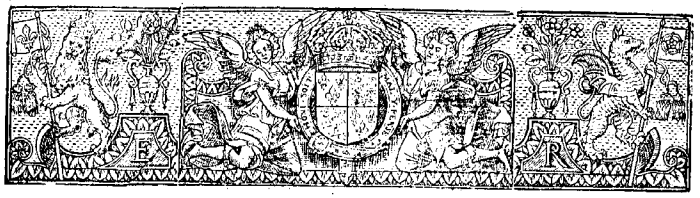

Ptolomeus
Marinus
Strabo
Aratus
Polibius
Hipparchus
Geometria
Astronomia
Musica
Arithmetica
MERCVRIVS
VIRESCIT VVLNERE VERITAS
A
PLAINE AND
EASIE INTRODVCTI-
ON TO PRACTICALL
MVSICKE,
set downe in forme of a dialogue:
Deuided into three partes,
The first teacheth to sing with all things necessary for the knowledge of prick-song.
The second treateth of descante
ground, with other things necessary for a descanter.
The third and last part entreateth of com
position of three, foure, fiue or more parts with many profitable rules to that effect.
With new songs of, 2. 3. 4. and 5 parts.
By Thomas Morley, Batcheler of musick, & one of the gent. of her Maiesties Royall Chappell.
Imprinted at London by Peter Short dwelling on Breedstreet hill at the signe of the Starre. 1597.



To the moſt excellent Muſician Maiſter William Birde one of the gentlemen of her Maieſties chappell.

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

In all loue and affection to you moſt addicted,

THOMAS MORLEY.

Ant. Holborne in commendation of the Author.

TO whom can ye, sweet Muses, *more with right*
Impart your paines to praise his worthy skill,
Then vnto him that taketh sole delight,
In your sweet art, therewith the world to fill.
Then turne your tunes to Morleys *worthy 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 beasts and mountaines to his ditties drew,
So doth he draw with his sweete musicks skill
Men to attention of his Science trew.
Wherein it seemes that Orpheus *he exceeds,*
For he wyld beasts, this men with pleasure feeds.

Another by A. B.

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

Another by I. W.

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

To the curteous Reader.

Do not doubt, but many (who haue knowen my disposition in times past) will wonder that (amongst so manie excellent Musicions as be in this our contrie 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 contrimen, and most in practise. Yet if they would consider the reasons mouing mee therevnto: they would not onely leaue to marueile, but also thinke mee worthie, if not of praise, yet of pardon for my paines. First, the earnest intreatie of my friends daily requesting, importuning, and as it were adiuring me by the loue of my contrie, which next vnto the glorie of God, ought to be most deere to euery man. Which reason so often tolde and repeted to mee by them, chiefely caused mee yeld to their honest request in taking in hand this worke which now I publish to the viewe of the worlde: Not so much seeking thereby any name or glorie, (though no honest minde do contemne that also, and I might more largely by other 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 be glad to finde any thing wherein to keepe my selfe exercised for the benefite of my contrie. But as concerning the booke it selfe, 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 entred into, the more I sawe before mee vnpast: So that at length dispairing euer to make an end (seeing that growe so bigg in mine hands, which I thought to haue shut vp in two or three sheetes of paper,) I layde it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begonne. But then being admonished by some of my friends, that it were pittie to lose the fruites of the imployment 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 go forwarde: I resolued to endure whatsoeuer paine, labour, losse of time and expence, and what not? rather then to leaue that vnbrought to an end, in the which I was so farre ingulfed. Taking therefore those precepts which being a childe I learned, and laying them togither 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 trueste, or whome I might best beleeue. Then was I forced to runne to the workes of manie, both strangers and English men (whose labours togithers with their names had beene buried with mee in perpetuall obliuion, if it had not beene for this occasion) for a solution and clearing of my doubt. But to my great griefe, then did I see the most part of mine owne precepts false and easie to be confuted by the workes of 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 tomble, tosse, & search so manie bookes, & with what toyle & wearinesse I was enforced to cōpare the parts for trying out the valure of some notes, (spending whole daies, yea & manie times weekes for the demonstration of one example, which one would haue thought might in a moment haue been set down,) I leaue to thy discretion to consider: and none can fully vnderstande, but he who hath had or shall haue occasion to do the like. As for the methode of the booke,*

although

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 it which should serue to the vnderstanding of that which followeth should be set first. And as for the definition, diuision, partes, & 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 & go forward with the booke. The paines of making whereof, though they haue beene peculier to mee, & onely to mee: yet will the profit redound to a great number. And this much I may boldly affirme, that any of bu meane capacitie, so they can but truely sing their tunings, which we commonly call the sixe notes, or* vt, re, mi, fa, sol, la, *may without any other help sauing this booke, perfectly learn to sing, make discant, and set partes well and formally togither. But seeing in these latter daies & doting age of the worlde, there is nothing more subiect to calumnie & backbiting then that which is most true & right: and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diuerse also will read it, not so much for anie pleasure or profit they looke for in it, as to finde some thing whereat to repine, or take occasion of backbyting. Such men I warne, that if in friendship they will (eyther publikly 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 vpon mallice, or for ostentation of his owne knowledge, or for ignorance (as who is more bolde then blinde bayerd) do either in huggermugger or openly calumniate that which either he vnderstandeth not, or then maliciously wresteth to his own sense, he (as* Augustus *said by one, who had spoken euill of him) shall finde that I 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 & practicioners. 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 neuertheleße gone about to discredite both mee and it another waie, affirming that I haue by setting out thereof maliciously gone about to take awaye the liuings from a number of honest poore men, who liue (and that honestly) vpon teaching not halfe of that which in this booke may be found. But to answere those malicious caterpillers, who liue vpon the paines of other men,) this booke will be so farre from the hinderance of anie, that by the contrarie, it will cause those whome they alledge to be thereby damnified, to be more able to giue reason for that which they do: Whereas before they either did it at hap-hazerd, 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 manie do not reape that benefit which I hoped; yet there wil 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 vpon them to lead others, none being more blinde then themselues, and yet without any reason, before they haue seene their workes, wil condemne other men, I ouerpasse them, as being vnworthie to be nominated, or that any man should vouchsafe to aunswere them: for they be in deede such as doing wickedly hate the light for feare they should be espyed. And so (gentle Reader) hoping by thy fauourable curtesie to auoide both the malice of the enuious & the temeritie of the ignorant, wishing thee the whole profit of the booke and all perfection in thy studies, I rest.*

Thine in all courtesie

THO. MORLEY.

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

Polymathes. *Philomathes.* *Master.*

Polymathes.

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

Philomathes. To seeke out an old frind of mine.

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

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

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

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

Pol. How so?

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

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

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

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

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

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

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

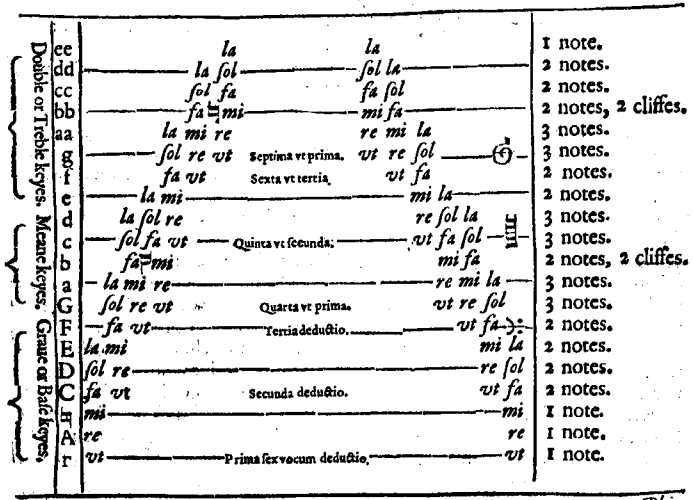
Ma. You tell mee a wonder: for I haue heard you so much speake against that art, as to terme it a corrupter of good manners, & an allurement to vices, for which many of your companions termed you a *Stoick*.

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

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

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

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



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

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

Phi. That I do vnderstand. What is next?

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

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

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

Phi. I take your meaning, so that ettery keye hath but one cleife, except, *b* fa *b* mi.

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

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

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

Phi. This I doe not vnderstand.

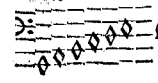
Ma. Nor cannot, till you know all the cliefes, and the rising and falling of the voyce for the true tuning of the notes.

Phi. I praie you then go forwards with the cliefes: the diffinition 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 saie, the *F fa vt*, which is commonly in the *Basse* or lowest part, being formed or made thus 𝄢. The *C sol fa vt* cliefe which is common to euery part, and is made thus 𝄡. The *G sol re vt* cliefe, which is commonly vsed in the *Treble* or highest part, and is made thus 𝄞. And the *b* cliefe which is comon to euery part, is made thus *b* or thus ♮ the one signifying the halfe note and flatt singing: the other signifying the whole note or sharpe singing. How manie cliefes there be. The formes of the vsuall cliefes.

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

Ma. It is so, and therefore be attentiue and I will be briefe. There be in Musicke but vj. Notes, which are called, *vt, re, mi, fa, sol, la*, and are comonly set down thus: The fixe notes in continuall deduction.



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

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

Phi. Verily, no.

Ma. *You must then recken downe from the Cliefe, as though the verse were the Stale* How to know wherein euery note standeth.

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

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

Ma. You saie true. Now sing them.

Phi. How shall I terme the first note?

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

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

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

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

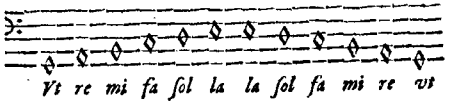
A note for singing of Vt. *Ma.* Take this for a generall rule, that *in one deduction of the sixe notes, you can haue one name but once vsed*, although in deede (if you could keepe right tune) it were no matter how you named any note. But this wee vse commonly in singing, that *except it be in the lowest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

Phi. 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 parte, then we may sing *vt* there.

Phi. Now I conceiue it.

Ma. Then sing your sixe notes forward and backward.

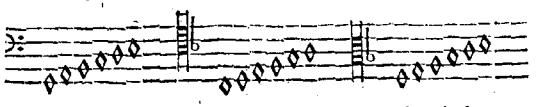
Phi.  Is this right?

Vt re mi fa sol la la sol fa mi re vt

Ma. Verie well.

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

Ma. Lo here they be set downe at length.



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

Ma. These and their eights: as what is done in *Gam 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.

Phi. Which be the three properties of singing?

The three properties of singing *Ma. b quarre. Properchant.* and *b molle.*

Phi. What is *b quarre*?

Ma. It is a propertie of singing, wherein *mi* is alwaies song in *b fa ♮ mi*, and is alwayes when you sing *vt* in *Gam vt.*

Phi. What is *Properchant*?

Ma.

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

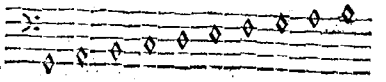
Phi. What *if there be no marke.*

Ma. *There it is supposed to be sharpe.* ♮

Phi. What is *b molle*?

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

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

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

Phi. In *G sol re vt.*

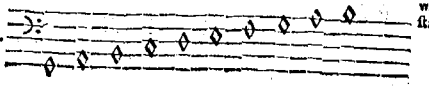
Ma. How knew you?

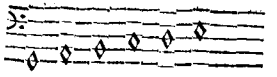
Phi. By my proofe.

Ma. How do you prooue it?

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

How to prooue where a note standeth.

Ma. Now sing this example. 

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

vt re mi fa sol la

Ma. Wherein standeth the note whereof you doubt?

Phi. in *F fa vt.*

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

Phi. One cliefe and two notes.

Ma. Which be the two notes?

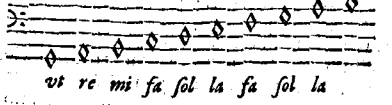
Phi. *fa* and *vt.*

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

What to be sung aboue la.

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

Ma. Do so then,

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

vt re mi fa sol la fa sol la

Ma. Why?

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

Ma. Wherein standeth the note?

Phi. in *b fa ♮ mi.*

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

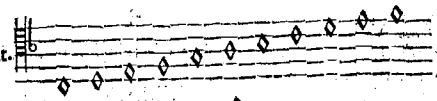
Phi. None.

Ma.

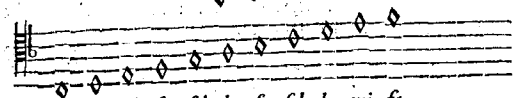
Ma. How then must you sing it when there is no signe?

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

Ma. Here is one: sing it.

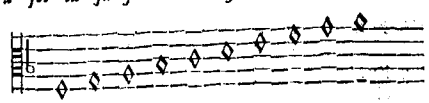


Phi.

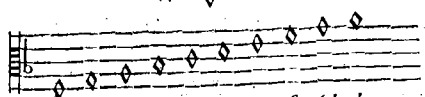


Vt re mi fa sol la fa sol la mi fa.

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



Phi.



vt re mi fa sol la mi fa sol la

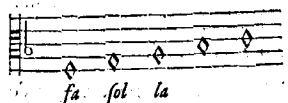
Ma. This is right: but could you sing it no other wise?

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

Ma. Of which, and how?

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

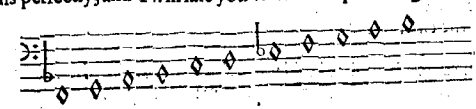
The three first notes may be altered in name though not in tune.



&c.

fa sol la

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



Phi. I know not how to beginne.

Ma. Why?

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

Musicke is included in no certaine bounds.

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

Phi.

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

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

What is to bee sung vnder Gam vt.

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

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

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

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

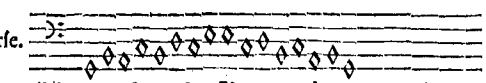
Euery note both sharpe and flat.

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

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

Phi. In good time.

Ma. Here, sing this verse.

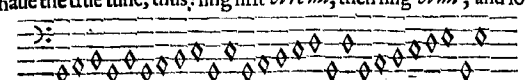


The notes in disiunct deduction.

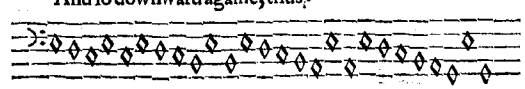
Phi. Here I knowe where all the notes stand: but I know not how to tune them by reason of their skipping.

Ma. When you sing  Imagin a note betwixt them thus:  and so leauing out the middle note, keping the tune of the last note in your minde, you shall haue the true tune, thus: sing first *vt re mi*, then sing *vt mi*, and so the residue, thus:

How to keepe right tune in disiunct deduction

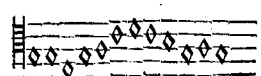


And so downward againe, thus:



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

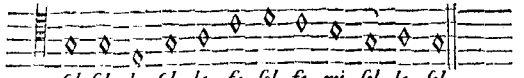
Ma. Then sing this verse.



C.

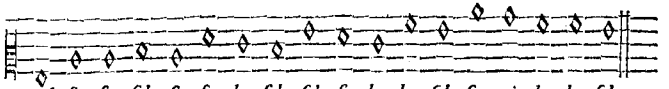
Phi.

Phi.

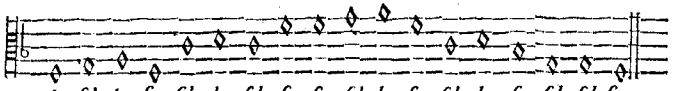


sol sol la sol la fa sol fa mi sol la sol.

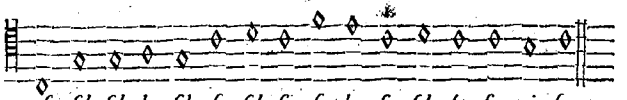
Ma. This is well song. Now here be diuerse other examples of plainsong, which you may sing by your selfe.



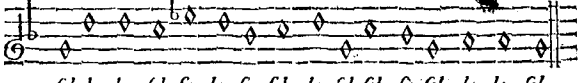
sol fa fa sol fa fa la sol sol fa la la sol fa mi la la sol.



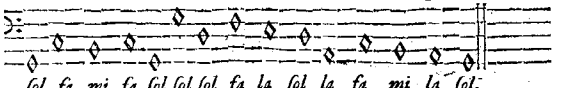
fa sol la fa sol la sol fa fa sol la fa sol la fa sol sol fa.



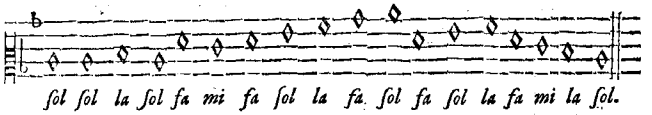
fa sol sol la sol fa sol fa fa la fa sol fa fa mi fa.



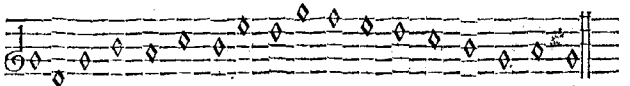
sol la la sol fa la fa sol la sol sol fa sol la la sol.



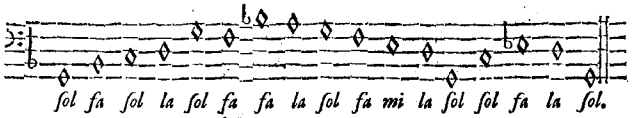
sol fa mi fa sol sol sol fa la sol la fa mi la sol.



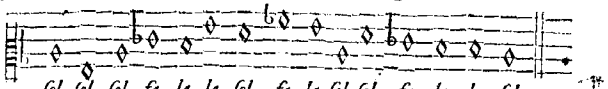
sol sol la sol fa mi fa sol la fa sol fa sol la fa mi la sol.



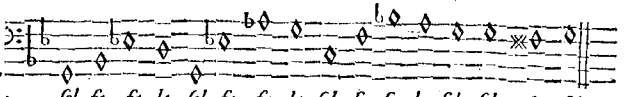
sol sol sol mi la fa mi la sol sol fa la sol fa mi sol la sol.



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



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



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

Ma. Thus for the naming and turning 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.

Phi. What is *stroke?*

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

Phi. What is *the timing of a note?*

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

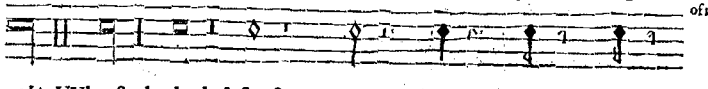
Phi. How is that knowen?

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

Phi. How many *formes of notes be there?*

Ma. Eight, which be these.

A large. A longe. A briefe. A semibreife. A minim. A crotchet. A quauer. A simiquauer. Vsuall formes of notes.



Phi. VVhat strokes be these set after euery note? Restes.

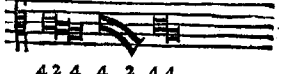
Ma. These be called *rests or pauses.* And what length the notes, *Large, Long, Briefe Semibriefe* or any other signified in sounde the same. The rests are (as you call them) stroks, doe them in silence. But before wee goe anie further, wee must speake of the Ligatures.

Phi. What is a Ligature? What ligatures be.

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

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

Ma. I am contented, be then attentiue and I will both be briefe and playne, if your *first note lack a tayle, the second descending, it is a Long,* as in this ensample. First notes in Ligature without tayles.



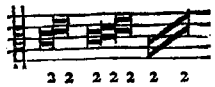
4 2 4 4 2 4 4

Phi. But what if it haue a taile?

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

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

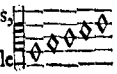
Ma. Then is it a briefe, thus.



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

Ma. Two.

Phi. Where doe they stande? for I thought it should haue been set thus, because it stretcheth from *A lamire*, to *E lami*.



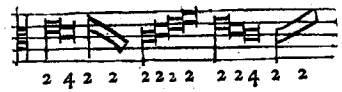
Ma. The notes stand at the beginning and the ende, as in this example aforesaide: the first standeth in *A lamire*, the last in *E lami*.

Phi. Proceed then to the declaration of the tayled 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 comming downe.

Example.



Phil. But how if the tayle goe vpward?

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

First notes with tayles ascending.

Example.

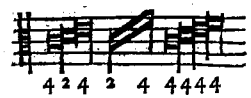
Phi. How if the tayle goe both vpward and downewarde?

Ma. There is no note so formed as to haue a tayle of one side to goe both vpwarde and downewarde.

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

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

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



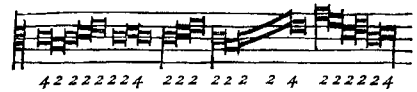
And this is trew, aswell in the last notes as in the first.

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

Ma.

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

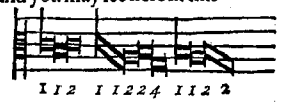
A general rule for midle notes in Ligatures



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

Exception,

Example.

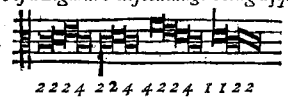


Phi. So, now goe to the finall or last notes.

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

Finall notes in Legatures

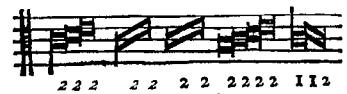
Example.



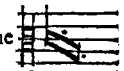
Phi. But how if it be a hanging or long note?

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

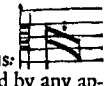
But if the note be ascending, be it either square or long it is alwaies a briefe if it lacke a tayle, as thus.



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



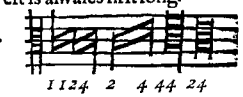
And also others, whereof the first is three *Semibriefes*, and the last two, thus:



Prickt notes in Ligature.

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

Example.

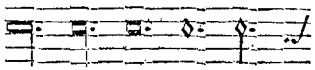


Phi.

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

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

Pricks and their signification.



A pricke of augmentation.

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

Phi. What be there any other prickes.

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

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

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

Phi. What haue been the occasion of that?

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

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

Ma. I will, and therefore be attentiue.

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

The definition of a degree.

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

Three degrees

Moodes.

Moode: Time and *Prolation.*

Phi. What did they tearme a *Moode?*

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

Great Moode.

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

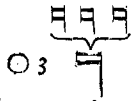
Ma. *The dew measuring of Larges by Longes*, and was either perfect or vnperfect.

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

Ma.

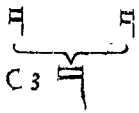
Ma. *That which gaue to the Large three Longes*, for in both Moode, time, and prolation, that they tearme perfect which goeth by three: as the great Moode is perfect when three *longes* go to the *large*. The lesse Moode is perfect when three *briefes* go to the *long*: and time is perfect when three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

Franchinus Glareanus Lofsius.



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

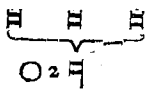
Ma. That *which gaue to the Large but two Longes.* His signe is thus, C 3



Franchinus op, mus, it, trac, 3. cap. 2. Lofsius, lib. 2. cap. 4. Peter Aron Tuscanello.

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

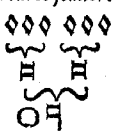
Ma. *That moode which measured the Longes by Breeues*, and is either perfect or vnperfect. The lesse Moode perfect was *when the Long contained three Breeues*, and his signe is thus O 2



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

Phi. What called they *time?*

Ma. *The demension of the Breefe by Semibreeues*: and is likewise perfect or vnperfect. *Perfect time is, when the Brief cõtaineth three semibreeues.* His signes are these, O; C 3 O

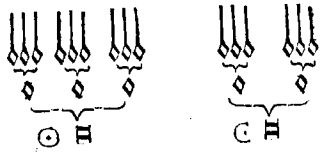


The time vnperfect is, *when the Briefe containeth but two semibrees*, whose signes are these: O 2 C 2 C

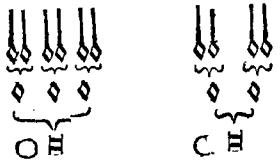
Phi.

Phi. What is *Prolation?*

Ma. It is the measuring of Semibriefs *by* Minoms, and is either more or lesse. *The more prolation is, when the* Semibrief *contayneth three* Minoms, his signes be these: ⊙ ☾

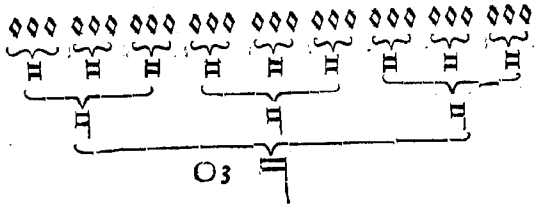


The lesse prolation is when the Semibriefe *contayneth but two* Minomes: The signe wherof is the absence of the pricke thus. ○ ☾



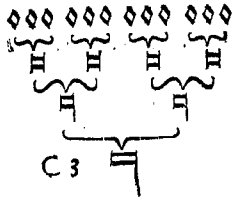
So that you may gather that the *number doth signifie the mode, the circle the time, and the presence or absence of the poynt the prolation.* I haue thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the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

*Great Mood and time perfect.



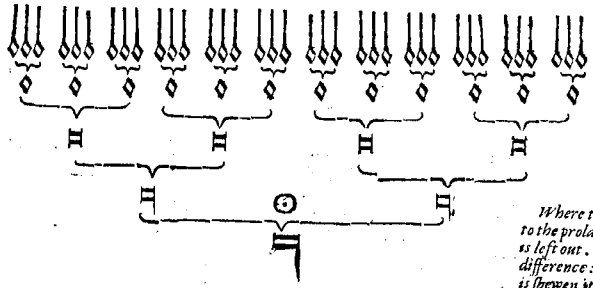
The great Moode vnperfect, with time perfect, is set downe thus.

Great Moode vnperfect and time perfect



The

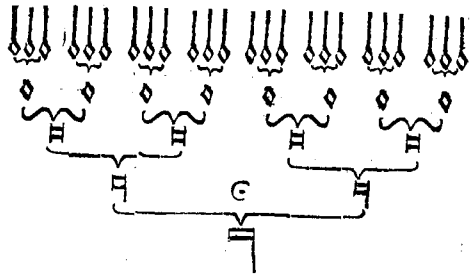
The *lesser Moode perfect* and *vnperfect*, may be gathered out of the former two. It followeth, to set downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect is thus:



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

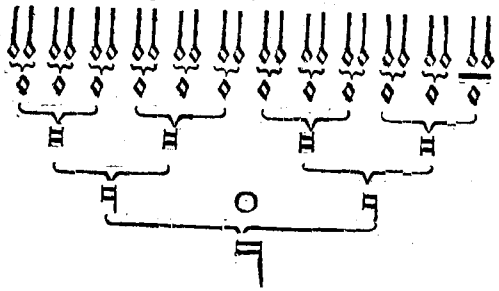
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is shewen, it is set by the Larg: when the prolation is shewen, it is alwaies within.

Prolation perfect in the time vnperfect is set thus:



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

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

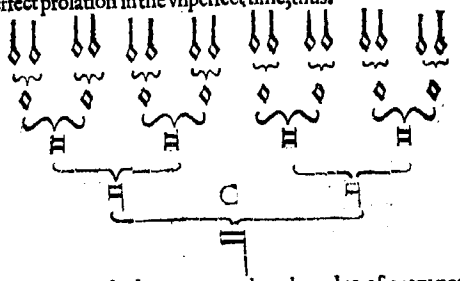


Both Moodes imperfect, time perfect & prolation vnperfect.

