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A Plain and Easy // Introduction to Practical
set down in // forme of a dialogue
MUSIC, // Divided into Three Parts, // The First
Teacheth to SING, // The Second Treateth of
DESCANT, // The Third Treateth of
COMPOSITION, // By THOMAS MORLEY,
Bachelor of Music. // As Printed in the Year 1597. //
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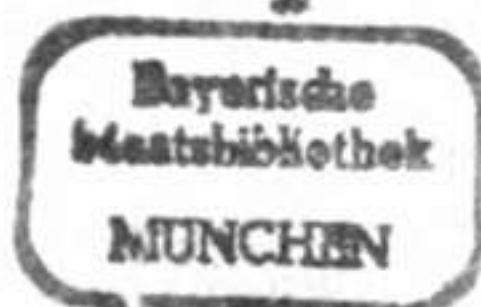
TO THE MOST EXCELLENT MUSICIAN
MAISTER WILLIAM BIRDE,

One of the Gentlemen of her Majesties Chappell.

THERE 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 them we haue our being. To these, the prince, and (as *Cicero* termeth 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, and searching of more then earthly things: whereby we obtain a second being, more to be wished and much more durable then that which any man since the worlds creation hath receiued of his parents: causing vs to liue in the minds 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: and 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 dayes wherein *Enuie* raigneth; and that it is necessarie 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 authoritie defend him from the rash censures of such as think they gain great prayse in condemning others: Accept (I pray you) of this book, 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 sometime proceeded from your self. So shall your approbation cause me to thinke the better of it; and your name, set in the forefront thereof, be sufficient to abate the furie of many insulting *Momistes*, who think nothing true but what they doo themselues. And as those verses were not esteemed *Homers*, which *Aristarchus* had not approued: so will I not auouch, for mine, that which by your censure shall be condemned. And so I rest,

In all loue and affection to you most addicted,

THOMAS MORLEY.



ANT. HOLBORNE, in commendation of the Author.

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

Another by A. B.

WHAT former times, through self respecting good,
 Of deepe-hid Musicke closely kept vnknownen,
 That in our tongue, of all to b' vnderstoode,
 Fully and plainly hath our *Morley* showen.
 Whose worthy labours on so sweete a ground
 (Great to himsele, to make thy good the better,
 If that thy selfe do not thy selfe confound)
 Will win him prayse, and make thee still his detter.
 Buy, reade, regard, marke with indifferent eye:
 More good for Musicke else where doth not lie.

Another by I. W.

ANoyse 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 cruell enuie matching,
 Old *Momus* and young *Zoilus* all watching
 How to disgrace what *Morley* hath auouched:
 But lo, 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 houered,
 To finde a part where more lay vndiscovered;
 That all his workes, with ayre so sweet perfumed,
 Shall liue with fame when foes shall be consumed.

To the Courteous R E A D E R.

I Do not doubt, but many (who haue knowen my disposition in times past) will wonder that (amongst so manie excellent Musicians as be in this our countrie 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 beene in writing least knowen to our countrymen, and most in practise. Yet if they would consider the reasons mouing mee thereunto: they would not onely leaue to marueile, but also thinke mee worthy, if not of praise, yet of pardon for my paines. First, the earnest entreatie of my friends daily requesting, importuning, and as it were adjuring me by the loue of my countrie, which next vnto the glorie of God, ought to be most deere to euery man. Which reason so often tolde and repeted to me by them, chiefly caused me to yield to their honest request in taking in hand this work which now I publish to the viewe of the worlde: Not so much seeking thereby any name or glorie, (though no honest mind do contemne that also, and I might more largely by other meanes and lesse labour haue obtained) as in some sort to further the studies of them, who (being indewed with good naturall wittes, and well inclined to learne that diuine Art of Musick) are destitute of sufficient masters. Lastly, the solitarie life which I lead (being compelled to keepe at home) caused mee to be glade to finde any thing wherein to keepe my selfe exercised for the benefite of my countrie. But as concerning the booke it selfe, if I had before I began it, imagined halfe the paines and labour which it cost mee, I would sooner haue beene perswaded to anie thing, then to haue taken in hand such a tedious peece of worke, like vnto a great Sea, which the further I entered into, the more I sawe before mee vnpast: So that at length despairing 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 begun. But then being admonished by some of my friends, that it were pittie to lose the frutes of the employment of so manie good houres, and how iustly I should be condemned of ignorant presumption, in taking that in hand which I could not performe, if I did not goe forward: I resolued to endure whatsoeuer paine, labour, losse of time and expence, (and what not?) rather then to leaue that unbrought to an end, in which I was so farre ingulfed. 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 beleue. Then was I forced to runne to the workes of manie, both strangers and Englishmen (whose labours together with their names had beene buried with mee in perpetual obliuion, if it had not beene for this occasion) for a solution and clearing of my doubt. But to my great grieffe, then did I see the most part of mine owne precepts false and easie to be confuted by the workes of Tauerner, Fairfax, Cooper, and infinite more, whose names it would be too tedious to set downe in this place. But what labour it was to tumble, tosse, and search so manie bookes, and with what toyle and wearinesse I was enforced to compare the parts for trying out the valure of some notes, (spending whole daies, yea and 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 understande, but he who hath had or shall haue occasion to do the like. As for the methode of the booke, although it be not such as may in euery point satisfie the curiositie of Dichotomistes: yet is it such as I thought most conuenient for the capacitie of the learner. And I haue had an especiall care, that nothing should be set out of his owne place, but that which should serue to the vnderstanding of that which followeth should be set first. And as for the definition, diuision, partes, and kindes of Musicke, I haue omitted them as things onely seruing to content the learned, and not for the instruction of the ignorant. Thus hast thou the reasons which moued mee to take in hand and go forward with the booke. The paines of making
whereof.

whereof, though they haue beene peculier to mee, and onely to mee: yet will the profit redound to a great number. And this much I may boldlie affirme, that anie 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 helpe sauing this booke, perfectly learne to sing, make discant, and set parts well and formally together. But seeing in these latter daies and doting age of the worlde, there is nothing more subiect to calumnie and backbiting then that which is most true and right: and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diuerse also will reade it, not so much for any pleasure or profit they look for in it, as to finde something whereat to repine, or take occasion of backbiting. Such men I warne, that if in friendship they will (either publicly or priuately) make me acquainted with any thing in the booke, which either they like not or vnderstand 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 bold then blinde bayard) do either in huggermugger or openly calumnie that which either he vnderstandeth not, or then maliciously wresteth to his own sense, he, (as Augustus said, by one who had spoken euil of him) shall finde that I haue a tongue also: and that me remorsurum petit, He snarleth at one who will bite againe, because I haue saide nothing without reason, or at least confirmed by the authorities of the best, both schollers and practitioners. There haue also been some, who (knowing their own insufficiencie, and not daring to disallow, nor being able to improue any thing in the booke) haue neuertheless gone about to discredite both mee and it another waie; affirming that I haue by setting out thereof maliciously gone about to take away the liuings from a number of honest poor men, who liue (and that honestly) upon teaching not halfe of that which in this booke may be found. But to answere those malicious caterpillars, (who liue upon the paines of other men,) this booke will be so farre from the hinderance of any, that by the contrarie, it will cause those whom they alledge to be thereby damnified, to be more able to giue reason for that which they do: Whereas 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 answere to my good meaning, and if many 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 themselues, and yet without any reason, (before they haue seene their workes,) will condemne other men, I ouerpasse them, as being unworthie to be nominated, or that any man should vouchsafe to aunswere them: for they be indeede such as doing wickedly hate the light for feare they should be espyed. And so (gentle Reader) hoping by thy favourable curtesie, to auoide both the malice of the enuious and the temeritie of the ignorant, wishing thee the whole profit of the booke and all perfection in thy studies, I rest,

Thine in all courtesie,

T H O. M O R L E Y.

T H E
F I R S T P A R T
O F T H E
INTRODUCTION TO MUSICKE,
TEACHING TO SING.

Polymathes. *Philomathes.* *Master.*

Polymathes.

STAY, brother *Philomathes*: What haste? Whither go you so fast?

Philomathes. To seeke out an old friend of mine.

Pol. But before you goe, I pray you repeate some of the discourfes which you had yesternight at Master *Sophobulus* his banket: for commonly he is not without both wise and learned guests.

Pbi. It is true indeede. And yesternight there were a number of excellent schollers, both gentlemen and others: but all the propofe, which then was discourfed vpon, was Musicke.

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

Pbi. I would that had beene the worft: for I was compelled to difcouer mine owne ignorance, and confefse that I knew nothing at all in it.

Pol. How fo?

Pbi. Among the reft of the guests, by chaunce, mafter *Aphron* came thither alfo, who falling to difcourfe of Musicke, was in an argument fo quickly taken vp and hotly purfued by *Eudoxus* and *Calergus*, two kinsmen of *Sophobulus*, as in his owne art he was ouerthrowen: but he ftill fticking in his opinion, the two gentlemen requested me to examine his reasons, and confute them. But I refufing, and pretending ignorance, the whole company condemned me of difcurtefie, being fully perfwaded, that I had beene as skilfull in that art, as they tooke me to be learned in others. But fupper being ended, and Musicke bookes (according to the custome) being brought to the table; the miftrefse of the houfe prefented me with a part, earnestly requesting me to fing; but when, after many excuses, I protested vnfainedly that I could not, euery one began to wonder. Yea, fome whifpered to others, demaunding how I was brought vp: fo that, vpon fhame of mine ignorance, I goe now to feeke out mine old friend, mafter *Gnorimus*, to make my felfe his fcholler.

Pol. I am glad you are at length come to be of that minde, though I wished it fooner: therefore goe, and I pray God fend you fuch good fucceffe as you would

would wish to your selfe. As for me, I go to heare some *Mathematical Lectures*; so that I thinke, about one time we may both meete at our lodging.

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

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

Phi. Indeede I haue been well affected to my booke. But how haue you done since I saw you?

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

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

Ma. You tell me a wonder: for I haue heard you so much speake against that art, as to tearme it a corrupter of good manners, and an allurement to vices: for which many of your companions tearmed 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 pray you begin euen now.

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

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

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

Double or Treble keys. Meane keys. Grane or Base keys.	ee		<i>La</i>		<i>La</i>	1 note.
	dd		<i>La sol</i>		<i>Sol la</i>	2 notes.
	cc		<i>Sol fa</i>		<i>Fa sol</i>	2 notes.
	bb		<i>Fa mi</i>		<i>Mi fa</i>	2 notes, 2 cliffes.
	aa		<i>La mi re</i>		<i>Re mi la</i>	3 notes.
	g		<i>Sol re ut</i>	Septima vt prima	<i>Vt re sol</i>	3 notes.
	f		<i>Fa ut</i>	Sexta vt tertia	<i>Vt fa</i>	2 notes.
	e		<i>La mi</i>		<i>Mi la</i>	2 notes.
	d		<i>La sol re</i>		<i>Re sol la</i>	3 notes.
	c		<i>Sol fa ut</i>	Quinta vt secunda	<i>Ut fa sol</i>	3 notes.
	b		<i>Fa mi</i>		<i>Mi fa</i>	2 notes, 2 cliffes.
	a		<i>La mi re</i>		<i>Re mi la</i>	3 notes.
	G		<i>Sol re ut</i>	Quarta vt prima	<i>Vt re sol</i>	3 notes.
	F		<i>Fa ut</i>	Tertia deductio	<i>Vt fa</i>	2 notes.
	E	<i>La mi</i>			<i>Mi la</i>	2 notes.
	D	<i>Sol re</i>			<i>Re sol</i>	2 notes.
C	<i>Fa ut</i>		Secunda deductio.	<i>Vt fa</i>	2 notes.	
h	<i>Mi</i>			<i>Mi</i>	1 note.	
A	<i>Re</i>			<i>Re</i>	1 note.	
F	<i>Vt</i>		Prima sex vocum deductio.	<i>Vt</i>	1 note.	

Phi.

Pbi. Indeede 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 Gamvt, and so go upwards to the end still ascending.*

Pbi. That I do understand. What is next?

Ma. Then must you get it perfectly without booke, to say it forwards and backwards. Secondly, *You must learne to know, wherein euery Key standeth, that is, whether in rule or in space. And thirdly, How many cliefes and how many notes euery Key containeth.*

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

Ma. A *Cliefe* is a character set on a rule at the beginning of a verse, shewing the height and lownesse of euery note standing on the same verse, or in space (although vse hath taken it for a general rule neuer to set any cliefe in the space except the *b* cliefe) and euery space or rule not hauing a cliefe set in it, hath one understood, being only omitted for not pestering the verse, and sauing of labour 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 word.

What a cliefe is.

Pbi. I take your meaning so, that every key hath but one cliffe, 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.*


Pbi. In this likewise I thinke I vnderstand your meaning. But I see no reason, why you should say the two *b b* be two seueral cliefes; seeing they are but one, twise named.

Ma. The *Herralds* shall answer that for me: 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 seuerall houses, and therefore must giue diuers coates: So these two *b b*, though they be both comprehended under one name, yet they are in nature and character diuers.


Pbi. This I doe not understand.

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



Pbi. I Pray you then go forwards with the cliefes: the definition of them I haue heard before.

Ma. There be in all seuen cliefes (as I told you before) as *A. B. C. D. E. F. G.* but in vse in singing there be but foure: that is to say, the *F fa vt*, which is commonlie in the *Basse* or lowest part, being formed or made thus, 

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

The *C sol fa ut* cliefe, which is common to euery part, and is made thus, 

The *G sol re ut* cliefe, which is commonly used in the *Treble* or highest part, and

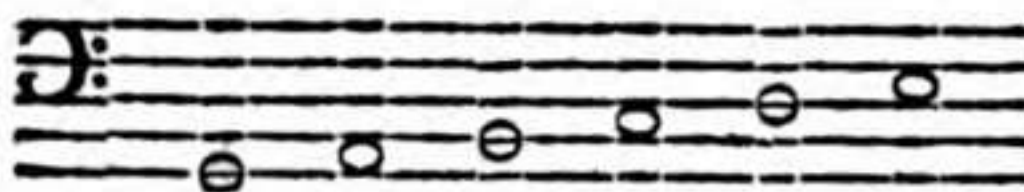
is made thus, . And the *b* cliefe, which is common to euery part, is made thus *b*, or thus ; the one signifying the half note and flat singing; the other signifying the whole note or sharpe singing.

Pbi. Now that you have told me the cliefes, it followeth to speake of the tuning of the notes.

Ma.

The fixe notes
in continuall
deduction.

Ma. It is so, and therefore be attentue and I will be briefe. There be in Musicke but vi. Notes, which are called *vt, re, mi, fa, sol, la*, and are commonly set down thus :



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

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

Pbi. Verily, no.

How to know
wherein euery
note standeth.

Ma. You must then reckon downe from the cleife, as though the verse were the Scale of Musicke, assigning to euery space and rule a seueral Key.

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

Ma. You say true. Now sing them.

Pbi. How shall I tearme the first note?

Ma. If you remember that which before you told me you understood, you would resolue your selfe of that doubt. But I pray you in *Gam ut*, how many cleifs, and how many notes?

Pbi. One cleife and one note. O I cry you mercy, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly.

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

Pbi. I can name them right till I come to *C fa vt*. Now whether shall I tearme this, *fa*, or *vt*?

A note for
singing of *Vt*.

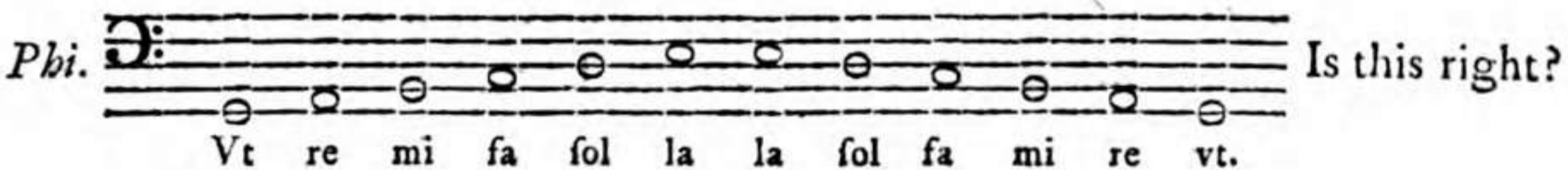
Ma. Take this for a generall rule, that in one deduction of the fixe notes, you can haue one name but once vsed, although indeede (if you could keep right tune) it were no matter how you named any note. But this we vse commonly in singing, that except it be in the lowest note of the part we neuer use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

Pbi. How then? Do you neuer sing *vt* but in *Gam vt*?

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

Pbi. Now I conceiue it.

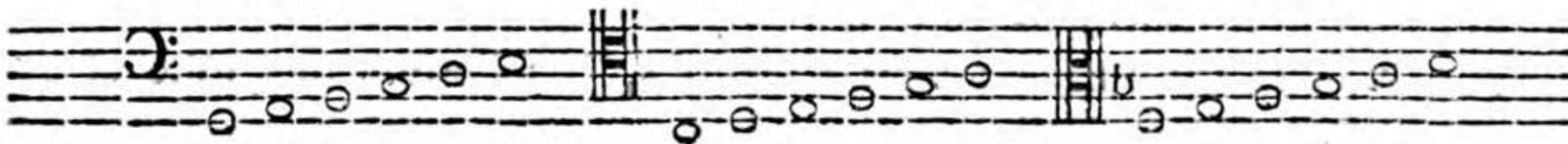
Ma. Then sing your six notes forward and backward.



Ma. Very well.

Pbi. Now I pray you shew me all the seuerall Keyes wherein you may begin your fixe notes.

Ma. Lo here they be set downe at length.



Pbi.

Pbi. 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 vt* may also be done in *G sol re vt*, and likewise in *G sol re vt* in alt. And what in *C fa vt*, may be also in *C sol fa vt*, and in *C sol fa*. And what in *F fa vt* in *Base*, may also be done in *F fa vt* in alt. But these be the three principall keyes, containing the three natures or properties of singing.

Pbi. Which be the three properties of singing?

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

Pbi. What is *b quarre*?

Ma. It is a property of singing, wherein *mi* is alwayes sung in *b fa ♩ mi*, and is alwayes when you sing *vt* in *Gam vt*.

Pbi. What is *Properchant*?

Ma. It is a property of singing, wherein you may sing either *fa* or *mi* in *b fa ♩ mi* according as it shall be marked *b* or thus ♩; and is when the *vt* is in *C fa vt*.

Pbi. What if there be no marke?

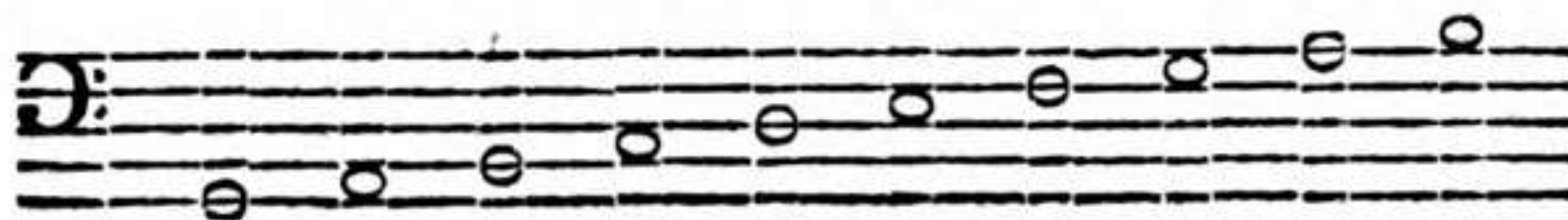
Ma. There it is supposed to be sharpe. ♩

Pbi. What is *b molle*?

Ma. It is a property of singing, wherein *fa* must alwayes be sung in *b fa ♩ mi*, and is when the *vt* is in *F fa vt*.

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

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



Pbi. In *G sol re vt*.

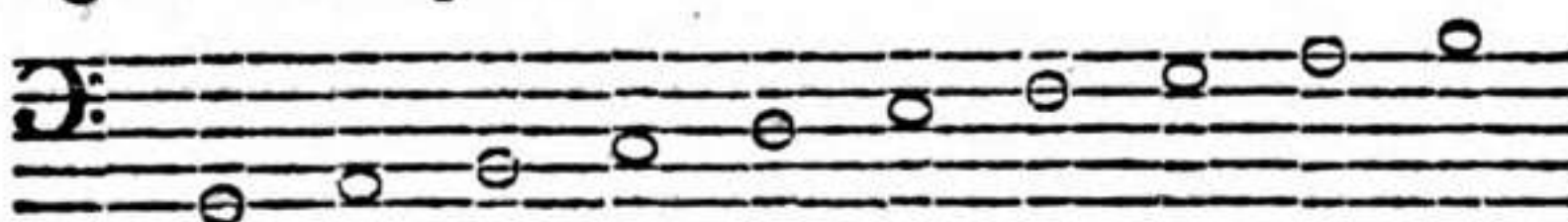
Ma. How knew you?

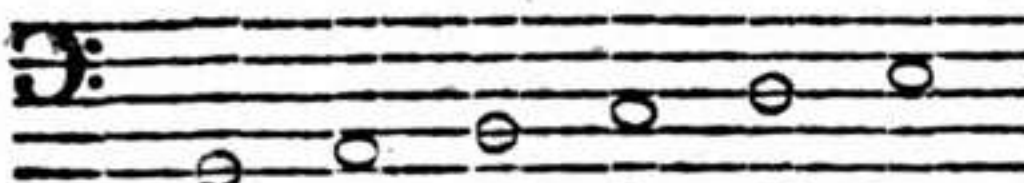
Pbi. By my prooffe.

Ma. How do you prooue it?

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

Ma. Now sing this example:



Pbi. 
ut re mi fa sol la.

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

Ma. Wherein standeth the note whereof you doubt?

Pbi. In *F fa vt*.

Ma. And I pray you, *F fa vt*, how many cliefes and how many notes?

Pbi. One cliefe and two notes.

Ma. Which be the two notes.

Pbi. *fa* and *vt*.

The three
properties of
singing.

How to
prooue where
a note stand-
eth.

What to bee
fung about *la*.

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

Pbi. You say true. And I see that by this I should haue a very good wit; for I haue but a bad memory: but now I will sing forward.

Ma. Do so then.

Pbi.  But, once againe, I know not how to goe any further.

Vt re mi fa fol la fa fol la.

Ma. Why?

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

Ma. Wherein standeth the note?

Pbi. In *b fa* & *mi*.

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

Pbi. None.

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

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

Ma. Here is one: sing it.



Pbi. 

Vt re mi fa fol la fa fol la mi fa.

Ma. This is well sung: now sing this other.



Pbi. 

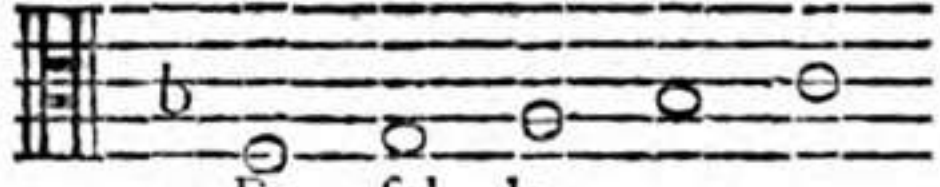
Vt re mi fa fol la mi fa fol la.

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

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

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

Ma. Of which, and how?

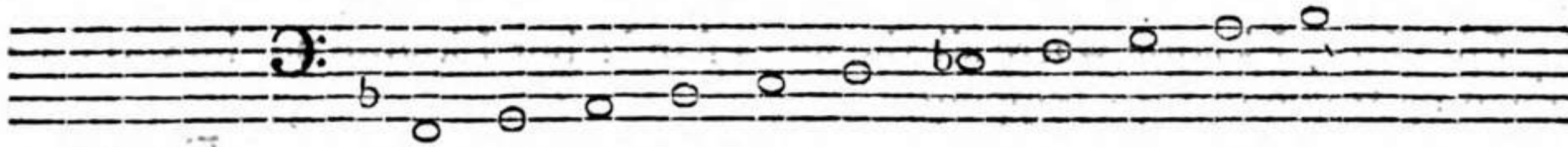
Pbi. Of the three first, thus;  &c.

and so fourth of their eights.

Fa fol la

Ma. You do well. Now for the last tryall of your finging in continual deduction sing this perfectly, and I will say you vnderstand plaine song well enough.

Pbi.



Pbi. I know not how to begin.

Ma. Why?

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

Ma. Whereas you say, there is nothing beneath *Gam vt*, you deceiue your selfe: For Musicke is included in no certaine bounds, though the Musicians doe 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 point 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 told you concerning the keyes and their eights: 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.

Musick is included in no certaine bounds.

Pbi. 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 voyce seemed as a kinde of *humming*, and aboue *E la* a kinde of constrained skrieking. But wee goe from the purpose, and therefore proceede to the singing of your ensample.

What is to bee sung vnder *Gam vt*.

Pbi. 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 eight aboue in the other verse before. But goe forward.

Pbi. Then though there be no *re* in *Gam vt*, nor *mi* in *A re*, nor *fa* in *mi*, &c. yet because they be in their eights, 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 another, is sometime flatt and sometimes sharpe: so that there is no note in the whole Scale which is not both sharpe and flatt: and seeing you might sing *la* in *D sol re*, you might also (altering the tune a little) 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 bee time enough for you to learne them when you come to practise dotted song.

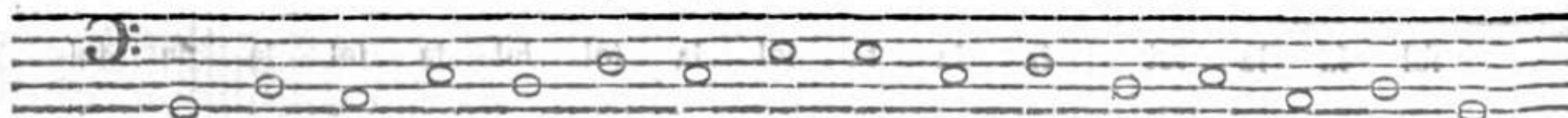
Euerie note both sharpe and flat.

Pbi. This I will then thinke sufficient till that time: and therefore goe forward to some other matter.

Ma. Then seeing you vnderstand continuall deduction, I will shew you it disiunct or abrupt.

Pbi. In good time.

Ma. Here, sing this verse.

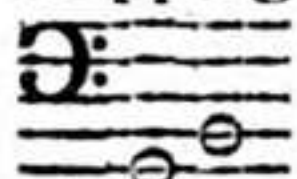
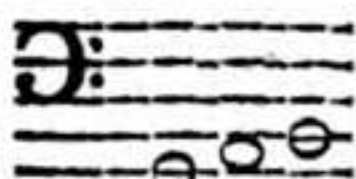


The notes in disiunct deduction.

Pbi.

THE FIRST PART.

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

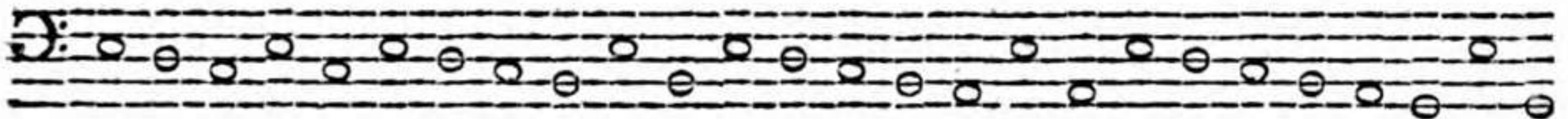
Ma. When you sing  Imagin a note betwixt them thus: 

How to keepe
right tune in
disiunct de-
duction.

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 *ut re mi*, then sing *ut mi*, and so the residue, thus:

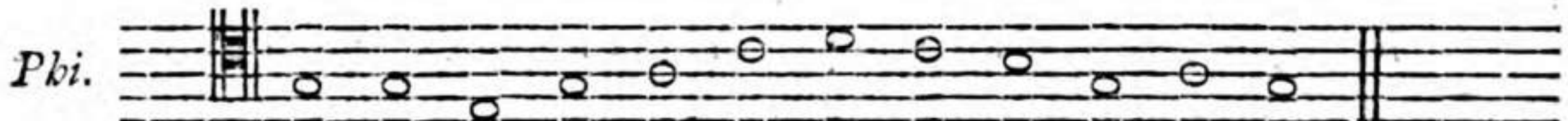
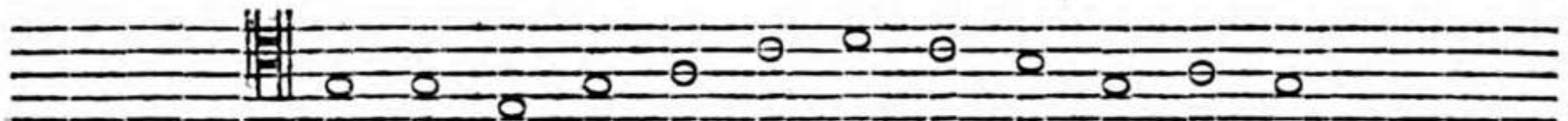


And so downward againe, thus:



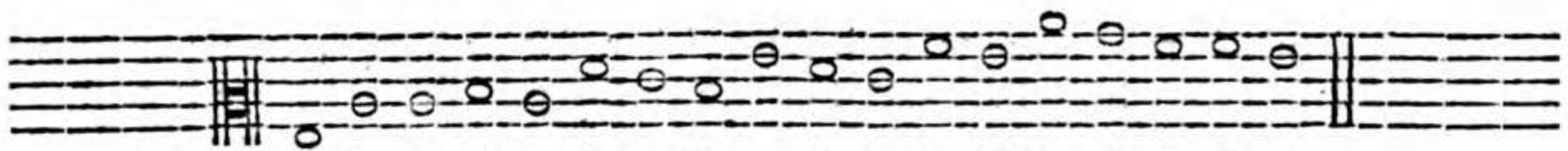
Pbi. Here is no difficultie but in the tuning: so that now I thinke I can keepe tune, and sing any thing you can set downe.

Ma. Then sing this verse.

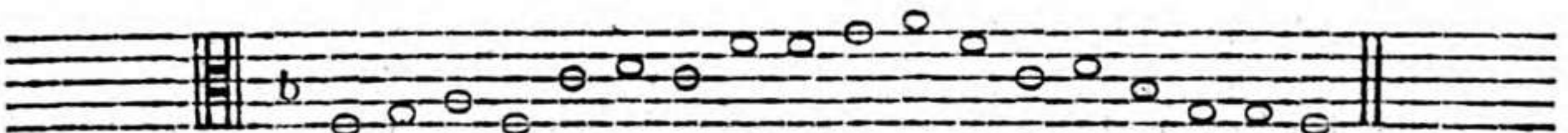


sol sol la sol la fa sol fa mi sol la sol.

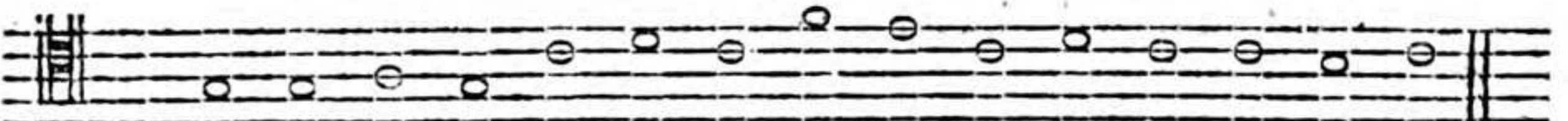
Ma. This is well sung. Now here be diuerse other examples of plaine song, which you may sing by your selfe.



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



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



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



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

fol fa mi fa fol fol fol fa la fol la fa mi la fol.

fol fol la fol fa mi fa fol la fa fol fa fol la fa mi la fol.

fol fol fol mi la fa mi la fol fol fa la fol fa mi fol la fol.

fol fa fol la fol fa fa la fol fa mi la fol fol fa la fol.

fol fol fol fa la la fol fa la fol fol fa la la fol.

fol fa fa la fol fa fa la fol fol fa fol.

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

Pbi. What is *stroke*?

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

Pbi. What is the timing of a note?

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

Pbi. How is that knowne?

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

Pbi. How many formes of notes be there?

Ma. Eight, which be these.

Definition of strokes.

Diuision of strokes.

Definition of time.

Vsuall formes of notes. A Large. A Long. A Briefe. A Semibriefe. A Minim. A Crötchet. A Quauer. A Semiquauer.



Restes.

Pbi. What strokes be these set after euery note?
Ma. These bee called *rests or pauses*. And what length the notes, *Large, Long, Briefe, Semibriefe*, or any other, signified in sound; the same, the rests, or (as you call them) strokes, doe in silence. But before wee goe anie further, wee must speake of the *Ligatures*.

What ligatures be.

Pbi. What is a *Ligature*?
Ma. It is a combination or knitting together of two or more notes, altering (by their situation and order) the value of the same.

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

First notes in ligature without tayles.

Ma. I am contented: bee then attentiuie, and I will both be briefe and plaine. If your *first note lack a tayle, the second descending, it is a Long*, as in this ensample.



Pbi. But what if it haue a taile?

Ma. I pray you giue me leaue first to dispatch those which lack tayles: and then I will speake of them which haue tayles.

Pbi. Goe to then: but what if the next note be ascending?

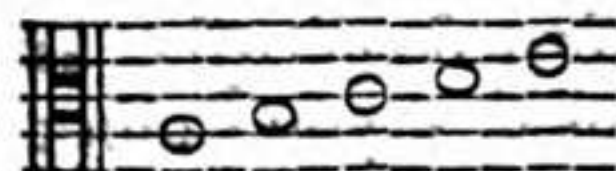
Ma. Then is it a briefe, thus.



Pbi. But interrupting your course of speech of *Ligatures*: how many notes doth that character containe which you haue set downe last?

Ma. Two.

Pbi. Where doe they stand? for I thought it should haue been set thus,



because it stretcheth from *A la mi re*, to *E la mi*.

Ma. The notes stand at the beginning and the end, as in this example aforesaid: the first standeth in *A la mi re*, the last in *E la mi*.

Pbi. Proceede then to the declaration of the tailed notes.

Ma. If the first note haue a tayle on the left side hanging downward: (the second ascending or descending) it is a *briefe*.

First notes with tayles coming down

Example.



Pbi.

Pbi. But how if the taylor go upward?

Ma. Then is it and the next immediately following (which I pray you keep well in mind) a semibriefe:

First notes with taylor ascending.

Example. 
 1 1 4 1 1 1 1 1 1 1

Pbi. How if the taylor goe both upward and downward?

Ma. There is no note so formed, as to have a taylor of one side to go both upward and downward.

Pbi. But how if it have a taylor 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 having a taylor on the right side, is as though it were not in Ligatures.

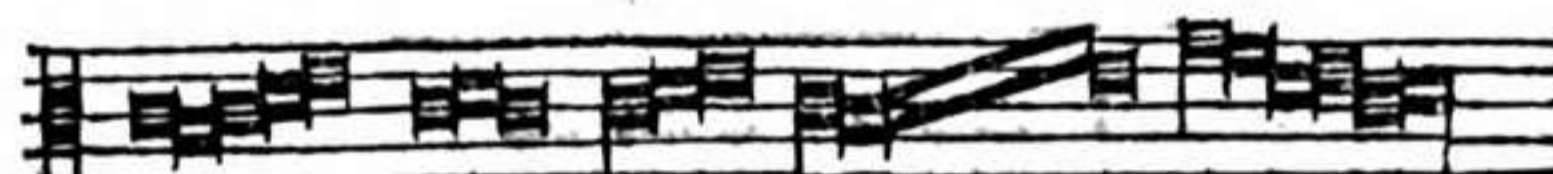

 4 2 4 2 4 4 4 4

And this is true, as well in the last notes as in the first.

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

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

A generall rule for middle notes in Ligatures.


 4 2 2 2 2 2 2 4 2 2 2 2 2 2 2 4 2 2 2 2 2 4

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

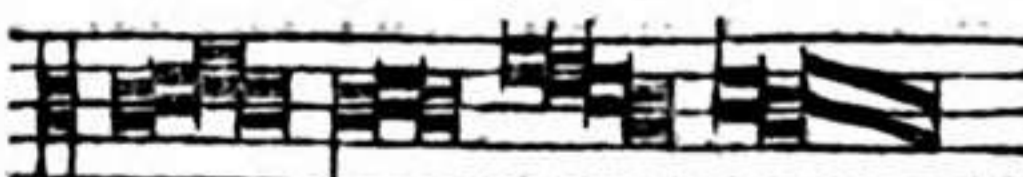
Exception.

Example. 
 1 1 2 1 1 2 2 4 1 1 2 2

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

Ma. Euerie finall note of a Ligature descending, being a square note is a Long:

Finall notes in Ligatures.

Example. 
 2 2 2 4 2 2 4 4 2 2 4 1 1 2 2

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

Ma.


Ma. Then is it alwayes briefe, except it follow a note which hath the taile vpwarde, as here.




But if the note be ascending, be it either square or long, it is alwayes a briefe if it lacke a taile, as thus;



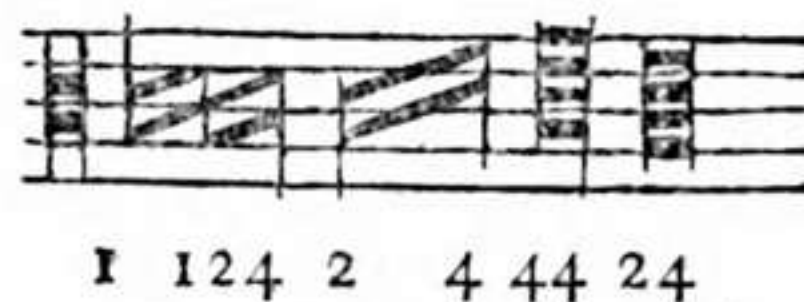
Dotted notes
in Ligature.

There be also *Ligatures* with Dotts thus:  whereof, the first is three

Minomes, and the last three. And also thus,  whereof, the first is three Semibriefes, and the last two.

There bee likewise other *Ligatures* which I haue seene, but neuer vsed by any approued author, whereof I will cease to speake further, setting them onely downe with figures signifying their value of *Semibriefes*, whereof if you finde one directly to bee set ouer another, the lowest is alwayes first sung:

Example.



Pbi. Now haue you fully declared the *Ligatures*, all which I perswade my selfe I vnderstand well enough: but because you speake of a dotted *Ligature*, I doe not vnderstand that yet perfectly: therefore I pray you say what *Dotts* or *Poynts* signifie in singing.

Ma. For the better instruction here is an example of the *Notes* with a *Dott* following euerie one of them.

Dotts and
their significa-
tion.



A Dott of
augmentation

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

Pbi. What, be there any other Dotts?

Ma. Yes, there be other Dotts: whereof wee will speake in there owne place.

Pbi. Hauing learned the formes and value of the notes, rests and Dotts by

by themselves, it followeth to speake of the Moods: and therefore I pray you to proceede to the declaration of them.

Ma. Those who within these three hundred yeares haue written the Arte of Musicke, haue set downe the Moods otherwise then they either haue been or are taught now in England.

Pbi. What hath beene the occasion of that?

Ma. Although it be hard to assigne the cause, yet may we coniecture that although the greate musicke maisters who excelled in fore time, no doubt were wonderfully seene in the knowledge thereof, as well in speculation as practice; 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 adayes to that, that if they know the common Moode and some *Triples*, they seeke no further.

Pbi. Seeing that it is alwayes 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 adayes.

Ma. I will, and therefore be attentiu.

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

Ma. Those which we now call Moods, they tearmed degree of Musicke: the definition they gaue thus: a degree is a certaine meane whereby the value of the principall notes is perceiued by some signe set before them, degrees of musicke they made three: *Moode, Time, and Prolation.*

Pbi. What did they tearme a *Moode*?

Ma. *The dew measuring of Longs and Larges: and was either greater or lesser.*

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

Ma. *The dew measuring of Larges by Longs: and was either perfect or vnperfect.*

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

Ma. *That which gaue to the Large three Longs: for in both Moode, time, and prolotion, that they tearme perfect which goeth by three: as, the greate Moode is perfect when three Longs go 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.*



The definiti-
on of a degree.

Three de-
grees.

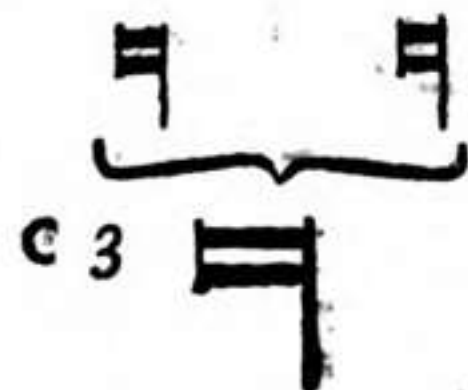
Moodes-

Great Moode-

Franchinus-
Glareanus-
Loffius-

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

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



Franchinus
op. mui. it.
trac. 3 cap. 2.
Loffius. lib. 2.
cap. 4.
Peter Aron
Tuscanello.

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

Ma. That mood which measured the Longs by the Breeves, and is either perfect or vnperfect. The lesse Moode perfect was when the Long contained three Breeves, and his signe is thus, $\circ 2$.

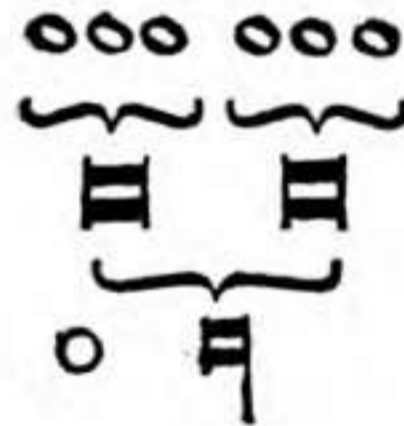


The lesse Moode vnperfect is, when the Long containeth but two Breeves. And his signe is thus, $\circ 2$.

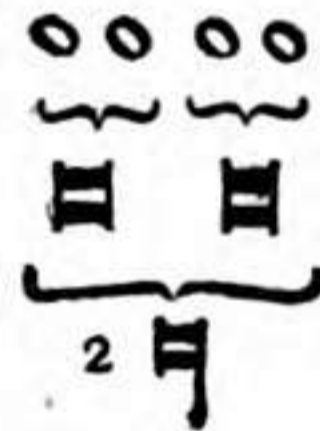


Pbi. What called they *Time*?

Ma. The dimension of the Briefe by Semibreeues: and is likewise perfect or vnperfect. Perfect time is, when the Briefe containeth three Semibreeues. His signes are these, $\oplus 3$, $\circ 3$, \circ .

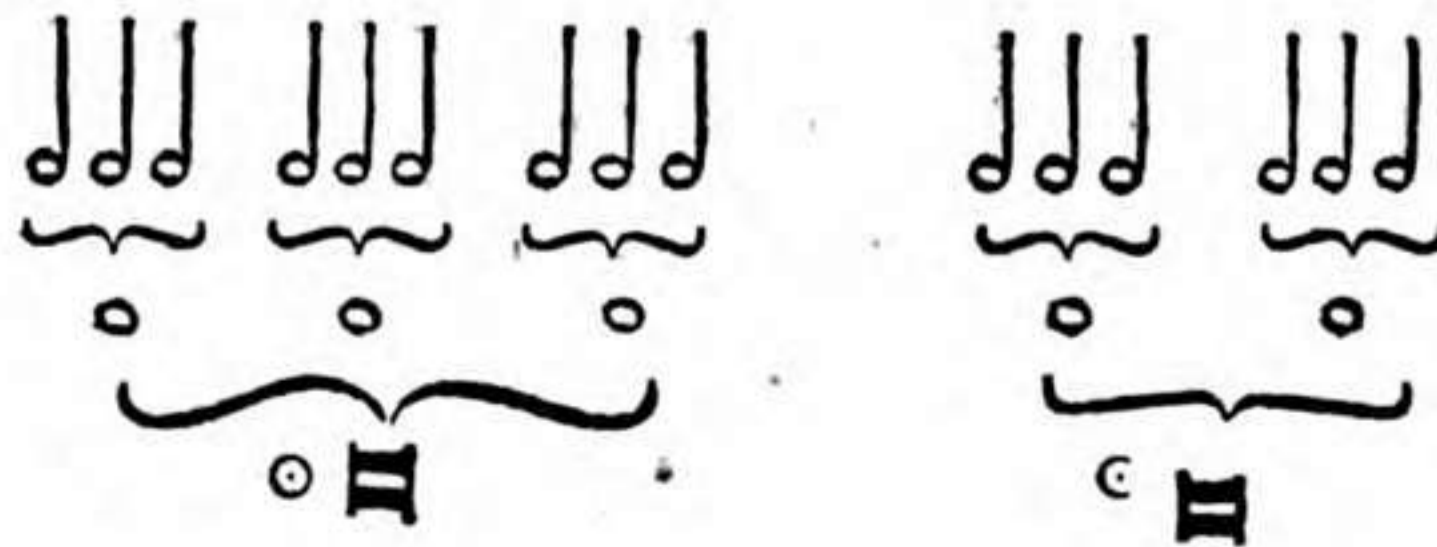


The time vnperfect is, when the Brief containeth but two Semibreeues, whose signes are these, $\circ 2$, $\circ 2$, \circ .

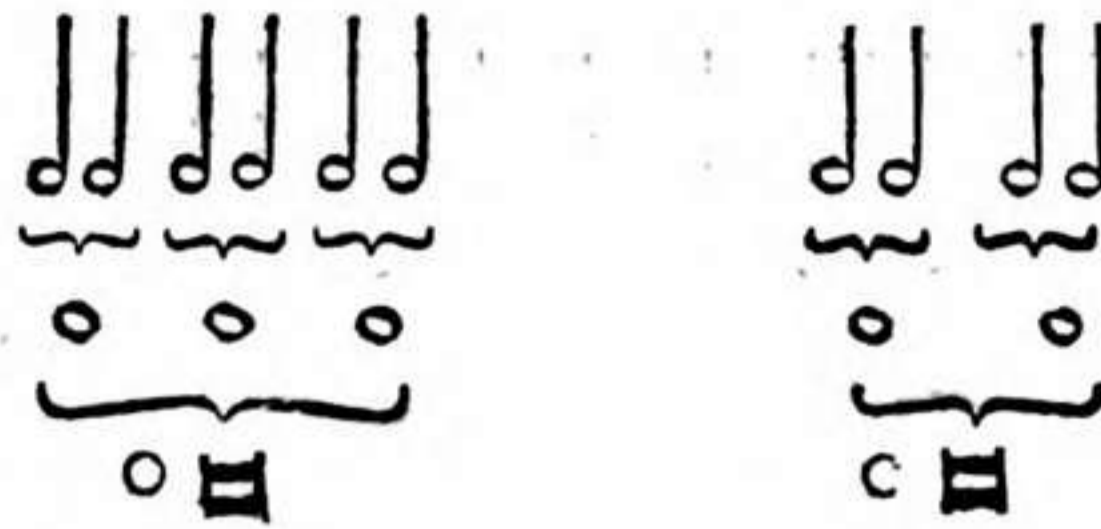


Pbi. What is *Prolation*?

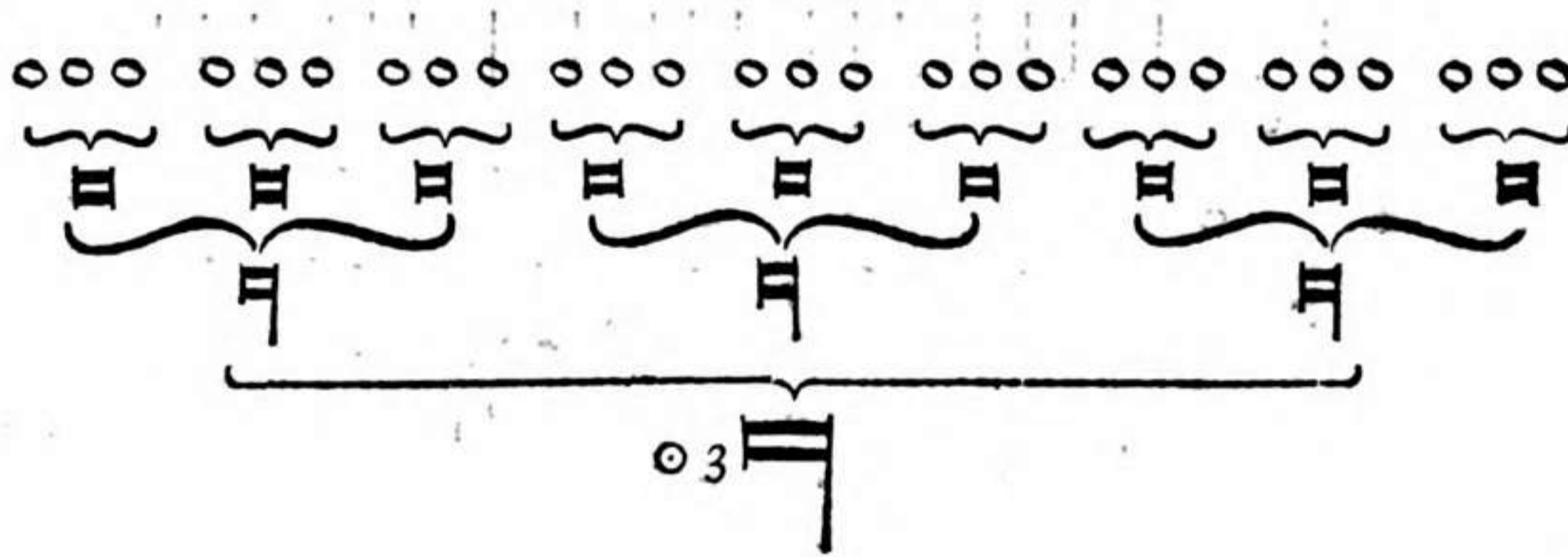
Ma. It is the measuring of Semibriefes by Minoms, and is either more or lesse. The more prolation is, when the Semibrief containeth three Minoms: his signes be these, $\circ \circ$.



The lesse prolation is when the Semibriefe contayneth but two Minomes: The signe whereof is the absence of the dott thus, \circ c .

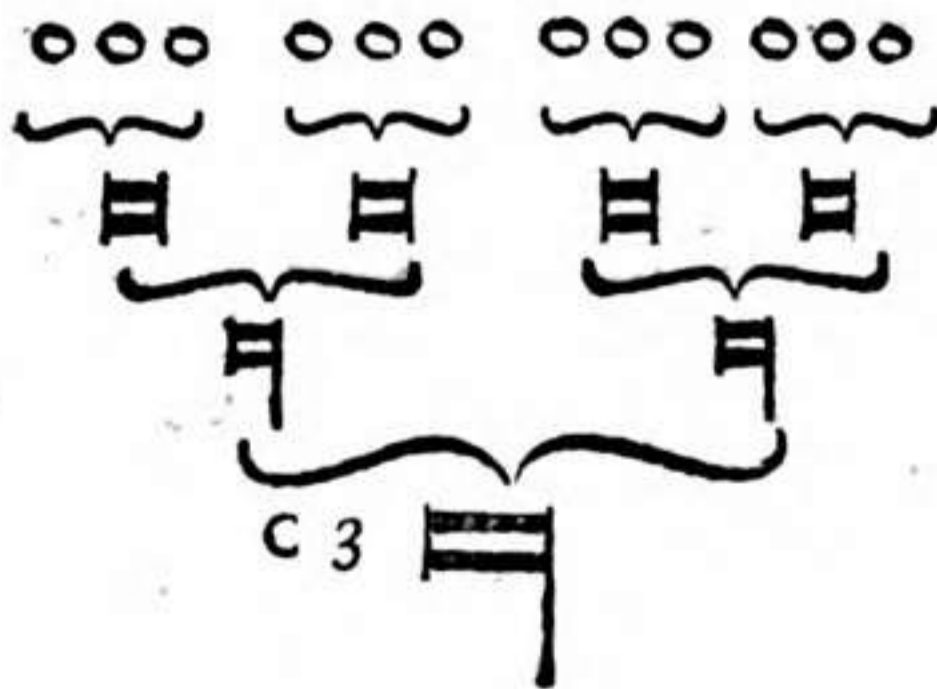


So that you may gather that the *number doth* signifie the moode, the circle, the time, and the presence or absence of the point the prolation. I haue thought good for your further knowledge to let downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the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



• Great Mood and time perfect.

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



Great Moode vnperfect and time perfect.

The *lesser Moode perfect* and *vnperfect*, may bee 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 Large: when the prolation is shewen, it is alwayes within.

Prolation perfect in the time vnperfect is set thus:

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

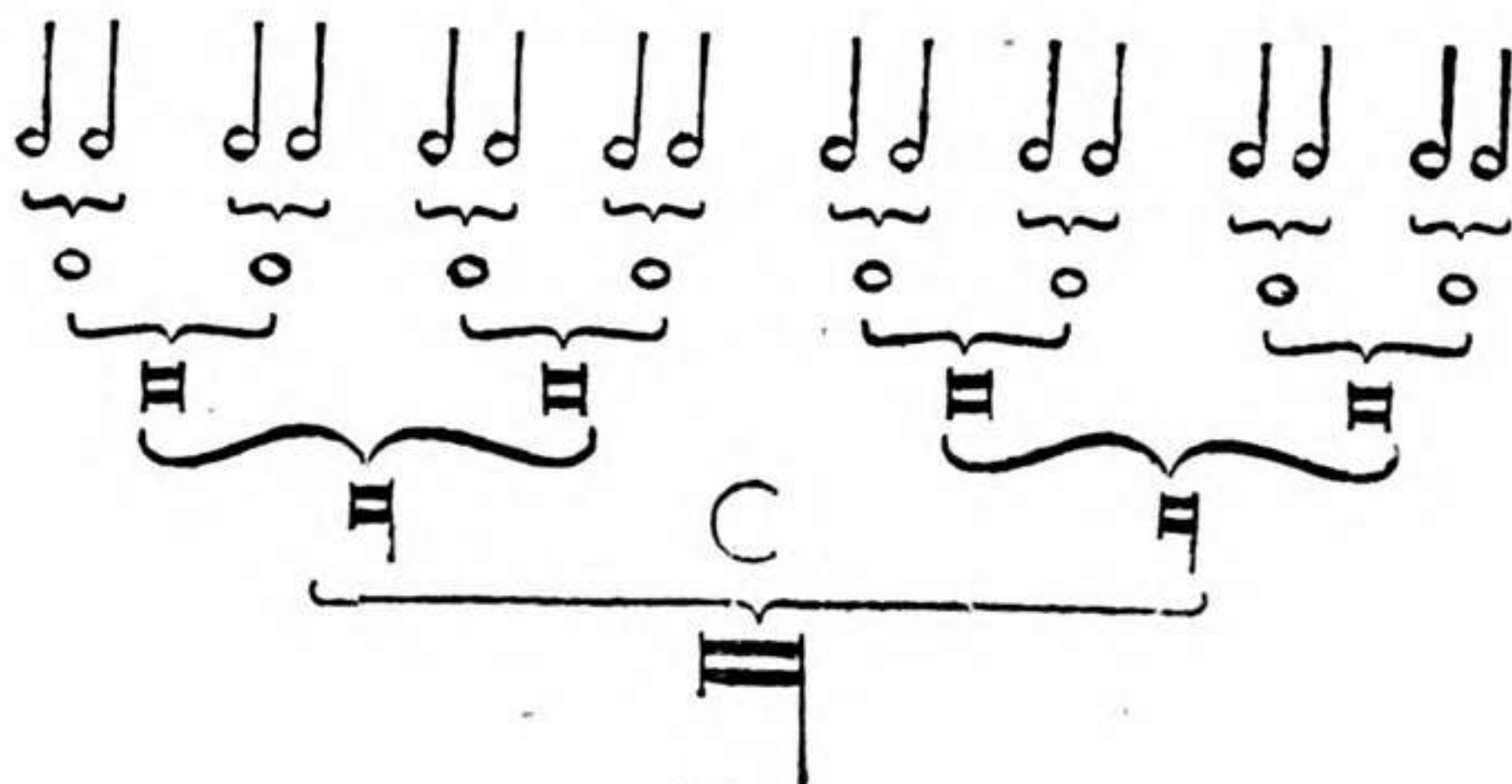
Prolation imperfect in the perfect time, is set downe thus:

Both Moodes imperfect,
time perfect,
and prolation vnperfect.

THE FIRST PART.

The vnperfect prolation in the vnperfect time, thus:

Both Moodes,
time and pro-
lation vnper-
fect.



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

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

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

Pbi. I pray 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 away 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 any *note* in anie *signe*, seeke out the *Signe* in the lowest part of the *Table*, and iust

The vse of the
precedentTa-
ble.

E

ouer

ouer it you shall finde the *note*: then at the left hand, you shall see a number set euen with it, shewing the value or how 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 *Breeues* the *Long* containeth: in the lowest part of the *Table* on the left hand, you finde this signe 0 3, which is the *Moode* you sought: iust ouer that signe you finde a *Large*, ouer that the number 3, and ouer that a *Long*. Now hauing found your *Long* you finde hard by it on the left hand the number of 9, signifying that it is nine *Semibreues* in that *Moode*: ouer it you finde the figure of three, signifying that there belong three *Breeues* to the *Long* in that *Moode*: and so fourth with the rest.

Pbi. 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, and the great breeches,) I pray you come to the declaration of those which wee vse now.

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

This is imperfection, whereof hereafter.

DISCANTUS.

THE FIRST PART.

DISCANTUS.

Augmentation.

The first part of the Discantus consists of three staves of music in treble clef. The first staff begins with a C-clef and a common time signature. The music is written in a single melodic line with various rhythmic values including minims, crotchets, and quavers. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the section with a double bar line and repeat dots.

A L T U S.

The Alto part consists of three staves of music in treble clef. The first staff begins with a C-clef and a common time signature. The music is written in a single melodic line with various rhythmic values including minims, crotchets, and quavers. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the section with a double bar line and repeat dots.

T E N O R.

The Tenor part consists of a single staff of music in treble clef. The staff begins with a C-clef and a common time signature. The music is written in a single melodic line with various rhythmic values including minims, crotchets, and quavers. The section concludes with a double bar line and repeat dots.

B A S S U S.

Time perfect.

The Bass part consists of two staves of music in bass clef. The first staff begins with a C-clef and a common time signature. The music is written in a single melodic line with various rhythmic values including minims, crotchets, and quavers. The second staff continues the melodic line with similar rhythmic patterns. The section concludes with a double bar line and repeat dots.

Phi.

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

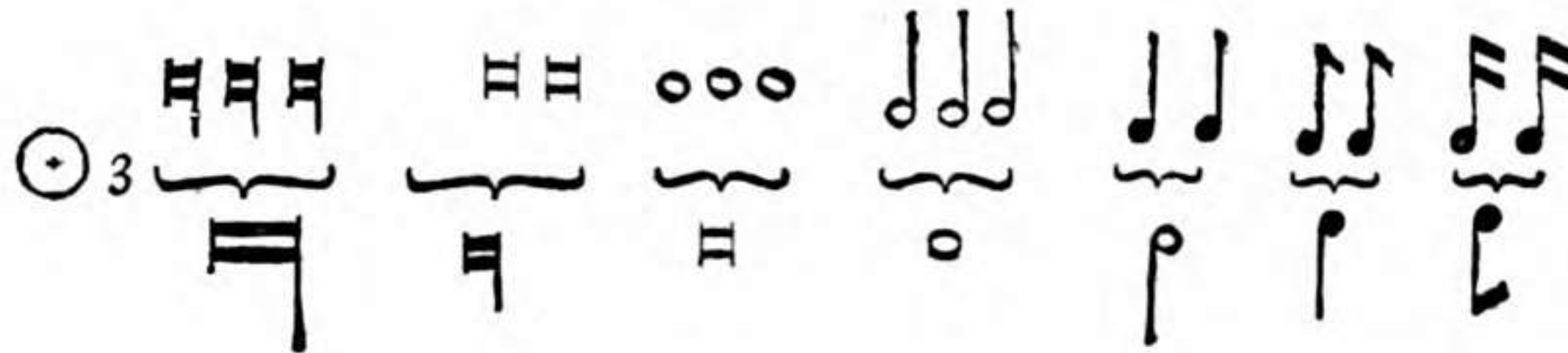
Ma. The rest of the obseruations belonging to this, you shall learne, when wee haue spoken of the *Moodes*:

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

Exposition of
the foure vsu-
all Moodes.

Ma. Although they differ in order of teaching and 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 vie: *Perfeet of the more prolation.* *Perfeet of the lesse prolation.* *Imperfeet of the more prolation.* And *Imperfeet of the lesse prolation.* The moode *perfeet of the more* is, when all go by three: as three Longes to the Large: three Breeues to the Long: three Semibreeues to the Breefe: three Minomes to the Semibreefe. His signe is a whole circle with a dott or point in the center or middle thus, \odot

Perfite of the
More.



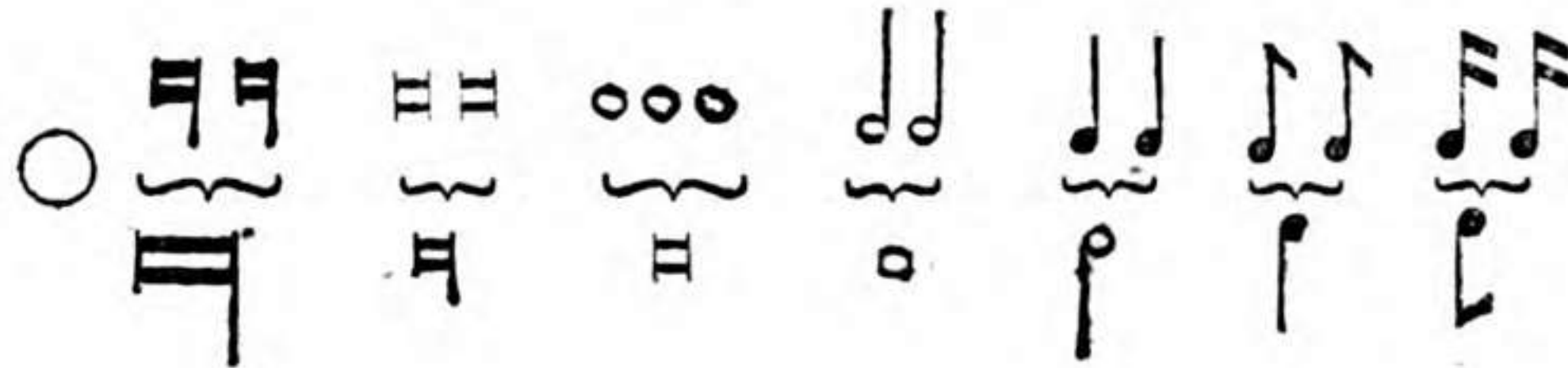
Pbi. What is to be obserued in this Moode?

Ma. The obseruation of euerie one, because it doth depend of the knowledge of them all, we will leaue till you haue heard them all.

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

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

Perfite of the
Lesse.



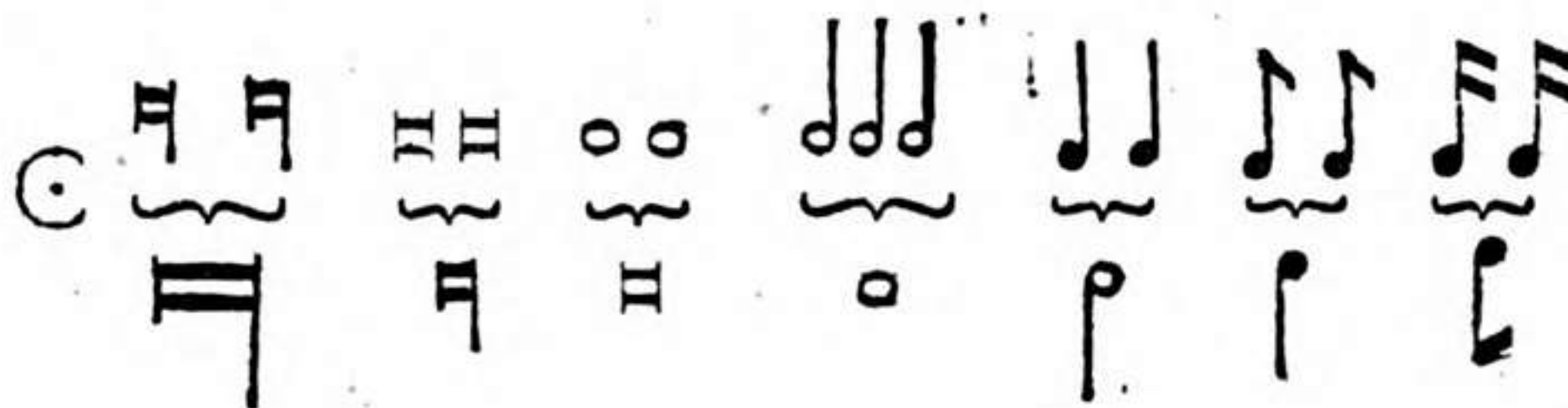
Pbi. Verie well. Proceede.

Ma. The Moode *imperfeet 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 Long, two *Semibreeues* to the Breefe, and three *Minimes* to the *Semibreefe*: so that though in this Moode the Breefe be but two *Semibreefes*, yet you must vnderstand that he is sixe *Minomes*, and euerie *Semibreefe* three *Minomes*.

His

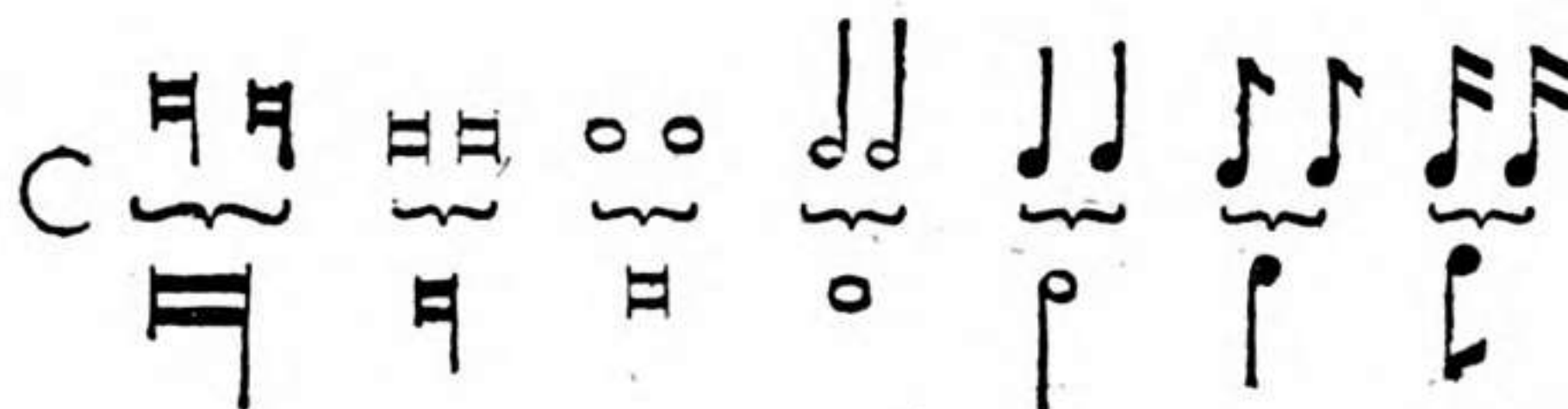
His signe is a halfe circle fet at the beginning of the song, with a dott in the middle, thus.

