more. Il cor las- fo e mai non more. re e mai non more. Abi ch'il foco d'amor non e mortale. Espegner il su'ardor. acquia non va- le. Espegner il su'ardor. acquia non va- le.

Canzonetta. A 4 voci. Canto.

Ar d'ogn' hora il cor las- fo e mai non more re e mai non more. Il cor las- fo e mai non more. re e mai non more. Abi ch'il foco d'amor non e mor- tale. Espegner il su'ardor. acquia non va- le. Espegner il su'ardor. acquia non va- le.

Canzonetta. A 4 voci. Tenor.

Il cor las- fo e mai non more. Il cor las- fo e mai non more. re e mai non more. Abi ch'il foco d'amor non e mortale. Espegner il su'ardor. acquia non va- le. Espegner il su'ardor. acquia non va- le.

Canzonetta. A 4 voci. Bass.

Ar d'ogn' hora il cor las- fo e mai non more Il cor las- fo e mai non more re e mai non more. Abi ch'il foco d'amor non e mor- tale. Espegner il su'ardor. acquia non va- le. Espegner il su'ardor. acquia non va- le.

non s'accen dal co- re.

non s'accenda il co- re Ch'hai se na- sco- sto

fo non s'acc endo il co- re non s'accen- da il core Ch'hai se na- sco- sto

Lo sa perche perche l'ardore Ch'hai se nascosto non s'accenda il co- re Ch'hai se nascosto

Ho. Erche tor- mi il cor mio per lasciarlo in oblio

Ho. Erche tor- mi il cor mio per lasciarlo in oblio

Canz. *Canz. 4 voci.*

Canzonetta. A 4 voci. *Alto.*

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

Lo sa perche perche l'ardore Ch'hai se nascosto

non s'accenda il co- re Ch'hai se nascosto non s'accenda il co- re

Ch'hai se nascosto non s'accenda il co- re Ch'hai se nascosto non s'accenda il co-

re non s'accen dal core.

non s'accen dal core non s'accenda il core Ch'hai se nascosto

fo non s'acc endo il core non s'accen- da il core Ch'hai se na- sco- sto

Lo sa perche perche l'ardore Ch'hai se nascosto non s'accenda il co- re Ch'hai se nascosto

Ho. Erche tor- mi il cor mio per lasciarlo in oblio

Ho. Erche tor- mi il cor mio per lasciarlo in oblio

Canz. *Canz. 4 voci.*

Canzonetta. A 4 voci. *Tenor.*

P Erche tor- mi il cor mio cor mi- o per lasciarlo in oblio oblio per la-
 li o perche tor- mi il cor mio cor mi- o per lasciarlo in oblio oblio

obli- o Lo sa perche perche l'ardore Ch'hai se nascosto

non s'accen dal core non s'accenda il co- re

co- re Ch'hai se nascosto non s'accenda il co-

dal core non s'accenda il co- re

A N N O T A T I O N S

necessary for the vnderstanding

of the Booke, wherein the veritie of some of
the preceptes is prooued, and some argumentes
which to the contrary might be objected
are refuted.

To the Reader.



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

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

Pag. 2. vers. 26. The scale of Musicke I haue omitted the definition and diuision of musicke because the greatest part of those, for whose sake the booke was taken in hand, and who chiefly are to vse it: be either altogether vnlearned, or then haue not so farre proceeded in learning, as to vnderstand the reason of a definition: and also because amongst so many who haue written of musicke, I knew not whom to follow in the definition. And therefore I haue left it to the discretion of the Reader, to take which he list of all these which I shall set downe. The most auncient of which is by *Plato* set out in his *Theages* thus. Musicke (saith he) is a knowledge (for so I interpret the worde *σοφια* which in that place he vseth) whereby we may rule a company of singers, or singers in companies (or *quire*, for so the word *ορχηστρα* signifieth). But in his *Banquet* he giueth this definition, *Musick* (saith he, is a science of loue matters occupied in harmonie and rhythmos. *Boetius* distinguisheth and theoricall or speculatiue musicke he defineth, in the first chapter of the fifth booke of his *musicke*, *Facultas differentias acutorum & grauium sonorum sensu ac ratione perpendens*. A facultie considering the difference of high and lowe soundes by sense and reason. *Augustinus* defineth practiue musicke (which is that which we haue now in hand) *Recte medu landis scientia*, A science of well doing by time, tune, or number, for in al these three is *modulan dispositio* occupied. *Francinus gausorius* thus *Musica est proportioabilium sonorum concinnis intervallicis distinctiorum dispositio sensu ac ratione consonantiam monstrans*. A disposition of proportionable soundes deuided by apt distances, shewing by sense and reason, the agreement in sound. Those who haue byn since his time, haue doon it thus, *Rite & bene canendi scientia*, A Science of duly and wel singing, a science of singing wel in tune and number *Ars bene canendi*, an Art of wel singing. Now I haie, let every man follow what definition he list. As for the diuision, Musicke is either *speculatiue* or *practiue*. *Speculatiue* is that kinde of musicke which by Mathematical helps, seeketh out the causes, properties, and natures of sounder by themselves, and compared with others proceeding no further, but content with the on-

and resting of sleepe and resting

fancie, and leaue my thoughts moletting, Thy masters head hath neede of sleepe and resting

head alas thou yrest with false delight of that which thou desirest. Sleepe sleepe I say fond

Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie My head alas thou yrest

Alus.

A 3 voc.

Cantus.

Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie My head alas thou yrest with false delight of that which thou desirest. Sleepe sleepe I say fond fancie, and leaue my thoughts moletting, Thy masters head hath neede of sleepe hat neede of sleepe & resting

of sleepe & resting

of sleepe & resting

A 3 voc.

Bafus.

Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie, My head alas thou yrest, with false delight of that which thou desirest, Sleepe sleepe I saie fond fancie, and leaue my thoughts moletting, Thy masters head hath neede of hath neede of sleepe & resting

of sleepe & resting

The Annotations.

lie contemplation of the Art, *Practicalis* is that which teacheth all that may be knowne in songs, whether for the vnderstanding of other mens, or making of ones owne, and is of three kinds: *Lyricum*, *Chromaticum*, and *Euharmonicum*. *Diatonicum*, is that which is now in vse, & riseth through out the scale by a whole, not a whole note and a lesse halfe note (a whole note is that which the Latines call *integer tonus*, and is that distance which is betwixt any two notes, except *mi* & *fa*. For betwixt *mi* and *fa* is not a full halfe note, but is lesse then halfe a note by a *comma*: and therefore

called the lesse halfe note) in this manner. *Chromaticum*, is that which riseth by *semitonium minus* (or the lesse halfe note) the greater halfe note, and three halfe notes thus:

(the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa mi*.) *Euharmonicum*, is that which riseth by *diefis*, *diefis*, *diefis* (the halfe of the lesse halfe note) and *ditonus*. But in our musicke, I can giue no example of it, because we haue no halfe of a lesse *semitonium*, but those who would shew it, let downe this example.

of *euharmonicum*, and marke the *diefis* thus \times as it were the halfe of the D : *apotome* or greater halfe note, which is marked thus \times . This signe of the more halfe note, we now adaires confound with our *b* square, or signe of *mi* in *b fa mi*, and with good reason: for when *mi* is sung in *b fa mi*, it is in that habitude to *alamire*, as the double *diefis* maketh *F faut* sharpe to *Elami*, for in both places the distance is a whole note. But of this enough, and by this which is already set dowae, it may euidentlie appeare, that this kind of musick which is vsual now a daies, is not fully and in euery respect the ancient *Diatonicum*. For if you begin any foure notes, singing *ut re mi fa*, you shal not finde either a flat in *elami*, or a sharpe in *F faut*: so that it must needs follow, that it is neither *rust diatonicum*, nor right *Chromaticum*. Likewise by that which is saide, it appeareth, this point which our Organists vse

is not right *Chromaticum*, but a bastard point patched vp, of halfe *chromaticke*, and halfe *diatonicke*. Lastlie it appeareth by that which is saide, that those Virginals which our vnlearned musytians cal *Chromatica* and some also *Grammatica* be not right *chromatica*, but halfe *euharmonica*: & that all the *chromatica*, may be expressed vpon our common virginals, except