D. The

The vnperfect prolation in the vnperfect time, thus.

Both Moodes, time & prolation vnperfect.



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

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

	2		2		2		2		2		2		3		3
1	◊	1	◊	1	◊	1	◊	1	◊	1	◊	3	◊	3	◊
	3		3		2		2		3		2		3		2
3	⊞	3	⊞	2	⊞	2	⊞	3	⊞	2	⊞	9	⊞	6	⊞
	3		2		3		2		2		2		2		2
9	⊟	6	⊟	6	⊟	4	⊟	6	⊟	4	⊟	18	⊟	12	⊟
	3		2		2		2		2		2		2		2
27	⊟	12	⊟	12	⊟	8	⊟	12	⊟	8	⊟	36	⊟	24	⊟
	○3		C3		○2		C2		○		C		⊙		C

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

The vse of the precedent Table.

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 anie *note* in anie *signe*, seeke out the *Signe* in the lowest part of the *Table*, and iust ouer it you shall finde the *note*: then at the left hand, you shall see a number set euen with it, shewing the value or howe many *Semibreeues* it conteineth. Ouer it you shal find how many of the next lesser *notes* belong to it in that signe. As for example in the *great Moode perfect* you doubt how manie *Breeues* the *Longe* containeth: in the lowest part of the *table* on the left hand, you finde this *signe* ○ 3 which is the *Moode* you sought: iust ouer that signe you finde a *Large*, ouer that, the number 3, and ouer that a *Longe*. Now hauing found your *Longe* you finde hard by it on the left hand the number of 9. signifying that it is nyne *Semibreeues* in that Moode: Ouer it you finde the figure of three, signifying that there belong three *Breeues* to the *Longe* in that Moode: and so foorth with the rest.

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

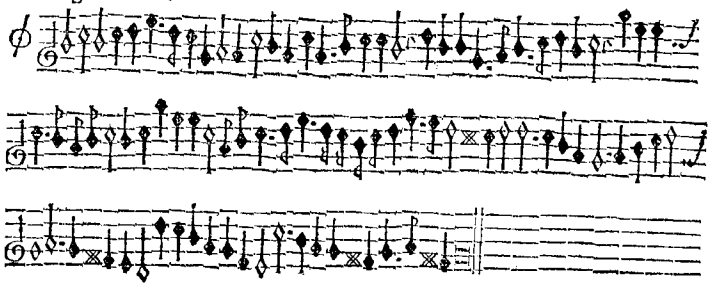
Ma. I wil, but first you shall haue an example of the vse of your Moodes in singing, where also you haue an example of *augmentation*, (of which wee shall speake another time,

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

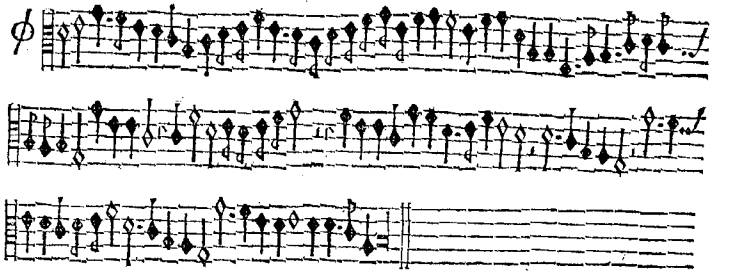
This is imperfection, whereof hereafter.

Discantus.

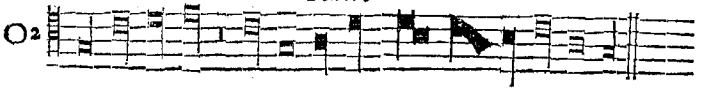
Augmentation.



Altus.

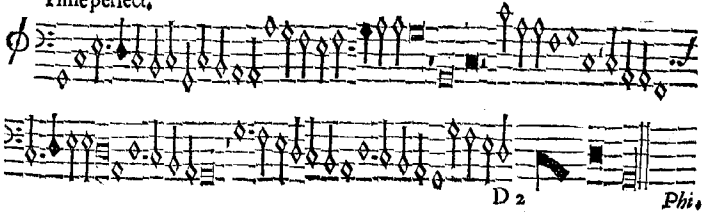


Tenor.



Bassus.

Time perfect.



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

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

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

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

Exposition of the foure vsiall Moodes.

Perfyte of the More.

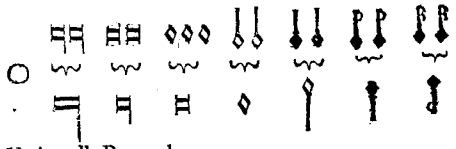
Phi. What is to be obserued in this Moode?

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

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

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

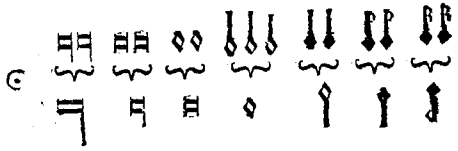
Perfyte of the Lesse.



Phi. Verie well. Proceede.

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

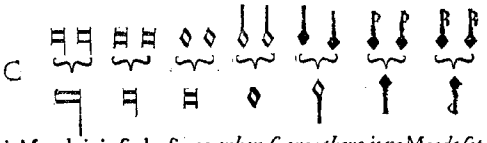
Imperfyte of the More.



The

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

Imperfyte of the Lesse.

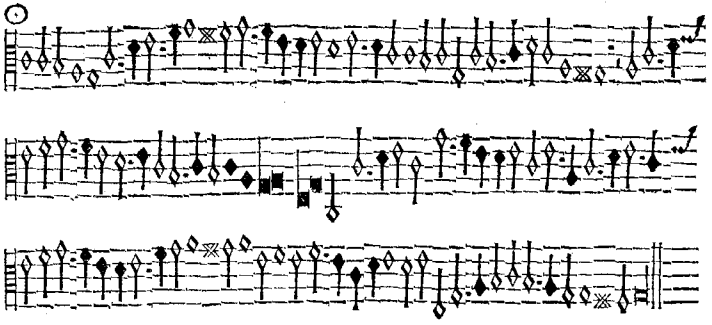


This Moode is in such vse, as *when so euer there is no Moode set at the beginning of the song, it is alwaies imagined to be this*: and in respect of it, all the rest are esteemed as strangers.

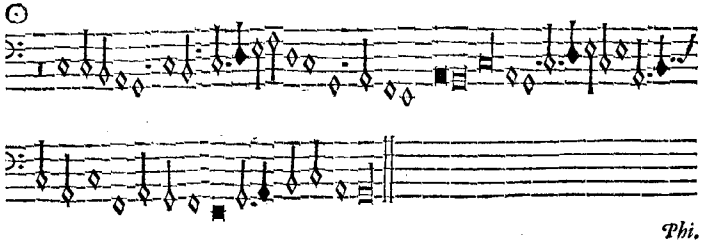
Phi. This is well. Now I pray you shewe mee what is to be obserued in euery one of the Moodes?

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

Cantus.



Bassus.



Phi.

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

The value of some Notes in this Moode.

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

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

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

A director,and the vse therof.

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

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

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

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

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

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

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

Ma. Here is an ensample,perfuse it.

Cantus.

Duo.

Bassus.

Duo.

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

Ma. In this Moode euery *semibreefe* is two *minymes* or one full stroke. Euery *breefe* three *semibreefes, except it be blacke, in which case it is but two.* Euery *longe* is sixe *semibreefes*,except it be blacke,and then it is but foure, *or haue a semibreefe following it noted with a prick of diuision thus: and then it is fiue, and the other semibreefe maketh vp the full time of sixe.* And though this hath beene receiued by the composers, yet haue they but small reason to allow of it: for of *Iusquin* they had it in the Tenor part of the *Gloria* of his Masse *Aue Maris stella*: but *Iusquin* in that place vsed it for an extremitie,because after the *longe* came two *semibreefes* & then a *breefe*: so that if the first *semibreefe* had not beene taken in for one belonging to the *longe*, the second must haue beene song in the time of two *semibreefes* and noted with a pricke of alteration,as in these his notes you may see. And though (as I said)he vsed it vpon an extremitie, yet finde I it so vsed of many others without any necessitie. And amongest the rest master *Tauerner* in his *Kyries* and *Alleluyas*, and therefore I haue set it downe in this place because you should not be ignorant how to sing such an example if you should finde any hereafter in other songs.

The value of the notes in this Moode.

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

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

Cantus

Duo.

Bassus.

Duo.

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

Phi. And why not the last also?

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

Phi.

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

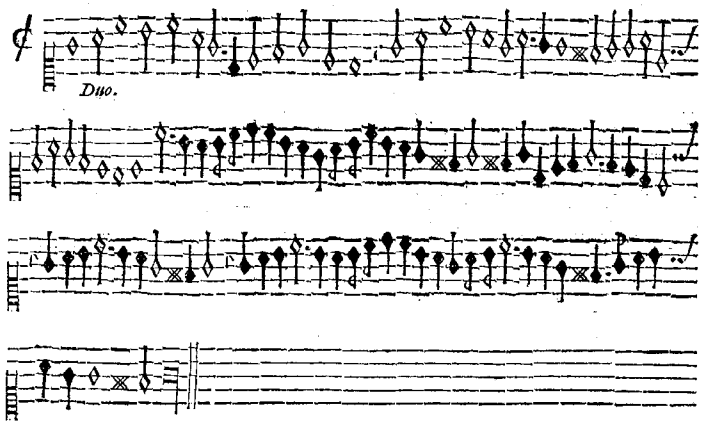
Ma. You see the *minyme* in *d la sol* marked with a pricke, and if you consider the tyming of the song, you shal finde that the *minym* going before that beginneth the stroke, so that those two *minymes* must make vp a full stroke. You must then knowe, that *if you finde a prick so following a Minyme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

A pricke of alteratiou

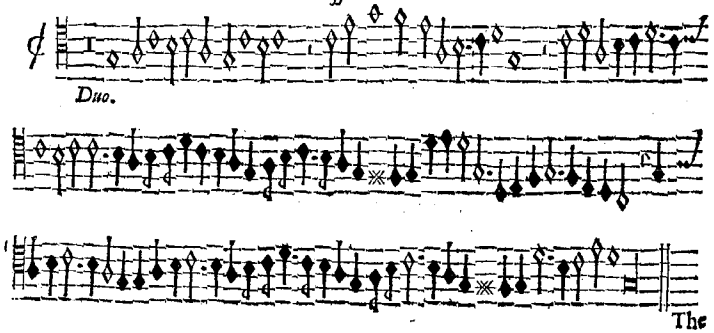
Phi. All that I thinke I vnderstand: therefore I praie you come to the declaration of the fourth and last.

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

Cantus.



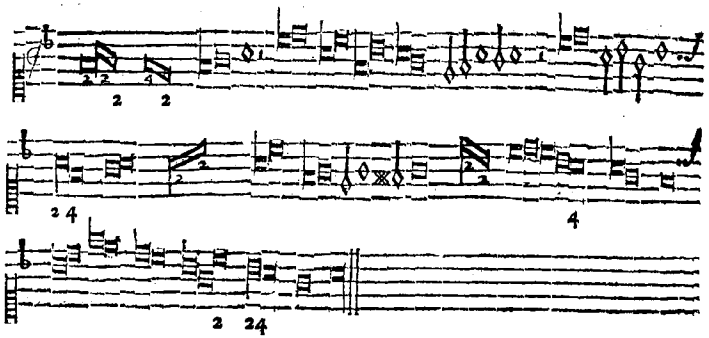
Bassus.



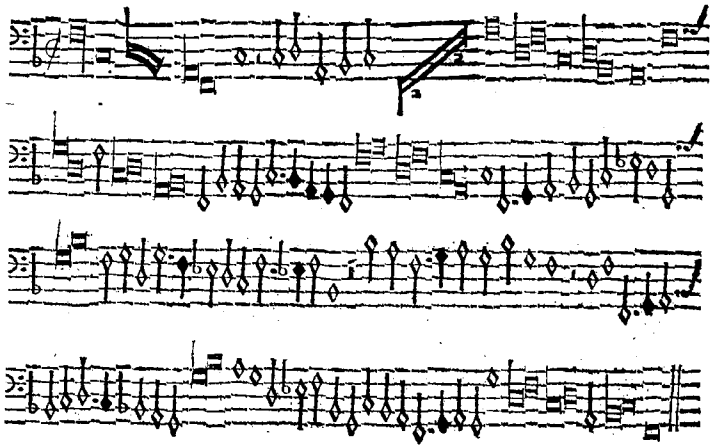
The

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

Cantus.



Bassus.



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

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

Zaccone. Berrhusius cum alijs.

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

Phi. What is that?

Ma. It is commonly called imperfection.

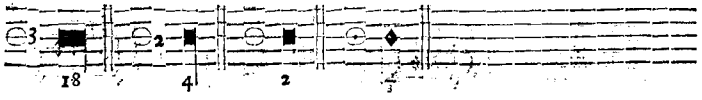
Imperfection.

Phi. What is *imperfection?*

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

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

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



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

Phi. What is *alteration?*

Alteration.

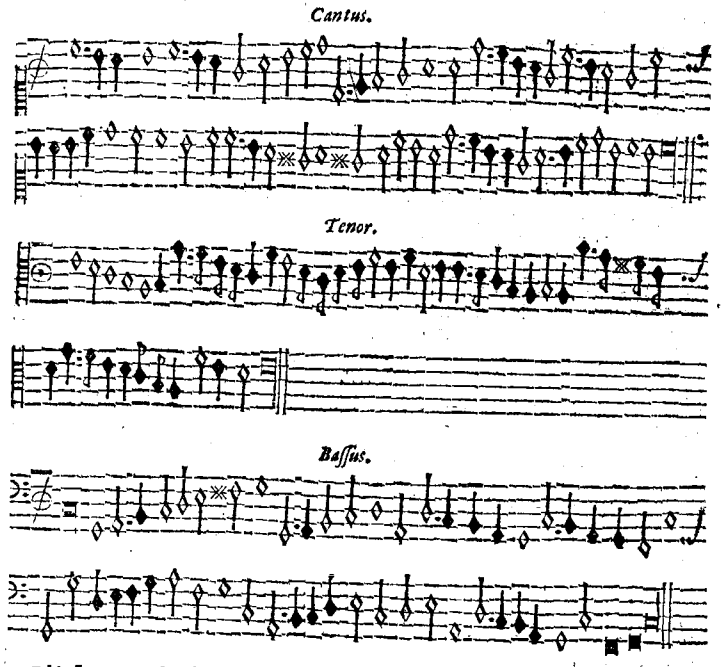
Ma. It is the doubling of the value of any note for the obsaruation of the odde number, and that is it which I told you of in the example of the Moode perfect of the Moore prolation, so that the note which is to be altered is commonly marked with a pricke of *alteration.*

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

Augmentation

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

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



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

Diminution.

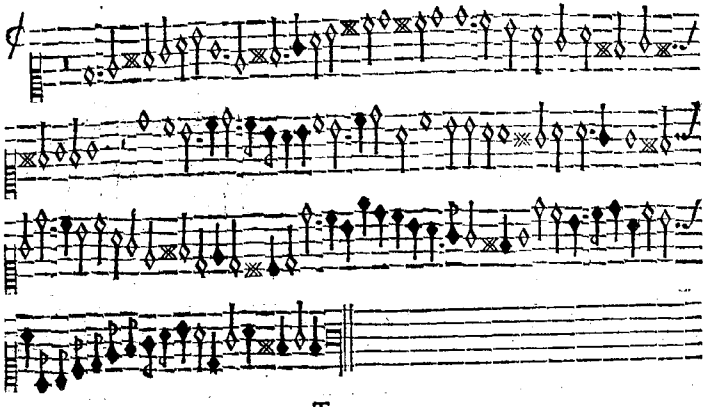
Ma. Diminution is a certaine lessening or decreasing of the essential value of the notes and rests, by certayne signes or rules, by signes, when you finde a stroke cutting a whole circle or semicircle thus, ⦶ ⦶ ⦶ ⦶ But when (as I tolde you before) a circle or halfe circle is crossed thus ⊕ ⊗ it signifieth diminuti on of diminutiõ, 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 cirkle or *semicircle* thus. ⊙2 C 2 ⊙2 C 2. also by proportionate numbers as thus. $\frac{1}{2}$ dupla. $\frac{1}{3}$ tripla $\frac{1}{4}$ quadrupla &c. By a *semicircle* inuerted thus Ↄ ⊙ and this is the most vsuall signe of diminution, diminishing stil the one halfe of the note: but if it be dashed thus, Ↄ Ↄ it is double diminished.

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

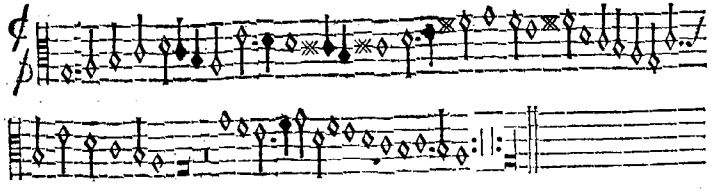
Lo,

Ma. Lo, here is one.

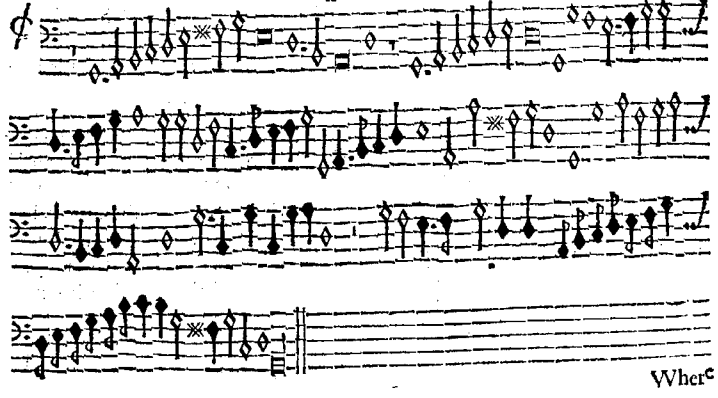
Cantus.



Tenor.



Bassus.



Wher[e]

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

Phi. What do you terme a *retorted Moode?*

Ma. It is *a Moode of imperfect time set backward*, signifyng 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 *semibreef* at the first you did sing in the time of a *minyme*, and the *minyme* in the time of a *crochet*. A Retort.

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

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

Phi. Of the lesse prolation I haue had an exsample before, therefore I praie you let me haue an ensample of the imperfect of the Mote 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. In deede wee doe not in Musicke consider the numbers by themselues, but set them for a signe to signifie the altering of our notes in the time.

Phi. Proceede then to the declaration of proportion.

Ma. Proportion is either of equalitie or vnequalitie. *Proportion of equalitie*, is the comparing of two æquall quantities togither, 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 togither, and is either of the more or lesse inæqualitie. *Proportion of the more inæqualitie* is, when a greater number is set ouer and compared to a lesser, and *in Musicke doeth alwaies signifie diminution. Proportion of the lesse inæqualitie* is, where a lesser number is set ouer, and compared to a greater, as $\frac{3}{4}$, *and in Musicke doeth alwaies signifye augmentation.* Proportion of the more inæqualitie doth in Musicke alwaies signifie diminution.

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

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

Phi. What is *Dupla* proportion in Musicke?

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

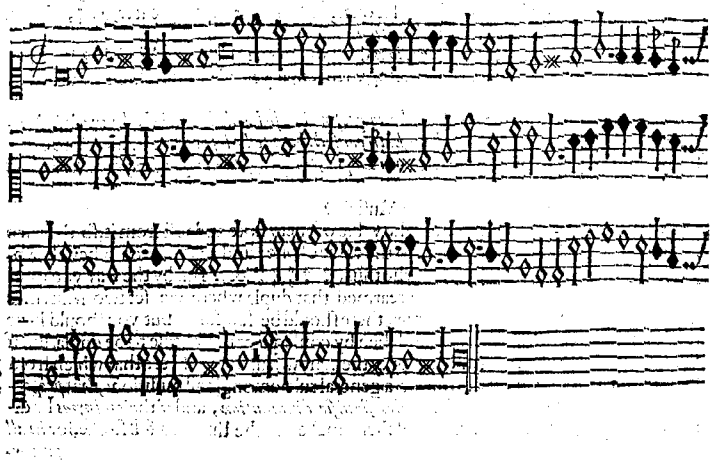
propor-

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

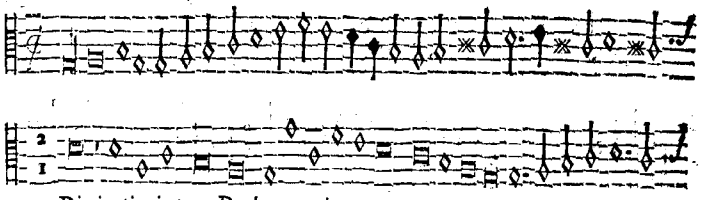
Phi. I doubt not but your maister who taught you would thinke it as lawfull for you to goe from his opinion, as it was for *Aristotle* to disalow the opinion of *Plato*, with this reason, that *Socrates* was his friend, *Plato* was his friend but verity was his greater friend.

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

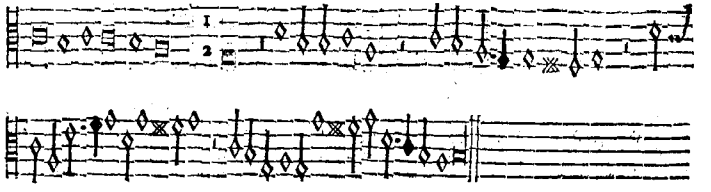
Cantus



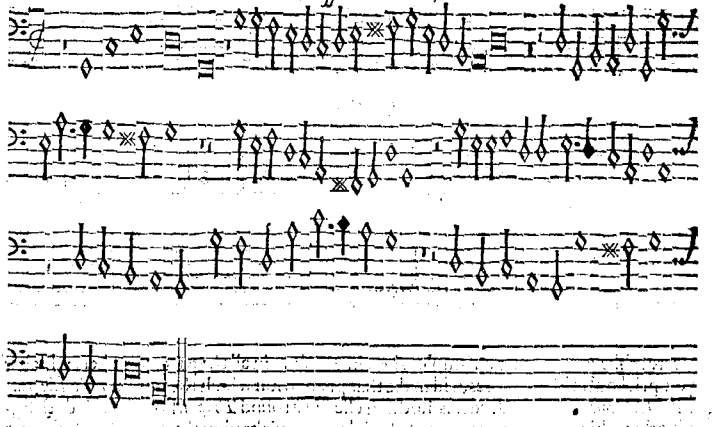
Tenor.



Diminution in tyme Dupla proportion.



Bassus.

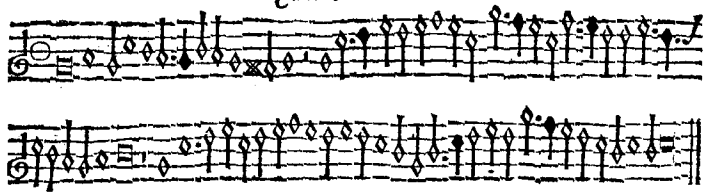


Phi. What is *tripla proportion in musicke?*

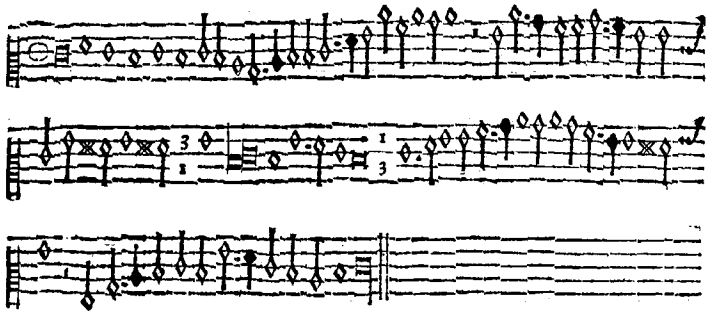
Ma. *It is that which diminisheth the value of the notes to one third part*: for three *briefes* are set for one, and three *semibriefes* for one, and is knowen when two numbers are set before the song, whereof the one contayneth the other thrise thus $\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{3}$ For example of this proportion take this following. Tripla.

Cantus.

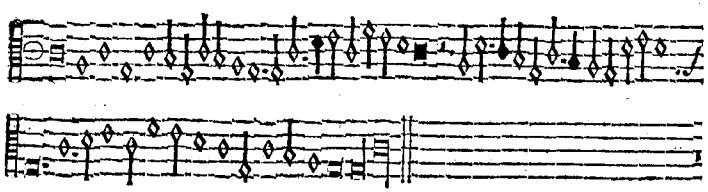
Cantus



Tenor.



Baßus,

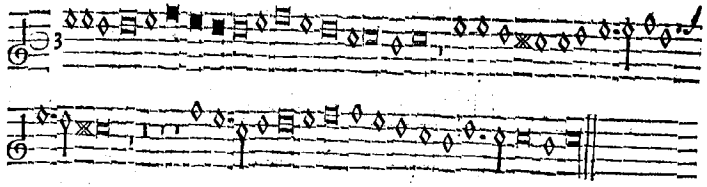


Heere is likewise another ensample wherein *Tripla* is in all the parts together, which if you pricke al in blacke notes, will make that proportion which the musitions falslie termed *Hemiolia*, when in deed it is nothing else but a round *Tripla*. For *Hemiola* doth signifie that which the *Latines*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

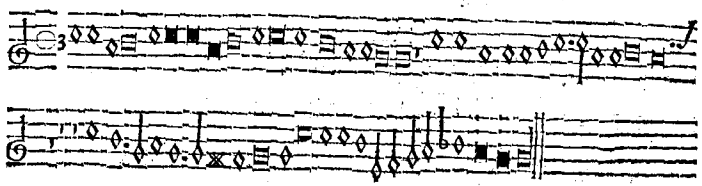
A confutation of hemiolia.

Discantus

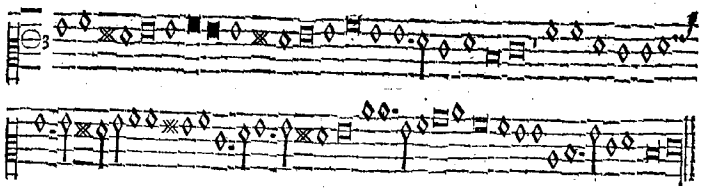
Cantus.



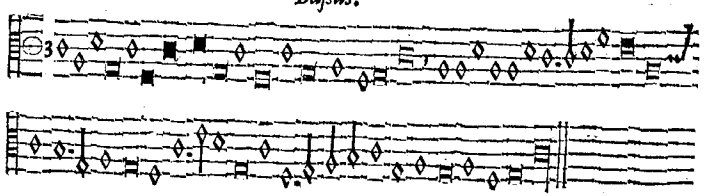
Altus.



Tenor.



Baßus.



Phi. Proceed now to Quadrupla.