Imperfitte of the More.



The Moode imperfeēt of the lesse prolation is, when all go by two: as two Longs to the Large, two Breeues to the Long, two Semibriefes to the Briefe, and two Minomes to the Semibriefe, two Crotchets to the Minome, &c. His signe is a halfe circle without a dott or point set by him, as thus.

Imperfitte of the Lesse.



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

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

Ma. The particular obseruations, because they are best conceiued by examples, I will set you down one of euerie seuerall Moode. And to begin with *the perfect of the More*, take this example of a *Duo*.

THE FIRST PART.

CANTUS.

○

BASSUS.

○

Pbi. Now I pray you begin and shew me how I may keepe right time in this example.

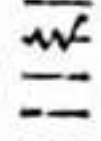
The value of
some Notes in
this Moode.

Ma. In this Cantus there is no difficultie, if you sing your Semibriefes three Minimes apeece (the blacke excepted, which is alwaies but two) your Brieues nine, and your black Brieues fixe. And whereas there is a briefe rest in the beginning of the Base, that you must reckon nine Minimes. There is also in the Base a Long, which must be sung nine Semibriefes, which is xxvii. Minimes.

Pbi. A time for an *Atlas* or *Typhæus* to hold his breath, and not for mee or any other man now adayes.

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

A director,
and the vse
thereof.

Pbi. You did well. But I pray 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.*

Pbi. But is there no other thing to be observed in this Moode?

Ma. Yes: for though in this Moode, and likewise in the other of this prolation, euerie Semibriefe be three Minimes: yet if an odd Minime come immediately either after or before (but most commonly after) a semibriefe, then is the semibriefe sung but for two minimes, and that other Minime maketh vp the number for the stroke. But to the intent that the singer may the more easily perceiue

ceiue when the Minime is to bee taken in with the Semibriefe, and when it is to be left out: the maisters haue deuised a certaine dott (called a dott of diuision) which being set betwixt a Semibriefe and a Minime, thus:

sheweth, that the Semibriefe is perfect, and that the minime next following doth belong to another stroke.

A dott of diuision, with the nature and vse thereof.

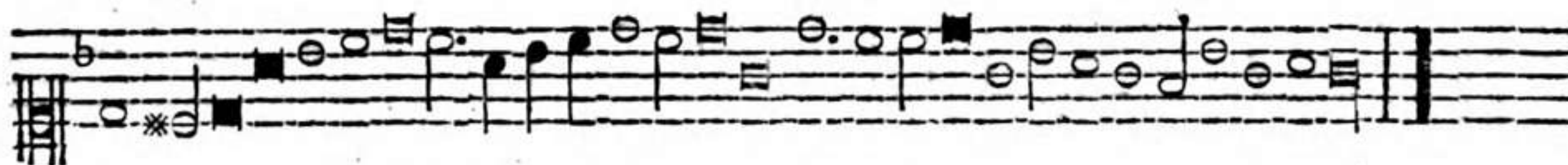
Likewise, if the dott of diuision come betwixt two minimes, thus:

it signifieth, that the Semibriefe going before is vnperfect, and that the minime following it must be joyned with it to make up the stroke.

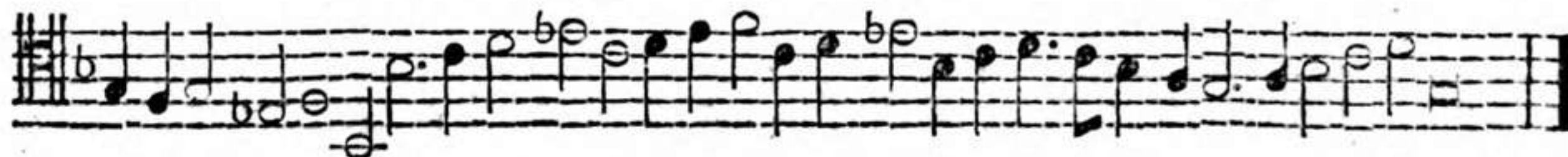
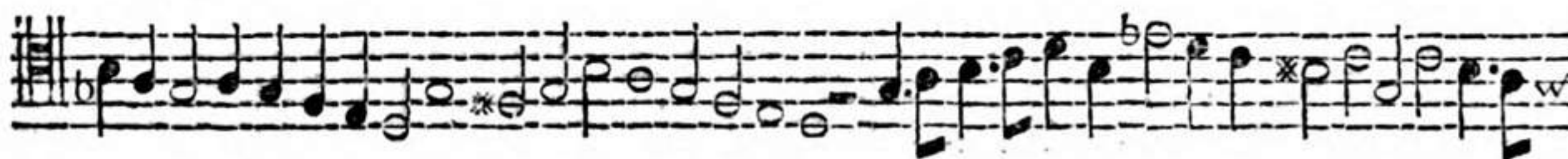
Pbi. Now I think you haue sufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the lesse prolation.

Ma. Here is an ensample, peruse it.

C A N T U S.



B A S S U S.



Pbi. In this last also I pray you begin with your *stroke* and *time*.

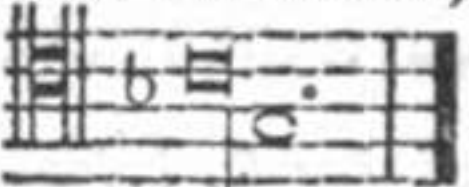
Ma. In this Moode euerie *semibriefe* is two *minimes* or one full *stroke*. *briefe* three *semibriefes*, except it be *blacke*, in which case it is but two.

Euerie
Euerie
longe

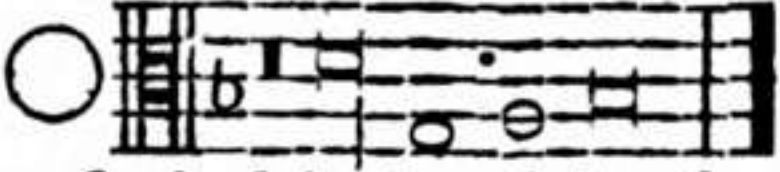
The value of
the notes in
this Moode.

THE FIRST PART.

The value of a Long hauing a semi-briefe with a dott of diuision on after it.

longe is fixe *semibriefes*, except it be black, and then it is but foure, or haue a *semibriefe* following it noted with a dott of diuision thus:  and then it

is fixe, and the other *semibriefe* maketh vp the full time of fixe. And though this hath beene receiued by the composers, yet haue they but small reason to allowe of it: for of *Iusquin* they had it in the Tenor part of the *Gloria* of his *Masse Aue Maris stella*: but *Iusquin* in that place vsed it for an extremitie, because after the *longe* came two *semibriefes* and then a *briefe*: so that if the first *semibriefe* had not beene taken in for one belonging to the *longe*, the second must haue beene sung in the time of two *semibriefes* and noted with a dott of al-

teration, as in these his notes you may see.  And tho'

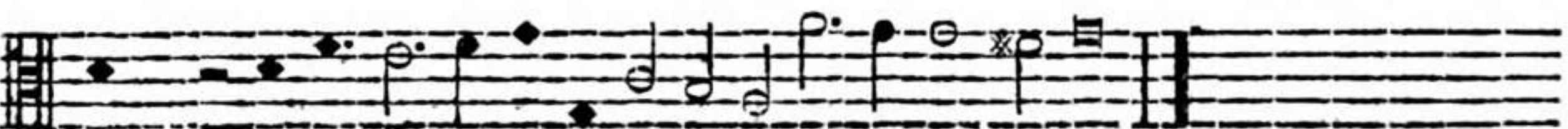
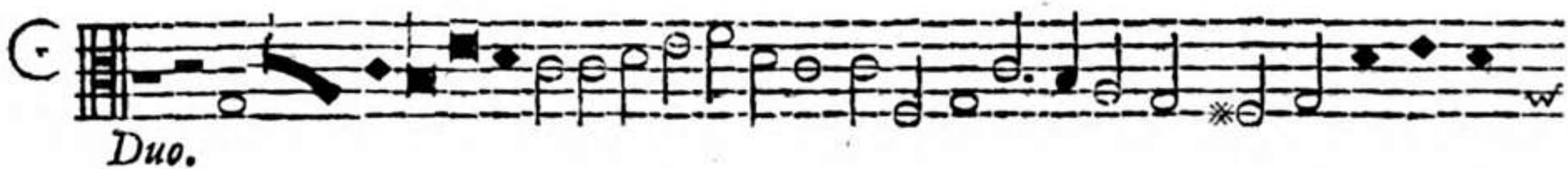
(as I sayd) he vsed it vpon an extremitie, yet finde I it so vsed of many others without any necessitie. And amongst the rest master *Tauern* in his *Kyries* and *Alleluyas*, and therefore I haue set it downe in this place because you should not bee ignorant how to sing such an example, if you should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

C A N T U S.



B A S S U S.



And

And as we did in the others, to begin with your stroke and time. Strike and sing euerie one of these *briefes* fixe *minimes*, and euerie one of the *semibriefes* (except the last) three.

Pbi. 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 ask me that question: For, *what I tolde you there concerning a minime following a semibriefe in the more prolation, is as well to be understood of a minime rest as of a minime it selfe.*

Pbi. I crie you mercie: for indeede, if I had remembered the rule of the *minime*, I had not doubted of the *rest*. But I pray you proceede.

Ma. You see the *minime* in *la sol* marked with a dott: and if you consider the tyning of the song, you shall finde that the *minime* going before that, be-
ginneth the stroke: so that those two *minimes* must make up a full stroke. You must then knowe, that *if you finde a dott so following a minime in this Moode, it doubleth the value thereof and maketh it two Minimes*, and then is the dott called *a dott of alteration*: the black *semibriefe* is alwayes two *minimes* in this Moode, and the black *briefe* twice so much, which is foure *minimes*: and this is all to be obserued in this Moode.

A dott of alteration.

Pbi. All that, I thinke, I vnderstand: therefore I pray 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 *longs* to the *large*, two *briefes* to the *long*, two *semibriefes* to the *briefe*, two *minimes* to the *semibriefe*, two *crotchets* to the *minime*, two *quavers* to the *crotchet*, and two *semiquavers* to the *quaver*, and so foorth.

G

Example.

THE FIRST PART.

Example.

CANTUS.

Musical notation for the Cantus part, consisting of four staves. The first staff begins with a C-clef and a "Duo." marking. The notation includes various note values, rests, and accidentals.

BASSUS.

Musical notation for the Bassus part, consisting of three staves. The first staff begins with a C-clef and a "Duo." marking. The notation includes various note values, rests, and accidentals.

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

CANTUS,

THE FIRST PART.

C A N T U S.

B A S S U S.

Although that rule bee not so generallie kept; but that the composers set the same signe before songs of the *semibrief* time: but this I may giue you for an infallible 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 parte without the stroke; then is that parte which hath the signe with the stroke so diminished, as one *briefe* standeth for a *semibriefe* of the other part which hath
the

zaccone.
Berrhusius
cum alijs.

the signe without the stroke: whereof you shall see an euident example, after that we haue spoken of the proportions. But if the signe bee crossed thus \oplus then is the song so noted, so diminished in his notes, as foure *semibriefes* are sung but for one: which you shall more cleerly perceiue heereafter, when wee come to speake of diminution. The other sort of setting the Moode thus C belongeth to Madrigals, Canzonets, and such like.

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

Phi. What is that?

Imperfection.

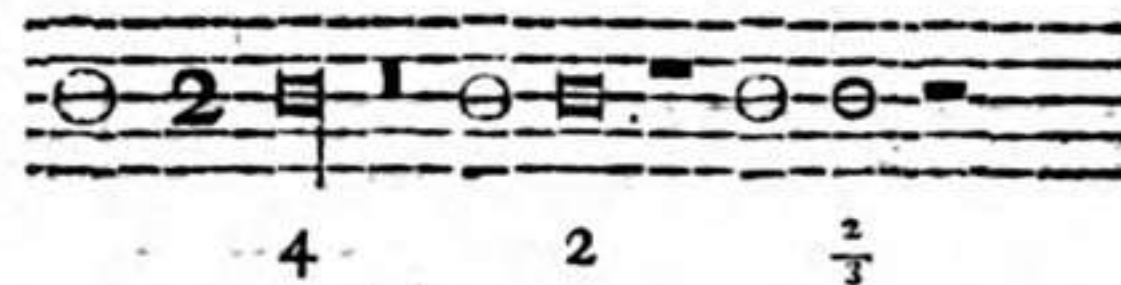
Ma. It is commonly called imperfection.

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 colour.* Imperfection by note, is when before or after any note there cometh a note of the next lesse value, as thus.



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



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



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

Phi. What is *alteration*?

Alteration.

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

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

Augmentation.

Ma. Of the altering of the Moods proceedeth *augmentation, or diminution: augmentation proceedeth of setting the signe of the more prolation in one part of the song onely, and not in others; and is an increasing of the value of the notes aboue their*

their common and essential value, which commeth to them by signes set before them, or Moods set ouer them, or numbers set by them. Augmentation by numbers, is when proportions of the lesse inæqualitie are set downe, meaning that euerie note and rest following are so often to be multiplied in themselves, as the lower number containeth the higher thus, $\frac{1}{2} \frac{1}{3} \frac{1}{4}$ &c. that is, the *minime* 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.

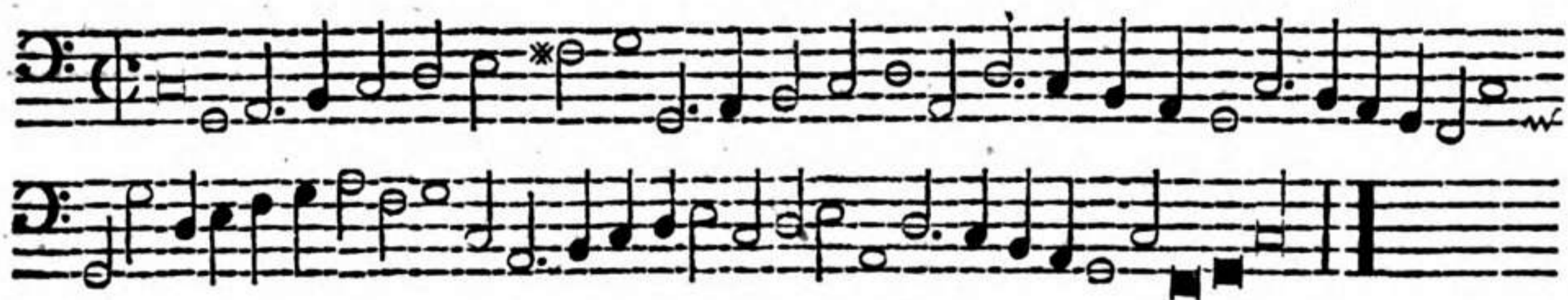
C A N T U S.



T E N O R.



B A S S U S.



Pbi. I con you thanke for this ensample: for indeed without it I had hardly conceaued 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 certain signes or rules: by signes, when you find a stroke cutting a whole circle or semicircle thus, $\ominus \omin� \omin� \omin�$ But when (as I tolde you before) a circle or a halfe circle is crossed thus, $\oplus \opl�$ it signifieth diminution of diminution; so that wheras a note of the signe once parted was the halfe of his owne value: here it is but the quarter. By a number added to a circle or *semicircle* thus, $\bigcirc_2 \bigcirc_2 \textcircled{\cdot}_2 \textcircled{\cdot}_2$ also by proportionate numbers

Diminution.

bers

THE FIRST PART.

bers as thus, $\frac{2}{7}$ dupla, $\frac{3}{7}$ tripla, $\frac{4}{7}$ quadrupla, &c. By a *semicircle* inverted thus, \ominus \odot and this is the most vsuall signe of diminution, diminishing still the one halfe of the note: but if it be dashed thus, \textcircled{D} \textcircled{D} 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.

C A N T U S.

T E N O R.

B A S S U S.

Where

Where you see *two Moodes set to one part, the one thus* C *the other retorted thus,* D *signifying that the first must serue you in your first singing till you come to this signe :||: where you must begin againe and sing by the retort in halfe time (that is, as round 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 tearme a *retorted Moode*?

A Retort.

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 *semibriefe* at the first, you did sing in the time of a *minime*, and the *minime* in the time of a *crotchet*.

Phi. Why did you say a *Moode of imperfect time*?

Ma. Because a *Moode of perfect time* cannot be retorted.

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

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

Phi. What is *Proportion*?

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

Proportion of the more inæqualitie doth in Musicke alwayes signifie diminution.

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

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

Phi. What is *Dupla* proportion in Musicke?

Ma. It is that which taketh halfe the value of euerie note and rest from it, so that two notes of one kinde doe but answere to the value of one: and it is knowen when the vpper number containeth the lower twise, thus $\frac{2}{1}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{8}{4}$ $\frac{12}{6}$ &c. But by the the way you must note that time out of minde we haue tearmed that *dupla* where we set two *Minimes* to the *Semibriefe*: which if it were true, there

Dupla.

A confutation
of Dupla in
the minime.

there should bee few songes but you should haue dupla, quadrupla, and octupla in it, and then by consequent must cease to bee dupla. But if they thinke that not inconuenient, I pray them how will they answere that which from time to time hath beene set downe for a generall rule amongst all musicians, that *proportions of the greater inæqualitie, do alwayes signifie diminution?* and if their *minimes* be diminished, I pray you how shall two of them make up the time of a full stroke? for *in all proportions the vpper number signifieth the semibriefe, and the lower number the stroke:* so that as the vpper number is to the lower, so is the *semibriefe* to the stroke. Thus if a man would goe seeke to refute their *Inueterat* opinions, it were much labour spent in vaine: but this one thing I will adde, that they haue not their opinion confirmed by the testimony of any, either musician or writer; whereas on the other side, all who haue beene of any name in Musicke, haue vsed the other dupla, and set it downe in their workes: as you may see in the example following, confirmed by the authorities of *Peter Aron, Franckinus, Iordanus*, and (nowe of late dayes) learned *Glareanus, Lofius, Listenius, Berbusius* and a greate number more, all whome it were too tedious to nominate: true it is that I was taught the contrarie myselfe, and haue seene many old written bookes to the same ende. But yet haue I not seen anie published vnder anie mans name: but if their opinion had beene true, I maruaile that none amongst so manie good Musicians haue eyther gone about to prooue the goodnesse of their own waie, or refute the opinions of others, from time to time by generall consent and approbation, taking new strength: therefore let no man cauill at my dooing in that I haue changed my opinion and set downe the proportions otherwise then I was taught them. For I assure them that if any man will giue me stronger reason to the contrarie, than those which I haue brought for my defence, I will not only change this opinion, but acknowledge my selfe debt bound to him, as he that hath brought me out of an error to the waie of truth.

* *Pbi.* I doubt not but your maister who taught you would think it as lawefull 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 veritie 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 wrote now, to let you see that in the matter there is no difference betwixt vs, except onely in forme of writing, which they do in great notes and wee in small: and to the ende, that if any man like his owne way better than this, hee may vse his owne discretion: But wee goe too farre, and therefore peruse your example.

CANTUS.

THE FIRST PART.

CANTUS.

Musical notation for the Cantus part, consisting of four staves of music in C major, 4/4 time. The notation includes various note values, rests, and accidentals.

TENOR.

Musical notation for the Tenor part, consisting of four staves of music in C major, 4/4 time. The notation includes various note values, rests, and accidentals. A '2' is written above the second staff, and a '1' is written below the first staff.

Diminution in time Dupla proportio.

BASSUS.

Musical notation for the Bassus part, consisting of four staves of music in C major, 4/4 time. The notation includes various note values, rests, and accidentals.

THE FIRST PART.

Pbi. What is *tripla* proportion in musicke?

Ma. It is that which diminisheth the value of the notes to one third part: for three *briefs* are set for one, and three *semibriefes* for one, and is knowen when two numbers are set before the song, wherof the one containeth the other thrise, thus, $\frac{3}{2} \frac{6}{2} \frac{9}{2}$. For example of this proportion take this following.

Trip'a.

C A N T U S.



T E N O R.



B A S S U S.

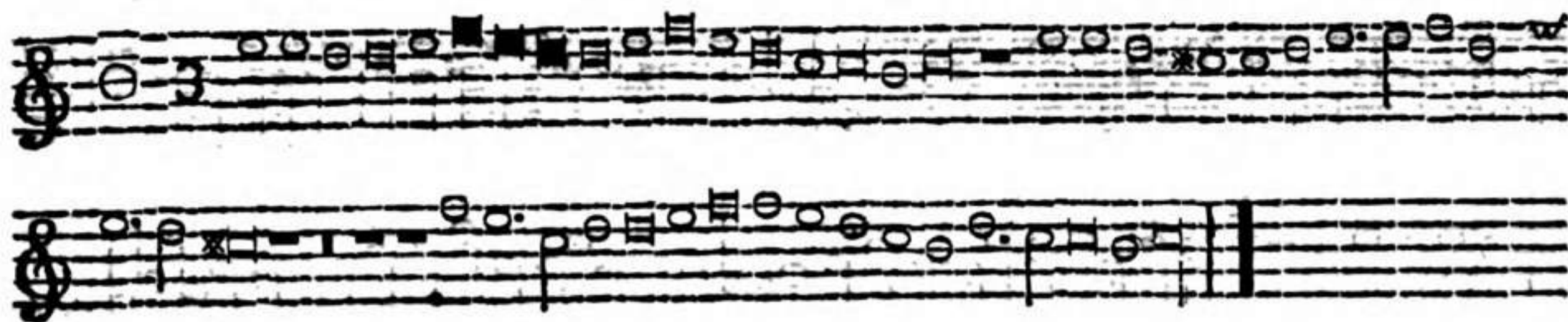


A confutation
of hemiolia.

Here is likewise another ensample wherein *Tripla* is in all the partes together: which if you write all in blacke notes, will make that proportion which the musicians falslie termed *Hemiolia*; when indeede it is nothing else but a round: *Tripla*. For *Hemiolia* doth signifie that which the *Latines* tearme *Sesquipla* or *Sesquialtra*: But the good *Monkes*, finding it to go somewhat rounder than common *tripla*, gaue it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Loffius* and others.

CANTUS.

CANTUS.



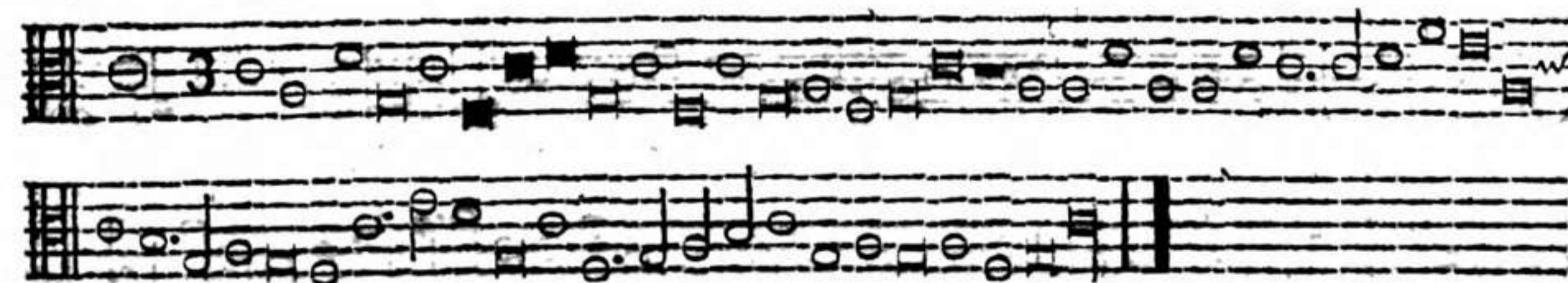
ALTUS.



TENOR.



BASSUS.



Phi. Proceede now to Quadrupla.

Ma. Quadrupla is a proportion diminishing the value of the notes, to the quarter of that which they were before: and it is perceived in singing, when a number is set before the song, comprehending another foure times, as $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{3}$ &c.

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

Ma. Heere is one.

THE FIRST PART.

CANTUS.

Three staves of musical notation for the Cantus part. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

T E N O R.

Three staves of musical notation for the Tenor part. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a 4/4 time signature. The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The third staff continues the melodic line, ending with a double bar line.

B A S S U S.

Three staves of musical notation for the Bass part. The first staff begins with a bass clef and a common time signature (C). The second and third staves continue the melodic line, with the third staff ending with a double bar line.

Quintupla

Quintupla and Sextupla, I haue not seene vsed by any stranger in their songs (so farre as I remember) but heere we vse them, but not as they vse their other proportions: for we call that sextupla, where wee make sixe blacke *minimes* to the *semibriefe*, and quintupla when we haue but fise, &c. But that is more by custome than reason.

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

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

Pbi. Come then to *Sesquialtera*, what is it?

Ma. It is when three notes are sung to two of the same kinde, and is knowen by a number containing another once, and his halfe $\frac{3}{2} \frac{6}{4} \frac{9}{6}$ the example of this you shall haue amongst the others. *Sesquitertia* is when foure notes are sung to three of the same kind, and is knowen by a number set before him, containing another once, and his third part thus, $\frac{4}{3} \frac{8}{6} \frac{12}{9}$. And these shall suffice at this time: For, knowing these, the rest are easily learned. But if a man would ingulfe himselfe to learne to sing, and set down all them which *Franchinus Gaufurius* 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 exercise your selfe in them at your leasure; Heere is a Table where you may learne them at full.

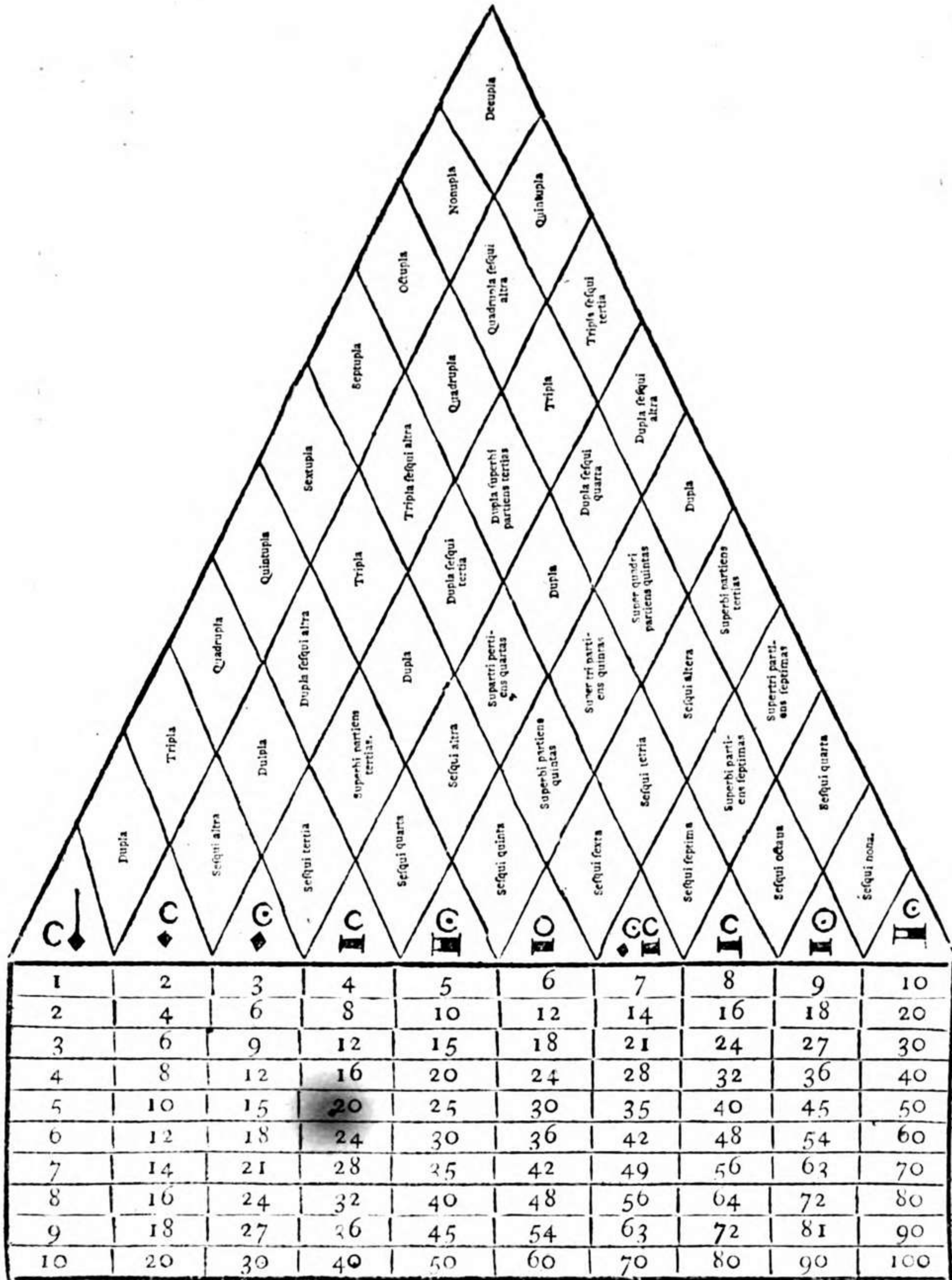
Sesquialtera.

K

A Table

THE FIRST PART.

A Table containing all the vsual Proportions.



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 finde written *sesquitertia*: so likewise 24 and 42 you finde in the Angle of concurse written *supertripartiens quartas*, and so of others.

Pbi. Heere is a Table indeede contayning more than euer I meane to beate my brayns about. As for musick, the principall thing we seek in it, is to delight the eare, which cannot so perfectly be done in these hard proportions, as otherwise: therefore procede 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 shewe you two others, the one out of the workes of *Iulio Renaldi*, the other out of *Alexandro Striggio*: which because they bee short, and will help you for the vnderstanding of the other, I thought good to set before it.

Pbi. I pray you shew me the true singing of this, first: because euerie part hath a feueral moode and prolation.

Ma. The Treble containeth *Augmentation* of the More prolation in the *subdupla* proportion: so that euerie *semibriefe* lacking an odde *minime* following it, is three: But if it haue a *minime* following it, the *semibriefe* it selfe is two *semibriefes*, and the *minime* one. The *Altus* and *Quintus* bee 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 *briefe* three *semibriefes*. 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 containeth *diminution of diminution* or *diminution in quadrupla* proportion, of that (as I shewed you before) euerie *long* is but a *semibriefe*, and euerie *semibriefe* is but a *crochet*. And to the ende that you may the more easily vnderstand the contriuing of the parts, and their proportion one to another, I haue set it downe in partition.

Explanation of the example next ensuing.

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

THE FIRST PART.

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

Ma. True: but hee was moued so to doe by the wordes of his text: which reason also moued *Alexandro Striggio* to make this other, wherein you haue one point handled first in the ordinarie Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like vnto another. For, the Trebble containeth *diminution* in the *quadrupla* proportion. The second Trebble or sextus hath Tripla wrote all in black notes: your Altus or Meane containeth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *sesquialtera* to the *breefe*, which hath this signe $\text{C} \frac{3}{2}$ set before it: But if the signe were away, then would three *minimes* make a whole stroke, whereas now three *semibriefes* make but one stroke. The Base is the ordinarie Moode, wherein is no difficultie; as you may see.

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

Cangiar fà in mille dis-u-sa-te for-me

Can-

giar

The musical score consists of six staves. The first two staves are vocal parts, with the first staff starting with the word 'giar.' written below it. The first staff contains a melodic line with various note values and rests. The second staff contains a lower vocal line, also with various note values and rests. The remaining four staves are instrumental accompaniment, likely for a lute or keyboard, showing chordal textures and rhythmic patterns. The score is written in a historical style with a treble clef and a common time signature.

Phi. Now I think you may proceede 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 wrote song that may come to your sight.

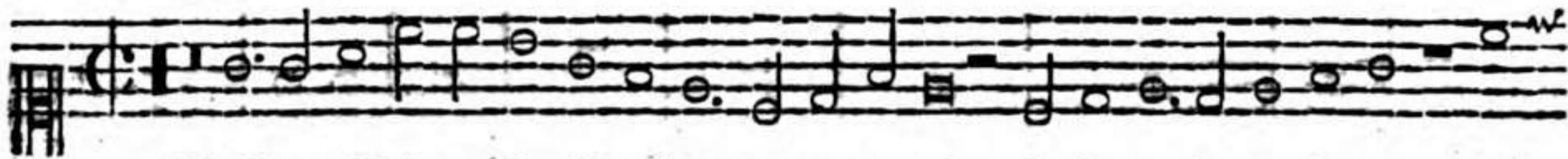
L

CANTUS.

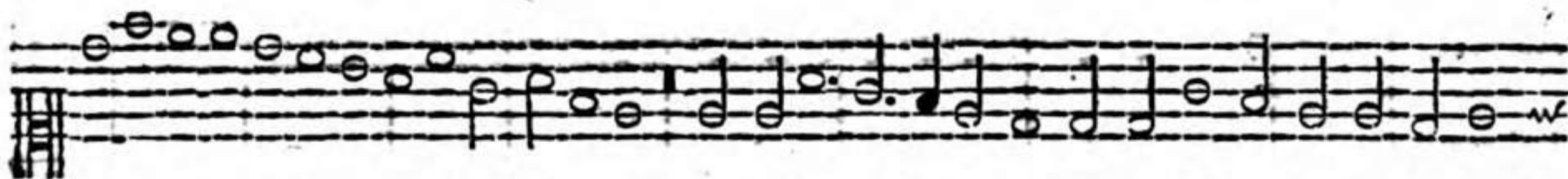
THE FIRST PART.

C A N T U S.

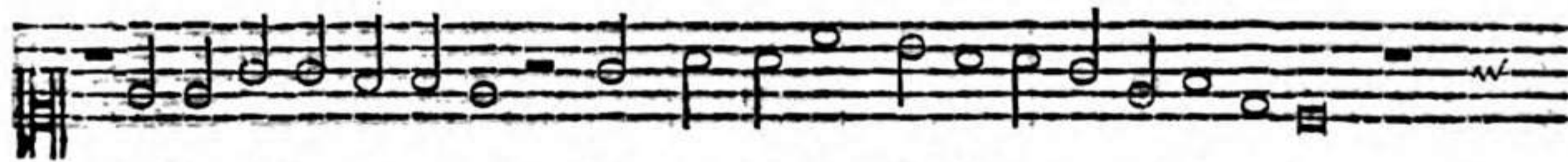
A 3 voc:



Christes crosse be my speed 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 fe. con per fe.



tittle tittle est Amen, When you haue done begin again, begin again.

TENOR.

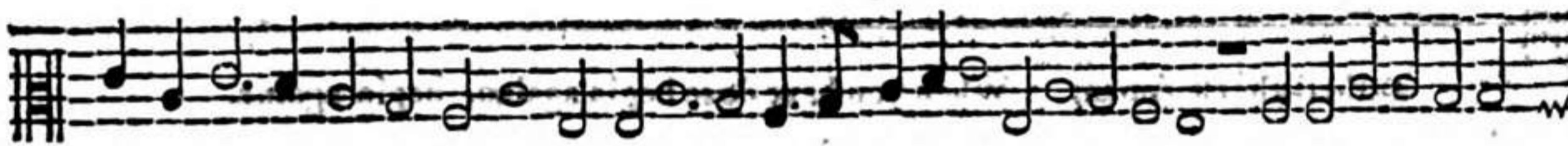
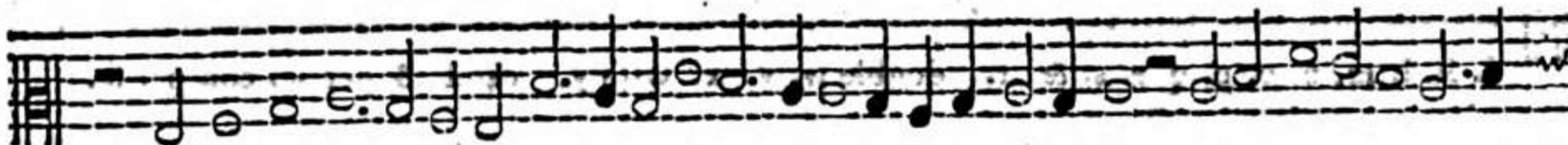
THE FIRST PART.

T E N O R.

A 3. voc.



Christes crosse.



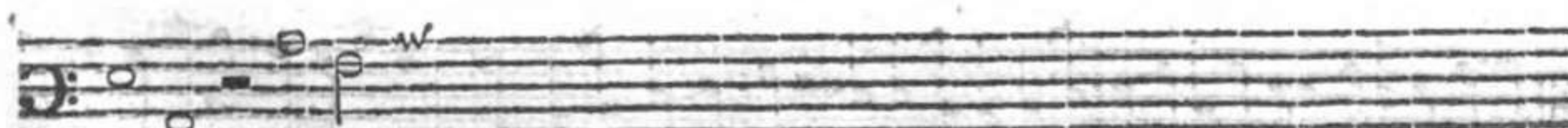
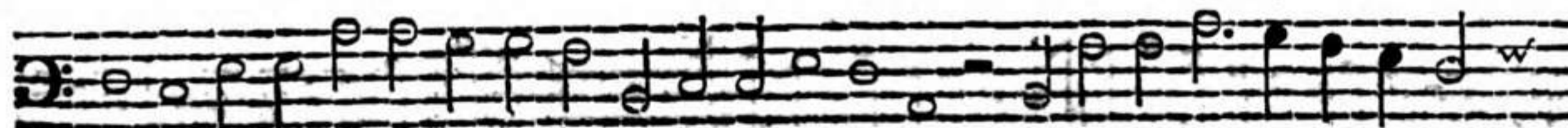
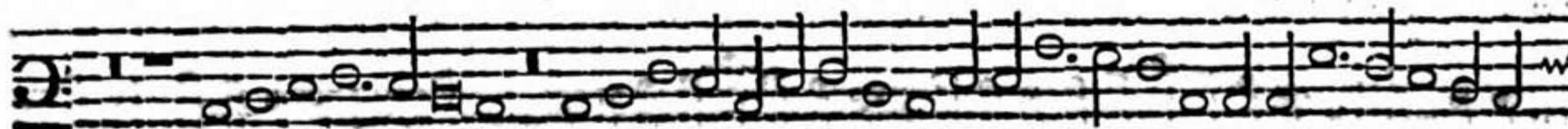
Verte folium.

B A S S U S.

A 3. voc.



Christes crosse.

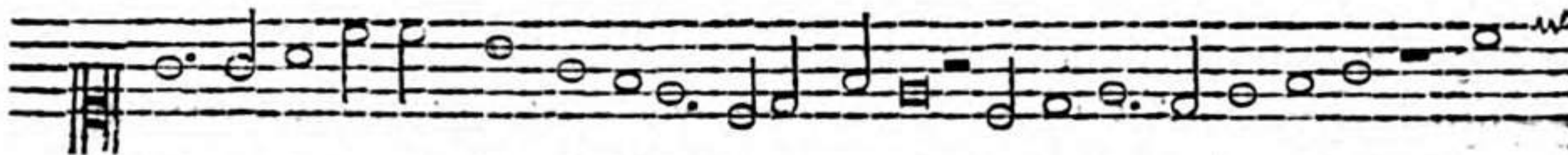


Verte folium.

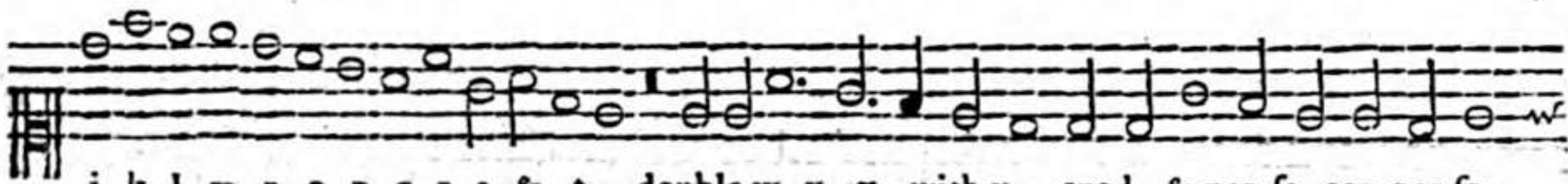
THE FIRST PART.

CANTUS.

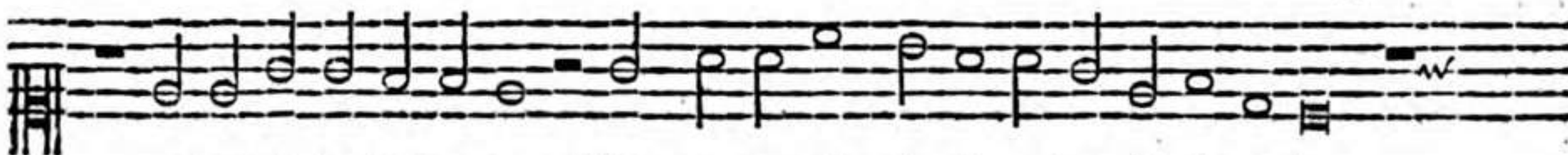
A 3 voc.



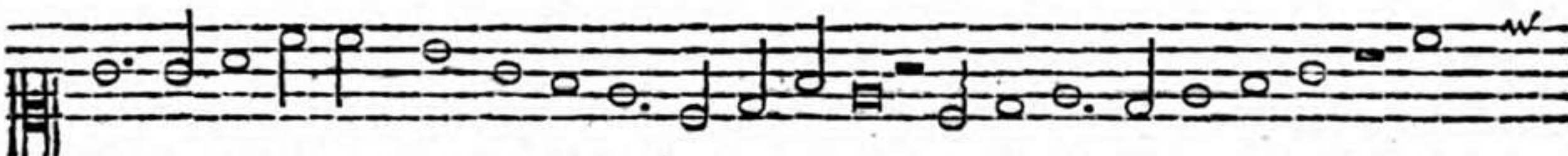
Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.



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



tittle tittle est Amen, When you have done begin againe, begin againe.



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

T E N O R.



THE FIRST PART.

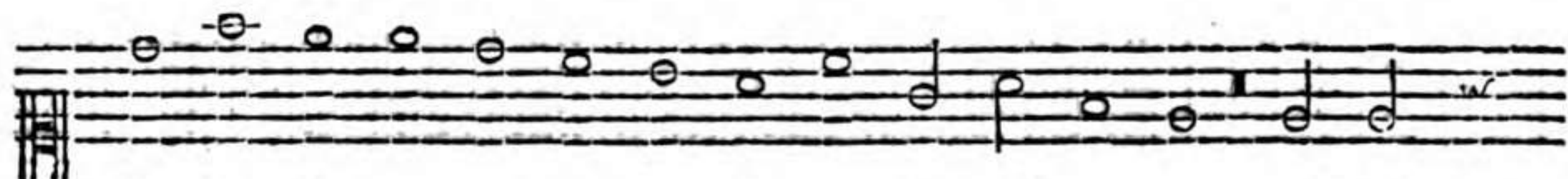
Four staves of musical notation. The first three staves are in treble clef, and the fourth is in bass clef. The music consists of a series of notes and rests, with some accidentals and a fermata-like symbol at the end of the first staff.

B A S S U S.

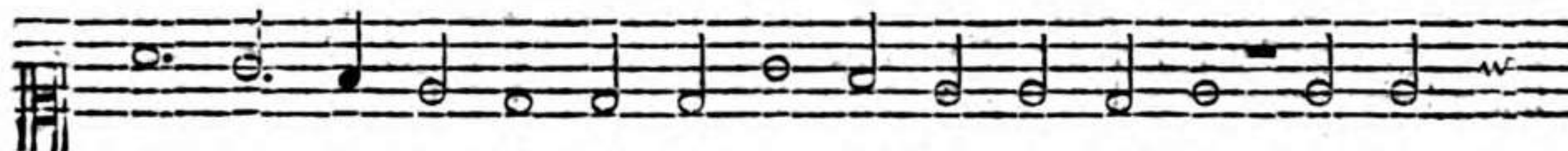
Seven staves of musical notation, all in bass clef. The music is a continuous line of notes and rests, with various rhythmic values and accidentals. The notation is dense and fills most of the staves.

THE FIRST PART.

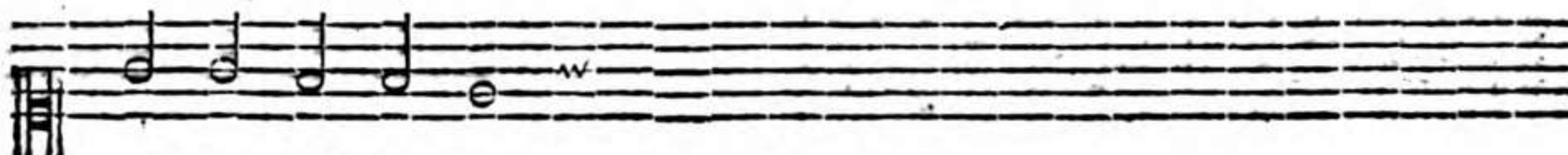
CANTUS.



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



w. v. x. with y. ezod. & per se, con per se, tittle



tittle, est Amen.

Verte folium.

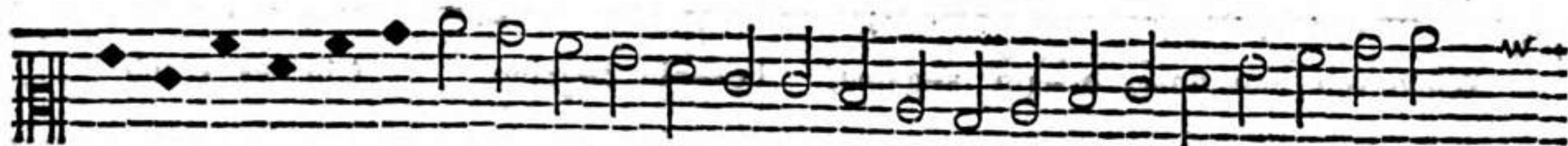
T E N O R.



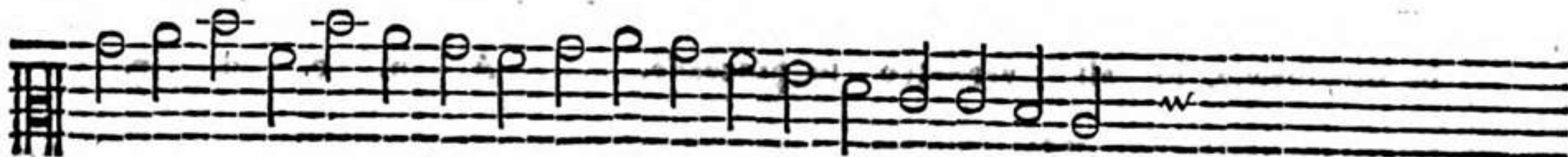
THE FIRST PART.



3¹



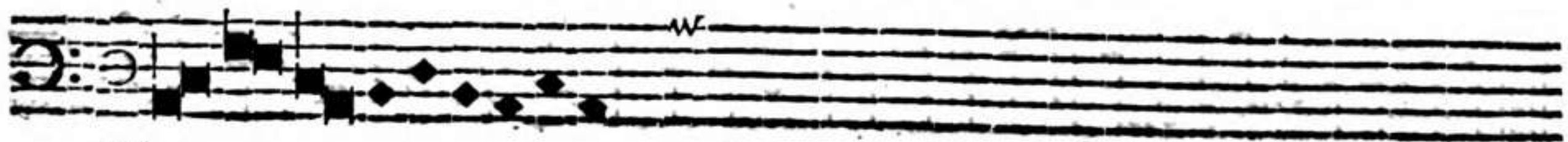
3 to one of the notes precedent.



B A S S U S.



3¹

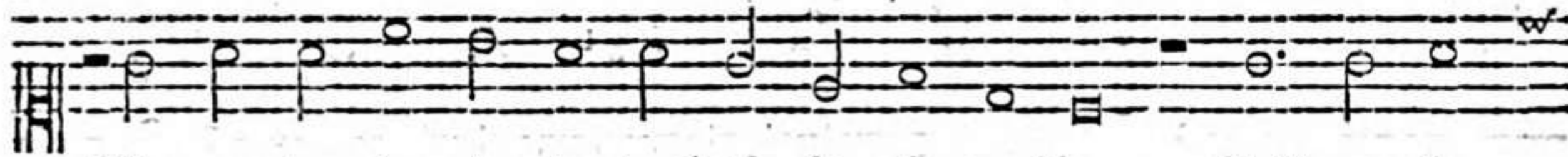


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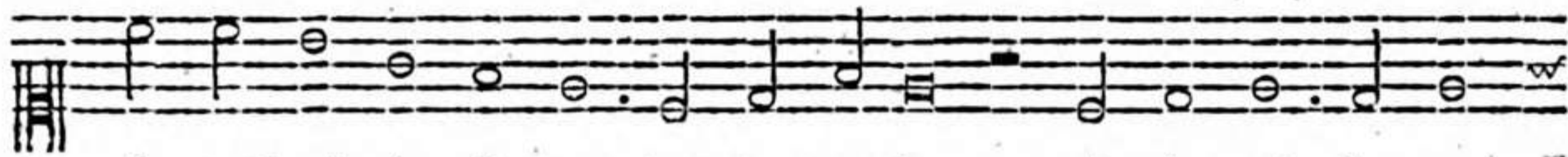
When

THE FIRST PART.

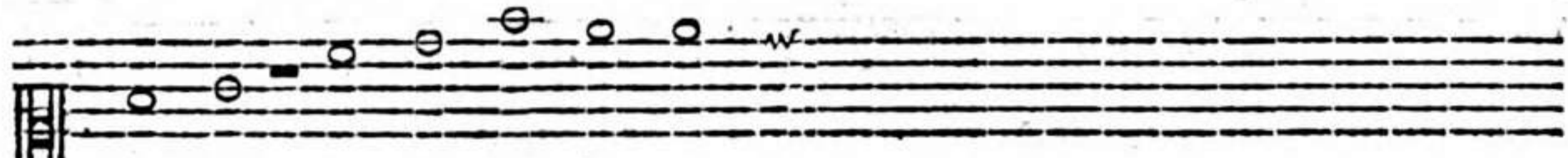
CANTUS.



When you haue done, be-gin a-gaine, be-gin a-gaine. Chriftes croffe



be my speede, in all ver-tue to proceede, A. b. c. d. e.



f. g. h. i. k. l. m.

TENOR.



92



31 whole.



31

51

THE FIRST PART.

Decupla.

B A S S U S.

3 to one of the notes precedent.

9.2.

3. 1. whole.

5 1.

N

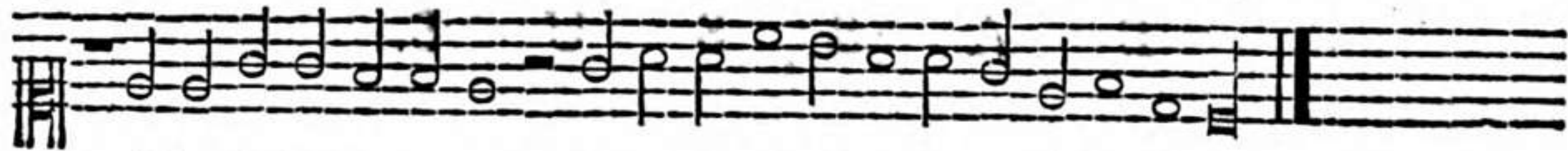
THE FIRST PART.

CANTUS.

A 3 voc.

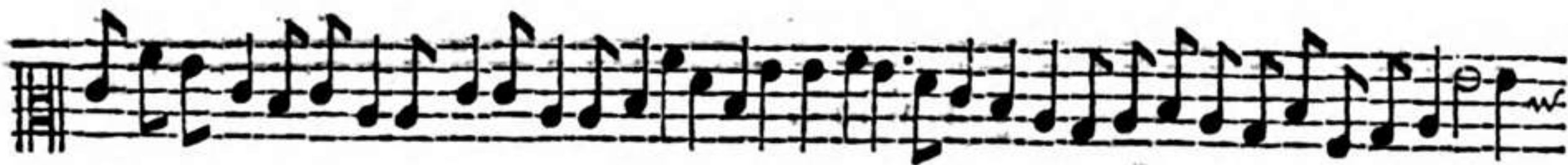


n. o. p. q. r. s. & t. double w. v. x. with y. ezod. & per fe. con per fe.

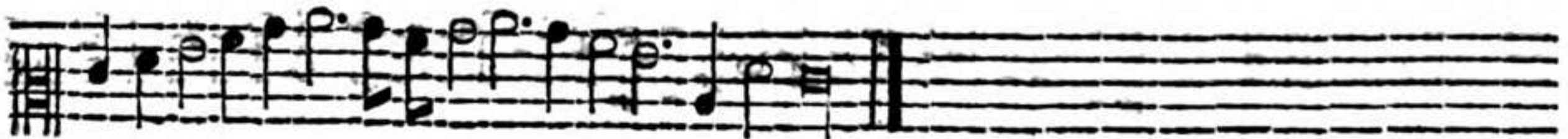
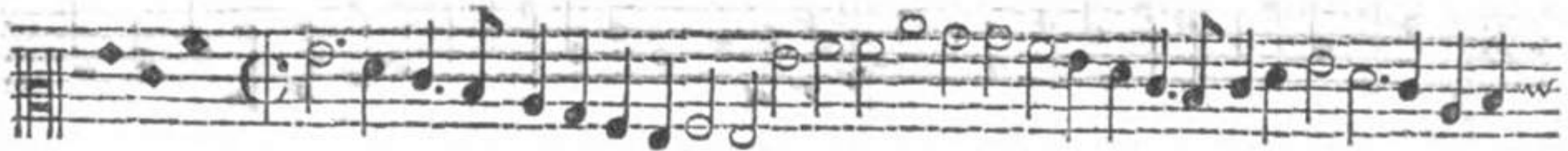


tittle, tittle, est Amen. When youhaue done begin againe, begin againe.

T E N O R.



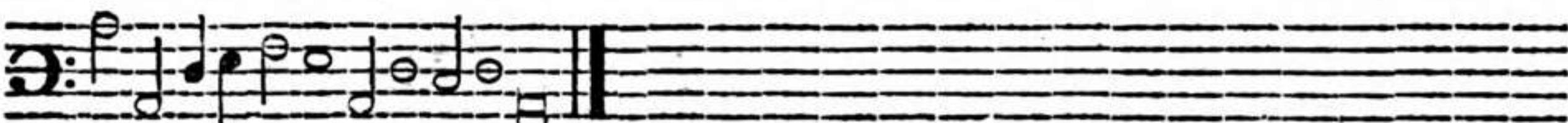
31



B A S S U S.



31

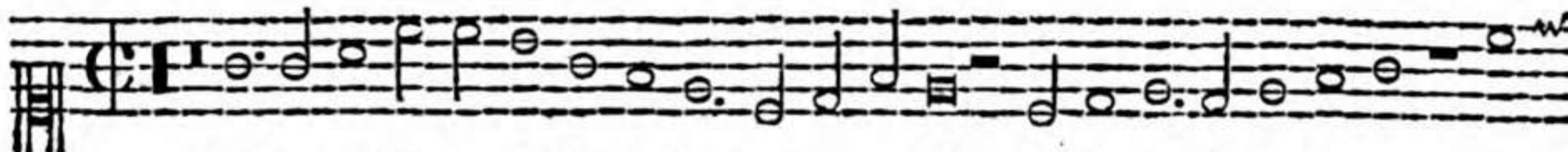


And this is our visuall manner of writing and setting downe of the Proportions generally receiued amongst our Musicians. But if *Glareanus*, *Ornitboparchus*, *Peter Aron*, *Zarlino*, or any of the great Musicians of *Italy* or *Germanie* had had this example, he would haue set it downe thus, as followeth.

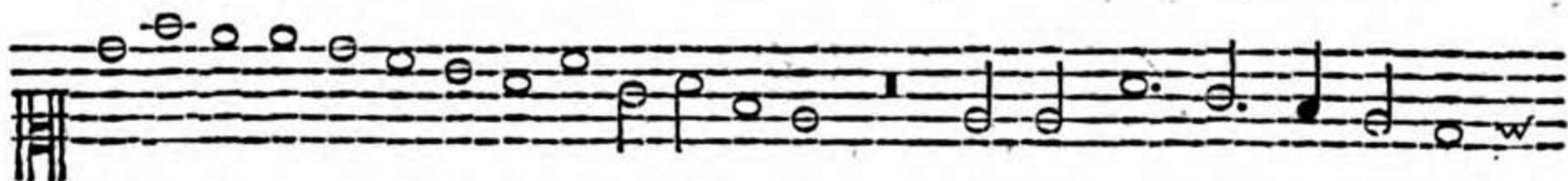
THE FIRST PART.

CANTUS.

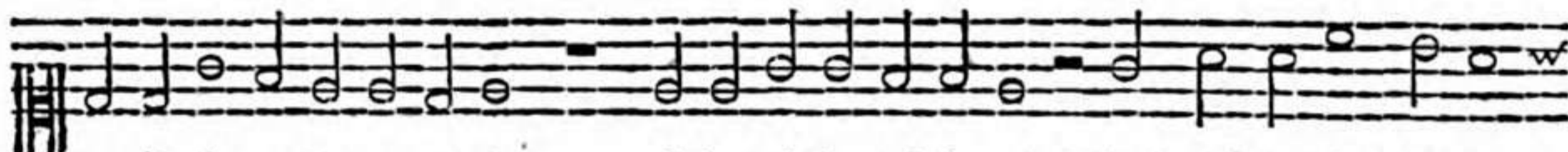
A 3 voc:



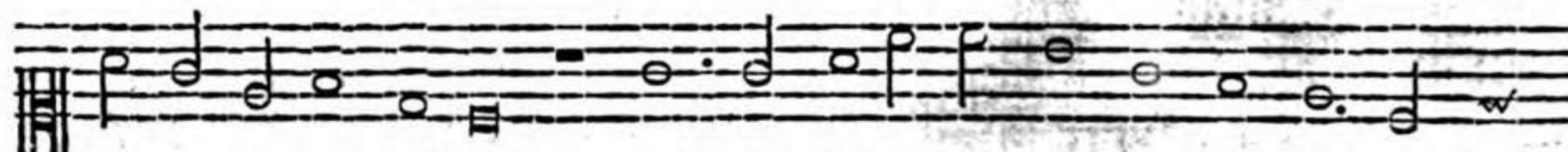
Christes crosse be my speed in all vertue to proceede, A. b. c. d. e. f. g. h.



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



ezod. & per fe. con per fe. tittle tittle est Amen, When you haue done begin



again, begin again.

Christes crosse be my speede, in all vertue

Verte fol:

T E N O R.



THE FIRST PART.

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes, including quarter notes, eighth notes, and dotted notes, ending with a fermata. The bottom staff continues the melody with similar note values and a fermata at the end.

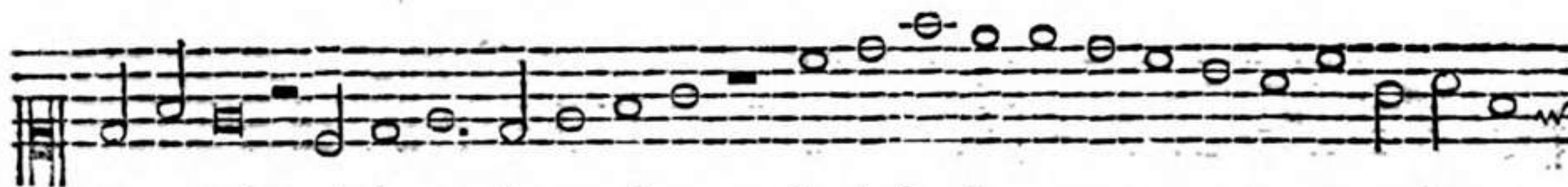
B A S S U S.

Seven staves of musical notation for the bass part. Each staff begins with a bass clef. The notation includes various note values such as quarter notes, eighth notes, and dotted notes, with some staves featuring rests. The music concludes with a fermata on the final note of the seventh staff.

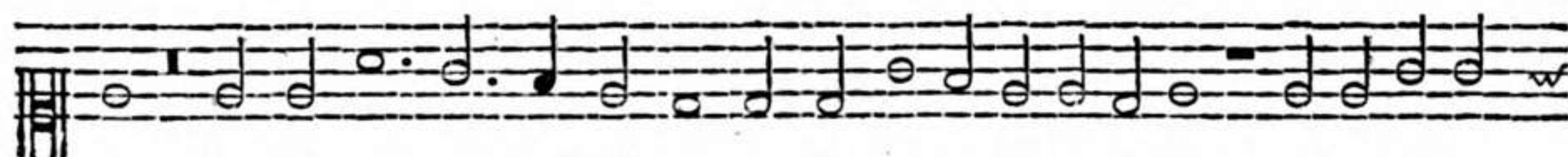
Verte föium.

THE FIRST PART.

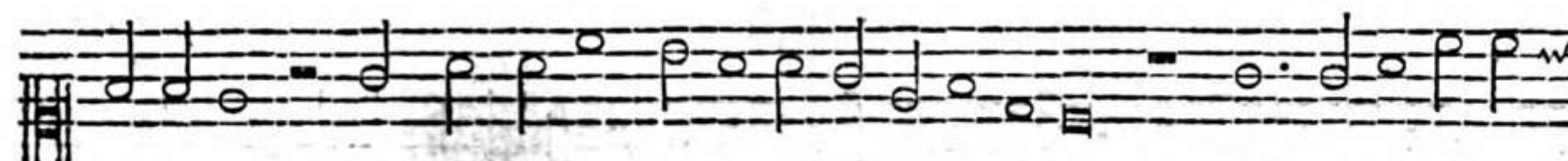
CANTUS.



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. con per se. tittle tittle

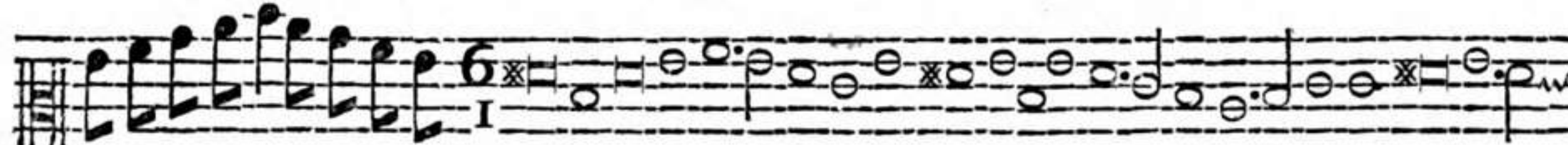


est Amen, When you have done begin againe, begin againe. Christes crosse be my



speede, in all vertue to proceede, A. b. c. d. e. f. g.

TENOR.



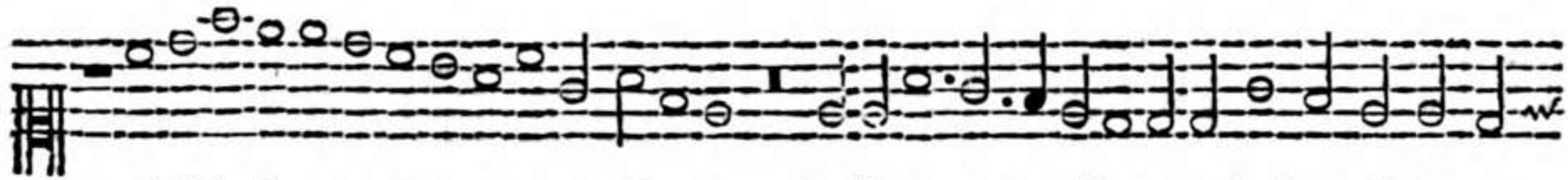
THE FIRST PART.



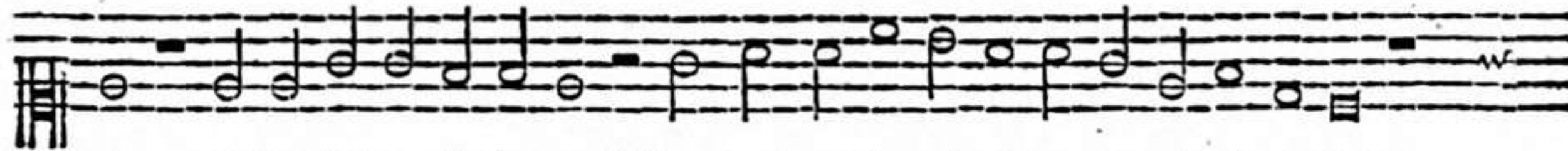
B A S S U S.



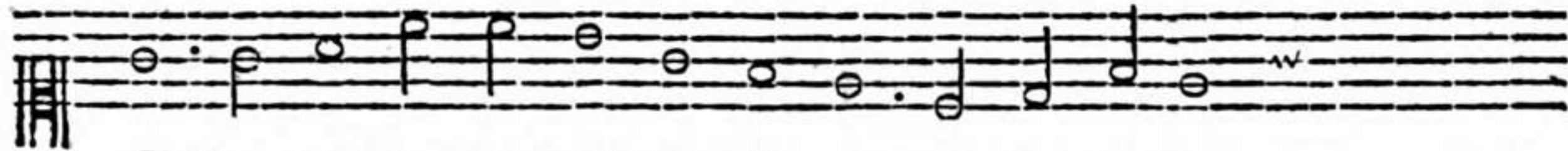
THE FIRST PART.



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

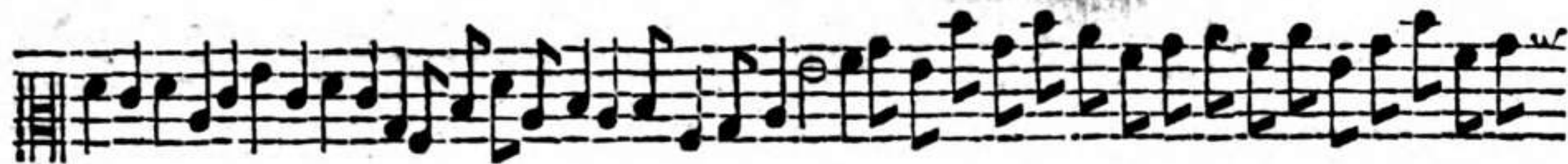


fe, tittle tittle, est Amen. When you haue done, begin againe, begin againe.

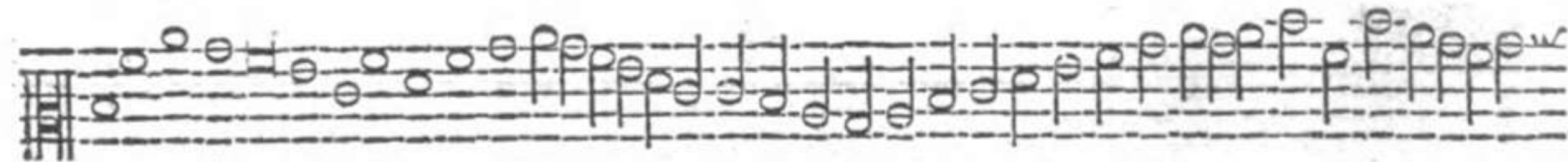


Christes crosse be my speede, in all ver—tue to proceede,

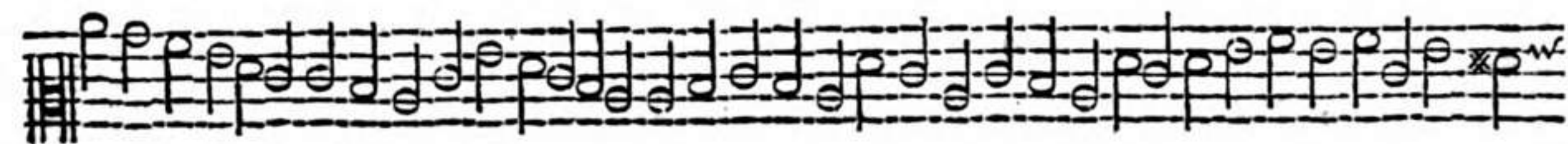
T E N O R.