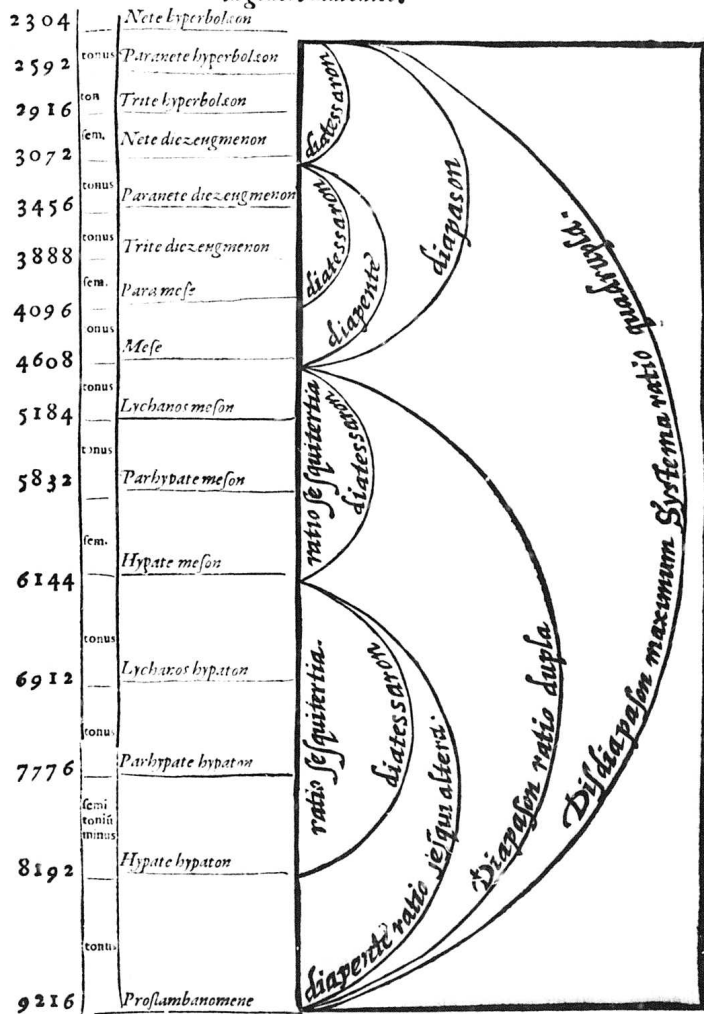
for if you would thinke that the sharpe in *g sol re ut* would serue that turne, by experiment you shal finde that it is more then halfe a quarter of a note too low. But lett this suffice for the kinds of musicke: now to the parts *Practical*. Musicke is diuided into two parts, the first may be called *Elementarie* or rudimental, teaching to know the quality and quantity of notes, and euery thing else belonging to songes, of what

maner or kind soeuer. The second may be called *Syntactical*, *Poetical*, or *effectiue*; treatinge of foundes, concordes, and discordes, and generally of euery thing seruing for the formal and apte setting together of parts or foundes, for producing of harmonie either vpon a ground, or voluntarie.

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

The Annotations.

Systema harmonicum quindecim chordarum in genere diatonico.



For vnderstanding of which, there be three things to be considered: the names, the numbers, and the distances. As for the names, you must note that they be all Nounes adiectiues, the substantiue of which is *chorda*, or a string, *Proslambanomenone*, significth a string assumed or taken in, the reasonne whereof we shal straight know.

The Annotations.

Al the scale was diuided into foure *Tetrachordes* or fourths, the lowest of which foure was called *Tetrachordon hypaton*, the fourth of principals. The second *tetrachordon meson*, the fourth of middle or meanes. The third *tetrachordon diezeugmenon*, the fourth of strings disioyned or disiuinct. The fourth and last *tetrachordon hyperbolaon*, the fourth of strings exceeding: the lowest string *Proslambanomenē* is called assumed, because it is not accounted for one of any *tetrachordie*, but was taken in to be a *Diapason* to the *meze* or middle string. The *tetrachorde* of principals or *hypaton*, beginneth in the distance of one note above the assumed string, containing foure strings or notes, the last of which is *Hypate meson*: the *tetrachorde* of *meson* or meanes, beginneth where the other ended (so that one string is both the end of the former, and the beginning of the next) and containeth likewise foure, the last whereof is *meze*. But the third *tetrachorde*, was of two manner of dispositiōs, for either it was in the natural kind of singing, and then was it called *tetrachordon diezeugmenon*, because the middle string or *meze*, was separated from the lowest stringe of that *tetrachordie*, by a whole note, and was not accounted for any of the foure belonging to it, as you may see in the scale, or then in the flat kind of singing: in which case, it was called *tetrachordon synezeugmenon*, or *synezeugmenon*, because the *meze* was the lowest note of that *tetrachorde*, all being named thus *meze*. *Trite synezeugmenon*, or *synezeugmenon*, *paranete synezeugmenon*, and *nete synezeugmenon*. But least these strange names, seeme fitter to coniure a spirite, then to expresse the Air, I haue thought good to giue the names in English.

All the names of the Scale in English.

<i>Arc.</i>	<i>Proslambanomenē</i>	Principal of principals.
<i>Bmi.</i>	<i>Hypate hypaton</i>	Subprincipal of principals
<i>Cfa ut.</i>	<i>Parhypate hypaton</i>	Index of principals.
<i>D sol re.</i>	<i>Lychanos hypaton</i>	Principall of meanes.
<i>E la mi.</i>	<i>Hypate meson</i>	Subprincipal of meanes
<i>F fa ut.</i>	<i>Parhypate meson</i>	middle.
<i>G sol re ut.</i>	<i>Lychanos meson</i>	Index of meanes.
<i>A la mi re.</i>	<i>meze</i>	Next the middle.
<i>B fa X mi.</i>	<i>Parameze</i>	Third of disiuinct.
<i>C sol fa ut.</i>	<i>Trite diezeugmenon</i>	Penulte of disiuinct.
<i>D la sol re.</i>	<i>Paranete diezeugmenon</i>	Last of disiuinct.
<i>E la mi.</i>	<i>Nete diezeugmenon</i>	Third of exceeding
<i>F fa ut.</i>	<i>Trite hyperbolaon</i>	or treble.
<i>G sol re ut.</i>	<i>Paranete hyperbolaon</i>	Penulte of trebles.
<i>A la mi re.</i>	<i>Nete hyperbolaon</i>	Last of trebles.

So much for the names. The numbers set on the left side, declare the habitude (which we call proportion) of one found to another. as for example: the number set at the lowest note *Proslambanomenē*, is *sesqui octauē*, to that which is set before the next: and *sesquitercia* to that which is set at *Lychanos hypaton*, & so by consideration of these numbers, may be gathered the distance of the found of the one from the other: as *sesqui octauē* produceth one whole note. Then betwixt *Proslambanomenē*, and *hypate hypaton*, is the distance of one whole note. Likewise *sesquitercia*, produceth a fourth: therefore *Proslambanomenē* and *Lychanos hypaton* are a fourth, and so of others. But least it might seeme tedious, to diuide so many numbers, and seeke out the common deuisors for so many fractions, both the distance is set downe betwixt euery two notes, and the consonants are drawne on the right side of the Scale. Thus much for the explanation of the table, but what vse it had, or how they did sing is vncertaine: onely it appeareth by the names, that they teamed the keys of their scale, after the stringes of some instrument, which I doubt not is the harpe. And though the Frier *Zaccone* out of *Franchinus* affirme, that the Greekes didde sing by certain letters, signifying both the time that the note is to be holden in length, and also the height and lownesse of the same: yet because I finde no such matter in *Franchinus* his *Harmonia instrumentorum* (for his *theorica* nor *Practica* I haue not seene, nor vnderstand not his arguments) I knowe not what to saie to it. Yet thus much I will saie, that such characters as *Boetius* setteth downe, to signifye the stringes, do not signifye any time: for it is a great controuersie amongst the learned, if the auncient musitions had any diuersitie of notes, but onely the signe of the chord being set ouer the word, the quantitie or length was knowne, by that of the syllable which it serued to expresse. But to returne to *Guido*'s inuention, it hath hitherto beene so vsuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuised such fantastical imaginations, as it were ridiculous to write, as (forsooth) *Arc* is siluer, *Bmi* quicksilver, &c. for it were too long, to set downe all. But it should seeme, that he who wrote it, was either an Alcumist, or an Alcumists friend. Before an old treatise of musicke written in vellim about an hundred yeares ago, called *Regula Franchonis cum additionibus Roberti de Hauilo*, there is a *Gam* set downe thus.

The Annotations.

<i>F ut.</i>	Ferra	E la my	Saturnus
<i>Arc.</i>	Luna	F fa ut	Iupiter
<i>B mi.</i>	Mercurius	G sol re ut	Mars
<i>C fa ut.</i>	Venus	A la mire	Sol
<i>D sol re.</i>	Sol	B fa X mi	Venus
<i>E la mi.</i>	Iupiter	C sol fa ut	Mercurius
<i>F fa ut.</i>	Saturnus	D la sol re	Luna
<i>G sol re ut.</i>	Caelum.		

Boetius.

And at the end thereof these words *Marcus Tullius* pointing (as I take it) to that most excellent discourse in the dreame of *Scipio*, where the motions and foundes of all the sphaeres are most sweetly set downe: which who lo hiteth to read, let him also peruse the notes of *Erasmus* vppon that place, where he taketh vp *Gaza* roundlie for his Greeke translation of it: for there *Tullie* doeth affirme, that it is impossible for so great motions may be moued without found, and according to theyr neerenesse to the earth, giueth he euery one a found, the lower body the lower founde. But *Glareanus*, one of the most learned of our time, maketh two arguments to contrarie effects, gathered out of their opinion, who denie the found of the sphaeres.