Ma. Quadrupla is a proportion deminishing the value of the notes to the quarter of that which they were before, & it is perceiued in singing, when a number is set before the song, comprehending another foure times, as $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{3}$ $\frac{16}{4}$ &c.

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

Ma. Heere is one.

Cantus.

Tenor.

Baßus.

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

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

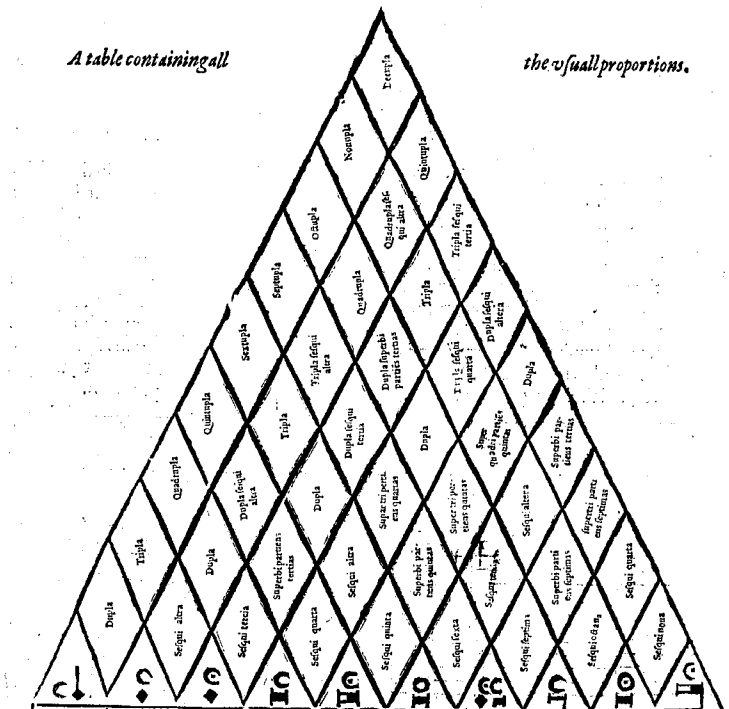
Ma. You shall heereafter: but we will cease to speake any more of proportions of multiplicitie, because a man may consider them infinitly.

Sesquialtera. *Ph.* Come then to *Sequialtera*, what is it?

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

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

A table containing all the vsuall proportions.



1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	44	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

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 concourse, that is, where your two lynes meete togither, 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, yon find written *sesquitertia*, so likewise 24. and 42. you finde in the Angle of concurse written *super tripartiens quartas*, and so of others.

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

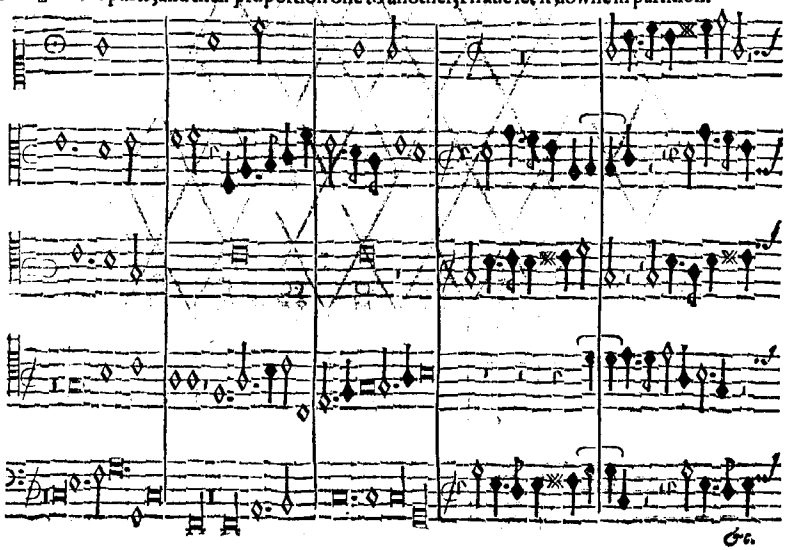
Ma. I will, but before I giue it you, I will shew you two others, the one out of the workes of *Iulio Renaldi*: the other out of *Alexandro Striggio*, which because they be short & wil help you for the vnderstanding of the other, I thought good to set before it.

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

Explanation of the example next ensuing.

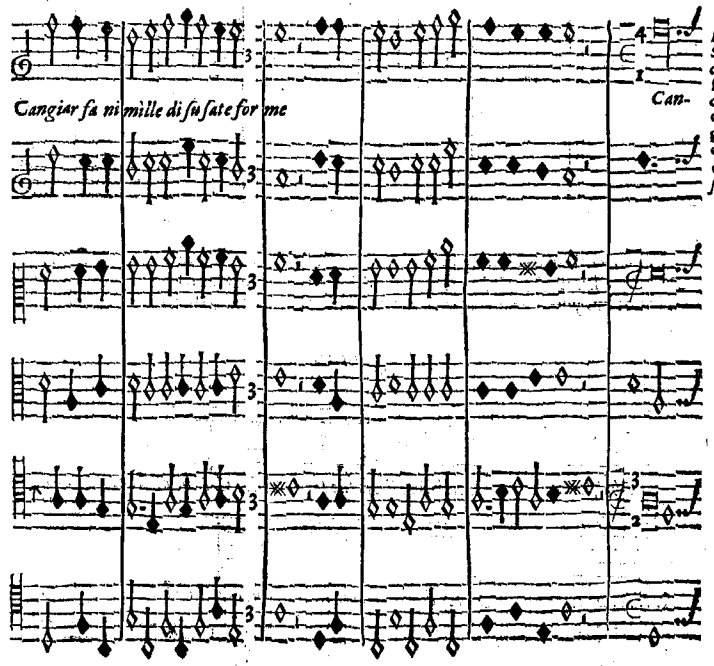
Ma. The Treble contayneth *Augmentation* of the Moore prolation in the *subdupla* proportion, so that euery *semibreefe* lacking an odde *minyme* following, it is three: But if it haue a *minyme* following it, the *semibriefe* it selfe is two *semibriefs* and the *minyme* one. The *Altus* and *Quintus*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

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

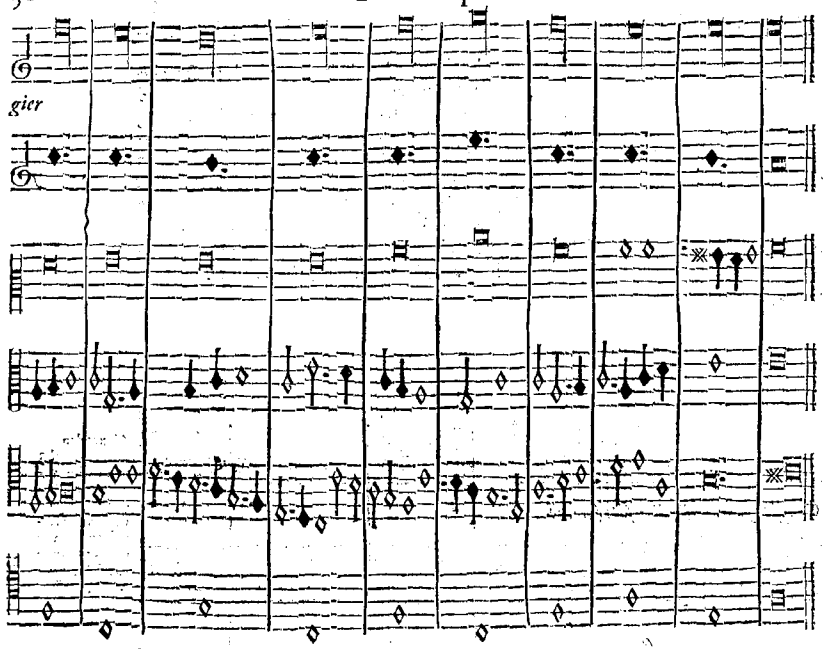


Phi. This hath been a mightie musicall furie, which hath caused him to shewe such diuersitie in so small bounds.

Ma. True, but he was moued so to doe by the wordes of his text, which reason also mouid *Alexandro Striggio* to make this other, wherein you haue one poynt handled first in the ordinary Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like vnto another, for the Treble contayneth *diminution* in the *quadrupla* proportion. The second Treble or sextus hath Tripla prickt all in blacke notes: your Altus or Meane contayneth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *sesquialtra* to the *breefe* which hath this signe ¢ 3/2 set before it: But if the signe were away, then would three *minyms* make a whole stroke, where as nowe three *semibriefs* make but one stroke The Base is the ordinary Moode, wherein is no difficulty as you may see.



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

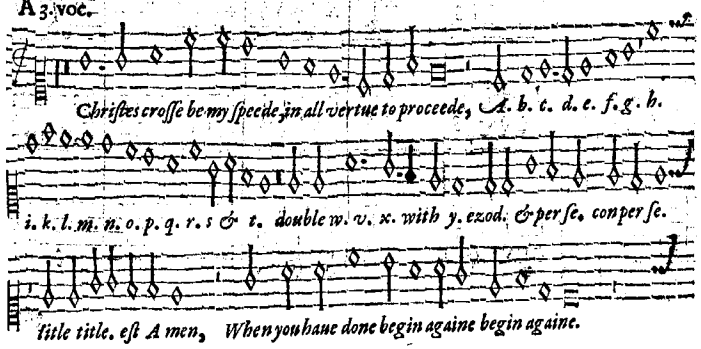


Phi. Now I thinke you may proceed to the examples of your other *proportions.*

Ma. You say well, and therefore take this song, peruse it, and sing it perfectly: and I doubt not but you may sing any reasonable hard pricke-song that may come to your sight.

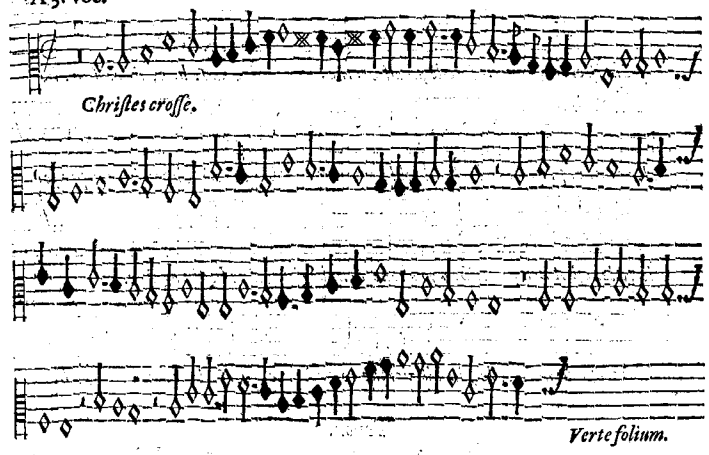
Cantus.

A 3. voc.



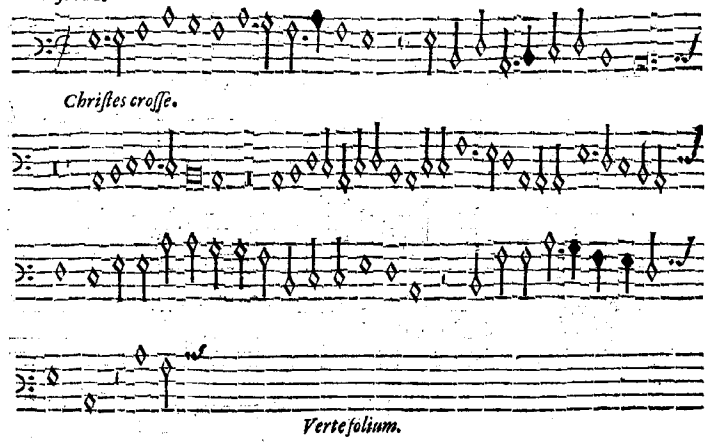
Tenor.

A 3. voc.



Bassus.

A 3. voc.



Cantus.

A 3. voc.

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

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

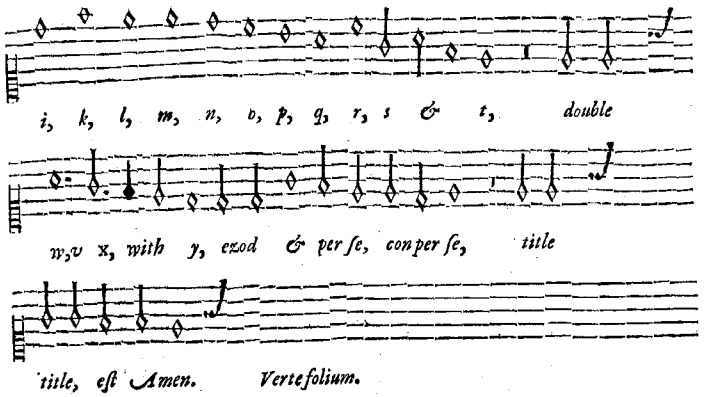
title title, est Amen, When you haue done begin againe begin againe.

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

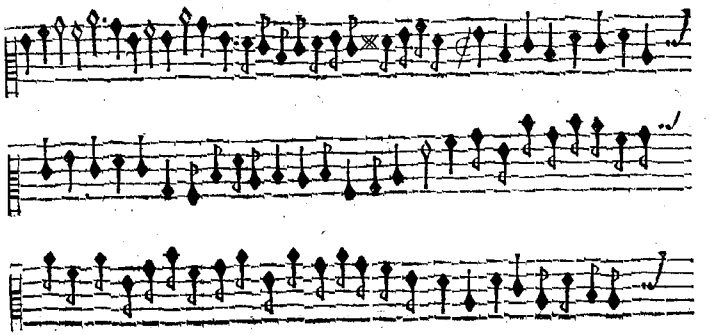
Tenor.

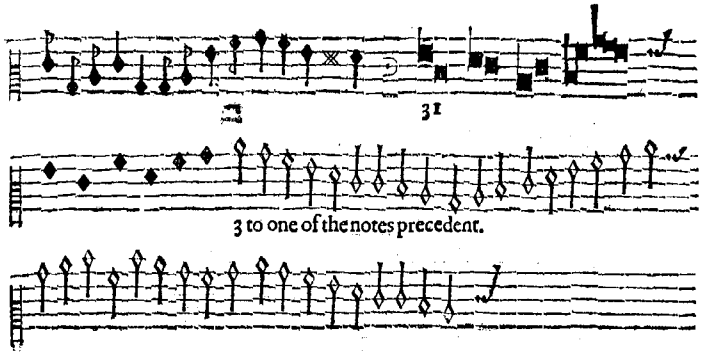
Bassus.

Cantus.

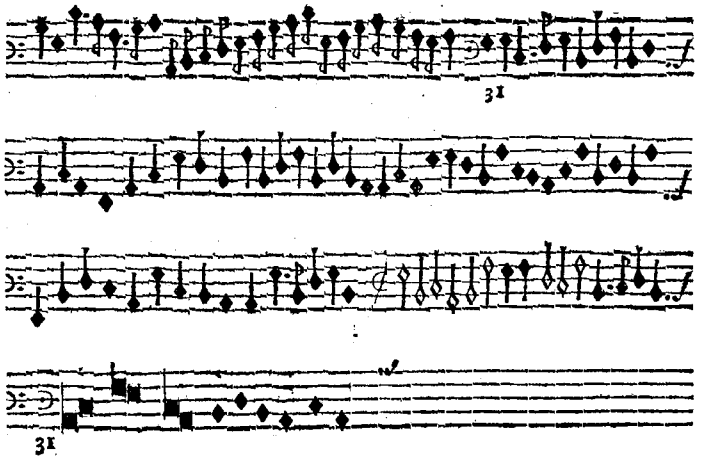


Tenor.

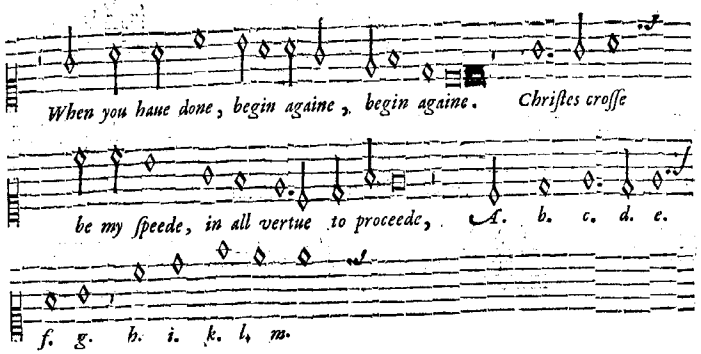




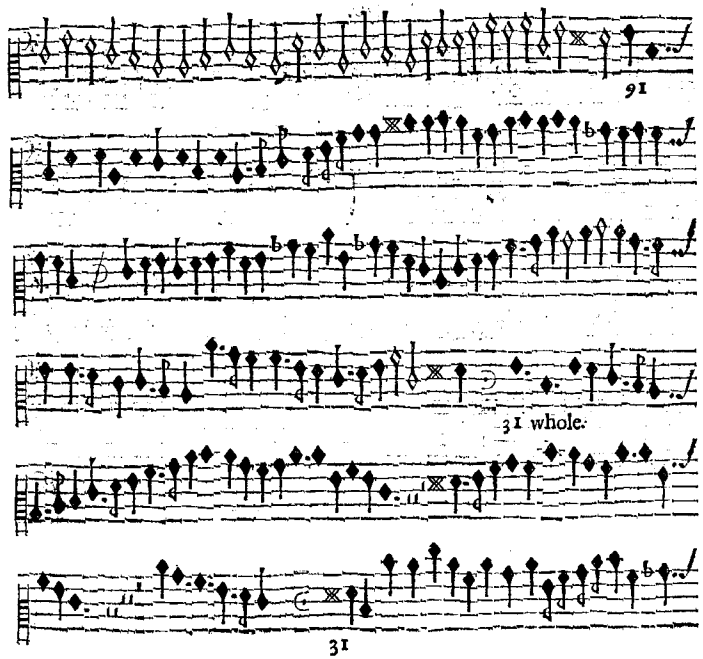
Bassus.

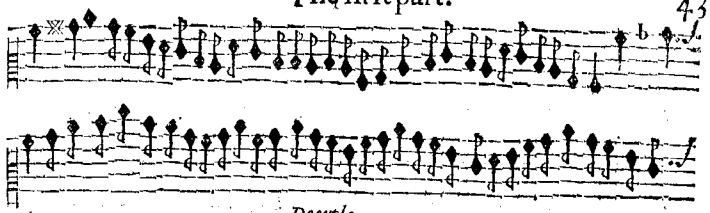


Cantus.



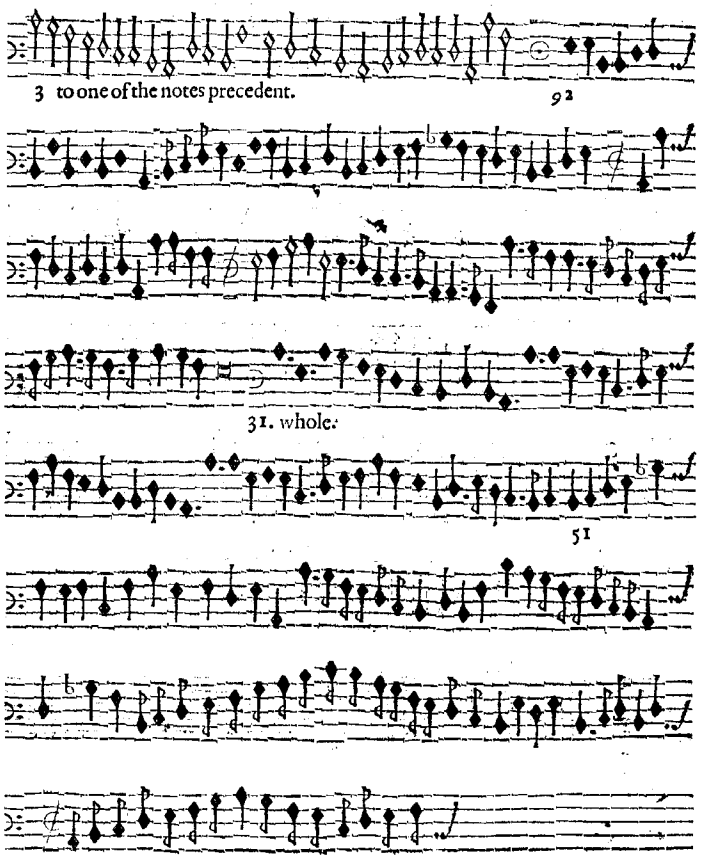
Tenor.





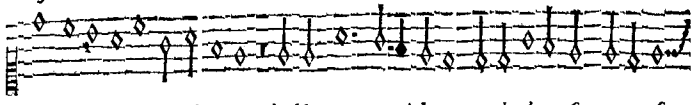
Decupla.

Baßus.

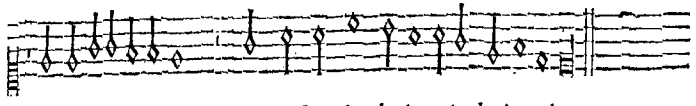


Cantus.

A 3. voc.

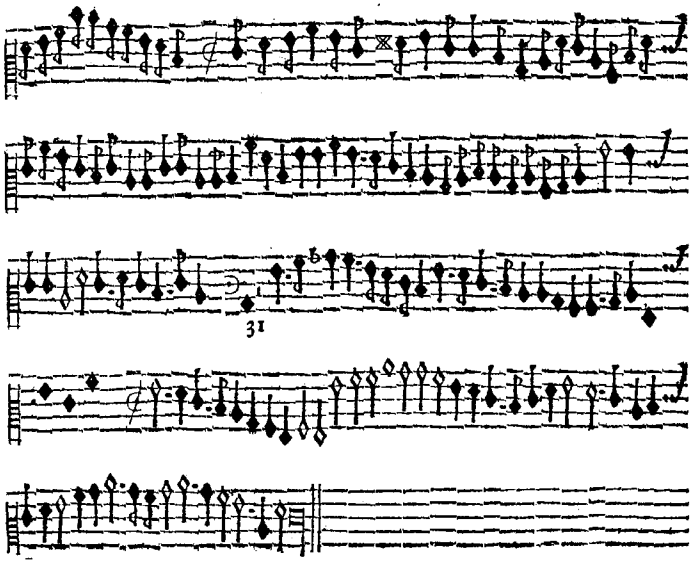


n. o. p. q. r. s & t. double w. v. x. with y. ezod. & per se, con per se.

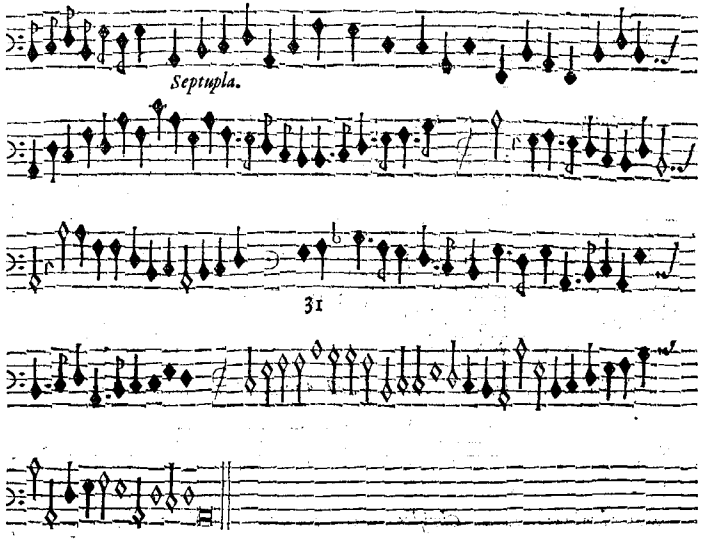


title title. est A men, When you haue done begin againe begin againe.

Tenor.



Baßus.



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

Cantus.

A 3. voc.

Christes crosse be my speede, in all vertue to 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. title title. est A men, When you haue done begin

againe begin againe. Christes crosse be my speede, in all vertue

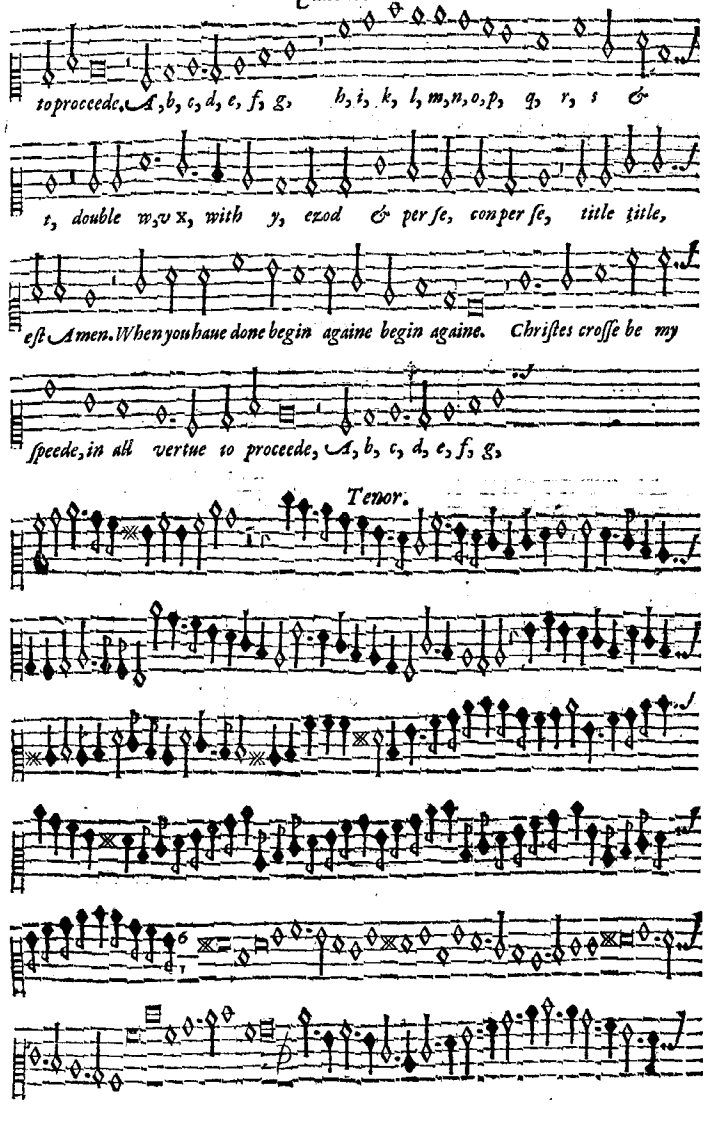
Verte fol.