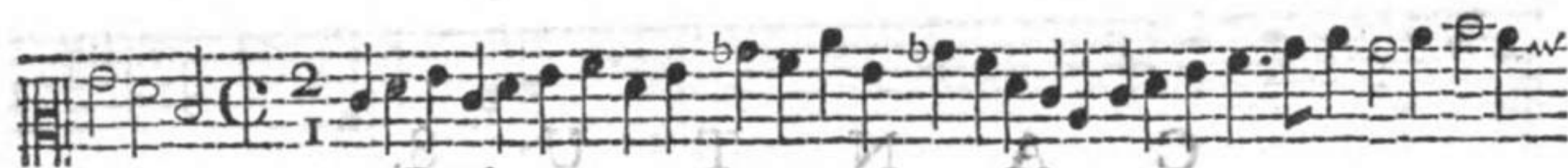


true tripla whole.



true tripla broken in the more prolation.

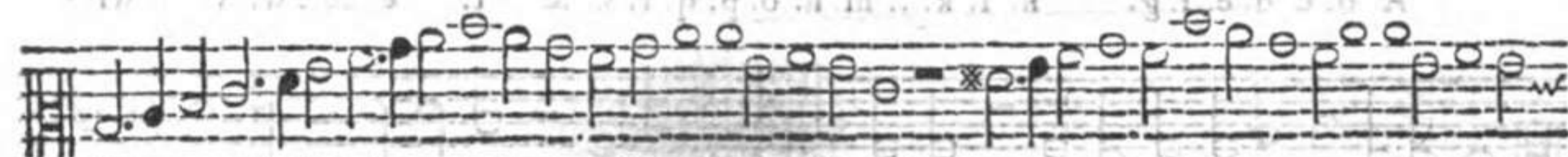




true Dupla.

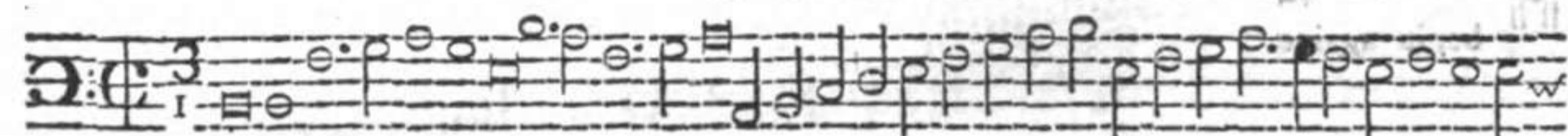


true tripla in the

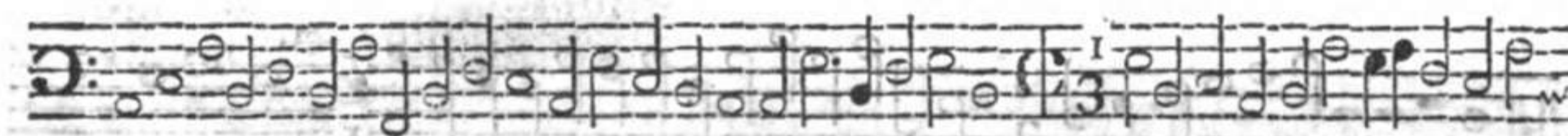
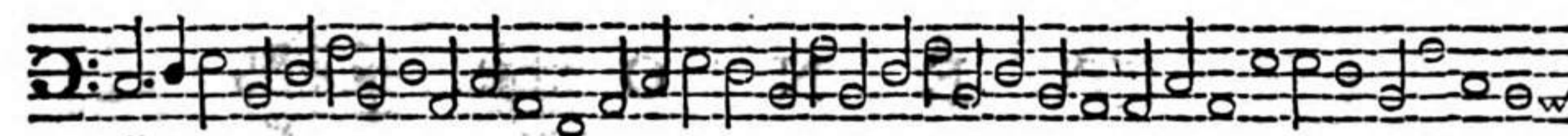


more prolation.

B A S S U S.



true tripla.



true tripla whole.

true tripla broken in the more prolation



true dupla.



true tripla in



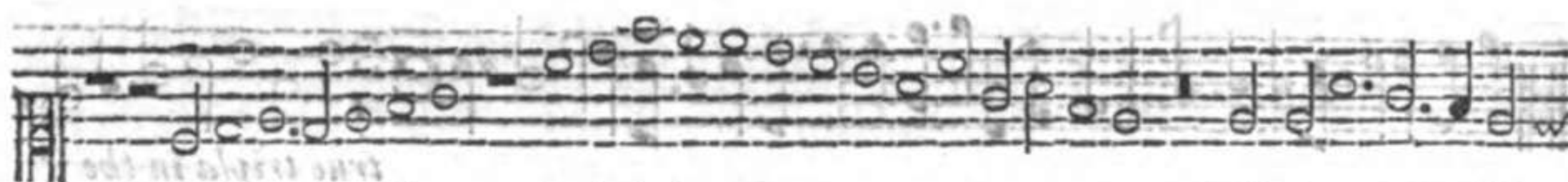
more prolation.

P

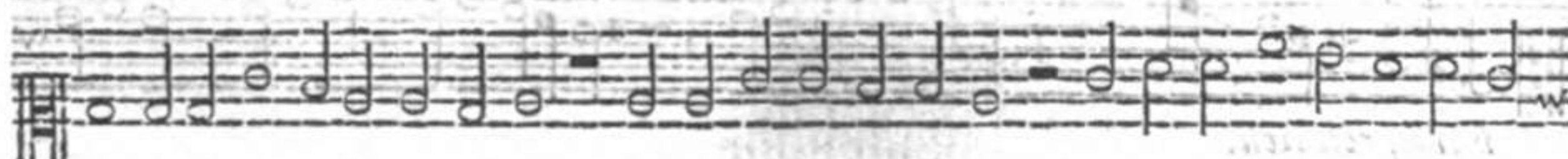
Verte folium.

THE FIRST PART

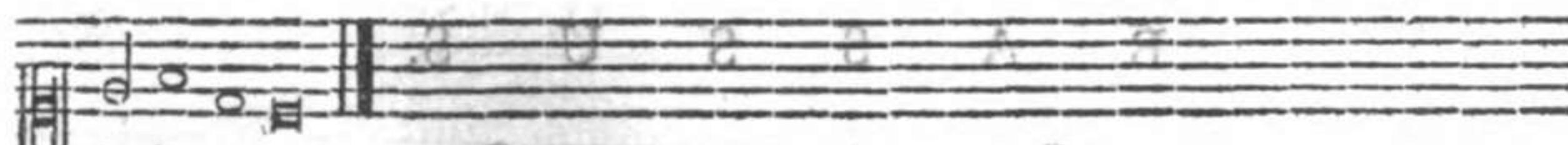
CANTUS.



A. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with

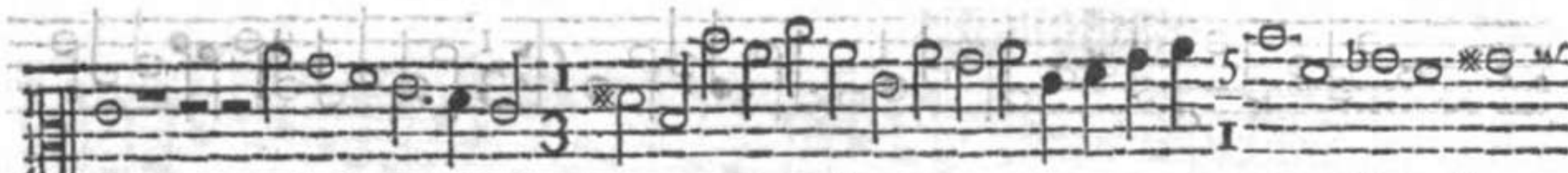


y. ezod, & per se, con per se, tittle, tittle, est Amen. When you have done begin againe,



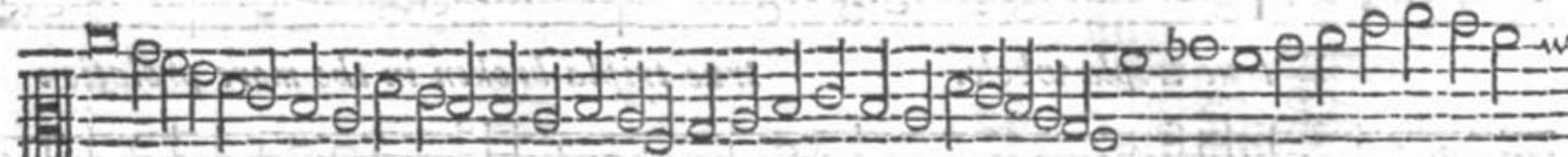
begin againe.

TENOR.

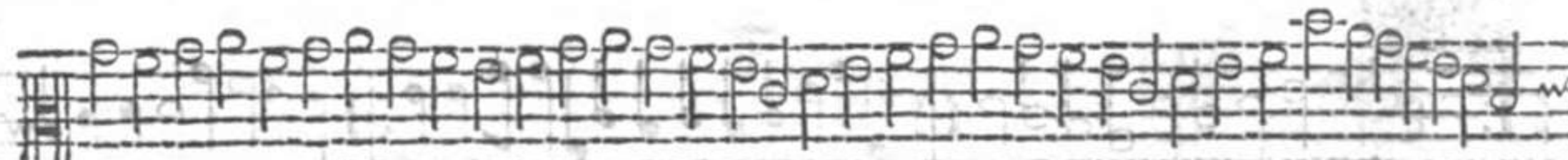


the more prolation.

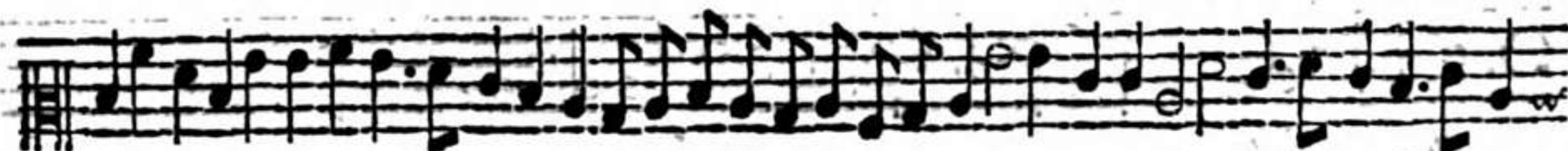
true quintupla.



quintupla broken.



the lesse prolation.



THE FIRST PART.

true dupla in the more prolation.

B A S S U S.

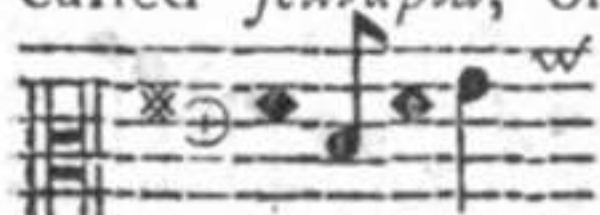
true quintupla.

true septupla.


And

THE FIRST PART.

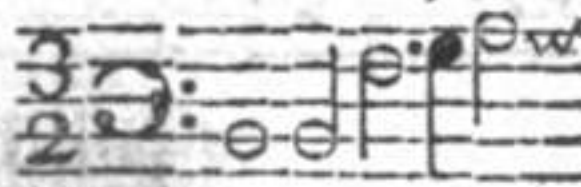
And to the ende that you may see how euerie thing hangeth vpon another, and how the proportions follow others. I will shew you particularly euerie one. The first change which commeth after the proportion of equalitie, is commonly called *sextupla*, or sixe to one, signified by the more prolation, retorted thus:



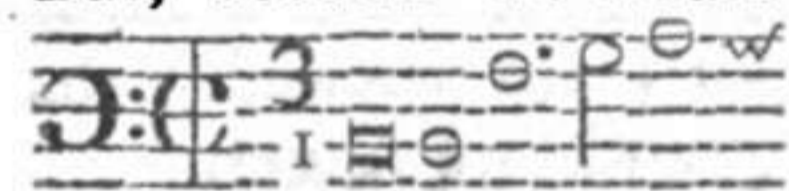
But, if we consider rightly, that which we call *sextupla*, is but true tripla, wrote in blacke notes. But, because I made it to expresse *sextupla*, I haue set it down in semibriefs, allowing sixe for a stroke, and taking away the retorted moode. The next proportion is true *Dupla*: signified by the time vnperfect

of the lesse prolation, retorted thus:  which manner of mark-

ing *Dupla* cannot be disallowed: 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. Thirdly, commeth the lesse prolation in the meane part, and that ordinarie *Tripla* of the three black minims to a stroke in the base: and because those three black minims, be sung in the time of two white minims, they were marked thus, \odot 32. signifying three minims to two minims. But if the signe of the prolation had beene left out, and

all beene wrote in white notes, then had it beene true thus: 


And in this manner most commonly do the *Italians* signifie their three minimes to a stroke or tripla of three minimes, which is indeede true *Sesquialtera*. But, because we 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 $\odot \frac{1}{3}$ which maketh the common time vnperfect of the lesse prolation.

Then followeth true *tripla*, which they call *tripla* to the Semibriefe. But, because it is afterwards broken, I thought it better to write it white then blacke: but the matter is come so farre now adayes, that some will haue all Semibriefs in proportion wrote black: else (saie they) the proportion will not be knowne. But that is false, as being grounded neither vpon reason nor authoritie. The *tripla* broken in the more prolation, maketh nine minimes for one stroke, which is our common *Nonupla*: but in one place of the broken *tripla*, where a semibriefe and a minime come successiuelly that they marked with these numbers 92, which is the signe of *Quadrupla sesquialtera*, if the numbers were perpendicularly 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 said, I signified it with numbers and not by the retort: but in the Basse, 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 *proportionate* numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterwarde the contrarie numbers $\frac{1}{3}$ of *Sub Tripla* destroying the proportion of the more prolation remaineth, to which the Basse singeth *Quintupla*,

Quintupla being wrote thus:  such was our manner of writing without anie reason or almost common sense, to make five crotchets be *Quintupla* to a Semibriefe, seeing foure of them are but the proper value of one Semibriefe. But if they would make five crotchets to one semibriefe, then must they set downe *Sesquiquarta* proportion thus $\frac{5}{4}$, wherein five semibriefs or their value make vp the time of foure semibriefs or strokes. But I am almost out of my purpose: and to returne to our matter, I haue altered those crotchets into semibriefs expressing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this likewise *Quintupla*, because there goeth but the value of five semibriefs 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 sixe peeces of two pence a peece, or twelue single pence doe likewise make a shilling. Yet we will confesse that five semibriefs to one is *Quintupla*. But we will not confesse that ten minimes, being the value of five semibriefs, compared to one semibrief, 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 $\frac{5}{3}$ destroying the proportion) for which the basse singeth *septupla*: but as it is set downe in the first way, it is as it were not *septupla*, but *Supertripartiens Quartas*, or $\frac{7}{4}$. Therefore I set them all downe in semibriefs, allowing seauen 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 equality.

And let 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.

Pbi. I pray you then giue me some songs wherein to exercise my selfe at convenient 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 will sooner make you perfect then if you should studie neuer so much by your selfe.

Pbi. Sir I thanke you, and meane so diligently to practise till our next 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 mind and ease of body as you desire to your selfe, or mothers vse to wish to their children.

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

THE FIRST PART.

CANTUS.

The First.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The word "Duo." is written below the first staff. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the tenth staff.

THE FIRST PART.

T E N O R.

The musical score consists of 12 staves of music. The first staff begins with a common time signature 'C' and a key signature of one flat. The word 'Duo.' is written below the first staff. The music is written in a tenor clef. The notation includes various note values, rests, and dynamic markings. The word 'The First.' is written to the right of the first staff. The score concludes with a double bar line at the end of the twelfth staff.

The First.

THE FIRST PART.

CANTUS.

The Second.

Duo.

The musical score for 'The Second' Cantus, Duo, is presented in ten staves. It begins with a treble clef and a bass clef, indicating a two-part setting. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line on the final staff.

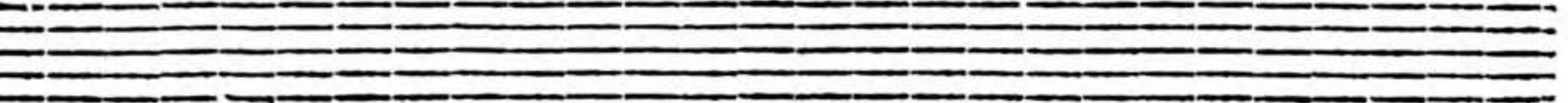
THE FIRST PART.

3

63

T E N O R.

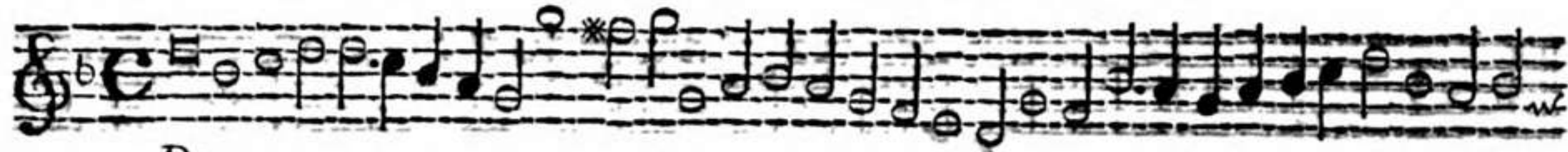
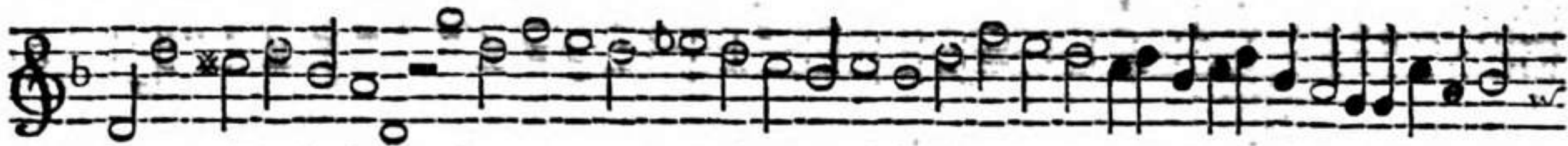
Duo.  *The Second.*



THE FIRST PART.

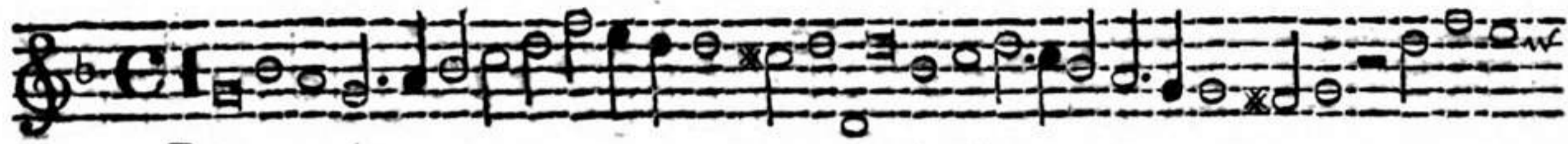
CANTUS.

The Third.

*Duo.*

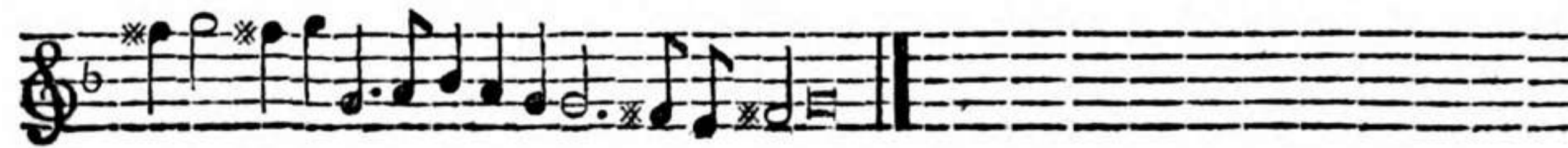
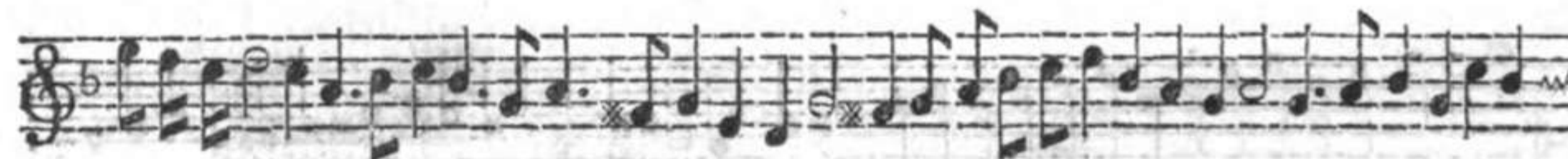
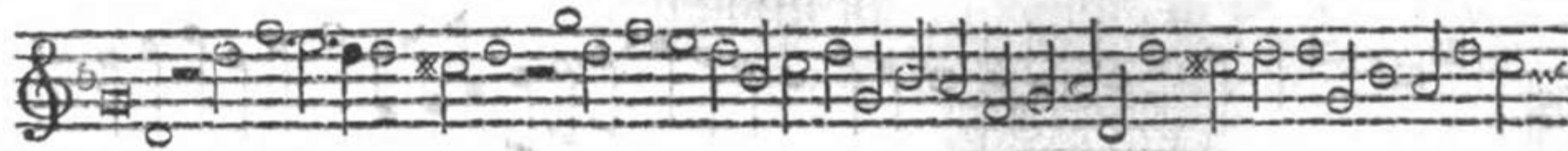
THE FIRST PART.

T E N O R.



Duo.

The Third.



THE FIRST PART.

CANTUS.

The Fourth.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

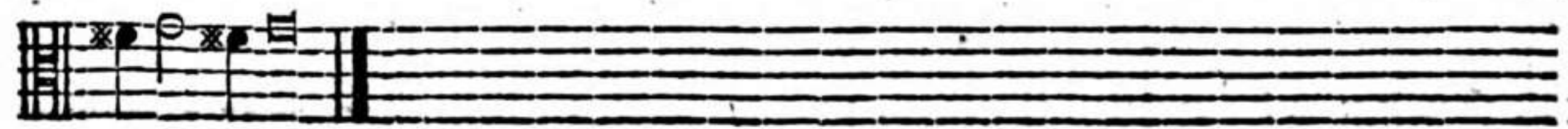
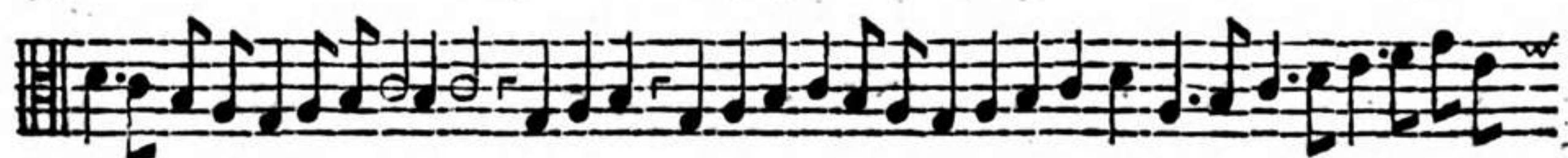
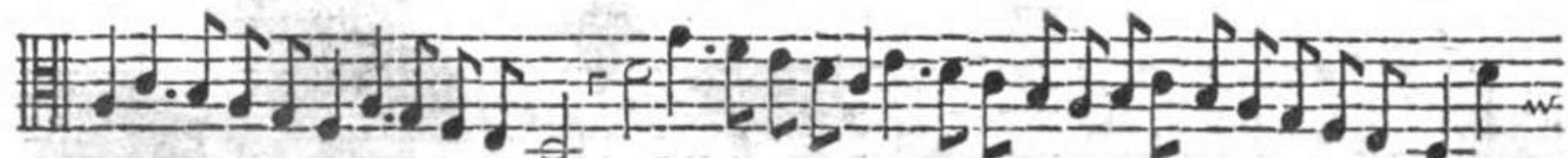
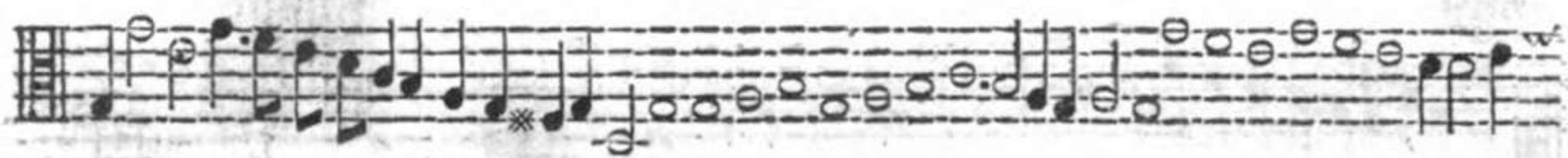
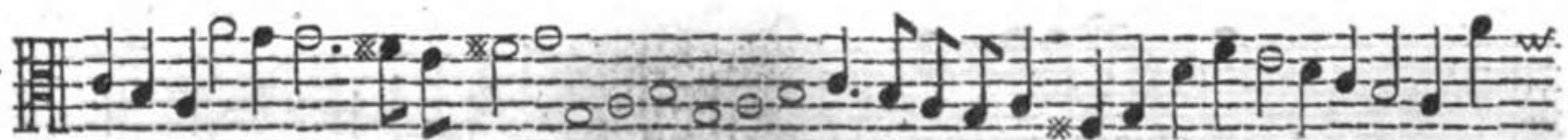
THE FIRST PART.

T E N O R.



The Fourth.

Duo.



THE FIRST PART.

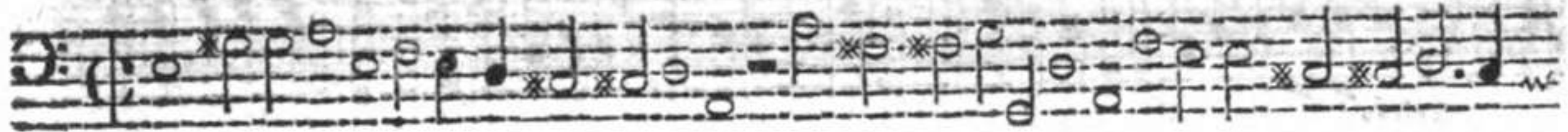
CANTUS.

The Fifth.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The word "Duo." is written below the first staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The score concludes with a double bar line at the end of the tenth staff.

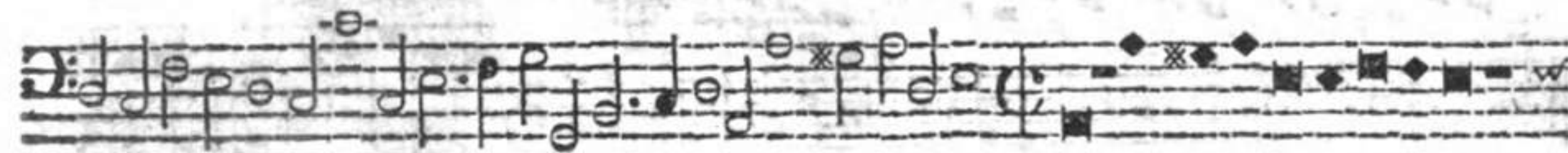
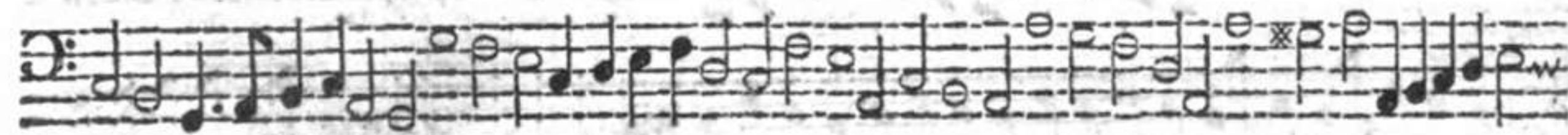
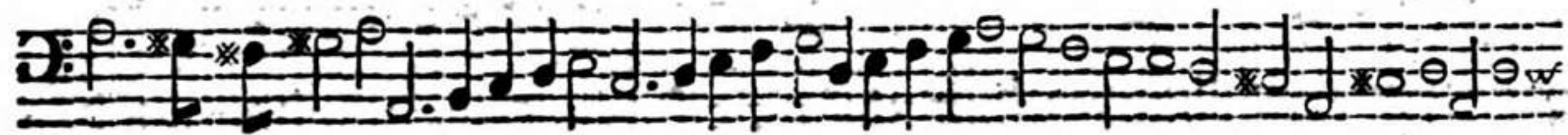
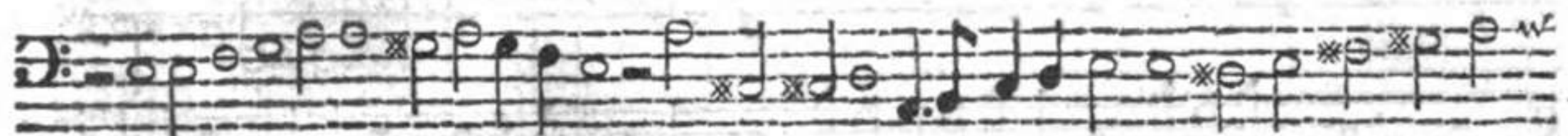
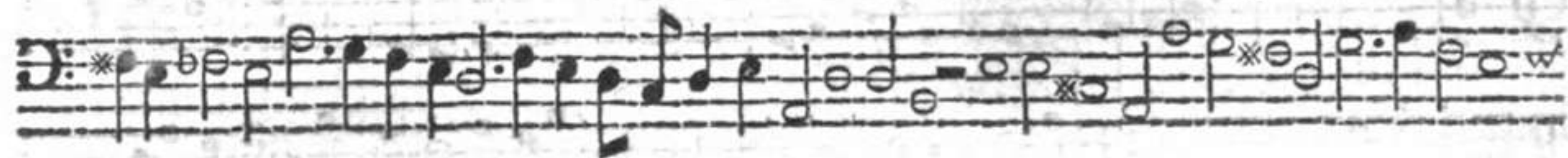
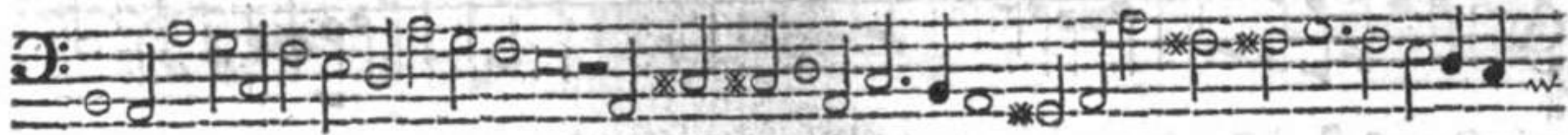
THE FIRST PART.

T E N O R.



The Fifth.

Duo.



32



THE FIRST PART.

CANTUS.

The Sixth.

The musical score consists of 12 staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. There are several asterisks (*) and a double asterisk (**) placed above certain notes, likely indicating specific performance instructions or editorial markings. The piece concludes with a double bar line at the end of the final staff.

THE FIRST PART.

T E N O R.

The image displays a musical score for a Tenor part, consisting of 12 staves of music. The notation is in a single system, with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several accidentals, including flats and naturals, and some notes are marked with an asterisk (*). The score concludes with a double bar line and repeat dots at the end of the twelfth staff.

The Sixth.

THE FIRST PART.

CANTUS.

Aria. A 3 voices.

When you see this figure :: of repetition, you must begin again making the note next before the figure (be it minime, crochet, or whatsoever) a semi-brief in the first fingering. At the second time you must sing it as it standeth, going forward without any respect to the close. When you come to the end, & find the figure of repetition before the final close, you must sing the note before the figure as it standeth, and then begin again at the place where the stroke parteth all the lines, & so sing to the final close. But if you find any song of this kind without the stroke so parting all the lines, you must begin at the first figure of repetition, & so sing to the end: for in this manner (for saving of labour in writing them at length) doe they write all their ayres & villanelles.

T E N O R.

B A S S U S.

T H E
S E C O N D P A R T
O F T H E
I N T R O D U C T I O N T O M U S I C K E,
T R E A T I N G O F D E S C A N T.

Master.

WHOM doe I see a farre off? is it not my scholler *Philomathes*? out of doubt it is hee, and therefore I will salute him. Good morrow scholler.

Pbi. God giue you good morrow, and a hundreth: but I maruaile not a little to see you so early, not onely stirring, but out of doores also.

Ma. It is no maruaile to see a Snayle after a Rayne to creepe out of his shell, and wander all about, seeking the moysture.

Pbi. I pray you talk not so darkly, but let me vnderstand your comparison plainely.

Ma. Then in plaine tearmes, being ouer-wearied with study, & taking the opportunity of the fair morning; I am come to this place to snatch a mouthful of this wholesome ayre: which gently breathing vpon these sweet smelling flowers, and making a whispering noyse amongst these tender leaues, delighteth with refreshing, and refresheth, with delight, my ouer-wearied senses. But tell 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?

Pbi. 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?

Pbi. Bee silent, and I will shewe you: I haue a Brother a great scholler, and a reasonable Musician for singing: hee, at my first comming to you conceiued an opinion (I knowe not vpon what reason grounded) that I should neuer come to any meane knowledge in musicke: and therefore, when hee heard me practice alone, hee would continually mocke mee; indeede not without reason: for, many times I would sing halfe a note too high, other while as much too low; so that hee could not containe himselfe from laughing: yet now and then hee would set me right, more to let me see that he could do it, then that he meant any way to instruct mee: which caused me so diligently to apply my wrote-song booke; that in a manner, I did no other thing but sing; practising
to

to skip from one key to another, from flat to sharpe, from sharpe to flat, from any one place in the scale to another, so that there was no song so hard, but I would venture upon it; no Moode nor Proportion so strange, but I would goe through, and sing perfectly before I left it: and in the end I came to such perfection, that I might haue beene my brothers maister: for although he had a little more practice 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?

Pbi. Desire to learne, as before.

Ma. What would you now learne?

Pbi. Beeing this last day vpon occasion of some businesse at one of my friends houses, wee had some songs sung: Afterwards falling to discourse of Musicke and Musicians, one of the company naming a friend of his owne, tearmed him the best Descanter that was to be 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 knowe wrote song, whereby to recreate yourselfe being wearie of other studies.

Pbi. Indeede 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 far set foot in Musicke, I doe not meane to go backe till I haue gone quite through all: 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.

Exposition of
the name of
Descant.

Ma. The heate increaseth: and that which you demand, requireth longer discourse then you looke for. Let vs therefore go and sit in yonder shadie Arbor, to auoid the vehementnesse of the Sunne. The name of Descant is vsurped of the Musicians in diuers significations: sometime they take it for the whole harmonie of many voyces: others sometime for one of the voyces or parts: and that is, when the whole song is not passing three voyces. Last of all they take it for singing a part extempore vpon a plaine song, in which sence wee 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 plaine song.

Pbi. What is the meane to sing vpon a plaine song.

Ma. To knowe the distances, both Concords and Discords.

What a Con-
cord is.

Pbi. What is a Concord?

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

What a per-
fect Conso-
nant is.

Pbi. 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.

Pbi. Which distances make a Concord or consonant Harmony.

Ma. A Third, a Fift, a Sixt, and an Eight.

How many
concords
there be.

Pbi. Which be perfect, and which vnperfect?

Ma. Perfect, an Unison, a Fift, and their eights.

Pbi. What do you meane by their eights?

Ma. Those notes which are distant from them, eight notes: as from an unison, an eight; from a fift, a twelfth.

Pbi. I pray you make me vnderstand that, for in common sence it appeareth
against

against reason: for, put Eight to One, and all will bee Nine: put Eight to Fiue, and all will bee Thirteene.

Ma. I see you doe not conceiue my meaning in reckoning your distances, for you vnderstoode mee exclusiue, and I meant inclusiue: as for example, *From Gam ut to b mi, is a third: for both the extremes are taken, so from Gam ut to G sol re ut, is an eight, and from Gamut to D la sol re is a twelfth, although it seeme in common sense but an eleuenth.*

Pbi. Goe forward with your discourse, for I vnderstand you now.

Ma. Then I say, a vnison, a fift, an eight, a twelfth, a fifteenth, a nineteenth, and so forth *in infinitum*, be perfect chordes.

Pbi. 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 harmonie.*

Pbi. Which distances do make vnperfect consonants?

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

Pbi. What is a discord?

Ma. *It is a mixt sound compaēt of diuers sounds, naturally offending the eare, and therefore commonly excluded from Musicke.*

Pbi. Which distances make discord or dissonant sounds?

Ma. All such as do 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 sticke to your memory, here is a table of them all, which will not a little helpe you.

What an vnperfect concord is.

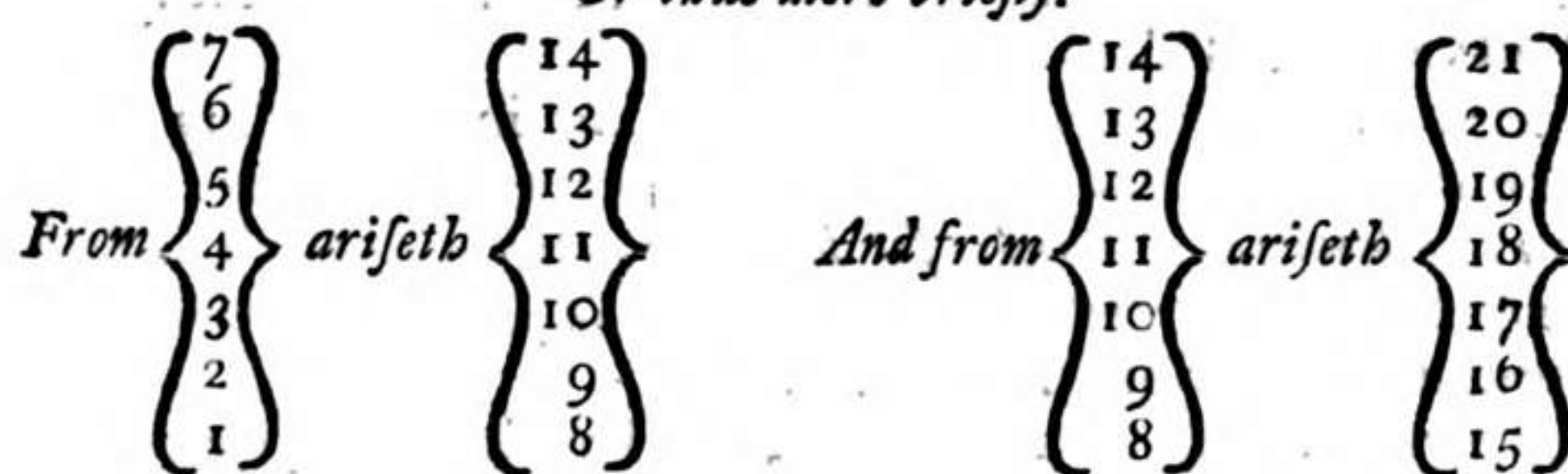
How many vnperfect cordes there be.
What a discord is.

Concords:				Discords.		
perfect.	vnperfect	perfect.	vnperfect.			
		19	20		18	21
	17			16		
G	15					
		12	13			14
	10				11	
F	8			9		

an vnison. a third. a fift. a sixt. a second. a fourth. a seuenth.

THE SECOND PART.

Or thus more briefly.



Phi. I pray you shew me the vse of those cords.

Ma. The first way wherein wee shew the vse of the cordes, is called Counterpoint: that is, when to a note of the plaine song, there goeth but one note of descant. Therefore when you would sing vpon a plaine song, looke where the first note of it stands, and then sing another for it which may be 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 plaine song than this?

Ma. Yes.

Phi. Which be they?

Ma. If you be in the vnison, fift, or eight, from your base or plaine song, if the base rise or fall, you must not rise and fall just as many notes as your base did.

Phi. I pray you explaine that by an example.

Ma. Here is one, wherein the vnisons, fifts, and eights be seuerally set downe.

Consequence
of perfect con-
cordes of one
kind condem-
ned.

The musical notation consists of four staves. The first two staves are labeled 'Vnisons' and 'Fiftes.' The third and fourth staves are labeled 'Eights.' The notation shows various intervals and their consequences on a staff.

Phi. This is easie to be discerned as it is set downe now: but it will not be so easie to be perceiued when they be mingled with other notes. Therefore I pray you shewe mee howe they may be perceiued amongst other cordes.

Ma. There is no way to discerne them, but by diligent marking wherein euery note standeth, which you cannot do but by continual practise: and so by marking where

where the notes stand, and how farre euery one is from the next before, you shall easily know, both what cordes they be, and also what corde commeth next.

Pbi. I pray you explaine this likewise by an example.

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



Pbi. 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 *Fift*, 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 very well, and this is the meaning of the rule which saieth, that *you must not rise nor fall with two perfect cordes together*.

Pbi. What? may I not fall from the fift to the eight thus?



Consequence
of perfect con-
cords of diuers
kinds allowed

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

Pbi. Now I pray you set mee a plaine song, and I will trie how I can sing vpon it.

Ma. Set downe any you list your selfe.

Pbi. Then here is one: how like you this?

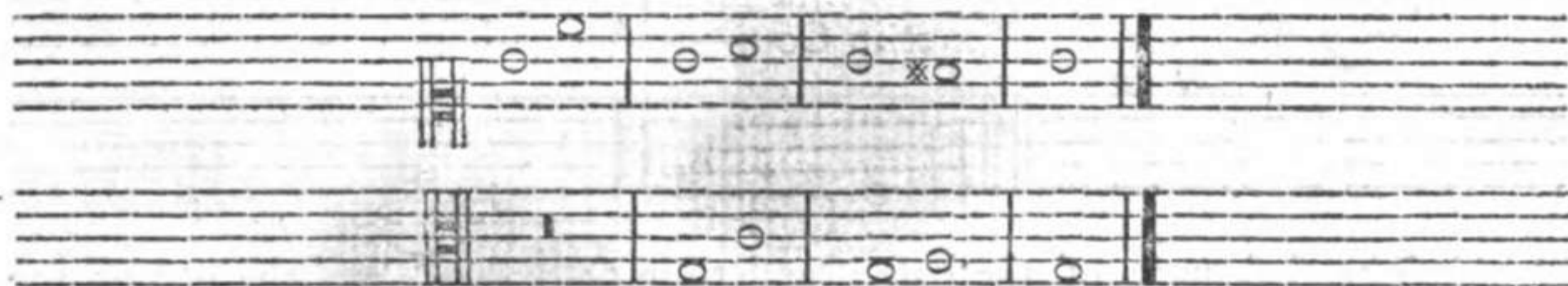


Ma.

Falling from
the eight to
the vnison
condemned.

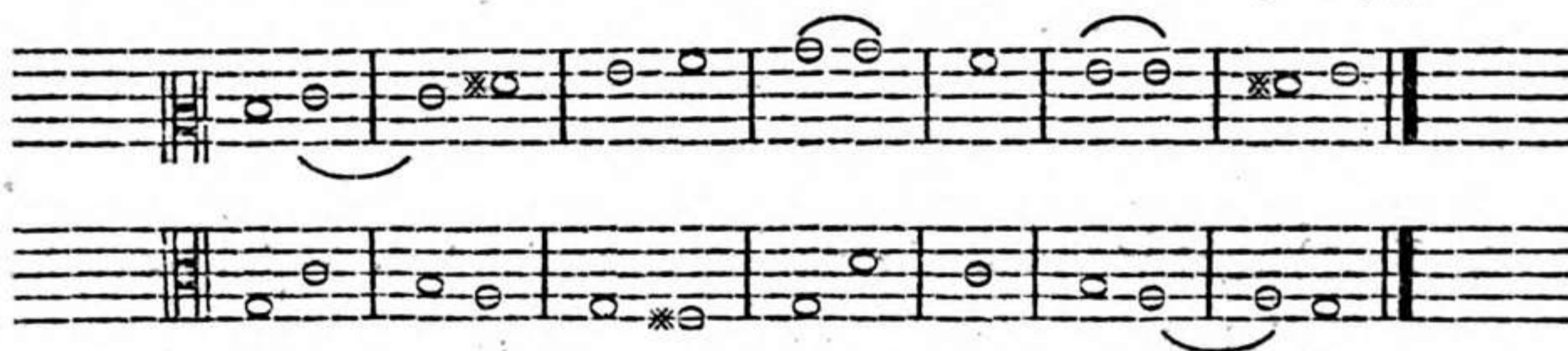
Falling from
a sixt to a vnison
condemned
in two parts

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 vt* to *C fa vt*, then would your descant be two eights: and whereas in your seuenth and eighth notes you fall from a sixt to an vnison, it is indeede true, but not allowed in two parts either ascending or descending, but worse ascending than descending: for descending it commeth to an eight, which is much better, and hath farre more fullnesse of sound than the vnison hath. Indeede, in many parts vpon an extremitie, or for the point (or *fuge*) sake thus:



Falling from a
sixt to a third
both parts de-
scending dif-
allowed.

Or in *Canon* it were tolerable, but most chiefly in *Canon*: the reason whereof you shall know hereafter, when you haue learned what a *Canon* is. In the meane time let vs goe forward with the rest of your lesson. In your last two notes, the *comming from a sixt to a third is altogitber 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 onely sufferable but commendable: but to come from *F fa vt* (which of his nature is alwayes 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 auoyde the fault; that could no more bee suffered than the other, for no close may be flat: but if you had made your way thus, it had beene much better:



For the fewer parts your song is of, the more exquisite should your descant be, and of most choise cordes, especially sixths and tenths: perfect cordes are not so much to bee vsed in two parts, except passing (that is when one part descendeth and another ascendeth) or at a close or beginning.

Pbi. Indeede me thinkes this filleth mine eares beter than mine owne did: but I pray you how do you make your last note sauing two to stand in the harmonie, seeing it is a discord?

Discords well
taken allowed
in musicke.

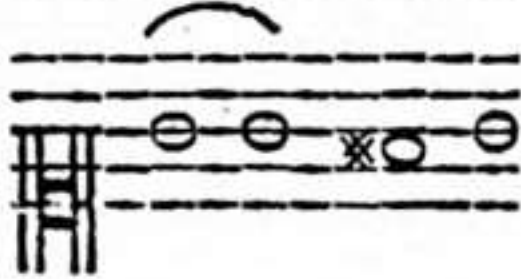
Ma. Discords mingled with concords not onely are tolerable, but make the descant more pleasing if they be well taken. Moreouer, there is no comming to a close, specially with a *Cadence*, without a discord, and that most commonly a seuenth bound in with a sixt when your plaine song descendeth as it doth in that example I shewed you before.

What a Ca-
dence is.

Pbi. What do you tearme a *Cadence*?

Ma.

THE SECOND PART.

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 key after the same manner.

What a Cadence is.

Pbi. I pray you then shew me some wayes of taking a Discord well; and also some, where they are not well taken: that comparing the good with the badde, I may the more easily conceiue the nature of both.

Ma. Heere be all the ways which this plaine song will allow, wherein a discord may be taken with a Cadence in Counterpoint.



Example of well taking a discord with a Cadence.

And whereas in the first of these examples you begin to bind upon the sixt, the like you might haue done vpon the eight: or in the fift, if your plaine song had risen thus:



Pbi. The second of these examples closeth in the fift: and I pray you do you esteem 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 plaine song ascended to *D la sol re* thus:



it had beene good, and the best way of closing.

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

Ma. Heere is one: peruse it.



Pbi. I pray you shew me a reason why the *Discord is euil 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 to be the more pleasing to the eare. Now the perfect concord of themselues being sufficiently pleasing, need no helpe to make them more agreeable, because they can be no more than of themselues they were before.

Pbi. 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 speake of a formal closing without a *Discord* or *Cadence*; and heere be some wayes formally to end in that manner.

Examples of
formal closing
without a Ca-
dence.



Pbi. The first and last wayes I like verie well: but the second way closing in the fifth offendeth mine eares.

Ma. Though it be vnpleasant, yet is it true: and if it be true closing in the eighth, why should it not be true in the fifth also? But if you like it not, there be (as the *Prouerb* sayeth) more wayes to the wood than one.

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

Ma. The best meanes to keepe them in minde is continually to be practising: and therefore let me see what you can doe, on the same plaine song againe.

Pbi. Heere is a way: how like you it?

The schollers
second lesson
of Counter-
point.



Ma. Perule it, and see how you like it your selfe.

Pbi. I like it so well, as I think you shall not find many faults in it.

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

Ma. You liue in a good opinion of your selfe: but let vs examine your example. This is indeede better then your first: but marke wherein I condemn it. In the first and second notes you rise as though it were a close, causing a great informality of closing, when you should but begin. Your third note is good: your fourth note is tolerable: but in that you goe from it to the twelfth, it maketh it vnpleasant, and that we commonly call *hitting the eight on the face*, when we come to an eight, and skip vp from it againe to another perfect concord: but

if

THE SECOND PART.

if it had bene meeting one another, the plaine song ascending, and the Descant descending, it had bene verie good thus:



Consequence
of vnperfect
Fifts no more
to be vsed
then of per-
fect.

But I pray you where was your memorie when you set downe this sixt note?

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

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

Pbi. Wherein doe you condemne it?

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

Pbi. But they be not two fiftes.

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

Pbi. Because in singing I was taught that the sharp cliff taketh away halfe 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.

Pbi. No.

Ma. Why?

Pbi. Because it hath halfe a note more than any fourth hath.

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

Pbi. No.

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

Pbi. I cannot tell.

Ma. A womans reason to maintaine an opinion, and then if shee be asked why shee doth so, will answere, because I doe so. Indeede I haue seene the like committed by maister *Alfonso*, a great musitian, famous and admired for his works amongst the best: but his fault was onely in writing: for breaking a note in diuision, 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 Iollitie: and I my selfe haue committed the like fault in my first workes of three partes, (yet if any one should reason with me) I were 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 utterly condemne it, as being expresly 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 bee true, yet I much mislike the forme: for falling downe so in tenthes so long together is odious, seeing you haue so much shift otherwise. Likewise in your penult and antepenult notes, you stande still with your descant, the plaine song standing still: which is a fault not to be suffered in so fewe as two partes, especiallie in eightes. But in descanting you must not onely seeke true cordes, but formalitie also:

that

Alfonso in his song *Sich'io mi cred'ho mai* being the twentieth song of his second book of Madrigals of five voices at the verie close between *Canto* & *Alto*.

In the third part.

Standing with the plain song condemned.

What formalitie is.

that is, to make your descant carrie some forme of relation to the plaine song, as thus for example:



Binding descant.

Pbi. You sing two plaine song 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 song, and it is commonly called binding descant: but to instruct you somewhat more in formalitie, the chieftest point in it is singing with a point or *Fuge*.

Pbi. What is a *Fuge*?

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:



Pbi. If I might play the *Zoilus* with you in this example, I might find much matter to cauill at.

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

Pbi. First of all, you let the plaine song sing two whole notes, for which you sing nothing: secondly, you begin on a fixt.

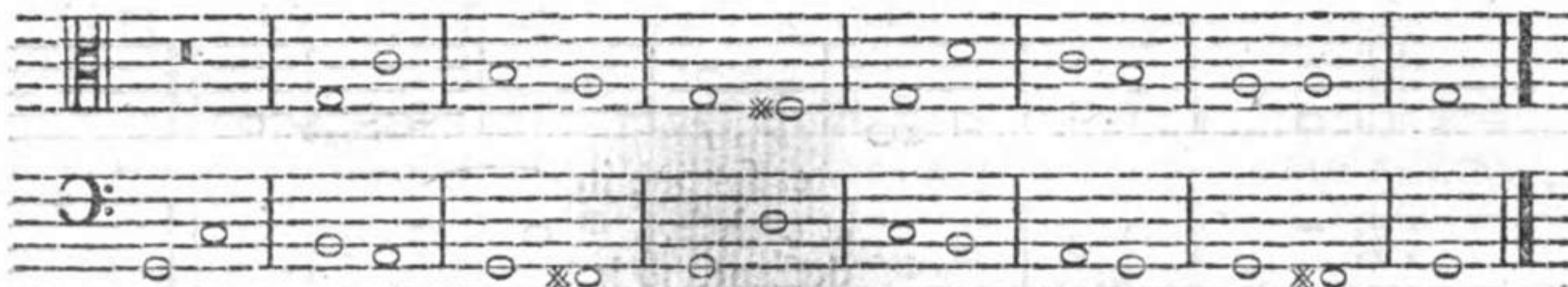
Ma. You haue the eyes of a *Lynx*, in spying faults in my lesson, and I pray God you may bee so circumspect in your owne: but one answere solueth both these obiections which you lay against mee. And first for the rest, there can be no point or *Fuge* taken without a rest: and in this place, it is vnpossible 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:

No *Fuge* can be brought in without a rest. Beginning vpon a fixt in a fuge tolerable.



for

for avoiding of the sixt, altering the leading part; but then woulde not your point haue gone through to the ende, answering to euerie note of the plaine song, for that the ninth note of force must be a fourth as you see. But if you would sing the descant part fifteene notes lower, then will it goe well in the eight below the plaine song; and that note which aboue was a fourth, will fall to be a fift vnder the plaine song thus:



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

Pbi. 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, sixt and eight: but this you must marke by the waie, that when we speake of a Fuge or Canon, in the vnison, fift, or eight: it is to be vnderstood, from the first note of the leading part, as my les-son may be called two parts in one in the eighth, although I did begin vpon a sixt.

Distances where vpon a fuge may be begun. How those distances are reckoned.

Pbi. Well then, seeing by your wordes I conceiue the formality of following a point with a plaine song, I will try vpon the same plaine song what I can do, for the maintenance of this Fuge. But now that I haue seene it, I thinke it impossible to finde any other way than that which you alreadie haue set downe on these notes.

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

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



Ma. You haue rightly conceiued the way which I meant. But why did you write it of so much compasse?

Pbi. For avoiding the vnison in the beginning.

Ma. It is well, and very hard and almost impossible to doe more for the bringing in of this point aboue the plaine song than you haue done. Wherefore I commend you, in that you haue studied so earnestly for it: but can you do it no otherwise?

Pbi. No in truth, for while I studied to do that I did, I thought I should haue gone mad, with casting and deuising, so that I thinke it impossible to set it any other way.

Ma. Take the descant of your owne way, which was in the eleuenth, or fourth aboue, and sing it as you did begin (but in the fift below vnder the plaine song) and it will in a manner goe through to the end, whereas yours did keepe report but for five notes.



Pbi. This riseth five notes, and the plaine song riseth but foure.

Ma. So did you in your example before, although you could perceiue it in mine, and not in your own: but although it rise five notes, yet is it the point. For if it were in *Canon*, we might not rise one note higher, nor descend one note lower than the plaine song did: but in *Fuges* wee are not so straitly bound. 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 any of the best in two parts, but in more parts it might be suffered.

Rising from
the fift to the
eight disal-
lowed in mu-
sicke.

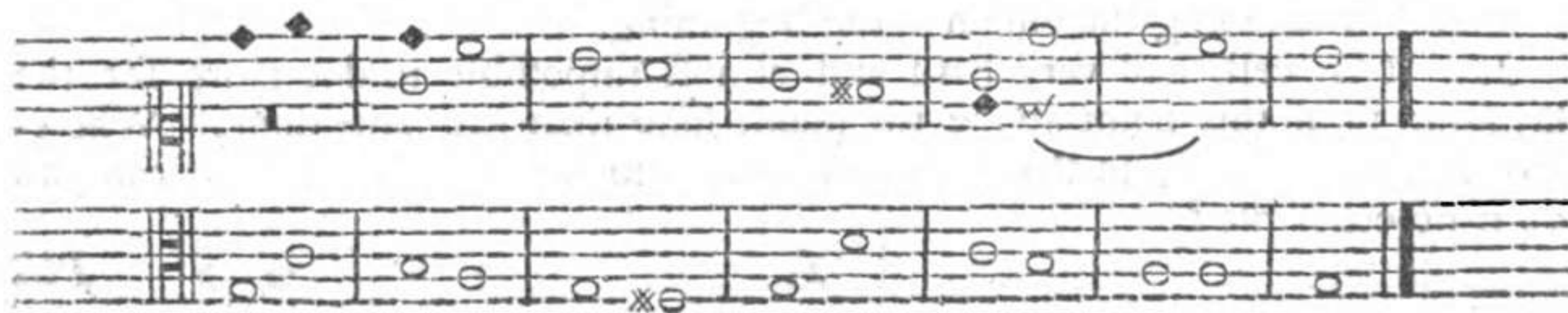
Pbi. I would not haue thought there had been such variety to be vsed vpon so few notes.

Ma. There be many things which happen contrary to mens expectation: therefore yet once againe, try what you can do vpon this plaine song, though not with a point, yet with some formalitie or meaning in your way.

Pbi. 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 finde you a robber. For behold here bee all your owne notes in blacke writing; the rest which be white, be mine: for though you close in the eight below, yet is the descant all one.



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

Ma. I like it all the better. But I would counsel you, that you accustom not your selfe to put in pieces of other mens doings amongst your owne. For by that meanes, the diuersitie of vaines will appeare, and you be laughed to scorne of the skilful for your paines.

Phi. You say true, and I will take heed of it hereafter. But I thinke my selfe now reasonably instructed in counterpoint. I pray you therefore go forward to some other matter.

Ma. There remaineth some things in counterpoint which you must know before you go any further. The first is called short and long, when we make one note alone, and then two of the same kind bound together, and then another alone, as you see in this lesson, long and short.

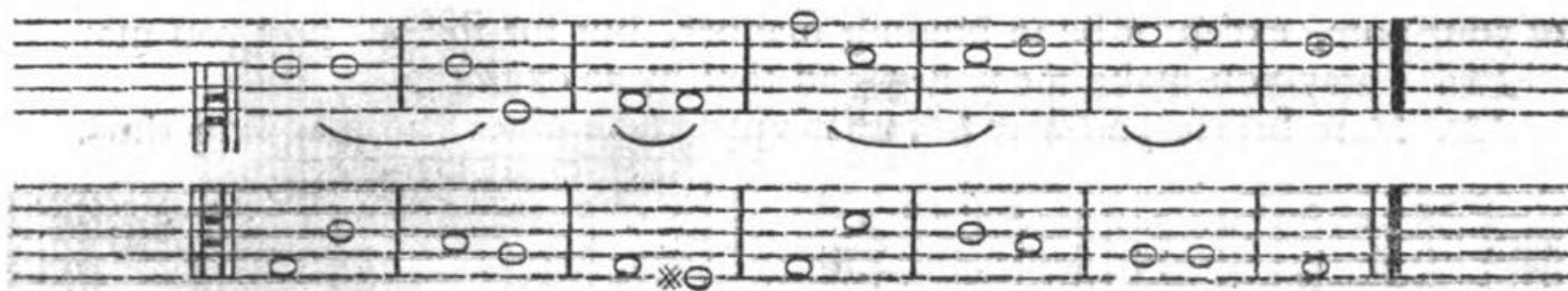
Short & long.



Phi. Nay by your leaue, I will make one of euery sort, and therefore I pray 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 doe any thing vpon a plaine song, this will not bee hard for you: but to doe it twise or thrice vpon one plaine song in seuerall waies, will bee somewhat harder, because that in these waies there is little shift.

Phi. Somewhat, (said you?) I had rather haue made twenty lessons of counterpoint, than haue made this one miserable way, which notwithstanding is not to my contentment, but I pray you peruse it.



Ma. This is well 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 & short.



Pbi. Seeing I made one of the other sort, I will try if I can make one of this also.

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

Pbi. Here is a way, but I was faine either to begin vpon the fixt, or else to haue taken your beginning, for here I may not rest.



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

Pbi. What followeth next to be spoken of?

Ma. The making of two or more notes for one of the plaine song, which (as I told you before) is falsly tearmed *dupla*, and is, when for a semibriefe or note of the plaine song, we make two minims.

Descant commonly called
Dupla.

Pbi. May you not now and then intermingle some crotchets?

Ma. Yes, as many as you list, so you do not make all crotches.

Pbi. Then I thinke it is no more *dupla*.

Ma. You say true, although it should seeme that this kind of *dupla* is deriued from the true *dupla*, and the common *quadrupla* out of this. But to talke of these proportions is in this place out of purpose: therefore wee will leaue them and returne to the matter we haue in hand.

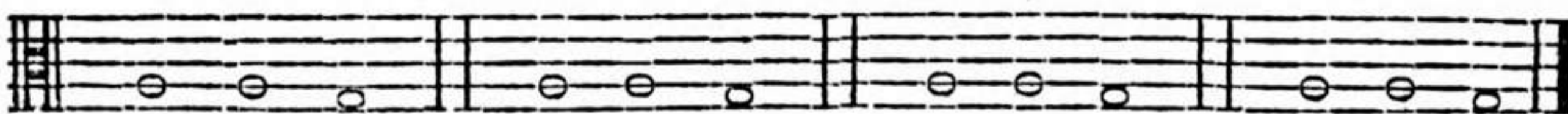
Pbi. I pray you then set me downe the generall rules of this kinde of descant, that so soone as may be I may put them in practise.

Ma. The rules of your cordes, beginning, formality, and such like are the same which you had in counterpoint: yet by the way, one caueat more I must giue you to obserued here, that is, that you take not a discord for the first part of your note, except it be in binding manner, but for the last part you may.

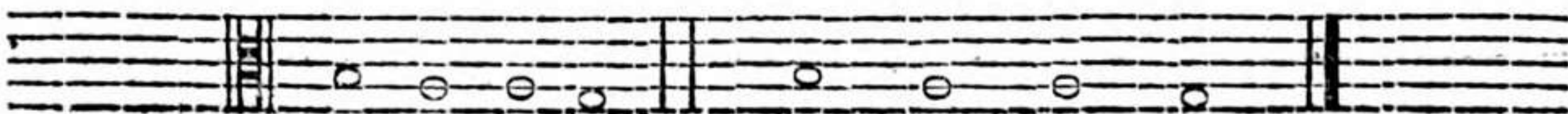
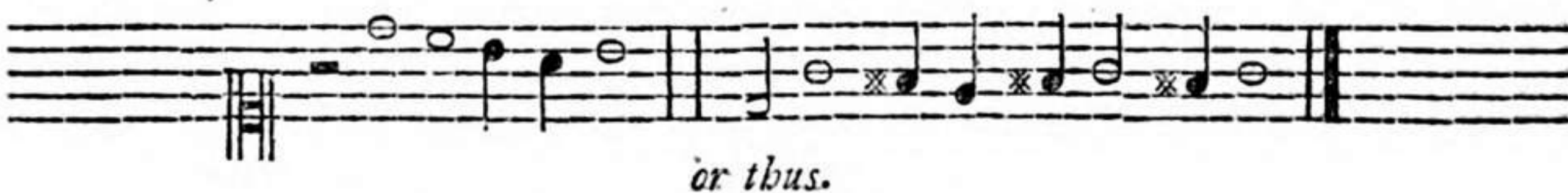
Pbi. I pray you make me understand that by an example.

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

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



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



Pbi. I will remember this: therefore I pray you set me a lesson in this kinde of descant, whereby I may striue to imitate you with another of the same kinde.

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



Pbi. I perceiue by this, that it is an easie matter for one that is well seene in counterpoint to attaine in short time to the knowledge of this kinde.

Ma. It is so. But there bee many thinges which at the first sight seeme easie, which in practise are found harder then one woulde thinke. But thus much I will shew you, that hee who hath this kind of descanting perfectly, may with small trouble, quickly become a good musician.

Pbi. You would then conclude, that the more paines are to bee taken in it. But heere is my way: how do you like it?



Ma. Well for the first triall of your vnderstanding in this kind of descant. But let vs examine particularly euery note; that you seeing the faultes, may auoyde them hereafter.

Pbi. I pray you doe so, and leaue nothing vntouched which anie waie may be obiected.

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

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

Ma. Though they bee not both together, yet is there no concord betweene them: and this you must marke, that a *Discord comming betweene two eights, doth not let them to bee 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 auoyde the consequence of perfect cords of one kinde, you must put betwixt them other concords, and not discords.

A discord comming betweene two perfect cords of one kinde, taketh not away the faulty consequence.

Pbi. This is more then I would haue beleueed, if another had told it mee: but I praie you goe on with the rest of the faults.

Ma. Your seauenth and eighth notes haue a fault, cosin germaine to that which the others had, though it be not the same.

Pbi. I am sure you cannot say that they be two eights, for there is a tenth after the first of them.


Ascending or descending to the eight condemned.

Zarlino *inst. mus. part. terza cap. 48.*

A minime rest put betwixt two perfect cordes of one kind hindreth not their faulty consequence.

Examples for allowances forbidden in musick.

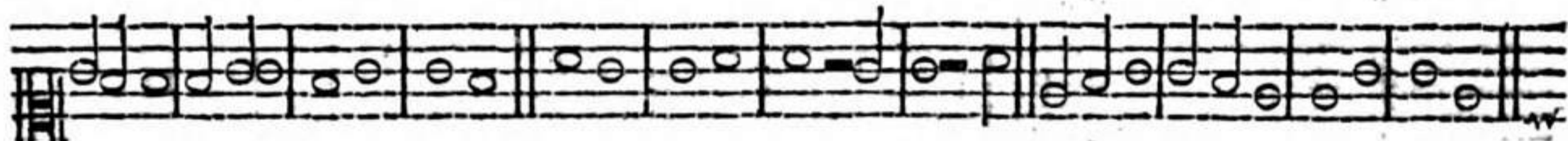
Ma. Yet it is verie naught, to ascend or descend in that manner to the eight: for those foure Crotchets bee but the breaking of a semibriefe in *G sol re ut*; which if it were sung whole, would make two eights together ascending: or if

hee who singeth the plaine song, would breake it thus,  (which

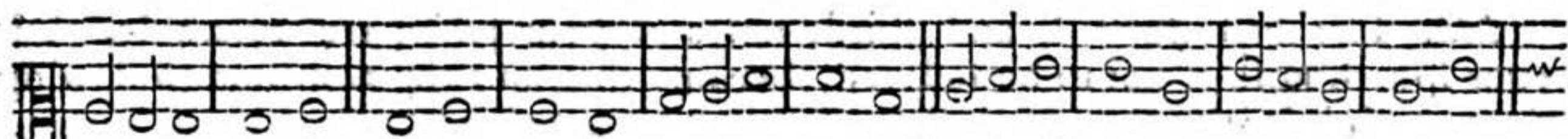
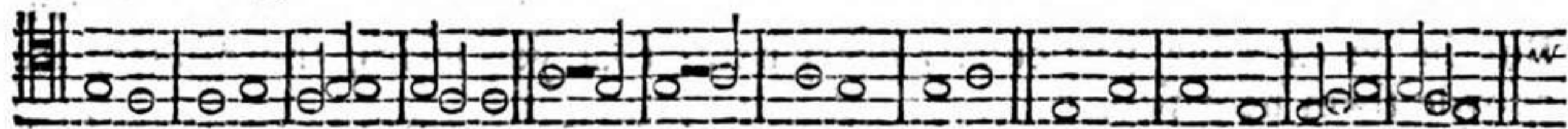
is a thing in common vse amongst the fingers,) it would make five eights together: and as it is, it ought not to be used, especiallie, in twoparts: for it is a grosse fault. Your ninth and tenth notes, are two eights with the plain song: for *a minime rest set betwixt two eights, keepeth them not from being two eights*, because as I saide before, there commeth no other concord betwixt them: but if it were a semibriefe rest, then were it tolerable in more parts, though not in two: for it is an vnartificiall kinde of descanting, in the middle of a lesson, to let the plaine song sing alone, except it were for the bringing in, or maintaining of a point *precedent*.