The greatest bodies, saith he, make the greatest founds,
The higher celestiall bodies are the greatest bodies,
Therefore the highest bodies make the greatest founds.



The other proueth the contrarie thus:
That which moueth swiftest giueth the highest found,
The higher bodies moue swiftest,
Therefore the highest bodies giue the highest found.

The Greekes haue made another comparifion of the tunes, keyes, muses and planets thus,

<i>Yrama</i>	<i>Meze</i>	<i>Hypermyxolydius</i>	<i>Caelum stellatum</i>
<i>Polymma</i>	<i>Lychanos meson</i>	<i>Myxolydius</i>	<i>Saturnus</i>
<i>Euterpe</i>	<i>Parhypate meson</i>	<i>Lydius</i>	<i>Iupiter</i>
<i>Erato</i>	<i>Hypate meson</i>	<i>Phrygius</i>	<i>Mars</i>
<i>Melpomene</i>	<i>Lychanos hypaton</i>	<i>Dorius</i>	<i>Sol</i>
<i>Terpsichore</i>	<i>Parhypate hypaton</i>	<i>Hypolydius</i>	<i>Venus</i>
<i>Clio</i>	<i>Hypate hypaton</i>	<i>Hypophrygius</i>	<i>Mercurius</i>
<i>Clio</i>	<i>Proslambanomenē</i>	<i>Hypodorius</i>	<i>Luna.</i>

Thalia
terra.

And not without reason, though in many other things it hath bene called iustlie *Mendax* and *Nugatrix graeca*. Some also (whom I might name if I would) haue assumed, that the Scale is called *Gama* ut, hom *Ganz*, which signifyeth in Greeke graue, or antique: as for me I finde no such greek in my Lexicon, if they can proue it they shall haue it.

Page 2. verse 22. But one twice named. It should seeme that at the first, the rounde b. was written as now it is thus b, and the square b. thus h. But for half men not being careful to see the strokes meet iust at right angles, it degenerated into this figure  and at length came to be confounded with the sign of *Apotome* or *semitonium minus*, which is  this X. And some faillie terme *Diessis*, for *diessis* is the halfe of *semitonium minus*, whose signe was made thus X. But at length, the signe by ignorance was called by the name of the thing signified, and so the other signe being like vnto it, was called by the same name also.

Page. ead. verse 25. But in vse of singing these be commonlie called *Clauis signata*, or signed Cliftes, because they be signes for all longes, and vse hath receiued it for a generall rule, not to sette them in the space, because no Cliffe can be so formed as to stand in a space and touch no rule, except the B cliffe. And therefore least any should doubt of their true standing (as for example the G cliffe, if it stood in space and touched a rule, one might iustlie doubt, whether the Author meane G sol re ut in Base, which standeth in space, or G sol re ut in alto which standeth on the rule) it hath been thought best by all the musitions, to set them in rule. Indeed I cannot denie, but that I haue seene some *Arc* cliftes, and others in the space: but *Vna birrundo non facit ver.*

Page 4. *verse 1.* as though the verse were the scale, so it is: and though no vsual verse comprehend the whole scale, yet doth it part ther
 of. If you put any two verses together, you shall have the whole. Can thus,
 Page 4. *verse 3 4.* The three natures of singing: a proprietie of singing is nothing
 by the note, in b fa mi, having the halfe note either above or belowe its
 proprietie: haue not been deuised for prickfong; for you shall find no song inclu
 And therefore these plainfongs which were lo contained, were called naturall,
 inuariablie the one to the other, howeouer the notes were named. As from
 note, which r one did sing sol la, or re mi, and so forth of others. If the b. had the semitonium vnder it, then was it noted b, & vvas
 termed b, molle, or soft; if above it, then was it noted thus and termed b, quare, asum or b. quare. In an olde treatise called *Treatatus*
quatuor principallium, I find these rules and verses, *Omne vs incipiens in c, cantatur per naturam*. in F. per b. molle in g. per quadratum.
 that is, Euey vt beginning in C, is sung by properchant in F. by b. molle or flat, in g. by the square or sharpe, the vt
 C. naturam dat. f. b. molle nunc tibi signas,
 g. quaque b. durum tu semper habes canisurum.

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

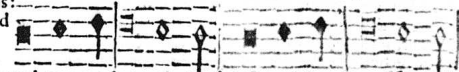
The diagrams are arranged in a grid as follows:

- Row 1:
 - 1. Circle: 'by the square' with notes 'ut', 'ut'. Text: 'In gamut is no mutation because it is one only key, & one voice maketh no change'.
 - 2. Circle: 'by the square' with notes 're', 're'. Text: 'In re is no change because it is but one voice'.
 - 3. Circle: 'by the square' with notes 'mi', 'mi'. Text: 'In fa b mi is no change because it is but one voice'.
 - 4. Circle: 'by nature' with notes 'fa', 'ut', 're', 'ut', 'fa'.
- Row 2:
 - 1. Circle: 'by nature' with notes 'sol', 're', 'fa', 're', 'sol'.
 - 2. Circle: 'by nature' with notes 'la', 'mi', 'fa', 'mi', 'la'.
 - 3. Circle: 'by nature by time' with notes 'fa', 'ut', 'fa', 'ut', 'fa'.
 - 4. Circle: 'by nature by time' with notes 'sol', 're', 'ut', 'sol', 're', 'ut'.
- Row 3:
 - 1. Circle: 'by nature by b' with notes 'la', 'mi', 're', 'mi', 'la'.
 - 2. Circle: 'by b. by h.' with notes 'la', 'mi', 'b', 'fa', 'h', 'mi'.
 - 3. Circle: 'by b. by nature' with notes 'sol', 'fa', 'ut', 'sol', 'fa', 'ut'.
 - 4. Circle: 'by b. by nature' with notes 'la', 'la', 'sol', 're'.
- Row 4:
 - 1. Circle: 'by nature' with notes 'la', 'mi', 're', 'mi', 'la'.
 - 2. Circle: 'by nature by time' with notes 'fa', 'ut', 'fa', 'ut', 'fa'.
 - 3. Circle: 'by nature by b' with notes 'sol', 're', 'ut', 'sol', 're', 'ut'.
 - 4. Circle: 'by nature by b' with notes 'la', 'mi', 're', 'mi', 'la'.
- Row 5:
 - 1. Circle: 'by mole by h.' with notes 'fa', 'mi', 'b', 'fa', 'h', 'mi'.
 - 2. Circle: 'by mole by h.' with notes 'sol', 'fa', 'c', 'sol', 'fa'.
 - 3. Circle: 'by mole by square' with notes 'la', 'la', 'sol', 'la', 'sol'.
- Row 6:
 - 1. Circle: 'by square' with notes 'e', 'la', 'sa'.

The Annotations

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

Page 9. *verse 18.* By the forme of the note There were in old time fourie manners of pricking, one al
 blacke which they termed blacke full, another which we vse now which they called blacke void,
 the third all red, which they called red full, the fourth red as ours is blacke, which they called redde
 void: al which you may perceiue thus:



But if a white note (which they called
 blacke voide (happened amongst
 blacke full, it was diminished
 of halfe the value, so that a minime was but a crotchet, and a semibreue a minime, &c. If a redde
 full note were found in blacke pricking it was diminished of a fourth part, so that a semibreue was
 but three crotchets and a Redde minime was but a Crotchet: and thus you may perceiue
 that they vsed their red pricking in all respects as we vse our blacke nowadaies. But that
 order of pricking is gone out of vse now, so that we vse the blacke voides, as they vsed their black
 fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of me
 morie, so that none vse it, and fewe knowe what it meaneth. Nor doe we pricke anye blacke notes
 amongst white, except a semibreue thus: in which case, the semibreue so blacke
 would haue it sung in tripla manner, and
 minime a Crotchet, as in dede it is. If
 gither, then is there some proportion,
 which is nothing but a rounde
 common tripla or sequialtera. As for the number of the formes of notes, there were within these
 two hundred yeares but foure, knowne or vsed of the Musitions: those were the Longe, Brieue,
 Semibreue, and Minime. The Minime they esteemed the least or shortest note singable, and there
 fore indiuisible. Their long was in three maners: that is, either simple, double, or triple: a simple
 Long was a square forme, hauing a taile on the right side hanging downe or ascending: a double
 Long was so formed as some at this daie frame their Larges, that is, as it were compact of 2. longs:
 the triple was bigger in quantitie than the double. Of their value we shall speake hereafter. The se
 mibreue was at the first framed like a triangle thus as it were the halfe of a brieue diuided by a
 diameter thus but that figure not being comly nor easie to make it grew afterward to the figure
 of a rombe or loseng thus which forme it still retaineth.