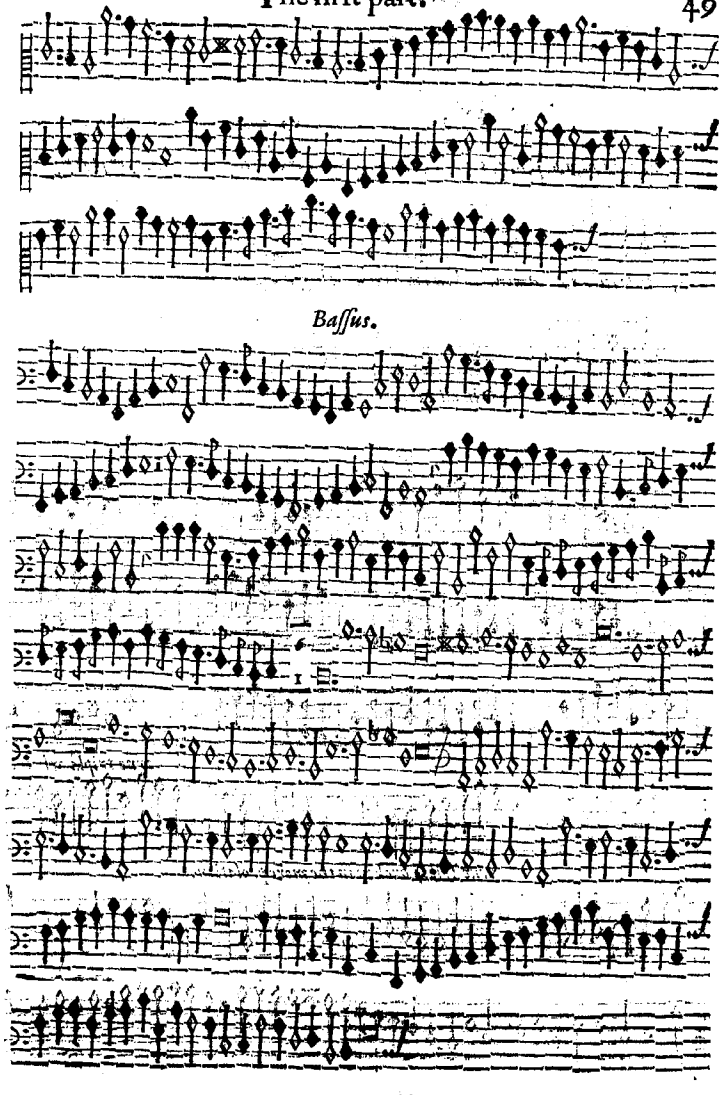
Tenor.

Baßus.

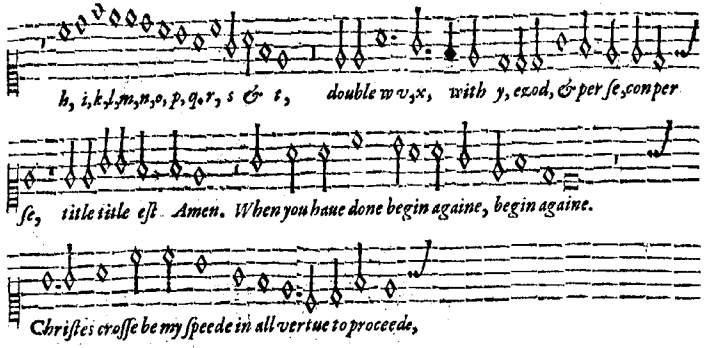
Verte folium.

Cantus.

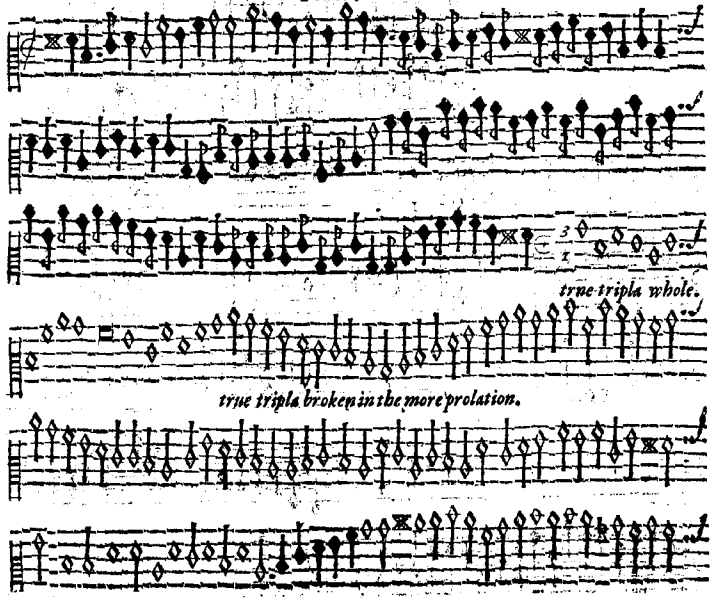

toproceede, A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s &
t, double w, v x, with y, ezod & per se, conper se, title title,
est Amen. When you haue done begin againe begin againe. Christes crosse be my
speede, in all vertue to proceede, A, b, c, d, e, f, g,
Tenor.

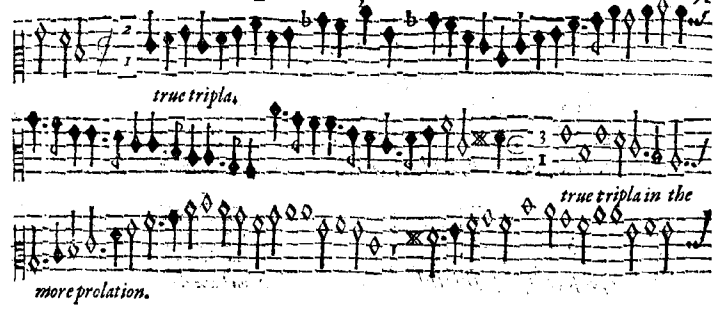

Bassus.

Cantus.

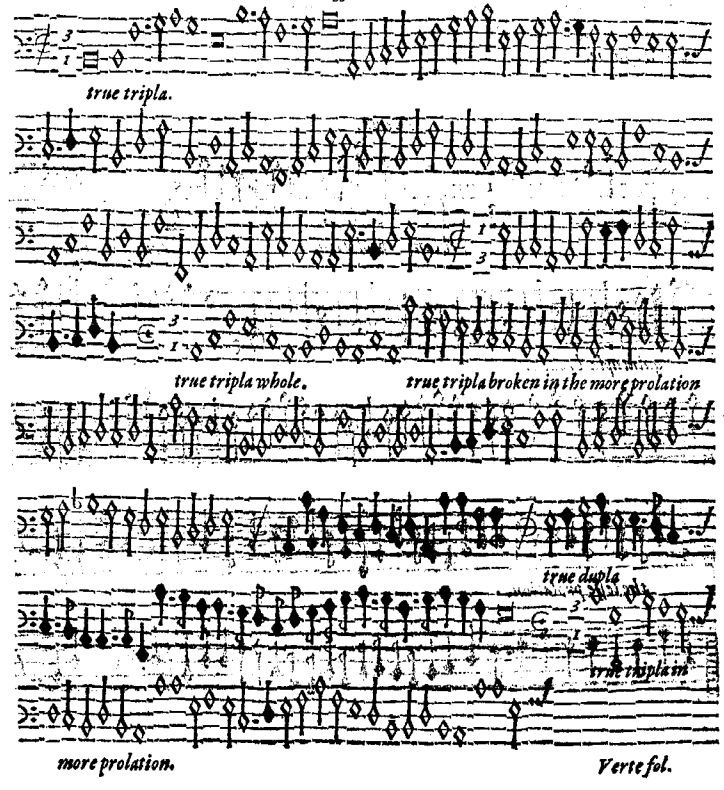


Tenor.

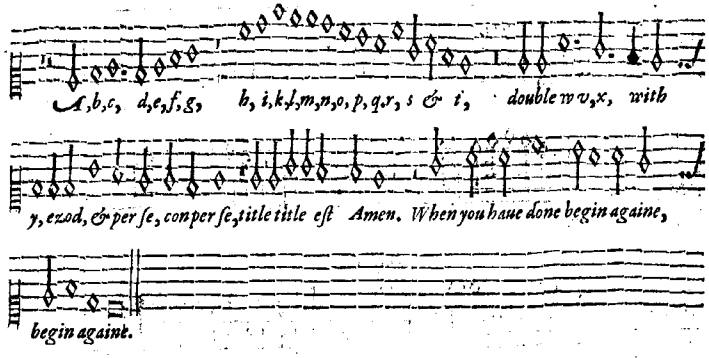




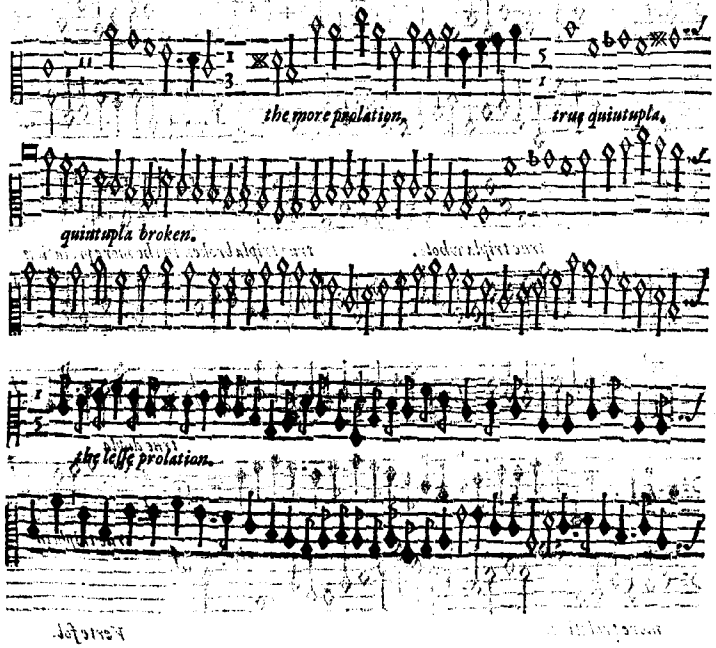
Bassus.

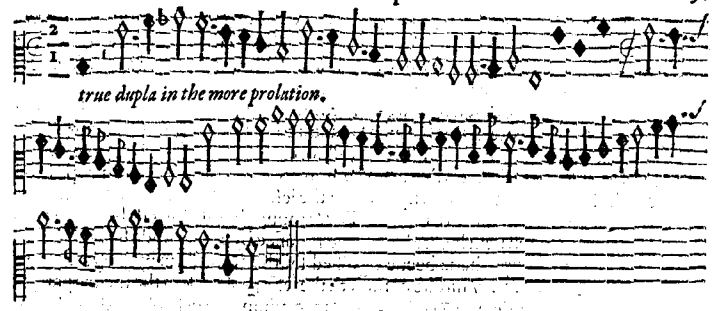


Cantus.

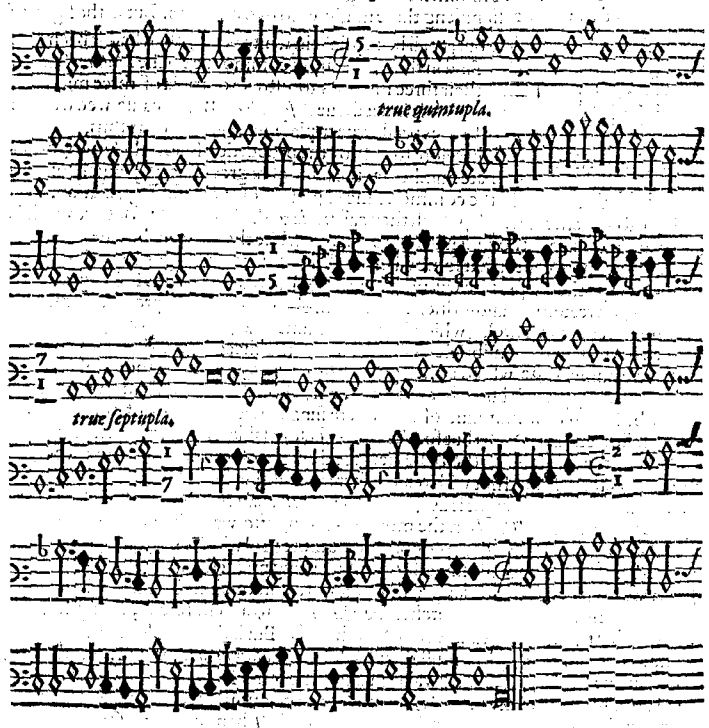


Tenor.

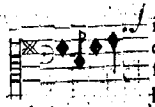




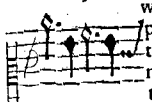
Baßus.



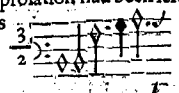
And to the end that you may see how euerie thing hangeth vpon another, and howe the proportions follow others, I will shew you particularlie euerie one. The first chãge which commeth after the proportion of equalitie, is commonlie called *sextupla*, or six to one, signified by the more prolation, retorted thus



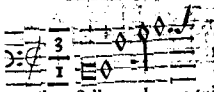
But if we consider rightlie that which we call *sextupla*, is but true tripla, prickt in blacke notes. But because I made it to expresse *sextupla*, I haue set it downe in semibriefes, allowing fixe for a stroke, and taking awaie the retortiue mood, The next proportion is true *Dupla*: signified by the time vnperfect of the lesse prolation, retorted thus.



which manner of marking *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. Thirdlie commeth the lesse prolation in the meane part, & that ordinarie *Tripla* of the blacke minimes to a stroke in the base: and because those three blacke minimes, be sung in the time of two white minimes, they were marked thus ⵛ 3 2. signifieng three minimes to two minimes. But if the signe of the prolation had been left out, & all been prickt in white notes, then had it been true thus

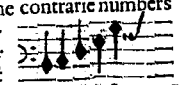


And in this maner most commonlie do the *Italians* signifie their three minimes to a stroke or tripla of three minimes, which is indeed true *Sesquialtra*. But because wee woulde here expresse true tripla, I haue set it downe thus,



Therefore to destroy the proportion follow these proportionate numbers at the signe of degree thus ⵛ, 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 afterwardes broken, I thought it better to pricke it white then blacke: but the matter is come so farre now adaies, that some wil haue all semibriefes in proportion prickt black else (say 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 *Nonapla*, but in one place of the broken tripla, where a semibriefe and a minime come successiuelie that they marked with these numbers 9 2, which is the signe of *Quadrupla sesquialtra*, 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 minymes of the Treble. Then followeth true *Dupla*: but for the reason before saide, I signifyed it with numbers and not by the retort but in the Basse, because the signe of the lesse prolation went immediatly before, I could not with reason alter it, and therefore I suffered the retort to stand still, because I thought it as good as the *proportionat* numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterward the contrarie numbers $\frac{1}{3}$ of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Basse singeth *Quintupla* being prickt thus:



such was our maner of pricking without any reason or almost common sence, to make fiue crotchets be *Quintupla* to a Semibriefe, seeing foure of them are but the propper value of one Semibreefe. But if they would make fiue crotchets to one semibreefe, then must they set downe *Sesquiquarta* proportion thus $\frac{5}{4}$, wherein fiue semibriefes or their value make vp the time of foure semibriefes or strokes. But I am almost out of my purpose, and to returne to our matter, I haue altered those crotchets into semibriefes expressing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this likewise

wise *Quintupla*, because there goeth but the value of fiue semibriefes for a stroke, and I thinke none of vs but would thinke a man out of his wits, who would confesse, that two testers make a shilling, and denie that fixe peeces of two pence a peece, or twelue single pence do likewise make a shilling. Yet we will confesse that fiue semibriefes to one is *Quintupla*. But we will not confesse that ten minimes, being the value of fiue semibriefes, compared to one semibriefe, 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 $\frac{1}{5}$. destroying the proportion) for which the base singeth *septupla*, but as it is set downe in the first waie, it is as it were not *septupla*, but *Supartipartiens*, *Quartas*, or $\frac{7}{4}$. Therefore I set them all downe in semibriefes, allowing seuen of them to a stroke: which ended commeth equalitie after which followeth true *Dupla* in the more prolation, which we sometime call *Sextupla*, and sometime *Tripla*. After which and last of all commeth equalitie.

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

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

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

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

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

Cantus.

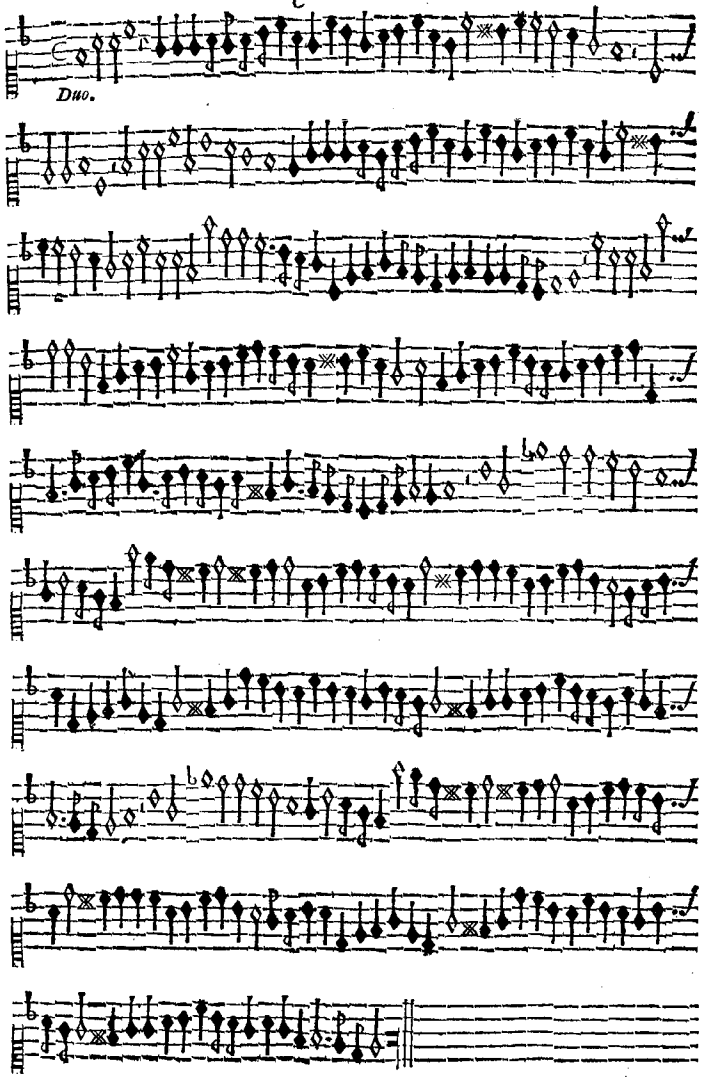
Duo.

Tenor.

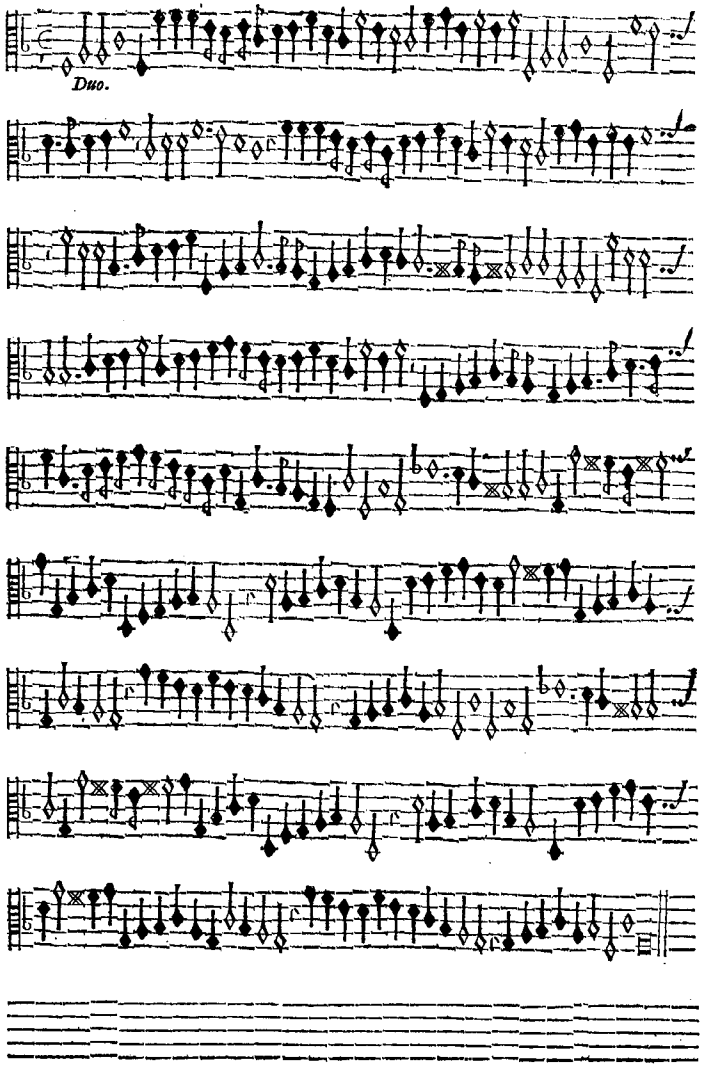
The First.

Duo.

Cantus.



Tenor.



The Third.

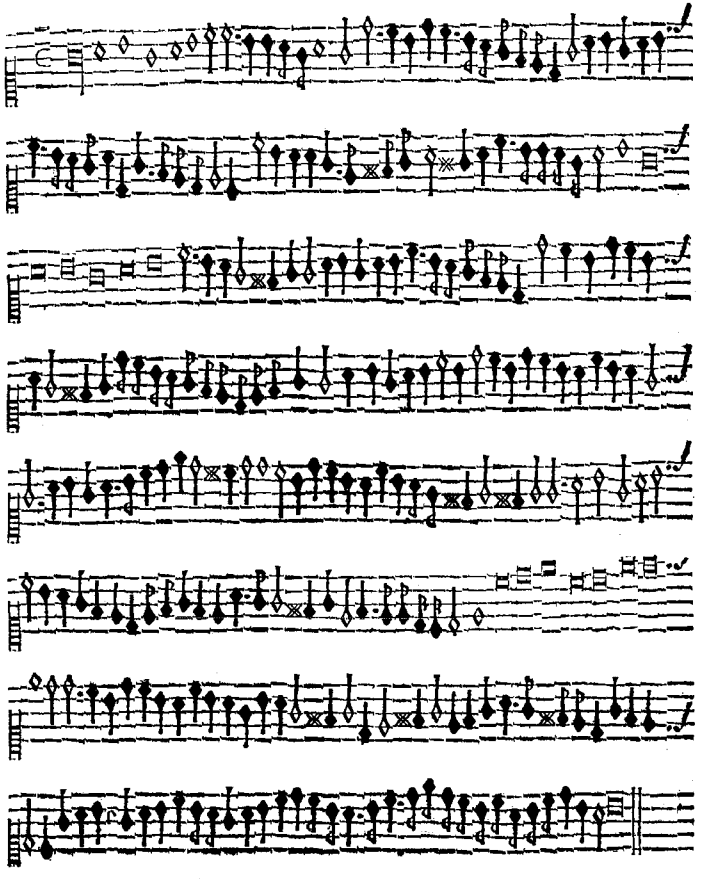
Cantus.

Duo.

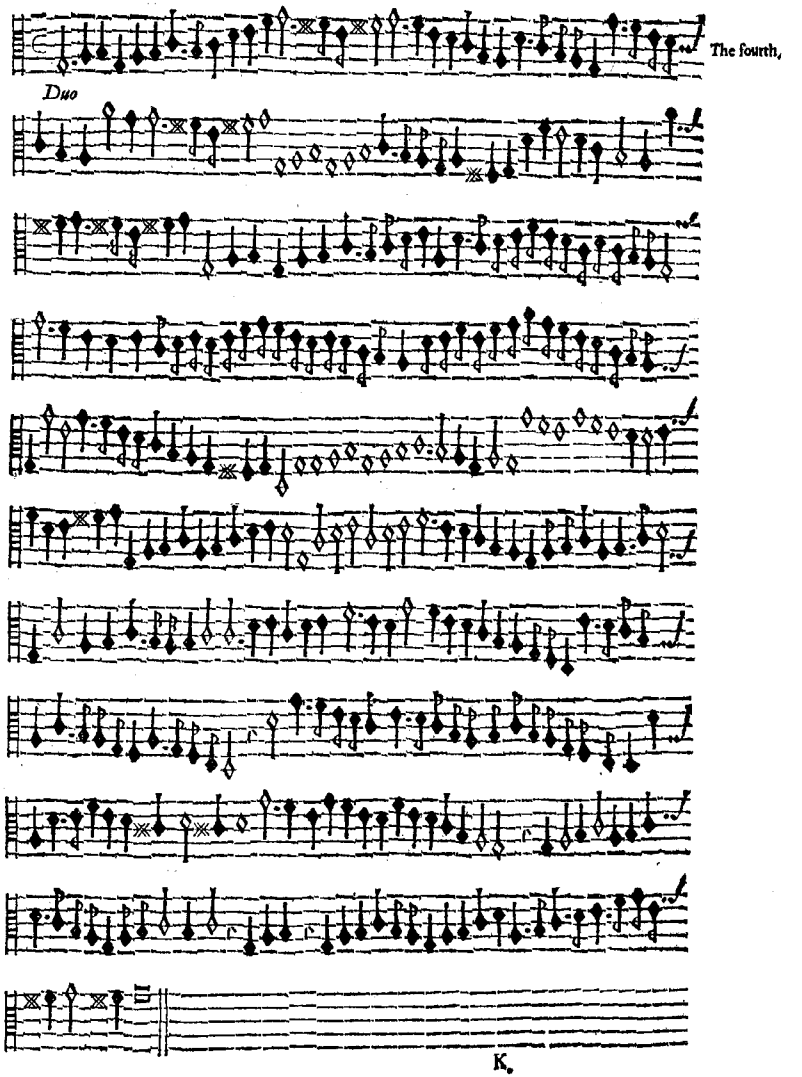
Tenor.

Duo.

Cantus.



Tenor.



Cantus.

The fist.

Duo

32

Tenor.