Phi. I pray you giue me some examples of the bad manner of comming to eights, fifts, or vnisons, that by them I may in time learne to finde out more: for without examples, I shall many 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 obseruations, you may learne at your leasure. And because they may heereafter serue you when you come to practise base descant, I haue set them downe first aboute the plaine song, and then vnder it.

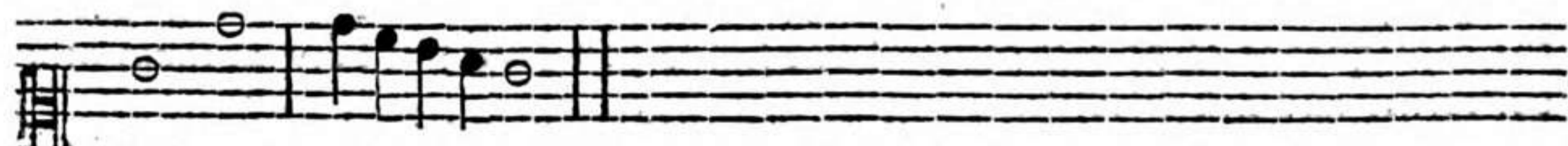
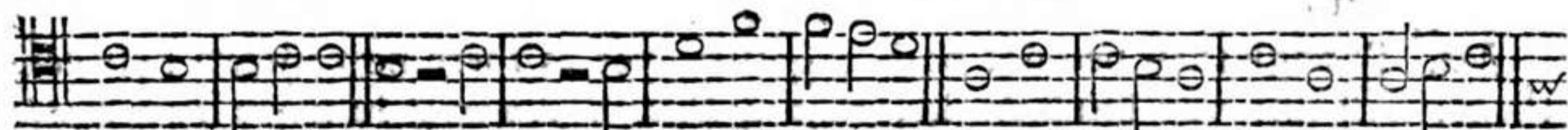


In the eight

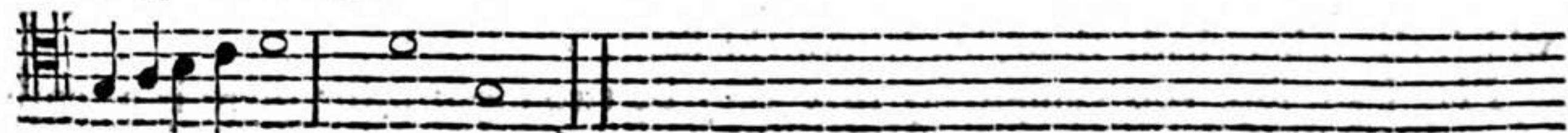


In the vnison

In the fist



ascending and descending to the eight.



THE SECOND PART.

Pbi. These I will diligently keepe in minde: but I pray you how might I haue auoided those faults which I haue committed in my lesson?

Ma. Many wayes, and principally by altring the note going before that, wherein the fault is committed.

Pbi. Then I pray you set down my lesson, corrected after your manner.

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



Pbi. 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 practife ioyned together, will make you both certaine and quick in your fight.

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

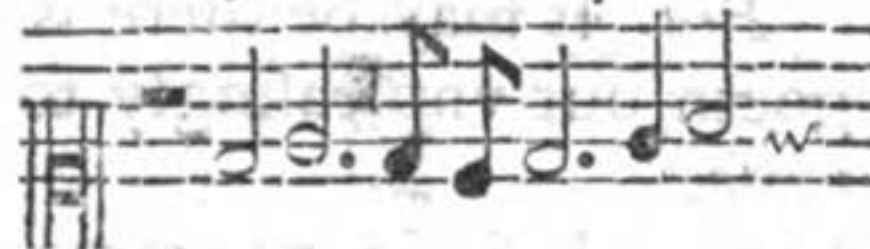


Ma. The beginning of your descant is good, the second note is tolerable, but might haue beene made better.

Pbi. May I not touch a discord, passing in that order?

Ma. You may, and it is vnpossible to ascend or descend in continuall deduction, without a discord: but the lesse offence you giue in the discord, the better it is; and the shorter while you stay upon the discord, the lesse offence you giue. Therefore, if you had set a dott after the minime, and made your two

crotchets, two quauers, it had beene better, as thus:



Your next note had the same fault, for that you stayed a whole minime in the fourth, which you see I haue mended; making the last minime of your third note a crotchet, and setting a dott after the first. Your fift, sixt, and seauenth notes, be wilde and vnformall, for that vnformall skipping is condemned in this kinde of finging: but if you had made it thus, it had beene good and formall.

An obseruation for passing notes.

Wild skipping condemned in descant

THE SECOND PART.

Staying before the close condemned.

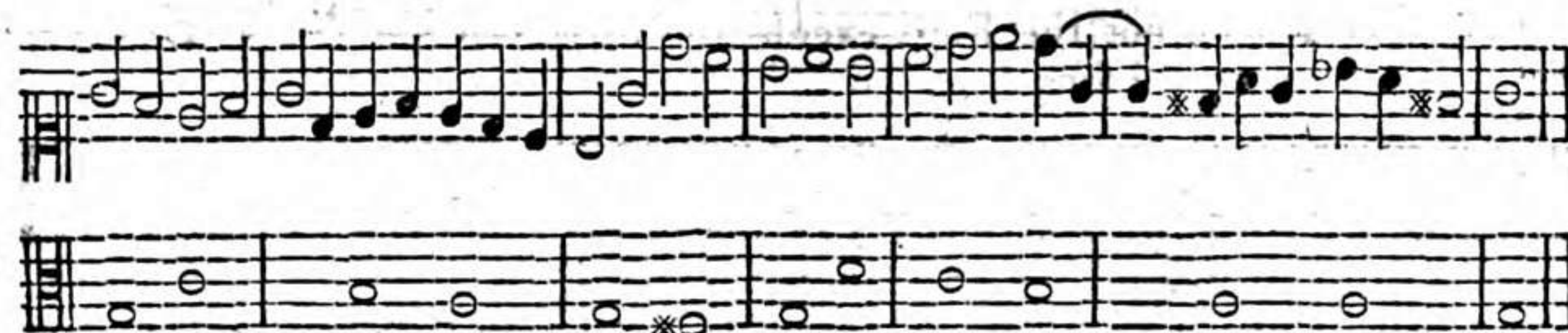


Phi. Wherein did you mislike my Close? for I see you haue altered it also.
Ma. Because you haue stayed in the note before it, a whole semibriefe together. For, if your descant should be stirring in any place, it should bee in the note before the close. As for this way, if a Musician should see it, hee would say it hangeth too much in the close. Also you haue risen to the eight: which is all one, as if you had closed belowe, in the note from whence you fled.

Phi. I pray you before you goe any further, to set mee some waies of discords 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 upon this plaine song: but in forme of a Fuge, that you may perceiue how it is allowable or disallowable in Fuge. And because wee will haue the best last, I will shewe you two wayes, which though others haue vsed them, yet are no way tollerable: for it is vnpossible to take a discord worse, than in them you may heere see set downe,

Bad taking of discords in this kind of descant.



which I haue of purpose sought out for you, that you may shunne them and such like heereafter. 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 bee content to bee esteemed ignorant in my profession. But I pray you peruse them.

Phi. It may be there is Art in this which I cannot perceiue: but I thinke it goeth but vnpleasingly to the eare, specially in the two notes next before the close.

Ma. I finde no more Art in it, then you perceiued pleasure to the eare. And I doubt not, if you yourselfe 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 easily amended with a dott, altering some of their length, by the obseruation which I gaue you before. But as for the place which you haue already censured,

censured, if all the Maisters and Schollers in the world should lay their heads together, it were impossible to make it worse. But if it had beene thus,



The former example bettered.

it had beene tolerable: and you may see with what little alteration it is made better, from the beginning to the end, not taking away any of the former notes, except that vnformall close, which no mans eares could haue endured: yet as I tolde you before, the best manner of closing is in *Cadence*.

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

Ma. I finde no better word to say after a good prayer than *Amen*; nor no better close to set after a good peece of descant, than a *Cadence*: yet if you thinke you will not say as most voices doe, you may vse your discretion, and say, So be it, for variety. Heere is also another way, which for badnesse will giue place to none other.



Other examples of discord euil taken.

Pbi. What? Will not the Fuge excuse this, seeing it singeth in a manner euery note of the plaine song?

Ma. No.

Pbi. 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;



Examples of discord well taken. Wherein all the allowances bee contained.

But it were better to leaue the point, and follow none at all, than for the pointes sake, to make such harsh vnpleasant musick: for musick was deuised to content and not offend the eare.



A a

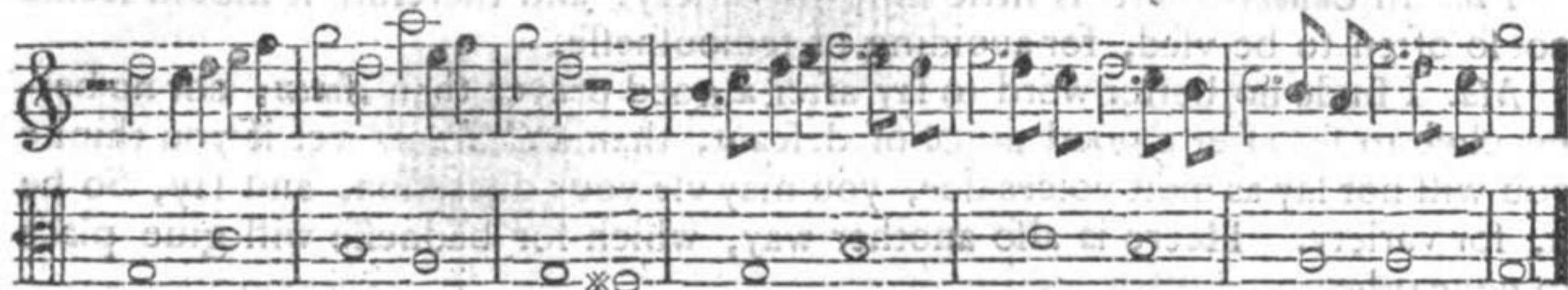
And

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 abstain from the vse of them) so in these other two, there is no way of well taking a discord, lacking, both for Fuge, and for binding descant; in that it is vnpossible to take them truly on this plaine song, otherwise than I haue set them downe for you, for in them be all the allowances: and besides, the first of them singeth every note of the plain song.

Phi. I thanke you hartily 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 ready.

Ma. Try then to make another way formall without a Fuge.

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



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

Phi. 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 than the latter.

Phi. How can that be, seeing the latter keepeth point in some sort with the plaine song?

Ma. But you fall as the plaine song doth, still telling one tale without varietie. But if you would maintaine a point, you must goe to worke thus:



But withall you must take this caueat, that you take not aboue one Minime rest, or three vpon the greatest extremitie of your point in two parts (for that in long resting, the harmonie seemeth bare) and the odde rest giueth an vnspeakable grace to the point (as for an euen number of rests, 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.

Phi. Heere is a way which I haue beaten out, wherein I haue done what I could to maintaine the point.



Falling down
with the plain
song disallowed.

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

Ma. You haue maintained your point indeed; but after such a manner, as no body 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 vp the whole time of the plaine song (which hath two notes more than were before) you haue set it down in longer notes. But by casting away those two notes from the plaine song, you may sing your first halfe, twice after one manner, as in this example you may see.

One thing
twice sung in
one lesson
condemned.



And therefore though this way bee true, yet would 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 twice.

Pbi. Well 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 narrowly: yet I thinke by these waies I doe well enough vnderstand the nature of this kind of descant: therefore proceede to that which you thinke most meet to be learned next.

Ma. Before you proceede to any other thing, I would haue you make some more lessons in this kinde, that you may thereby bee the more readie in the practice of your precepts: for that this way 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 doe them, and knowe the most faults which are to be shunned: therefore if you please, I pray proceed to some other matter, which you thinke most requisite.

Ma. Now seeing (as you say) you vnderstand this kinde 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 goe the contrary way, as many notes as it did the first.

What a reuert
is.

Pbi. That would be better vnderstoode by an example than by words, and therefore I pray you giue me one.

Ma. Here is one, mark it well, and study to imitate it.



Pbi.

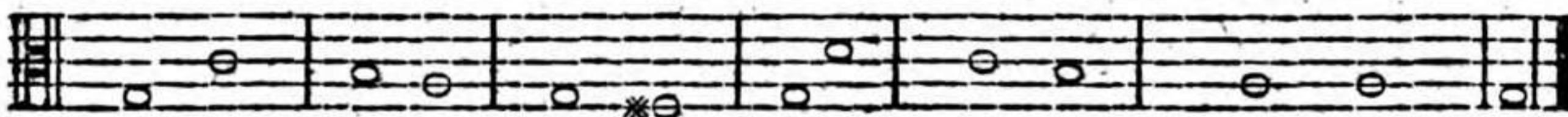
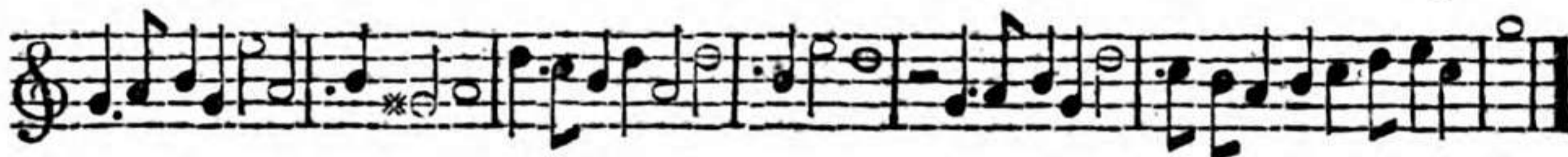
Pbi. This way argueth maisterie: and in my opinion, he who can doe it at the first sight, needeth not to stand telling his cordes.

Ma. That is true indeede: but doe you see how the point is reuerted?

Pbi. Yes, very 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 to ascend as manie notes as it descended before, and so descend where it ascended before.

Ma. You haue well perceiued the true making of this way: but I pray make one of your owne, that your practice may stretch as farre as your speculation.

Pbi. Lo heere is one: How do you like it?



Falling from
the sixth to the
eight con-
demned.

Ma. I thinke it is fatall to you, to haue these wilde points of vnformall skipplings (which I pray you learne to leaue) otherwaies your first fiae notes bee tolerable, in your fift note you begin your reuert well: but in your seauenth and eighth notes, you fall from the thirteenth or sixth, to the eighth 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 reuerters, you choose such points as may bee easily driven thorough to the end, without wresting, changing of notes, or points in harsh cordes, which cannot bee done perfectlie 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 your plaine song, to see what pointes will aptliest agree with the nature of it, for that vpon one ground or plaine song, innumerable waies may bee made, but many better than other.

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


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


Pbi. I am in a better opinion of the goodnesse of mine owne memorie, than to doe so: but I pray you peruse this way: if there be in it any sensible grosse fault, shew it mee.



Ma.

Ma. All this is sufferable, except your seventh and eighth notes, wherein you fall from *B fa b mi* to *fa vt*, and so vnformally to *B fa b mi* backe againe,

thus:  which though it be better than 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

Falling from
B fa b mi
sharp to F fa
vt condemned

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 tolerable. Nowe I hope by the precepts which I haue already giuen you, in your examples going before, you may conceiue the nature of treble descant: it followeth to shew you how to make base descant.

Pbi. What is *Base descant*?

Ma. It is that kind of descanting where your sight of taking and using your cordes must be vnder the plain song.

Base descant.

Pbi. 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 aboue your plain song was a third, will be vnder your plain song a sixt: and that which aboue your plain song was a fourth, will be vnder your plain song a fift: and which aboue was a fift, will vnder the plain song be a fourth: and lastly, that which aboue your plain song was a sixt, will vnder it be a third. An so likewise in your discords, that which aboue your plain song was a second, will be vnder it a seventh: and that which aboue the plain song was a seventh, will be vnder the plain song a second.

A caueat for
the sight of
cordes vnder
the plain song

Pbi. But in descanting I was taught to reckon my cords from the plain song or ground.

Ma. That is true: but in base descant the base is the ground, although wee are bound to see it vpon the plain song: for your plain song 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 vpwades, or from the plain song downwarde, which you list. For as it is twenty miles by account from London to Ware, so is it twentie from Ware to London.

Pbi. I pray you set me an example of base descant.

Ma. Heere is one.

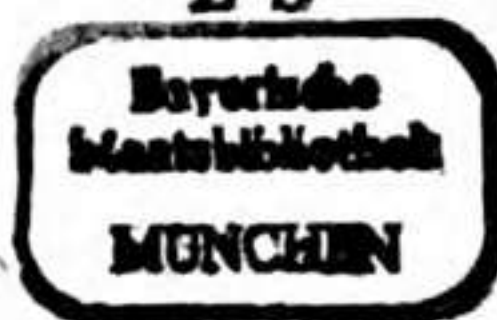


Pbi. I thinke it shall be no hard matter for me to imitate this.

Ma. Set downe your way, and then I will tell you how well you haue done it.

B b

Pbi.



THE SECOND PART.

Pbi. Here it is, and I thinke it shall neede but little correction.



Ma. Conceite of their owne sufficiencie hath ouerthrowne many, who otherwise woulde haue proued excellent. Therefore in any case, neuer thinke so well of your selfe, but let other men prayse you, if you be praiseworthy: then may you justly take it to yourselfe, so it be done with moderation and without arrogancie.

Pbi. I will: but wherein doe you condemne my way?

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, and not in binding wise: your other faultes are not so grosse, and yet must they be told.

Pbi. In what notes be they?

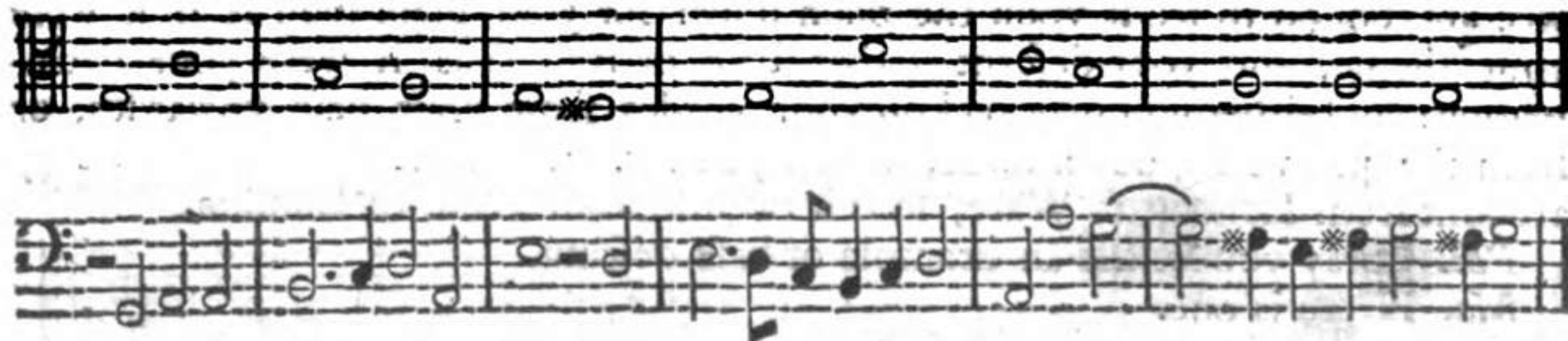
Ma. In the foure notes going before the close: for there your descant would haue beene more stirring: and by reason it hangs so much, I do not, nor cannot greatly commend it, although it be true in the cordes.

Pbi. What? is not that binding descant good?

Ma. That kind of binding with concords is not so good as those bindings which are mixt with discordes: but here is your owne way with a little alteration much better.

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

Binding with concords not so good as that with discords.



Pbi. This is the course of the world, that where wee thinke our selues surest, there are we furthest off from our purpose. And I thought verely, that if there could haue been anie fault found in my way, it should haue been so small, that it should not haue been worth the speaking of. But when wee haue a little, we straight imagine that we haue all, when God knowes the least part of that which we know not, is more than all we know. Therefore I pray you set me another example; that considering it with your other, I may more cleerly perceiue the artificiall composition of them both.

Ma.

THE SECOND PART.

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



Pbi. It is not for me to iudge or censure your workes, for I was so farre dashed in my last way (which I thought so exceeding good) that I dare neuer credit mine owne iudgement heereafter. But yet I pray you why haue you left out the sharpe cliffe before your sixt note in the plain song of your second way.

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

The eare the
most iust
Iudge of all
musicke.

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

Ma. By working we become workemen: therefore once againe set down a way of this kinde of descant.

Pbi. That was my intended purpose before, and therefore here is one, and I pray 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 way, of which kinde I would haue you make one.



Pbi,

THE SECOND PART.

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

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

Phi. Here is a way, I pray you how like you it?



Ma. I perceiue by this way, that if you will be carefull and practife, censuring your owne dooinges 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 singing one part aboue or vnder the plain song: it followeth, to shewe you how to make more partes. But before wee come to that, I must shew you those things which of olde were taught before they came to sing two parts: and it shall be enough to set you a waie of euery one of them, that you may see the manner of making them; for the allowances and descanting be the same which were before: so that hee who can doe that which you haue already done, may easily do them all. The first is called crotchet, minime, and crotchet, crotchet, minime and crotchet, because the notes were disposed so, as you may see in this example:

Crotchet, minime and crotchet.



This way in euery note commeth euen, in time of stroke.

The second is called Minime and Crotchet, because there come a minime and a crotchet successiuelly 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 and minime.



The

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



Two crotchets and a minime.

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



Driving of a crotchet rest to the end.

And in these waies you may make infinite varietie, altering some note, or driving it thorough others, or by some rest driuen, or making your plain song figuration.

Pbi. What is Figuration?

Figuration.

Ma. When you sing one note of the plain song long, and another short, and yet both wrote in one forme. Or making your plain song as your descant notes, and so making vpon it, or then driving some note or rest through your plain song, making it two long, three long, &c. Or three minimes, five minimes, or so fourth, two minimes and a crotchet, three minimes and a crotchet, five minimes and a crotchet, &c. with infinite more, as mens inuentions shall best like: for, as so manie men so many mindes, so their inuentions will bee diuers, and diuersly inclined. The fift way is called *Tripla*, when for one note of the plainsong, they make three blacke minimes thus:

Tripla in the minime.

The musical notation consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It contains a melodic line with a '3' above the first measure, indicating a triplet. The second staff is a bass clef with a key signature of one flat, containing a bass line with a '*' symbol above one of the notes. The third and fourth staves are also treble clefs with a key signature of one flat, showing the continuation of the melodic and bass lines respectively.

Though (as I tolde you before) this bee not the true tripla, yet haue I set it downe vnto you in this place, that you might knowe not only 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 euerie little ouersight, take occasion to backebite and detract from that which they cannot disproue. I knowe they will excuse themselues with that new inuention of *Tripla* to the semibriefe, and tripla to the minime, and that that kinde of *tripla* which is *tripla* to the minime, must be wrote in minimes, and the other in semibriefes. But in that inuention they overshoote themselues, seeing it is grounded vpon custome, and not vpon reason. They will replie and saie, the *Italians* haue vsed it: that I graunt, but not in that order as wee doe. For when they make tripla of three minimes for a stroke, they doe most vsually set these numbers before it $\frac{3}{2}$, which is the true marking of *Sesquialtera*, and these three minimes are true *Sesquialtera* it selfe. But you shall neuer finde in any of their workes a minime set downe for the time of a blacke semibriefe and a crotchet, or three blacke minimes, which all our composers both for voyces and instruments doe most commonlie vse. It is true that *Zaccone* in the second book and 38. chapter of practise of musicke, doth allow a minime for a stroke in the more prolation, and proueth 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 onely part hath the more, in which case the part so marked, containeth *Augmentation* as I saide before: and so is euerie minime of the more prolation worth a semibriefe of the lesse. But let euerie one vse his discretion; it is enough for mee to let you see that I haue sayde nothing without reason, and that it hath bene no small toyle for mee 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 minimes set for a note of the plain song, as in these examples you may see.

In the first part.

THE SECOND PART.

Quadrupla.

Quintupla.

And so foorth *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 finde them in my Christes Crosse set downe before: *Sesquialtera* and *Sesquitertia*, they denominated after the number of blacke semibriefs set for one note of the plain song, as in these two following.

Sesquialtra.

Here

Inductions &
what they be.

Here they set downe certain obseruations, which they termed *Inductions*, as here you see in the first two barres *Sesquialtra* perfect: that they called the induction to nine, to two, which is *Quadrupla Sesquialtra*. In the third barre you haue broken *Sesquialtra*, and the rest to the ende is *Quadrupla Sesquialtra*, or as they termed it, nine to two, and euerie proportion whole, is called the Induction to that which it maketh being broken. As tripla being broken in the more prolation, will make *Nonupla*, and 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 *Sesquitertia*, whereof here is an example.

Sesquitertia.



Two parts
vpon a plain
song.

There be many other proportions (whereof you haue examples in my Christes Crosse before) which here be not set downe, and many 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 any more of them at this time: for there be manie other thinges which men haue deuised vpon these wayes, which if one would particularlie deduce, hee 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 than one vpon a plain song: Take any of the wayes of base descant which you made, and make another part, which may serue for a treble to it aboue the plain song, being true to both.

Pbi. Yours be better and more formall than mine, and therefore I will take one of yours.

Ma. If you list do so.

Pbi. Here is a way which I thinke is true.



Ma.

THE SECOND PART.

Ma. This is much, and so much as one shall hardly finde anie other way to bee sung in this manner 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 trebble in counterpoint, but in descant manner, 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 singeth a semi-briefe or any 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 especially fiftes and thirdes iutermingled with sixes, which of all other bee the sweetest and most fit for three partes. For in foure or five partes 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 way, correct it, and shew me the faults I pray you.



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

Phi. Because I sawe none other way to come to it.

Hanging in
the close con-
demned.
Many perfect
cords together
condemned.

Ma. Yes there is shift enough: but why did you stand still with your last note also? Seeing there was no necessitie in that. For it had beene much better to haue come down and closed in the third, for that it is tedious to close with so many perfect cordes together, and not so good in the ayre: But here is another example (which I pray you marke 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 well mine other going before, you shall see how the beginning of the trebble leadeth the base, and howe in the thirde note the base leadeth the trebble in the fourth note, and how the beginning of the ninth note of the base, leadeth the trebble in the same note and next following.

Pbi. I perceiue all that, and now will I examine this which you haue sette downe. In your trebble you follow the Fuge of the plain song. 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 trebble) and then to take a sharpe for the latter halfe, your note being flat.

In what man-
ner a sharpe
or a flat is al-
lowable in the
fift.

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 whosoever else) be iudge, sing it and you will like the sharpe much better than the flat in my opinion. Yet this you must marke by the waie, that though this bee good in halfe a note as here you see, yet is it intolerable 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 way, which I pray you censure.

Ma. I doe not vse when I finde any faultes in your lessons to leaue them vntold, and therefore that protestation is needlesse.

Pbi. Then heere it is, peruse it.



Ma.

Ma. In this lesson, in the verie beginning, I greatly mislike that ryding from the fourth to the fift, betweene the plaine song and the trebble: although they be both true to the base, yet you must haue a regard that the partes be formall betwixt themselues as well as to the base. Next, your standing in one place two whole semibriefes together, that is, in the latter ende of the thirde note, all the fourth, and half of the fift. Thirdly, your causing the trebble to strike a sharpe eighth to the base, which is a fault much offending the eare, though not so much in sight. Therefore hereafter take heed of euer touching a sharpe eight, except it be naturally in *E la mi* or *B fa b mi*, (for these sharpes in *F fa vt*, *C sol fa vt*, and such like, bee wrested out of their properties: and although they be true and may be suffered, yet would I wish 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. Fourthly your going from *F fa vt* to *B fa b mi*, in the eighth note: in which fault, you haue beene now thrise taken. Lastly, your olde fault, standing so long before the close: all these be grosse faults: but here is your owne way altered in those places which I told you did mislike mee, and which you your selfe might haue made much better, if you had beene attentive to your matter in hand. But such is the nature of you schollers, that so you do much, you care not how it be done; though it be better to make one point well, than twentie naughtie ones, needing correction almost in euerie place.

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

Long standing in a place condemned.

A sharpe eight disallowed.

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



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

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

Pbi.

Better to
break the
plain song
than dissolve
a point.

Pbi. What? may you alter the plain song so at your pleasure?

Ma. You may breake the plain song at your pleasure (as you shall knowe heereafter) but in this place I altered that note, because I would not dissolve your point which was good with the base.

Pbi. But vpon what considerations, and in what order may you break the plain song?

Ma. It would bee 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 plain song whatsoever.

Pbi. I will then cease at this time to be more inquisitiue thereof: but I will see if I can make another way which may content you, seeing my last prooued so bad: but now that I see it, I thinke it vnpossible to finde another way vpon this base, answering in the Fuge.

Ma. No? Here is one, wherein you haue the point reuerted:



Meeting of
the flat and
sharp eight
condemned.

but in the ende of the twelfth note I haue set downe a kinde of closing (because of your selfe you coulde not haue discerned it) from which I would haue you altogether abstaine, 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 latter time: yet hath it euer beene condemned of the most skilfull here in England, and scoffed at amongst strangers. For as they saie, there can be nothing fals(er) (and their opinion seemeth to mee to bee grounded vpon good reason) how euer it contenteth others. It followeth now to speak of two partes in one.

Pbi. What do you tearme two parts in one?

Definition of
two parts in
one.

Ma. It is when two parts are so made, as one singeth every 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 way of breaking the plain song; before I come to speake of two partes in one, I will giue you an example out of the workes of M. *Persley* (wherewith we will content our selues at this present, because it had beene a thing verie tedious, to haue sette down so many examples of this matter, as are euerie where to be found in the workes of M. *Redford*, M. *Tallis*, *Preston*, *Hodgis*, *Thorne*, *Selbie*, and diuers others; where you shall find such varietie of breaking of plain songs, as one not verie well skilled in musicke, should scarce discern any plain song at all) whereby you may learn to break any plain song whatsoever.

Pbi. What generall rules haue you for that?

Ma.

Ma. One rule, which is, euer to keepe the substance of the note of the plain song.

Pbi. What do 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 wherein it standeth, or in his eight.

Pbi. I pray you explaine that by an example.

Ma. Here be three plain song notes,



Which you may breake thus:



Thus:



Or thus:



And infinite more wayes which you may deuise to fitte your Cannon: for these I haue onely set downe to shewe you what the keeping the substance of your note is.

Pbi. I vnderstand your meaning: and therefore I pray you set down that example which you promised.

Ma. Here it is set downe in partition, because you should the more easily perceiue the conueiance of the parts.

THE SECOND PART.

The plain
song of the
Hymne Sal-
uator mundi,
broken in di-
uision, and
brought in a
Canon of
three parts in
one, by Of-
bert Perfly.

Saluator mundi domine.

I haue likewise set downe the plain song, that you may perceiue the breaking of euerie 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 prayse worthe: and though in some places it bee harsh to the eare, yet is it more tolerable in this way, then in two parts in one vpon a plain song, because that vpon a plain song there is more shift then in this kinde.

Great maisteries vpon a plain song not the sweetest musicke.

Pbi. 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, and pray you to go forward with your begun purpose of two partes in one, the definition whereof I haue had before.

Ma. Then it followeth to declare the kindes thereof, which wee distinguish no other wayes, 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 the 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 plain song in the middle betwixt the leading and following part: yet is not that rule so generall, but that you may set the plain song either aboue or below at your pleasure. And because he who can perfectly make two parts vpon a plain song, may the more easier binde himselfe to a rule when he list, I will only set you downe an example of the most vsuall waies, that you may by your selfe put them in practise.

Pbi. What? bee there no rules to be obserued in the making of two parts in one vpon a plain song?

Ma. No verilie, in that the forme of making the *Canons* is so many and diuers wayes altered, that no generall rule may be gathered: yet in the making of two parts in one, in the fourth, if you would haue your following part in the waie of counterpoint to followe 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 plain and diuided) you may see.

A note for two parts in one in the fourth.

Thus plaine.

This way some terme a Fuge in epidiatesaron, that is in the fourth aboue. But if the leading part were highest, then would they call it in hypodiateffaron, which is the fourth beneath: And so likewise in the other distances, diapente, which is the fifth: and diapason, which is the eighth.

Thus

THE SECOND PART.

Thus diuided.

Two parts in one in the fourth.

And by the contrarie in two partes in one in the fift, you may go as many downe together as you will, but not vp: and generally or most commonly that which was true in two parts in one in the fourth, the contrarie will bee true in two partes in one in the fift; an example whereof you haue in this *Canon* following: wherein also I haue broken the plain song 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 wayes.

*Thus plaine.**Fuga in epidia-
pente.*

Two partes in one in the fift.

Thus diuided.

Two partes in one in the fift.

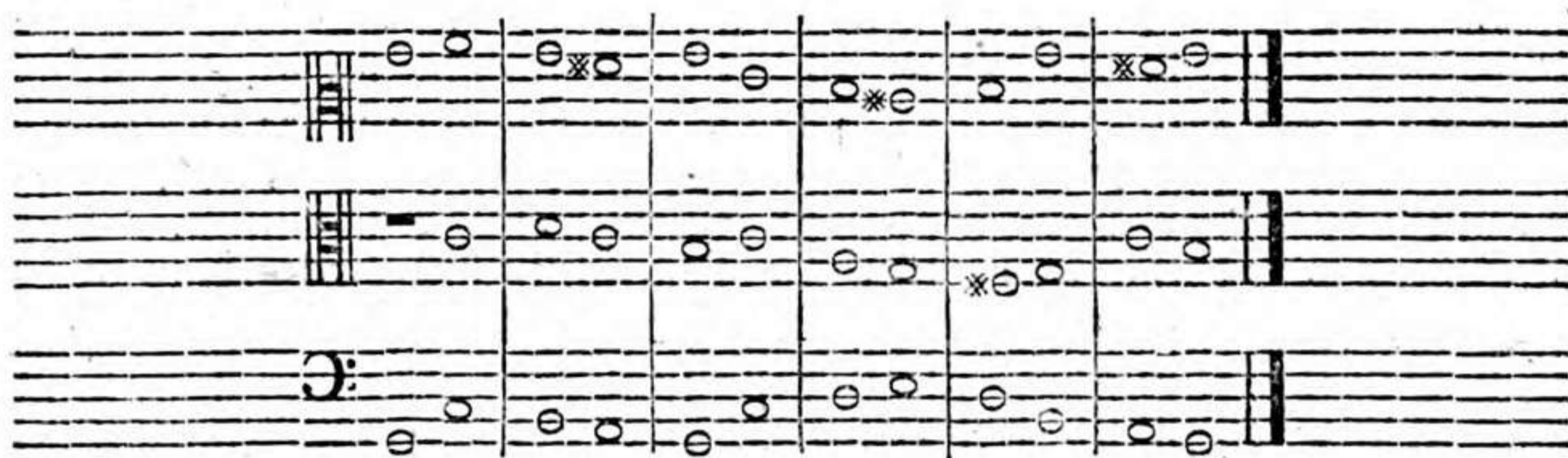
Phi. I pray you (if I may be so bold as to interrupt your purpose) that you will let me trie what I could doe to make two parts in one in the fift in counterpoint.

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

Phi.

THE SECOND PART.

Pbi. Here is then a way, I pray peruse it: but I feare me you will condemne it, because I haue caused the trebble part to lead, which in your example is contrarie.



Fuga in hypodiatente.

Ma. It is not material which part lead, except you were inioyned to the contrarie: and seeing you haue done this so well plaine, let mee see how you can diuide it.

Pbi. Thus: and I pray you peruse it, that I may hear your opinion of it.

Two partes in one, in the fift.



Ma. This is well broken: and now I will giue you some other examples in the fift, wherein you haue your plain song changed from part to part, first in the trebble, next in the tenor, lastly in the base.

Pbi. I pray you yet giue me leaue to interrupt your purpose; that seeing I haue made a way in the fift, 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.

Pbi. Here it is in descant-wise without counterpoint: for I thought it too much trouble, first to make it plain, and then breake it.

Two partes in one, in the fourth.



F f

Ma.

THE SECOND PART.

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

Pbi. I am the better contented: and therefore (if you please) you may proceede to those wayes which you would haue set downe before.

Ma. Here they be. As for the other waies, because they be done by plaine sight without rule, I will set them downe without speaking any more of them: only 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 *Hypodyapente*, 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 *kypodiateffaron*, or in the fourth below.

Two partes in one in the fifth, the plaine song in the trebble.



Another example in the fifth, the plain song in the midst.



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



THE SECOND PART.

Two parts in one in the fixt.



This way in the fixt (if you sing the lower part eight notes higher, and the higher parte eight notes lower) will be in the third or tenth, and by the contrary, 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 fixt, either aboue or below, according as the leading part shall be.

Two parts in one, in the seventh.



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 be 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.



The plain song in the third bar I haue broken, to shun a little harshnesse in the descant : if any man like it better whole, hee may sing it as it was in the Canon before : for though it bee somewhat harsh, yet is it sufferable.

THE SECOND PART.

Two parts in one, in the ninth.

Musical notation for 'Two parts in one, in the ninth.' The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a repeat sign at the end. The notation includes various note values, rests, and accidentals.

Two parts in one, in the tenth.

Musical notation for 'Two parts in one, in the tenth.' The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a repeat sign at the end. The notation includes various note values, rests, and accidentals.

Heere is also another way 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 haue heere set it down in the tenth, yet may it be made in any other distance you please.

Musical notation for 'Dua partes in vna, per arsin & thesin, in the tenth.' The score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is written in a single system with a repeat sign at the end. The notation includes various note values, rests, and accidentals.

And because we are come to speak of two parts in one vpon a plain song, *per arsin & thesin*, I thought good to set down a way made by M. Bird, which for difficultie in the composition is not inferior to any which I haue seene: for it is both made *per arsin & thesin*, & likewise the point or Fuge is reuerted, note for note: which thing, how hard it is to perform vpon a plain song, none can perfectly know, but he who hath or shall go about to doe the like. And to speak vprightly, I take the plain song to be made with the descant, for the more easie effecting of his purpose. But in my opinion, whosoever shall go
about

THE SECOND PART.

about to make such another, vpon any common knowne plain song or hymne, shall finde more difficulty then hee looked for. And although he should affaie twentie feuerall hymnes or plain songs for finding of one to his purpose, I doubt if hee should any way goe beyond the excellencie of the composition of this: and therefore I haue let it downe in partition.

Dua partes in vna, per arsin & thesin, bis repetita.

Ad placitum

The first system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are instrumental parts, also in treble clef with a key signature of one sharp. The bottom staff is a bass line in bass clef with a key signature of one sharp. The music is in a common time signature and features a variety of note values including minims, crotchets, and quavers.

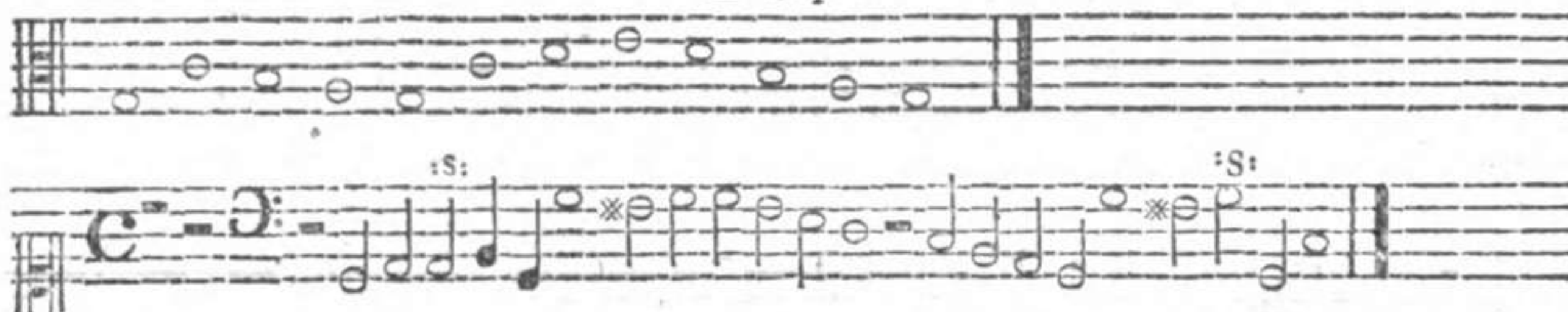
The second system continues the musical composition with four staves, maintaining the same instrumental and vocal parts as the first system. The notation includes various rhythmic patterns and rests, with some notes marked with an asterisk (*).

The third system concludes the piece with four staves. It features a final cadence with a double bar line at the end of the piece. The notation includes various rhythmic patterns and rests, with some notes marked with an asterisk (*).

A compendious way of writing of canons.

And thus much for *Canons* of two parts in one: which though I haue set downe at length in two seuerall parts, yet are they most commonly wrote both in one; and here in *England* for the most part without any signe at all, where and when to begin the following part: which vse many times caused diuers good Musicians to sitte a whole daie, to finde out the following part of a *Canon*: which being founde (it might bee) was scarce worth the hearing. But the French men and *Italians*, haue vsed a way that though there were foure or five parts in one, yet might it bee perceiued and sung at the first, and the manner thereof is this: Of how many parts the *Canon* is, so many Cliefes do they set at the beginning of the verse, still causing that which standeth neereft vnto the musicke, serue for the leading part, the next towards the left hand, for the next following part, and so consequentlie to the last. But if betweene any two 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 diateffaron*, or as we tearme it, in the eleuenth aboue; where you see first a *C sol fa vt* Cliefe standing on the lowest rule, and after it three minime rests. Then standeth the *Fa fa vt* 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 trebble three minime restes. And least you should misse in reckoning your pauses or restes, the note whereupon the following part must begin, is marked with this signe :S: It is true that one of those two, the signe or the rests, is superfluous: but the order of setting 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 commonly in this manner; *Canon* in * or * *Superiore*, or *Inferiore*. But to shun the labour of writing those words, the cliffes and restes haue beene deuised, shewing the same thing. And to the entent you may the better conceiue it, here is another example wherein the trebble beginneth, and the meane followeth within a semibriefe after in the *Hypodiapente* or fift below.



And

And this I thought good to shew you, not for any curiositie, which is in it, but for the easinesse and commoditie which it hath, because it is better then to write so as to make one sit five or six houres beating his braines, to finde out the following part. But such hath beene our manner in many other thinges heretofore, to do thinges blindly, and to trouble the wittes of practitioners: whereas by the contrarie, straungers haue put all their care how to make thinges plaine and easilie 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 though it bee no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meetest to bee handled in this place, and it is no other thing, but a certaine kinde of composition, which being sung after diuers sortes, by changing the parties, maketh diuers manners of harmony: and is found to bee of two sortes. 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 chaunged dooth make) are sung, changing the partes in such manner, as the highest part may be made the lowest, and the lowest parte the highest, without any change of motion: that is, if they went vpwarde at the first, they goe also vpward when they are changed: and if they went downward at the first, they go likewise downward being changed. And this is likewise of two sortes: 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 eight 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 eight higher.

Diuisiō of
double de-
scant.

The second kinde of double descant, is when the parts changed, the higher in the lower, go by contrarie motions: that is, if they both ascende before, being chaunged they descende: or if they descende before, they ascend being changed. Therefore, when wee compose in the first manner, which keepeth the same motions and the same names, we may not put in the principall a sixt, because in the replie it will make a discord: nor may wee put the partes of the song so far assunder, as to passe a twelfth. Nor may we euer cause the higher part, to come vnder the lower, nor the lower aboue the higher, because both those notes which passe the twelfth, and also those which make the lower part come aboue 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 reply it will not do well. Wee may verie well vse the *Cadence* wherein the second or fourth is taken, because in the reply they will cause verie good effectes. Wee must not also put in the principall a flat tenth, after which followeth an eight, or a twelfth (a flatte tenth is when the highest note of the tenth is flat, as from *D sol re*, to *F fa ut* in alte flatte, or from *Gam ut*, to *B fa b 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 twelfth in the principall, will bee in the replie an vnison: and euery fift an eight, and all these rules must be exactlie kept in the principall, else wil not the replie be without faults. Note also, that if you will close with a *Cadence*, you must of

Rules to be
obserued in
compositions
of the first
sort of the first
kinde of dou-
ble descant.

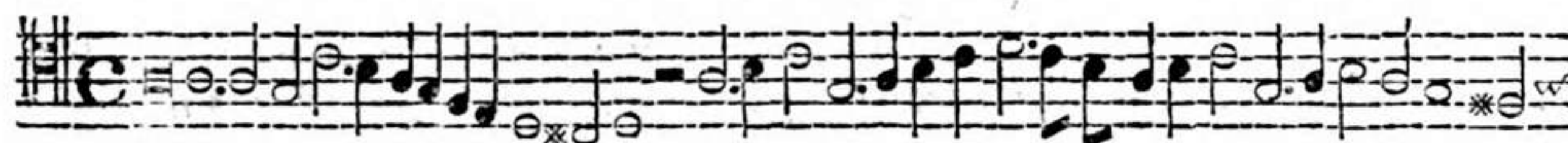
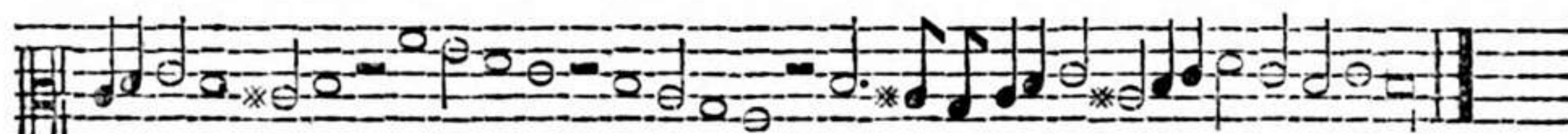
necessitie

THE SECOND PART.

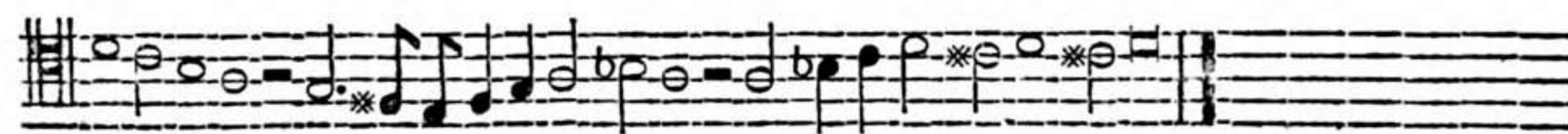
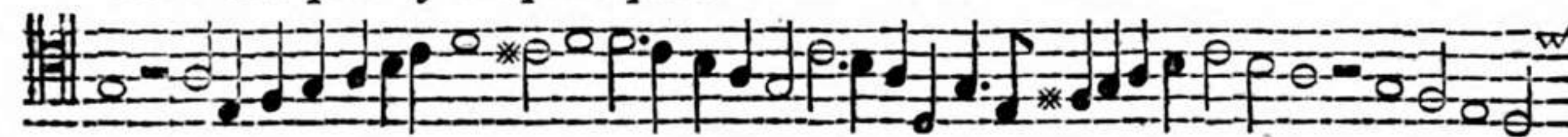
necessitie end either your principal or replie, in the fift or twelfth, which also happeneth in the *Cadences*, in what place soeuer of the song they bee, and betweene the parts will be heard the relation of a *Tritonus* or false fourth: but that will bee a small matter, if the rest of the composition bee duely ordered, as you may perceiue in this example.



The higher part of the principall.



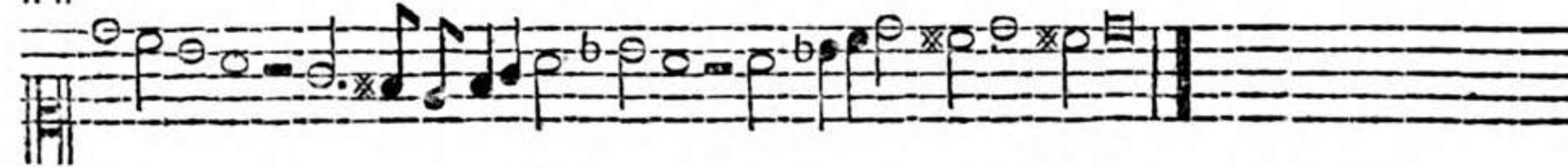
The lower part of the principall.



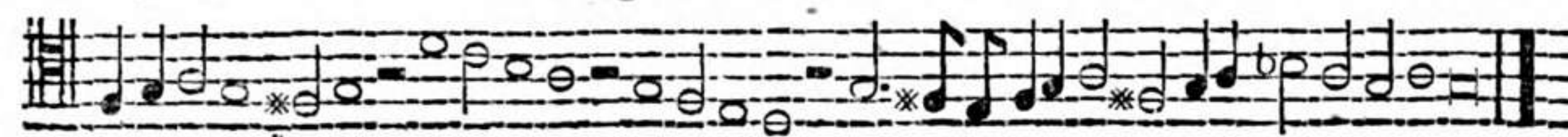
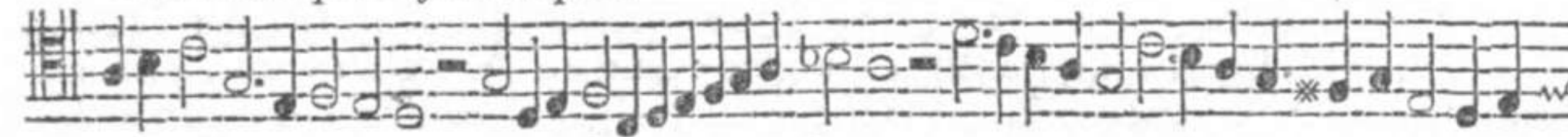
Now change the higher part, making it lower by a fift, and the lower part higher by an eight, and so shall you haue the reply thus:



The higher part of the replie.

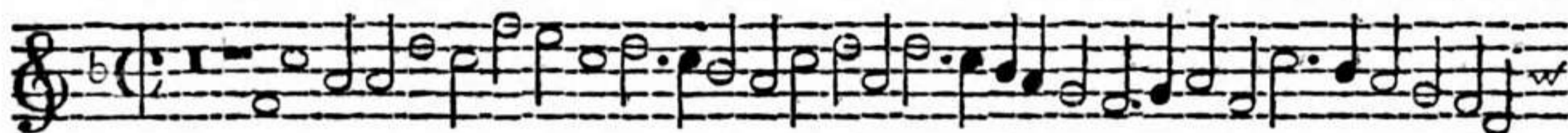


The lower part of the replie.

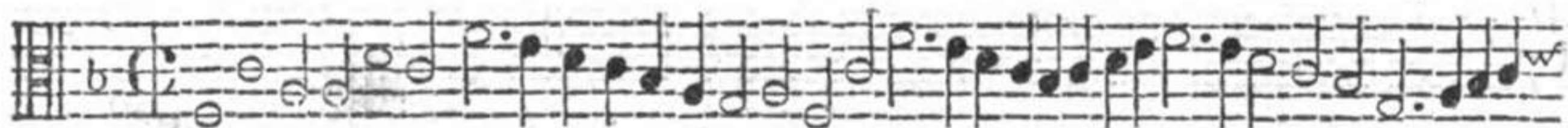
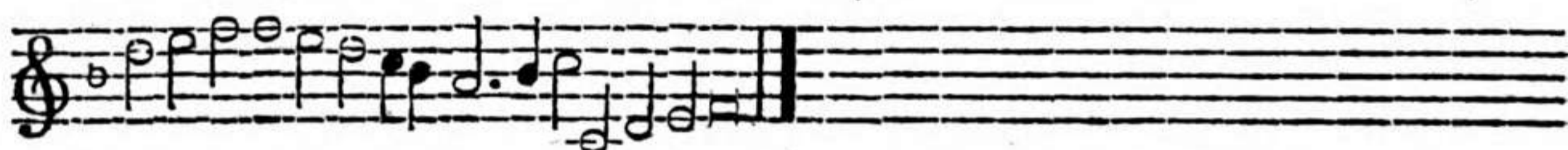


And this is called double descant in the twelfth: but if wee would compose in the second kind (that is in it, which in the replie keepeth the same motions, but not the same names which were in the principall) we must not put in any case two cordes of one kinde together in the principall: as two thirdes, or two fixes, and such like, although the one bee great or sharpe, and the other small or flat: nor may wee put *Cadences* without a discord. The sixt likewise in this kinde may bee vsed, if (as I saide before) you put not two of them together: also if you list, the partes may one goe through another, that is, the lower may goe aboute the higher, and the higher vnder the lower, but with this cauear, that when they bee so mingled, you make them no further distant than a thirde, because that when they remaine in their owne boundes, they may be distant a twelfth one from another. Indeede wee might goe further asunder: but though we did make them so farre distant, yet might wee not in any 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 haue giuen, and likewise to cause the musicke (so far as possiblie we may) proceede by degrees, and shunne that motion of leaping (because that leaping of the fourth and the fift, may in some places of the replie, ingender a discommoditie) which obseruations being exactly kept, will cause our descant to go well and formable, in this manner:

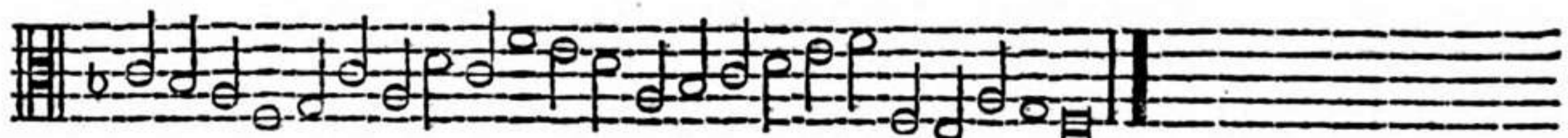
Caueats for compositions in the second sort of the first kinde of double descant.



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

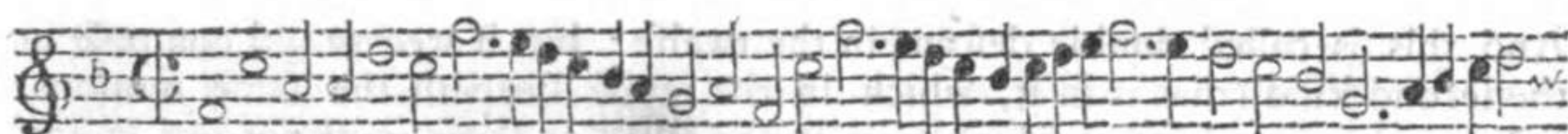


The lower part of the principall of the second sort of the first kind of double descant.

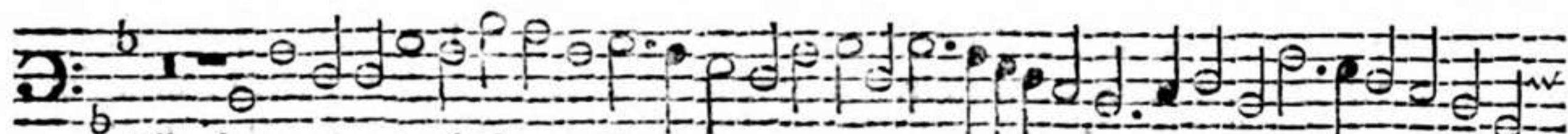
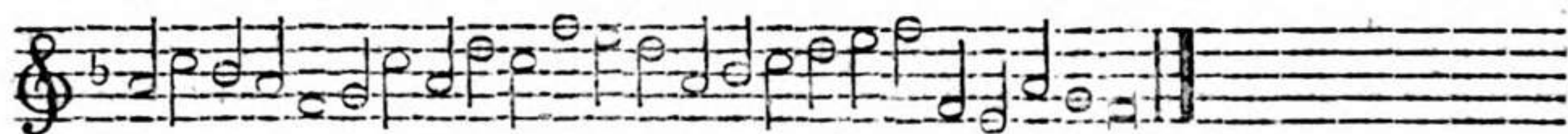
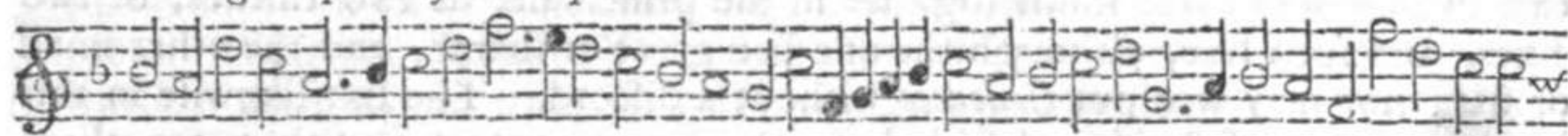


And changing the parts, that is, setting the trebble lower by a tenth, and the lower part higher by an eighth, wee shall haue the reply thus.

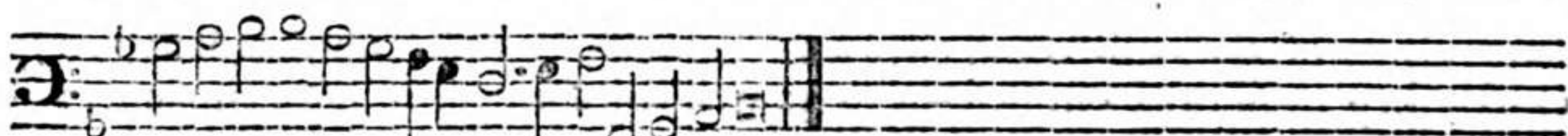
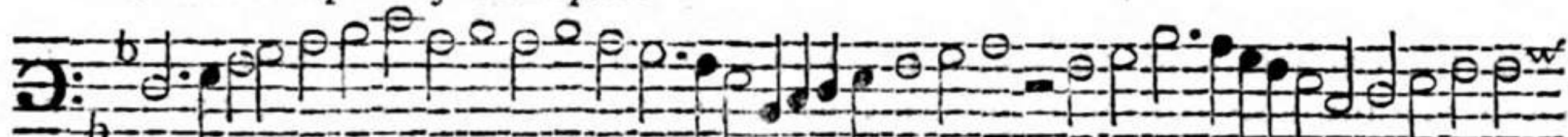
THE SECOND PART.



The higher part of the replie.

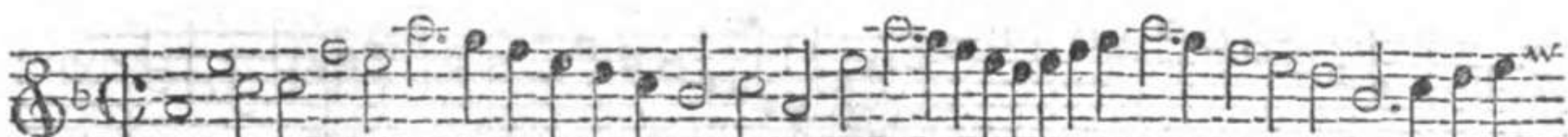


The lower part of the replie.

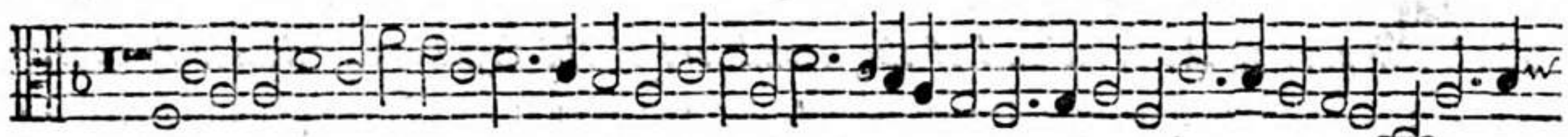
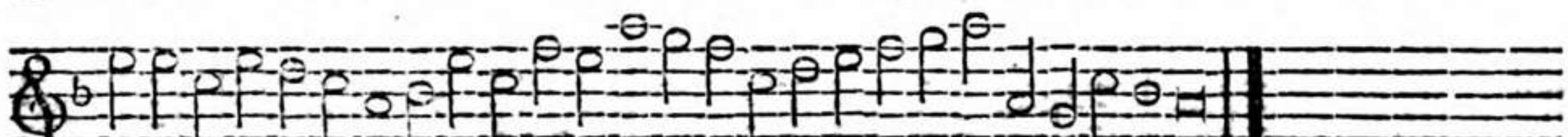
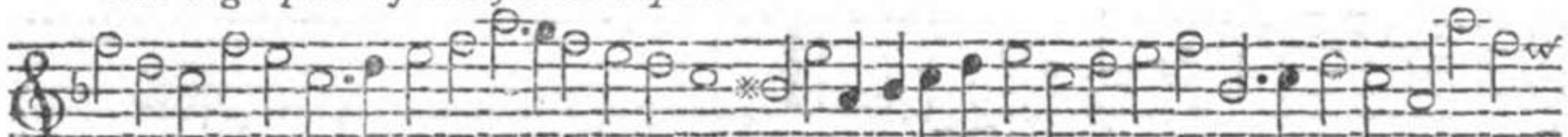


And this is called double descant in the tenth.

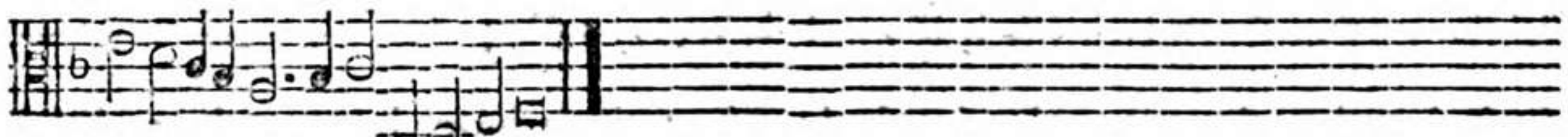
You may also make the trebble parte of the principal an eighth lower, and the base a tenth higher, which will doe verie well, because the nature of the tune wil so bee better obserued, as here you may perceiue.



The high part of the second replie.



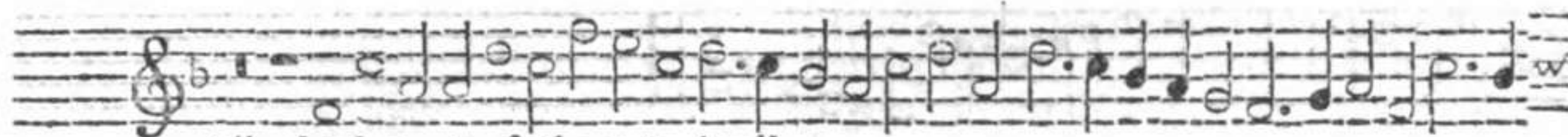
The lowe part of the second replie.



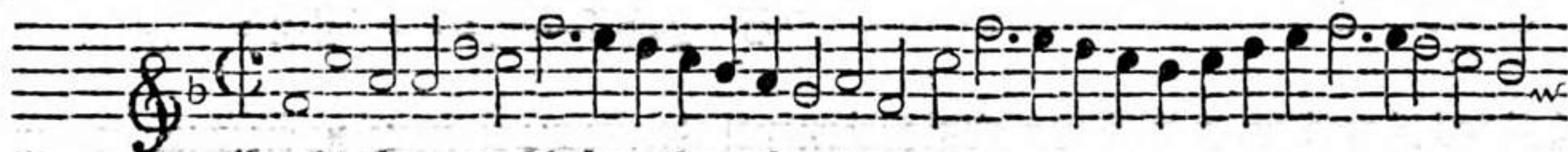
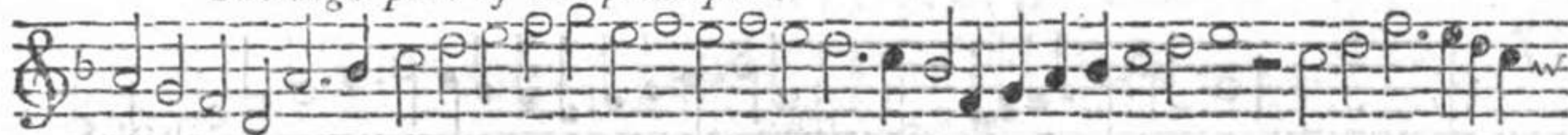
Also these compositions might be sung of three voices, if you sing a part a tenth above the lowe part of the principall, and in the reply a seventh vnder the high part. It is true that the descant will not be so pure as it ought to be:
and

and though it wil be true from false descant, yet will there bee vnifons and other allowances which in other musicke would scarce be sufferable. But because it is somewhat hard to compose in this kind, and to haue it come well in the replie, I will set you downe the principall rules how to do it, leauing the lesse necessarie obseruations to your owne studie. You must not then in anie case put a third or a tenth after an eighth, when the parts of the song descend together: and when the parts ascend you must not put a sixt after a fift, nor a tenth after a twelfth, especially when the high part doeth not proceede by degrees; which motion is a little more tolerable than 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 halfe note (nor yet from a third or fift, to a flat tenth by contrarie motions). Also you shall not make the trebble part go from a fift to a sharpe third, the base standing still; nor the base to go from a fift to a flat third, or from a twelfth to a flat tenth, the trebble standing still, because the replie will thereby go against the rule. In this kind of descant euerie tenth of the principall wil be in the replie an eight, and euerie third of the principall in the reply wil be a fifteenth: but the composer must make both the principall and the reply together; and so he shal commit the fewest errors, by which means your descant will go in this order.

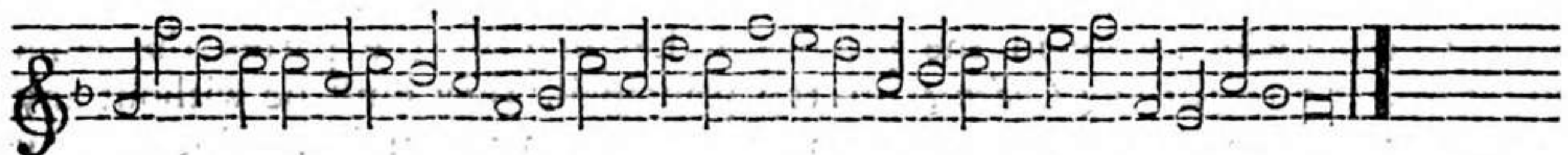
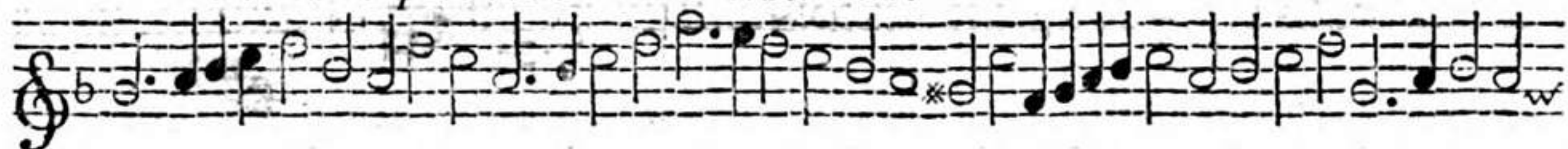
Rules for
singing a
third part to
other two in
double del-
cant.