The minime was formed as it is now, but the taile of it they euer made ascending, and called it
 Signum minimitatis in their Ciceronian Latine. The inuention of the minime they ascribe to a cer
 taine priest (or who he was I know not) in Nauarre, or what contie else it was which they termed
 Nauernia, but the first who vsed it, was one Philippus de vitriaco, whose motetes for some time were
 of all others best esteemed and most vsed in the Church, Who inuented the Crotchet, Quauer, and
 Semiquauer is vncertaine. Some attribute the inuention of the Crotchet to the aforementioned Philip
 pus, but it is not to be founde in his workes, and before the said P hilippe, the smallest note vsed was
 a semibreue, which the Authors of that time made of two sortes more or lesse: for one Francho diu
 ded the brieue, either in three equal partes (terming them semibreues) or in two vnequal partes, the
 greater whereof was called the more semibreue (and was in value equal to the vnperfect brieue) the
 other was called the lesse semibreue, as being but halfe of the other afore said.
 This Francho is the most ancient of all those whose workes of practical musicke haue come to my
 handes, one Roberto de Haino hath made as it were Commentaries vpon his rules, and termed the

The Annotations.

Adittions. Amongst the rest when *Francho* setteth downe, that a square body hauing a taile coming downe on the right side, is a Long, he saith thus: *Si tractum habeat a parte dextra ascenden- te erecta vocatur ut hic* ———— *ponuntur enim iste longa erecta ad differentiam longarum qua sunt recta & vocantur erecta* ———— *ignod ubique inueniuntur per semitonium originantur, that is, If it haue a taile on the right side going vpward, it is called erect or raised thus* ———— for these raised longes are put for the difference from others which are right, and are raised, because wheresoeuer they be found, they be raised halfe a note higher, a thing which (I beleue) neither he himselfe nor any other, euer saw in practise. The like obseruation he giueth of the Briefe, if it haue a taile on the left side going vpward, the *Laig Long*, briefe, semibriefe, & minime (saith *Gibranus*) haue these 70. yeares bene in vie: so that reckoning downward, from *Glareanus* his time, which was about 50. yeares agoe, we shal find that the greatest antiquity of our prick song, is not about 130. yeares olde.

Page ead. verse ead. and the mood.) By the name of *Mood* were signified many things in Musicke. First those which the learned call *moodes*, which afterward were tearmed by the name of *tunes*. Secondly a certaine forme of disposition of the Church plainsongs in *longes* and *Brenes* example. If a plainsong consisted al of Longes, it was called the first mood: if of a Long & a Briefe successively, it was called the second mood, &c. Thirdly, for one of the degrees of musick, as when we saie mood, is the dimension of Longes and Longes. And lastly, for all the degrees of Musicke, in which fence it is commonlie (though falsly) taught to all the young Schollers in Musicke of our time: for those signes which we vse, do not signifie any mood at all, but stretch no further then time, so that more properly they might cal them time perfect of the more prolation, &c. then mood perfect of the more prolation.

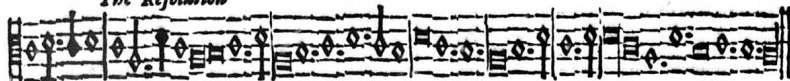
Page ead. verse 22. The restes) Restes are of two kindes, that is: either to be tolde, or not to be tolde, those which are not to be tolde be alwaies sette before the song (for what purpose wee shall know hereafter) those which are to be tolde for two causes chiefly were inuented. First, to giue som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

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

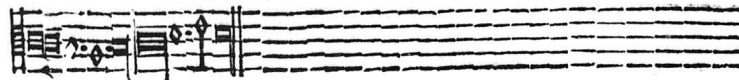
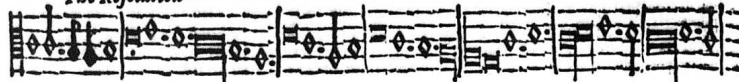
Page ead. vers. 25. Ligatures) Ligatures were deuised for the Ditties sake, so that how many notes serued for one syllable, so many notes were tied together. Afterwards they were vsed in songs hauing no dittie, but only for breuitie of writing: but nowadaies our songes consisting of so small notes, few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



The Resolution



The Resolution



The Annotations.

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





Page 12. verse 6. Pricks) A pricke is a kinde of Ligature, so that if you would tie a semibriefe and a minime together, you may set a pricke after the semibriefe, and so you shal binde them. But it is to be vnderstood, that it must be done in notes standing both in one key, else will not the prick augment the value of the note set before it. But if you would tie a semibriefe and a minime, or two minimes together, which stand not both in one key, then must you vse the forme of some note ligable (for as I tolde you before, the minime and smaller figures then it bee not ligable) and marke the signe of degree, with what diminution is fittest for your purpose, example. There bee two minimes, the one standing in *Alumire*, the other in *clams*: if you must needs haue them sung for one syllable, or be tied together, then may you set them downe thus ———— as though they wer semibriefes, but dashing the signe of the time with a stroke of ———— diminution to make them minimes. But if you thinke that would not be perceiued, ———— then may you sette downe numbers before them thus; which would haue the same effect: but if that pleased you no more then the other, then might you set them in tied briefes with this $\frac{1}{2}$ or this $\frac{1}{4}$ signe before them, which were all one matter with the former.






Page ead. verse 8. A pricke of augmentation.) Some tearme it a pricke of addition, some also a pricke of perfection, not much amisse; but that which now is called of our musicians a prick of perfection, is altogether superfluous and of no vse in musicke: for after a semibriefe in the more prolation, they set a pricke, though another semibriefe follow it: but though the pricke were away, the semibriefe of it selfe is perfect. The Author of the Treatise *De quatuor principalibus*, saith thus. Take it for certain, that the point or pricke is set in pricklong for two causes, that is, either for perfection or diuisions sake, although some haue falsly put the point for other causes, that is, for imperfections and alterations sake, which is an absurdity to speake. But the pricke following a note, will make it perfect, though of the owne nature it be vnperfect. Also the point is putte to deuide, when by it the perfections (so be tearmed the number of three) be distinguished, and for any other cause the point in musicke is not set downe. So that by these his wordes it euidentlie appeareth, that in those daies (that is about twoe hundred yeares agoe) musicke was not so farre degenerate from theoricall reasons as it is now. But those who came after, not only made foure kinds of pricks, but also added the fit, thus. There bee say they in all five kinde of pricks, a pricke of addition, a pricke of augmentation, a pricke of perfection, a pricke of diuision, and a pricke of alteration. A pricke of augmentation they define, that which being sette after a note, maketh it halfe as much longer as it was before: the pricke of Addition they define, that which being set after a semibriefe in the more prolation, if a minime follow, it causeth the semibriefe to be three white minimes. A pricke of perfection they define, that which being set after a semibriefe in the more prolation, if another semibriefe follow, it causeth the first to be perfect. The pricke of diuision and alteration they define, as they be in my booke. But if we consider rightly both the pricke of Addition, of Augmentation, and that of alteration, are contained vnder that of perfection: for in the lesse prolation when a semibriefe is two minimes, if it haue a pricke and be three, then must it bee perfect; and in the more prolation, when two minimes come betwixt two semibriefes, or in time perfect, when two semibriefes come betwixt two briefes which be perfect, the last of the two minimes is marked with a pricke, and so is altered to the time of two minimes: and the laste of the two semibriefes is likewise marked with a pricke, and is sung in the time of two semibriefes, which is onely done for perfections sake, that the ternary number may be obserued: yet in such cases of alteration, som cal that a point of diuision. For if you diuide the last semibriefe in time perfect from the briefe following, either must you make it two semibriefes, or then perfection decays: so that the point of alteration may either be tearmed a point of perfection, or of diuision. But others whoe woulde seeme very expert in musicke, haue set downe the points or pricks thus: this pricke (say they) dooth perfect $\frac{1}{2}$. Now this pricke standing in this place $\frac{1}{2}$ doeth imperfect. Nowe the pricke standing in this place $\frac{1}{4}$ takes away the third part, and another pricke which standeth vnder the note takes away the one halfe, as heere $\frac{1}{2}$ and like in all notes. But to refuse this mans opinion (for what or who he is I know not) need no more then his owne words, for (saith he) if the pricke stand thus $\frac{1}{2}$ it imperfecteth, if thus $\frac{1}{4}$ it taketh away the third part of the value. Nowe I praye him, what difference he maketh betwixt taking away the third part of the value and imperfection? If he say (as he must needs say) that taking away the third part of the value is to make vnperfect, then I say he hath done amisse, to make one point of imperfection, and another of taking away the third part of a notes value.

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






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

Pag. 64. vers. 16. those who that is, *Franchinus Gafornus, Peter Aron, Glareanus,* and at a word all who euer wrote of the Art of Musicke. And though they all agree in the number and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moodes. But to the ende that you may the more easilie vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two maner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vp three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they likewise set downe three long Restes, but vnperfect in this maner,  and though this way be agreeable both to experience and reason, yet hath *Franchinus Gafornus* sette downe the signe of the great mood perfect thus,  of  the great moode vn-

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

Pag. 14. vers. 10. In this mood it is alwaies imperfect) That is not of necessity, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 81. minims, and the Long 27. the briefe nine, and the semibriefe three: so that moodes great and small, time, and prolation, will altogether be perfect.