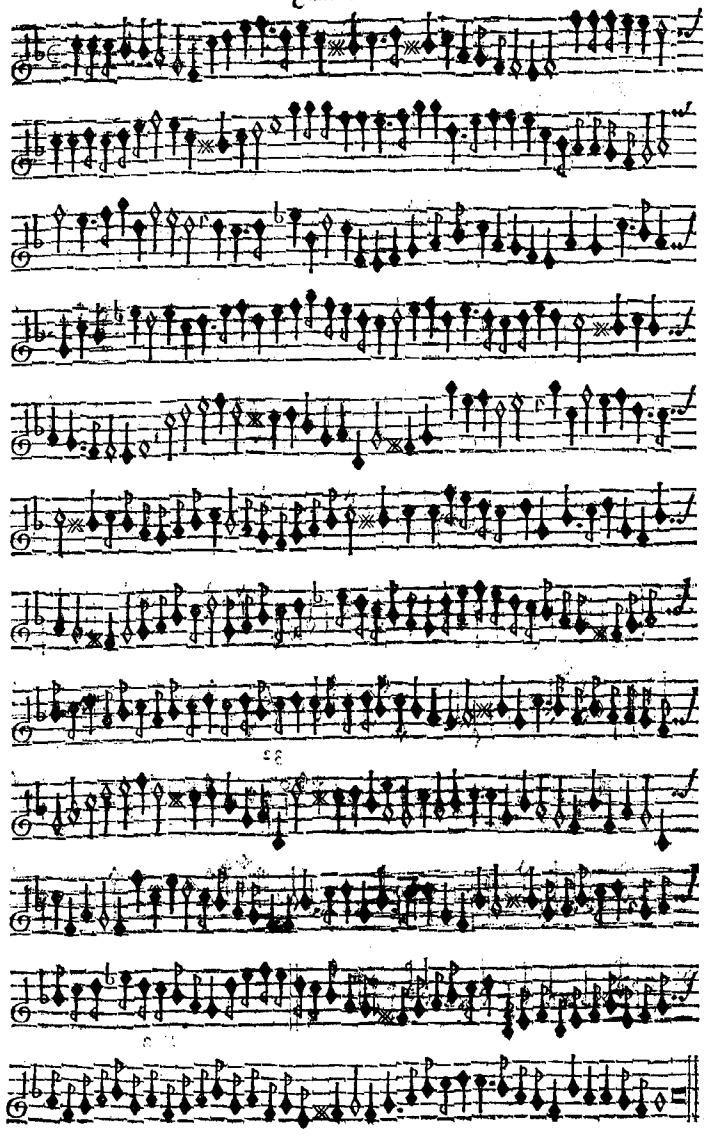
The fifth.

Duo.

32

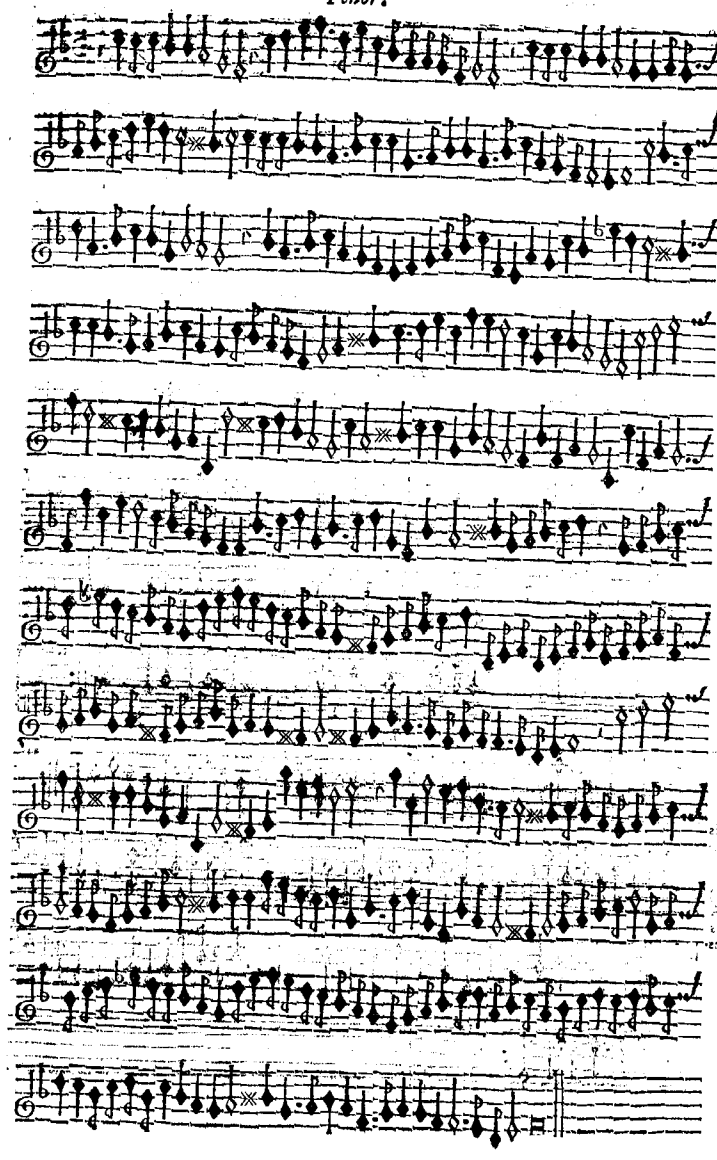
Cantus.

The sixth.



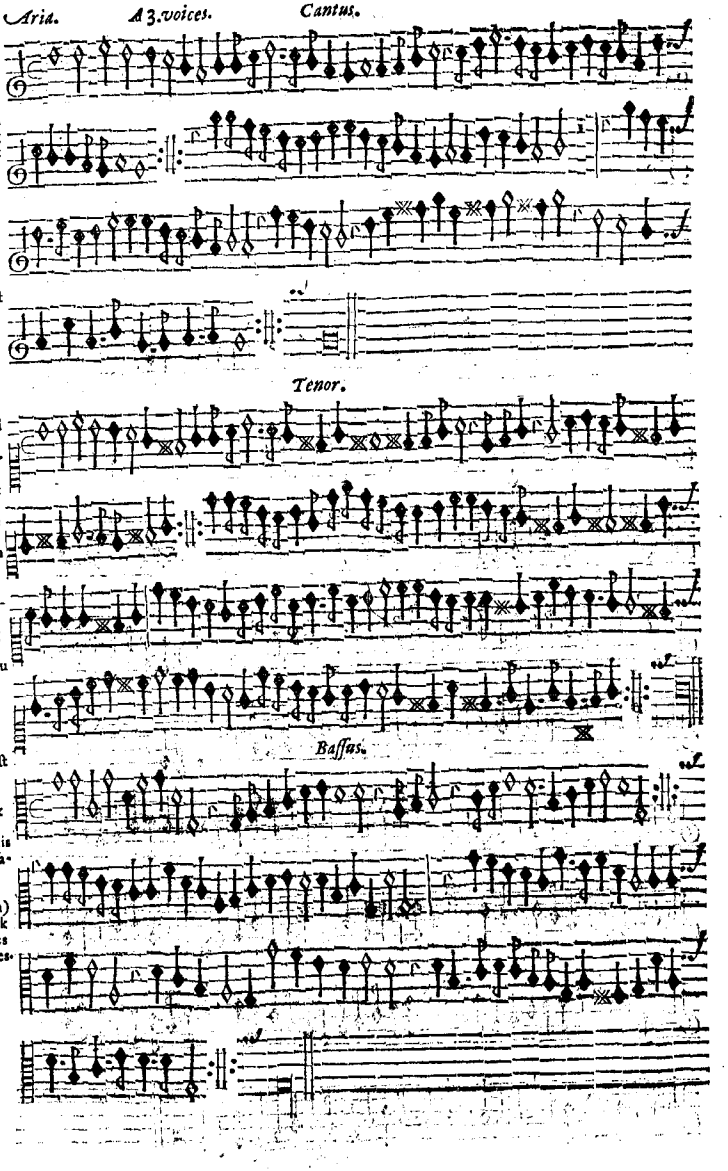
Tenor.

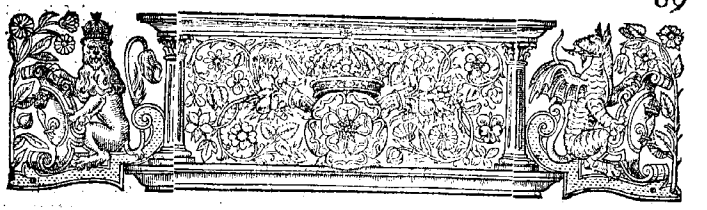
The sixth.



Aria. *A 3. voices.* *Cantus.*

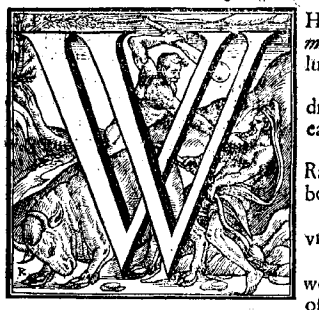
When you see this signe :||: of repetition, you must begin againe, making the note next before the signe (be it minyme, crochet or whatsoeuer) a semi briefe in the first singing. At the second time you must sing it as it standeth, going forwarde without any respect to the close. When you come to the end & find the signe of repetition before the finall close, you must sing the note befor the signe as it standeth and then begin againe at the place where the stroke parteth all the lines, & so sing to the finall close. But if you find any song of this kinde without the stroke so parting all the lines, you must begin at the first signe of repetition, & so sing to the end, for in this maner (for sauing of labor in pricking them at lēgth) do they prick all their ayres & villanellaes.





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

Maister.



WHom do I see a far off: is it not my scholler *Philomates?* out of doubt it is he, and therefore I wil salute him. Good morrow scholler.

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

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

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

Ma. Then in playne tearmes, being ouerwearied with study, and taking the oportunitie of the fayre morning: I am come to this place to snatch a mouthful of this holsome ayre: which gently breathing vpon these sweet sinelling flowers, and making a whispering noyse amongst these tender leaues, delighteth with refreshing, and refresheth with delight my ouer-wearied sences. But tel me I pray you the cause of your hither comming; haue you not forgotten some part of that which I shewed you at our last being togither?

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

Ma. How came that to passe?

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

Pro-

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

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

Phi. Deſire to learne, as before.

Ma. What would you now learne?

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

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

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

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 goe and ſit in yonder ſhadie Arbor to auoyde the vehementneſſe of the Sunne. The name of Deſcant is vſurped of the muſitions in diuers ſignifications: ſome time they take it for the whole harmony of many voyces: others ſometime for one of the voyces or partes: & that is, when the whole ſong is not paſſing three voyces. Laſt of all, they take it for ſinging a part extempore vpon a playne ſong, in which ſence we commonly vſe it: ſo that when a man talketh of a Deſcanter, it muſt be vnderſtood of one that can extempore ſing a part vpon a playne ſong.

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

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

What a Concord is.

Phi. What is a *Concord*?

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

What a perfect Conſonant is

Phi. What is a *perfect conſonant?*

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

Phi. Which diſtances make a Concord or conſonant Harmony.

How many concords there be.

Ma. *A third, a Fift, a Sixt, and an eight.*

Phi. Which be perfect, and which vnperfect.

Ma. Perfect, *an Vniſon, a Fift*, and their eights.

Phi. What do you meane by *their eights.*

Ma. *Thoſe notes which are diſtant from them eight notes*, as from an *vniſon*, an *eight*, from a *fift*, a *twelfe*.

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

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

Phi.

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

Ma. Then I ſaie, a vniſon, a fift, an eight, a twelfth, a ſifteenth, a nineteenth, and ſo forth *in infinitum*, be perfect cordes.

Phi. What is an *vnperfect concord?*

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

What an vnperfect cõcord is.

Phi. Which diſtances do make vnperfect conſonants?

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

How many vnperfect cordes there be.

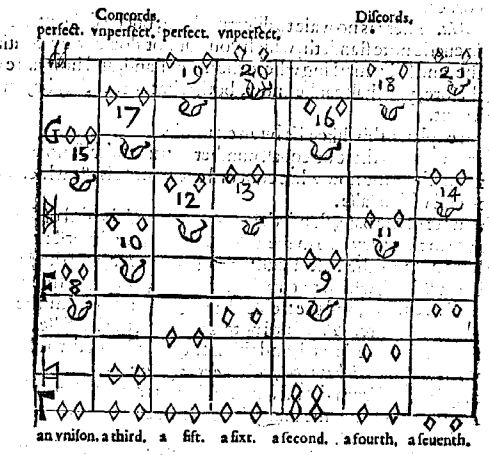
Phi. What is *a diſcord?*

What a diſcord is.

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

Phi. Which diſtances make diſcord or diſſonant ſounds?

Ma. All ſuch as doe not make concords: as a ſecond, a fourth, a ſeuenth, and their eightes, 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 ſtronglie ſticke to your memorie, here is a table of them all, which will not a little helpe you.



Or thus more brieſly.

From {7 6 5 4 3 2 1} ariſeth {14 13 12 11 10 9 8}

And from {14 13 12 11 10 9 8} ariſeth {21 20 19 18 17 16 15}

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

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

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

Ma. Yes.

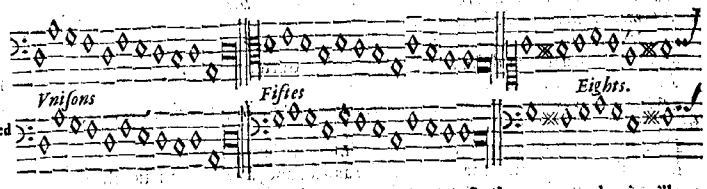
Phi. Which be they?

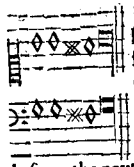
Ma. If *you be in the vniſon, fift, or eight, from your baſe or plainſong, if the baſe riſe or fall, you muſt not riſe and fall iuſt as manie notes as your baſe did.*

Phi. I pray you explaine that by an example.

Ma. Here is one, wherein the vniſons, fifthes, and eights, be ſeuerallie ſet downe.

Consequence of perfect concordes of one kind cõdemned



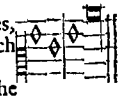


Phi. This is eaſie to be decerned as it is ſet downe now: but it will not be ſo eaſy to be perceiued when they be mingled with other notes. Therfore I praie you ſhew me how they may bee perceiued amongſte other cordes.

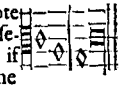
Ma. There is no waie to diſcerne them, but by diligent marking wherin euerie note ſtandeth, which you cannot doe but by continuall practiſe, and ſo by marking where the notes ſtand, and how farre euerie one is from the next before, you ſhall eaſilie know, both what cordes they be, and alſo what corde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

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

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



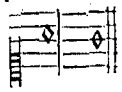
Phi. The firſt note of the baſe, ſtandeth in *C ſolfa vt*, and the firſt of the treble in *G ſol re vt*: ſo that they two make a *Fift*, and therfore the firſt note is true. The ſecond note of the baſe ſtandeth in *A la mi re*, and the ſecond of the treble in *E la mi*, which two make alſo a fifth, and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



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

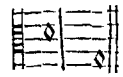
Consequence of perfect concordes of diuers kinds alowed.

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



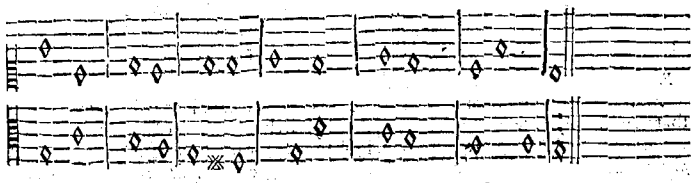
Ma. Yes, but you muſt take the meaning thereof to bee of perfect concordes of one kind.

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



Ma. Set downe any you liſt your ſelfe.

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

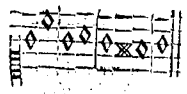


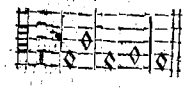
Ma.

Ma. This is well being your firſt proofe, *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 plainſong from *G ſol re ut*, to *C fa ut*, 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 indeed true, but not allowed in two parts* either aſcending or deſcending, but worſe aſcending then diſcending: for deſcending it commeth to an eight, which is much better, and hath farre more fulneſſe of ſound then the vniſon hath. Indeed, in manie parts vpon an extremitie, or for the point (or *fuge*) ſake thus, or in *Canon* it were tollerable, but moſt chieflie in *Canon*, the reaſon whereof you ſhall know hereafter, when your haue learned what a *Canon* is. In the meane time let vs goe forvvarde with the reſt of your leſſon. In your laſt two notes, the *comming from a ſixt to a third is altogither not to be ſuffered* in this place, but if it were in the middle of a ſong, and then your *B fa b mi* being flat, it were not onelie ſufferable but commendable: but to come from *F fa vt* (which of his nature is alwaies flat) to *B fa b mi* ſharpe, it is againſt nature. But if you would in this place make a flat cloſe to your laſt note, and ſo thinke to auoide the fault that could no more bee ſuffered then the other: for no cloſe may be flat, but if you had made your waie thus, it hadde beene much better.

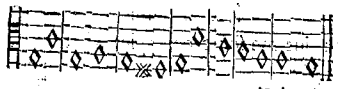
Falling from the eight to the vniſon condemned.

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





Falling from ſixt to a third both parts decending diſalowed.



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

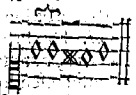
Phi. Indeed me thinkes this filleth mine eares better then mine owne did, but I pray you how do you make your laſt note ſauing two to ſtand in the harmonie, ſeeing it is a diſcord.

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

Diſcords well taken allowed in muſicke.

Phi. What do you tearme a *Cadence*?

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



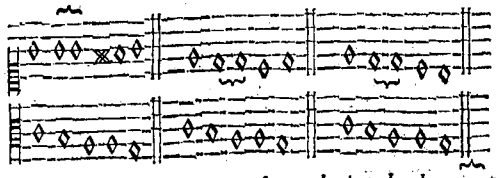
What a Cadence is.

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

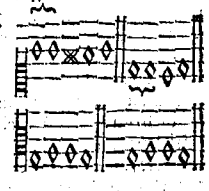
Ma.

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

Examples of well taking a diſcord with a Cadence.



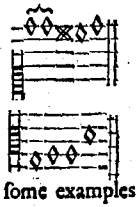
And whereas in the firſt of theſe examples *you begin to bynde vpon the ſixt, the like you might haue done vpon the eight: or in the fift, if your playneſong had riſen thus.*



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

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

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



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

Ma. Heere is one peruſe it.

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

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

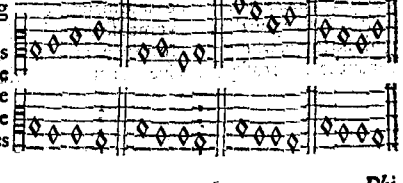
Phi. Let vs now come againe to our example from which wee haue much diſgreſſed.

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

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

Examples of formal cloſing without a Cadence.

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



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

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

Phi. Heere is away how like you it?

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

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

The ſcholler's ſecond leſson of Counter poynt.

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

Faults in this leſson

What hitting the eight on the face is.

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

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

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

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

Phi. Where in doe you condemne it?

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

Phi. But they be not two fifts.

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

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

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

Phi. No.

Ma. Why?

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

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

Phi. No.

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

Phi. I cannot tell.

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

Alfonſo in his ſong *Si ch'io mi creda ha mai* being the twentieth ſong of his ſecond book of Madrigals of fiue voyces at the very cloſe betweene *Canto* & *Alto*

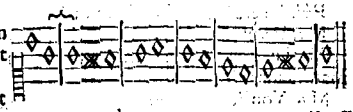
In the third part

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

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

Standing with the plainesong condemned.

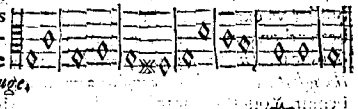
What formalitie is.



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

Binding deſcant.

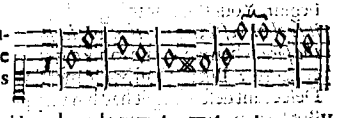
Ma. That is the beſt kinde of deſcant, ſo it bee not too much vſed in one ſong, and it is commonlie called binding deſcant, but to inſtruct you ſomewhat more in formalitie, the chieſeſt point in it is ſinging with a point or *Fuge*,



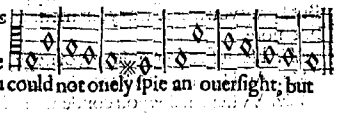
A Fuge.

Phi. What is a *Fuge*?

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



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



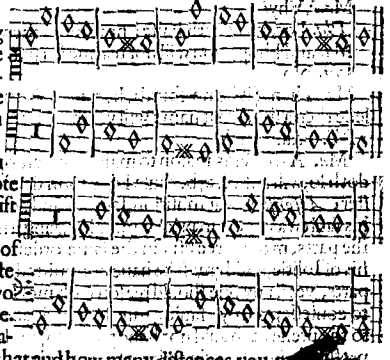
Ma. I pray you let me heare what you can ſaie againſt any part of it, for I would be glad that you could not onely ſpie an ouerſight, but that you could make one much better.

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

Ma. You haue the eies of a *Lynx*, in ſpying faults in my leſſon, and I praie God you may bee ſo circumſpect in your owne: but one anſwer ſolueth both theſe obiections which you laie againſt me. And firſt for the reſt, there can bee no point or Fuge taken without a reſt, and in this place, it is vnpoſſible in counterpoint ſooner to come in with the point in the eight: and as for the beginning vpon a ſixt, the point likewiſe compelled me to do ſo, although I could haue made the deſcant begin it otherwiſe, as thus for auoiding of the ſixt, alteting the leading part, but then wouide not your point haue gone through to the ende, anſwering to euerie note of the plaineſong, 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 wel in the eight below the plaineſong, and that note which aboue was a fourth, will fall to be a fift vnder the plainſong thus: the point likewiſe doeth excuſe all the reſt of the faults which might be obiected againſte me, except it be for falſe deſcant, that is, two perfect cords of a kind togither, or ſuch like.

No fuge can be brought in without a reſt.

Beginning vpō a ſixt in a fuge tollerable.



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

Diſtāces where vpon a fuge may be begun.

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

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

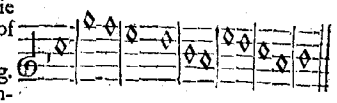
How thoſe diſtances are reckoned.

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

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

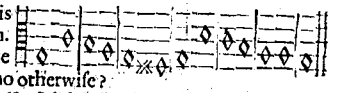
Phi. I ſhall neuer leaue breaking my braines til I finde it. And loe, here is a waie which although it do not driue the point quite through as yours did, yet I thinke it formall.

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



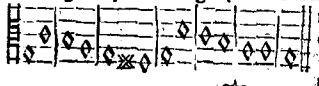
Phi. For auoiding the vniſon in the beginning.

Ma. It is well, and verie hard and almoſt impoſſible to doe more for the bringing in of this point aboue the plainſong then you haue don. Wherefore I commend you, in that you haue ſtudied ſo earneſtlie for it, but can you doe it no otherwiſe?

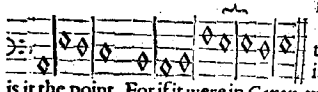


Phi. No in truth, for while I ſtudied to doe that I did, I thought I ſhoulde haue gone madde, with caſting and deuiſing, ſo that I thinke it impoſſible to ſet anie other waie.

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



Phi. This riſeth fiue notes and the plainſong riſeth but foure.



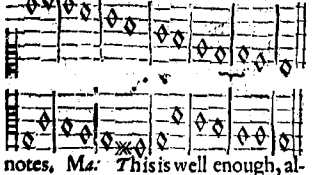
Ma. So did you in your example before, although you could perceiue it in mine, and not in your owne: but although it riſe fiue notes, yet is it the point. For if it were in *Canon*, we might not riſe one note higher, nor deſcende one note lower then the plainſong did: but in Fuges wee are not ſo ſtraightlie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

Riſing from the fift to the eight diſalowed in muſicke.

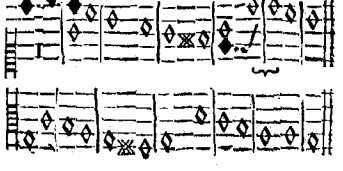
Phi. I would not haue thought there had bin ſuch varietie to be vſed vpon ſo few notes.

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

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



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



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

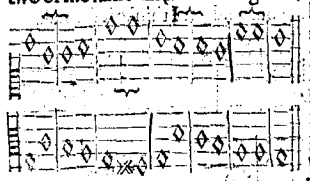
Phi. In truth I did not willinglie rob you, although by chance I fel into your cordes.

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

Phi. You ſaie true, and I wil take heed of it hereafter. But I thinke my ſelfe now reaſonablie inſtructed in counterpoint. I praie you therfore go forward to ſome other matter.

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

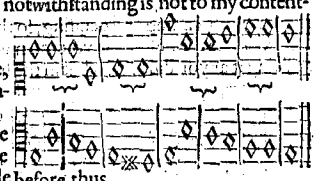
Short and long



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

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

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

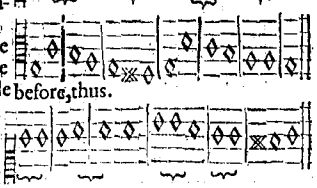


Ma. This is wel done.

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

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

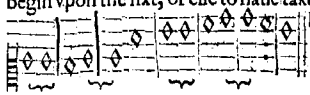
Long and ſhort



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

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

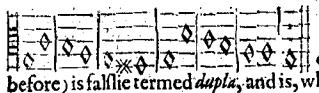
Phi. Here is a waie, but I was faine either to begin vpon the ſixt, or elſe to haue taken your beginning, for here I may not reſt.



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

Phi. What followeth next to be ſpoken of?

Deſcant commonlie called Dupla.



Ma. The making of twoe or more notes for one of the plainſong, which as (as I tolde you before) is falſlie termed *dupla*, and is, when a ſemibriefe or note of the plainſong, wee make two minimes. *Phi.* May you not now and then intermingle ſome crotchets.

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

Phi. Then I thinke it is no more *dupla*. *Ma.* You ſaie true, although it ſhould ſeem 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 we will leaue them and return to the matter we haue in hand.

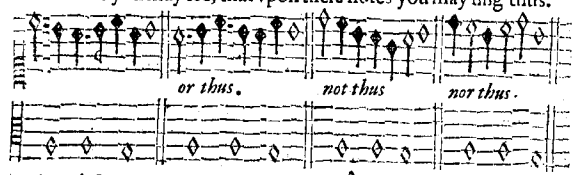
Phi. I praie you then ſet me downe the generall rules of this kind of deſcant, that ſo ſoone as may be I may put them in practiſe.

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

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

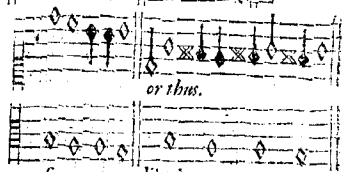
Phi. I praie you make me vnderſtand that by an example.

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



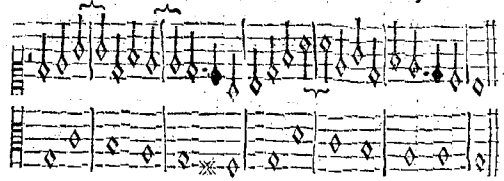
A diſcord not to be taken for the firſt part of a note, except in binding wiſe

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



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

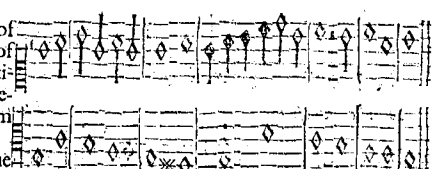
Ma. Here is one, marke it: and then make one of your owne like it.



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

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

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



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

Phi. I praie you doe ſo, & leaue nothinge vntouched which anie waie may bee obiected.

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

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

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

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

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

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

Phi. I am ſure you cannot ſaie that they be two eightes, for there is a tenth after the firſt of them.

Aſcending or deſcending to the eight condemned. *Zarlino inſt. muſ. part terza cap.* 48.