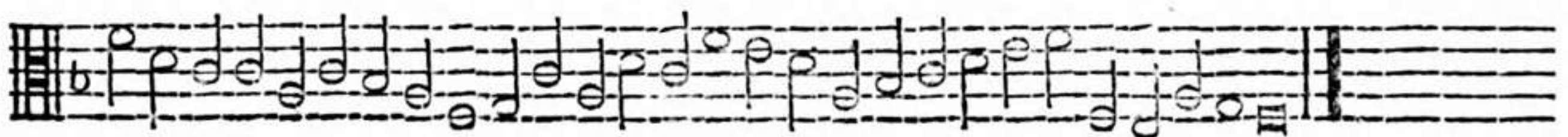
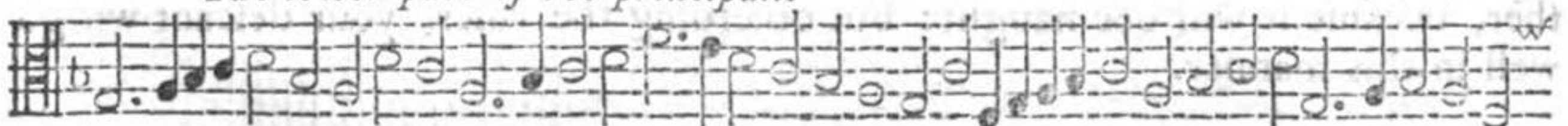
The high part of the principall.



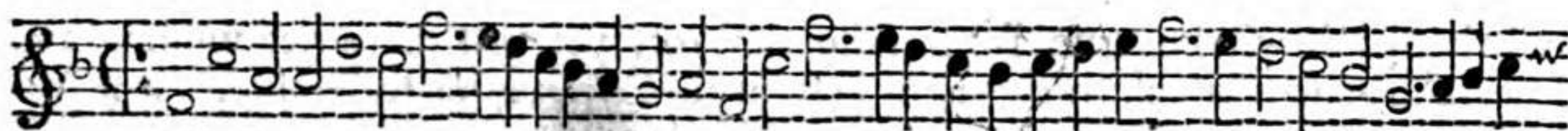
The third part added to the other two.



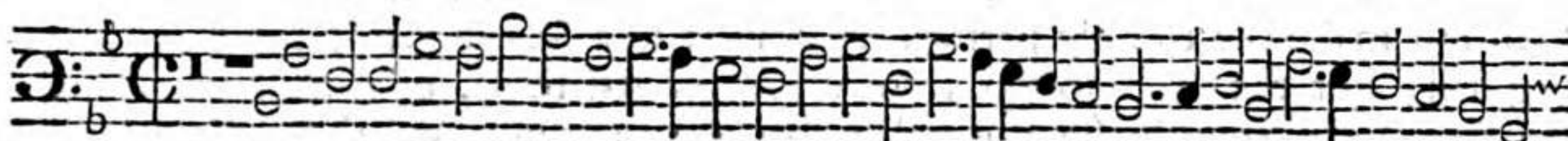
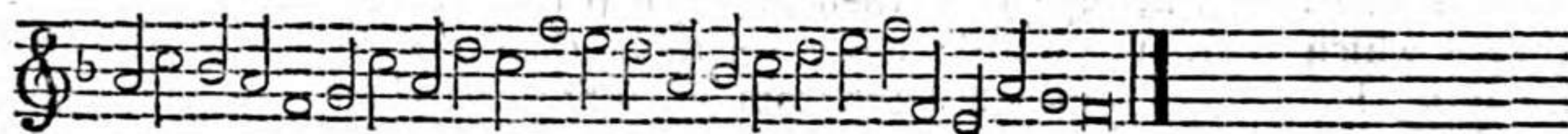
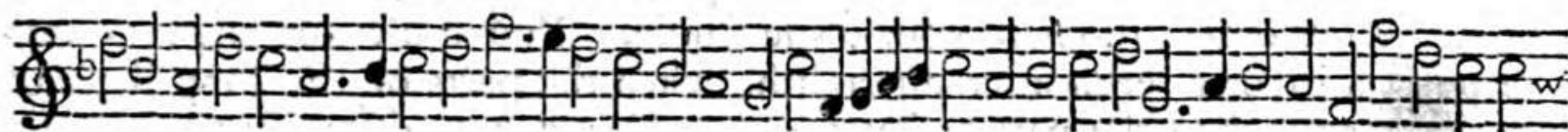
The lower part of the principall.



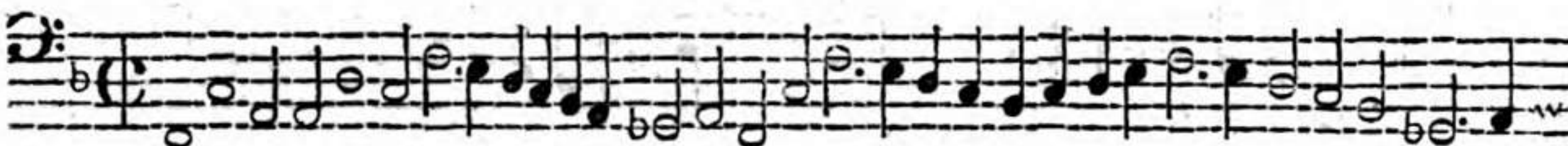
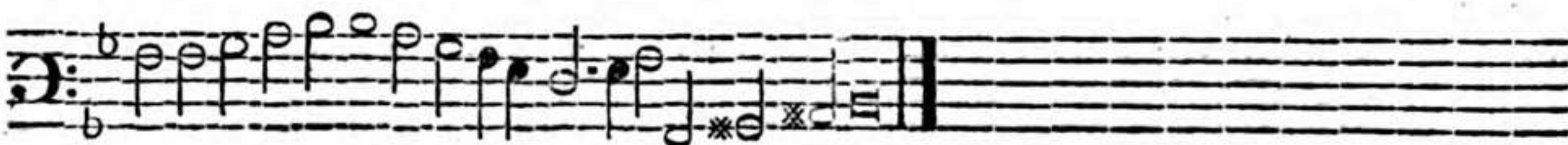
By negligence of not thinking vpon a third part in the composition of the principall, the fault of too much distance in the replie was committed; which otherwise might easily haue been auoided, and the example brought in lesse compass.



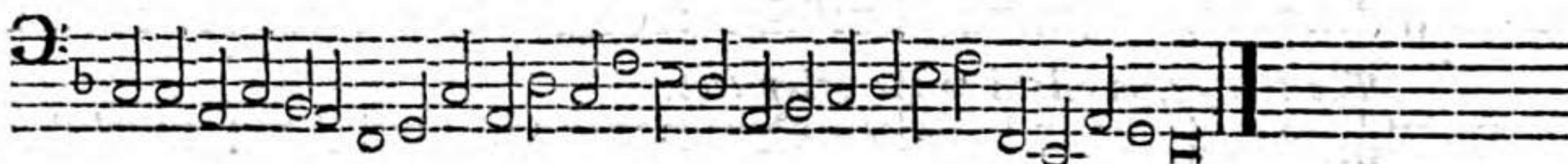
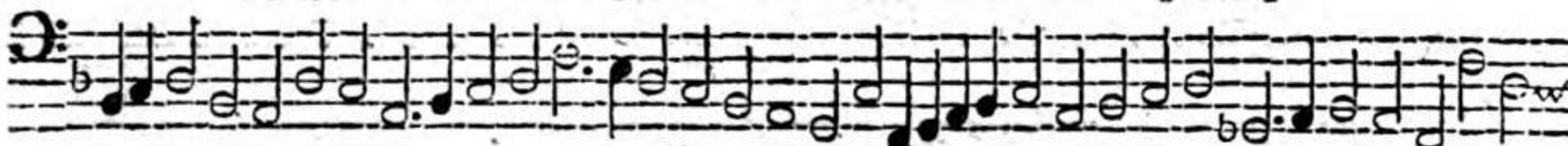
The higher part of the replie.



The lower part of the replie.



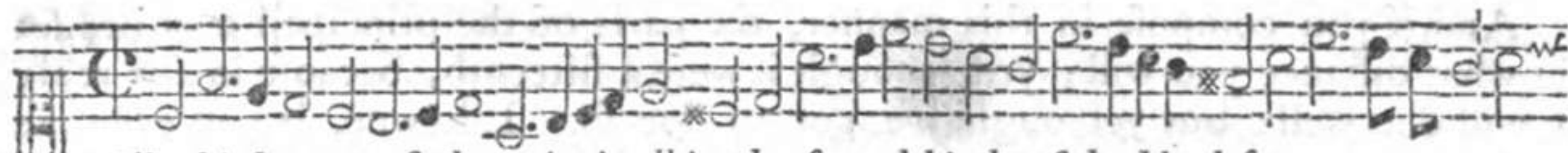
The replie of the third part which was added to the principall.



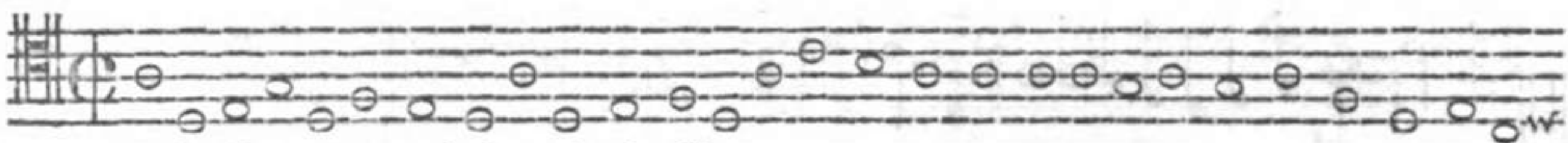
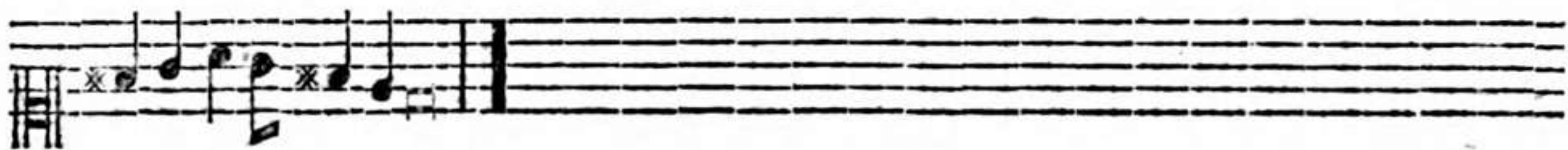
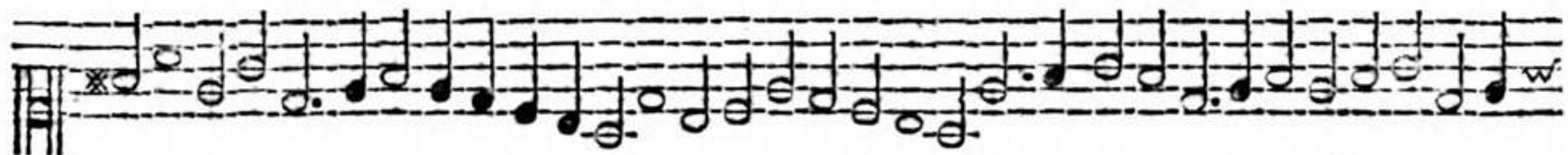
Notes to be obserued in the second kind of double descant.

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 any *Cadences* in the principall, they must be without any discorde: and then may you put them in what manner you list. But if they haue any 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 immediatlie before an eight, not a third before an vnison, when the parts descend together, because it will bee naught: but obseruing the rules, your descant wil go well in this manner.

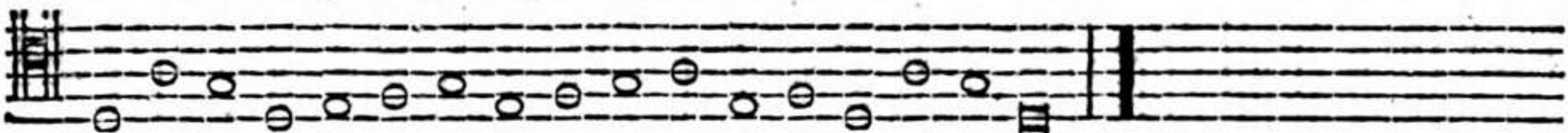
THE SECOND PART.



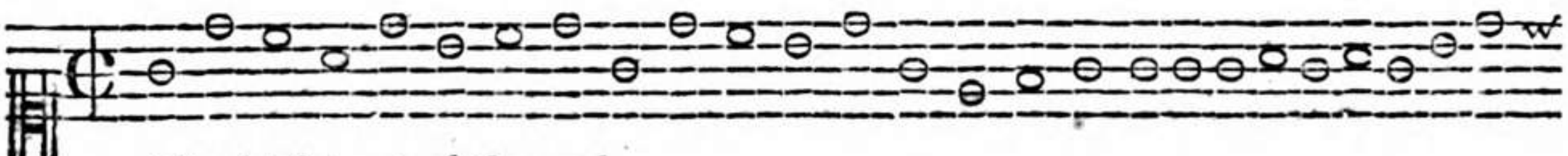
The high part of the principall in the second kinde of double descant.



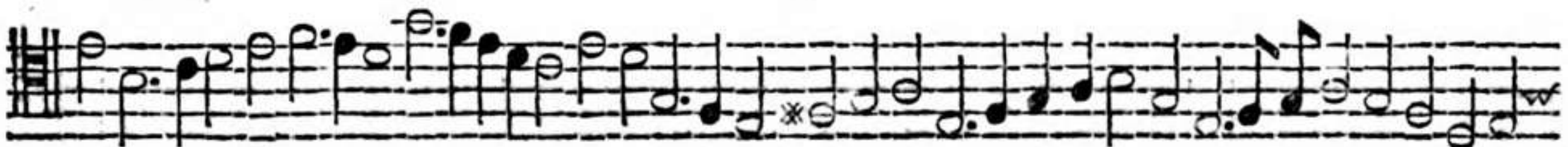
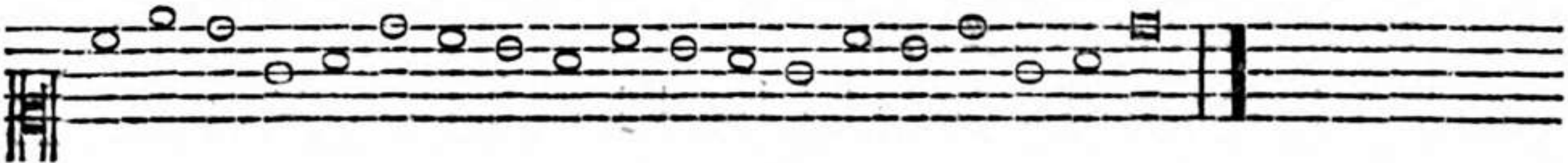
The lowe part of the principall.



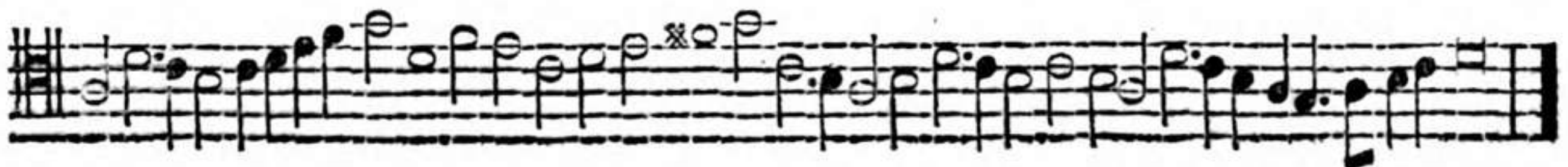
If you make the high part lower by a ninth, and the lowe part higher by a feuenth, you shall haue the reply thus.



The high part of the reply.

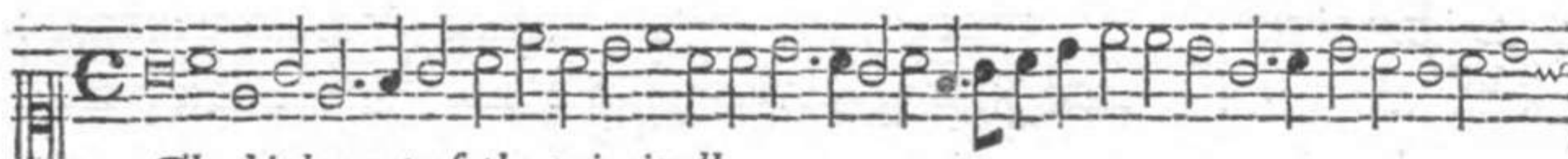


The lowe part of the reply.

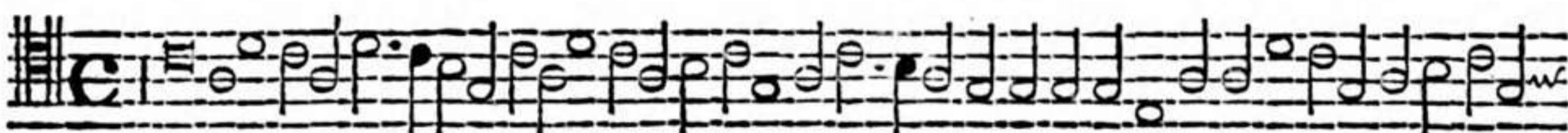
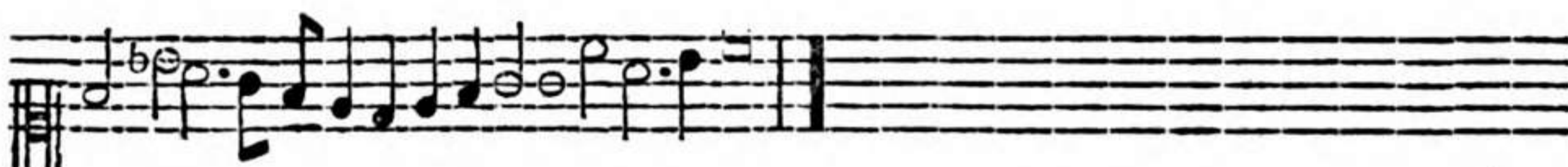
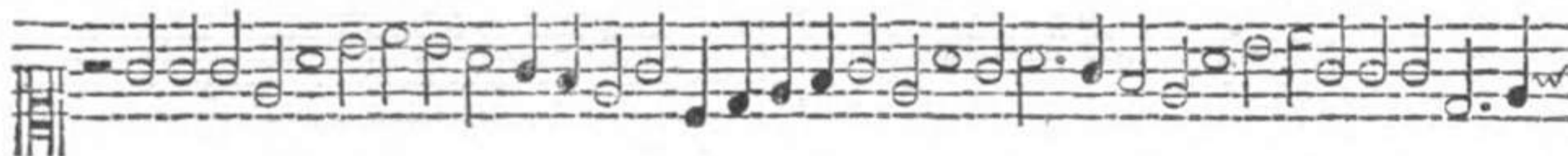


THE SECOND PART.

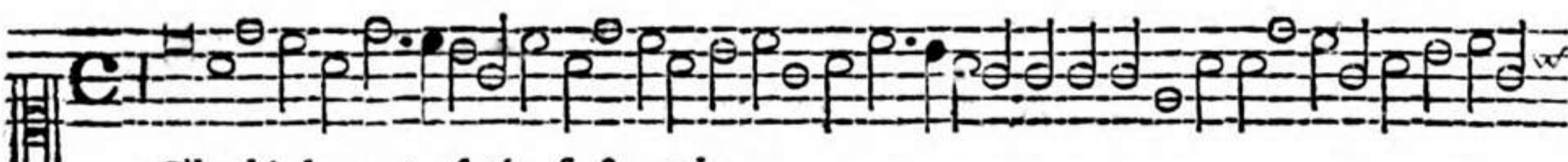
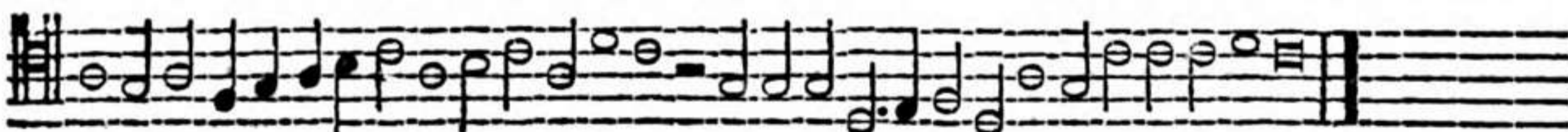
And if you compose in this manner, the parts of the principall may bee set in what distance you will; yea, though it were a fifteenth, because in the reply it will doe well: but yet ought we not to doe so. Likewise, if you examine well the rules giuen before, and haue a care to leaue out some thinges, which in some of the former waies may bee taken, you may make a composition in such sort, as it may be sung all the three before said waies, with great variety of harmony, as in this principall and replies following you may perceiue.



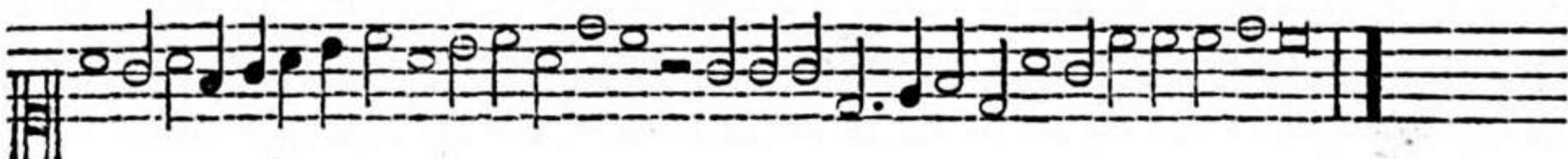
The high part of the principall.



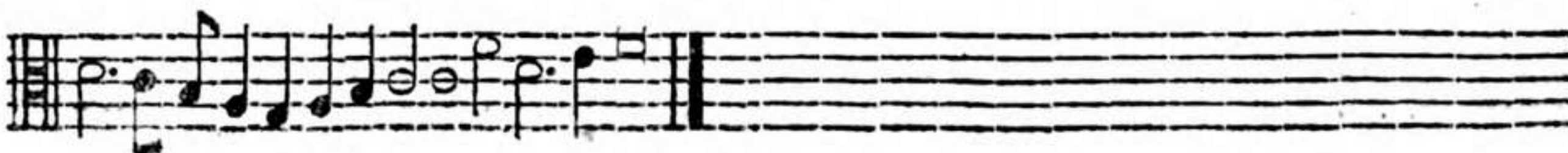
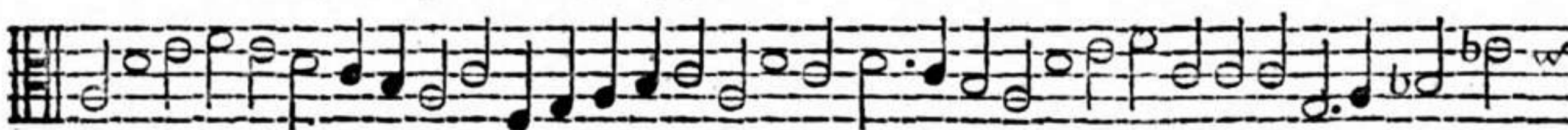
The lowe part of the principall.



The high part of the first reply.



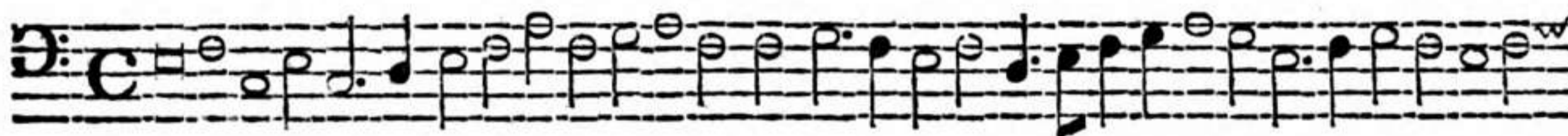
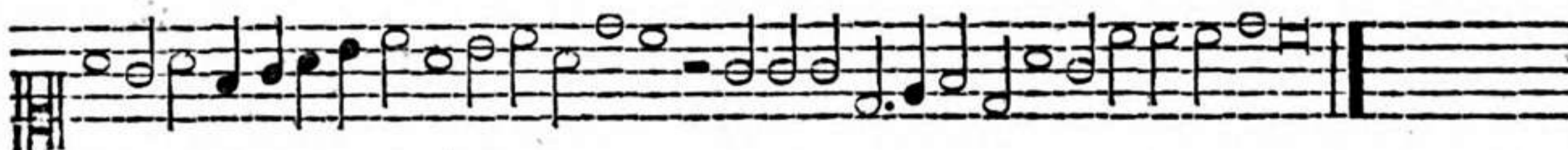
The lowe part of the first reply.



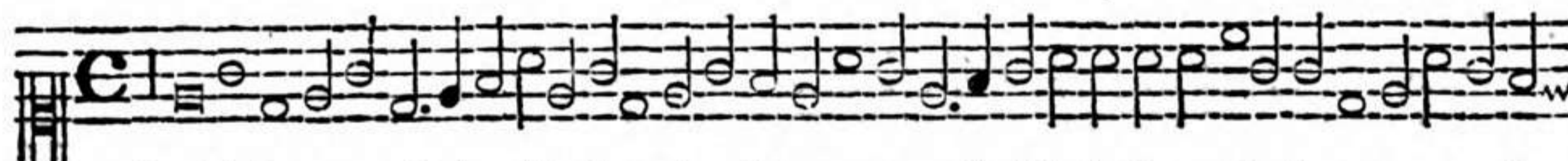
THE SECOND PART.



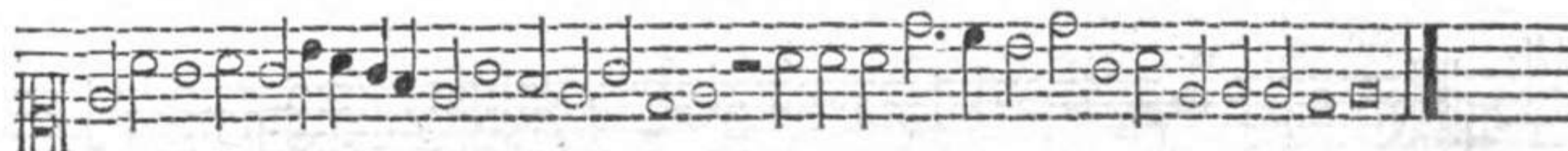
The high part of the second reply.



The low part of the second reply.



The high part of the third reply, being per arsin & thesin to the low part of



the principall.



The low part of the third reply, being per arsin & thesin to the high part of the



principall.



And

And that you may the more clearly perceiue the great varietie of this kinde; if you ioine to the lowe part of the principall, or of the third reply, 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 than the high part by a tenth (because it will come better) every one of those wayes may by themselves be fung of three voyces, as you saw before in the example of the second way of the first kinde of double descant. There be also (besides these which I haue shouen you) manie other wayes of double descant, which it were too long and tedious to fet downe in this place, and you your selfe may hereafter by your own study finde out. Therefore I will only let you see one way *Per arsin & thesin*, and so an ende of double descant. If therefore you make a Canon *per arsin & thesin*, without any discord in binding manner in it, you shall haue a composition in such sort, as it may haue a reply, wherein that which in the principall was the following part, may be the leading: as here you see in this example.

The image displays two musical examples, each consisting of two staves. The first example, labeled 'The principall', shows a melody on the upper staff and a corresponding accompaniment on the lower staff. The second example, labeled 'The reply', shows a similar structure with a different melody and accompaniment. Both examples are written in a historical musical notation style, featuring a treble clef, a common time signature (C), and various note values and rests.

Thus you see that these wayes of double descant carrie some difficultie, and that the hardest of them all is the Canon. But if the Canon were made in that manner vpon a plaine song (I meane a plaine song not made of purpose for the descant, but a common plaine song or hymne, such as heeretofore haue beene vsed in Churches) it would be much harder to doe. But because these wayes serue rather for curiositie, than for your present instruction, I would counsaile you to leaue to practice them, till you bee perfect in your descant, and in those
plaine

plaine wayes of Canon which I haue set downe; which will (as it were) leade 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 plaine song: then may you practice other hard wayes, 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 plaine song whatsoeuer, make such another way as that of *M. Bird*, which I shewed you before, may with great reason bee tearmed a great maister in musick. | But who soeuer can sing such a one at the first sight, vpon a ground, may boldly undertake to make any Canon which in musicke may be made. And for your further encouragement, thus much I may boldly affirme, that who soeuer will exercise himselfe diligently in that kinde, may in short time become an excellent Musician, because that hee who in it is perfect, may almost at the first sight see what may be done vpon any plaine song.

And these few wayes which you haue already seene, shal be sufficient at this time for your present instruction in two parts in one, vpon a plaine song. For if a man should think to set downe euery way, and doe nothing all his life time, but daily inuent variety, hee should lose his labour: for any other might come after him, and inuent as many others as he hath done. But if you thinke to imploy any time in making of those, | I would counsell you diligently to peruse those wayes which my louing Maister (neuer without reuerence to be named of the Musicians) *M. Bird*, and *M. Alphonso* in a vertuous contention in loue betwixt themselues, made vpon the plaine song of *Miserere*; but a contention, as I saide, in loue: which caused them to strue euery one to surmount another, without malice, enuie, or back-biting: but by great labour, studie, and paines, each making other Censor of that which they had done. Which contention of theirs (specially without enuie) caused them both to become excellent in that kinde, and winne such a name, and gaine such credit, as will neuer perish so long as Musick endureth. | Therefore, there is no way readier to cause you to become perfect, then to contend with some one or other, not in malice (for so is your contention vpon passion, not for loue of vertue) but in loue shewing your aduersarie your worke, and not scorning to bee corrected of him, and to amend your fault if he speake with reason: but of this enough. To return to *M. Bird*, and *M. Alphonso*, though either of them made to the number of fortie wayes and could haue made infinite more at their pleasure, yet hath one man, my friend and fellow *M. George Waterhouse*, vpon the same plaine song of *Miserere*, for variety surpassed all who euer laboured in that kinde of study. For, he hath already made a thousand wayes (yea and though I should talk of halfe as many more, I should not be farre wide of the truth) euery one different and seuerall from another. But because I doe hope very shortly, that the same shall bee published for the benefit of the world, and his owne perpetual glory; I will cease to speake any more of them, but onely to admonish you, that who so will be excellent, must both spend much time in practice, and looke ouer the doings of other men. And as for those who stand so much in opinion of their owne sufficiencie, as in respect of themselves they contemne all other men, I will leaue them to their foolish opinions: being assured that euery man but of meane discretion, will laugh them to scorne as fooles: imagining that all the gifts of God should die in themselues, if they should be taken out of the world.

THE SECOND PART.

And as for foure parts in two, fixe in three, and such like, you may hereafter make them vpon a plain song, 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 which time I meane to learne of you that part of musicke which resteth. And now, because I thinke my selfe nothing inferiour in knowledge to my brother, I meane to bring him with me to learn that which he hath not yet heard.

Ma. At your pleasure. But I cannot cease to pray you diligently to practice: for, that only is sufficient to make a perfect Musician.

THE

T H E
 T H I R D P A R T
 O F T H E
 I N T R O D U C T I O N T O M U S I C K E
 T R E A T I N G O F
 C O M P O S I N G O R S E T T I N G O F S O N G S.

Philomathes the Scholler.

Polymathes.

Philomathes.

WHAT new and vnaccustomed passion, what strange humour or minde-changing opinion tooke you this morning (Brother *Polymathes*) causing you without making mee acquainted, so early to bee gone out of your chamber? was it some fit of a feauer? 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 to thinke the night long, and with the day-light, that thereby you might find some occasion of seeing your mistris? or any thing else, I pray you hide it not from mee: for as hitherto I haue beene the secretarie (as you say) of your very thoughts: so if you conceale this, I must think that either your affection towards me, doth decrease, or else you begin to suspect my secrecie.

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

Pbi. Soft (brother) you goe to 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 chieft in wisdom, *Socrates, Plato, Aristotle*, and the very dogge himselfe, all snared in

in loue: but this is out of our purpose, shew mee the occasion of this your timely departure.

Pol. I was informed yesternight, that Maister *Polybius* did, for his recreation euerie morning priuately in his owne house, reade a lecture of *Ptolomey* his great *construction*: and remembering that, this morning (thinking the day farther spent then in deede it was) I hied mee out, thinking that if I had stayed for you, I should haue come short: But to my no small grieffe I haue learned at his house, that he is gone to the Vniuersitie to commence Doctor in medicine.

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

Pol. As how?

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

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

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

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

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

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

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

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

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

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

Ma. Who taught you?

Pol. One maister *Bouldie*.

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

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

Ma.

THE THIRD PART.

Ma. Here is one: sing vpon it,



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

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

Pbi. Whoeuer gaue him his name, hath either foreknowen his distinie, or then hath well and perfectlie read *Plato* his *Cratylus*.

Pol. Why so?

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

Ma. Why? wherein doe you disallow them?

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



Two discords together condemned.

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 Cofin germaine to it: for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in effect they bee both one.

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

Pbi. Yea, and justly.

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

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

Harsh cordes not to be taken for the pointes sake.

THE THIRD PART.

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

Proportions
are not ridi-
culously to be
taken.

Pol.

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

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

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

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

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

Ma.



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

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

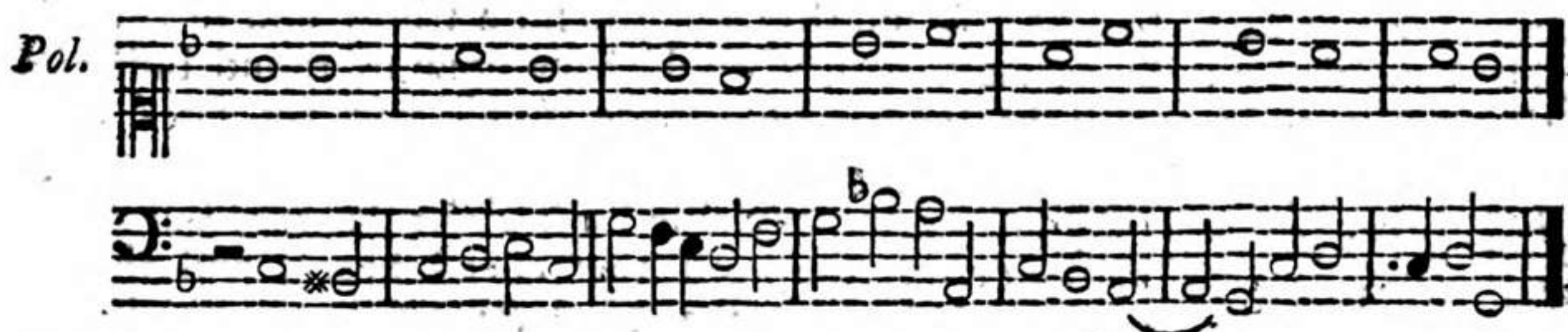
Ma. Nor I, and by this lesson. (*scholler Philomathes*) I perceiue that you haue not beene idle at home.

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

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

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

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



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

Binding no excuse for two discords together.



therefore

therefore if you meane to follow Musick any further, I would wish you to leaue those harsh allowances: but I pray you how did you becom so ready in this kinde of singing?

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

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

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

Pbi. What? can a composer be without descant?

Ma. No: but it should seeme by his speech, that except a man be so drownd in descant, that hee can doe nothing else in Musicke, but wrest and wring in hard points vpon a plaine song, they would not esteeme him a descantē: but though that be the *Cyclops* his opinion, he must giue us leaue to follow it if we list: for, we must not thinke but he, that can formally and artificially put three, foure, fise, sixe, or more parts together, may at his ease sing one part vpon a ground without great study; for that singing extempore vpon a plain song, is indeed a peece of cunning, and very necessarie to be perfectly practiced of him, who meaneth to be a composer for bringing of a quick sight:
yet

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

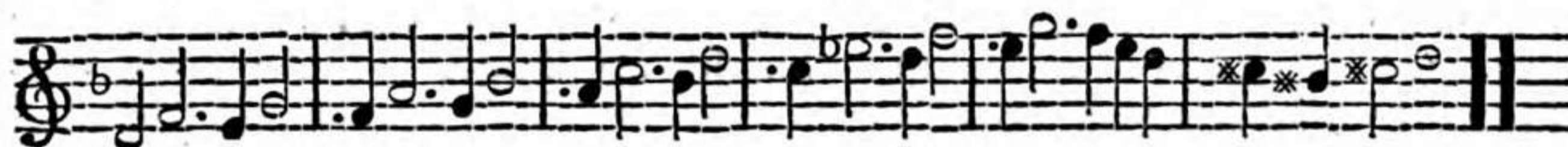
yet is it a great absurdity so to seeke for a fight, as to make it the end of our study, applying it to no other vse: for as a knife or other instrument not being applied to the end for which it was deuised (as to cut) is vnprofitable and of no vse, euen so is descant; which being vsed as a help to bring ready sight in setting of parts, is profitable: but not being applied to that end, is of itselfe like a puffe of winde, which being past, commeth not againe. Which hath been the reason that the excellent Musicians haue discontinued it, although it be vnpossible for them to compose without it: but they rather employ their time in making of songs, which remain for the posterity, then to sing descant; which is no longer knowen than the fingers mouth is open expressing it, and for the most part cannot be twise repeated in one manner.

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

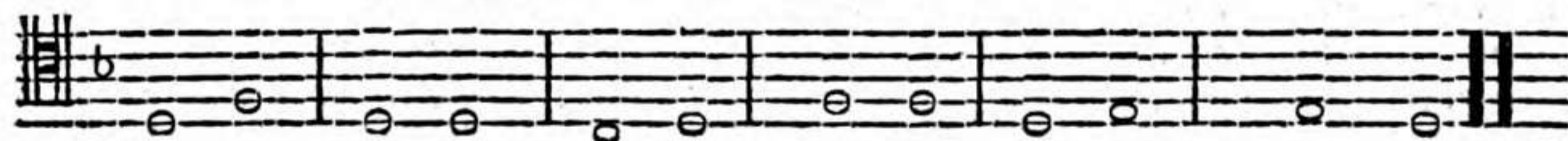
Pol. This *Polyphemus* carying such name for descant, I thought it best to imitate him: so that euery lesson which I made, was a counterfeit of some of his; for at all times and at euerie occasion, I would foist in some of his points, which I had so perfectly in my head as my *Pater noster*: and because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

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

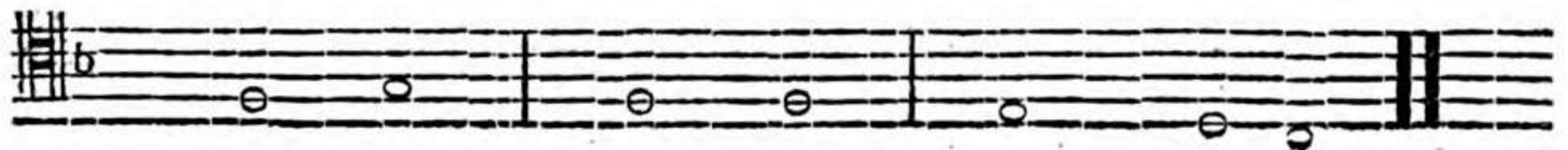
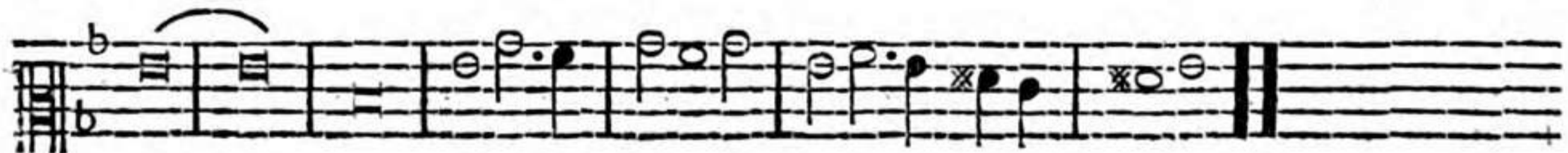
Pol. Here be some which he gaue me, as authorities wherewith to defend mine owne:



Iste confessor.



Hymne.



A course not to be disliked, if it had been done with iudgment.

THE THIRD PART.

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

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

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

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

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

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

Ma. Then shew it me.

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

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

Faults in this lesson.

Ma. First, that discord taken for the first part of the second note, is not good ascending in that manner: secondly, the discord taken for the last part of the 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 were in the beginning without any difference, saving that they are foure notes higher: lastly, your close you have taken thrice before in the same lesson; a grosse fault, in sixteene notes, to sing one thing foure times ouer.

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

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

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



The former lessons bettered.

Pol. But you haue removed the plain song into the trebble, and caused it to rest two whole semibriefes.

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

Pol. You say true.

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

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

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

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

Phi. Doe so.

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

Phi. Nor I.

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

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

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

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

Pol.

THE THIRD PART.

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

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

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

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



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

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

Ma. Heere it is:

and though it goe harsh in the eare, yet bee there not such allowances in taking of discordes vsed in it as might any way offende: but the vnpleasantnesse of it commeth of the wresting in of the point. For seeking to repeate the plaine song, againe the musicke is altered in the aire, seeming as it were another song: which doth disgrace it so farre as nothing more. And though a man (conceiting himselfe in his owne skill, and glorying in that hee can deceiue the hearer) should at the first sight sing such a one as this is, yet another standing by, and perchance a better Musician then hee, not knowing his determination, and hearing that vnpleasantnesse of the musicke might iustly condemne it as offensive to the eare; then woulde the descanter alledge for his defence, that it were euerie note of the plaine song twice sung ouer; and this or some such like
would

would they thinke a sufficient reason to moue them to admit any harshnesse, or inconuenient in musick, whatsoever. Which hath beene 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 onely that veine of wresting in much matter in small boundes: so that seeking to shewe cunning in following of points, they mist the marke, whereat euery skilfull Musician doth chiefly shoote; which is, to shewe cunning with delightfulness and pleasure. You may also make a lesson of descant, which may be sung to two plaine songs, although the plaine songs doe not agree one with another, which although it seeme very hard to be done at the first: yet hauing the rule of making it, declared vnto you, it will seeme as easie in the making, as to sing a common way of descant, although to sing it at the first sight will be somewhat harder, because the eye must be troubled with two plaine songs at once.

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

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

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

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



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

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

Ma. Having any two plaine songs giuen you, you must consider what corde the one of them is to the other: so that if they be in an vnison, then may your descant be a 3. 5. 6. 8. 10. 12. or 15. to the lowest of them: but if the plaine songs be distant by a second or ninth, then must your descant be a 6. or a 13. to the lowest of them: moreouer, if your plaine songs stand still in seconds or ninthes, then of force must your descant stand still in sixts, because there is no other shifts of concord to be had: if your plaine songs bee distant by a third, then may your descant be a 5. 8. 10. 12. or 15. to the lowest: and if your plaine songs be distant by a fourth, then may your descant be a sixt, 8. 13. or 15. to the lowest of them: likewise if your plaine songs be a fift one to another, your descant may be a 3. or 5. to the lowest of them: but if your plain songs be in the

THE THIRD PART.

sixt, then may your descant be an 8. 10. 15. or 17. to the lowest of them: lastly, if your plaine songs be distant a seventh, then may your descant be only a twelfth: also you must note, that if the plaine songs 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 barre, and first of the seventh of the example) then of force must your descant fall from the tenth to the sixth, with the lower plaine song, 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 musick; yet in this we must make a vertue of necessity, and take such allowances as the rule will afford.

Pbi. 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 cometh in your head.

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

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

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




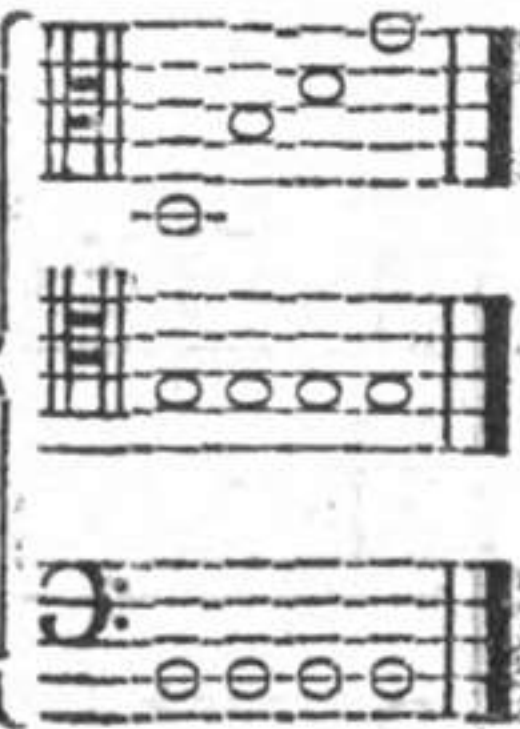
Pol. I would I could so easily imitate it as marke it.

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

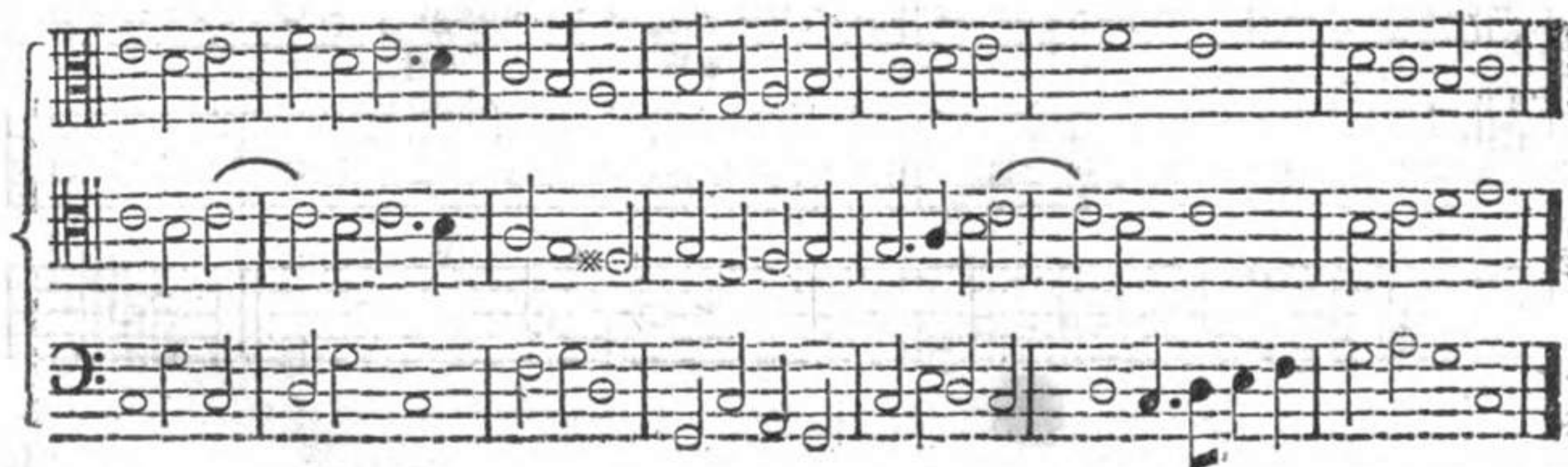
Ma. They be fewe, and easie to them that haue descant; for the same allowances are to be taken: and the same faults which are to be shunned in descant, must be auoided in setting also. And because the setting of two parts is not very farre distant from singing of descant, we will leaue to speake of it, and goe to three parts: and although these precepts of setting of three parts, will bee in a manner superfluous to you (*Philomathes*) because to make two parts vpon a plaine song, is more hard then to make three parts into voluntarie; yet because
your

your brother either hath not practised that kinde of descant, or perchance hath not beene taught how to practise it, I will set down those rules which may serue him both for descant and voluntarie. And therefore to bee briefe, peruse this Table, wherein you may see all the wayes whereby concords may be set together in three parts; and though I doe in it talke of fifteenths and seauen-teenths, yet are these cordes seldome to bee taken in three parts, except of purpose you make your song of much compasse, and so you may take what distances you will; but the best manner of composing three voices, or how many soeuer, is to cause the parts to goe close.

A TABLE contayning the Cordes which are to bee vsed in the composition of Songs for Three Voyces.

<p>If your base bee an vnison or 8. to the tenor, then maie your <i>Alto</i> be a 3. 5. 6. 8. 10. 12. or 15. to the base.</p>	<p>Example.</p> 	<p>If your base bee a third vnder your tenor, the <i>Alto</i> may bee a 5. 6. 12. or 13. about the base.</p>	<p>Example.</p> 
<p>And if your Base bee a fifth to the tenor, your <i>Alto</i> maie bee a 3. 8. 10. 12. or 15. to the base.</p>	<p>Example.</p> 	<p>But if your base bee a sixth to the tenor, then must your <i>Alto</i> bee a 3. 8. 10. or 15. to the base.</p>	<p>Example.</p> 

Pol. I pray you giue me an example which I may imitate.
Ma. Let this suffice for one at this time:



and

THE THIRD PART.

and when you come to practice, let the third, fifth, and sixth (sometimes also an eighth) be your usual cords, because they be the sweetest and bring most variety: the eighth is in three parts seldom to be used, except in passing manner or at a close. And because of all other closes the Cadence is the most usual (for without a Cadence in some one of the parts, either with a discord or without it, it is impossible formally to close) if you carry your Cadence in the tenor part, you may close all these ways following and many others. And as for those ways which here you see marked with a starre thus *, they be passing closes, which we commonly call false closes, being devised to shun a final end and go on with some other purpose. And 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 image displays three systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values and accidentals. Stars (*) are placed under specific notes in the middle staff of each system, indicating 'passing closes'.

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



But if your *Cadence* be in the *Alto*, then may you choose any of these waies following for your end; the signe still shewing the false close, which may not be vsed at a final or full close. And though it hath beene our vse in times past to end vpon the sixt with the base in our songs, and specially in our *Canons*: yet is it not to bee vsed but vpon an extremitie of Canon, but by the contrarie to be shunned as much as may be: and because it is almost euery 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 three parts, it followeth to shew you how to make foure: therefore here be two partes, make-in two other middle partes to them, and make them foure.

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

Ma. Then (that I may discharge myselfe of giuing you any more tables) here is one which will serue you for the composition not only of foure parts, but of how many else it shall please you: for when you compose more then foure parts, you do not put-to any other part, but double some of those foure; that

THE THIRD PART.

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

A T A B L E containing the vsuall cordes for the composition of foure or more partes.

O F T H E V N I S O N.	
If the trebble be and the base your <i>Alto</i> or meane shal be	an vnison with the tenor, a third vnder the tenor, a fift or sixt aboue the base.
But if the base be the <i>Alto</i> shall be	a fitt vnder the tenor, a third or tenth aboue the base.
Likewise if the base be then the <i>Alto</i> may be	a sixt vnder the tenor. a 3. or tenth aboue the base
And if the base be the other parts may be	an eight vnder the tenor, a 3. 5. 6. 10. or 12. aboue the base.
But if the base be the meane shall be	a tenth vnder the tenor, a fift or twelfth aboue the base.
But if the base be the <i>Alto</i> may be made	a twelfth vnder the tenor, a 3. or 10. aboue the base.
Also the base being the other parts may be	a fifteenth vnder the tenor, a 3. 5. 6. 10. 12. and 13. aboue the base
O F T H E T H I R D.	
If the trebble be and the base the <i>Alto</i> may be	a third with the tenor a third vnder it an vnison or 8. with the parts.
If the base be the <i>Altus</i> may be	a sixt vnder the tenor, a third or tenth aboue the base.
But if the base be then the <i>Altus</i> shall be	an eight vnder the tenor, a fift or sixt aboue the base.
And the base being then the parts may be	a tenth vnder the tenor, in the vnison or 8 to the tenor or base.

OF THE FOURTH.

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

OF THE FIFTH.

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

OF THE SIXTH.

If the trebble be and the base the <i>Altus</i> may be	a sixt with the tenor a fift vnder the tenor an vnison or eight with the parts.
But if the Base be the <i>Altus</i> shall be	a third vnder the tenor a fift aboue the base.
Likewile if the base be the meane likewise shall be	a tenth vnder the tenor a fift or 12. aboue the base.

OF THE EIGHTH.

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

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

THE THIRD PART.

The first system of musical notation consists of four staves. The top three staves are grouped by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music is written in a style with many beamed notes, suggesting a fast tempo. The system is divided into two measures by a double bar line.

The second system of musical notation consists of four staves. The top three staves are grouped by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music continues with similar beamed notes. The system is divided into two measures by a double bar line.

The third system of musical notation consists of four staves. The top three staves are grouped by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music continues with similar beamed notes. The system is divided into two measures by a double bar line.

THE THIRD PART.

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



P p

THE THIRD PART.

The musical score is organized into three systems, each containing four staves. The first system (top) features a treble clef on the first staff, a bass clef on the fourth staff, and a common time signature (C). The second system (middle) also features a treble clef on the first staff and a bass clef on the fourth staff. The third system (bottom) features a treble clef on the first staff and a bass clef on the fourth staff. The notation includes various note values, rests, and accidentals (sharps and flats) across all staves.

THE THIRD PART.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef. The bottom staff is in bass clef. The music is written in a common time signature. The first staff contains several measures with notes marked with an asterisk (*). The system concludes with a double bar line.

The second system of musical notation consists of four staves, continuing the piece from the first system. It features the same instrumentation and key signature. The music continues with various rhythmic patterns and melodic lines across the staves. The system ends with a double bar line.

The third system of musical notation consists of four staves, continuing the piece. The notation remains consistent with the previous systems. The music concludes with a final cadence in the bottom staff, marked by a double bar line.

THE THIRD PART.

Closes of Five Voyces.

The first system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and are in treble clef. The bottom staff is in bass clef. The music is written in a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The system concludes with a double bar line.

The second system of the musical score consists of five staves, following the same layout as the first system (four treble clef staves and one bass clef staff). The notation continues with similar note values and accidentals, ending with a double bar line.

THE THIRD PART.

The first system of musical notation consists of five staves. The top four staves are grouped by a brace on the left and are in treble clef. The bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals).

The second system of musical notation also consists of five staves, with the same layout as the first system (four treble clef staves and one bass clef staff). The music continues from the first system, maintaining the same key signature and time signature. It features similar rhythmic patterns and melodic lines across the staves.

THE THIRD PART.

The first system of musical notation consists of five staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music is written in a key with one flat (B-flat) and a common time signature. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

The second system of musical notation also consists of five staves, with the same layout as the first system (four treble clef staves and one bass clef staff). The notation continues with similar rhythmic patterns and includes some notes marked with an 'x' symbol, possibly indicating specific performance techniques or corrections. The system concludes with a double bar line.

THE THIRD PART.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are grouped by a brace on the left and contain a two-part texture. The fourth staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line. The fifth staff is a bass clef with a common time signature, containing a bass line. The system concludes with a double bar line.

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line. The second and third staves are grouped by a brace on the left and contain a two-part texture. The fourth staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line. The fifth staff is a bass clef with a common time signature, containing a bass line. The system concludes with a double bar line.

THE THIRD PART.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two asterisks (*) in the first and second measures. The second staff is also a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music is written in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music continues with various rhythmic patterns and rests, maintaining the one-flat key signature.

THE THIRD PART.

Closes of Sixe Voyces.

The first system of the musical score consists of six staves. The top five staves are grouped by a brace on the left and are in treble clef. The bottom staff is in bass clef. The music is written in a common time signature and features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The notation includes accidentals such as flats and naturals, and some notes are marked with an asterisk (*).

The second system of the musical score also consists of six staves. The top five staves are grouped by a brace on the left and are in treble clef. The bottom staff is in bass clef. The notation continues with similar rhythmic and melodic patterns as the first system, including various note values, rests, and accidentals. The system concludes with a double bar line.

THE THIRD PART.

The first system of the musical score consists of six staves. The top five staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), and the bottom staff is for the Bass. The music is written in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various note values, rests, and dynamic markings such as 'b' and 'x'.

The second system of the musical score consists of six staves. The top two staves are for the Violin I and Violin II parts, the middle three staves are for the Viola, Violoncello, and Bass parts, and the bottom staff is for the Bass. The notation continues with various note values, rests, and dynamic markings, including 'b' and 'x'.

THE THIRD PART.



The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef with a key signature of one flat. The third staff is an alto clef with a key signature of one flat. The fourth staff is a tenor clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The sixth staff is a bass clef with a key signature of one flat. The music is written in a style typical of 18th or 19th-century manuscript notation, featuring various note values, rests, and accidentals.



The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one flat. The second staff is an alto clef with a key signature of one flat. The third staff is a tenor clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The sixth staff is a bass clef with a key signature of one flat. The music continues with various note values, rests, and accidentals, maintaining the same key signature and clef structure as the first system.

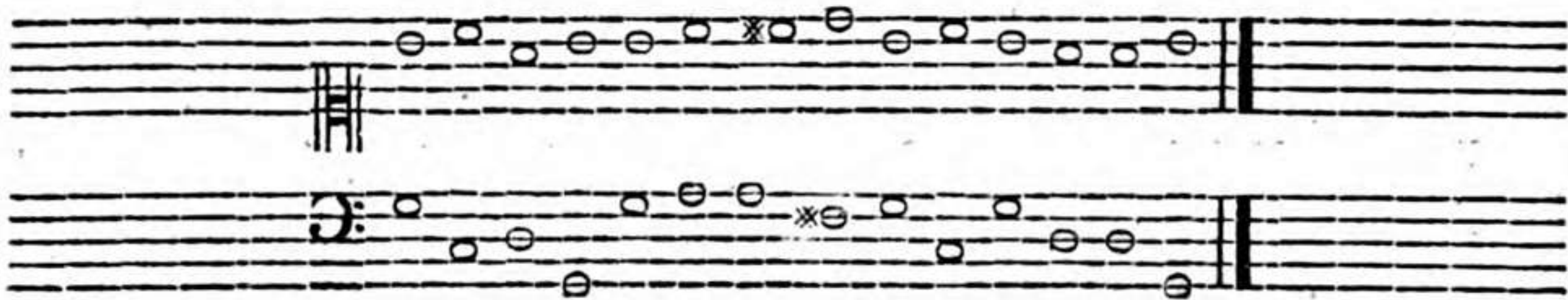
THE THIRD PART.

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

Phi. Now seeing you haue aboundantlie satisfied my desire in shewing vs such profitable tables and closes, I pray you goe forwarde with that discourse of yours which I interrupted.

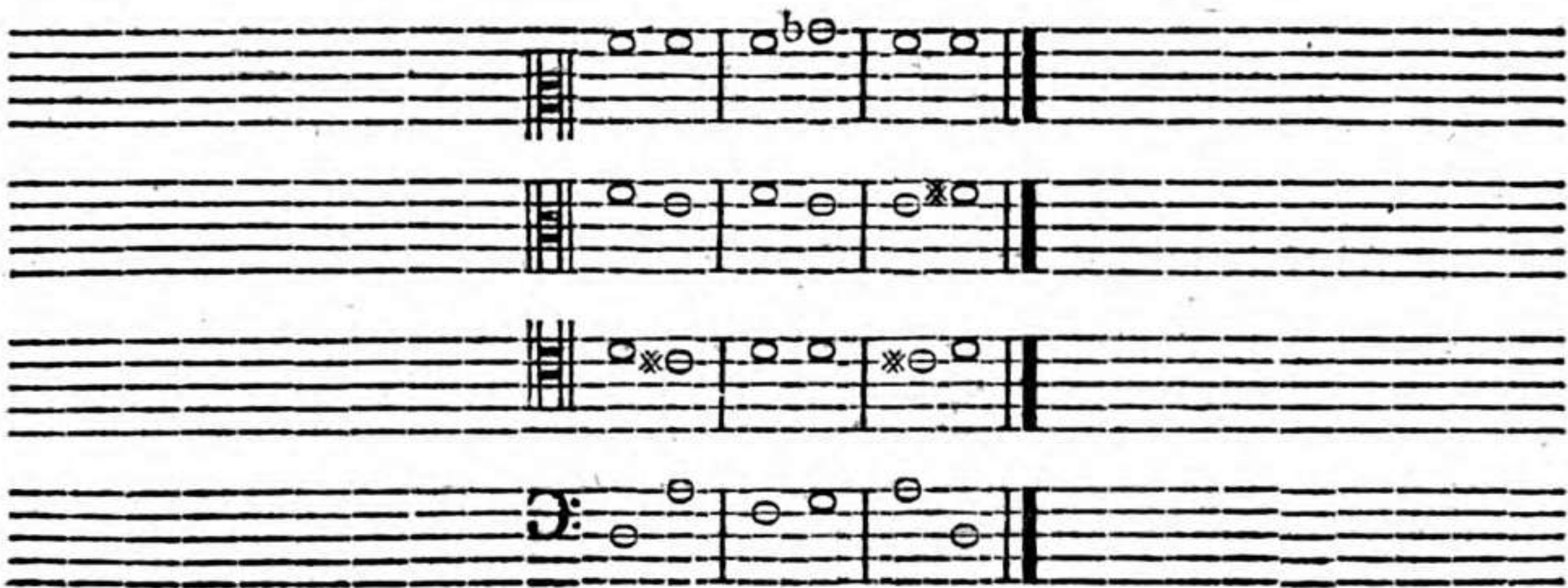
General rules
for setting.

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

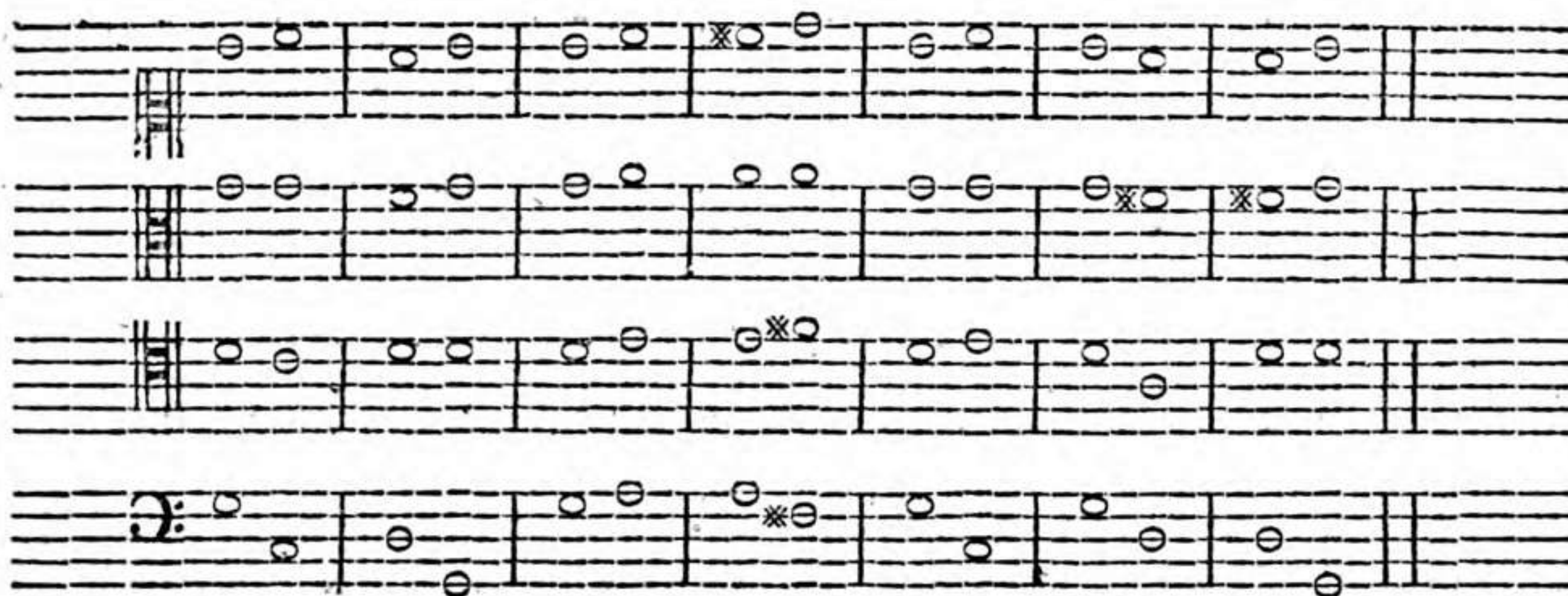


A caueat for
the sixt.
How the fift
and sixt may
be both vsed
together.

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



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

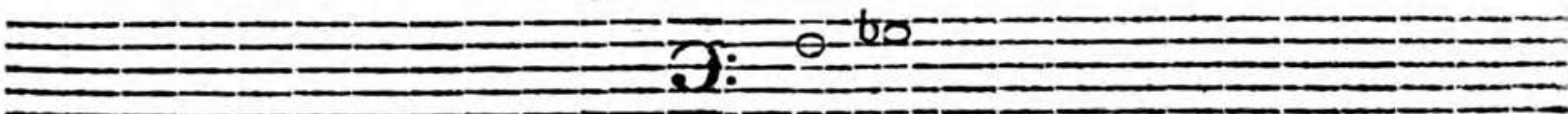


Ma. Indeed you have taken great paines about them: for in the second and third notes you have taken two eightes betwixt the tenor and base part, which faulte is committed by leauing out the tenth in your second note in the tenor, for the eight you had before betwixt the base and trebble, in your third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

Faults controlled in this lesson.