Pag. 18. vers. 11. Perfect of the more) This (as I said before) ought rather to be tearmed time perfect of the more prolation, then mood perfect, and yet hath it been receiued by consent of our English practitioners, to make the Long in it three briefes, and the Large thrice so much. But to this day could I neuer see in the workes of any, either Strangers or Englishmen, a Long set for 3. briefes with that signe, except it had either a figure of three, or then modal restes sette before it, *Zarl. vol. 1. part. 3. cap. 67. Zucc. lib. 2. cap. 14.* But to the end that you may know when the restes be to be told, and when they stand only for the signe of the mood you must marke if they be set thus,  and then are they to be numbered,  or thus  whether they be set thus  or thus  for both those be one thing signifying both moodes perfect.

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



And this shall suffice at this time for the vnderstanding of the controuerted moodes. But to the ende thou mayst see how many waies the moodes may be diuersly ioynd, I haue thought good to shew thee a table, vsed by two good mulytians in *Germany*, and approved by *Fryer Loyse Zacow*, in the 57 chap. of his second booke of practise of m. sicke.

		Mood		Strokes, that is measures.					
Prolation	Time	Small	Great						
Perfect	Perfect	perfect	perfect	⊙ 3	81	27	9	3	1
Perfect	Perfect	imperfect	imperfect	⊙ 3	36	18	9	3	1
Imperfect	Perfect	perfect	perfect	⊙ 3	27	9	3	1	1
Imperfect	Perfect	imperfect	imperfect	⊙ 3	12	6	3	1	1
Perfect	Imperfect	perfect	imperfect	⊙ 2	36	18	6	3	1
Perfect	Imperfect	imperfect	imperfect	⊙ 2	24	12	6	3	1
Imperfect	Imperfect	perfect	imperfect	⊙ 2	12	6	2	1	1
Imperfect	Imperfect	imperfect	imperfect	⊙ 2	8	4	2	1	1
Perfect	Perfect	imperfect	imperfect	⊙	36	18	9	3	1
Perfect	Imperfect	imperfect	imperfect	⊙	24	12	6	3	1
Imperfect	Perfect	imperfect	imperfect	⊙	12	6	3	1	1
Imperfect	Imperfect	imperfect	imperfect	⊙	8	4	2	1	1

But by the way you must note, that in all Moodes (or rather signes) of the more prolation, he setteth a minime for a whole stroke, and proueth it by examples out of the masse of *Palastin*, called *l'homme arme*. There is also another way of setting downe the degrees, which because I had not seen practised by any Musition, I was determined to haue passed in silence. But because some of my friends affirmed to me, that they had seen them so set downe, I thought it best to shew the meaning of the. The auncient Mulytians, who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for euery degree of musycke in the song: so that they hauing no more degrees then three, that is, the two moodes & time (prolation not being yet inuented) set downe three signes for them, so that if the great moode were perfect, it was signified by a whole circle, which is a perfect figure: if it were imperfect, it was signified by a half circle, therefore, where soeuer these signes  were set before any songe, there was the greater moode perfect signified by the circle. The  small mood perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus  33, then was the great mood vnperfect, and the final mood and time perfect. But if the first figure were a figure of two thus  23, then were both moodes vnperfect and time perfect: but if it were thus  22, then were all vnperfect.

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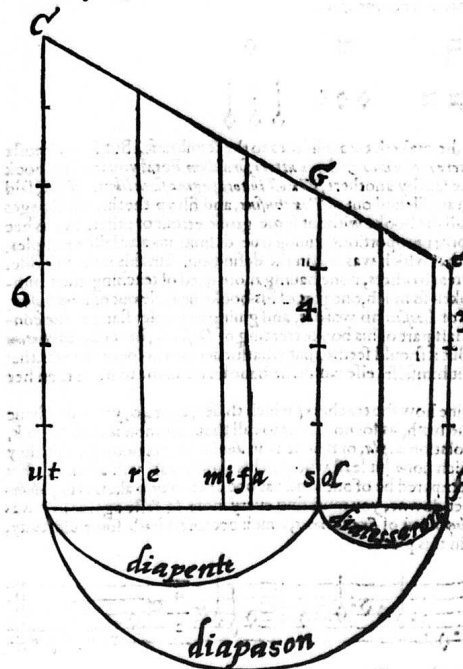
But if in all the long there were no Large, then did they set downe the signes of such notes as were in the long; so that if the circle or semicircle were set before one onelic cifer, as \bigcirc 2 then did it signifie the lesse mood, and by that reason that circle now last sette downe with \bigcirc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

Page 12 line 9 *Augmentation.* If the more prolation be in one part with this signe \bigcirc and the lesse in the other with this \bigcirc then is euery perfect semibreue of the more prolatiō worth three of the lesse: and euery vnperfect semibreue (that is, if it haue a minime following it) worth twoe, and the minime one. But if the lesse prolation be in the other parts with this signe \bigcirc euery perfect semibreue of the more prolation is worth six of the lesse, and the vnperfect semibreue worth four, and euery minime two, as in the example of *Saluo Rinaldis*, let at the ende of the fiftle part of the booke after the proportions, may be perceiued.

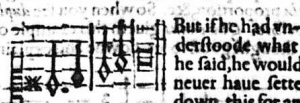
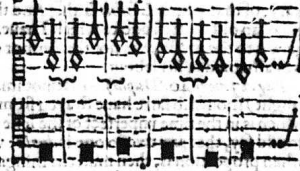
Page 27 vers. 18. *Proportiois.* When any two things of one kind, as two numbers, two lines or such like are compared together, each of those two things so compared, is of the Greeks called *ὄρος*, which *Boetius* interpreteth in Latine *Terminus*, in English we haue no proper worde to signifie it. But some keepe the Latine, and cal it *Tearme*: and that comparison of those two things is called of the Greeks *λόγος καὶ οὐλογία*, that is as the Latins say, *Ratio & habitudo*, in English we haue no worde to expresse those two. But hitherto we haue abusiue taken the worde proportion in that sense. What proportion is we shall know hereafter, but with what English worde soeuer we expresse those *ratio* and *habitudo*, they signifie this, how one terme is in quantity to another: as if you compare 3, & 6 together, and consider howe they are to another, there will be twoe teames the first three, and the latter sixe, and that comparison and as it were respect of the one vnto the other, is that *ratio & habitudo* which wee speake of. Now these things which are compared together, are either equal one to another, as siue to siue, an elle to an elle, an aker to an aker, &c. & then is it called *aequalitatis ratio*, respect of equality, which we falsly tearme proportion of equality, or then vn-equal, as three to sixe, a handbreadth to a foot, &c. in which case it is called *inequalis*, or *inequalitatis ratio*. Now this respect of equality is simple, and alwaies one, but that of inequality is manifold: wherefore it is diuided into many kindes, of which some the Greekes terme *πελολογία* and othersome *ὑπολογία*: Those kindes they tearme *πελολογία*, wherein the greater terme is compared to the lesse, as six to three, which of the late barbarous writers, is termed proportion of the greater in equality: and by the contrary, those kindes they tearme *ὑπολογία*, where the lesse terme is compared to the greater, as 4. to six, which they terme the lesse in equality. Of each of these two kindes there be found siue species or formes, three simple and two compound. The simple *prologa* or *simplex superparticular*, and *superpartiens* compound. *Prologa* or *simplex superparticular* & *simplex superpartiens*. *Simplex ratio*, is when the greater terme doth so containe the lesse, as nothing wanteth or aboundeth, as ten and siue: for ten doth twice containe siue precisely, & no more nor lesse, of which kinde there be many formes. For when the greater containeth the lesse twice, then is it called *Dupla ratio*, if thrise *trippla*, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greekes call *επιμοριος*, is when the greater terme containeth the lesse once with some one part ouer, which one part, if it be the halfe of the lesser terme, then is the respect of the greater to the lesse called *sesquialtera*, and *sesquialtera ratio*, as three to two. If it be the third part, it is called *sesquitercia*, as foure to three: if it be the fourth part, it is called *sesquiquarta*, as siue to foure, and so of others. *Superpartiens* which the learned called *επιμοριος λογος*, is when the greater terme containeth the lesse once, and some partes besides, as siue doth comprehend three once, and moreouer, two third parts of 3. which are two vnities, for the vnty is the thirde part of three: and ten comprehendeth six once, and besides two third parts of 6, for 2 is the third part of sixe: in which case it is called *ratio superpartiens tertius*, and so of others according to the number and names of the partes which it containeth. *Multiplex superparticularis*, is when the greater terme comprehendeth the lesse more then once, and besides some one part of it, as 9 to 4, is *dupla sesquiquarta*, because it containeth it twice. And moreouer, one fourth part of it. Likewise 7 is to 2 *trippla sesqui altera*, that is *multiplex*, because it containeth 2 of ten, that is thrise: and *superparticularis*, because it hath also a halfe of two: that is one, and so of others: for of this kinde there be as many formes as of the simple kindes *multiplex* and *superparticularis*. *Multiplex superpartiens*, is easly knowne by the name, example 14 to 5. is *multiplex superpartiens*. *Multiplex*, because it containeth 5 twice, and *superpartiens*, because it hath foure fift parts more, and so 14 to 5 is *dupla sesquiquarta superpartiens quintus*, for of this kinde there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compared together, containe *ratio*, *habitudo* or *specie*, or howe else you list to terme it. But if the termes be more then two, and betwixt them one respect or more, then doe the Greekes by the same word *λογος*, tearme it *ἀναλογία*, the Latines call it *Proportio*, and define it