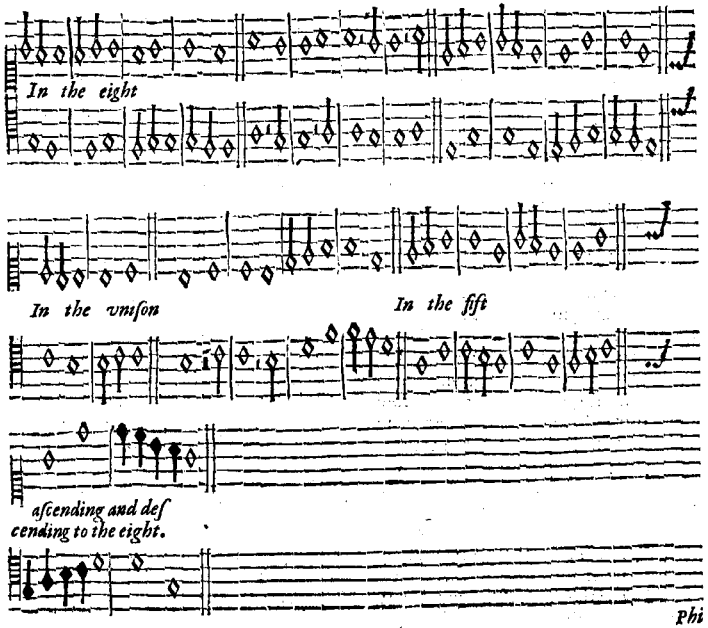
Ma. Yet it is verie naught, to aſcend or deſcend in that maner to the eight, for thoſe foure crotchets bee but the breaking off a ſemibriefe in *G ſol re ut*, which if it were ſung whole, would make two eights togither aſcending, or if he who ſingeth the plainſong would breake it thus, (which is a thing in common vſe amongſt the ſingers, it would make five eightes togither: and as it is, it ought not to be vſed, eſpeciallie, in two partes: for it is a groſſe fault. Your ninth & tenth notes, are two eightes with the plainſong, 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 tollerable in more partes, though not in two, for it is an vnartificiall kinde of deſcanting in the middle of a leſſon, to let the plainſong ſing alone, except it were for the bringing in or maintaining of a point *præcedent*.

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

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

Ma. That is true: and therefore here be the groſeſt faults. Others by my inſtruction and your owne obſeruations, you may learne at your leiſure. And becauſe they may hereafter ſerue you when you come to practiſe baſe deſcant, I haue ſet them downe firſt aboue the plainſong, aud then vnder it.

Examples for alowances forbidden in muſicke.



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

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

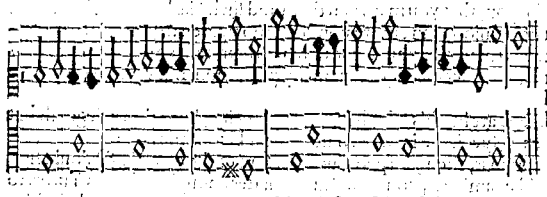
Phi. Then I praie you ſet downe my leſſon corrected after your maner.

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

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

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

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



Ma. The beginning of your deſcāt is good, the ſecōd note is tollerable, but might haue been made better.

Phi. May I not touche a diſcorde, paſſing in y order?

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

An obſeruation for paſsing notes.

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

Wild skipping condemned in deſcant.

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

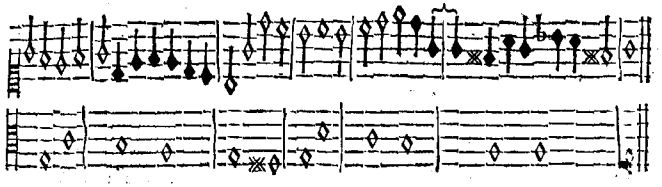
Ma. Becauſe you haue ſtaied in the note before it a whole ſemibriefe togither. For if your deſcant ſhould be ſtirring in any place, it ſhould bee in the note before the cloſe. As for this waie, if a Muſition ſhould ſee it, he woulde ſaie it hangeth too much in the cloſe. Alſo you haue riſen to the eight,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

Staying before the cloſe condemned.

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

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

Bad taking of diſcords in this kind of deſcant

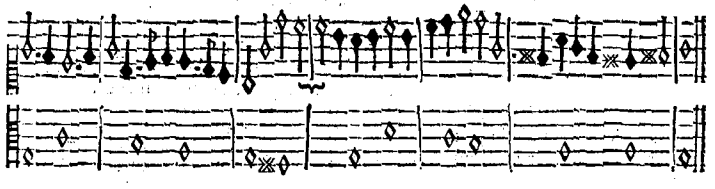


purpoſe ſought out for you, that you may ſhun them and ſuch like hereafter. Yet ſome, more vpon their owne opinion than anie reaſon, haue not ſpared to praiſe them for excellent. But if they or any man elſe, can deuiſe to make them falſer, then will I yeeld to them, and be content to be eſteemed ignorant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

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

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

The former example betered.

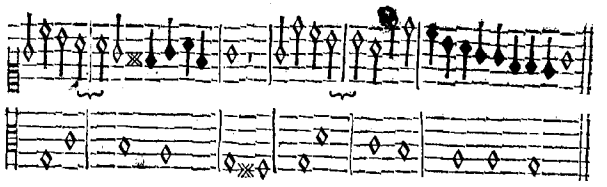


it hadde bene tolerable, and you may ſee with wh at litle alteration it is made better, from the beginning to the end: not taking awaie any of the former notes, except that vnformall cloſe, which no mans ea res could haue indured: yet as I told you before, the beſt maner of cloſing is in *Cadence*.

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

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

Phi.



Other examples of diſcord euill taken.

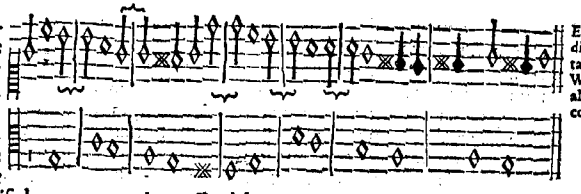
Phi. What? Will not the Fuge excuſe this, ſeeing it ſingeth in a manner euery note of the plaineſong?

Ma. No.

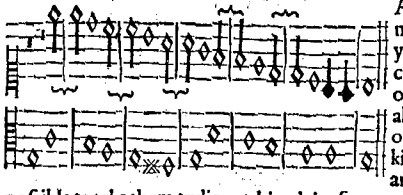
Phi. For what cauſe?

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

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



Examples of diſcorde wel taken. Wherein al the alowances be contained.

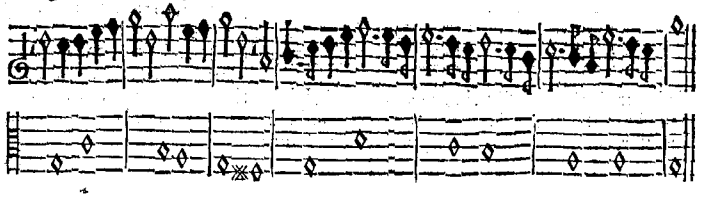


And as for the other two, as there is no means of euiltaking of diſcords, which you haue not in them (and therfore biſcauſe I thinke I haue ſome authoritie ouer you, I will haue you altogither to abſtaine frō the vſe of them) ſo in theſe other twoe, there is no waie of well taking a diſcord, lacking, both for Fuge, and for binding deſcant, in that it is vnpoſsible to take them trulie on this plaineſong, otherwiſe then I haue ſet them downe for you, for in them be all the allowances: and beſides, the firſt of them ſingeth euerie note of the plainſong.

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

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

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



Ma.

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

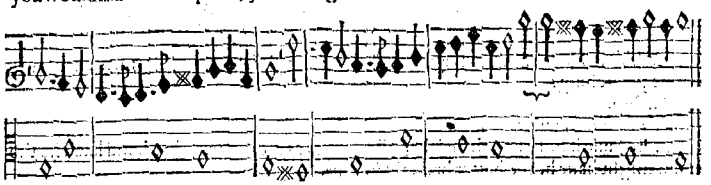
Phi. I ſuſpected ſo much before, that the latter halfe woulde pleaſe you, though the firſt halfe did not.

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

Falling downe with the plain ſong diſalowed

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

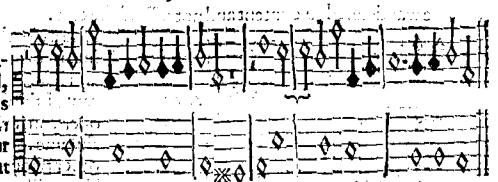
Ma. But you fall as the plainſong dooeth, ſtill telling one tale with out varietie. But if you would maintaine a point, you muſt go to worke thus:



But withall you muſt take this caueat, that you take no note aboue one Minime reſt, or three vpon the greateſt extremitie of your point in two partes (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 reſtes, few or none vſe them in this kinde of deſcanting) but it is ſuppoſed, that when a man keepeth long ſilence, and then beginneth to ſpeake, he will ſpeake to the purpoſe ſo in reſting, you let the other goe before, that you may the better follow him at your eaſe and pleaſure.

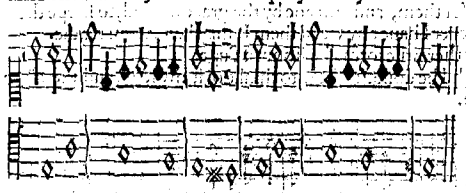
An odd reſt the moſt artificiall kind of bringing in a point.

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



Ma. You haue maintained your point indeed, but after ſuch a manner, as no bodie will commend: for the latter halfe of your leſſon is the ſame that your firſte was, without any alteration, ſauing that to make it fill vppe the whole time of the plainesong (which hath two notes more then were before) you haue ſet it downe in longer notes. But by caſting awaie thoſe two notes from the plainſong, you may ſing your firſt halfe twice after one manner, as in this example you may ſee.

One thinge twice ſung in one leſſon condemned.



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

Phi. 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 narrowlie: yet I thinke by theſe waies I doe well enough vnderſtand the nature of this kind of deſcant, therefore proceed to that which you thinke moſt meet to be learned next.

Ma:

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

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

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

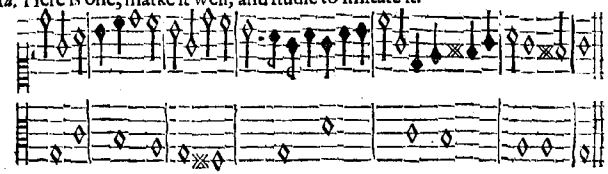
What a reuert is.

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

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

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

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



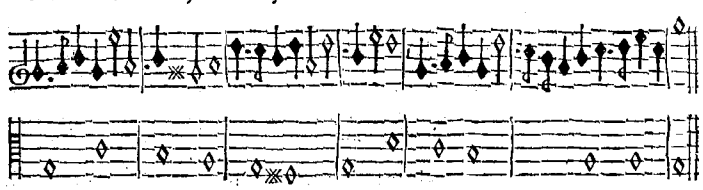
Phi. This waie argueth maiſtrie, and in my opinion hee who can doe it at the firſte ſight, needeth not to ſtand telling his cordes.

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

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

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

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



Ma. I thinke it is fatal to you, to haue theſe wild points of vnformal skippings (which I pray you learne to leaue) otherwaies your firſt fiue notes be tollerable, in your fift note you begin your reuert well: but in your ſeuenth and eight notes, you fall from the thirteenth or ſixt, to the eight or vniſon, which was one of the faults I condemned, in your firſt leſſon of Counterpoint: the reſt of your deſcant is paſſable. But I muſt admoniſhe you, that in making reuerts, you chooſe ſuch points as may be eaſilie driuen thorough to the ende, without wreſting, changing of notes, or pointes in harſh cords, which can not be 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 con-

Falling from the ſixt to the eight condemned.

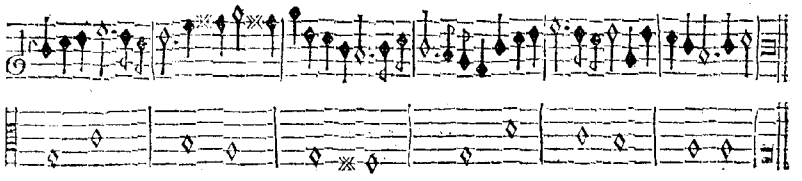
ſider

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

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

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

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



Ma. All this is ſufferable, except your ſeuenth and eight notes, wherein you falſe from *B fa b mi* to *F fa vt*, and ſo vnformallie to *B fa b mi* backe againe, thus: which though it be better then that which I condemned in the Cloſe of your firſte leſſon of Counterpoint yet is it of the ſame nature and naught, but you may in continuall deduction, aſcend from *mi* to *fa* thus. I know you will make the point your excuſe, but (as I tolde you before) I would rather haue begun againe and taken a new point, then I woulde haue committed ſo groſſe a fault: as for the reſt of your leſſon it is tollerable. Nowe I hope by the precepts which I haue alreadie giuen you, in your examples going before, you may conceiue the nature of treble deſcant, it followeth to ſhewe you how to make baſe deſcant.

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

Phi. What is *Baſe deſcant?*

Baſe deſcant.

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

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

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

A caueat for the ſight of cords vnder the plainſong.

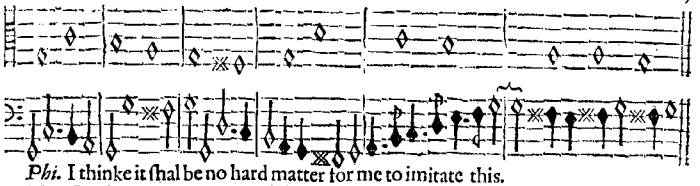
Phi. But in deſcanting I was taught to reckon my cords from the plainſong or ground.

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

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

Ma. Here is one.

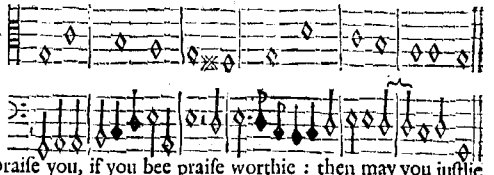
Phi.



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

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

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



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

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

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

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

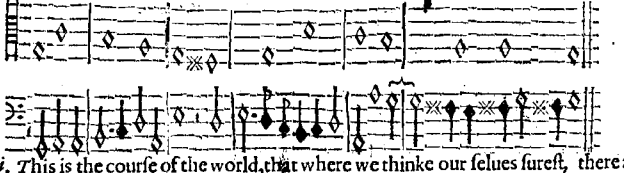
Phi. In what notes be they?

Ma. In the foure notes going before the cloſe, for there your deſcant woulde 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.

Phi. What? Is not that binding deſcant good?

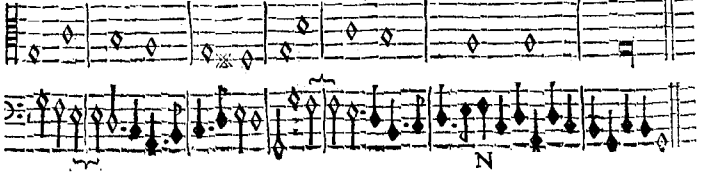
Ma. That kind of binding with concords is not ſo good as thoſe bindinges which are mixt with diſcordes: but here is your own waie with a little alteration much better.

binding with concords not ſo good as that with diſcords.

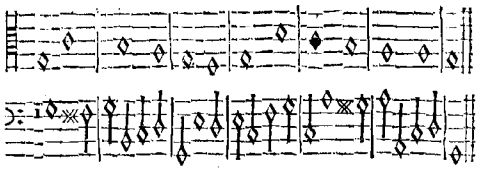


Phi. This is the courſe of the world, that where we thinke our ſelues ſureſt, there are we furtheſt off from our purpoſe. And I thought verilie, that if there could haue beene anie fault found in my waie, it ſhould haue bin ſo ſmal, that it ſhould not haue bin worth the ſpeaking of. But when we haue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

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



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



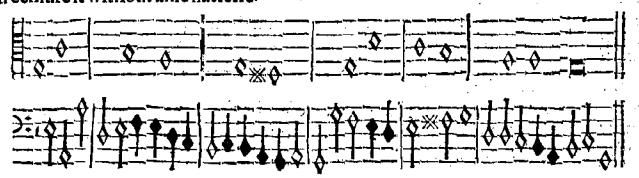
The eare the moſt iuſt iudge of al muſicke.

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 plainſong being flat) is from it ſelfe, when the plainſong is ſharpe. And therefore, becauſe I thought it better flat then ſharpe, I haue ſet it flat. But if anie man like the other waie better, let him vſe his diſcretion.

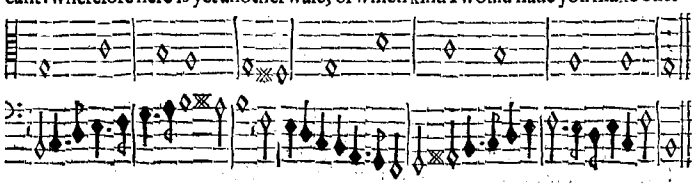
Phi. It is not for me to diſallow your opinion: but what reſts for me to doe next?

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

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



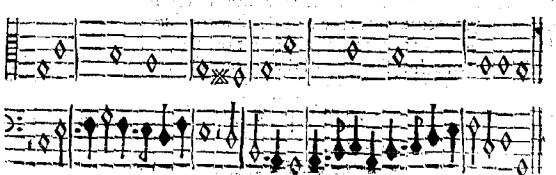
Ma. This is verie well, and now I ſee you begin to conceiue the nature of baſe deſcant: wherefore here is yet another waie, of which kind I would haue you make one.



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

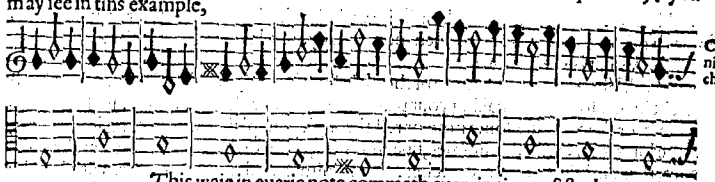
Ma. Yet trie, and I doubt not but with labour you may ouercome greater difficulties

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



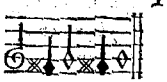
Ma.

Ma. I perceiue by this waie, that if you will bee carefull and practiſe, 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 plainſong: it followeth, to ſhew you how to make more partes. But before we come to that, I muſt ſhew you thoſe thinges which of olde were taught, before they can ſing two partes: and it ſhall be enough to ſet you a waie of euerie one of them, that you may ſee the maner of making of them, for the alowances and deſcanting be the ſame which were before: ſo that he who can doe that which you haue alreadie done, may eaſilie do them all. The firſt is called crotchet, minime, and crotchet, crotchet, minime and crotchet, becauſe the notes was diſpoſed ſo, as you may ſee in tihs example,

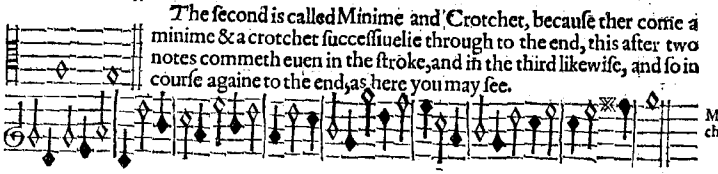


Crotchet, minime and crotchet.

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

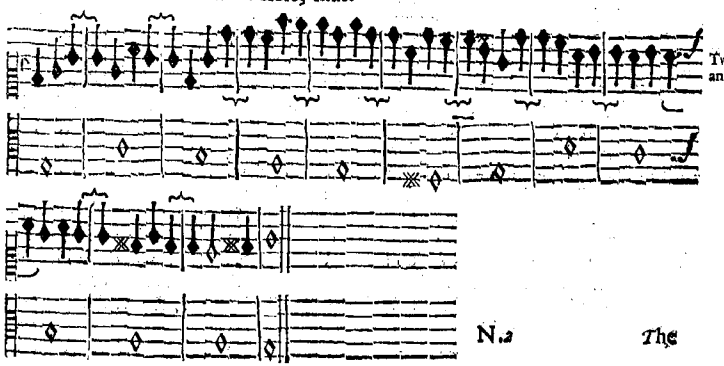


The ſecond is called Minime and Crotchet, becauſe ther come a minime & a crotchet ſucceſſiuelie through to the end, this after two notes commeth euen in the ſtroke, and in the third likewiſe, and ſo in courſe againe to the end, as here you may ſee.



Minime, crotchet & minim.

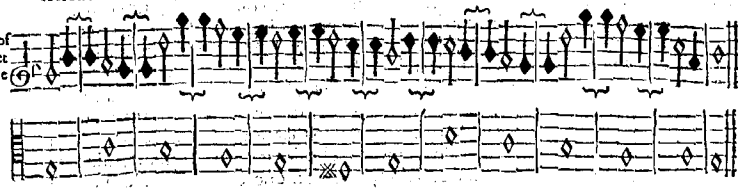
The third is a driuing waie in two crotchets and a minime, but odded by a reſt, ſo that it neuer commeth euen till the cloſe, thus.



Two crotchets and a minimes

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

Driuing of a crotchet reſt to the end



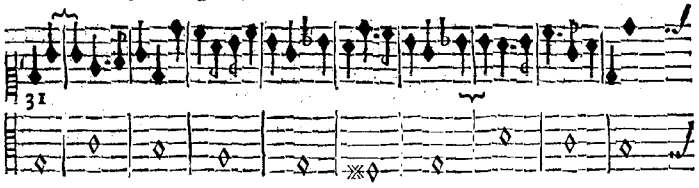
And in theſe waies you may make infinite varietie, altering ſome note, or driuing it thorough others, or by ſome reſt driuen, or making your plaineſong figuration.

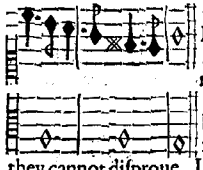
Figuration.

Phi. What is Figuration?

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

Tripla in the minime.

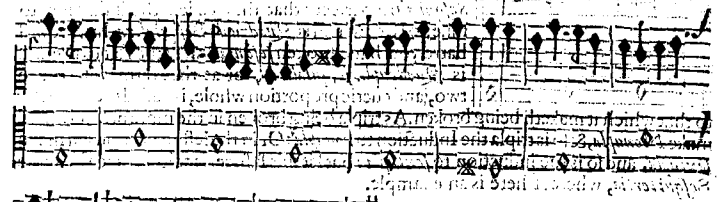


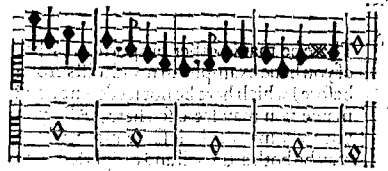


though (as I tolde you before) this be not the true tripla, yet haue I ſet it down vnto you in this place, that you might know not onlie that which is right, but alſo that which others eſteemed right. And therefore likewiſe haue I ſet downe the proportions following, not according as it ought to bee in reaſon, but to content wranglers, who I know will at euerie little ouerſight, take occaſion to backbite, and detract from that which they cannot diſproue. I know they will excuſe themſelues with that new inuention of *Tripla* to the ſemibriefe, and tripla to the minime, and that that kinde of *tripla* which is *tripla* to the minime, muſt be prickt in minimes, and the other in ſemibriefes. But in that inuention they ouerſhoote themſelues, ſeeing it is grounded vpon cuſtome, & not vpon reaſon. They wil replie and ſaie, the *Italians* haue vſed it: that I graunt, but not in that order as we doe: For when they marke tripla of three minimes for a ſtroke, they doe moſt vſuallie ſet theſe numbers before it $\frac{3}{1}$: which is the true marking of *Seſqui altera*, and theſe three minimes are true *ſeſqui altra* it ſelfe. But you ſhall neuer find in anie 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 voices and inſtruments doe moſt commonlie vſe. It is true that *Zaccone* in the ſecond book & 38. chapter of practiſe of muſicke, doth allow a minime for a ſtroke in the more prolation, and proo-

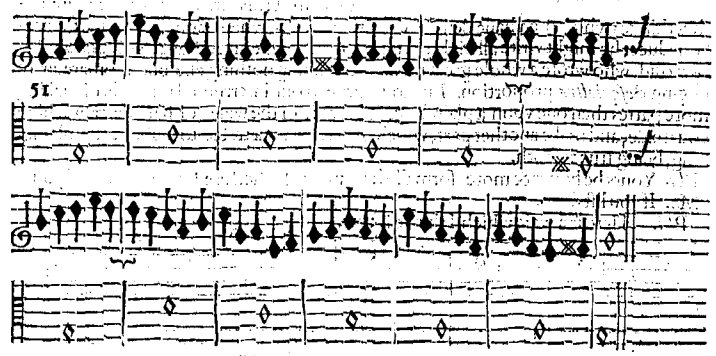
prooueth it out of *Paleſtina*, but that is not when the ſong is marked with proportionate numbers: but when all the partes haue the leſſe prolation, and one onelie part hath the more, in which caſe the part ſo marked, containeth *Augmentation* as I ſaide before: and ſo is euerie minime of the more prolation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

Quadrupla.





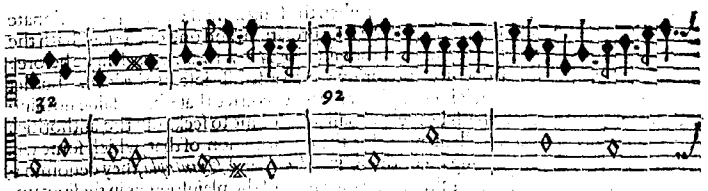
Quintupla.



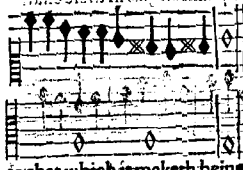
And ſo foorth *ſextupla*, *ſeptupla*, and infinite more which it will bee ſuperfluous to ſette downe in this place. But if you thinke you would conſider of them alſo, you may find them in my Chriſtes Croſſe ſet downe before, *ſeſqui altra* and *ſeſquitertia*, they denominated after the number of blacke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

Here

Seſquialtra

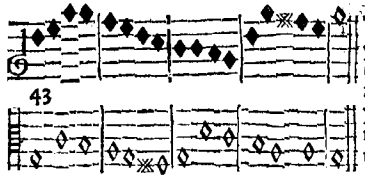


Inductions & what they be.



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

Seſquitertia.



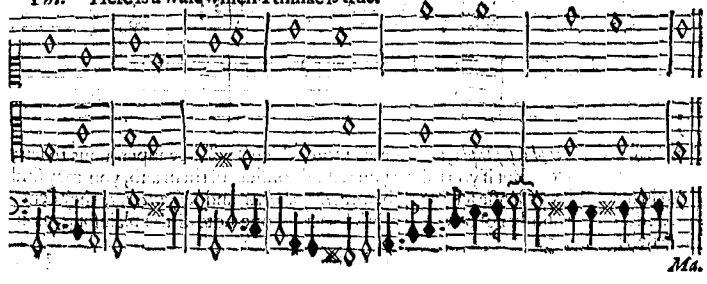
There be manie other proportions (wher of you haue examples in my Chriſts croſſe before) which here be not ſet downe, and manie you may ſee elſewhere. Alſo you your ſelfe may deuiſe infinite more, which may be both artificiall and delightfull, and therefore I will leaue to ſpeake anie more of them at this time, for there be manie other thinges which men haue deuiſed vpon theſe waies, which if one would particularlie deduce, he might write all his life time and neuer make an end, as *Iohn Spataro of Bologna* did, who wrote a whole great booke, containing nothing elſe but the manner of ſinging *Seſquialtra* proportion. But to returne to our interrupted purpoſe, of making more partes then one vpon a plainſong. Take anie of the waies of baſe deſcant which you made, and make another part, which may ſerue for a treble to it aboue the plaine-ſong, being true to both.