(the first whereof hath onelie one *Cadence*, in the trebble, the second hath two *Cadences* together, the one in the trebble, the other in the counter, in the third, the meane counter and tenor *Cadence* all at once) bee flat *Cadences*: which thing though it might require long disputation for solution of many arguments, which to diuerse purposes might bee brought, yet will I leaue to speake any more of it at this time, but onely that they be all three passing closes, and not of the nature of yours, which is a kind of full or finall close, although it be commonly vsed both in passing manner in diuers places of your composition, and finally at the close: but if your base ascend half a note thus:



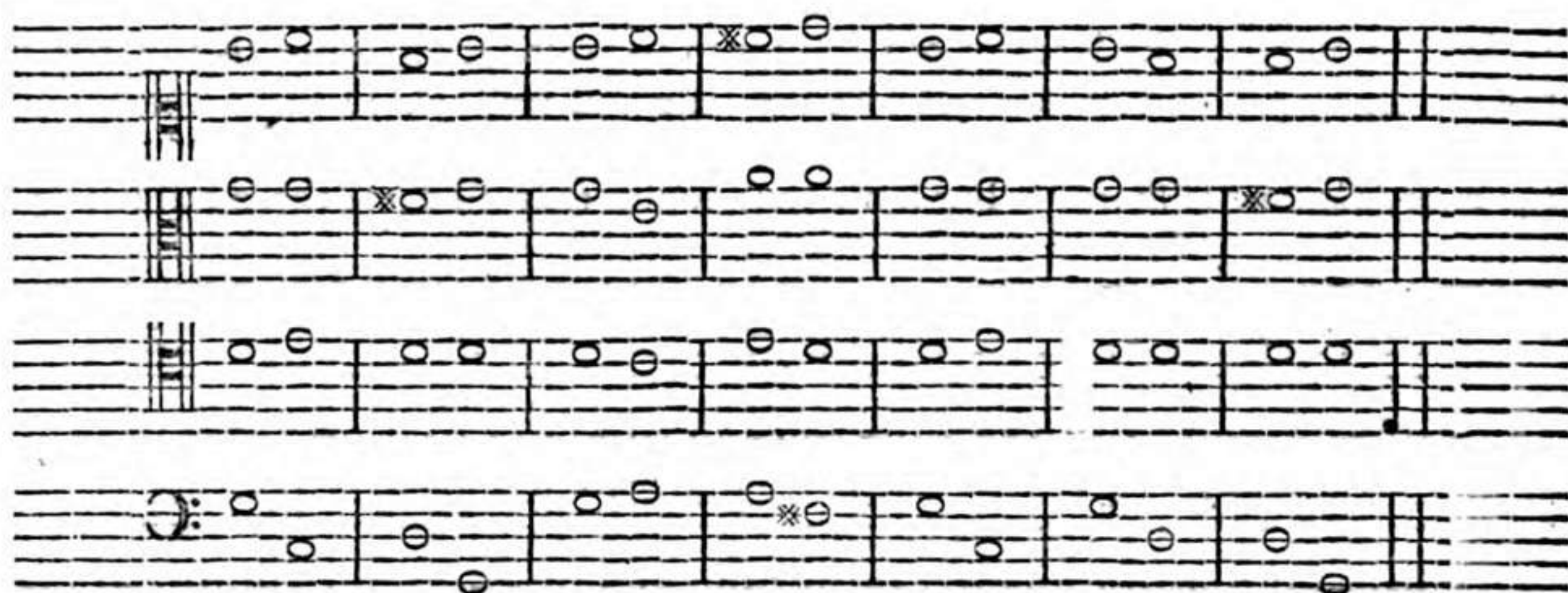
any of the other parts making *Sincopation* (which wee abusively call a *Cadence*) then of course must your *Sincopation* be in that order, as the first of the aforeshewed examples is: the other two not hauing that necessitie bee not in such

THE THIRD PART.

common vse, though being aptly taken, they might in some places be both vsed and allowed: but of this too much. Therefore to returne to the other faults of your lesson, in your fift and sixt notes, your base and counter make two eights, and the base and tenor two fifts, likewise in the ninth note you haue in your tenor part a sharpe eight, which fault I gaue you in your descant to be auoided: but if you had made the tenor part an eight to the treble, it had beene farre better: Last of all, your eleuenth and twelfth notes be two fifts in the tenor and base.

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

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



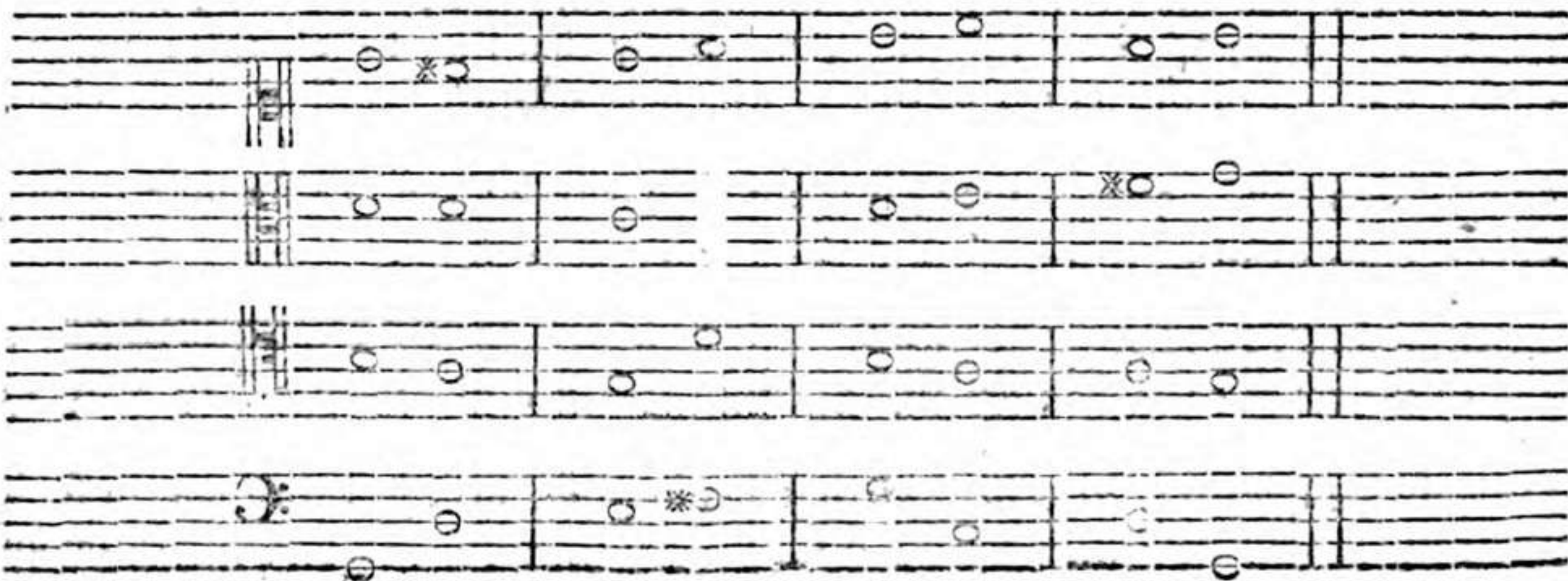
Obiection.

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

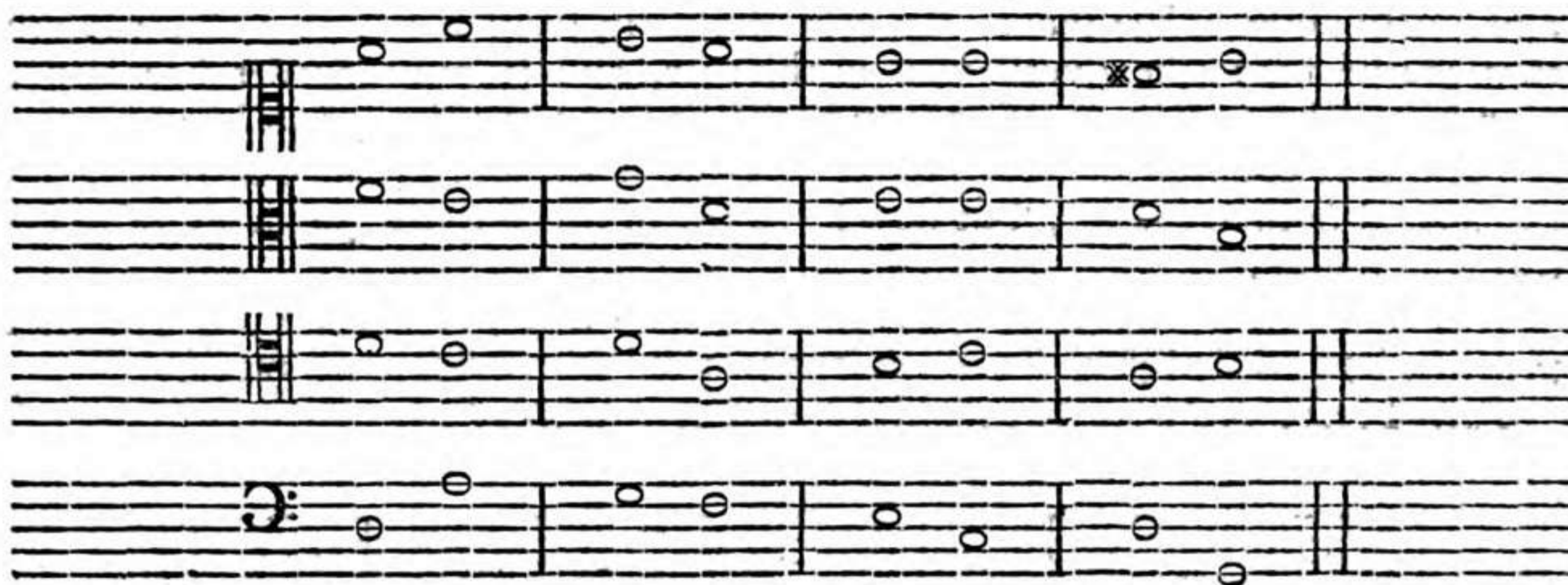
Pol. But when your base and treble doe ascend in tenths, as in the fift and sixt note of this example, if you must not leaue out the fift and the eight, I see no other but it will fall out to be two eights betwixt the base and counter, and likewise two fifts betwixt the base and tenor.

Solution, with
rules for true
ascending or
descending.

Ma. Then for auoyding of that fault, 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 contrarie, if the base and trebble descend in tenthes, then must the tenor be the eight to the trebble in the first of them. Example:



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

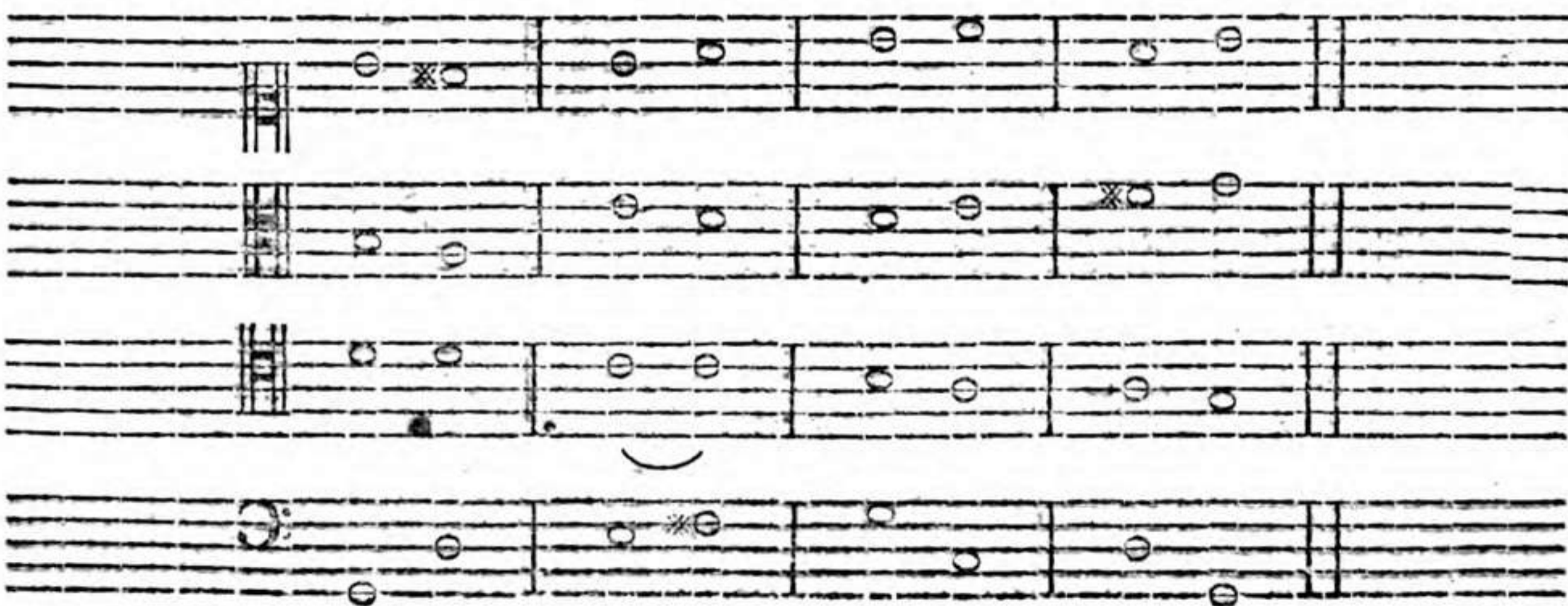
Ma. You may.

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

Ma. No: for if I had placed the fourth note of the tenor in the counter, and the fourth note of the counter in the tenor, then had the third and fourth notes been two fiftes betwixt the counter and the trebble, and the fourth and fift notes beene two eightes betweene the tenor and trebble.

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

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



The middle parts may go one through another.

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

Comming from the eighth to the fift both parts ascending naught.

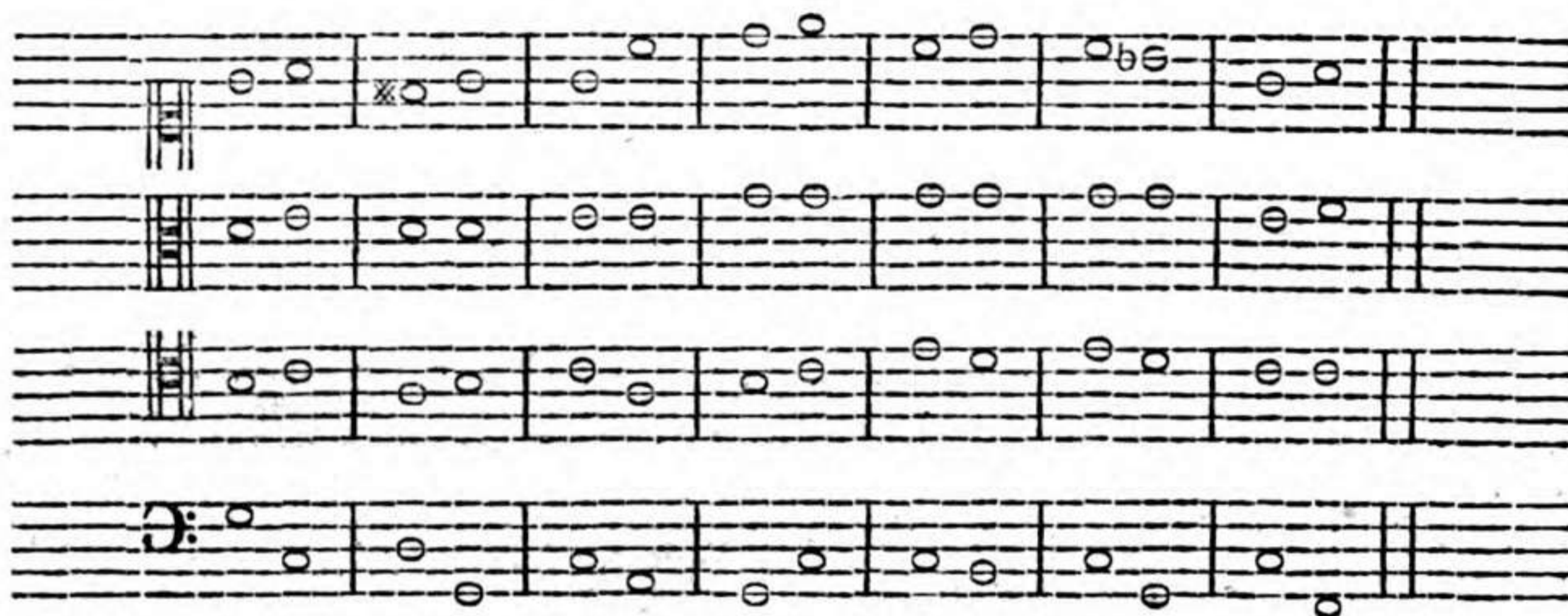
Pbi.

THE THIRD PART.

Pbi. This example I like verie well for these reasons: for (brother) if you marke the artifice of the composition you shall see that as the trebble 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 sixt to a fift, causeth that sharpe fift to shew verie well in the eare, and it must needs bee better then if it had beene taken ascending in the first way as I desired to haue had it: last of all the counter in the last foure notes doth answere the base in fuge from the second note to the fift, but now I will trie to make foure partes all of mine owne inuention.

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

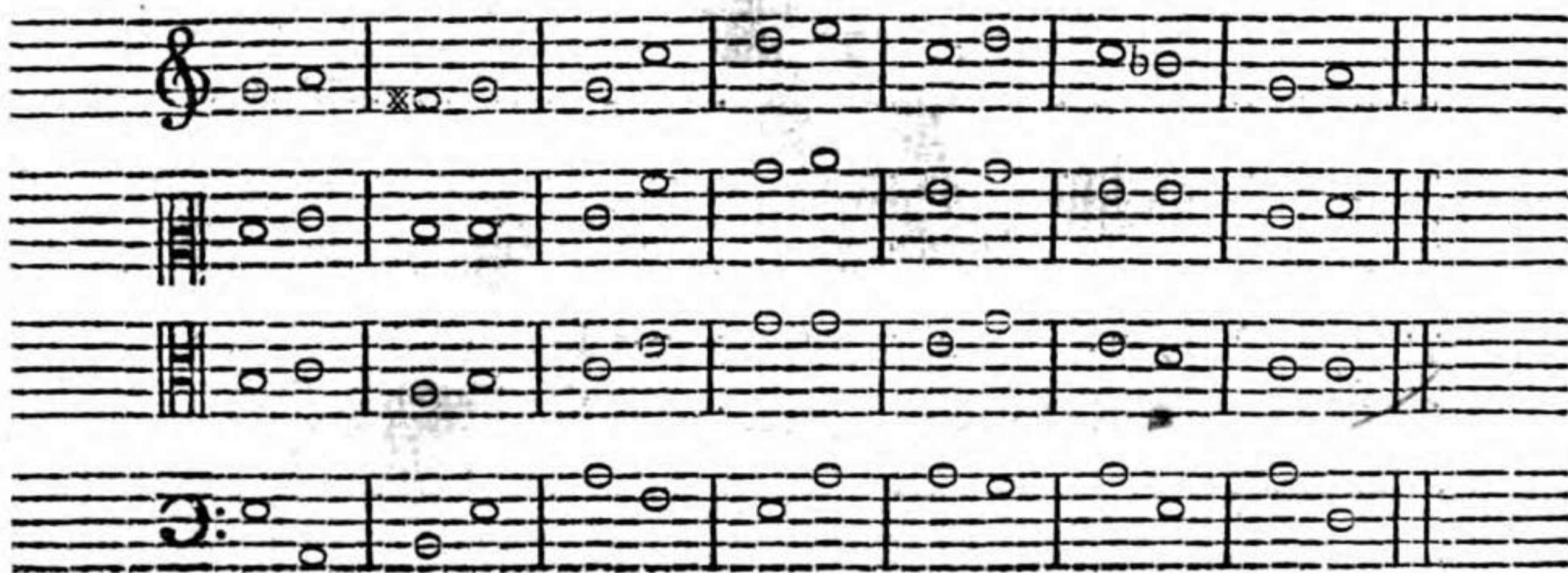
Pbi. I feare you not, but maister how like you this?



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

Pbi. 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 way so well, you might haue altered your cliffes thus:



whereby

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

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

Pbi. I will: but why do you smile?

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

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

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

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

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

Pbi. What is the matter?

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

Pbi. I doe.

Pol. What corde is it to the base?

Pbi. 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 *Legetalionis* laugh at incongruity as well as you might at vnformalitie: but now I cry quittance with you.

Pbi. Indeede I confesse you haue ouertaken me: but master 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 grossest faults which may be committed.

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

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

Pbi. What fault is in that?

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

Going out of the key a great fault.

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

THE THIRD PART.

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

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

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

The EIGHT TUNES.

The First Tune.

The Second Tune.

The musical notation for the first two tunes is presented in two columns. Each column contains four staves of music. The top staff of each column is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third staff is a tenor clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music consists of a sequence of notes, with some notes marked with an asterisk (*). The first tune ends with a double bar line and a repeat sign. The second tune also ends with a double bar line and a repeat sign.

The Third Tune.

The Fourth Tune.

The musical notation for the last two tunes is presented in two columns. Each column contains four staves of music. The top staff of each column is a treble clef with a key signature of one flat. The second staff is an alto clef with a key signature of one flat. The third staff is a tenor clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music consists of a sequence of notes, with some notes marked with an asterisk (*). The third tune ends with a double bar line and a repeat sign. The fourth tune also ends with a double bar line and a repeat sign.

THE THIRD PART.

The Fifth Tune.

The Sixt Tune.

The Seuenth Tune.

The Eighth Tune.

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

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

Phi. I will.

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

Phi. You shall not by my good will.

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

Pol. This is true indeede.

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

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

Phi.

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

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

Phi. On that condition you shal haue it.

Ma. And what haue you spied in it?

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

Ma. Then let me haue it.

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



Skipping
from the
tenth to the
eight both
parts ascend-
ing.

Faults to be
auoyded in
imitation.
A note for
taking of vni-
son.

Ma. This lesson is tolerable, but yet there bee some things in it, which I very much dislike, and first that skipping from the tenth, to the eight in the last note of the first bar, and first note of the second in the counter and base part, not being injoynd thereunto by any necessitie, either of fuge or Canon, but in plaine counterpoint where enough of other shift was to be had: I know you might defend your selfe with the Authorities of almost all the composers, who at all times, and almost in euerie song of their *Madrigals* and *Canzonets* haue some such *quiditie*: and though it cannot be disproued as false descant, yet would not I vse it, no more then many other things which are to be found in their workes, as skipping from the sixt to the eighth, from the sixth to the vnison, from a tenth to an eight ascending or descending, and infinite more faultes, which you shall finde by excellent men committed, specially in taking of vnisons which are seldome to be vsed but in passing wise ascending or descending: or then for the first or latter part of a note, and so away, not standing long vpon it, whereas they by the contrarie will skip vp to it from a sixt, third or fift, which (as I told you before) wee call hitting an vnison or other cord on the face; but they before they wil break the *are* of the wanton amorous humor wil chose to runne into any inconuenient in musick whatsoever, and yet they haue gotten the name of musicke masters through the world by their *Madrigals* and quicke inuentions: for you must vnderstand that few of them compose Mottets, whereas by the contrary they make infinite volumes of *Madrigals*, *Canzonets*, and other such ayreable musicke, yea though he were a Priest, hee would

would rather choose to excell in that wanton and pleasing musicke, then in that which properly belongeth to his profession: so much be they by nature inclined to loue, and therein are they to be commended, for one Musician amongst them will honour and reuerence another, whereas by the contrary, we (if two of vs be of one profession) wil neuer cease to backbite one another so much as we can.

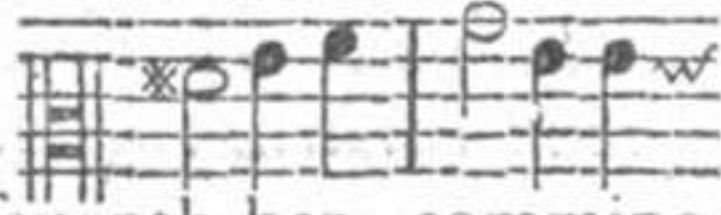
Pol. You play vpon the *Homonymie* of the word *Loue*: for in that they be inclined to lust, therein I see no reason why they should be commended: but whereas one musician amongst them will reuerence and loue another, that is indeede praiseworthy: and whereas you justly complaine of the hate and backbiting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

Ma. I perceiue you are cholericke, but let vs returne to your brothers lesson, though imitation be an excellent thing, yet would I wish no man so to imitate as to take whatsoever his author saith, be it good or bad, 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 be more offensive and sooner spied. And euen as one with a quicke hand playing vpon an instrument, shewing in voluntarie the agilitie of his fingers, will by the hast of his conueiance cloke many faults, which if they were stoode vpon would mightily offend the eare: so those musicians because the faults are quickly ouerpast, as being in short notes, thinke them no faults: but yet we must learne to distinguish betwixt an instrument playing diuision, and a voice expressing a dittie. And as for the going from the tenth to the eight in this place ascending, if the base had descended to *Gam ut*, where it ascended to *G sol re ut*, then had it beene better, but those fyrie spirits from whence you had it, would rather choose to make a whole new song, then to correct one which is already made, although neuer so little alteration would haue auoided that inconuenience, else would they not suffer so many fiftes and eightes passe in their workes, yea *Croce* himselfe hath let fve fiftes together slip in one of his * songes, and in many of them you shall finde two (which with him is no fault as it should seem by his vse of them) although the east wind haue not yet blown that custome on this side of the Alpes. But though *Croce* and diuerse others haue made no scruple of taking those fiftes, yet will we leaue to imitate him in that, nor yet will I take vpon me to saie so much as *Zarlino* doth, though I thinke as much, who in the 29 chapter of the third part of his *Institutions of Musick*, discoursing of taking of those cords together writeth thus; *Et non si dee bauer riguardo che alcuni habbiano voluto fare il contrario, piu presto per presuntione, che per ragione alcuna, che loro habbiano hanuto, come vediamo nelle loro compositioni; conciosia che non si deue imitare coloro, che fano sfacciatamente contra li buoni costumi, & buoni praccetti d'un' arte & di una scienza, senza renderne ragione alcuna: ma dobbiamo imitar quelli, che sono*

* The 17 song of his second booke of Madrigals of 5 voices, in the 11 and 12 semibreues. See also the 5, 8, 9, and 15 of the same set.

stati obseruatori dei buoni præcetti, & accostarsi aloro & abbracciarli come buoni maestri: lasciando sempre il tristo, & pigliando il buono: & questo dico per che si comme il vedere vna pittura, che sia dipinta con varij colori, maggiormente diletta l'occhio, di quello che non farebbe se fusse dipinta con vn solo colore: cosi l'udito maggiormente si diletta & piglia piacere delle consonanze & delle modulationi variate, poste dal diligentissimo compositore nelle sue compositioni, che delli semplici & non variate: Which is in English; Nor ought wee to haue any regard though others haue done the contrary, rather vpon a presumption then any reason which they haue had to doe so, as wee may see in their compositions: although wee ought not to imitate them, who doe without any shame goe against the good rules and precepts of an Art and a Science, without giuing any reason for their doings: but wee ought to imitate those who haue beene obseruers of those precepts, ioine vs to them, and embrace them as good Maisters, euer leauing the bad and taking the good: and this I say, because that euen as a picture painted with diuers colours doth more delight the eye to beholde it, then if it were done with but one colour alone: so the eare is more delighted, and taketh more pleasure of the consonants by the diligent Musician placed in his compositions with varietie, then of the simple concords put together without any varietie at all. This much *Zarlino*: yet doe not I speake this nor seeke this opinion of his, for derogation from *Croce* or any of those excellent men, but wish as they take great pains to compose, so they will not thinke much to take a little to correct: and though some of them doe boldly take those fifts and eights, yet shall you hardly finde either in Master *Alfonso* (except in that place which I cited to you before) *Orlando, Striggio, Clemens non papa*, or any before them, nor shall you readily finde it in the workes of anie of those famous English-men, who haue beene nothing inferiour in Art to any of the afore named, as *Farefax, Tauerner, Shepherde, Mundy, White, Persons, M. Birde*, and diuers others, who neuer thought it greater sacriledge to spurne against the Image of a Saint, then to take two perfect cordes of one kinde together; but if you chance to finde any such thing in their workes, you may bee bolde to impute it to the ouersight of the copyers: for, copies passing from hand to hand, a small ouersight committed by the first Writer, by the second will be made worse, which will giue occasion to the third to alter much both in the words and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will be farre enough from the meaning of the Author: so that errors passing from hand to hand in written copies, be easily augmented: but for such of their works as be in print, I dare bee bolde to affirme that in them no such thing is to be found.

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

Ma. The second fault which I dislike in it, is in the latter end of the fift bar and beginning of the next, where you stand in eights; for the counter is an eight to the base, and the tenor an eight to the trebble, which fault is committed by leauing out the tenth, but if you had caused the counter to rise in thirds with the trebble, it had beene good thus:  The third fault of your lesson is in the last note of your seuenth bar, comming from *B fa b*

mi, to *F fa ut*, ascending in the tenor part; of which fault I told you enough in your descant: the like fault of vnformall skipping is in the same notes of the same bar in the counterpart: and lastly, in the same counterpart you haue left out the Cadence at the close.

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

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

Pbi. That is very true indeede: 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 Latines and those who haue of late daies written the Art of musicke, call *Sincopation*: for all binding and hanging vpon notes, is called *Sincopation*, as this and such like:

The image displays six staves of musical notation, arranged in three pairs. Each pair consists of a treble clef staff and a bass clef staff, both in common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The first two pairs show complex rhythmic patterns with many notes beamed together, illustrating the concept of 'binding and hanging upon notes'. The third pair shows a simpler, more regular rhythmic pattern. The final two pairs show a different rhythmic structure, also with beamed notes. The notation is typical of 17th-century musical manuscripts.

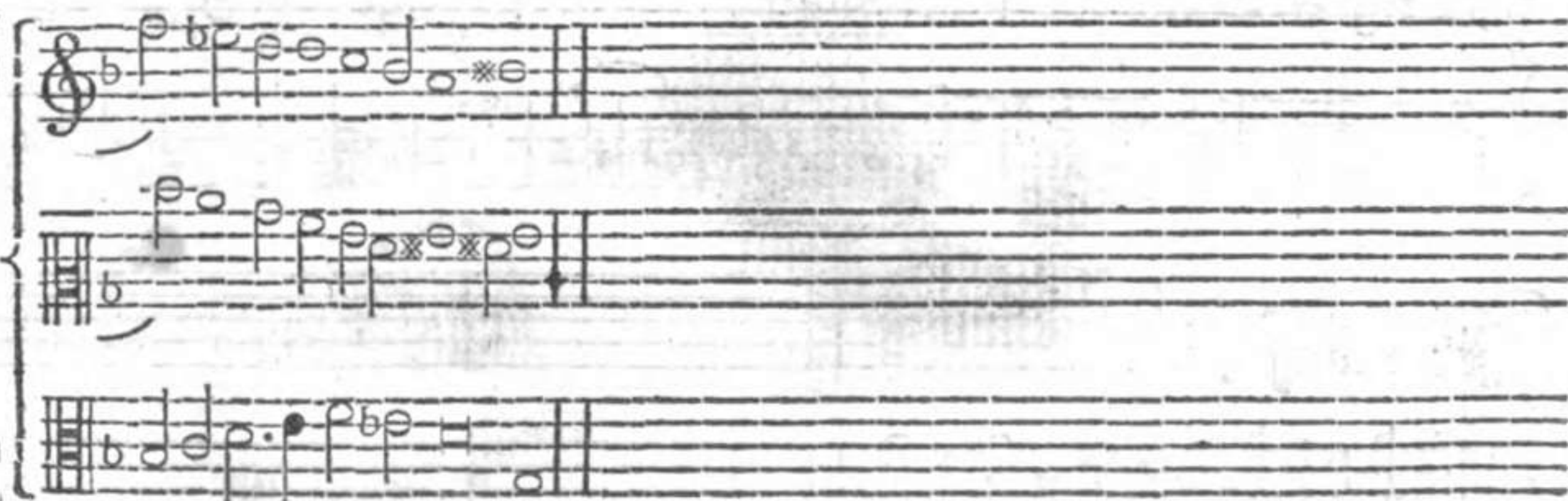
Examples of
Sincopation.

Here be also other examples of *Sincopation* in three parts: which if you consider diligently, you shall finde (beside the *Sincopation*) a laudable and commendable manner of causing your parts to driue odde, either ascending or descending:

THE THIRD PART.

scending: and if you cause three parts to ascend or descend driving, you shall not possibly doe it after any other manner than heere is set down. It is true that you may do it in longer or shorter notes at your pleasure, but that will alter nothing of the substance of the matter. Also these driuings you shall finde in many songs of the most approued authors, yet shall you not see them otherwise corded, either in musick for voices or instruments, then here you may see.

Other exam-
ples of *Sinco-
pation.*



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

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



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

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

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

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

Pbi. 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 *Tauern* in one of his Kiries, which Maister *Bould* and all his companions did highly commend for exceeding good, and I would gladly haue your opinion of it.

Ma. Shew it me.

Pol. Here it is.



Faults in this
lesson.

Ma. Although Maister *Tauernner* 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 next, which is a thing intolerable, except there was a sixt to beare it out: for discords are not to be taken, except they haue vnperfect cordes to beare them out: likewise betwixt the trebble and counter parts, another might easily be placed. All the rest of the musick is harsh, and the close in the counter part is both naught and stale, like vnto a garment of a strange fashion, which being new put on for a day or two, will please because of the nouelty; but being worne thread bare, will growe in contempt: and so this point when the lesson was made being a new fashion, was admitted for the raritie, although the descant was naught, as being onely deuised to bee foisted in at a close amongst many parts, for lack of other shift: for though the song were of ten or more parts, yet would that point serue for one, not troubling any of the rest: but now adaiies it is growne in such common vse, as diuers wil make no scruple to vse it in few parts, whereas it might well enough be left out, though it be very vsuall with our *Organists*.

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

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

Pol. These be sufficient reasons indeede: but how might the point haue otherwise been brought in?

Ma. Many waies, and thus for one:

The former
lesson better-
ed.

The musical notation consists of four staves. The top staff is the Treble clef, the second is the Counter (C-clef), the third is the Tenor (C-clef), and the bottom is the Bass (F-clef). The music is written in a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Some notes are marked with an asterisk (*). The piece concludes with a double bar line.

Pol. I would I could set downe such another.

Pbi. 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.

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

Pbi. 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?

Ma. Verie ill.

Pol. I pray you shew me particularlie euerie fault.

Ma. Firſt of all you begin vpon a diſcorde: ſecondly, the parts be vnformal, and laſtly the baſe is brought in out of the key: which fault is committed becauſe of not cauſing the baſe to anſwere to the counter in the eight, or at leaſt to the tenor: but becauſe the tenor is in the lowe key, it were too lowe to cauſe the baſe to anſwere it in the eight, and therefore it had been better in this place to haue brought in the baſe in *D ſol re*: for by bringing it in *C fa vt*, the counter being in *D la ſol re*, you haue changed the aire and made it quite vnformal: for you muſt cauſe your fuge to anſwere your leading part either in the fiſt, in the fourth, or in the eight, and ſo likewise euerie part to anſwere the other. Although this rule bee not general, yet is it the beſt manner of maintaining pointes, for thoſe waies of bringing in of fuges in the third, ſixt and euerie ſuch like cordes, though they ſhew great ſight, yet are they vnpleaſant and ſeldome vſed.

Faults in this
leſſon.

Pol. So I perceiue, 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 heede that your laſt be not the worſt.

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

THE THIRD PART.

The musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are alto clefs with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a style typical of 17th-century English lute tablature, with notes and rests on a five-line staff. There are several accidentals, including flats and naturals, and some notes are marked with asterisks (*). The piece concludes with a cadence in the tenor part.

Ma. The musicke is indeede true: but you haue set it in such a key as no man would haue done, except it had beene to haue plaide it on the Organes with a quier of singing men: for indeede such shiftes 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 credite: for take me any of their songes, so set downe and you shall not finde a musician (how perfect soeuer hee be) able to *sol fa* it right, because he shall either sing a note in such a key as it is not naturally, as *la* in *C sol fa ut*, *sol* in *B fa b my*, *fa* in *Ala mi re*, or then he shall be compelled to sing one note in two seuerall keys in continual deduction, as *fa* in *B fa b mi*, and *fa* in *Ala mi re* immediately one after another, which is against our verie first rule of the singing our sixe notes or tuninges. And as for them who haue not practised that kinde of songes, the verie sight of those flat cliffes (which stande at the beginning of the verse or line like a paire of staires, with great offence to the eie, but more to the amasing of the yong finger) make them mistearme their notes and so go out of tune; whereas by the contrarie if your song were wrote in another key, any young scholler might easily and perfectly sing it: and what can they possibly do with such a number of flat *b b*, which I could not as well bring to passe by writing 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 leaving out the Cadence, first in your Alto, and lastly in the tenor at the verie close: and as for those notes which you haue put in the tenor part in steede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue beene farre better, for that you cannot formally close without a Cadence in some one of the partes, as for the other it is an old stale fashion of closing commonlie vsed in the sif part to these foure (as you shall know more at large when I shall shewe you the practise of five partes) but if you would set downe of purpose to studie for the finding out of a bad close, you could not readily light vpon a worse then this.

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

Ma.

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

But here you must note that your song being governed 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 vt*, and in both places the sixt would haue bene much better, which would haue bene an eight to the trebble, besides (which I had almost forgotten) when they make their songes with those flats, they not onely pester the beginning of euerie verse with them, but also when a note commeth in any place where they should bee vsed they will set another flat before it, so that of necessitie it must in one of the places be superfluous: likewise I haue seene diuers songes with those three flats at the beginning of euerie verse, and notwithstanding not one note in some of the places where the flat is set from the beginning of the song to the ende. But the strangers neuer pester their verse with those flats: but if the song bee naturally flat they will set one *b*, at the beginning of the verses of euerie part, and if there happen anie extraordinarie flat or sharpe they will set the signe before it, which may serue for the note and no more: likewise if the song be sharp if their happen any extraordinarie flat or sharp they will signifie it as before, the signe still 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 anie better, and for that effect I praie you giue me some point which I may maintaine.

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

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

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

THE THIRD PART.

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

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

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

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music begins with a common time signature (C) and a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests. A double bar line is present at the end of the system.

The second system of musical notation also consists of four staves in the same clef arrangement. The melody continues with similar rhythmic patterns. A double bar line is present at the end of the system.

The third system of musical notation consists of four staves. The melody concludes with a final cadence. A double bar line is present at the end of the system.

Pbi.

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

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

Ma. The first thing which I dislike in it, is the widenesse and distance of your parts one from another, for in your fourth bar it were an easie matter to put in two parts betwixt your trebble and mean, and likewise two others betwixt your mean and tenor: therefore in any case hereafter, take heed of scattering your parts in that order, for it maketh the musicke seeme wilde: secondly, in your fift bar you goe from the fift to the eight in the trebble and tenor parts: but if you had set that minime (which standeth in *b* square) in *D sol re*, causing it to come vnder the counterpart, it had beene much better and more formall. Thirdly, in the seuenth bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three seueral parts betweene your counter and trebble. Fourthly, in the eight bar your tenor and base goe into an vnison without any necessitie. Fiftly, in the tenth bar all the rest of the parts pause, while the tenor leadeth and beginneth the fuge, which causeth the musicke to seeme bare and lame. Indeede if it had beene at the beginning of the second part of a song, or after a full close the fault had beene more excusable: but as it is vsed in this place, it disgraceth the musicke very much. Sixtly, the last note of the fifteenth bar, and first of the next are two fifts in the base and tenor parts. Lastly, your close in the trebble part, is so stale, that it is almost worne eaten, and generally your trebble part lieth so aloofe from the rest, as though it were afraid to come nigh them: which maketh all the musick both vnformal and vnpleasing: for the most artificiall form of composing is to couch the parts close together, so that nothing may bee either added or taken away, without great hinderance to the other parts.

Faults in the lesson precedent.

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

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

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

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

Phi. How hath my brother handled it?

Ma. That shall be counsell to you till we see yours;

Phi.

THE THIRD PART.

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

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

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

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

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

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

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

Pol. Then, *Imprimis*, I mislike the beginning vpon an vnison; *Item*, I mislike two discordes (that is a second and a fourth) taken both together after the vnison in the second bar betwixt the tenor and counter: *Item, Tertio*, I condemne, as naught, the standing in the sixt a whole briefe together in the third bar in the counter and tenor parts, for though it be true and withall other shift
enough

Faults in the
lesson prece-
dent.

enough to be had, yet be those vnperfect cords seldom vsed of the skilful, except when some perfect commeth immediately after them: and therefore being taken but to sweeten the musick, though they make great variety, they must not be holden out in length and stood vpon so long as others, but lightly touched and so away. Besides, in many parts if the sixt be so stood vpon, it will be the harder to make good parts to them. *Item, Quarto*, I condemne the standing in the vnison a whole semibriefe in the last note of the seuenth bar in the trebble and counter parts: wherē you must note that the fault is in the trebble and not in the counter. Lastly, I condemne two fifts in the penulte and last notes of the tenth bar in the trebble and tenor parts: likewise, that close of the tenor is of the ancient block, which is now growne out of fashion; because it is thought better, and more commendable to come to a close deliberately with drawing and binding descant, then so suddainly to close, except you had an *auoue* or Amen to sing after it. How say you (Maister) haue I not said pretty well to my young maisters lesson?

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

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

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

More faults in the lesson precedent.

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

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

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

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

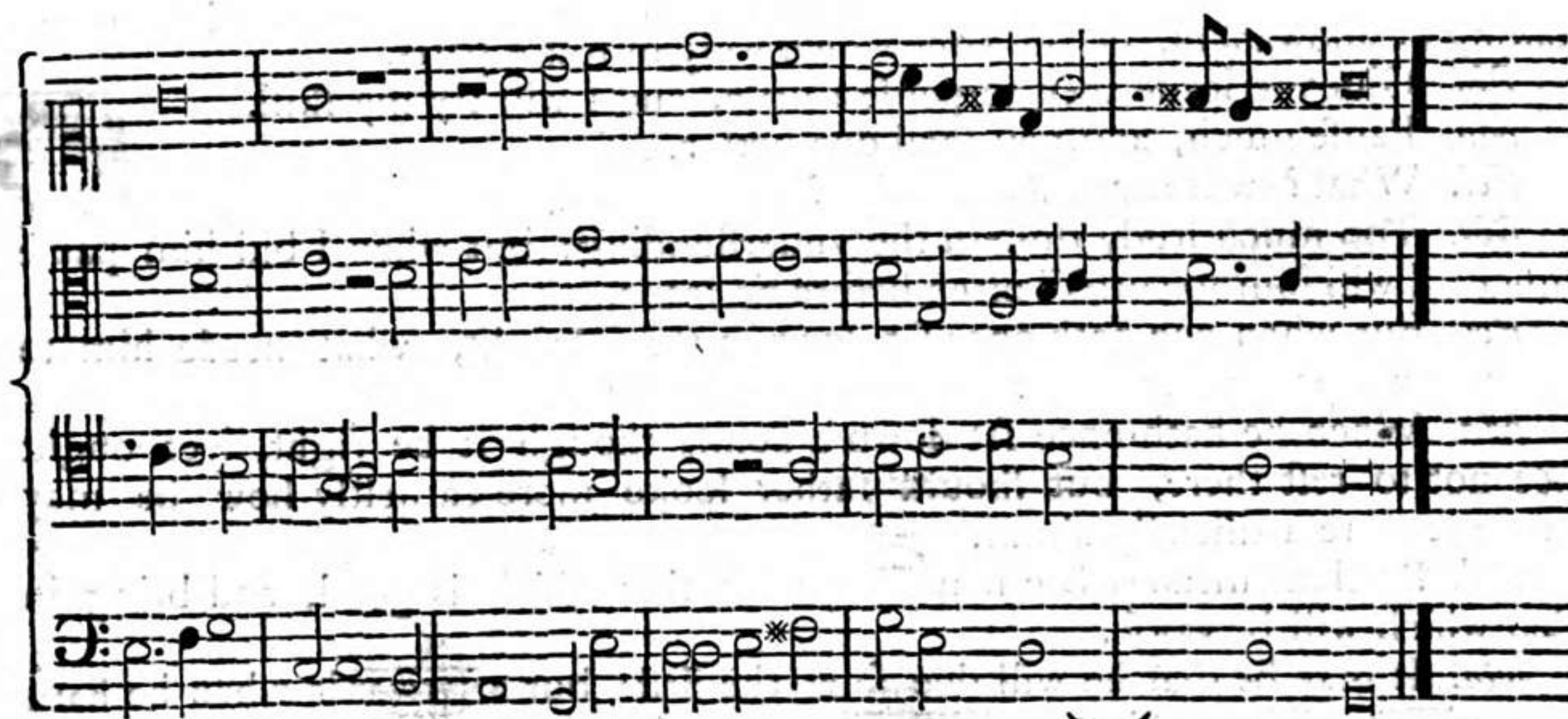
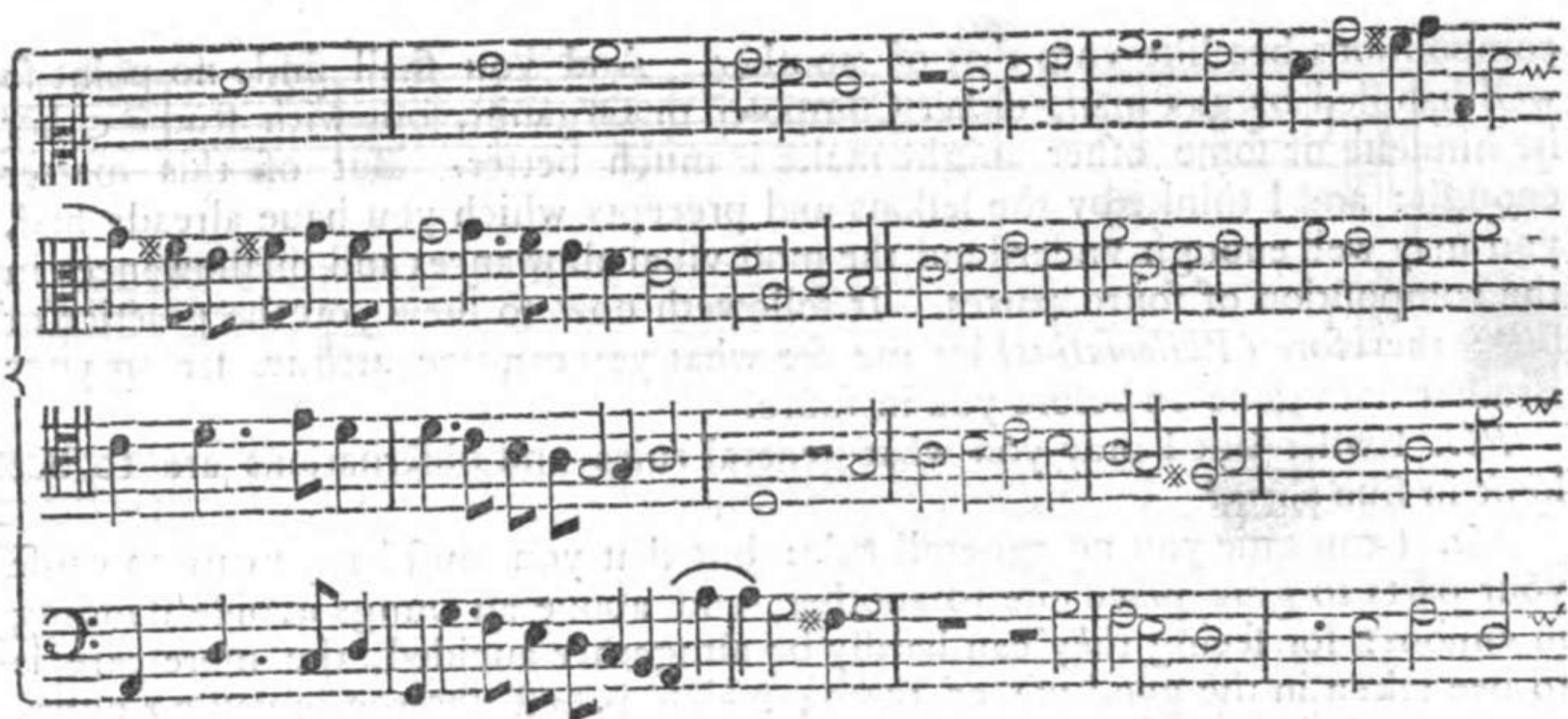
Ma. Little intreatie will serue for such a matter, and therefore here it is.

THE THIRD PART.

The first system of musical notation consists of four staves. The top three staves are for treble clef instruments, and the bottom staff is for a bass clef instrument. The music is written in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The notation includes stems, beams, and slurs.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same instrumentation and time signature. The notation includes various rhythmic patterns and melodic lines across the staves.

The third system of musical notation consists of four staves, continuing the piece. The notation includes various rhythmic patterns and melodic lines across the staves, with some notes marked with an 'x'.



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

Phi. Why so?

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

Ma. You are too *hyperbolicall* in your phrases, speaking not according to skill, but affection: but in truth it is a most common point, and no more then commonly handled: but if a man would study, he might vpon it finde variety enough to fill vp many sheets of paper: yea, though it were giuen to all the Musicians of the world, they might compose vpon it, and not one of their compositions

compositions bee like vnto that of another. And you shall finde no point so well handled by any man, either Composer or Organist, but with studie either he himselfe or some other might make it much better. But of this matter enough: and I thinke by the lessons and precepts which you haue already had, you may well enough vnderstand the most vsual allowances and disallowances in the composition of foure partes. It followeth now to shew you the practice of fise: therefore (*Philomathes*) let me see what you can doe at fise, seeing your Brother hath gone on before you in foure.

Pbi. I will: but I pray you what general rules and obseruations are to bee kept in fise parts?

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

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

Ma. Pause much, and you shall doe better.

Pol. What? will much study helpe?

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

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

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

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

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

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

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

Pbi. What? is the lesson so excellent well contriued?

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

Pbi. I praie you what is the fault.

Ma. The compasse: for as it standeth you shall hardly finde five ordinarie voices to sing it: and is it not a shame for you, being tould of that fault so manie times before, to fall into it now againe? For if you marke your fift bar,

A a a

you

you may easily put three partes betwixt your meane and tenor, and in the eight bar you may put likewise three partes betweene your trebble and meane; grosse faults and only committed by negligence: your last notes of the ninth bar and first of the next are two fifts in the trebble, and meane parts, and your two last barres you haue rob'd out of the capease 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 discordes taken as are flat against the rules of musicke.

Pbi. As how?

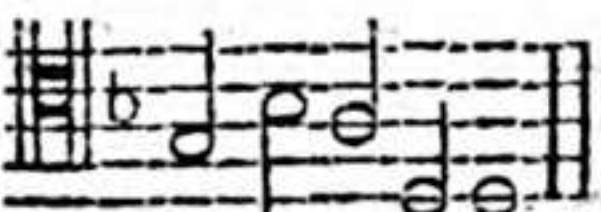
Ma. Discorde against discorde, that is, the trebble and tenor are a discorde, and the base and tenor likewise a discorde in the latter part of the first semibriefe of the last barre; and this fault is committed by breaking the notes in diuision: but that and many other such closings haue beene in too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



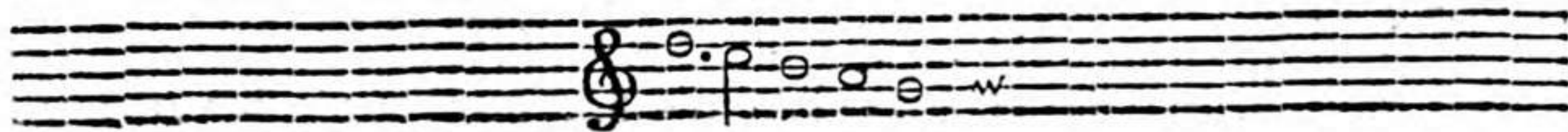
Pbi. Wherein do ye condemne this close? seeing it is both in long notes and likewise a Cadence.

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

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

Ma. Thus,  Now let your eare be iudge in the singing,

and you yourselfe will not denie but that you finde much better ayre and more fulnesse then was before: you may replie and say the other was fuller, because it did more offende 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 coming to a close is in binding wise in long drawing notes (as you see in the first of these examples following) and most chiefly when a fuge which hath beene in the same song handled is drawne out to make the close in binding wise: 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 examples:



A musical score consisting of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The notation is dense and complex, typical of a fugue or a highly technical instrumental piece.

Pbi. I pray you take the fuge of my lesson, and shew me how it might haue beene followed better.

Ma. Many wayes: and thus for one ::

A musical score consisting of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The notation is dense and complex, typical of a fugue or a highly technical instrumental piece.

THE THIRD PART.

Pbi. You haue caused two fundrie partes to sing the same notes in one and the selfe same keye.

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

Pbi. What do you meane by the high key?

Ma. All songes made by the Musicians, who make songs by discretion, are either in the high key or in the lowe key. For if you make your song in the high key, here is the compasse of your musicke, with the forme of setting the cliffes for euerie part.

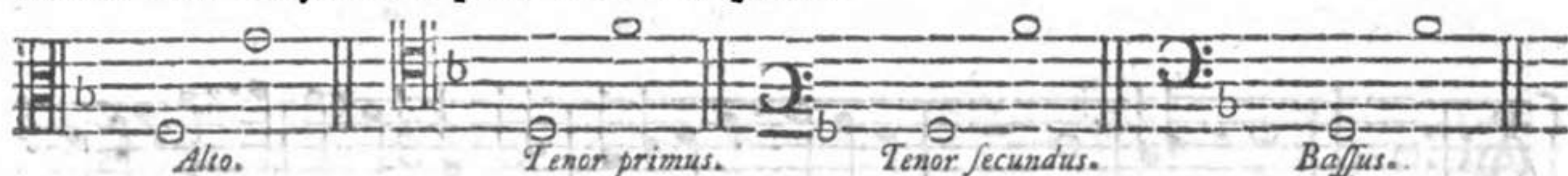
Canto. *Alto.* *Tenor & Quinto.* *Basso.*

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

The high Meane. *The low Meane.* *Alto.* *Tenor.* *Basso.*

The

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



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

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

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

Ma. If you would compose well, the best patternes for that effect are the works 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 partes at once, or one point foreright and reuerted. And though your foreright 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 sung: but this way of two or three seuerall points going together is the most artificiall kinde of composing which hitherto hath bene inuented, either for Motets or *Madrigals*, specially when it is mingled with reuertes; because so it maketh the musicke seeme more strange: whereof let this be an example.

THE THIRD PART.



The first system of the musical score consists of five staves. The top staff is in treble clef with a common time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a single system with various note values, rests, and accidentals.



The second system of the musical score also consists of five staves, following the same clef arrangement as the first system. It continues the musical composition with similar notation, including notes, rests, and accidentals.

THE THIRD PART.

191

The image displays a musical score for a three-part setting, consisting of two systems of five staves each. The first system includes a vocal line (treble clef), a lute line (treble clef), and a bass line (bass clef). The second system continues the same three parts. The notation features various rhythmic values, including minims, crotchets, and quavers, with some notes marked with an asterisk (*). The score is enclosed in a large bracket on the left side.

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

Pbi. 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 harmonie : for you see in the example that euerie part catcheth the point from another, so that it which euen now was in the high part, will be straight way in a lowe part, and contrarily.

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

Ma. Here is one.

THE THIRD PART.

The musical score consists of two systems of five staves each. The first system includes a vocal line (treble clef) and four instrumental parts (two treble and two bass clefs). The second system continues the same parts. The notation features various note values, rests, and accidentals, with some notes marked with an asterisk (*). The piece concludes with a double bar line and repeat signs.

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

Pbi. It is easie to be vnderstood, but I am afraid it will carry great difficulty in the practife.

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

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

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

Pol. You must not think but that our master hath some one secret in composition which is not common to euerie scholler: and though this seeme absurd in our dul & weak iudgement, yet out of doubt our master hath not 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 tolerable but commendable, and so much the more commendable as it is far from the common and vulgar vaine of closing: but if you come to peruse the workes of excellent musicians, you shall finde many such bindings; the strangeness of the inuention of which, chiefly caused them to be had in estimation amongst the skilfull.

THE THIRD PART.

Pol. You haue hetherto giuen vs all our examples in Motets maner: therefore I pray you giue vs now some in forme of a *Madrigale*, that we may perceiue the nature of that musicke as well as that of the other.

Ma. The time is almost spent: therefore that you may perceiue the manner 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 parts:

THE THIRD PART.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings such as 'f' and 'mf'. The piece concludes with a double bar line and a fermata over the final note.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The notation is primarily chordal, with many notes beamed together. Roman numerals (I, II, III) are used to indicate chord positions. The system ends with a double bar line and a fermata over the final note.

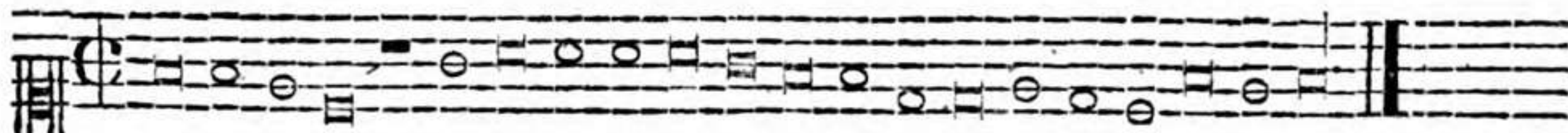
so that if you marke this well, you shal see that no point is long staid vpon, but once or twice driuen through all the parts, and sometimes reuerted, and so to the close then taking another: and that kind of handling points is most esteemed in *Madrigals* either of five or sixe parts, specially when two parts go one way, and two another way, and most commonly in tenthes or thirdes, as you may see in my former example of five parts, of maintaining two points or more at once. Likewise the more varietie of points be shewed in one song, the more is the *Madrigal* esteemed; and withal you must bring in fine bindings and strange closes according as the words of your Dittie shall moue you: also in these compositions of sixe parts, you must haue an especiall care of causing your parts to giue place one to another, which you cannot do without restings, nor can you (as you shall know more at large anon) cause them to rest til they haue expressed that part of the ditty which they haue begun: and this is the cause that the parts of a *Madrigal* either of five or sixe parts go somtimes full, somtimes verie single, somtimes iumping together, and somtimes quite contrary waies, like vnto the passion which they expresse: for as you schollers say that loue is full of hopes and feares, so is the *Madrigal* or louers musicke full of diuersitie of passions and ayres.

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

Ma. To satisfie your request in some respect, I wil shew you a fewe, whereby of your selfe you may learne to finde out more. A Canon then (as I tolde you before, scholler *Philomathes*) may be made in any distance comprehended within the reach of the voice, as the 3. 5. 6. 7. 8. 9. 10. 11. 12. or other: but for the composition of Canons no general rule can be giuen, as that which is performed by plain sight: wherfore I will refer it to your own study to find out such points as you shal think meetest to be 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 downe all the formes of them, because they be infinite, and also dayly more and more augmented by diuers: but most commonly they set some darke words by them, signifying obscurely how they are to be found out and sung, as by this of *Iusquin* you may see.

C A N O N.

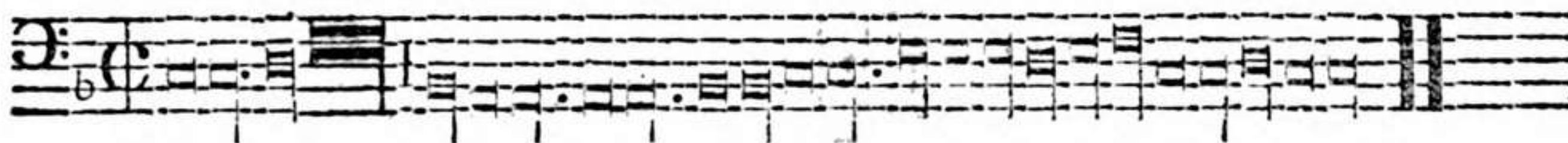
*In gradus vndenos descendant multiplicantes.
Consimilique modo crascant antipodes vno.*



For hee, setting down a song of foure parts, hauing wrote all the other parts at length, setteth this for the base: and by the word *Antipodes* you must vnderstand *per arsin & thesin*, though the word *multiplicantes* bee too obscure a direction

rection to signifie that euerie note must be foure times the value of it selfe, as you may perceiue by this

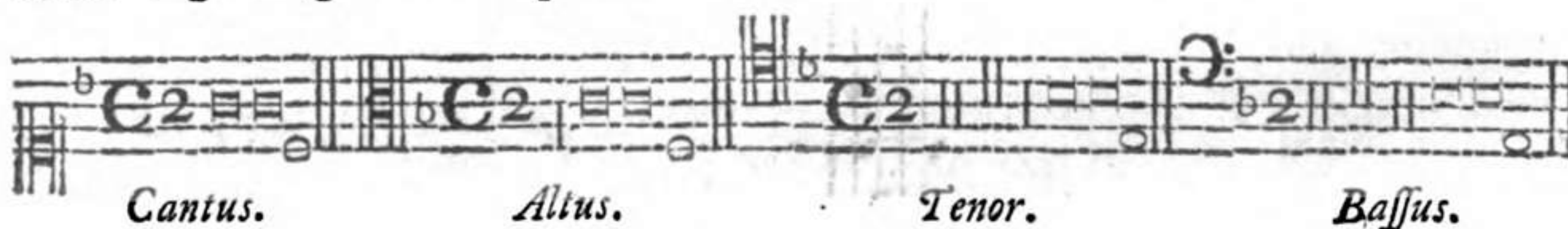
RESOLUTION.



And though this be no Canon in that sence as we commonly take it, as not being more parts in one, yet be these words a *Canon*: if you desire to see the rest of the parts at length, you may finde them in the third booke of *Glareanus* his *dodecachordon*. But to come to those *Canons* which in one part haue some others concluded, here is one without any *Canon* in words, composed by an old author *Petrus Platenfis*, 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 in-closed in a semicircle, thus:



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



Of this kinde and such like, you shall finde many both of 2, 3, 4, 5, and 6 parts, euery where in the works of *Iusquin*, *Petrus Platenfis*, *Brumel*, and in our time, in the Introductions of *Baselius* and *Caluifus*, with their resolutions and rules how to make them. Therefore I will cease to speake any more of them: but many other *Canons* there be with *enigmaticall* words set by them, which not only strangers haue vsed, but also many Englishmen, and I my selfe (being as your *Maro* sayth *audax inuenta*) for exercise did make this crosse without any cliffes, with these wordes set by it:

THE THIRD PART.

Within this crosse
 Foure partes in two
 But first seeke out
 Or els this Cannon

here may you finde,
 be sure of this :
 to knowe my minde,
 you may misse.

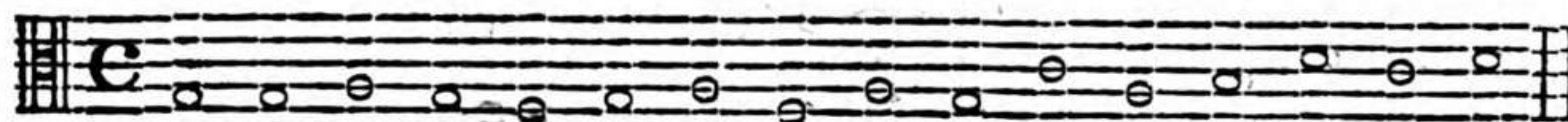
Which is indeed so obscure that no man without the Resolution wil find out how it may be sung. Therefore you must note that the *Transuersarie* or armes of the crosse containe a *Canon* in the twelfth, aboue which singeth euerie note of the base a dotted minime till you come to this signe \odot where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

The RESOLUTION.

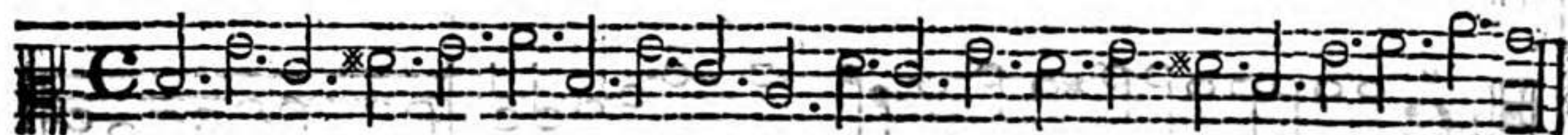
CANTUS.



ALTO.



TENOR.

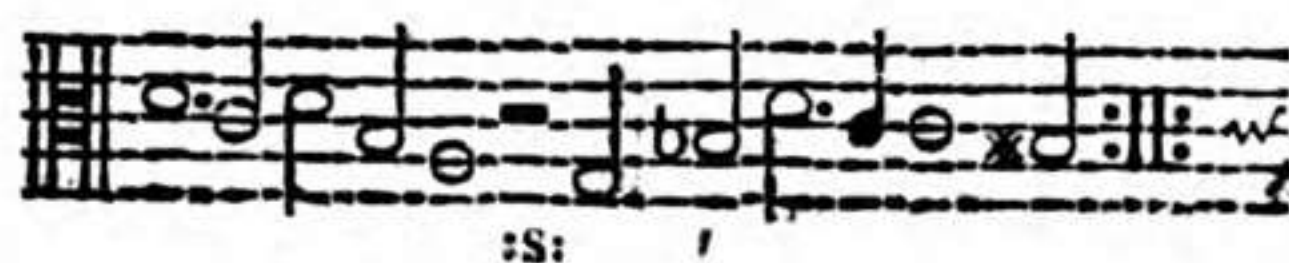


BASSO.



There be also some compositions which at the first sight will seem very hard to be done, yet hauing the rules of the composition of them deliuered vnto you, they wil seem uerie easie to be made: as to make two parts 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
epidiatessaron.



Like-

THE THIRD PART.

Likewise you may make eight parts in foure (or fewer or more as you list) which may be sung backward and forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quite through, and the rules to make it be these: Make how many parts you list, making two of a kinde (as two trebbles, two tenors, two counters, and two 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 dott in all the song, for though in singing the part forward it will goe well, yet when the other commeth backward, it will make a disturbance in the musicke, because the singer will be in a doubt to which note the dott belongeth. For if he should hold it out with the note which it followeth, it would make an odde number, or then he must hold it in that tune wherein the following note is, making it of that time, as if it followed that note, which would be a great absurdity to set a dott before the note, of which it taketh the time: hauing so made your song, you must set one part at the end of the other of the same kinde (as trebble after trebble, base after base, &c.) so that the end of the one be ioined to the end of the other: so shall your musicke goe right, forward and backward, as thus for example: ---

Canon 8 parts in 4. retro & retro.

Canto retro
& retro.

Alto retro
& retro.

Tenor retro
& retro.

Basso retro
& retro.

R E S O-

RESOLUTION.

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

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

The RESOLUTION.

Four parts in one in the vnison.

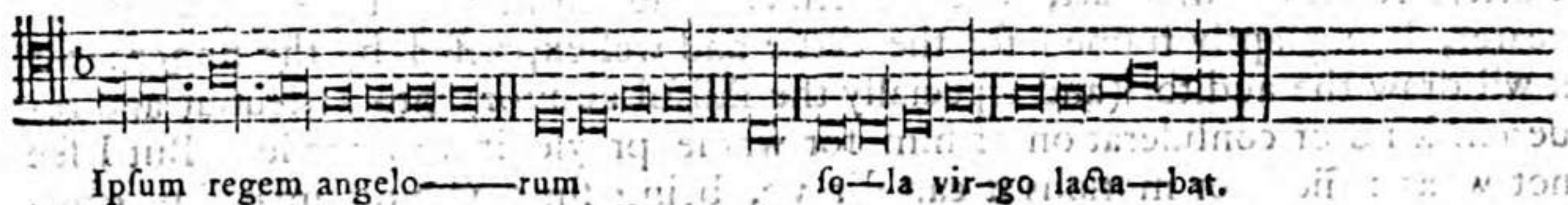
Rules to be
obserued in
dittyng.