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



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



But if he had vnderstoode what he said, he would neuer haue sette down this for an example, or else he hath not known what a minime or a crotchet

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

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Crotchet. O but (saith he) the plainfong note is likewise diminished, and so the diminished minims will make vp the time of a diminished semibreve. But then how will one barre of your partition make vpe a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Againe, no diminution is euer knowne, but where the signes of diminution be set by the notes, and except you sette the numbers in both partes, diminution will not be in both partes. But to conclude, he who set downe that example, either knew not what *duple* was, or then vnderstood not what he himselfe said, which appeareth in many other places of his booke: as for example, in the tenth page (leaving out the last of the title) *A perfect sound containeth a distance of two perfect soundes*. What would he say by this? in mine opinion he would say *A perfect second containeth a distance of two perfect soundes*. Yet I know not what he meaneth by a *perfect sound*: for any sound is perfect not compared to another, and though it were compared to another, yet is the sound perfect, though it be not a perfect consonant to the other. But our matter who shewes such *Paradoxes to Musicke*, would say this, *A perfect second containeth a whole note* (or as the Latines tearme it *integer sonus*) as from *ut* to *re*, is a whole note, &c. In the beginning of the next page, he saith, *An imperfect second a sound and a halfe*: but I pray you good M. *Guide of the Pathway*, how can you make that a sound (for so you interpret the word *sonus*) and a halfe, which is not full a halfe sound or halfe a *sonus*? But if you had vnderstood what you saide, you would haue said thus: *An imperfect seconde containeth but a lesse halfe note, as is euer betwixt mi and fa*. Also defining what *diatessaron*, or a fourth is, he saith *a fourth is the distance of the voice by a fourth*. And likewise, *a fifth the distance of the voice by a fifth*. Notable definitions: as in the play, the page asking his maister what a *Poet* was, he, after a great pause & long studie, answered that it was a *Poet*. Likewise, giuing the definition of a note, he saith *it is a signe shewing the loudnesse or softnesse of the voice*, but these be light faultes to those which follow after. For the Ligatures are set downe false, and comming to speake of the *Modes*, or degrees of musicke, he maketh no mention at all of the *lesse mood*. And defining time he saith, *it is a formall quantity of semibreues measuring them by three or by two*: and prolation he calleth a *formall quantity of minims and semibreues*, and the wing time perfect of the lesse prolation, he setteth it downe thus.



And in the imperfect of the more prolation, he maketh two minims to the semibreve. But I am almoste out of my purpose, following one *quem vincens in gloriam* &c. *à quo ateri serdidum*. For if you read his booke you may say by it, as a great *Poet* of our time said by another, *Pis est in vna pagina sana libro*. What, said I wis? Take away two or three scales which are filched out of *Beauhousin*, and fill vp the three first pages of the booke, you shall not finde one side in all the booke without some grosse error or other. For as hee setteth downe his *duple*, so dooth he all his other proportions, giuing true definitions and false examples, the example still importing the contrary to that which was said in the definition. But this is the Worlde. Euerie one will take vp on him to write, and teach others, none hauing more need of teaching then himselfe. And as for him of whom we haue spoken so much, one part of his booke he stole out of *Beauhousin*, another out of *Loisius*, peruertering the sense of *Loisius* his wordes, and giuing examples false to the contrary, of that which *Loisius* saith. And the last part of his booke treating of *Descans*, he tooke *verbum* out of an old written booke which I haue. But it should seeme, that whatsoever or whosoever he was, that gaue it to the presse, was not the Author of it himselfe, else would he haue set his name to it, or then hee was ashamed of his labour.

Page 27. vers. 40. *Duple*. I cannot imagine how the teachers (which these 30, or 40, years past haue taught) should so faire haue strayed from the truth, as for no reason to call that common sort of Musick, which is in the time vnperfect of the lesse prolation *duple*, or that it is in *duple* proportion, except they would say, that any two to one is *duple*: which none (at least who is in his right wits) will affirme. For when proportion is, then must the things compared be of one kind: as one akre to two akers is in *subduple* proportion, &c. So when you see *duple* set downe, you must sing euery note so false againe as it was before. *Glareanus* giueth this example of *duple* out of *Franchinus*, which because it hath some difficulty, I thought good to set downe and explaine in this place.



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The signe at the beginning sheweth time perfect, so that euery briefe not hauing a semibreve after it is three semibreues, and to being diminished of halfe their value in *duple* proportion, are but three minims a peece: those briefes which in *duple* haue a semibreve following them, are sung but in time of one semibreve, the signe of imperfect time comming in after the proportion destroyed it, but these numbers 4 being the notes of *duple* habitude, following within foure notes, make vp the proportion againe: but in the latter *duple*, you must marke that the diminished briefe is lesse by a whole minime then it was in the former, because the first followed time perfect, and the halfe of a briefe in time perfect is three minims, the latter followed time imperfect, and the halfe of a briefe in time vnperfect, is a semibreve or two minims. Likewise you must note, that when *duple* or any other proportion is in all the partes alike, then can it not be called proportion, seeing there is no comparison of notes together, according to any imparity of numbers.

Page 29. vers. 3. *Tripla*. This is the common hackney horse of all the Composers, which is of 30 manie kindes as there be maners of pricking, sometimes all in blacke notes, sometimes all in white notes, sometimes mingled, sometimes in briefes, sometimes all in semibreues, and yet all one measure. But one thing I mislike (though it be in common vse with vs all) that is, when wee call that *tripla* wherein all the voices goe together in one time with the stroke of *sesquialtera* time, or three minims for a stroke, for that is no *tripla*, but as it were a *sesquialtera* compared to a *sesquialtera*: and whereas wee commonly make *tripla* with three minims for a stroke, we confound it with *sesquialtera*. Lastly, true *tripla* maketh three Semibreues or their value in other notes to the time of one semibreve, whereof *Glareanus* giueth this example out of *Cocleus*.



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

Page 31. vers. 9. *Sesquialtera*. *Sesquialtera* is a musical proportion, wherein three notes are sung in the time of two of the same kinde, or rather thus. *Sesquialtera*, is a kinde of musical diminution, wherein 3. semibreues or their value in other notes are sung for two strokes. But you may obiect and say, If that be true *sesquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibreve maketh vpe a whole stroke and likewise the value of a semibreve: but in *sesquialtera*, the value of a semibreve and a halfe doe but make one stroke, and a semibreve it selfe neuer maketh a stroke. And by this it appeareth, that our common *tripla* of three minims is false, which is confounded both with the more prolation and *sesquialtera*. Therefore take that for a sure and infallible rule which I haue set downe in my booke, that in all musical proportions the upper number signifieth the semibreve, and the lower the stroke, so that if the proportion be noted thus 3 three semibreues or the value of three semibreues must goe to two strokes, but if thus 2 then must twoe semibreues or their value make three whole strokes. And let this suffice for the proportions, As for *Sesquitercia*, *sesquiquarta* and such like, it were folly to make many wordes of them, seeing they be altogether out of vse, and it is a matter almost impossible to make sweet musick in that kind. Yet is *sesquitercia* one of the hardest proportioner almost impossible to make sweet musick in that kind. Yet is *sesquitercia* one of the hardest proportioner almost impossible to make sweet musick in that kind, nor haue I euer scene an example of true *sesquitercia* semibreve into foure equal parts, then into three; nor haue I euer scene an example of true *sesquitercia* sing one, which *Loisius* giueth for an example, and pricketh it in Longs, making them but three strokes a peece, and the briefes one and a halfe: in semibreues it is very hard, and almost impossible to vse it, but according to our manner of singing, if one part sing *sesquialtera* in Crotchets, and another sing Quauers in the lesse prolation, whereof eight go to a stroke, then would we say that that were eight to sixe, which is *sesquitercia*.