Two parts vpõ a plainſong.

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

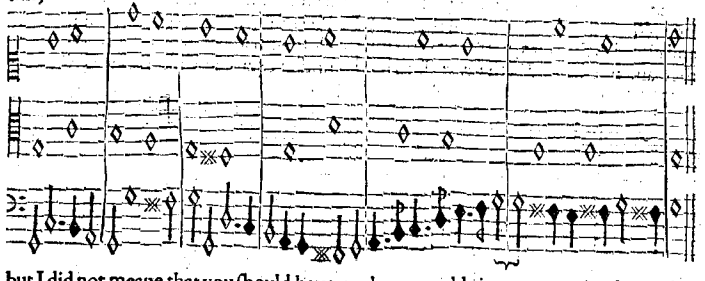
Ma. If you lſt do ſo.

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

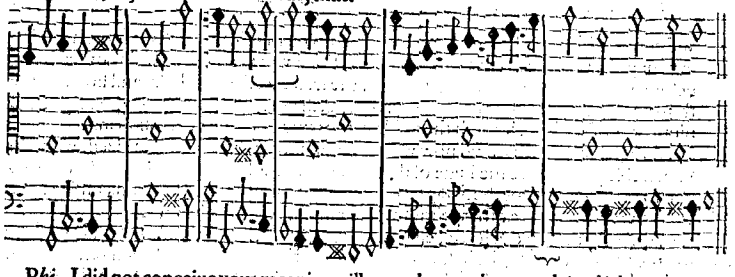


Ma.

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



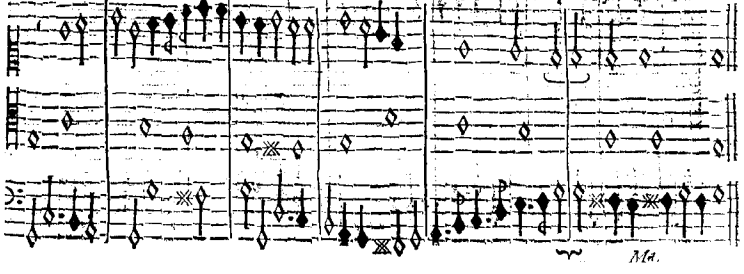
but I did not meane that you ſhould haue made your treble in counterpoint, but in deſcant maner, as your baſe deſcant was, thus.



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

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

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



Ma.

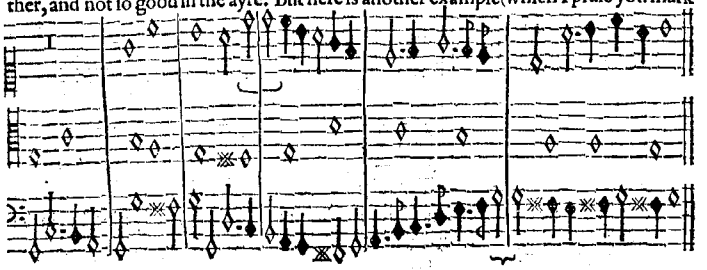
Ma. This is well. But whie did you ſtand ſo long before the cloſe?

Hanging in the cloſe condemned.

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

Manie perfect cordes togither condemned.

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



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

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

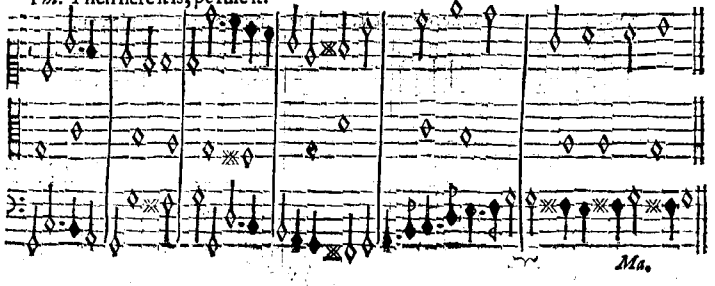
In what maner a ſharpe for a flat is alowable in the fift.

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 ſharp, and yet let your eares (or whoſe ſoeuer elſe) be iudge, ſing it and you wil like the ſharpe much better then the flat in my opinion. Yet this youe muſt marke by the waie, that though this be good in halfe a note as here you ſee, yet is it intollerable in whole ſemibriefes.

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

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

Phi. Then here it is, peruſe it.



Ma.

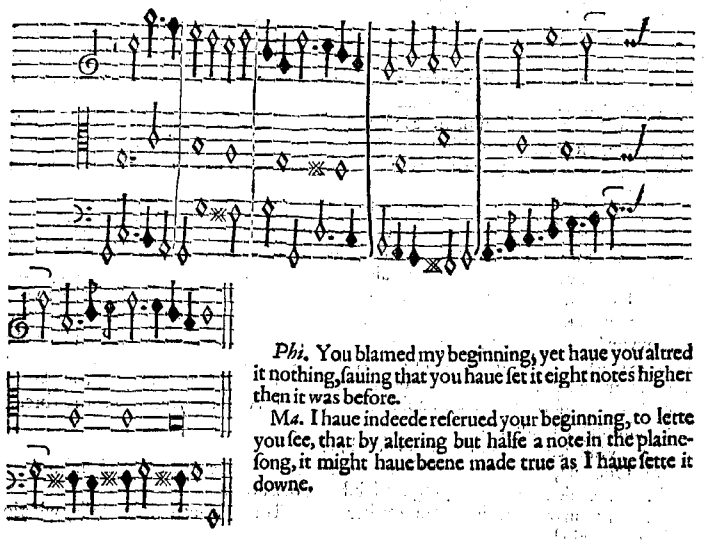
Ma. In this leſſon in the verie beginning, I greatlie miſlike that riſing from the fourth to the fift, betweene the plainſong and the treble: although they bee both true to the baſe, yet you muſt haue a regard that the partes be formall betwixt themſelues as well as to the baſe. Next, your ſtanding in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

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

Long ſtanding in a place condemned.

A ſharpe eight diſallowed.

Going from F fa ut ſharp to B fa b mi ſharpe diſallowed.



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

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

Phi. What? may you alter the plainſong ſo at your pleaſure?

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

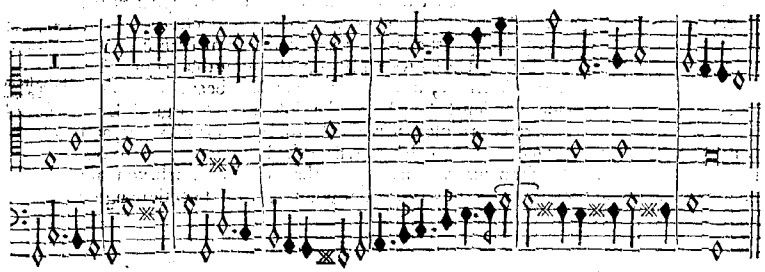
Better to breake the plainesong then diſſolue a point.

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

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

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

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



Meeting of the flat and ſharpe eight condemned.

twelfth note I haue ſet downe a kind of cloſing (becauſe of your ſelfe you coulde not haue diſcerned it) from which I would haue you altogither 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 later 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 falſer (and their opinion ſeemeth to me to be grounded vpon good reaſon) how euer it contenteth others. It followeth nowe to ſpeake of two partes in one.

Phi. What doe you terme two partes in one?

Definition of two parts in one.

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

Phi. What generall rules haue you for that?

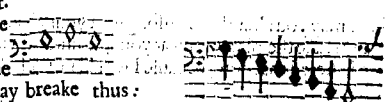
Ma. One rule, vvhich is euer to keepe the ſubſtance of the note of the plainſong.

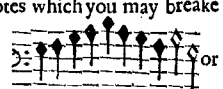
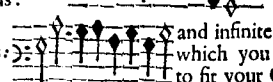
Phi. What doe you call keeping the ſubſtance of a note?

Ma. When in breaking it, you ſing either your firſt or laſt note in the ſame key wherin it ſtandeth, or in his eight.

Phi. I praie you explaine that by an example.

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

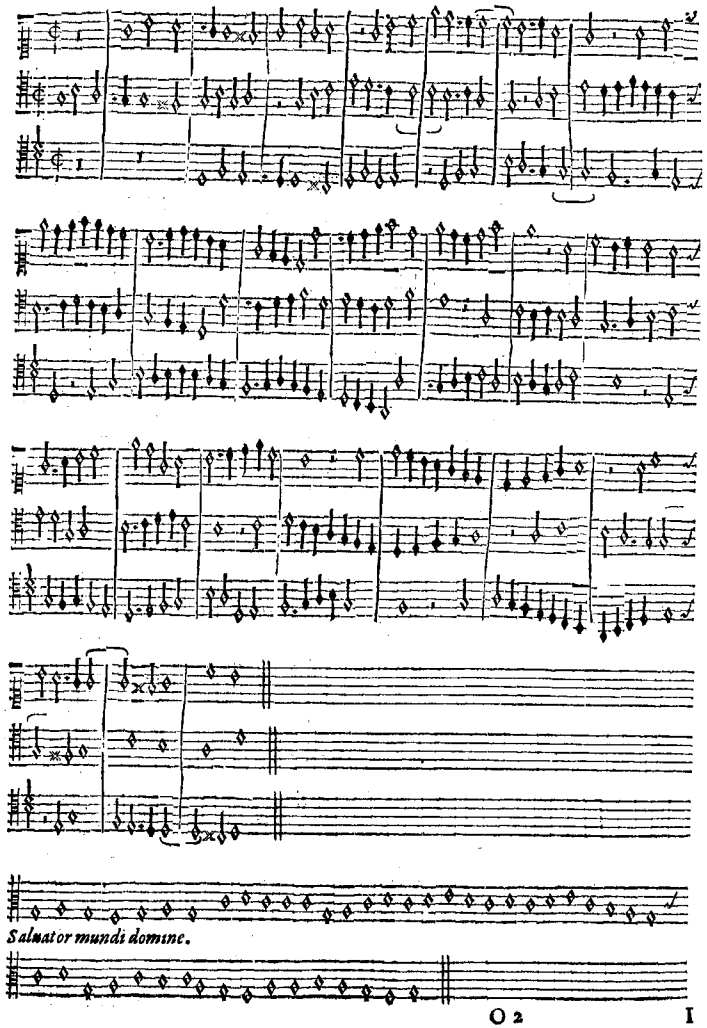


thus  or thus:  and infinite more waies which you may deuiſe to fit your Canon, for theſe I haue onlie ſet down to ſhew you what the keeping the ſubſtance of your note is.

Ph

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

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



The plainſung of the Hymne Saluator mundi, broken in diuiſion, and brought in a Canon of three parts in one, by Oſbert Parſley.

Great maiſteries vpon a plainſong not the ſweereſt muſicke.

I haue likewiſe ſet downe the plaineſong, 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 vppon it. And as concerning the deſcanting, although I cannot commend it for the beſt in the muſicke, yet is it praiſe worthie, and though in ſome places it be harſh to the eare, yet is it more tollerable in this waie, then in two partes in one vpon a plainſong, becauſe that vpon a plainſong there is more ſhift then in this kind.

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

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

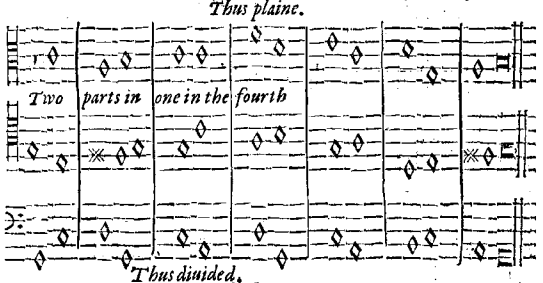
Phi. What? be there no rules to be obſerued in the making of two partes in one vpon a plainſong?

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

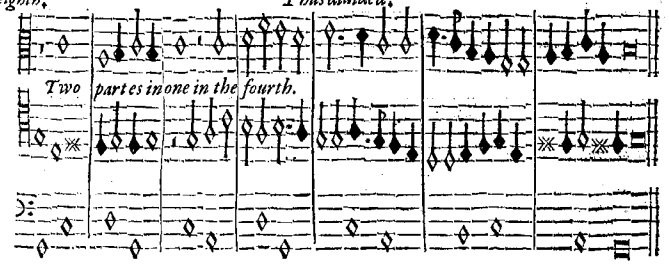
A note for two parts in one in the fourth.

Thus plaine.

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



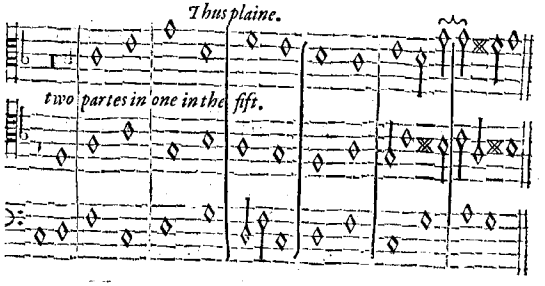
Thus diuided.



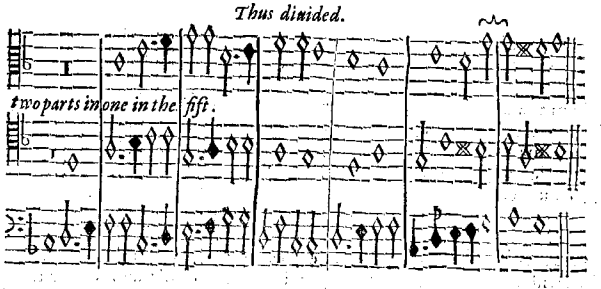
And by the contrarie in two partes in one in the fift, you may go as manie downe together as you will, but not vp and generallie or moſt commonlie that which was true in two parts in one in the fourth, the contrarie will bee true in two partes in one in the fift, an example whereof you haue in this *Canon*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

Thus plaine.

Fuga in epidiapente.



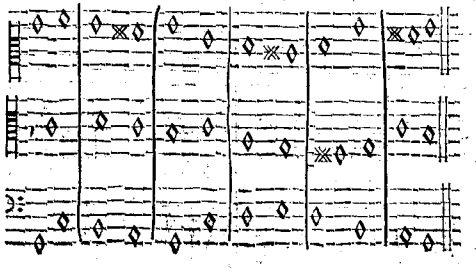
Thus diuided.



Phi. I praie 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 waie for your ſelfe to the better making of the reſt.

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



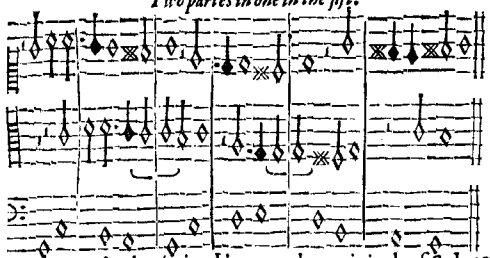
Fuga in hypodiapente.

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

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

Ma.

Two partes in one in the fift.



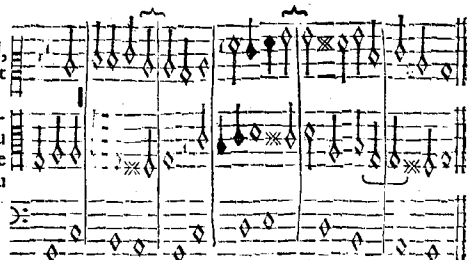
Ma. This is wel broken, and now I will giue you ſome other examples in the fifth, wherein you haue your plainſong changed from parte to part, firſte in the treble, next in the tenor, laſtlie in the baſe.

Phi. I praie you yet giue mee leaue to interrupt your purpoſe, that ſeeing I haue made a waie 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.

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

Two parts in one in the fourth.

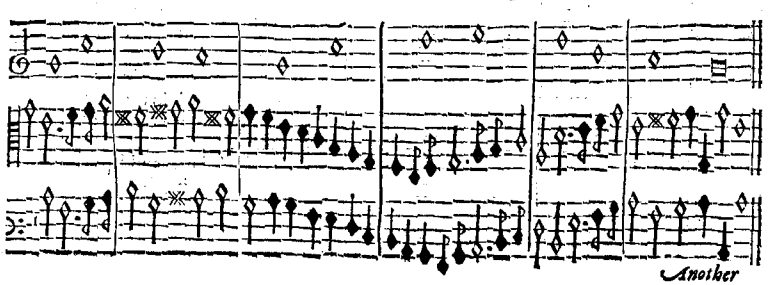


Ma. This waie is ſo well, as I perceiue no ſenſible fault in it.

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

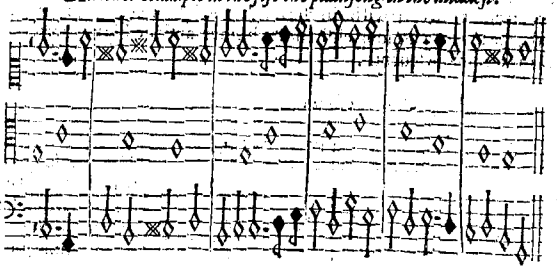
Ma. Here they be. As for the other waies, becauſe they be done by plaine ſight without rule, I will ſet them downe without ſpeaking anie more of them: onelie this by the waie you muſt note: that if your Canon be in the fourth, and the lower part lead, if you ſing the leading part an eight higher, your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

Two parts in one in the fift, the plainſong in the treble:

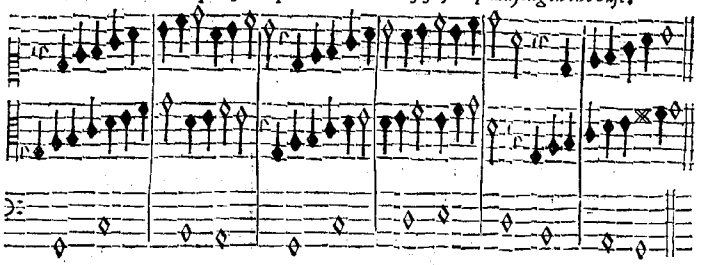


Another

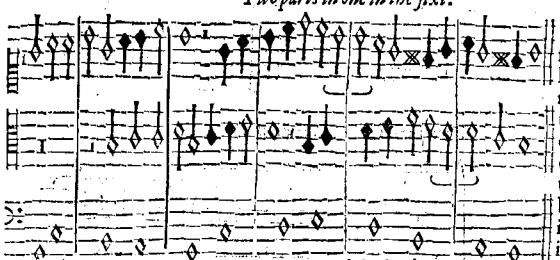
Another example in the fift the plainſong in the middeſt.



Another example of two parts in one in the fift, the plainſong in the baſe.

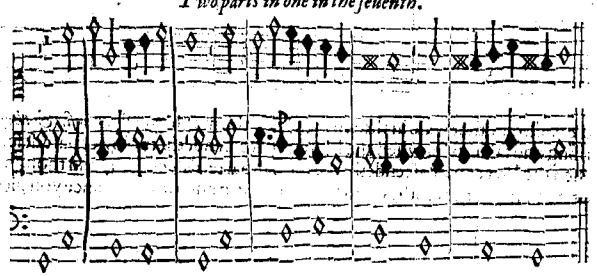


Two parts in one in the ſixt.



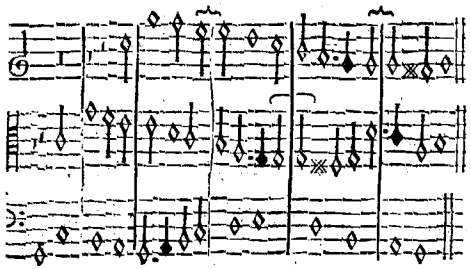
This waie in the ſixt (If you ſing ỹ lower part eight notes higher, and the higher parte eight notes lower) will bee in the third or tenth, & by the contrarie if the Canon bee in the tenth if you ſing the lower part eight notes higher, and the higher part eight notes lower, then will your Canon be in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

Two parts in one in the ſeuenth.



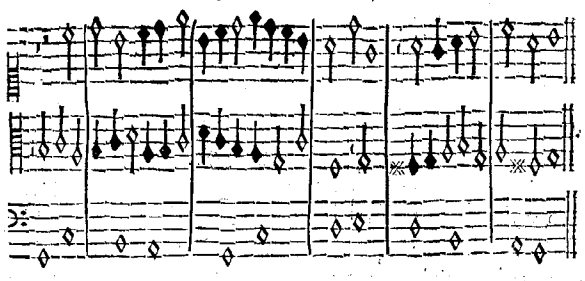
If your Canon bee in the ſeuenth the lower part being ſung an eight higher, and the higher part an eight lower, it wil be in the ninth, and by the contrarie if the Canon bee in the ninth, the lovver part ſung eight notes higher, and the higher parte eight notes lower, will make it in the ſeuenth.

Two parts in one in the eigth.

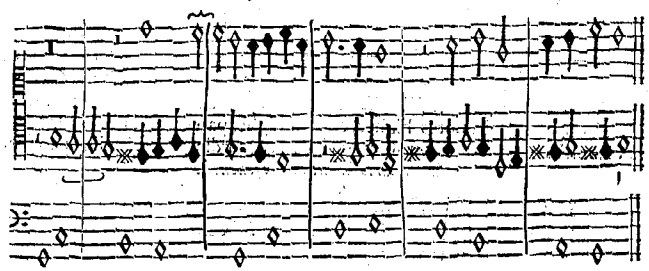


The plainſong in the third bar I haue broken to ſhun a little harſhneſſe in the deſcant, if anie man like it better whole, he may ſing it as it was in the Canon before, for though it bee ſomewhat harſh, yet is it ſufferable.

Two parts in one in the ninth.

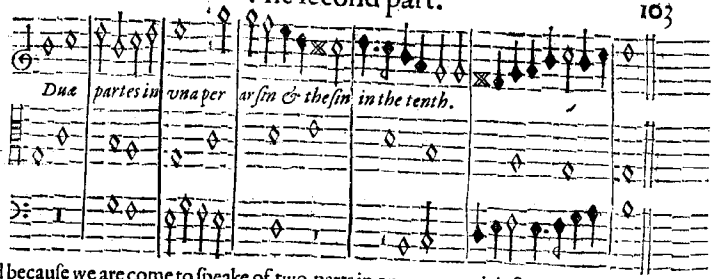


Two partes in one in the tenth.

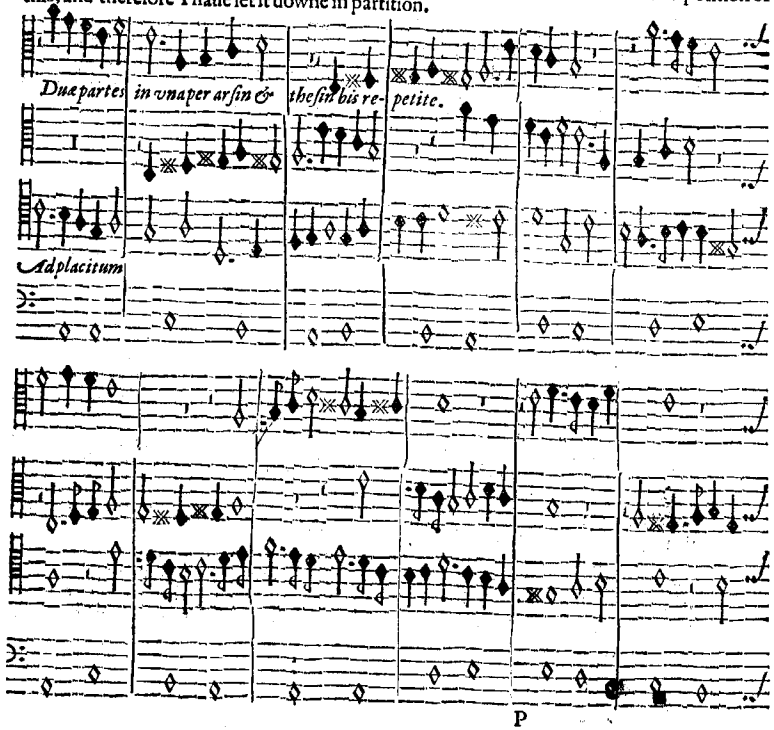


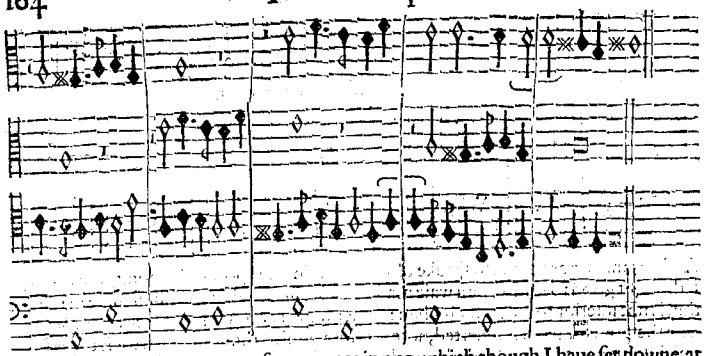
Here is alſo another waie in the tenth, which the maiſters call *per arſin & theſin*, that is by riſing and falling: for when the higher part aſcendeth, the lower part deſcendeth, and when the lovver part aſcendeth, the higher parte deſcendeth, and though I haue here ſet it dovvne in the tenth, yet may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

Dua



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

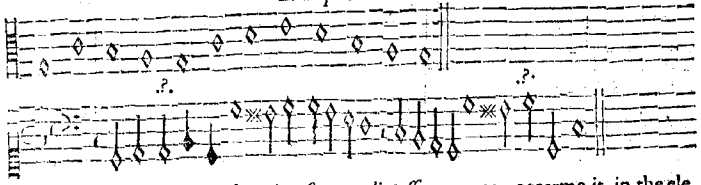




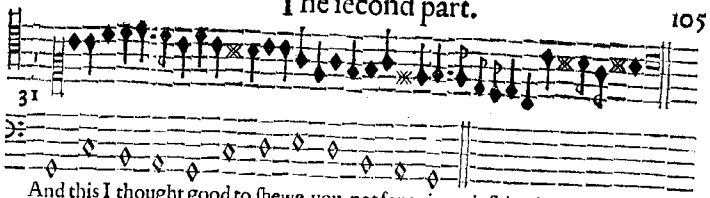
And thus much for *Canons* of two partes in one, which though I haue ſet downe at length in two ſeuerall parts, yet are they moſt commonlie prickt both in one, and here in *England* for the moſt part without anie ſign at al, where and when to begin the following part: vvhich vſe manie times cauſed diuers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

A compendious way of pricking of canons.