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

Also, if the subiect be light, you must cause your musick to go in motions, which carry with them a celeritie or quicknes of time, as minimes, crotchets and quauers: if it be lamentable, the note must goe in slow and heauy motions, as semibriefs, briefs, and such like, and of all this you shall finde examples euery 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 musick ascend: and by the contrarie where your dittie speaketh of descending, lowenes, depth, hell, and others such, you must make your musick descend. For as it will bee thought a great absurditie to talke of heauen and point downward to the earth: so it will be counted great incongruity if a musician vpon the words he ascended into heauen should cause his musick to descend, or by the contrarie vpon the descension should cause his musick to ascend. We must also haue a care so to applie the notes to the wordes, as in
singing

singing there be no barbarisme committed: that is, that we cause no syllable which is by nature short, be expressed by manie notes, or one long note, nor no long syllable bee expressed with a short note: but in this fault do the practitioners erre more grossely, then in any other, for you shall find few songs wherein the penult syllables of these words, *Dominus, Angelus, filius, miraculum, gloria,* and such like are not expressed with a long note, yea manie times with a whole dossen of notes, and though one should speak of fortie he should not say much amisse: which is a grosse barbarisme, and yet might be easily amended. We must also take heed of separating any part of a word from another by a rest, as som dunces haue not slackt to do: yea one whose name is *Iobannes Dunstaple* (an ancient English author) hath not only diuided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of foure parts vpon these words, *Nesciens virgo mater virum.*



For these be his own notes and words, which is one of the greatest absurdities which I haue seene committed in the dittyng of musick: but to shew you in a word the vse of the rests in the dittie, you may set a crotchet or minime rest aboue a comma 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 sighs, 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 wherof you may see in a verie good song of *Stephano Venturi* to five voices vpon this ditty *quell, aura che spirando a Paura mia?* for comming to the word *sospiri* (that is sighs) he giueth it such a natural grace by breaking a minime into a crotchet rest and a crotchet, that the excellency of his iudgment in expressing and gracing his dittie, doth therein manifestly appeare. Lastly, you must not make a close (especially a full close) til the full sense of the words be perfect: so that keeping these rules you shall haue a perfect agreement, and as it were an harmonical consent betwixt the matter and the musick: and likewise you shall be perfectly vnderstoode of the auditor what you sing, which is one of the highest degrees of praise, which a musician in dittyng can attain vnto or wish for. Many other petty obseruations there be, which of force must be left out in this place, and remitted to the discretion and good iudgment 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 bee kept in composing of euery one of them.

Ma. Although by that which I haue already shewed you, you might with studie collect the nature of all kindes of musicke, yet to ease you of that paine, I wil satisfie your request though not at ful, yet with so many kinds as I can cal

Division of
Musicke.

A Motet.

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

This musick (a lamentable case) being the chiefeft both for art and virilitie, 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 *Mecanates* to put on another humor, and follow that kind whereunto they haue neither been brought vp, nor yet (except so much as they can learne by seeing other mens works in an unknown tongue) doe perfectly vnderstand the nature of it: such be the new fangled
opinions

opinions of our countrymen, who will highly esteeme whatsoever commeth from beyond the seas, and specially from *Italy*, be it neuer so simple, contemning that which is done at home though it be neuer so excellent. Nor yet is that fault of esteeming so highly the light musicke particular to vs in England, but general through the world: which is the cause that the musicians in all countreyes and chiefly in *Italy*, haue imployed 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, instead of drawing the minds of men to the consideration of heauen and heauenly 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 hath beene of late more deeply diued into, so that there is no vanitie which in it hath not been followed to the ful: but the best kind of it is termed *Madrigal*, a word for the etymologie of which I can giue no reason: yet vse sheweth that it is a kind of musicke made vpon songs and sonnets, such as *Petrarcha* and manie Poets of our time haue excelled in. This kind of musick were not so much disallowable, if the Poets who compose the ditties would abstaine from some obscenities, which all honest eares abhor, and sometimes 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 artificial, and to men of vnderstanding most delightfull. If therefore you will compose in this kind, you must possess yourself with an amorous humor (for in no composition shal you proue admirable except you put on, and possesse your self wholly with that vein wherein you compose) so that you must in your musick be wauering like the wind, sometime wanton, sometime drooping, sometime graue and stadie, otherwhile effeminat, you may maintaine points and reuert them, vse triplaes and shew the verie vttermost of your varietie, and the more varietie you shew the better shall you please. In this kind our age excelleth, so that if you would imitate any, I would appoint you these for guides: *Alfonso Ferrabosco* for deep skil, *Luca Marenzo* for good ayre and fine inuention, *Horatto Vecchi*, *Stephano Venturi*, *Ruggiero Giouanelli*, and *Iohn Croce*, with diuers others who are verie good, but not so generally good as these. The second degree of grauity in this light musicke is giuen to Canzonets, that is little shorte songs (wherin little art can be shewed being made in strains, the beginning of which is in some point lightly touched, and euery strain repeated except the middle) which is in composition of the musick a counterfeit 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 whosoever knoweth the nature of the one must needs know the other also; and if you thinke them worthie of your paines to compose them, you haue a pattern of them in *Luco Marenzo* and *Iohn Feretti*, who as it should seem hath imployed most of all his study that way. The last degree of grauity (if they haue any at all) is giuen to the *villanelle* or country songs which are made only for the ditties sake: for, so they be aptly set to expresse the nature of the ditty, the composer (though he were neuer so excellent) will not stick to take many perfect cords of one kind together, for in this kind they think

Light musick.

A Madrigal.

Canzonets.

Neapolitan

Villanell

Ballette.

Vinate.

Iustinianes.

Pastoralle pas-
samesos with
ditties, Fan-
tasies.

Pauans.

Galliards.

it no fault (as being a kind of keeping *decorum*) to make a clownish musick to a clownish matter: and though many times the ditty be fine enough, yet because it carrieth that name *Villanella* they take those disallowances, as being good enough for plow and cart. There is also another kind more light then this, which they tearm *Ballete* or daunces; and are songs, which being sung to a ditty may likewise be danced: these and all other kinds of light musick sauing the *Madrigal* are by a general name called aires. There be also another kind of *Ballets*, commonly called *fa las*: the first set of that kind which I haue seen was made by *Gastaldi*: if others haue labored in the same field, I know not: but a slight kind of musick it is, and as I take it deuised to be danced to voices. The slightest kind of musick (if they deserue the name of musick) are the *vinate* or drinking songes: for as I said before, there is no kind of vanitie whereunto they haue not applied some musick or other, as they haue framed this to be sung in their drinking: but that vice being so rare among the Italians and Spaniards, I rather think that musick to haue bin deuised by or for the Germans (who in swarmes do flock to the Vniuersity of Italy) rather then for the Italians themselues. There is likewise a kind of songes (which I had almost forgotten) called *Iustinianas*, and are all written in the *Bergamasca* language: a wanton and rude kinde of musicke it is, and like enough to carrie the name of some notable Curtisan of the Citie of *Bergama*, for no man will deny that *Iustiniana* is the name of a woman. There be also manie other kinds of songes which the Italians make; as *Pastorellas* and *Passamesos* with a ditty and such like, which it would be both tedious and superfluous to dilate vnto you in words, therefore I wil leaue to speak any more of them and begin to declare vnto you those kinds which they make without ditties. The most principall and chiefeft 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 shal seem best in his own conceit. In this may more art be shewn then in any other musicke, because the composer is tied to nothing but that he may adde, diminish, and alter at his pleasure. And this kind will bear any allowances whatsoeuer tolerable in other musick, except changing the ayre and leauing the key, which in fantasie may neuer be suffered. Other things you may vse at your pleasure, as bindings with discordes, quick motions, slow motions, proportions, and what you list. Likewise, this kind of musicke is with them who practise instruments of parts in greatest vse: but for voices it is but sildom vsed. The next in grauitie and goodnes vnto this is called a pauan, a kind of staide musick, ordained for graue dauncing, and most commonly made of three straines, whereof euerie strain is plaid or sung twice: a straine they make to contain 8. 12. or 16 semibriefs 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 how manie foures you put in your straine: for it wil fall out wel enough in the end; the art of dancing being come to that perfection that euerie reasonable dancer wil make measure of no measure, so that it is no great matter of what number you make your straine. After euerie pauan we vsually set a galliard (that is, a kind of

of musick made out of the other) causing it to go by a measure, which the learned call *trochaicam rationem*, consisting of a long and short stroke successively: for as the foot *trochæus* consisteth of one syllable 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 semibriefe, and the latter of a minime. This is a lighter and more stirring kind of dauncing then the pauan consisting of the same number of straines: and looke how many foures of semibriefs you put in the strain of your pauan, so many times fixe minims must you put in the strain of your galliard. The Italians make their galliards (which they term *salta relly*) plain, and frame ditties to them, which in their *mascaradoes* they sing and dance, and manie times without any instruments at all, but instead of instruments they haue Curisians disguised in mens apparell, who sing and daunce to their own songes. The *Alman* is a more heauie daunce then this (itlie 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, somtimes two, somtimes three, and euerie strain is made by foure: but you must mark 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 strain the time of sixteene semibriefs, so the vsuall *Alman* containeth the time of eight, and most commonly in short notes. Like vnto this is the French *bransle* (which they call *bransle simple*) which goeth somewhat rounder in time then this: otherwise the measure is al one. The *bransle de poictou* or *bransle double* is more quick in time, (as being in a rounde *Tripla*) but the strain 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, are notwithstanding danced after sundrie fashions; the *volte* rising and leaping, the *courant* trauiising and running, in which measure also our cuntry dance is made, though it be danced after another forme then any of the former. All these be made in straines, either two or three as shal seem best to the maker: but the *courant* hath twice so much in a strain, as the English cuntry dance. There be also many other kindes of dances (as *Hornepypes*, *Iygges* 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 musick, so will some mens humors be more inclined to one kind then to another. As some will be good descanters, and excel 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 excell in composition of Motets, and being set or inioyned to make a *Madrigal* will be verie far from the nature of it, likewise some will be so possessed with the *Madrigal* humor, as no man may be compared with them in that kind, and yet being inioyned to compose a Motet or some sad and heauie musick, will be far from the excellencie which they had in their own veine. Lastly, some will be so excellent in points of voluntarie vpon an instrument, as one would think it vnpossible for him not to be a good composer; and yet being inioyned to make a song, will do it so simplie as one would thinke a scholler of one yeares practise might easily compose a better. And I dare boldly affirme, that looke which is hee who thinketh himselfe the best descanter of all his neighbors, in-

Almanes.

Bransles.

Voltes and
Courantes.Cuntry
dances.Diuers men
diuersly af-
fected to di-
uers kindes
of musicke.

ioyne

ioyne him to make but a Scottish Iygge, he will groffely erre in the true nature and qualitie of it.

The conclu-
sion of the
dialogue.

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

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

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

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

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

Pbi. I thanke you for them, and neuer did miserable vsurer more carefully keep his coine (which is his onlie hope and felicitie) then I shall these.

Pol. If it were possible to do any thing which might countervaile that which you haue done 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 mindes, and duetifull reuerence: which (as all schollers do owe unto their maisters) you shall haue of vs in such ample manner, as when we begin to be undutifull, we wish that the world may know that we cease to be honest.

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

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

P E R O R A T I O.

THUS hast thou (gentle Reader) my book 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 negat, contenta doceri*, that the matter it self denieth to be set out with flourish, but is contented to be deliuered after a plaine and common maner, and that my intent in this book hath been to teach musick, not eloquence; also that the scholler wil enter in the reading of it for the matter, not for the words. Moreouer, there is no man of discretion but wil think him foolish who in the precepts of an art wil look for filed speech, rhetoricall sentences; that being of all matters which a man can intreat of, the most humble and with most simplicitie and sinceritie to be handled, and to decke a lowly matter with lofty and swelling speech, will bee to put simplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of skill (for by such I loue to be censured, contemning 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 falsely set downe: which if it be done without railing or biting words against me, I will not only take for no disgrace, but by the contrarie esteeme of it as of a great good turne; as one as willing to learne that which I know not, as to instruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie giue them free course to run in the same field of praise which I haue done, not scorning to be taught, or make my profit of their works, so it be without their præiudice, thinking it praise enough for me, that I haue bin the first who in our tongue haue put the practise of musick in this forme; and that I may say with Horace, *Libera per vacuum posui vestigia princeps*, that I haue broken the Ice for others. And if any man shall cauill at my vsing of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me, that I rather thinke it a greater credit. For if in diuinitie, law, and other sciences it be not only tolerable but commendable to cite the authorities of doctors for confirmation of their opinions, why should it not be likewise lawfull for me to doe that in mine Arte which they commonlie vse in theirs, and confirme my opinion by the authorities of those who haue beene no lesse famous in musicke then either *Paulus, Vlpianus, Bartolus* or *Baldus*, (who haue made so manie asses ride on foote clothes) haue beene in law. As for the examples, they be all mine owne: but such of them as be in controuerted matters, though I was counsailed to take them of others, yet to auoid the wrangling of the enuious I made them my selfe, confirmed by the authorities of the best authors extant. And whereas some may obiect that in the first part there is nothing which hath not alreadie beene handled by some others, if they would indifferently iudge they might answere themselues 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 been iustly blamed, seeing I haue set downe such matters as haue beene hetherto vnknowne to many, who otherwise are reasonable good musicians: but such as know least will be readiest to condemne. And though the first part of the book bee of that nature that it could not haue been set down but with that which others haue done before, yet shall you not finde in any one book all those things which there be handled: but I haue had such an especial care in collecting them, that the most common things, which euerie where are to be had be but slenderly touched. Other things which are as necessarie and not so common are more largely handled, and all so plainly and after so familiar a sort deliuered, as none (how ignorant soeuer) can iustly complaine of obscuritie. But some haue beene so foolish as to say that I haue employed much trauell in vain 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 alreadie. Surely what they know alreadie I know not: but if they account the moods, ligatures, dots of diuision and alteration, augmentation, diminution and proportions, thinges of no vse, they may as well account the whole arte of musick of no vse, seeing that in the knowledge of them consisteth the whole or greatest part of the knowledge of wrote song. And although it be true that the proportions haue not such vse in musicke in that forme as they bee now vsed, but that the practice may be perfect without them, yet seeing they haue beene in common vse with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profit of their works. But those men who think they know enough alreadie, when (God knoweth) they can scarce sing their part with the wordes, bee like vnto those who hauing once superficially read the Tenors of *Littleton* or *Iustinians institutes*, thinke that they haue perfectly learned the whole law; and then being inioyned to discusse a case, do at length perceiue their owne ignorance, and beare the shame of their falsely conceiued opinions. But to such kinde of men do I not write: for as a man hauing brought a horse to the water cannot compell him to drink except he list, so may I write a booke to such a man but cannot compell him to reade it: But this difference is betwixt the horse and the man, that the horse though hee drinke not will notwithstanding returne quietly with his keeper to the stable, and not kicke at him for bringing him forth: our man by the contrarie will not onely not reade that which might instruct him, but also will backebite and maligne him, who hath for his and other mens benefit vndertaken great labor and endured much paine, more then for any priuat gain or commoditie in particular redounding to himself. And though in the first part I haue boldlie taken that which in particular I cannot challenge to bee mine owne, yet in the second part I haue abstained 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 seene set downe in writing by others. And if in the Canons I shall seeme to haue too much affected breuity, you must know 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 prayesd trauailes of Master Waterhouse

terhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most insatiate 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 euerie seuerall way some words whereby the learned may perceiue it to be a Canon, and how one of the parts is brought out of another (for many of them which I haue seene be so intricate as being wrote in seuerall bookes one shall hardly perceiue it to be any Canon at all): so shall he by his labours both most benefit his countrey in shewing the inuention of such varietie, and reape most commendations to himselfe in that hee hath beene the first who hath inuented it. And as for the last part of the booke, there is nothing in it which is not mine owne: and in that place I haue vsed so great facilitie, as none (how simple soeuer) but may at the first reading conceaue the true meaning of the words: and this haue I so much affected, because that part will be both most vsual and most profitable to the young practitioners, 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 will, who would haue done better if I could. But if thou thinke the whole arte not worthy the paines of any good witte or learning, though I might answere as *Alfonso* king of *Aragon* did to one of his courtiers, (who saying that the knowledge of the sciences was not requisite in a noble man, the king gaue him onlie this answere *Questa e voce dun bue non dun huomo.*) Yet wil not I take vpon me 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 *δαιμόνιον πρᾶγμα* a heauenly thing, *καὶ κρείσιμον πρὸς τὸν τῷ καλῷ τε καὶ ἀγαθῷ ζητήσιν* and profitable for the seeking out of that which is good and honest. Also in the first booke of his lawes he saith that musicke cannot be intreated or taught without the knowledge of all other sciences: which if it be true; how far hath the musick of that time beene different from ours? which by the negligence of the professors is almost fallen into the nature of a mechanicall arte, rather then reckoned in amongst other sciences. The next authoritie I may take from *Aristophanes*: who though he many times scoffe at other sciences, yet tearmed he musicke *ἐγκληροπαισειαν* a perfect knowledge of all sciences and disciplines. But the Authorities of *Aristoxenus*, *Ptolomæus*, and *Seuerinus Boethius*, who haue painefully deliuered the arte to vs, may be sufficient to cause the best wits to thinke it worthie their trauel, specially of *Boethius*: who being by birth noble and most excellent well versed in Diuinitie, Philosophy, Law, Mathematicks, Poetry, and matters of estate, did notwithstanding write more of musicke then of all the other mathematical sciences: so that it may be iustly said, that if it had not been for him the knowledge of musick had not yet come into our Westerne part of the world; the Greek tongue lying as it were dead vnder the barbarisme of the *Gothes* and *Hunnes*, and musicke buried in the bowels of the Greeke workes of *Ptolemeus* and *Aristoxenus*: the one of which as yet hath neuer come to light, but lies in written copies in some Bibliothekes of Italy, the other hath been set out in print, but the copies are euerie where so scarce and hard to come by,

P E R O R A T I O.

by, that many doubt if hee haue been fet out or no. And these few authorities will serue to disswade the discreet from the afore named opinion, (because few discreet men will hold it) as for others many will be so selfe willed in their opinions, that though a man shall bring all the arguments and authorities in the world against it, yet should he not perswade them to leaue it. But if any man shall thinke me prolix and tedious in this place, I must for that point craue pardon, and will here make an end, wishing vnto all men that discretion as to measure so to other men as they would be measured themselues.

F I N I S.

Quatuor voc. CANTUS.

Heu :||: E—heu :||: fultu-
lerunt dominum meum :||: dominum me—um fultu-
lerunt dominum me—um meum, et po—suerunt e—um
Nescio v—bi. :||: :||:

Quatuor voc. B A S I S.

Heu :||: E—heu fultulerunt dominum meum
me—um me—um fultulerunt do—minum meum

A Quatuor voc. TENOR.

Heu :: E heu sustulerunt domi-
 num sustulerunt dominum meum :: |
 sustu-
 lerunt dominum me—um me—um et posue-
 runt eum et posuerunt eum et po—suerunt eum ::
 Nescio vbi ::
 Nescio vbi ::

B A S I S.

et posuerunt eum :: Nescio vbi ||
 Nescio vbi ::
 H h h

A Quatuor voc. A L T U S.

Heu :: E heu sustulerunt dominum meum
 dominum meum sustulerunt dominum meum
 et posuerunt eum ::
 et posuerunt eum et posuerunt eum
 Nescio vbi Nescio vbi

fu' ardor :||: acqua non va — le :||: acqua non vale.
 acqua non va — le :||: Ea spegner il
 Ahi ch'il foco d'amor, non e mortale :||: Ea spegner il fu' ardor :||:
 il cor — la — fo e mai non inc — re e mai non more :||:
 mai non more il :||: e mai non more e mai non more. Ard'ogn hora :||:
 Ard'ogn hora Il cor la — fo e mai non more :||: Il cor — la — fo e

Canzonetta. A 4 voci. A L T O.

Canzonetta. A 4 voci. C A N T O.

Ard'ogn hora il cor la — fo e mai non mo — re e mai non more :||:
 Ard'ong hora il cor la — fo e mai non more :||:
 il :||: il cor la — fo e mai non more e mai non more Ahi ch'il
 foco d'amor non e mortale :||: non e mortale. Ea spegner il fu'ardor :||:
 acqua non va — le :||: Ea spegner il fu'ardor :||:
 acqua non va — le. :||:

Ea spegner il fu'ardor :||: acqua non vale :||: :||: :||:
 Ea spegner il fu'ardor :||: acqua non vale :||: :||: :||:
 re Ahi ch'il foco d'amor non e mortale :||: :||:
 la—fo e mai mo—re :||: il cor las—fo e mai non
 il cor las—fo e mai non mo—re. Ard'ogn hora :||: il cor
 Ard'ogn hora :||: il cor la—fo e mai non mo—re :||: :||:

Canzonetta. 4 Voci. T E N O R.

Canzonetta. 4 Voci. B A S S O.

Ard'ogn hora :||: Il cor la—fo e mai non more Il cor
 la—fo e mai non mo—re e mai non moreArd'ogn hora :||: il cor
 la—fo e mai non more, il cor la—fo e mai non mo—re :||: Ahi ch'il
 foco d'amor, non e mortale :||: non e mortale. Ea spegner il fu'ardor :||:
 acqua non vale acqua non va—le :||: Ea spegner il fu'ardor :||:
 acqua non vale acqua non va—le :||:

non t' accen — da il co — re,

CANTO. *Canzonetta. A 4 Voci.*

Canzonetta. A 4 Voci. A L T O.

cendail core Ch'hain fe nasco—sto non t'accendail core il core.
 Ch'hain fe nasco—sto non t'accendail core il core Ch'hain fe nasco—sto non t'acc
 Lo fa perche perche l'ardore Ch'hain fe nasco—sto non t'accendail core
 Perche Per lasciarlo in oblio :: Per lasciarlo in oblio ::

Canzonetta. A 4 Voci. BASSO.

Canzonetta. A 4 Voci. T E N O R.

Perche tor—mi il cor mio cor mio per lasciarlo in oblio in ob-
 li—o perche tor—mi il cor mio cor mio per lasciarlo in oblio in
 obli—o Lo fa perche perche l'ardo—re Ch'hain fe nasco—sto
 non t'accen—dail core non t'acc—cendail core il
 co—re Ch'hain fe nasco—sto :: non t'accen—
 dail core non t'acc—cendail core il co—re.

I i i

na — cro que ascenderunt que ascenderunt de la — uacro.

ascenderunt de la — uacro :||

Dentes tui sicut greges tonfarum que ascenderunt de la — uacro que

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

Quinque vocum. Secunda pars. QUINTUS.

TENOR.

Quinque vocum. Secunda pars.

Dentes tui Sicut greges tonfarum Dentes

Entes tui sicut greges tonfarum que ascenderunt de la — uacro

cro :||

que ascenderunt de la — uacro

que ascende — runt de la — uacro :||

que ascende — runt de la — uacro.

Quinque vocum. Secunda pars. BASIS.

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

tonfa — rum que ascende — runt que ascenderunt de la — uacro de la — uacro que

D *Quinque vocum. Secunda pars. CANTUS.*

Entes tui sicut greges sicut greges tonfarum :||

quæ ascende—runt quæ ascenderunt de lauacro :||

quæ ascenderunt de lauacro :||

quæ ascenderunt de lauacro :||

de lauacro de lauacro :||

A L T U S.

Quinque vocum. Secunda pars.

D Entes tui Sicut greges tonfarum

sicut greges tonfarum Dentes tui sicut greges

— ges tonfarum tonfa—rum quæ ascenderunt :||

ascenderunt de lauacro :||

de lauacro quæ ascenderunt quæ ascende—runt de lauacro

de lauacro de lauacro :||

B A S I S.

ascenderunt quæ ascende—runt de lauacro :||

ascende—runt de la-ua—cro.

K k k

and resting of sleep and resting.

Sleep O sleep fond fancie O sleep :||: O sleep fond fan- cie, My head alas thou tyrest with false delight of that which thou desirest Sleep sleep I say fond fancie, and leane my thoughts molesting. Thy masters head hath need of sleep & resting & resting.

A 3 voc.

A L T U S.

A 3 voc. C A N T U S.

of sleep & resting :||:
of sleep & resting :||:

A 3 voc.

B A S S U S.

Sleep O sleep fond fancie O sleep O sleepe fond fancie, My head alas thou tyrest, with false delight of that which thou desirest, Sleep sleep I saie fond fancie, and leane my thoughts molesting, Thy masters head hath need hath need of sleep & resting :||: of sleepe & resting. :||:

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 precepts is prooued, and some arguments, which to the contrarie might be obiected, are refuted.

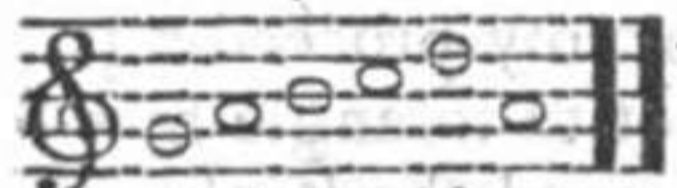
To the R E A D E R..

WHEN I had ended my booke, and shewen 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 downe 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 commodiously be handled, for interrupting of the continual course of the matter: that both the young beginner should not be overladen with those things, which at the first would be too hard for him to conceiue: and also that they who were more skilful, might haue a reason for my proceedings. I would therefore counsel the young scholler in musicke, not to intangle himselfe in the reading of these notes, till he haue perfectly learned the booke it selfe, or at least the first part thereof: for without the knowledge of the booke, by reading of them, hee shall runne into such confusion, as hee shall not know where to begin or where to leaue. But thou (learned Reader) if thou find any thing which shall not be to thy liking, in friendship aduertise mee; that I may either mend it, or scrape it out. And so I ende; protesting that *Errare possum hæreticus esse nolo.*

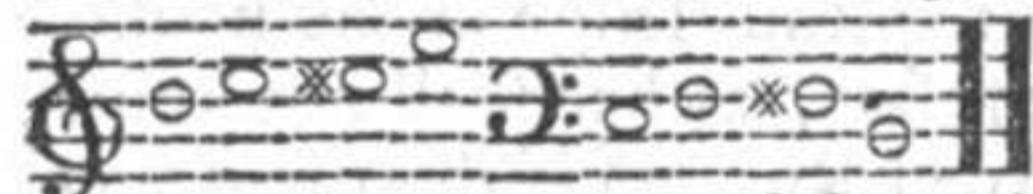
Page 2. line 29. *The scale of Musicke*] I haue omitted the definition and diuision of musick; because the greatest part of those, for whose sake the booke was taken in hand, and who chieflie are to vse it, be altogether vnlearned, or haue not so farre proceeded in learning, as to vnderstand the reason of a definition: and also because amongst so many who haue written of musicke, I knew not whome to follow in the definition. And therefore I haue left it to the discretion of the Reader, to take which he list of all these which I shall set downe. The most ancient of which is by *Plato* set out in his *Theages* thus. *Musicke* (saith he) *is a knowledge* (for so interpret the worde σοφια which in that place he vseth) *whereby we may rule a companie of singers, or singers in companies* (or quire, for so the word χορος signifieth.) But in his *Banquet* hee giueth this definition. *Musicke* (saith he) *is a science of loue matters occupied in harmonie and rythmos.* *Boetius* distinguisheth, and theoricall or speculatiue musick he defineth

in

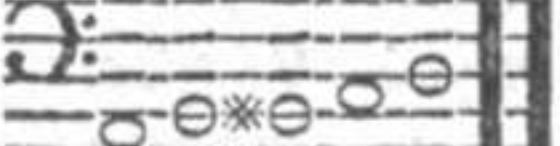
in the first chapter of the fift booke of his musicke, *Facultas differentias acutorum & grauium sonorum sensu ac ratione perpendens*. A facultie considering the difference of high and lowe soundes by sense and reason. *Augustine* defineth practicall musicke (which is that which wee haue now in hand) *Releè modulandi scientia*, A science of wel doing by time, tune, or number; for in all these three is *modulandi peritia* occupied. *Franchinus Gausfurius* thus, *Musica est proportio-nabilium sonorum concinnis interuallis disiunctorum dispositio sensu ac ratione consonantiam monstrans*. A disposition of proportionable soundes diuided by apt distances, shewing, by sense and reason, the agreement in sound. Those who haue bin since his time haue done it thus, *Ritè & bene canendi scientia*. A Science of duly and well singing, a science of singing wel in tune and number, *Ars bene canendi*, an Art of wel singing. Now I say, let euerie man follow what definition he list. As for the diuision, Musicke is either *speculatiue*, or *practicall*. *Speculatiue* is that kinde of musicke which by Mathematicall helpes, seeketh out the causes, properties, and natures of soundes by themselues, and compared with others; proceeding no further, but content with the onlie contemplation of the Art. *Practicall* is that which teacheth all that may be known in songs, either for the vnderstanding of other mens, or making of ones owne, and is of three kindes: *Diatonicum*, *chromaticum*, and *Enbarmonicum*. *Diatonicum*, is that which is now in vse, and riseth throughout the scale by a whole, not a whole note and a lesse halfe note (a whole note is that which the Latines call *integer tonus*, and is that distance which is betwixt any two notes, except *mi* and *fa*. For betwixt *mi* and *fa* is not a full halfe note, but is lesse then halfe a note by a *comma*: and therefore called the lesse halfe note) in this manner:



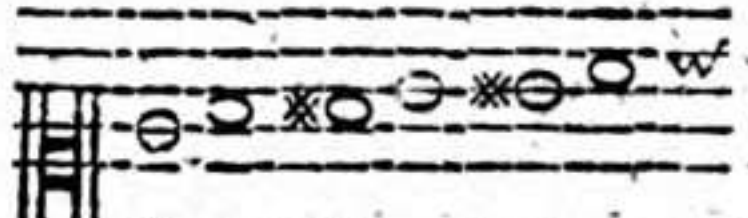
Chromaticum, is that which riseth by *semitonium minus* (or the lesse halfe note) the greater halfe note, and three halfe notes thus:



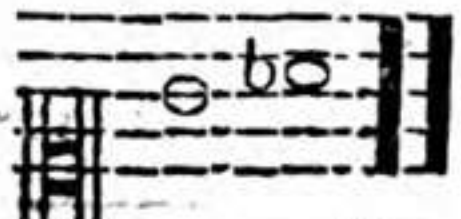
(the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa ♯ mi*.) *Enbarmonicum*, is that which riseth by *diesis*, *diesis*, (*diesis* is the halfe of the lesse halfe note) and *ditonus*. But in our musicke, I can giue no example of it, because we haue no halfe of a lesse *semitonium*: but

those who would shew it, set downe this example  of *Enbar-*

monicum and marke the *diesis* thus \times as it were the halfe of the *apotome* or greater halfe note, which is marked thus \ast . This signe of the more halfe note, we now adaiies confound with our *b* square, or signe of *mi* in *b fa ♯ mi*, and with good reason: for when *mi* is sung in *b fa ♯ mi*, it is in that habitude to *alamire*, as the double *diesis* maketh *F faut* sharp to *E lami*, for in both places the distance is a whole note. But of this enough: and by this which is already set downe, it may evidently appeare, that this kinde of musicke which is vsuall now adayes, is not fully and in euerie respect the ancient *Diatonicum*. For if you begin any foure notes, singing *ut re mi fa*, you shal not finde either a flat in *Elami*, or a sharp in *Ffaut*: so that it must needs follow, that it is neither iust *Diatonicum*, nor right *Chromaticum*. Likewise by that which is said, it appeareth,

peareth, this point which our Organists vse  is not right

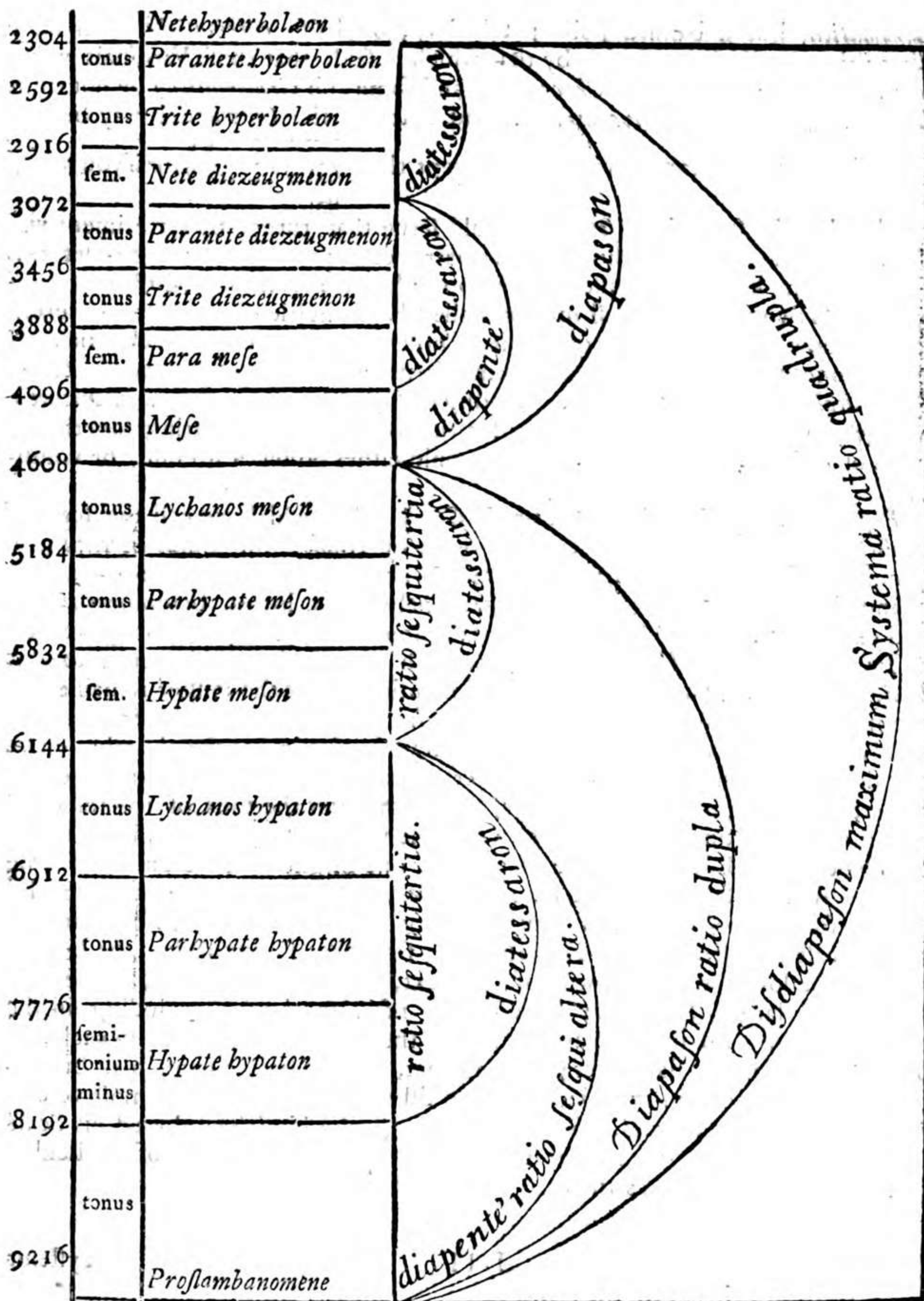
Chromatica, but a bastard point patched vp, of halfe *chromaticke*, and halfe *diatonick*. Lastly it appeareth by that which is said, that those Virginals which our vnlearned musicians call *Chromatica* (and some also *Grammatica*) be not right *Chromatica*, but halfe *Enharmonica*: and that all the *Chromatica* may be ex-

pressed vpon our common virginals, except this,  for if you would

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

Page 2. line 30. Which we tearme the Gam] That which we call the scale of musicke, or the *Gam*, others call the Scale of *Guido*: for *Guido Aretinus*, a Monke of the order of S. *Benet*, or *Benedict*, about the yeare of our Lord 960. changed the Greek scale (which consisted onely of 15. keyes, beginning at *are*, and ending at *a la mire*) thinking it a thing too tedious to say such long wordes, as *Proslambanomenos*, *Hypatehypaton*, and such like, and turned them into *Are*, *b mi*, *c fa ut*, &c. and to the intent his inuention might the longer remaine and the more easily be learned of children, hee framed and applyed his Scale to the hand; setting vpon euerie ioynt a seueral key, beginning at the thumbes ende, and descending on the inside: then orderly through the lowest ioyntes of euerie finger, ascending on the little finger, and then vpon the tops of the rest, still going about, setting his last key *ela* vpon the vpper ioynt of the middle finger on the outside. But to the ende that euerie one might know from whence he had the Art, he set this Greek 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 four *Tetrachorda* or fourthes, so disposed as the highest note of the lower was the lowest of the next, except that of *mese*, as we shall know more largely hereafter: he added a fift *Tetrachordon*, including in the Scale (but not with such art and reason as the Greeks did) seauen hexachorda: or deductions of his sixe notes; causing that, which before contained but fiftene notes, to contain twentie, and so to fill vp both the reach of most voices, and the iointes of the hand. Some after him (or he himselte) altered his Scale in forme of Organ pipes, as you see set downe, in the beginning of the Booke. But the Greekes Scale was thus:

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 adiectives, the substantiue of which is *chorde*, or a string. *Proslambanomene*, signifieth a string assumed or taken in, the reason whereof we shall straight know.

All the scale was diuided into foure *Tetrachordes* or fourths, the lowest of which foure was called *Tetrachordon hypaton*, the fourth of principals. The second *Tetrachordon meson*, the fourth of middle or meanes. The third *Tetrachordon diezeugmenon*, the fourth of strings disioyned or disiunct. The fourth and last *Tetrachordon hyperbolæon*, the fourth of stringes exceeding: the lowest string *Proslambanomene* is called assumed, because it is not accounted for one of any *tetrachorde*, but was taken in to be a *Diapason* to the *mese* or middle string. The *tetrachorde* of principals or *hypaton*, beginneth in the distance of one note aboue 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 *mese*. But the third *tetrachorde*, was of two manner of dispositions: for either it was in the naturall kind of singing, and then it was called *tetrachordon diezeugmenon*; because the middle string or *mese*, was separated from the lowest string of that *tetrachord*, 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 *synemmenon*, because the *mese* was the lowest note of that *tetracorde*, all being made thus, *mese*, *Trite synemmenon*, or *synezeugmenon*, *paranete synezeugmenon*, and *nete synezeugmenon*. But least these strange names seeme fitter to coniure a spirit, then to expresse the Art, I haue thought good to giue the names in English.

All the names of the Scale in English.

A re.	} <i>te. hypaton. te. meson. tet. diezeug. tet. hyperbolæon</i>	<i>Proslambanomene.</i>	} <i>ter. synez.</i>	Principall of principals.	
B mi.		<i>Hypate hypaton.</i>		Subprincipall of principals.	
C fa ut.		<i>Parhypate hypaton.</i>		Index of principals.	
D sol re.		<i>Lychanos hypaton.</i>		Principall of meanes.	
E la mi.	} <i>te. meson.</i>	<i>Hypate meson.</i>		Subprincipall of meanes.	
F fa ut.		<i>Parhypate meson.</i>		middle.	
G sol re ut.	} <i>te. meson.</i>	<i>Lychanos meson.</i>		Index of meanes.	
A la mi re.		<i>mese.</i>		Next the middle.	
B fa * mi.	} <i>ter. synez.</i>	<i>Paramese.</i>		<i>Mes.</i>	Third of disiunct.
C sol fa ut.		<i>Trite diezeugmenon.</i>		<i>Trite synezeugmenon.</i>	Penulte of disiunct.
D la sol re.		<i>Paranete diezeugmenon.</i>		<i>Paranete synezeug.</i>	Last of disiunct.
E la mi.	} <i>ter. synez.</i>	<i>Nete diezeugmenon.</i>		<i>Nete synezeugmenon.</i>	Third of exceeding
F fa ut.		<i>Trite hyperbolæon.</i>		or trebble.	
G sol re ut.		<i>Paranete hyperbolæon.</i>		Penulte of trebbles.	
A la mi re.		<i>Nete hyperbolæon.</i>		Last of trebbles.	

So much for the names. The numbers set on the left side, declare the habitude (which wee call proportion) of one sound to another, as for example: the number set at the lowest note *Proslambanomene*, is *sesqui octaue*, to that which is set before the next: and *sesquitercia* to that which is set at *Lychanos hypaton*, and so by consideration of these numbers, may be gathered the distance of the sound of

of the one from the other: as *sesqui octave* produceth one whole note. Then betwixt *Proslambanomene*, and *hypatehypaton*, is the distance of one whole note. Likewise *sesquitercia*, produceth a fourth: therefore *Proslambanomene*, and *Lychanos hypaton* are a fourth, and so of others. But least it might seem tedious, to diuide so many numbers, and seeke out the common diuisors for so many fractions, both the distance is set downe betwixt euerie two notes, and the consonants are drawne on the right side of the Scale. Thus much for the explanation of the table: but what vse it had, or how they did sing, is vncertain: onely it appeareth by the names, that they teamed the keyes of their scale, after the stringes of some instrument, which I doubt not is the harpe. And though the Frier *Zacone* out of *Franchinus* affirme, that the Greekes did sing by certaine letters, signifying both the time that the note is to be holden in length, and also the heigth and lownesse of the same: yet because I finde no such matter in *Franchinus* his *Harmonia instrumentorum* (for his *Theorica* nor *Practica* I haue not seene, nor vnderstand not his arguments) I knowe not what to say to it. Yet thus much I will say, that such characters as *Boetius* setteth downe, to signifie the strings, do not signifie any time: for it is a great controuersie amongst the learned, if the auncient musicians had any 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 *Guidoes* 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 fantasticall imaginations, as it were ridiculous to write, as (forsooth) *Are* is siluer, *B.mi* quicksiluer, &c. for it were too long to set downe all. But it should seeme, that he who wrote it was either an Alchymiste, or an Alchymistes friend. Before an olde treatise of musicke written in vellam aboue an hundred yeares ago, called *Regule Franconis cum additionibus Roberti de Haua*, there is a *Gam* set downe thus;

<i>F vt.</i>	Terra.	<i>E la mi.</i>	<i>Saturnus.</i>
<i>A re.</i>	Luna.	<i>F fa vt.</i>	<i>Iupiter.</i>
<i>B mi.</i>	Mercurius.	<i>G sol re ut.</i>	<i>Mars.</i>
<i>C fa vt.</i>	Venus.	<i>A la mi re.</i>	<i>Sol.</i>
<i>D sol re.</i>	Sol.	<i>B fa * mi.</i>	<i>Venus.</i>
<i>E la mi.</i>	Iupiter.	<i>C sol fa vt.</i>	<i>Mercurius.</i>
<i>F fa vt.</i>	Saturnus.	<i>D la sol re.</i>	<i>Luna.</i>
<i>G sol re vt.</i>	Cælum.		<i>Boetius.</i>

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 spheres are most sweetly set downe: which whoso listeth to reade, let him also peruse the notes of *Erasmus* vppon that place, where hee taketh vp *Gaza* roundly for his Greeke translation of it: for there *Tullie* doeth affirme, that it is impossible that so great motions may be mooued without sound; and according to their neerenesse to the earth, giueth hee euerie one a sound, the lower body the lower sounde. But *Glareanus*, one of the most learned

learned of our time, maketh two arguments to contrary effects, gathered out of their opinion, who deny the sound of the spheres.

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

The other proueth the contrarie thus :

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

The Greekes haue made another comparison of the Times, Keyes, Muses, and Planets thus :

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

Thalia.
terra.

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

Page 3. line 24. 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 haste, men not being carefull to see the strokes meet iust at right angles, it degenerated into this figure \natural and at length came to bee confounded with the sign of the *Apotome* or *semitonium maius*, which is this \ast . And some falsly terme *Diesis*, for *Diesis* is the halfe of *Semitonium minus*, whose signe was made thus \times . But at length, the signe by ignorance was called by the name of the thing signified, and so the other signe being like vnto it, was called by the same name also.

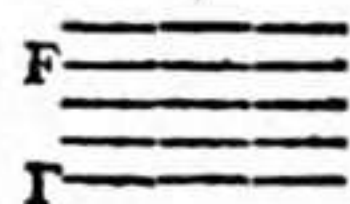
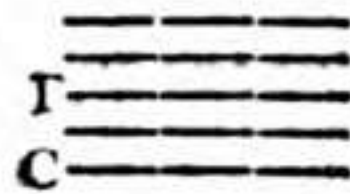
Page 3. Line 36. But in vse in singing.] These be commonly called *Claues signatae*, or signed Clifses, because they be signes for all songes, and vse hath receiued it for a generall rule, not to sette them in the space, because no Cliffe can bee so formed as to stand in a space and touch no rule, except the *B* cliffe.

M m m

And

And therefore least any should doubt of their true standing (as for example the G cliffe, if it stood in space and touched a rule, one might iustly doubt, whether the author meant G sol re vt in Base, which standeth in space, or G sol re vt in *alto*, which standeth on the rule) it hath been thought best by all the musiciens, to set them in rule. Indeed I cannot denie, but that I haue seene some *Are* cliffes, and others in the space: but *Vna hirundo non facit ver.*

Page 4. line 8.] *As though the verse were the scale*] So it is: and though no vsuall verse comprehend the whole scale, yet doth it a part thereof. For if you put any two verses together, you shall haue the whole Gam thus:



Page 5. line 7.] *The three properties of singing*] A propertie of singing is nothing else, but the difference of plaine songs caused by the note in B fa * mi, hauing the halfe note either aboue or belowe it, and it may plainely be seene, that those three properties haue not beene deuised for wrote song; for you shal find no song included in so small boundes as to touch no b. And therefore these plain songs which were so contained, were called naturall, because euery key of their fixe notes stood inuariale the one to the other, howsoeuer the notes were named. As from D sol re, to E la mi, was alwayes a whole note, whether one did sing sol la, or re mi, and so forth of others. If the b. had the semitonium vnder it, then was it noted b, and was termed *b molle*, or soft; if aboue it, then was it noted thus ♯ and termed *b. quadratum* or *b. quarre*. In an old treatise called *Traētatus quatuor principalium*, I finde these rules and verses, *Omne vt incipiens in c. cantatur per naturam. in F. per b. molle, in g. per ♯ quadratum.* That is, Euerie vt beginning in C, is sung by properchant in F by *b. molle* or flat, in g. by the square ♯ or sharpe, the verses be these

C. naturam dat f. b. molle nunc tibi signat,

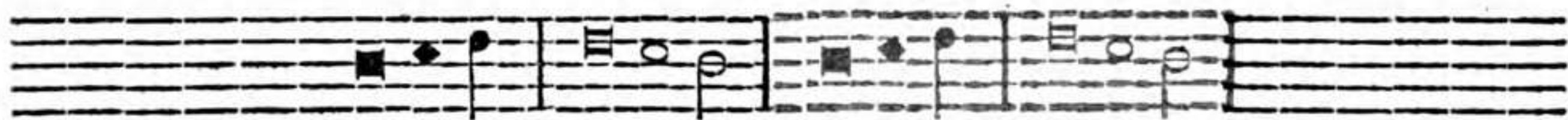
G. quoque b. durum tu semper habes caniturum.

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

<p>by the square \square</p> <p>ut</p> <p>Γ ut</p> <p>In gamut is no mutation because it is one only key, and one voice maketh no change.</p>	<p>by the square \square</p> <p>re</p> <p>A re</p> <p>In re is no change because it is but one only voice.</p>	<p>by the square \square</p> <p>mi</p> <p>\natural mi</p> <p>In b fa b mi is no change because it is but one voice.</p>	<p>by \square. by nature.</p> <p>fa. ut.</p> <p>C. fa. ut.</p> <p>fa. ut. ut. fa.</p>
<p>by \square. by nature.</p> <p>sol. re.</p> <p>D. sol. re.</p> <p>sol. re. re. sol.</p>	<p>by \square. by nature.</p> <p>la. mi.</p> <p>E. la. mi.</p> <p>la. mi. mi. la.</p>	<p>by nature. by b mole</p> <p>fa. ut.</p> <p>F. fa. ut.</p> <p>fa. ut. ut. fa.</p>	<p>by nature. by b mole. by \square</p> <p>sol. re. ut.</p> <p>G. sol. re. ut.</p>
<p>by nature. by b. by \square.</p> <p>la. mi. re.</p> <p>A. la. mi. re.</p>	<p>by b. by \square.</p> <p>fa. mi.</p> <p>bfa. \natural mi.</p> <p>In b fa b mi no change because in it divers signes and divers foundes.</p>	<p>by b. by \square. by nature.</p> <p>sol. fa. ut.</p> <p>c. sol. fa. ut.</p>	<p>by b. by \square. by nature.</p> <p>la. sol. re.</p> <p>d. la. sol. re.</p>
<p>by \square. by nature.</p> <p>la. mi.</p> <p>e. la. mi.</p> <p>la. mi. mi. la.</p>	<p>by nature. by b mole.</p> <p>fa. ut.</p> <p>f. fa. ut.</p> <p>fa. ut. ut. fa.</p>	<p>by nature. by b. by \square.</p> <p>sol. re. ut.</p> <p>g. sol. re. ut.</p>	<p>by nature. by b. by \square.</p> <p>la. mi. re.</p> <p>A. la. mi. re.</p>
<p>by b mole. by \square.</p> <p>fa. mi.</p> <p>bfa. \natural mi.</p> <p>Here is no change for the reason as forciad.</p>	<p>by b mole. by \square.</p> <p>sol. fa.</p> <p>C. sol. fa.</p> <p>sol. fa. fa. sol.</p>	<p>by b mole. by square \square.</p> <p>fa. sol.</p> <p>d. la. sol.</p> <p>la. sol. sol. la.</p>	
<p>by \square square.</p> <p>la</p> <p>e la</p> <p>no change because but one voice.</p>			

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



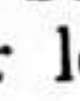
Page 9. line 27. By the forme of the note. There were in old time four maners of writing, one all black, which they tearmed blacke full, another which we use now, which they called blacke voide, the third all red, which they called red full, the fourth red as ours is blacke, which they called red void: all which you may perceiue thus:



But if a white note (which they called blacke voyde) happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet and a semibriefe a minime, &c. If a red full note were found in blacke writing, it was diminished of a fourth part, so that a semibriefe was but three crotchets and a red minime was but a Crotchet: and thus you may perceiue that they vsed their red writing in all respects as we vse our blacke now a days. But that order of writing is gone out of vse now, so that we vse the blacke voides as they vsed their blacke fulls, and the blacke fulls as they vsed the red fulls. The red is gone almost quite out of memorie, so that none vse it, and fewe knowe what it meaneth. Nor doe we write any blacke notes amongst


white, except a semibriefe thus:  in which case, the semibriefe so

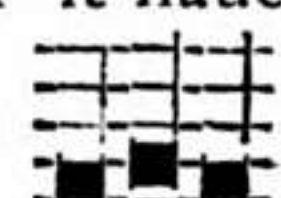
blacke

blacke is a minime and a dott (though some would haue it fung in tripla manner, and stand for $\frac{2}{3}$ of a semibriefe) and the blacke minime a Crotchet, as indeede it is. If more blacke semibriefs or briefs be together, then is there some proportion, and most commonly either *tripla* or *bemiola*, which is nothing but a rounde common *tripla* or *sesquialtera*. As for the number of the formes of notes, there were within these two hundred yeares but foure knowne or vsed of the Musicians: those were the Longe, Briefe, Semibriefe, and Minime: The Minime they esteemed the least or shortest note singable, and therefore indiuisible. Their long was in three maners: that is, either simple, double, or triple: a simple Long was a square forme, 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 semibriefe was at the first framed like a triangle thus  as it were the halfe of a briefe diuided by a diameter thus  but that figure not being comly nor easie to make, it grew afterward to the figure of a rombe or losenge thus , which forme it still retaineth.

The minime was formed as it is now, but the taile of it they euer made ascending, and called it *Signum minimitalis* in their *Ciceronian* Latine. The inuention of the minime they ascribe to a certaine priest (or who he was I know not) in *Nauarre*, or what countrie else it was which they tearmed *Nauerina*: but the first who vsed it, was one *Philippus de vitriaco*, whose *motets* 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 asorenamed *Philip*, but it is not to be founde in his workes: and before the said *Philippe*, the smallest note vsed was a semibrief; which the Authors of that time made of two sortes more or lesse: for one *Francho* diuided the briefe, either in three equall partes (terming them *semibriefcs*) or in two vnequal parts, the greater whereof was called the more *semibriefe* (and was in value equal to the vnperfect briefe) the other was called the lesse *semibriefe*, as being but halfe of the other asorefaid.

This *Francho* is the most ancient of all those whose works of practical musicke haue come to my handes: one *Roberto de Hauilo* hath made as it were Commentaries vpon his rules, and termed them *Additions*. Amongst the rest when *Francho* setteth downe, that a square body hauing a taile comming downe on the right side, is a Long, he saith thus: *Si tractum habeat à parte dextra ascen-*

dentem erecta vocatur vt hic:  *ponuntur enim iste longæ erectæ ad differen-*
tiam longarum quæ sunt reætæ: & vocantur erecta quod vbicunque inueniuntur per
semitonium eriguntur: that is, if it haue a taile on the right side going vpward

it is called *erect* or raised thus:  for these raised longes be put for diffe-

rence from others which be right, and are raised, because whersoeuer they be found, they be raised halfe a note higher; a thing which (I belieue) 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 *Large*, *long*, *briefe*, *semibriefe*, and *minime* (saith *Glareanus*) haue those 70. yeares been

in vse: so that reckoning downward, from *Glareanus* his time, which was about 50. yeares agoe, we shall find that the greatest antiquitie of our wrote song, is not about 130. yeares olde.

Page 9. line 27. And the mood] By the name of *Moode* 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 plain songs in *Longs* and *Breues* examples. If a plain song consisted all of Longes, it was called the first mood: if of a Long and a Briefe successiuelly, it was called the second mood, &c. Thirdly, for one of the degrees of musick, as when we say mood, is the dimension of Larges and Longs. And lastly, for all the degrees of Musicke, in which sence it is commonly (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 stretche no further then time; so that more properly they might call them time perfect of the more prolation, &c. then *mood* perfect of the more prolation.

Page 10. line 4. The restes.] Restes are of two kindes, that is, either to be told, or not to be told: those which are not to be told be alwayes sette before the song (for what purpose wee shall know hereafter) those which are to be told, for two causes cheefly were inuented. First, to giue some leasure to the singers to take breath. The second, that the points might follow in Fuge one vpon another, at the more ease, and to shew the singer how farre he might let the other goe before him before he began to follow. Some restes also (as the minime and crotchet restes) were deuised, to auoide the harshnesse of some discord, or the following of two perfect concords together.

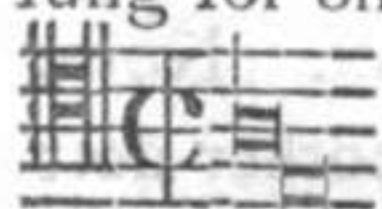
But it is to be noted, that the Long rest was not alwayes of one forme: for when the Long contained three Briefs, then did the Long rest reach ouer three spaces; but when the Long was imperfect, then the Long rest reached but ouer two spaces as they now vse them.

Page 10. line 7. Ligatures.] Ligatures were deuised for the Ditties sake, so that how many notes serued for one syllable, so many notes were tied together. Afterwards they were vsed in songs hauing no dittie, but only for breuitie of writing: but now a dayes our songs consisting of so small notes, few Ligatures be therein vsed; for *minimes*, and figures in time shorter than *minimes* cannot bee 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 to serue any small quantitie of time we list. But because in the booke I haue spoken nothing of black or halfe black ligatures, I thought it not amisse, to set downe such as I haue found vsed by other 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.



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. line 19. Dotts] A dott is a kinde of Ligature, so that if you would tie a semibrief and a minime together, you may set a dott after the semibriefe, and so you shall binde them. But it is to be understood, that it must be done in notes standing both in one key, else will not the dott 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 use the forme of some note ligable (for as I tolde you before, the minime and smaller figures then it, bee not ligable) and marke the signe of degree, with what diminution is fittest for your purpose: example. There bee two minimes the one standing in *Alamire*, the other in *Elami*: if you must needs haue them fung for one syllable, or be tied together, then may you set them downe thus:



as though they were semibriefs, but dashing the signe of the time with a stroake of diminution to make them minimes. But if you thinke that would not be perceiued, then may you sette down numbers before them thus $\frac{2}{T}$, which

which would haue the same effect: but if that pleased you no more than the other, then might you set them in tied briefs with this $\text{\textcircled{+}}$ or this $\frac{+}{\text{\textcircled{+}}}$ signe before them, which were all one matter with the former.

Page 12. line 20. A dott of Augmentation.] Some tearme it a dott of addition, some also a dott of perfection, not much amisse: but that which now is called of our musicians a dott of perfection, is altogether superfluous and of no vse in musicke: for after a semibrief in the more prolation, they set a dott, though another semibrief follow it: but though the dott were away, the semibriefe of it selfe is perfect. The Author of the Treatise *De quatuor principalibus*, sayth thus; "Take it for certaine that the point or dott is set in wrote song 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 absurditie to speake. But the dott following a note, will make it perfect, though of the owne nature it be vnperfect. Also the point is putte to diuide, when by it the perfections (*so he tearmeth the number of three*) be distinguished, and for any other cause the point in musicke is not set downe." So that by these his wordes it euidently appeareth, that in those dayes (that is about two hundred yeares agoe) musicke was not so farre degenerate from theorical reasons, as it is now. But those who came after, not only made four kinds of dotts, but also added the fift thus. There bee say they in all, fise kindes of dotts: a dott of addition, a dott of augmentation, a dott of perfection, a dott of diuision, and a dott of alteration. A dott of augmentation they define, that which being sette after a note, maketh it halfe as much longer as it was before: the dott of Addition they define, that which being set after a semibrief in the more prolation, if a minime follow, it causeth the semibriefe to be three white minimes. A dott 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 dott of diuision and alteration they define, as they be in my booke. But if we consider rightly, both the dott 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 dott 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 semibriefs come betwixt two briefs which be perfect; the last of the two minimes is marked with a dott, and so is altered to the time of two minimes: and the last of the two semibriefes is likewise marked with a dott, and is sung in the time of two semibriefes, which is onley done for perfections sake, that the ternarie number may be obserued: yet in such cases of alteration some call that a point of diuision. For if you diuide the last semibrief in time perfect from the brief following, either must you make it two semibriefes, or then perfection decaies: so that the point of alteration may either be tearmed a point of perfection, or of diuision. But others who would seeme very expert in musicke, haue set downe the points or dotts thus: this dott (say they) doth perfect C ■. Now this dott standing in this place O ■ doeth imperfect. Nowe the dott standing in this place O ■ takes away the third part, and another dott which standeth vnder the note takes away the one halfe, as heere ■ and like in all notes. But to refute this mans opinion (for what or who he is I know not)

I neede

I neede no more then his owne wordes, for (saith he) if the dott stand thus $\circ \blacksquare$ it imperfecteth, if thus $\circ \blacksquare$ it taketh away the third part of the value. Nowe I pray 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 thirde 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 colour: but no imperfection is made, by a dott, therefore our Monke (or whatsoever he were) hath erred, in making a point of imperfection. And lastly, all diminution is signified, either by the dashing of the signe of the degree, or by proportionate numbers, or by a number sette to the signe, or else by ascription of the Canon: but none of these is a dott, therefore no diminution (for, taking away halfe of the note is diminution) is signified by a dott, and therefore none of his rules be true sauing the first, which is, that a dott following a blacke briefe perfecteth it.

Page 13. line 3. *Those who.*] That is *Francinus Gaufurius, 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 prolotion there is no controuersie, the difficultie resteth in the moodes. But to the end that you may the more easily vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The moode therefore was signified two manner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the moode by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse moode were likewise perfect, then did euery one of those long restes take vp three spaces thus, $\overline{\overline{\overline{\text{III}}}}$ but if the great moode were perfect, and the lesse moode vnperfect, then did they likewise set down three long restes, but vnperfect in this manner, $\overline{\overline{\overline{\text{III}}}}$ and though this way bee agreeable both to experience and reason, yet hath *Francinus Gaufurius* set downe the signe of the great moode perfect thus, $\overline{\overline{\text{II}}}$ of the great moode vnperfect he setteth no sign, except one would say that this is it; $\overline{\text{I}}$ for when he sets down that moode, there is such a dashe before it, touching all the five lines. But one may iustly doubt if that bee the signe of the moode, 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 moode imperfect, if the lesse mood be perfect. But (saith he) This is not of necessitie, but according as the composition shall fall to be, the lesse moode perfect not being ioyned with the great moode imperfect. So that when both moodes bee imperfect,

fect, then is the signe thus, $\overline{\text{H}}$ And thus much for the great moode. The lesse moode is often considered and the great left out, in which case if the small moode be perfect it is signified thus, $\overline{\text{I}}$ if it be vnperfect, then is there no pause at all set before the song, nor yet any cifer, and that betokeneth both moodes vnperfect: so that it is most manifest, that our common signes which we vse, haue no respect to the moodes, but are contained within the boundes of time and prolation.

Page 15. line 7. In this moode it is alwayes vnperfect] That is not of necessitie, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 81. minimes, and the Long 27. the briefe nine, and the semibriefe three: so that moodes great and small, time, and prolation, will altogether be perfect.

Page 20. line 12. Perfect of the more.] This (as I said before) ought rather to be tearmed time perfect of the more prolation, then moode perfect, and yet hath it been received by consent of our English practitioners, to make the Long in it three briefes, and the Large thrice so much. But to this day could I neuer see in the workes of any, either strangers or Englishmen, a Long set for 3. briefes with that signe, except it had either a figure of three, or three modal rests sett before it, *Zar. vol. 1. part 3. cap. 67. Zacc. lib. 2. cap. 14.* But to the end that you may know when the restes be to be told, and when they stand only for the signe of the moode, you must mark if they be set thus, $\overline{\text{H}}\text{O}$ in which case they are not to be told: or thus, $\text{O}\overline{\text{H}}$ and then are they to be numbred. Likewise you must make no accompte whether they be set thus, $\overline{\text{H}}$ or thus, $\overline{\text{H}}$ for both those be one thing signifying both moodes perfect.

Page 20. line 20. The perfect of the lesse.] This first caused me to doubt of the certaintie of those rules which being a childe I had learned: for whereas in this signe I was taught that euerie Large was 3. Longes, and euerie Long three Briefes, I finde neither reason nor experience to proue it true. For reason (I am sure) they can alledge none, except they will vnder this signe O comprehend both moode and time, which they can neuer proue. Yet do they so stick to their opinions, that when I told some of them (who had so set it down in their bookes) of their error, they stood stiffely to the defence thereof, with no other argument, then that it was true. But if they will reason by experience, and regard how it hath beene vsed by others, let them looke in the masse of M. *Tauernner*, called *Gloria tibi trinitas*, where they shall finde examples enowe to refute their opinion, and confirme mine. But if they thinke maister *Tauernner* partiall, let them looke in the workes of our English doctors of musicke, as *D. Farfax*, *D. Newton*, *D. Cooper*, *D. Kirby*, *D. Tie*, and diuers other excellent men, as *Redford*, *Cornish*, *Piggot*, *White* and *M. Tallis*. But if they will trust none of all these, here is one example which was made before any of the aforementioned were borne.



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

Prolation.	Time.	Mood.		Strokes, that is measures.
		Small.	Great.	
Perfect	Perfect	Perfect	Perfect	⊙ 3 81 27 9 3 1
Perfect	Perfect	Imperfect	Imperfect	⊙ 3 36 18 9 3 1
Imperfect	Perfect	Perfect	Perfect	○ 3 27 9 3 1 ½
Imperfect	Perfect	Imperfect	Imperfect	⊙ 3 12 6 3 1 ½
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 ½
Imperfect	Imperfect	Imperfect	Imperfect	⊙ 2 8 4 2 1 ½
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 ½
Imperfect	Imperfect	Imperfect	Imperfect	⊙ 8 4 2 1 ½

The image shows two staves of musical notation. The first staff has a treble clef and a common time signature (C). It contains a sequence of notes and rests, with some notes beamed together. The second staff also has a treble clef and a common time signature (C). It shows a similar sequence of notes and rests, with some notes beamed together.

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 *Palestin*, called *l'home armè*. There is also another way of setting downe the degrees, which because I had not seene practised by any Musician, I was determined to haue passed in silence. But because some of my

my friends affirmed to me, that they had seene them so set downe, I thought it best to shew the meaning of them. The auntient Musicians who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for euerie degree of musicke in the song: so that they hauing no more degrees then three, that is, the two moods and time (prolation not being yet inuented) set downe three signes for them, so that if the great moode were perfect, it was signified by a whole circle, which is a perfect figure: if it were imperfect, it was marked with a halfe circle. Therefore, wheresoeuer these signes \odot 33 were set before any Song, there was the greate moode perfect signified by the circle. The small moode perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus C33, then was the great moode vnperfect, and the small moode and time perfect. But if the first figure were a figure of two thus C23, then were both moods vnperfect and time perfect: but if it were thus C22, then were all vnperfect. But if in all the song there were no Large, then did they set downe the signes of such notes as were in the song: so that if the circle or semicircle were set before one onely cifer, as O 2 then did it signifie the lesse mood, and by that reason that circle now last set downe with the binarie cifer following it, signified the lesse mood perfect, and time vnperfect. If thus \odot 3 then was the lesse moode vnperfect and time perfect. If thus C 2, then was both the lesse moode and time vnperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe circle, to shew the more prolation, which notwithstanding altereth nothing in the moode nor time. But because (as *Peter Aron* sayth) these are little vsed now at this present, I will speake no more of it, for this will suffice for the vnderstanding of any song which shall be so markt: and whosoeuer perfectly vnderstandeth and keepeth that which is alreadie spoken, will finde nothing pertaining to the moods to be hard for him to perceiue.