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

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who knew not how to employ my time, and therefore I wil conclude with one worde, that proportions of *multiplicitie* might be had and vsed in any kinde without great scruple or offence: but those *superparticulars* and *superpartients* carry great difficultie, and haue crept into musick I know not how, but it should seeme, that it was by meanes of the *Descanters*, who struing to sing harder waies vpon a plainfong then their fellows, brought in that which neither could please the eares of other men, nor could by theiues be defended by reason. Here was I determined to haue made an ende, but some more curious then discrete, compelled me to speake some words more, and to giue a reason why, after the proportions I haue saide nothing of the *inductions*. And therefore to be briefe, I say that all which they can say of these *inductions*, is nothing but meere foolishnesse, & comment a otioforum hominum quinihil aliud agunt nisi ut inuuant quomodo in otio negotiosi videntur. Yet I marvel, that a thinge which is neither of any vie, nor yet can be prooued by any reason, should so much be stood vpon by them, who take vpon them to teach the youth nowadaies. But yet to refuse it I need no other argument then this, that nor any one of them who teach it, deliuereth it as another doth. But to be plaine, those *inductions* be no other thinge (as I saide in my booke, pag. 92. ver. 7) but that number which any greater notes broken in smaller do make, as for example (though their opinions be false) *sesquialtera* or prickte semibreue is the induction to their *tripla*, for sing your *sesquialtera* in minimes, and you shall find three of them to a stroke. Likewise, breake eyther your *tripla* of three minimes or your prickte semibreue into crotchets, and so shall the prickte semibreue bee the induction to *sexupla* as they say, but this is so false as what is falsest; for in whatsoever notes you sing *sesquialtera*, it is alwaies *sesquialtera*, because the value of a semibreue and a halfe doth alwaies make a full stroke. Breake true *tripla* in minimes it will make: eir *sexupla*, make it in crotchets, it will make their *duodecupla*, and this is it which they call their inductions, which it shal be enough for the scholler to vnderstand when he heareth them named: for no musician (if he can but breake a note) can misse the true vse of them. It resteth now to giue Reason why I haue placed that table of proportions in my booke, seeing it belongeth no more to musicke, then any other part of Arithmeticke doth (Arithmeticke you must not take here in that sence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* and others) but the reason why I set it there, was to helpe the vnderstanding of manye young practitioners, who (though they see a fong marked with numbers, as thus $\text{||} \text{||}$ for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the numbers, & marke the concurse of the lines in closing them, they shall there plainly finde set downe, what relation one of those numbers hath to another.

Upon the second Part.

pag. 70 ver. 22. The name of descant. This part is the second member of our deuision of practical musicke, which may be properly tearmed *synactical*, *poeticall*, or *effettive*: and though I dare not affirme that this part was in vse with the musicians of the leausted age of *Prolemæus*, or yet of that of *Boetius*: yet may I with some reason say, that it is more . ancient then prickfong, and only by reason of the name which is *contrapunto* an Italian word deuised since the *Goths* did ouerrun *Italy*, and changed the Latine tounge into that barbarisme which they now vse. As for the word it selfe, it was at that time fit enough to expres the thing signified, because no diuersity of notes being vsed, the musicians in stead of notes did set downe their musick in plaine prickes or pointes: but afterwards that custome being altered by the diuersity of formes of notes, yet the name is retained amongst them in the former signification, though amongst vs it be restrained from the generality, to signifie that species or kind, which of all others is the most simple & plaine, and in stead of it we haue vsurped the name of *descant*. Also by continuance of time, that name is also degenerated into another signification, and for it we vse the word *setting* or *composing*. But to leaue *setting* and *composing*, and come to the matter which now we are to treat of, the word *descant* signifieth in our tounge, the forme of setting together of sundry voices or concores for producing of harmony: and a musician if he heare a fong sung and mislike it, he will saie the *Descant* is naught. But in this signification it is seldom vsed, and the most common signification which it hath, is the singing *extempore* vpon a plain fong: in which sence there is none (who hath tasted the first elements of musicke) but vnderstandeth it. When *descant* did begin, by whom and where it was inuented is vncertaine, for it is a great controuersie amongst the learned if it were knowne to the antiquitie, or no. And diuers do bring arguments to proue, and others to disproue the antiquity of it: and for disprouing of it, they say that in all the workes of them, who haue written of musicke before *Franchinus*, there is no mention of any more parts then one, and that if any did sing to the harpe (which was their most vsuall instrument) they sung the same which they playd. But those who would affirme that the auncients knew it, saie: That if they did not know it, to what ende serued all those long and tedious discourses and disputations of the consonantes wherein the most part of their workes are consumed? But whether they knew it or not, this I wil say, that they had it in halfe that variety wherein we now haue it, though we read of much more strange effects of their musick then of ours.

pag. 84. ver. 29. *Intervalla both concords and discords* The Printer not conceiuing the words *concordes* and *discords* to be adiectiues, added the word of peruerting the sence, but if you dash out that word, the

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the sence will be perfect. As for the Consonants or concordes, I doe not thinke that anye of those which wee call vnperfect cords, were either in vse or acknowledged for Consonants, in the time of those whoe professed musicke before *Guido Aretinus*, or of *Guido* himselfe. *Boetius* setting downe the harmonical proportions and the Consonants which arise of them, talketh of *quadrupla*, *tripla*, *dupla*, *sesquialtera*, and *sesquitercia*, which make *disdiapason*, *diapente cum diapason*, *diapason*, *diapente*, and *diatessarou*, or as we say, a *fifteenth*, a *twelfth*, an *eighth*, a *fift*, & a *fourth*. But why they should make *diatessarou* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they would make that Geometrical rule of *parallell lines* true in consonants of musicke: *Quæ sunt vni & eadem parallele, sunt etiam inter se parallele*, & so make those sounds which to one and the selfe same are consonants, to be likewise consonants amongst themselves. But if any man would aske me a reason why some of those consonants which we vse are called perfect, and other some vnperfect, I can giue him no reason, except that our age hath tearmed those Consonants perfect, which haue beene in continuall vse since musicke began: the others they tearme vnperfect, because they leaue in the minde of the skillfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnperfect cordes, because you may not begin nor end vpon them. But if one should aske why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnperfect chords: so that in mine opinion, it is a better reason to say you may not begin nor end vpon them, because they be vnperfect chords, then to say that they be vnperfect, because you may not begin nor end vpon them. And if the custome of musicians should suffer it to come in practise, to begin and end vpon them, should they then become perfect chords? No verily. For I can shew many fonges composed by excellent menne (as *Orlando de Lassus*, *M. White*, and others) which begin vpon the sixt: and as for the thirde, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man say, that the thirde is a perfect chord. But if mine opinion might passe for a reason, I would say that all sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonantes, which was the cause that they made the *diatessarou* a Consonant, although it were harsh in the eare. The *sonus* or whole note is indeed comprehended vnder superparticular habitude, that is *sesquialtera*, but it they counted the beginning of consonance, and not a consonant it selfe. The *sesquialtera*, *diatona*, *semitantum cum diapente*, and *sonus cum diapente*, (that is our flat and sharp thirde and sixt) they did not esteeme consonantes, because they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second between *sesquialtera* & *sesquiquarta*, the third and fourth betweene *sesquialtera* and *dupla*. But of this matter enough in this place, if anye desire more of it, let him read the third booke of *Jacobus Faber Stapulensis* his musicke. The second part of *Zarlino* his harmonicall institutions, and *Franchinus* his *Harmonia instrumentorum*. As for singing vpon a plainfong, it hath byn in times past in England (as euery man knoweth) and is at this day in other places, the greatest part of the vsuall musicke which in any churches is sung. Which indeed caugeth me to marvel how men acquainted with musicke, can delight to heare such confusion as of force must bee amongst so many singing *extempore*. But some haue stood in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plainfong, without singing eyther false chords or forbidden descant one to another, which til I see I will euer thinke vnpossible. For though they should all be most excellent men, and euery one of their lessons by it selfe neuer so well framed for the ground, yet is it vnpossible for them to be true one to another, except one man should cause all the rest to sing the same which he sung before them: and so indeed (if he haue studied the Canon before hand) they shall agree without errors, else shall they neuer do it. It is also to be vnderstood, that when they did sing vpon their plainfongs, he who sung the ground would sing it a fixt vnder the true pitch, and sometimes would breake some notes in diuision, which they did for the more formall comming to their closes: but euery close (by the close in this place, you must vnderstand the note which serued for the last syllable of euery verse in their hymnes, he must sing in that tune as it standeth, or then in the eight below; & this kind of singing was called in Italy *Falso bordone*, and in England a *Fa burden*, whereof here is an example, first the plainfong, and then the *Faburden*.

The image shows two staves of musical notation. The top staff is labeled 'Hymnus:' and contains a plainfong with a treble clef and a key signature of one flat. The bottom staff is labeled 'The faburden of this hymne' and contains the corresponding faburden with a bass clef and a key signature of one flat. The title 'Conditor alme siderum.' is written between the two staves.

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

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Upon the third part.