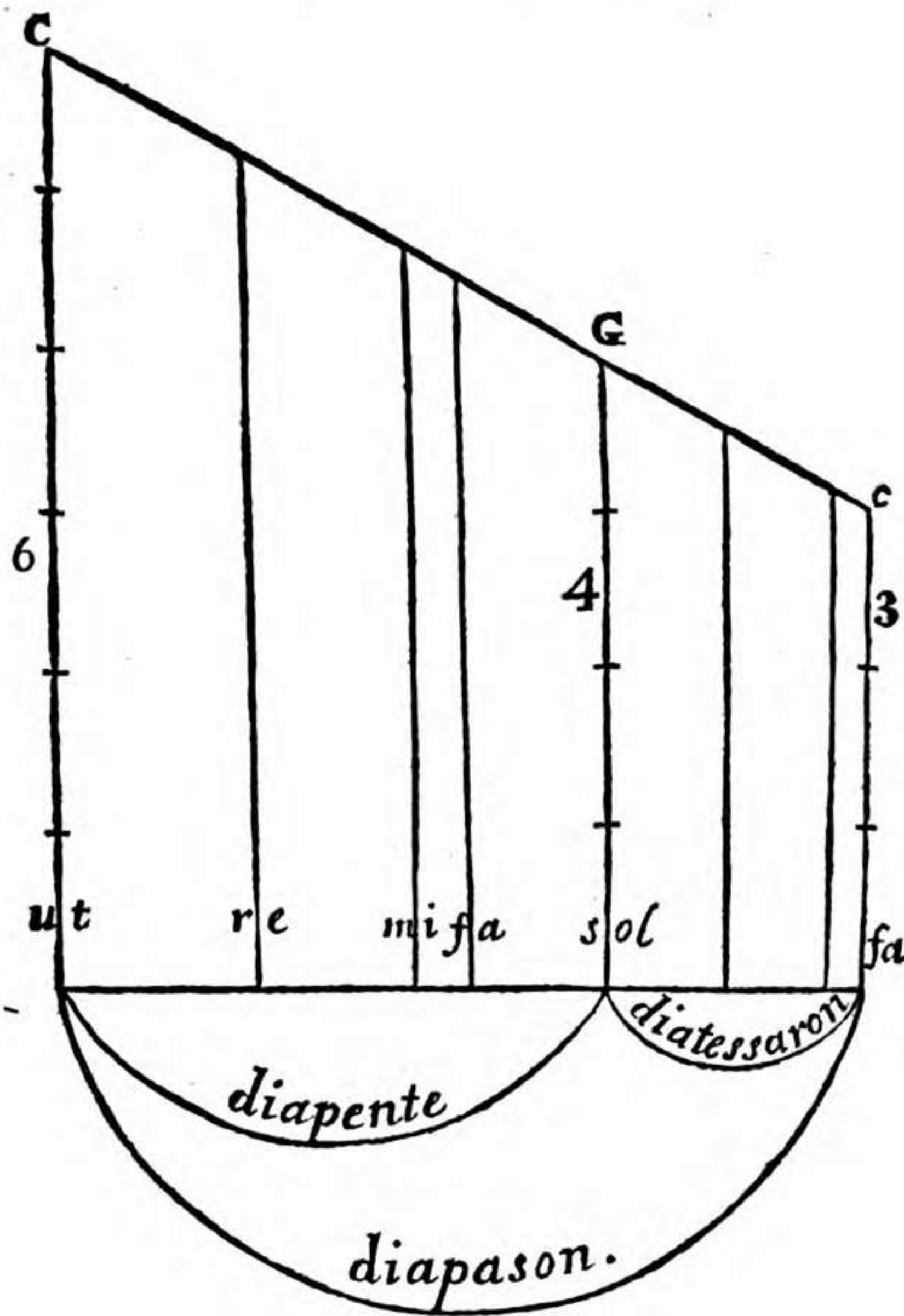
Page 28. line 31. Augmentation.] If the more prolation be in one part with this signe \odot and the lesse in the other with this O then is euerie perfect semibrief of the more prolation worth three of the lesse: and euerie vnperfect semibrief (that is, if it haue a minime following it) worth two, and the minim one. But if the lesse prolation be in the other parts with this signe C euerie perfect semibriefe of the more prolation is worth fixe of the lesse, and the vnperfect semibriefe worth foure, and euerie minime two, as in the example of *Iulio Rinaldi*, set at the ende of the first part of the booke after the proportions, may be perceiued.

Page 31. line 20. What is proportion.] When any two things of one kind, as two numbers, two lines, or such like are compared together, each of those two thinges so compared, is of the Greekes called $\delta\acute{\rho}\omicron\varsigma$, which *Boetius* interpreteth in Latin *Terminus*, in English we haue no proper worde to signifie it. But some keepe the Latin, and call it *Terme*: and that comparison of those two things is called of the Greekes $\lambda\acute{o}\gamma\omicron\varsigma$ καὶ $\sigma\acute{\kappa}\acute{\epsilon}\sigma\iota\varsigma$, that is as the Latins say, *Ratio & habitudo*, in English we haue no word to expresse those two. But hitherto we haue abusiuely taken the worde proportion in that sense. What proportion is we shall knowe hereafter: but with what English word soeuer wee expresse those

ratio

ratio and *habitus*, they signifie this, how one terme is in quantitie to another: as if you compare 3 and 6 together, and consider how they are one to another, there will be two termes the first three, and the latter sixe, and that comparison and as it were respect of the one vnto the other, is that *ratio* and *habitus*, which wee spake of. Now these things which are compared together, are either æquall one to another, as five to five, an elle to an elle, an aker to an aker, &c. and then is it called *æqualitatis ratio*, respect of æqualitie, which we falsly tearme proportion of æquality, or then vnæquall, as three to sixe, a handbreadth to a foot, &c. in which case it is called *inæqualis*, or *inæqualitatis ratio*. Now this respect of equalitie is simple, and alwayes one, but that of inæqualitie is manifold: wherefore it is diuided into many kindes, of which some the Greekes terme *πρόλογα*, and other some *ὑπόλογα*. Those kindes they terme *πρόλογα*, 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 inæqualitie: and by the contrarie, those kindes they terme *ὑπόλογα*, where the lesse terme is compared to the greater, as 4. to six, which they terme the lesse inæqualitie. Of eache of these two kinds there be found five *species* or formes, three simple and two compound. The simple *prologa* or *multiplex superparticular*, and *superpartient* compound. *Prologa* or *multiplex superparticular* & *multiplex superpartient*. *Multiplex ratio*, is when the greater terme doth so containe the lesse, as nothing wanteth or aboundeth, as ten and five: for ten doth twice containe five precisely, and no more nor lesse, of which kinde there bee many formes. For when the greater containeth the lesse twise, then is it called *Dupla ratio*, if thrise *tripla*, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greeks call *επιμόριος*, 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 term, then is the respect of the greater to the lesser called *sesquiple*, and *sesquialtera ratio*, as three to two. If it be the third part, it is called *sesquitertia*, as foure to three: if it be the fourth part, it is called *sesquiquarta*, as five to foure, and so of others. *Superpartiens* which the learned called *επιμερής λόγος*, is when the greater terme containeth the lesse once, and some partes besides, as five doth comprehend three once, and moreouer two third parts of 3, which are two vnities, for the vntie 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 superbipartiens tertias*, and so of others according to the number and names of the partes which it containeth. *Multiplex superparticulare*, 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 twise, and moreouer, one fourth part of it. Likewise 7 is to 2. *tripla sesquialtera*, that is *multiplex*, because it containeth 2 often, that is thrise: and *superparticular*, because it hath also a halfe of two: that is one, and so of others: for of this kinde there be as many formes as of the simple kindes *multiplex* and *superparticular*. *Multiplex superpartiens*, is easilie knowen by the name, example 14 to 5 is *multiplex superpartiens*. *Multiplex*, because it containeth 5 twise, and *superpartiens*, becaule it hath foure fift parts more, and so 14 to 5 is *dupla superquadrupartiens quintas*, for of this kind there be so many formes as of *multiplex*

plex and *superpartiens*. Thus you see that two termes compared together, containe *ratio*, *habitud*, *respeete*, or how else you liste to tearme it. But if the termes be more then two, and betwixt them one respect or more, then doe the Greekes by the same word $\lambda\acute{o}\gamma\omicron\varsigma$, tearme it $\acute{\alpha}\nu\alpha\lambda\omicron\gamma\acute{\iota}\alpha$, the Latines call it *Proportio*, and define it thus, *Proportio est rationum similitudo*. And *Aristotle* in the fift booke of his *Morals*, *ad Nicomachum*, defineth it *Rationum æqualitas*: as for example. Let there be three numbers, wherof the first hath double respect to the second, and the second double respect to the third thus, 12, 6, 3, these or any such like make proportion or *Analogie*. The Arithmeticians set downe in their bookes many kinds of proportions, but we will touch but those three which are so common euerie where in the workes of those chiefe Philosophers *Plato* and *Aristotle*, and be these, *Geometrical*, *Arithmetical*, and *Harmonical*. *Geometrical* proportion (which properly is proportion) is that which two or more æquall *habitudes* do make, as I shewed you euen now, and is either *coniunct* or *disiunct*. *Coniunct* proportion, is when the middle terme is twice taken thus, as 16 to 8, so are 8 to 4, and 4 to 2, and 2 to 1, for here is euerie where double habitude. *Disiunct* proportion, is when the middle termes be but once taken thus, as 16 to 8, so 6 to 3. *Arithmetical* proportion, is when between two or more termes is the same, not habitude but difference, as it is in the naturall disposition of numbers thus, 1, 2, 3, 4, 5: for here euerie terme passeth other, by one onely, or thus, 2, 4, 6, 8, 10, 12, where euerie number passeth other, by two, or any such like. But *Harmonicall* proportion is that, which neither is made of æqual *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 two are in *sesquialtera* habitude, and the latter two, are in *sesquitertia*: you see here is neither like habitude, nor the same differences, for four 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 2 to 1, as 6 is to 3, that is *dupla* habitude. And this is called *harmonicall* proportion, because it containeth the *habitudes* of the *Consonantes* amongst themselves: as, Let there bee three lines taken for as many stringes or Organ-pipes, let the first be six foot long, the second foure, the thirde three: that of sixe will be a *diapason* or eight to that of three, and that of foure will be a *diapente* or fift aboue that of sixe, thus:

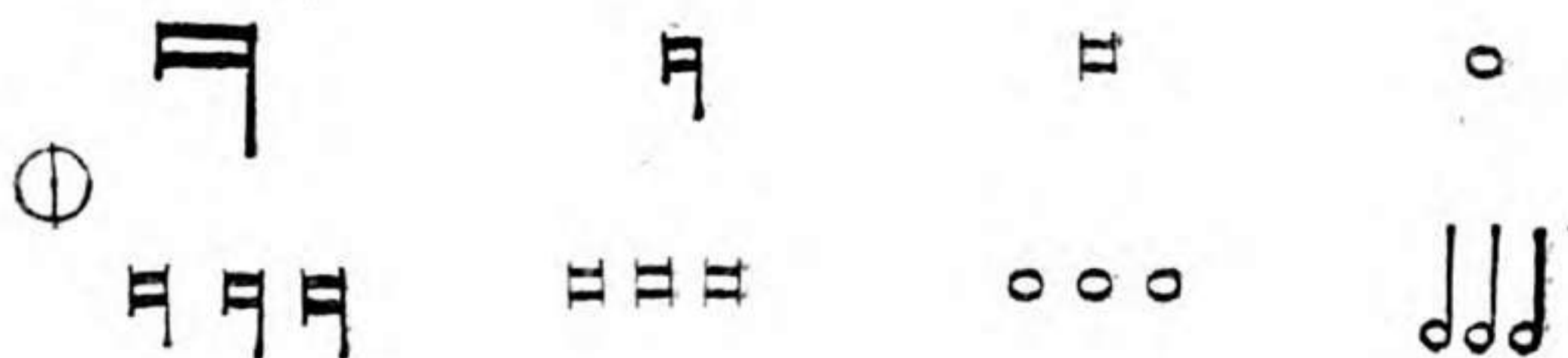


Thus you see what proportion is, and that proportion is not properlie taken in that sense wherein it is vsed in the booke: yet was I constrained to vse that word for lacke of a better. One whose booke came lately from the presse, called the *Pathwaie to Musicke*, setting down the proportions calleth them a great proportion of inequality, and a lesse proportion of inequality: and a little after treating of *Dupla*, he setteth downe words which hee hath translated out of *Loffius* 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

But if he had vnderstoode what he sayde, he would neuer haue sette downe this for an example, or else he hath not knowen what a minime or a crotchet is. But if I might, I would ask him of what length he maketh euerie note of the plain song? I knowe he will answere of a semibriefe time. Then if your plain song be of a semibriefe time, how will two minimes being diminished, make vp the time of a whole semibriefe? a minime in *dupla* proportion being but a crotchet. O but (saith he) the plain song note is likewise diminished, and so the diminished minimes will make vp the time of a diminished semibriefe. But then how will one barre of your partition make vp a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Again, no diminution is euer known but where the signes of diminution are set by the notes: and except you set the numbers in both parts, diminution will not be in both parts. But to conclude, he who set down that example, either know not what *dupla* was, or then vnderstood not what he himself said, which appeareth in many other places of his book: as for example, in the tenth page (leauing out the leafe of the title) *A perfect sound (saith he) containeth a distance of two perfect sounds.* What would he say by this? in mine opinion he would say, *A perfect second containeth a distance of two perfect sounds.* Yet I know not what he meaneth by a *perfect sound*: for any sound is perfect not compared to another: and though it were compared to another, yet is the sound perfect, though it be not a perfect consonant to the other. But our master who shewes such *Pathwaies to Musicke*, would say this, *A perfect second containeth a whole note (or as the Latines tearme it integer tonus) as from vt to re, is a whole note, &c.* In the beginning of the next page, he saith, *An vnperfect second is 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 *tonus*) and a half, which is not full a half sound or half a *tonus*? But if you had vnderstood what you said, you would haue said thus, *An vnperfect second containeth but a less half note, as is euer betwixt mi and fa.* Also defining what *diatessaron*, or a fourth is, he saith, *a fourth is the distance of the voice by a fourth.* And likewise, *a fift the distance of the voice by a fift.* Notable definitions: as in the play, the page asking his Master what a *Poet* was, he, after a great pause and long studie, answered that it was a *Poet*. Likewise, giuing the definition of a note, he saith, *it is a signe shewing the lowdnesse or stilnesse of the voice:* but these be light faults to those which follow after. For the Ligatures are set down false, and comming to speak of the Moods, or degrees of Musick, he maketh no mention at all of the *less mood*. And defining time he saith, *it is a formal quantity of semibriefs, measuring them by three or by two:* and prolation he calleth a *formal quantity of minimes and semibriefes:* and shewing time perfect of the les prolation, he setteth it down thus:



And

And in the imperfect of the more prolation, he maketh two minimes to the semibreve. But I am almost out of my purpose, following one *quem vincere inglorium & à quo atteri sordidum*. For if you read his book you may say by it, as a great Poet of our time said by anothers, *Vix est in toto pagina sana libro*. What said I *vix*? Take away two or three scales which are filched out of *Beurbusius*, and fill vp the three first pages of the book, you shall not finde one side in all the book without some grosse error or other. For as he setteth down his *dupla*, so doth he all his other proportions, giuing true definitions and false examples, the example still importing the contrarie to that which was said in the definition. But this is the World; Euerie one will take vpon him to write, and teach others, none hauing more need of teaching then himselfe. And as for him of whom we haue spoken so much, one part of his book he stole out of *Beurbusius*, another out of *Loffius*, peruerting the sense of *Loffius* his wordes, and giuing examples flat to the contrarie, of that which *Loffius* saith. And the last part of his booke treating of *Descant*, he tooke *verbatim* out of an old written book which I haue. But it should seem, 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 31. line 42. *Dupla*.) I cannot imagine how the teachers (which these 30 or 40 years past haue taught) should so far 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 *dupla*, or that it is in *dupla* proportion, except they would say, that any two to one is *dupla*: which none (at least who is in his right wits) will affirme. For when proportion is, then must the things compared be of one kind: as one aker to two akers is in *subdupla* proportion, &c. So when you see *dupla* set downe, you must sing euerie note so faste againe as it was before. *Glareanus* giueth this example of *dupla*, out of *Franchinus*: which because it hath some difficultie, I thought good to set downe and explaine in this place.



The signe at the beginning sheweth time perfect, so that euerie briefe not hauing a semibreve after it is three semibriefes, and so being diminished of halfe their value in *dupla* proportion, are but three minimes a peece: those briefs
 Q q q. which

which in *dupla* haue a semibriefe following them, are sung but in time of one semibriefe: the signe of imperfect time coming in after the proportion destroyeth it, but these numbers $\frac{4}{2}$ being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but in the latter *dupla*, you must mark that the diminished briefe is lesse by a whole minime then it was in the former, because the first followed time perfect, and the halfe of a brief in time perfect, is three minimes; the latter followed time imperfect, and the halfe of a briefe in time vnperfect, is a semibriefe or two minimes. Likewise you must note, that when *dupla* or any other proportion is in all the parts alike, then can it not be called proportion, seeing there is no comparifon of notes together, according to any imparitie of numbers.

Page 34. line 1. *Tripla*.] This is the common hackney horse of all the Composers, which is of so many kindes as there be maners of writing, sometimes all in black notes, sometimes all in white notes, sometimes mingled, sometimes in briefes, sometimes all in semibriefes, and yet all one measure. But one thing I mislike (though it be in common vse with vs all) that is, when we call that *tripla* wherein all the voices goe together in one time with the stroke of *sesquialtera* time, or three minimes 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 minimes for a stroke, we confound it with *sesquialtera*. Lastly, true *tripla* maketh three semibriefes or their value in other notes to the time of one semibriefe, whereof *Glareanus* giueth this example out of *Cocleus*.



But this *Tripla* is double as swift in stroke as our common *tripla* of three minimes; 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 me, I would likewise willingly change, but of myself I am loth to breake a receiued custome. But one may aske me, if our common *tripla* be not a proportion, what it is? I will answere out of *Glareanus*, that it seemeth to be a kind of perfection flourished by Art, and different from the auncient and first kind of order, because in it, both imperfection and alteration haue place. And by this, which in *dupla* and *tripla* is spoken, may all other things concerning proportions of *multiplicitie* be easily vnderstood: therefore one word of *sesquialtera*, and then an ende of this first part.

Page 37. line 9. *Sesquialtera*.] *Sesquialtera*, is a musical proportion, wherein three notes are sung in the time of two of the same kind, or rather thus: *Sesquialtera*, is a kind of musical diminution, wherein 3 semibriefes or their value in other notes are sung for two strokes. But you may 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 semibriefe maketh vp a whole

stroke and likewise the value of a semibriefe: but in *sesquialtera*, the value of a semibriefe and a halfe doe but make one stroke, and a semibriefe of it selfe neuer maketh a stroke. And by this it appeareth, that our common *tripla* of three minimes 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 down in my book, that *in all musical proportions the vpper number signifieth the semibriefe, and the lower the stroke*; so that if the proportion be noted thus $\frac{3}{2}$ three semibriefs or the value of three semibriefes must go to two strokes, but if thus $\frac{2}{3}$ then must two semibriefes or their value make three whole strokes. And let this suffice for the proportions. As for *Sesquitertia*, *Sesquiquarta* and such like, it were folly to make many words 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 *sesquitertia* one of the hardest proportions which can be vsed, and carrieth much more difficulty then *sesquiquarta*, because it is easier to diuide a semibriefe into four æquall parts, then into three: nor haue I euer seen an example of true *sesquitertia* sauing one, which *Loffius* giueth for an example, and writeth it in Longs, making them but three strokes a-peece, and the briefes one and a halfe: in semibriefes 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 *sesquitertia*.

But if I should go about to say all that may be spoken of the proportions, I might be accounted one who knew not how to employ my time: and therefore I will conclude with one word, that proportions of *multiplicite* might be had and vsed in any kind without great scruple or offence: but those *superparticulars* and *superpartients* carry great difficulty, and haue crept into musick I know not how: but it should seem, that it was by meanes of the *Descanters*, who struing to sing harder wayes vpon a plain song then their fellowes, brought in that which neither could please the ears of other men, nor could by themselues be defended by reason. Here was I determined to haue made an end: but some more curious then discreet, compelled me to speak some words more, and to giue a reason why after the proportions I haue said nothing of the *inductions*. And therefore to be brief, I say that all which they can say of these *inductions*, is nothing but meer foolishnesse, & *commenta otiosorum hominum qui nihil aliud agunt nisi vt inueniant quomodo in otio negotiosi videantur*. Yet I maruel, that a thing which neither is of any vse, nor yet can be prooued by any reason, should so much be stood vpon by them, who take vpon them to teach the youth now adayes. But yet to refute it I need no other argument then this, that not any one of them who teach it, deliuereth it as another doth. But to be plain, those *inductions* be no other thing (as I saide in my book, page 104. line 5. is called the *induction*) but that number which any greater notes broken in smaller do make: as for example (though their opinions be false) *sesquialtera* or dotted semibriefe is the induction to their *tripla*: for sing your *sesquialtera* in minimes, and you shall find three of them to a stroke. Likewise, breake either your *tripla* of three minimes or your dotted semibrief into crotchets, and so shall the dotted semibriefe be the induction to *setxupla* as they say: but this is so false as what is falsest: for in whatsoever notes you sing *sesquialtera* it is alwayes *sesquialtera*, because the value of a semibriefe and a half, doth alwaies make a full stroke. Break true
tripla

tripla in minimes it will make their *sextupla*: make it in crotchets, it will make their *duodecupla*, and this is it which they call their inductions; which it shall be enough for the scholler to vnderstand when he heareth them named: for no musician (if he can but break a note) can misse the true vse of them. It resteth now to giue a reason why I haue placed that table of proportions in my book, seeing it belongeth no more to musick, then any other part of Arithmetick doth (Arithmetick you must not take here in that sence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nichomachus*, *Boetius* and others) but the reason why I set it there, was to help the vnderstanding of many young practitioners, who, though they see a song marked with numbers (as thus $\frac{8}{3}$ for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the numbers, and marke the concurrence of the lines in closing them, they shall there plainly find set down, what relation one of those numbers hath to another.

Vpon the Second Part.

Page 76. line 25. *The name of descant.*] This part is the second member of our diuision of practical musicke, which may be properly tearmed *syntactically*, *poetically*, or *effectiue*: and though I dare not affirme that this part was in vse with the musicians of the learned age of *Ptolmæus*, or yet of that of *Boetius*: yet may I with some reason say, that it is more auncient then wrote song, and only by reason of the name which is *contrapunto* an Italian word deuised since the *Goths* did ouerun *Italy*, and changed the Latine tongue into that barbarism which they now vse. As for the word itself, it was at that time fit enough to expres the thing signified, because no diuersitie of notes being vsed, the musicians in stead of notes did set down their musicke in plaine dotts or points: but afterwards that custome being altered by the diuersitie 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 and plain, and instead 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 intreat of, the word *descant* signifieth in our tongue, the form of setting together of sundry voices or concords for producing of harmony: and a musician if he hear a song sung and mislike it, he will say the *Descant* is naught. But in this signification it is seldome vsed: and the most common signification which it hath, is the singing *ex-tempore* vpon a plain song: in which sence there is none (who hath tasted the first elements of musick) but vnderstandeth it. When descant did begin, by whom and where it was inuented is vncertain, for it is a great controuersie amongst the learned if it were known 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 works of them who haue written of musick 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 vsual instrument)

strument) they sung the same which they plaid. But those who would affirme that the ancients knew it, say: That if they did not know it, to what end served all those long and tedious discourses and disputations of the consonants wherein the most part of their works are consumed? But whether they knew it or not, this I will say, that they had it not in half that varietie wherein we now haue it, though we read of much more strange effects of their musicke then of ours.

Page 76. line 33. *Intarualla, or distances both Concords and Discords.*] As for the Consonants or Concords, I do not think that any of those which we call vnperfect chords, were either in vse or acknowledged for Consonants, in the time of those who professed musick before *Guido Aretinus*, or of *Guido* himself. *Boetius* setting downe the harmonickall proportions and the Consonants which arise of them, talketh of *quadrupla*, *tripla*, *dupla*, *sesquialtera*, and *sesquitertia*, which make *disdiapason*, *diapente cum diapason*, *diapason*, *diapente*, and *diateffaron*, or as we say, a *fiftenth*, a *twelfth*, an *eighth*, a *fift*, and a *fourth*. But why they should make *diateffaron* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they would make that Geometricall rule of *parallell* lines true in consonants of musicke: *Quæ sunt uni & eidem parallele, sunt etiam inter se parallele*, and so make those sounds which to one and the selfe same are consonants, to be likewise consonants amongst themselues. 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 skilfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnperfect chords, because you may not begin nor end vpon them. But 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 practice, to begin and end vpon them, should they then become perfect chords? No verily. For I can shew many songs composed by excellent men (as *Orlando de Lassus*, *M. White*, and others) which begin vpon the sixt: and as for the third, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man say, that the third is a perfect chord. But if mine opinion might passe for a reason, I would say that all sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonants: which was the cause, that they made the *diateffaron* a Consonant, although it were harsh in the eare. The *tonus* or whole note is indeed comprehended vnder superparticular habitude, that is *sesquioctaua*: but they counted it the beginning of consonance, and not a consonant it selfe. The *sesquitonus*, *ditonus*, *semitonium cum diapente*, and *tonus cum diapente*, (that is, our flat and sharpe thirds and sixes) they did not esteeme consonants, because they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second betweene *sesquitertia* and *sesquiquarta*, the third and fourth be-

tweene sesquialtera and dupla. But of this matter enough in this place: if any desire more of it, let him read the third booke of *Jacobus Faber Stapulensis* his musicke, the second part of *Zarlino* his harmonickall institutions, and *Francinus* his *Harmonia instrumentorum*. As for singing vpon a plaine song, it hath beene in times past in England (as euery man knoweth) and is at this day in other places, the greatest part of the vsuall musicke which in any churches is sung. Which indeede causeth me to maruell how men acquainted with musicke, can delight to heare such confusion as of force must be amongst so many singing *extempore*. But some haue stode in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plaine song, without singing either false chords or a forbidden descant one to another: which till I see I will euer thinke vnpossible. For though they should all be most excellent men, and euery one of their lessons by it selfe neuer so well 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 indeede (if he haue studied the Canon before hand) they shall agree without errors: else shall they neuer doe it. It is also to be vnderstood, that when they did sing vpon their plain songs, he who sung the ground would sing it a sixt vnder the true pitche, and sometimes would breake some notes in diuision, which they did for the more formall comming to their closes: but euery close (by the close in this place, you must vnderstand the note which serued for the last syllable of euery verse in their hymnes) he must sing in that tune as it standeth, or then in the eight below: and this kinde of singing was called in Italy *Falso bardone*, and in England a Fa burden: whereof here is an example, first the plaine song, and then the Fa burden.

Hymnus.

The Fa burden
of this hymne.



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

Vpon the Third Part.

Page 166. line 3. *The eight tunes.*] The tunes (which are also called *modi musici*) the practitioners do define, to be *a rule whereby the melodie of euery song is directed*. Now these tunes arise out of the tunes of the eight, according to the diuersity of setting the fift and fourth together; for the fourth may be set in the eight, either aboue the fift, which is the harmonickall diuision or mediation (as they tearme it) of the eight, or vnder the fift, which is the Arithmetickall 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 thirteene, some of which are in more vse, and some lesse vsuall then others.

And

And these eight which they acknowledge, they neither distinguish trulie, nor set downe perfectly, but prescribe vnto them certaine rules which are neither generall, nor to the purpose: but such as they be, the effect of them is this. Some tunes (say they) are of the odde number, as the first, third, fift and seuenth: others of the euen number: as the second, fourth, sixt and eight: the odde they call *Autentas*, the euen *Plagales*. To the *autentas* they giue more liberty of ascending then to the *Plagale*, which haue more liberty of descending then they, according to this verse,

Vult descendere par, sed scandere vult modus impar.

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

Impare de numero tonus est autentus, in altum

Cuius neuma salit, sede à propria diapason

Pertingens, à qua descendere vix datur illi:

Vult pare de numero tonus esse plagalis in ima

Ab regione sua descendens ad diatessaron,

Cui datur ad quintam, raròq; ascenderre 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 eight hauing but one diapente, or fift, it followeth that one diapente must be common to two tunes, the lowest key of which diapente ought to be the finall key of them both. It is also to be noted, that euery *autenta* may go a whole eight aboue the finall key, and that the *Plagale* may go but a fift aboue it, but it may go a fourth vnder it, as in the verses now set downe is manifest. So then the first tune is from *d sol re* to *d la sol re*, his fift being from *d sol re* to *Ala mi re*. The second tune is from *Ala mi re* to *Are*, the fift being the same which was before, the lowest key of which is common finall to both. In like manner, the third tune is from *e la mi* to *e la mi*, and the fourth from *b fa b mi* to *mi*, the diapente from *e la mi* to *b fa b mi*, being common to both. Now for the discerning of these tunes one from another, they make three waies, the beginning, middle, and end: and for the beginning say they, euery song which about the beginning riseth a fift aboue the finall key, is of an autenticall tune: if it rise not vnto the fift it is a *plagall*. And for the middle, euery song (say they) which in the middle hath an eight aboue the finall key, is of an autenticall tune: if not it is a *plagall*. And as for the end, they giue this rule, that euery song (which is not transposed) ending in *G sol re vt*, with the sharpe in *b fa b mi*, is of the seuenth or eighth tune; in *f fa vt* of the fift or sixt tune, in *e la mi* of the third or fourth tune, in *d sol re* is of the first or second tune. And thus much for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further speculation and perfect knowledge of these tunes or *modi*, and for the meanes to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers call *αρμογίας*, sometimes also *νόμος και τέρπος*) are distinguished no otherwise then the kindes 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 *diateffaron* there be foure soundes, and three distances (that is two whole notes and one lesse halfe note) therefore there be three places where the halfe note may stand. For either it is in the middle place, hauing a whole note vnder it, and another aboue it, and so produceth the first kinde of diateffaron, as from *A re* to *d sol re*, or then it standeth in the lowest place, hauing both the whole notes aboue it, producing the second kinde of diateffaron, as from *♯ mi* to *e la mi*, or then is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kinde of diateffaron, as from *c fa vt* to *f fa vt*: 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 foure distances (that is three whole notes and a halfe note) there must be foure kindes of diapente: the first from *d sol re* to *A la mi re*, the second from *e la mi* to *b fa b mi*, the third from *F fa vt* to *c sol fa vt*, the fourth and last, from *g sol re vt* to *d la sol re*. If you proceed to make any more, the fift will be the same with the first, hauing the halfe note in the second place from below. Now the diapason containing both the diapente and diateffaron, as consisting of the coniunction of them together, it must follow that there be as many kinds of diapason as of both the other, which is seuen. Therefore it is manifest that our practitioners haue erred in making eight tunes, separating the nature of the eight from that of the first, seeing they haue both one kind of diapason, though diuided after another manner in the last then in the first. But if they will separate the eight from the first, because in the eight the fourth is lowest, which in the first was highest; then of force must they diuide all the other sorts of the diapason, likewise, after two manners: by which meanes, there will arise fourteene kindes of formes, tunes, or *modi*. And to begin at the first kind of diapason (that is from *are* to *alamire*) if you diuide it Arithmetically, that is, if you set the fourth lowest and the fift highest, then shall you haue the compasse of our second mood or tune, though it be the first with *Boetius*, and 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 fift lowest, and the fourth highest, you shall haue the compasse of that tune which the ancients had for their ninth, and was called *æolius*, though the latter age would not acknowledge it for one of the number of theirs. Thus you see that the first kind of the diapason produceth two tunes, according to two formes, of mediation or diuision. But if you diuide the second kind of diapason arithmetically, you shall haue that tune which the latter age tearmed the fourth, and in the old time was the second, called *hypobrygius*: but if you diuide the same harmonically, setting the fift lowest, you shall haue a tune or mood which of the ancients was iustly reiected: for if you ioyn *♯ mi* to *F fa vt*, you shall not make a full fift. Also if you ioyne *F fa vt* to *b fa b mi*, you shall haue a *tritonus*, which is more by a great half note then a fourth. And because this diuision is false in the diatonick kind of musicke (in which you may not make a sharp in *F fa vt*) this tune which was called *hyperæolius* arising of it was reiected. If you diuide the third kind of diapason from *C fa vt* to *c sol fa vt* Arithmetically, you shall haue the compasse and essential bounds of the sixt tune, which the ancients named *hypolydius*: if you

you diuide it harmonically, you shall haue the ancient *Ionicus* or *Iastius*, for both those names signifie one thing. If you diuide the fourth kind of *diapason* from D to d arithmetically, it will produce our eight tune, which is the ancient *hyperiaustus* 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 *diapason* from *Elami* to *Elami*, bee diuided arithmetically, it maketh a tune which our age will acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypoæolius*, but if it be harmonically diuided, it maketh our third tune, and the olde *phrygius*. But if the sixth kind of the *diapason* 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 musick, no more then the sharpe in *F fa ut*: which is a most certain argument that this musick which we now vse, is not the true *diatonicum*, nor any *species* of it. But againe to our diuision of the eights. If the sixth kind be diuided harmonically, it is our fifth tune and the ancient *lydius*. Lastly, if you diuide the seventh kind of *diapason* (which is from G to g) arithmetically it will make the ancient *hypoionicus* or *hypoiaustus* (for both those are one) but if you diuide it harmonically, it will make our seventh tune, and the ancient *mixolydius*. Thus you see that euerie kind of *diapason* produceth two seuerall tunes or moods, except the second and 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 plaine songs, wherein their nature is best perceiued) it is to be vnderstood, that they be vsed either simply by themselues, or ioyned with others, and by themselues sometimes they fill all their compasse, sometimes they do not fill it, and sometimes they exceed it. And in the odde or autenticall tunes, the church musick doth often goe a whole note vnder the finall or lowest key, and that most commonly in the first and seventh tunes: in the third it commeth sometimes two whole notes vnder the finall key, and in the fifth but a halfe note. But by the contrary in plagall tunes, they take a note aboue the highest key of the fifth (which is the highest of the plagall) as in the sixth and eight, in the second and fourth, they take but halfe a note, though sildome in the second, and more commonly in the fourth. But if any song do exceed the compasse of a tune, then be there two 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 essential formes of the eight tunes or vsuall moods, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (falsly) 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 compass of any mood. And thus much for the twelue tunes, which if any man desire to know more at large, let him read the second and third bookes of *Glareanus* his *dodecachordon*, the fourth book of *Zaccone* his practise of musick, and the fourth part of *Zarlino* his harmonical institutions, where hee may satisfie his desire at full: for with the helpe of this which here is set downe, he may vnderstand easily all which is there handled, though some haue causelesse complained of obscuritie. Seeing therefore further discourse will be superfluous, I will here make an ende.

a tu a mi-se-ri-cor-dia tu a mi-se-ri-cor-di-

fua-uis est quia sua-uis est misericordi-a tu a tu a mi-se-ricor-di-

tu um tu um propter nomen tu um propter nomen tu quia

am misericordiam tu am tu am propter nomen

am tu am mi-se-ri-cor-diam tu am tu am mi-se-ri-cor-diam tu

Omne fac me cum Domi-ne fac mecum Domi-ne fac me

D

Quatuor voc. T E N O R .

Quatuor voc. A L T U S .

D

Omne fac mecum fac mecum Domi-ne fac mecum fac me-

cum mi-se-ricor-di-am tu am mi-se-ricordiam tu

am mi-se-ricordiam tu am propter nomen tu um

propter nomen tu um propter nomen tuum quia sua-uis est quia su-uis est mise-ri-

cordia tu a misericordia tu a mise-ricordi-a

tu a.

miserere no—stri miserere nostri—stri miserere nostri.



miserere nostri no—stri misere-re no—stri



di—di pec-ca-ta mun—

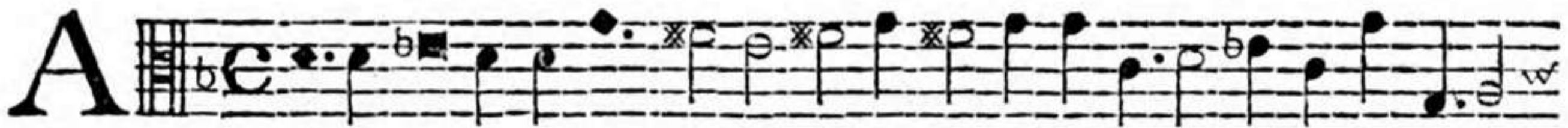


Gnus Dei Agnus De—i qui tollis qui tollis pec-ca-ta mun—



Quatuor vocum. A L T U S.

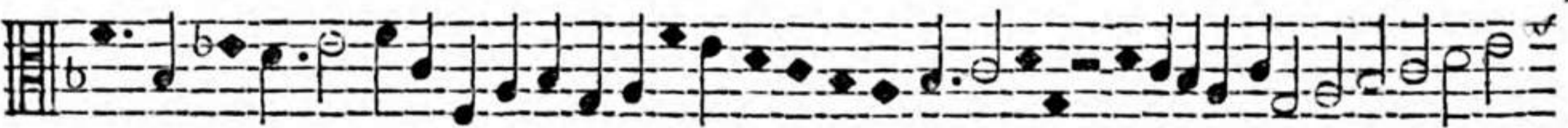
Quatuor vocum. T E N O R.



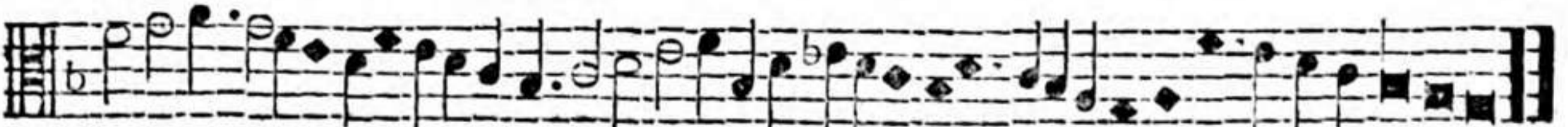
Gnus Dei qui tol—lis qui tol—



lis peccata mun—di pec—



cata mun—di miserere nostri no—stri miserere no—



stri miserere no—stri miserere nostri mise-re-re nostri.

mi-se-re-re no-stra.

re-re no-stra mi-se-re-re no-stra.

mi-se-re-re no-stra di-pec-ca-ta mun-

mi-se-re-re no-stra di-pec-ca-ta mun-

mi-se-re-re no-stra di-pec-ca-ta mun-

mi-se-re-re no-stra di-pec-ca-ta mun-

mi-se-re-re no-stra di-pec-ca-ta mun-

mi-se-re-re no-stra di-pec-ca-ta mun-

Quatuor vocum. C A N T U S.

Quatuor vocum. B A S S U S.

Ae-i qui tol-lis pec-ca-ta

mun-di mi-se-re-re no-stra mi-se-re-re

no-stra mi-se-re-re no-stra mi-se-

re-re no-stra.

T t t

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

Such as haue written of the
Art of Musicke.

Late Writers.

Jacobus Faber stapulensis.
Franchinus Gaufurius.
Iohn Spataro.
Peter Aron.
Author quatuor principal.
Francho.
Robertus de Haulo.
Andreas Ornitoparchus.
Incertus impressus Basileæ.
Ludouicus Zaccone.
Iosepho Zarlino.
Henric Ioritus Glareanus.
Lucas Lossius.
Ioannes Listenius.
Ioannes Thomas freigijs.
Fredericus Beurhusius.
Sethus Caluifius.
Andreas Rosselius.
Nicolaus Faber.
Ioannes Magirus.
Manfredus Barbarinus Core-
giensis.

Ancient Writers.

Psellus.
Boetius.
Ptolomæus.
Aristoxenus.
Guido Aretinus.

Cited by Fran-
chinus.

Practitioners, the most Part of whose
works we haue diligently perused,
for finding the true vse of the moods.

Iusquin.
Io. Okenheim.
Iacobus Obrecht.
Clement Ianequin.
Petrus Platenfis.
Nicolas Craen.
Iohannes Ghiselin.

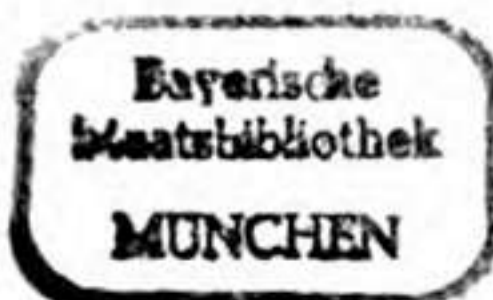
Antonius Brumel.
Johannes Mouton.
Adamus a Fulda.
Lutauich sensli.
Iohannes Richaforte.
Feuin.
Sixtus dietrich.
De orto.
Gerardus de salice.
Vaquieras.
Nicolas Payen.
Passereau.
Francoys lagendre.
Andreas sylvanus.
Antonius a vinea.
Gregorius Meyer.
Thomas Tzamen.
Iacques de vert.
Iacques du pont.
Nicolas Gomberte.
Clemens non papa.
Certon.
Damianus a goes.
Adam Luyre.
Iohannes vannijs.
Hurteur.
Rinaldo del mel.
Alexander Utendal.
Horatio ingelini.
Lælio Bertani.
Horatio vecchi.
Orlando de Lassus.
Alfonso Ferrabosco.
Cyprian de rone.
Alessandro striggio.
Philippo de monte.
Hieronimo Conuersi.
Jo. Battista Lucatello.
Io. pierluigi palestina.
Stephano venturi.
Joan. de macque.
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Paulo quogliati.
Luca Marenzo.

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M. Pashe.
Robert Iones.
Io. Dunstable.
Leonel Power.
Robert Owel.
M. Wilkinfon.
Io. Guinneth.
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M. Risby.
D. Farfax.
D. Kirby.
Morgan Grig.
Tho. Ashwell.
M. Sturton.
Iacket.
Corbrand.
Testwood.
Vngle.
Beech.
Bramfton.
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Ludford.
Farding.
Cornish.
Pyggot.
Tauernner.
Redford.
Hodges.
Selby.
Thorne.
Oclande.
Auerie.
D. Tie.
D. Cooper.
D. Newton.
M. Tallis.
M. White.
M. Persons.
M. Byrde.

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TO THE PUBLICK.

The following Motetts, Canzonets &c. are the same as in the Text, beginning at Page 212. But as I thought they might not be in general so well understood, or at least so usefull, I have here (by way of Appendix) inserted them in Score, which I flatter myself will be more agreeable to the Purchasers of this Book. And as I have, and always shall make it my chief Study to render all my Publications as Complete as Possible; I hope this little Addition will be acceptable; which will give great Satisfaction to the Publicks

most Devoted

Humble Servant

WILLIAM RANDALL.

NB. The following Appendix may be had Seperate - - - Price 5^s.



Motett. A Quartuor Voc:

Cantus. E - - heu, Eheu, Eheu, E - - - - - heu -

Altus. E - - heu, E-heu, E - - - - - heu, E - - -

Tenor. E - - heu, E-heu, Eheu, E - - -

Bafis. E - - heu, E - heu, E - - - - -

Eheu fuf - tu - le - - runt do - - minum me -

- heu fuf - tu - le - runt do - mi - num, dominum me - - um. do -

- - - heu fuf - tu - lerunt domi - num, fuf - tu - lerunt dominum

- - - - - heu fuf - tu - - le - - runt

- - - um . dominum me - - - - - um .

- - - minum me - - um . dominum me - - - um . fuf - tu -

me - - um . fuf - tu - lerunt dominum meum . fuf -

dominum me - - um . me - - - - - um .

fuf - tu - le - runt do - minum me -
 le - runt dominum me - um . dominum
 tu - lerunt do - mi - num me -
 me - um . fuf - tu - le -

um . me - um . et po - fu - erunt
 me - um . me - um . et po - fu - erunt e -
 um . me - um . et po - fu - erunt e - um .
 - runt dominum me - um . et po - fu - erunt e - um .

e - um . et po - fu - erunt e - um . et po - fu -
 um . et po - fu - erunt e - um . e -
 et po - fu - erunt e - um . et po - fu - erunt e -

erunt e - - - - - um . nef - ci - o - - - - -
 - - - - - um . et po - fu - erunt e - um . nef - ci - o u - - - - -
 - - - - - um . et po fu - erunt e - - - - - um . nef -
 et po fu - erunt e - - - - - um . nef - ci - o u - - - - -

u - - bi . nef - cio u - - bi . nefcio u - - - - - bi . nef -
 - - - - - bi . nef - cio u - - - - - bi . nef - cio u - - bi . nefcio
 - - - - - cio u - - - - - bi . nefcio u - - - - - bi . nefcio
 - - - - - bi . nef - cio u - - bi . nefcio u - - - - - bi . nefcio

- - - - - cio u - - - - - bi . nef - - - - - cio u - - - - - bi .
 u - - bi . nef - cio u - - - - - bi .
 u - - bi . nef - cio u - - - - - bi . nef - cio u - - bi .
 u - - bi . nef - - - - - cio u - - - - - bi .

Canzonetta. A 4 Voci.

Canto

Alto

Tenor

Basso

Ard'ognhora il cor

Ard'ognhora il cor laf-fo e mai non

Ard'ognhora Ard'ognhora il cor laf-fo e mai non

Ard'ognhora Ard'ognhora

laf-fo e mai non mo- re. e mai non more.

more. e mai non mo- re. il cor laf-fo e mai non more.

mo- re. il cor laf-fo e mai non mo- re.

il cor laf-fo e mai non mo- re. il

il cor laf-fo e mai non mo- re.

il cor laf-fo e mai non mo- re. e mai- non mo- re. Ard'ogn-

il cor laf-fo e mai non mo- re.

cor laf-fo e mai non mo- re. e mai non mo- re.

Ard'ognhora, il cor laf--fo e mai non
 -hora, Ard'ognho-ra, il cor
 Ard'ognhora, Ard'ognhora, il cor laf--fo e mai non
 Ard'ognhora, Ard'ogn-hora,

more. e mai non mo--re. il cor laf--fo e mai non more.
 laf--fo e mai non mo--re. e mai non more.
 mo--re. il cor laf--fo e mai non mo--re.
 il cor laf--fo e mai non mo--re. il

il cor laf--fo e mai non mo--re. e mai--non mo--re. Ahi
 il cor laf--fo e mai non mo--re. Ahi
 il cor laf--fo e mai non mo--re. Ahi
 cor laf--fo e mai non mo--re. e mai non mo--re. Ahi

ch'il foco d'a--mor, non e mortale, non e mor-tale, non
 ch'il foco d'a--mor, non e mortale, non e mor-tale, non
 ch'il foco d'amor, non e mor-tale, non e mortale, non e mor-
 ch'il foco d'a-mor, non e mor-tale, non e mortale, non e mor-

e morta--le. Ea spegner il fu'ardor, Ea
 e morta--le. Ea spegner il fu'ardor, Ea spegner il fu'ar-
 ta--le. Ea spegner il fu'ardor, Ea spegner
 ta--le Ea spegner il fu'ar-dor, Ea spegner il fu'ardor,

spegner il fu'ar-dor ac-qua non va--le, ac-qua non va--
 -dor, ac-qua non va--le, ac-qua non va--le,
 il fu'ardor, acqua non va--le, ac-qua non va--le, ac-
 -, ac-qua non va--le, ac-qua non va--le,

le. acqua non va - - - le. Ea spegner il fu'ardor.

acqua non va - - - le. Ea spegner

qua non va - - - le. Ea spegner il fu'ar-

acqua non va - - - le. Ea spegner il fu'ardor.

Ea spegner il fu'ardor. ac-qua non va - - - le. ac-

il fu'ardor. Ea spegner il fu'ardor. ac-qua non va - - -

-dor. Ea spegner il fu'ardor. acqua non va-le. ac-

Ea spegner il fu'ardor - - - . ac-qua non va - - - le. ac-

-qua non va - - - le. ac-qua non va - - - le.

- - - le. ac-qua non va - - - le. acqua non va - - - le.

-qua non va - - - le. ac-qua non va - - - le.

-qua non va - - - le. acqua non va - - - le.

Canzonetta . A 4 Voci .

Canto

Perche tor - - - - -

Alto

Perche tor - - - - - mi il cor mi - - o, cor mi - -

Tenor

Perche tor - - - - - mi il cor mi - -

Baffo

- mi il cor mi - - o, per laf - ciar - lo in ob - - - - - lio . per

- - - - - o, per lafciar - lo in ob - - - - - lio.

- o, cor mi - - - - o, per lafciar -

Per laf - ciar - lo in ob - - - - - lio .

laf - arlo in ob - lio . in ob - - - - - li - - - - o .

ob - - - - lio . per laf - ciar - lo in ob - - - - lio . perche tor -

- - - - lo in oblio . in ob - - - - - li - - - - o .

per laf - ciarlo in ob - - - - - lio .

per - che tor - - - - mi il cor mi - -

mi il cor mi - - o , cor mi - - - -

per - - che tor - - - - mi il cor mi - - o , cor mi - -

- - o , per las - - ciar - lo in ob - - lio . per lasciarlo in ob -

- - o , per lasciar - lo in ob - li - o . ob - - lio .

- - o , per lasciar - lo in oblio .

per las - ciar - - lo in ob - - - lio . per

- lio in ob - - - - li - - o . Lo fa per - che per e l'ar -

per las - ciar - lo in ob - lio . Lo fa per - - che per -

in oblio . ob - - - lio . Lo fa per - - che perche l'ar -

lasciar - lo in ob - - - lio . Lo fa per - - che perche l'ar -

do re. Ch'ain fe naf - cof - to non t'accenda il
 che l'ar - do - re. Ch'ain fe naf - cof - to, Ch'ain fe naf -
 do re. Ch'ain fe naf - cof -
 do re. Ch'ain fe naf - cof - to, non tac -

co re. ch'ain fe naf - cof - to, non t'ac - cenda il
 cof - to, non t'accenda il co -
 to, ch'ain fe naf - cof - to, non t'ac -
 cenda il co - re. ch'ain fe naf - cof -

co re. non t'ac - cen - da il co -
 re ch'ain fe naf - cof - to, non t'ac - cenda il co -
 da il co - re. non t'ac - cenda il co - re il co -
 to non t'ac - cenda il co - re. il co -

re. ch'ain fe naf - cof - to, ch'ain fe naf - cof -

re. ch'ain fe naf - cof - to, non t'accenda il co -

re. ch'ain fe naf - cof - to, ch'ain fe naf -

re. ch'ain fe naf - cof - to, non t'ac - cenda il co -

to, non t'accenda il co - re. ch'ain

re. ch'ain fe naf - cof - to, non t'ac - cenda il co -

cof - to, non t'ac - cen - da il co -

re. ch'ain fe naf - cof - to, non

fe naf cof - to non t'ac - cenda il co - re.

re. non t'ac - cen - da il co - re.

re. non t'ac - cenda il co - re il co - re.

t'ac - cenda il co - re. co - re.

A 5 Voc:

Cantus

Quintus

Altus

Tenor

Bafis

O a-mica me a.

a-mi-ca me a. O a-mi-ca me a. me a. O a-mi-ca me a.

ca me a. me a. O a-mi-ca me a. me a. O a-mi-ca me a.

a O a mi ca me a . Sunt
 O a mi ca me a . me
 a O a mi ca me a .
 me a . O a mi ca me a me a .
 a . O a mi ca me a

ca pil li tu i .
 a . Sunt ca pil li tu
 Sunt ca pil li tu i . tu
 Sunt ca pil li tu i . tu
 Sunt ca

Sunt ca pilli tu i .
 i tu i . Sunt ca pil li
 i . Sunt ca pil li tu i . Sunt ca
 i . tu i . Sunt ca
 pil li tu i .

Sunt ca-pil-li tu - - i . Sunt ca - pil - li
 tu - - i . Sunt ca - pilli tu - - i .
 - pilli tu - - i . Sunt ca - pil - li tu - i . tu -
 - pil - li tu - - i . Sunt ca -
 Sunt ca - pil - li tu - - i .

tu - - i . Si - cut gre - ges ca -
 Sunt ca - pil - li tu - - i . Si - cut
 - i . Sunt ca - pil - li tu - - i . tu -
 - pil - li tu - - i . tu - - i . Si - cut
 Sunt ca - pil - li tu - - i .

pra - rum , Si - cut gre - ges ca - pra - rum .
 gre - ges ca - pra - rum , ca - pra - rum .
 - i . Si -
 gre - ges ca - pra - rum . Si - cut
 Si - cut gre - ges ca - pra - rum . Si - cut



quæ ascen-derunt.

Si-cut gre-ges ca-pra-rum. quæ ascen-

cut gre-ges ca-pra-rum. quæ ascen-

gre-ges ca-pra-rum. quæ

gre-ges ca-pra-rum.



quæ ascen-derunt.

de-runt. de-monte ga-la-ad. ga-

runt quæ ascen-derunt de-mon-te de-monte

af-cen-derunt de-mon-te ga-la-ad de-monte

quæ ascen-derunt de-monte ga-la-ad.



de-monte ga-la-ad. ga-la-ad. quæ

de-monte ga-la-ad. quæ ascen-derunt.

ga-la-ad. ga-la-ad. quæ af-

ga-la-ad. de-monte ga-la-ad.

de-monte ga-la-ad. quæ ascen-

ascen - de - runt . de - monte
 runt, quæ ascen - de - runt .
 cen - de - runt . quæ ascen - de - runt . de - monte
 quæ ascen - de - runt . de - monte ga - la -
 de - runt, quæ ascen - de - runt .

ga - la - ad . ga - la - ad .
 de - monte ga - la - ad . de - mon -
 ga - la - ad . de - mon - te ga - la - ad . de - monte ga - la -
 ad de - mon - te ga - la -
 de - mon - te ga - la - ad . de - mon - te ga - la - ad .

de - mon - te ga - la - ad . ga - la - ad .
 te ga - la - ad . de - monte ga - la - ad .
 ad de - mon - te ga - la - ad . de - monte ga - la - ad .
 ad . ga - la - ad . de - monte ga - la - ad .
 de - monte ga - la - ad . ga - la - ad .

Motett. Quinque Vocum. Secunda Pars.

Cantus

Quintus

Altus

Tenor

Bafis

Den - tes tu - i fi - cut greges, dentes tu - i fi - cut greges, ton - fa - rum.

greges, ficut gre - ges ton - fa - rum. cut greges ton - fa - rum. den - tes tu - i ficut gre - ficut greges tonfa - rum. ficut greges ton - Dentes tu - i fi - cut gre - Den - tes tu - i ficut greges ton - fa - rum.

den - tes tu - i fi - cut gre - ges ton - fa - rum. den - tes tu - i fi - farum, ton - farum, den - tes tu - i fi - cut gre - ges - ges ton - fa - rum. dentes tu - i ficut, greges tonfa - rum, den - tes tu - i fi - cut gre - ges ton - fa - rum.

ges ton fa rum, quæ ascen-derunt,
 cut gre- ges ton fa rum. quæ
 ton fa rum, ton fa rum. quæ ascen-derunt, quæ
 rum. quæ ascen-derunt, de la-va-
 rum ton fa rum, quæ ascen-derunt

quæ ascen-derunt, de la-va-cro. quæ
 ascenderunt, de la-va-cro. quæ ascen-derunt, de la-va-
 ascen-derunt, de la-va-cro. quæ ascen-derunt, de-
 cro. quæ ascen-derunt, de la-va-
 quæ ascen-derunt, de la-

ascen-derunt, de la-va-cro. quæ ascen-derunt
 cro. quæ ascen-derunt, de la-va-cro.
 la-va-cro. de la-va-cro quæ ascen-derunt, quæ
 cro. quæ ascen-derunt, de la-va-cro. quæ ascen-
 va-cro. de la-va-cro. quæ ascen-derunt, quæ ascen-

runt de la vacro. quæ ascen-derunt
 quæ ascen-derunt de
 ascen-derunt de la vacro. quæ ascen-derunt de
 de-runt de la va-cro.
 de-runt de la va-cro.

de la va-cro. quæ ascen-
 lava-cro. quæ ascen-derunt,
 la va-cro. quæ ascen-de
 quæ ascen-derunt, de la va-cro. quæ af-
 quæ ascen-derunt, de la va-cro. quæ

derunt, de la vacro. de la vacro. de la va-cro.
 quæ ascen-derunt, de la vacro. de la va-cro.
 runt, de la va-cr. de la va-cro.
 cende-runt, de la va-cro.
 ascen-derunt, de la va-cro.

A 3 Voc.

Cantus

Altus

Bassus

O Sleep, O Sleep fond fan-cy, O Sleep,
 O Sleep, O Sleep fond fan-cy, O
 O Sleep, O Sleep fond fan-cy, O

O Sleep, O Sleep fond fan-cy, my
 Sleep, O Sleep, O Sleep fond fan-cy, my
 Sleep, O Sleep, fond fan-cy, my

head a-las thou ti-reft with false delight of that which
 head a-las thou ti-reft with false delight of that which
 head a-las thou ti-reft with false delight of that which

thou defi-reft, Sleep, Sleep I fay fond fan-
 thou de-fi-reft, Sleep, Sleep I fay fond fan-
 thou de-fi-reft, Sleep, Sleep I fay fond fan-

- - cy, and leave my thoughts mo - - left - ing, thy Master's
 - - cy, and leave my thoughts mo - - left - ing, thy
 - - cy, and leave my thoughts mo - - lefting, thy Master's head hath

head hath need of Sleep, hath need of Sleep and rest - ing. thy Master's
 Master's head hath need of Sleep and rest - - - - ing. thy
 need of Sleep of Sleep and rest - - - - ing.

head hath need of Sleep, thy Master's head hath need of Sleep, of
 Master's head hath need of Sleep, thy Master's head hath need of
 thy Master's head hath need of Sleep, of Sleep and

Sleep and rest - ing. of Sleep and rest - - - - ing.
 Sleep and rest - - ing. of Sleep and rest - - ing.
 rest - - - ing. of Sleep and rest - - - - ing.

Quatuor Voc :

Cantus

Altus

Tenor

Bafis

Do - - mi - - ne , fac me - - cum, fac
 Do - - - - - mi - - - - - ne fac
 Do - - - - - mi - - - - - ne fac
 Do - - - - - mi - - - - - ne fac me - - - - -

me - - - - - cum, do - - mi - - ne
 me - cum, fac me - - cum, do - - mi - ne fac me - - - - -
 me - - - - - cum, do - - mi - ne fac me - cum, do - - mi -
 - cum, fac me - - - - - cum, do - - mi - - - - - ne fac

fac me - - - - - cum, fac me - - - - - cum, mi -
 - cum, fac me - - - - - cum, mi - fe - ri - cor -
 - - ne fac me - - - - - cum, mi - fe - ri - cor -
 me - - - - - cum,

fe-ri cor-di-am tu am. mi-fe-ri
 di-am tu am. mi-fe-ri cor-di-am tu
 di-am tu am. mi-fe-ri cor-di-am tu
 mi-fe-ri cor-di-am tu

cor-di-am tu am. mi-fe-ri
 am tu am. mi-fe-ri cor-
 di-am tu am. mi-fe-ri cor-
 di-am tu am. mi-

cor-di-am tu
 mi-fe-ri cor-di-am tu
 di-am tu am. tu
 fe-ri cor-di-am tu am. tu

am . prop - ter nomen tu -

am . prop - ter nomen tu - um . prop -

am . prop - ter nomen tu - um . tu -

am . prop - - ter

um . prop - - ter nomen tu -

ter nomen tu - um . prop - - ter

um . prop - ter nomen tu -

nomen tu - um . prop - ter nomen tu -

um . Qui - a fu - a - vis

nomen tu - um . Qui - a fu - a - vis est, Qui - a fu - a - vis

um . Qui - a fu - a - vis est, Qui - a fu - a - vis

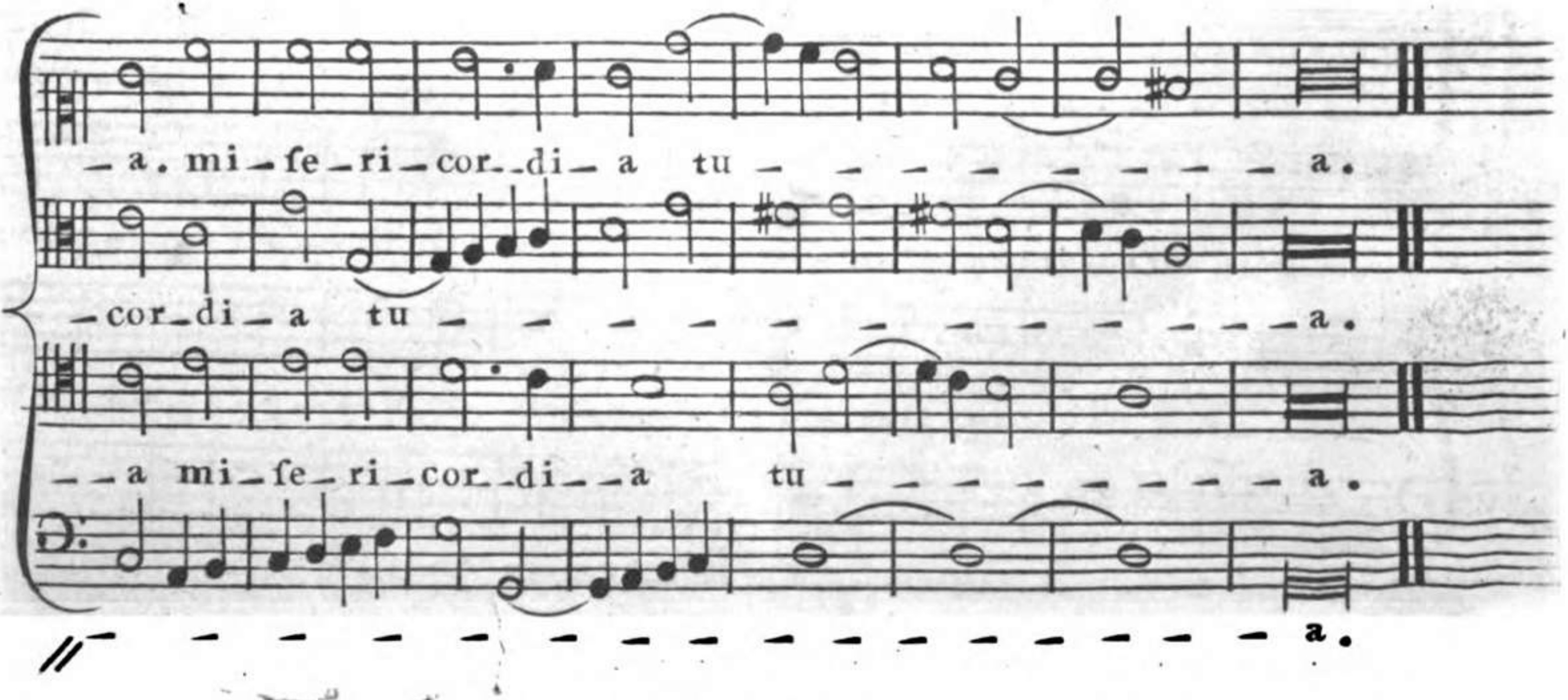
um Qui - a fu - a - vis est,



est, mi-fe-ri-cor-di-a tu-
 est, mi-fe-ri-cor-di-a tu-a.mi-
 est, mi-fe-ri-cor-di-a tu-a.tu-
 mi-fe-ri-cor-di-a tu-a-



a.mi-fe-ri-cor-di-a tu-
 fe-ri-cor-di-a tu-a.mi-fe-ri-
 a.mi-fe-ri-cor-di-a tu-
 mi-fe-ri-cor-di-a tu-a.mi-fe-ri-cor-di-a tu-



a.mi-fe-ri-cor-di-a tu-a.
 cor-di-a tu-a.
 a mi-fe-ri-cor-di-a tu-a.
 a.

H



1

1

Cantus

Altus

Tenor

Bassus

Ag - - - nus de - - - i, Ag -

Ag - - - nus de - - - i, qui tol - - -

Ag - - - nus de - - -

Ag - - - nus de - - - i, qui tol - - -

- - - nus de - - - i, qui tol - - - lis, qui tol - - -

- - - lis, qui tol - - -

- - - i, qui tol - - -

- - - lis, pec - - - ca - - - ta mun - - -

- - - lis, pec - - - ca - - - ta mun - - -

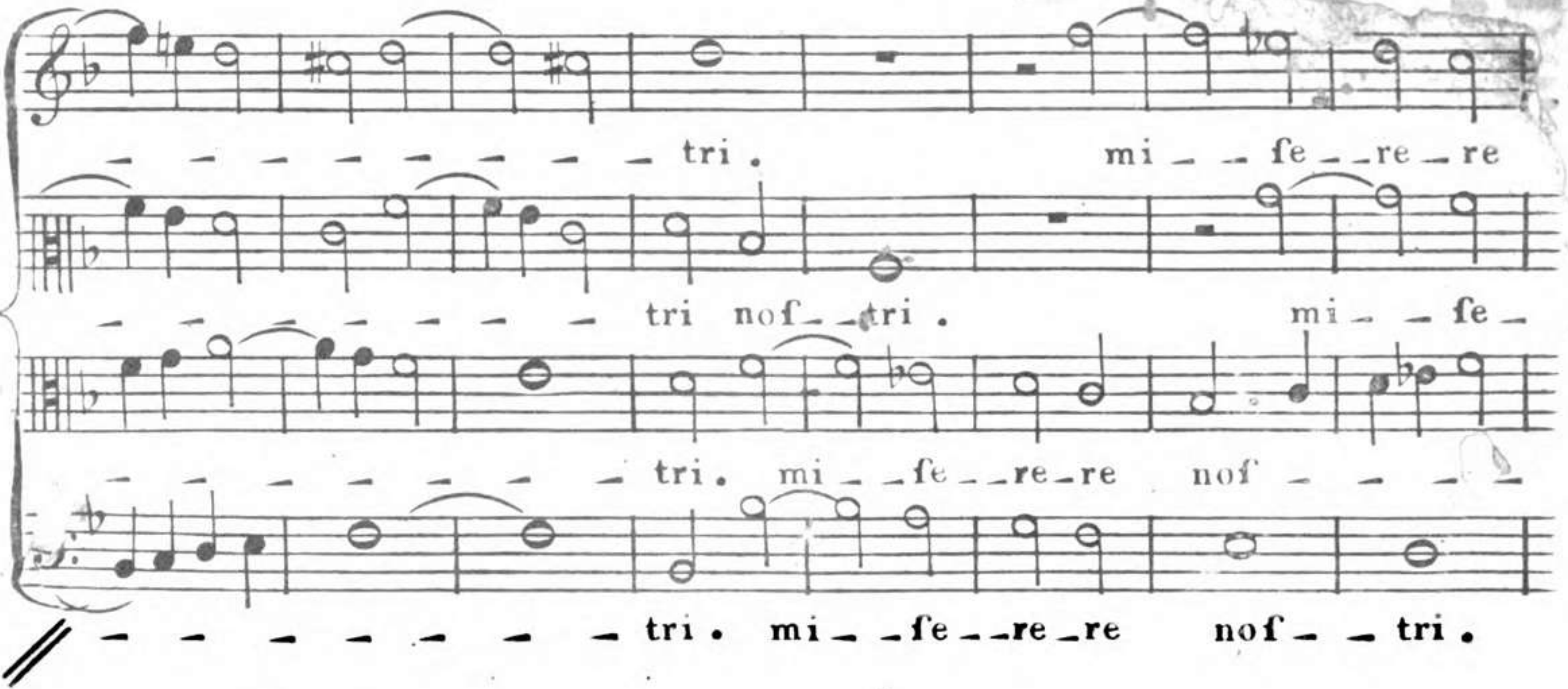
- - - lis, pec - - - ca - - - ta mun - - -

- - - lis

di, pec - ca - ta mun - -
di, pec - ca - ta mun - -
di, ec - ca - ta mun - -
pec - ta mun - -

di mi - fe -
ri, mi - fe - re - re nos - -
di, mi - fe - re - re nos - tri,
di, mi - e - re - re n -

re - re nos - tri mi - fe - re - re nos -
tri, mi - e - re nos -
nos - tri, fe - re - re nos -
tri, mi - re nos -



tri . mi - fe - re - re
tri nof - tri . mi - fe -
tri . mi - fe - re - re nof -
tri . mi - fe - re - re nof - tri .



nof - tri .
re nof - tri . mi - fe - re - re nof -
tri . mi - fe - re - re nof -
nof - tri . mi - fe - re - re nof -



mi - fe - re - re nof - tri .
tri . mi - fe - re - re nof - tri .
tri . mi - fe - re - re nof - tri .
tri . nof - tri .

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