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

Vult descendere par sed scandere vult modis impar
Also for the better helping of the scholars memory they haue deuised these verses following.
*Impare de numero tonus est antemas, in altum
Cuius nemus salt sede a propria diapason
Pertingens a qua descendere vix datur illi,
Vult pare de numero tonus esse plagalis in ima
Ab regione sua descendens ad diatreson,
Cui datur ad quintam, raroq, ascendere sextam.*

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

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is from *are* to *alamire*) if you diuide it Arithmetically, that is, if you set the fourth lowest, & the fifth highest, then shall you haue the compasse of our second mood or tune, though it be the first with *Boethius*, & those who wrote before him, and is called by them *Hypodorius*: also if you diuide the same kind of *diapason* harmonically, that is, set the fifth lowest, and the fourth highest, you shall haue the compasse of that tune which the ancients had for their ninth, and was called *eolius*, though the latter age would not acknowledge it for one of the numbers of theirs. Thus you see that the first kind of the *diapason* produceth twoe tunes, according to two forms of mediation or diuision. But if you diuide the second kind of *diap.* Arithmetically, you shall haue that tune which the latter age termed the fourth, and in the old time was the second called *hypophrygius*: but if you diuide the same harmonically, setting the fifth lowest, you shall haue a tune or mood which of the ancients was iustly reiected: for if you ioine *mi* to *F fa ut*, you shall not make a full fifth. Also if you ioine *F fa ut* to *b fa b mi*, you shall haue a *tritonus*, which is more by a great halfe note than a sharpe in *F fa ut*: this tune which was called *hyperaeolius* arising of it was reiected. If you diuide the third kind of *diap.* from *c fa ut* to *c sol fa ut* Arithmetically, you shall haue the compasse and essential bounds of the sixth tune, which the ancients named *hypolydius*: if you diuide it harmonically, you shall haue the ancient *loemus* or *lastus*, for both those names signifie one thing. If you diuide the fourth kind of *diap.* from *D. to d* Arithmetically, it will produce our eighth tune, which is the ancient *hyperialius* or *hypomixolydius*: if harmonically, it is our first tune and the ancient *dorius*, so famous and recommended in the writings of the Philosophers. If the fifth kind of *diap.* from *elami* to *elami*, be diuided arithmetically, it maketh a tune which our age will acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypaeolius*, but if it be harmonically diuided, it maketh our third tune, and the oldde *phrygius*. But if the sixth kind of the *diap.* be diuided arithmetically, it will produce a reiected mood, because from *F fa ut* to *b fa b mi*, is a *tritonus*, which distance is not receiued in the diatonical kind, and as for the flat in *b fa b mi*, it was not admitted in diatonical musicke, no more then the sharpe in *F fa ut*, which is a most certain argument that this musicke which we now vse, is not the true *diatonicum*, nor any species of it. But againe to our definition of the eights. If the sixth kind be diuided harmonically, it is our fifth tune and the ancient *hydus*. Lastly, if you diuide the seventh kind of *diap.* (which is from *G to g*) arithmetically, it will make the ancient *hypotonicus* or *hypolydius* (for both those are one) but if you diuide it harmonically, it will make our tenth tune, and the ancient *mixolydius*. Thus you see that euery kind of *diap.* produceth twoe several tunes or moods, except the second & sixth kinds, which make but one a peece, so that now there must be twelue and not only eight. Now for the vse of them (specially in tenors and plainfongs, wherein their nature is best perceiued) it is to be vnderstood, that they be vse either simply by themselves, or ioyned with others, and by themselves sometimes they fill all their compasse, sometimes they do not fill it, and sometime they exceed it. And in the odde or autenticall tunes, the church musicke doth often goe a whole note vnder the final or lowest key, and that most commonly in the first and seventh tunes: in the third it cometh sometimes two whole notes vnder the final key, and in the fifth but a halfe note. But by the contrary in *plagal* tunes, they take a note about the highest key of the fifth (which is the highest of the *plagal*) as in the sixth and eighth, in the second and fourth, they take but halfe a note, though seldome in the second, & more commonly in the fourth. But if any song do exceed the compasse of a tune, then beere there twoe tunes ioyned together, which may be thus: the first and second, the third and fourth, &c. an autenticall still being ioyned with a *plagal*, but two *plagals* or two autenticals ioyned together, is a thing against nature. It is also to be vnderstood that those examples which I haue in my booke set downe for the eight tunes, be not the true and essentiall formes of the eight tunes or vsuall moods, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (sally) beleue to be the *modi* or tunes, but if we consider them rightly, they be all of some vnperfect mood, none of them filling the true compas of any mood. And thus much for the twelue tunes, which if any man desire to know more at large, let him read the 2. & third booke of *Glareanus* his *doctrinae ecclesiarum*, the fourth booke of *Zaccome* his practise of musicke, and the fourth part of *Zarlino* his harmonicall institutions, where hee may satisfie his desire at full, for with the helpe of this which here is set downe, he may vnderstand easily all which is there handled, though some haue causelesly complained of obscuritie. Seeing therefore further discourse will be superfluous, I will here make an ende.

ERRATA.

Page 9 line 1. read tuning line 30. read the rests (or as you, &c. line 21. dash out them. Page 12 line 2. read vnderstand line 27. read speculation. p. 31. l. 3. from below 10. p. 45. l. 8. read resorted. l. 14. read three. p. 70. l. 29. blot out of. P. 74. l. 2. read had. p. 75. l. 6. dash out the second it. l. 15. read twelfth. l. 18. read descant. p. 78. blot out an. l. 4. read for a semi-briefe. p. 84. l. 8. read take not above, &c. p. 88. l. 3. read for far. p. 89. l. 7. read care to sing. l. 11. read were disposed. p. 110. l. 4. blot out. &c. p. 115. l. 8. read present instruction. p. 116. l. 34. read for far. p. 110. l. 17. read P. p. 115. l. 4. read to be done. p. 119. l. 3. blot out the. 149. l. 18. read infinity. pag. 123. l. 1. read two. pag. 125. l. 4. blot out the last the. p. 150. l. 6. blot out one. p. 151. l. 41. read car. p. 153. l. 23. read Phi. p. 158. l. 40. read way. p. 166. l. 21. read vnweet. p. 167. l. 4. read arc. p. 170. l. 1. read here be good instructions. other small faults there be, both in the matter and musicke, which the attentive reader may by himselfe easily espei and amend.

mi se re re no- stri
 re re no- stri mi se re re no- stri
 di peccata mun- di
 di peccata mun- di
 qui tollis: Gnus Dei: qui tollis: peccata mun-

Alto
Quasi not vocum.

Quasi not vocum. Tenor.
 Gnus dei qui tol lis qui tol
 lis peccata mun di pec
 cata mun di miserere nostri no stri miserere no
 stri miserere no stri miserere nostri miserere nostri.

mi se re re no- stri
 re re no- stri mi se re re no- stri
 di miserere nostri milie
 di miserere nostri milie
 Gnus Dei qui tollis pecca ta mun- di
 Gnus Dei qui tollis pecca ta mun- di

Quasi not vocum.
Canus.

Quasi not vocum. Bassus.
 Gnus Dei qui tol lis peccata
 mun di miserere no- stri mi se re re
 no- stri mi se re re no- stri mi se
 re re no- stri

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

Such as haue written of the Art of Musicke.	<i>Antonius Brumel</i> <i>Johannes Mouton</i> <i>Adamus a Fulda</i>	<i>Paulo quagliati</i> <i>Luca Marenzo</i>
<i>Late Writers.</i>	<i>Lucanich sensli</i> <i>Iohannes Richafort</i> <i>Fenu</i> <i>Sixtus dietrich</i> <i>De orro</i> <i>Gerardus de salice</i> <i>Vaquieras</i> <i>Nicolas Poyen</i> <i>Passereau</i> <i>Francoyz legendre</i> <i>Andreas sy. iunus</i> <i>Antonius a vinea</i> <i>Grogorius Meyer</i> <i>Thomas Tzamen</i> <i>Jacques de wert</i> <i>Jacques du pont</i> <i>Nicholas Gomberte</i> <i>Clemens non papa</i> <i>Certon</i> <i>Damianus a goes</i> <i>Adam Luyre</i> <i>Iohannes wannius</i> <i>Hurtcur</i> <i>Rinaldo del mel</i> <i>Alexander Vtendal</i> <i>Horatio ingelini</i> <i>Lelio Bertani</i> <i>Horatio vecchi</i> <i>Orlando de Lasus</i> <i>Alfonso Ferrabosco</i> <i>Cyprian de rore</i> <i>Alessandro striggio</i> <i>Philippo de monte</i> <i>Hieronimo Conuerfi.</i> <i>Jo. Battista Lucasello</i> <i>Io. pierluigi palestina</i> <i>Stephano venturi</i> <i>Ioan. de macque</i> <i>Hippolito Baccuse</i>	<i>Englishmen.</i> M. Palhe. Robert Jones. Io. Dunstable Leonel Power Robert Orwel M. Wilkinfon. Io. Guinneth. Robert Dauis. M. Risby. D. Farfax. D. Kirby. Morgan Grig Tho. Athwell. M. Sturton. Iacket. Corbrand. Testwood. Vngle. Beech. Bramston. S. Io. Masfon. Ludford. Farding. Cerniith. Pyggot. Tauermer. Redford. Hodgus. Selby. Thorne. Oclande. Aueric. D. Tie. D. Cooper D. Newton M. Tallis. M. White. M. Persons M. Byrde.
<i>Ancient Writers.</i>	<i>Psellus.</i> <i>Boethius.</i> <i>Ptolomens.</i> <i>Aristoxenus.</i> <i>Guido Aretinus.</i>	
Practicioners, the moste parte of whose works we haue diligently perused, for finding the true use of the Mood.		
<i>Jusquin.</i> <i>Jo. Okenheim</i> <i>Jacobus Obrecht</i> <i>Clement Janequin</i> <i>Petrus Platenfis</i> <i>Nicolas Craen</i> <i>Johannes Ghiselin</i>		

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