Example.



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



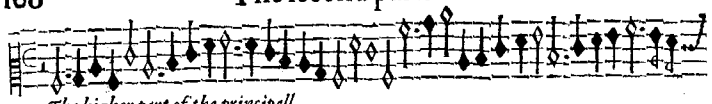
And this I thought good to ſhewe you, not for anie curioſitie which is in it, but for the eaſineſſe and commoditie which it hath, becauſe it is better then to pricke ſo as to make one fit fiue or ſixe houres beating his braines, to finde out the following part. But ſuch hath beene our manner in manie other thinges heretofore, to doe things blindlie, and to trouble the wittes of practiſioners: whereas by the contrarie, ſtraungers haue put all their care how to make things 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 be no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meeteſt to be handled in this place, and it is no other thing, but a certaine kind of compoſition, which beeing ſung after diuers ſortes, by changing the partes, maketh diuers manners of harmonie: and is founde to be of two ſortes. The firſt is, when the principall (that is the thing as it is firſte made) and the replie (that is it which the principall hauing the partes changed dooth make) are ſung, changing the partes in ſuch maner, as the higheſt part may be made the loweſt, and the loweſt parte the higheſt, without anie change of motion: that is, if they went vpward at the firſt, they goe alſo vpward when they are changed: and if they went downeward at the firſt, they goe 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 principal is ſung in the replie a tenth lower, and the lovver part an eight higher.

Double deſcãt

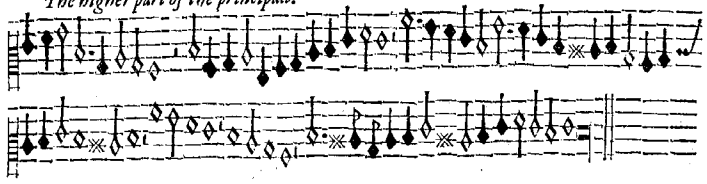
Diuiſion of double deſcãt.

The ſecond kinde of double deſcant, is when the partes changed, the higher in the lower, go by contrarie motions: that is, if they both aſcende before, beeing chaunged they deſcend: or if they deſcend before, they aſcend being changed. Therefore, when we compoſe in the firſt maner, which keepeth the ſame motions and the ſame names, we may not put in the principall a ſixt, becauſe in the replie it will make a diſcord: nor may we put the partes of the ſong ſo farre aſunder, as to paſſe a twelfe. Nor may we euer cauſe the higher part come vnder the lower, nor the lovver aboue the higher, becauſe both thoſe notes which paſſe the tvvelfth, and alſo thoſe which make the lovver 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 replie it will not doe wel. We may verie well vſe the *Cadence* wherein the ſecond or fourth is taken, becauſe in the replie they will cauſe verie good effects. Wee muſt not alſo put in the principall a flat tenth, after which followeth an eight, or a tvvelfe (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 tvvelfe in the principal, wil be in the replie an vniſon. And euery fift an eight, and al theſe rules muſt be exactlie kept in the principal, elſe wil not the replie be without faults. Note alſo, that if you wil cloſe with a *Cadence*, you muſt of neceſſitie end either your principal or replie, in the fift or twelf, which alſo happeneth in the *Cadences*, in what place ſoeuer of the ſong they be, and betvveene the parts wil be heard the relation of a *Tritouns* or falſe fourth, but that will bee a ſmall matter, if the reſt of the compoſition be dulie ordered, as you may perceiue in this example.

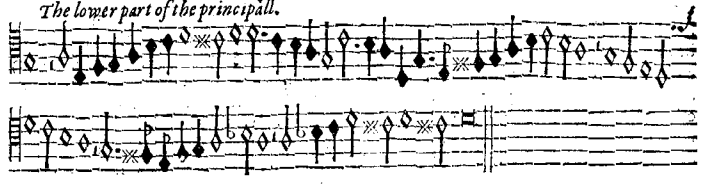
Rules to be obſerued in compoſitions of the firſt ſort of the firſt kinde of double deſcant.



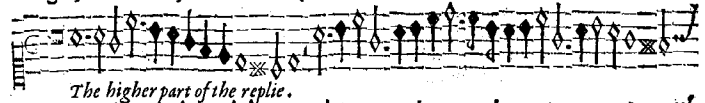
The higher part of the principall.



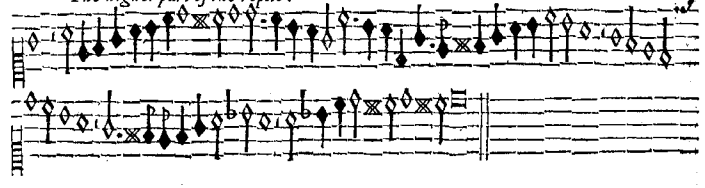
The lower part of the principall.

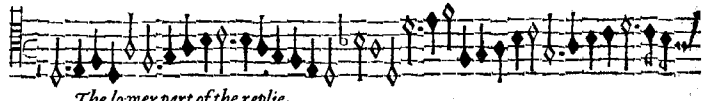


Now change the higher part, making it lower by a fift, and the lower part higher by an eight, and ſo ſhall you haue the replie thus:

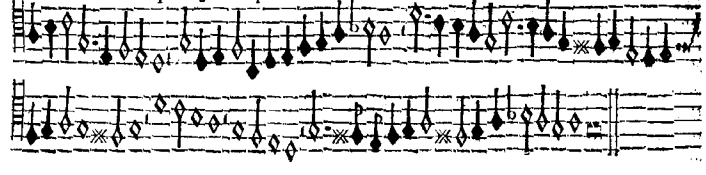


The higher part of the replie.



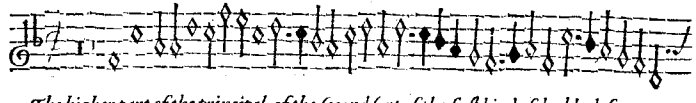


The lower part of the replie.

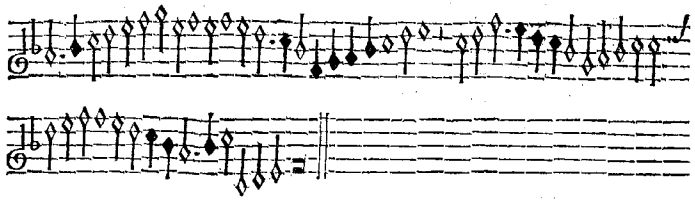


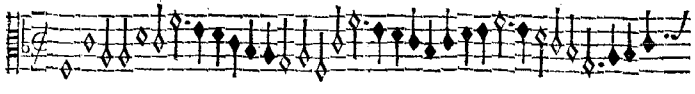
And this is called double deſcant in the twelfe: but if we would compoſe in the ſecond kind (that is in it, which in the replie keepeth the ſame motions but not ỹ ſame names which were in the principall) we muſt not put in anie caſe two cordes of one kinde together in the principall: as two thirdes, or two fixes, and ſuch like, although the one be great or ſharpe, and the other ſmall or flat: nor may we put *Cadences* without a diſcord. The ſixt likewiſe in this kinde may be vſed if (as I ſaid before) you put not twoe of them together alſo if you liſt, the partes may one goe thorough another that is, the lower may goe aboue the higher, and the higher vnder the lower, but with this caueat, that when they be ſo mingled, you make them no further diſtant then a third, becauſe that when they remaine in their owne boundes, they may be diſtant a twelfth one from another. Indeed we might goe further aſunder, but though we did make them ſo farre diſtant, yet might we not in anie caſe put a thirteenth, for it will bee falſe in the replie: therefore it is beſt not to paſſe the twelfth, and to keepe the rules which I haue giuen, & likewiſe to cauſe the muſicke (ſo farre as poſſiblie we may) proceed by degrees, & ſhun 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 exactlie kepte, will cauſe our deſcant go well and formablie, in this manner.

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

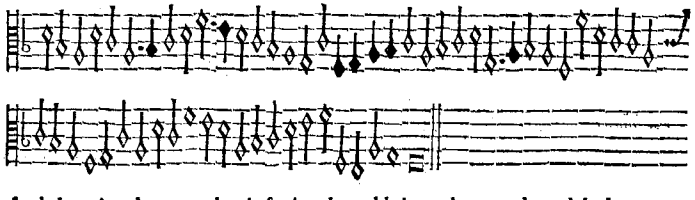


The higher part of the principal, of the ſecond ſort of the firſt kind of double deſcant.



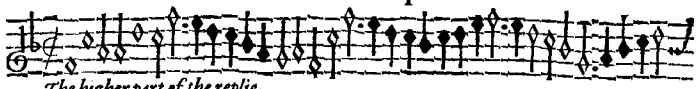


The lower part of the principall of the ſecond ſort of the firſt kind of double deſcant.

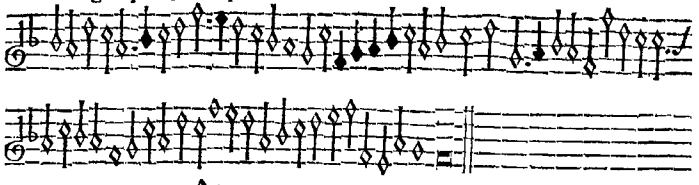


And changing the parts, that is, ſetting the treble lower by a tenth, and the lower part higher by an eight, we ſhall haue the replie thus.

The



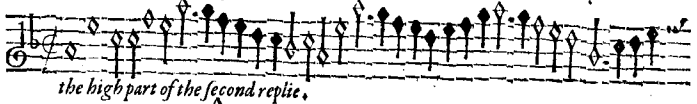
The higher part of the replie.



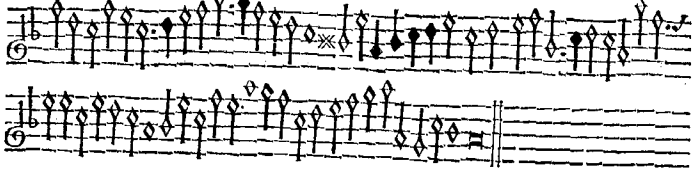
the lower part of the replie.

And this is called double deſcant in the tenth.

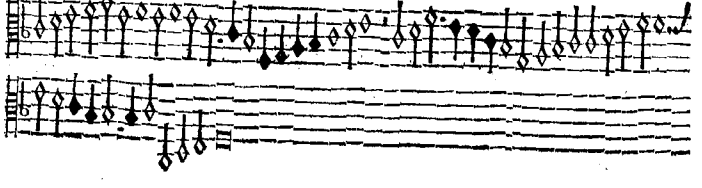
You may alſo make the treble parte of the principall an eight lovver, and the baſe a tenth higher, which will doe verie well, becauſe the nature of the tune wil ſo bee better obſerued, as here you may perceiue.



the high part of the ſecond replie.

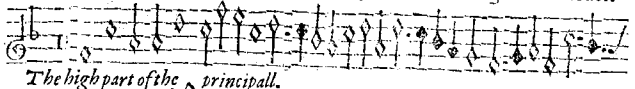


the low part of the ſecond replie.

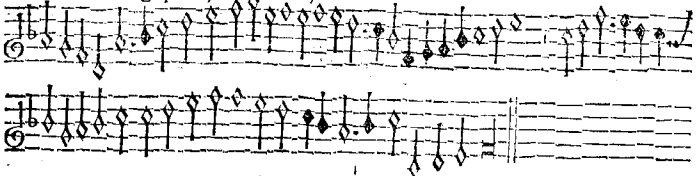


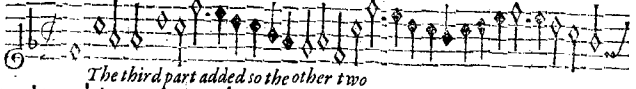
Alſo theſe compoſitions might be ſung of three voices if you ſing a part a tenth aboue the lowe part of the principall, and in the reply, a ſeuenth vnder the high part. It is true that the deſcant will not be ſo pure as it ought to be, & though it will be true from falſe deſcant, yet will there bee vniſons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

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

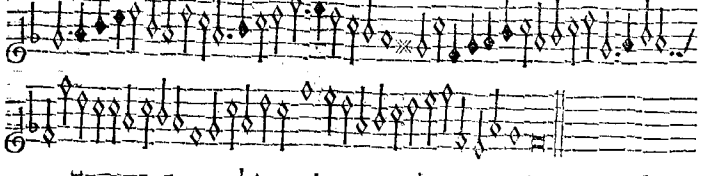


The high part of the principall.

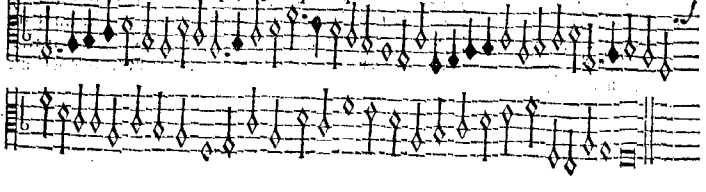




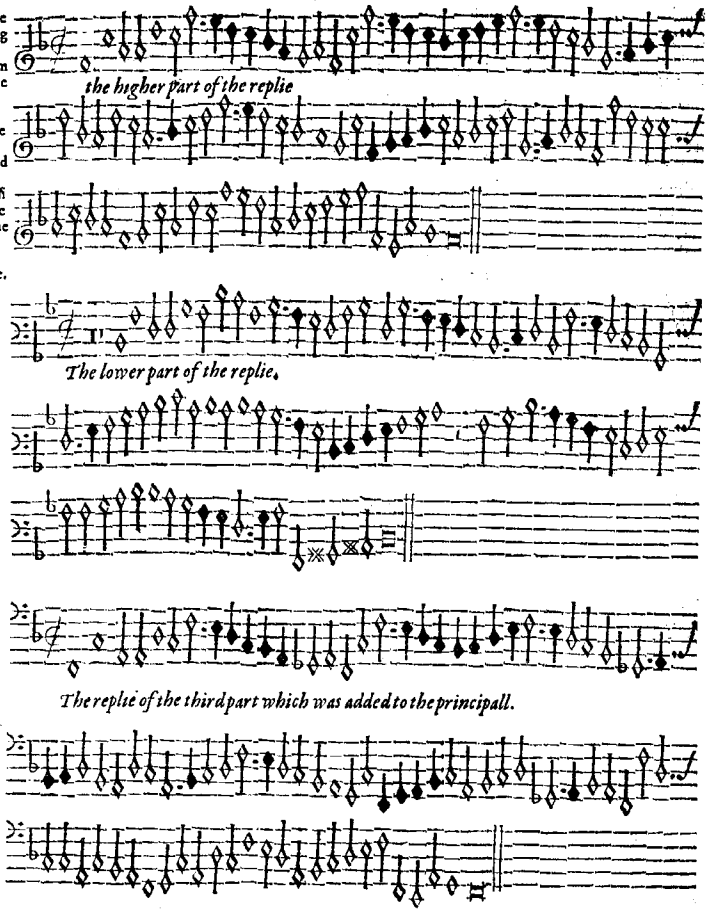
The third part added to the other two



The lower part of the principall.

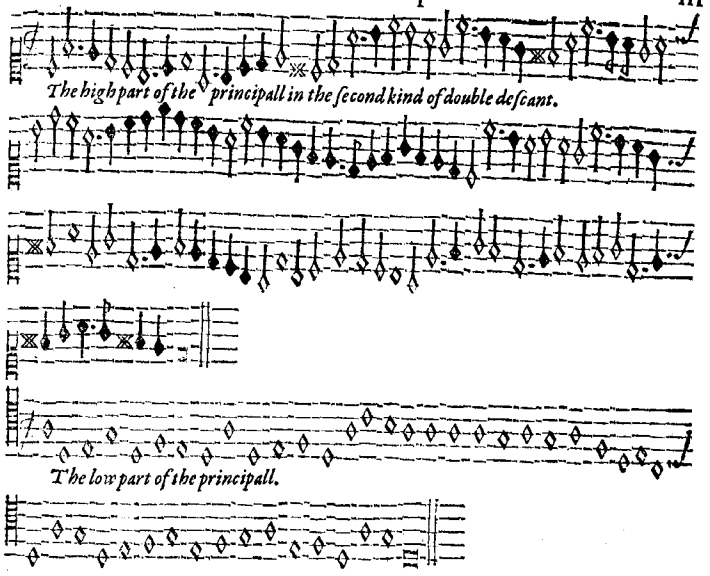


By negligence of not thinking vpon a third part in the com poſition of the principal, the faulc of too much diſtance in the replie was committed which other wiſe might eaſi lie haue beene auoided, & the example brought in leſſe compaſse.

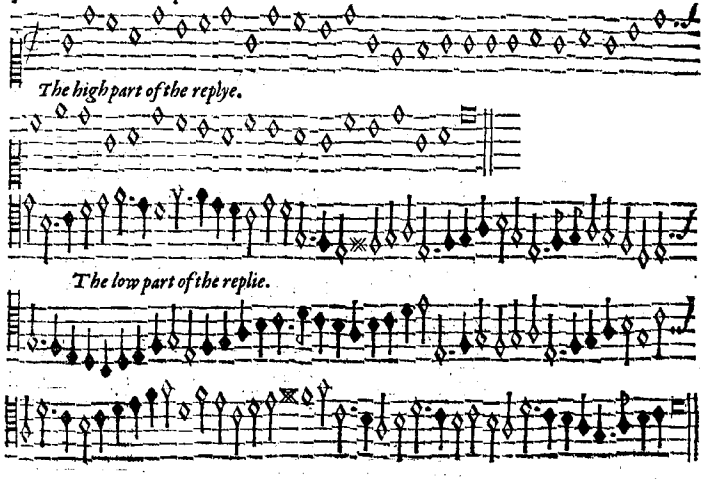


Notes to be obſerued in the ſecond kind of double deſcãt.

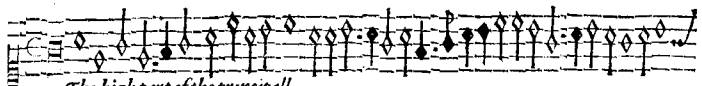
In the ſecond kinde of double deſcant where the replie hath contrarie motions to thoſe which were in the principall keeping in the partes the ſame diſtances, if you put anie *Cadences* in the principall, they muſt be without any diſcorde, and then may you put them in what maner you liſt. But if they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



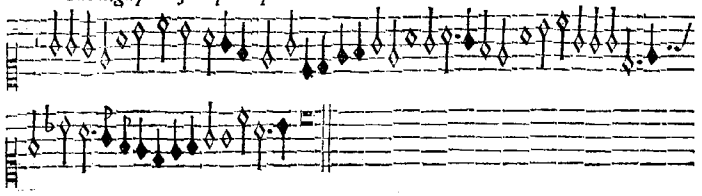
If you make the high part lower by a ninth, and the lowe part higher by a ſeuenth, you ſhall haue the replie thus.



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



The high part of the principall.



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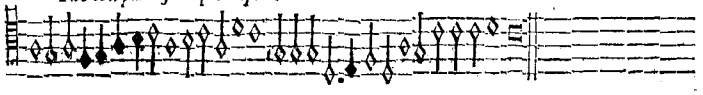

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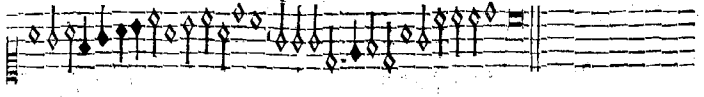
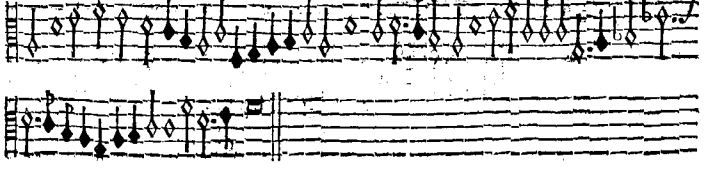
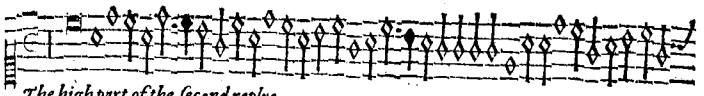
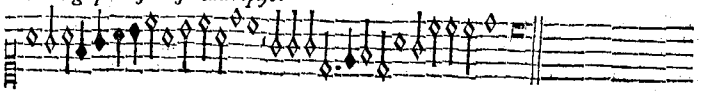


The low part of the first replye.

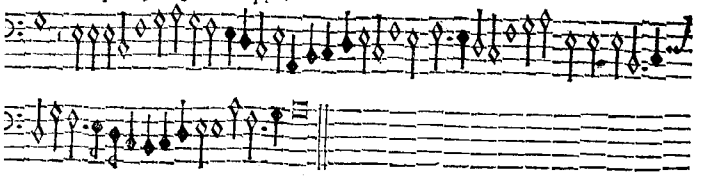




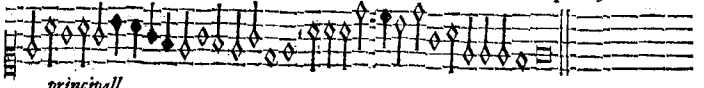
The high part of the ſecond replye.



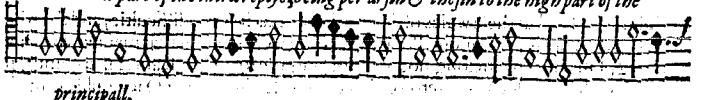
The low part of the ſecond replye.



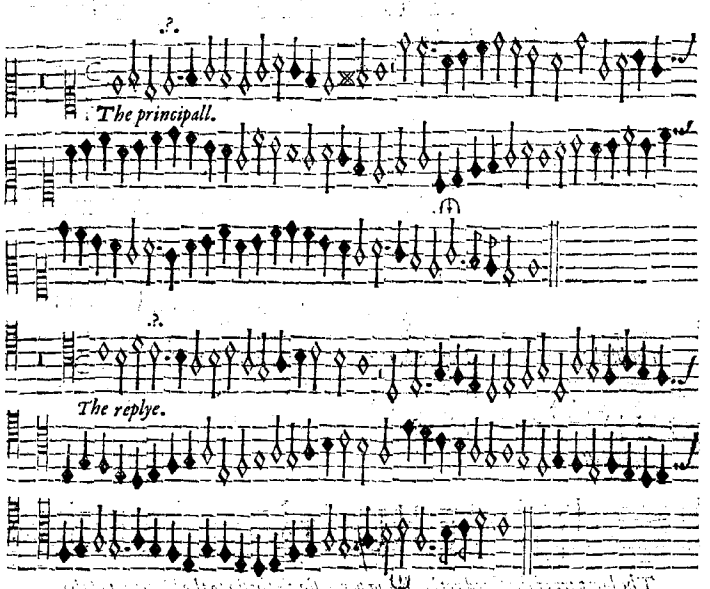
The high part of the third replye, being per arſin & theſin to the low part of the principall.



The low part of the third replye, being per arſin & theſin to the high part of the principall.



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



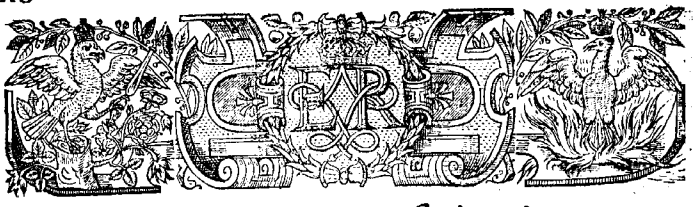
Thus you ſee that theſe waies of double deſcant carie ſome difficultie, and that the hardeſt of them all is the Canon. But if the Canon were made in that manner vppon a plainſong (I meane a plaineſong not made of purpoſe for the deſcant, but a common plainſong or hymne, ſuch as heretofore haue been vſed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

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

And theſe few vvaies vvhich you haue alreadie ſeene, ſhall be ſufficient at this time for your perfect inſtruction in tvvo parts in one vpon a plainſong. For if a manne ſhoulde thinke to ſet dovvne euerie waie, and doe nothing all his life time but dailie inuent varietie, he ſhould loſe his labour, for anie other might come after him, and inuent as manie others as he hath done. But if you thinke to imploy anie time in making of thoſe, I would counſell you diligentlie to peruſe thoſe waies which my louing Maiſter (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 plainſong of *Miſerere*, but a contention, as I ſaide, in loue: vvhich cauſed them ſtriue euerie one to ſurmount another, vvithout malice, enuie, or backbiting: but by great labour, ſtudie and paines, ech making other cenſure of that which they had done. Which contention of theirs (ſpeciallie without enuie) cauſed them both become excellent in that kind, and winne ſuch a name, and gaine ſuch credite, as vvil neuer periſh ſo long as Muſicke indureth. Therefore, there is no vvaie readier to cauſe you become perfect, then to contend with ſome one or other, not in malice (for ſo is your contention vppon paſsion, not for loue of vertue) but in loue, ſhevving your aduerſarie your worke, and not ſkorning to bee corrected of him, and to amende your fault if hee ſpeake with reaſon: but of this enough. To returne to M. *Bird*, and M. *Alphonſo*, though either of them made to the number of fortie waies, and could haue made infinite more at their pleaſure, yet hath one manne, my friend and fellow M. *George Waterhouſe*, vpon the ſame plainſong of *Miſerere*, for varietie ſurpaſſed all who euer laboured in that kinde of ſtudie. For hee hath alreadie made a thouſand waies (yea and though I ſhould talke of halfe as manie more, I ſhould not be farre wide of the truth) euerie one different and ſeuerall from another. But becauſe I doe hope verie ſhortlie that the ſame ſhall bee publiſhed for the benefite of the worlde, and his owne perpetuall glorie, I will ceaſe to ſpeake anie more of them, but onlie to admoniſh you, that vvho ſo will be excellent, muſt both ſpend much time in practiſe, and looke ouer the doings of other men. And as for thoſe who ſtande ſo much in opinion of their owne ſufficiencie, as in reſpect of themſelues they contemn al other men, I wil leaue them to their fooliſh opinions: beeing aſſured that euerie man but of meane diſcretion, will laugh them to ſcorne as fooles: imagining that all the guiftes of God ſhould die in themſelues, if they ſhoulde bee taken out of the vvorlde. And as for foure partes in tvvo, ſixe in three, and ſuch like, you may hereafter make them vpon a plainſong, when you ſhall haue learned to make them without it.

Phi. I wil 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 learne that which he hath not yet heard.

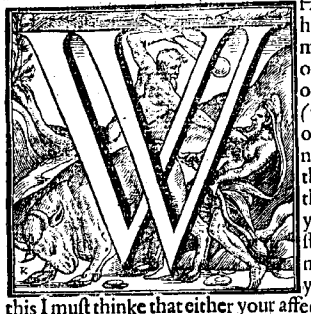
Ma. At your pleaſure. But I cannot ceaſe to praie you diligentlie to practiſe, for that onelie is ſufficient to make a perfect Muſician.



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

Philomathes the Scholer. *Polymathes.*

Philomathes.



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

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

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

Pol. I was informed yesternight that Maister *Polybius* did for his recreation euerie morning priuatelely in his owne house read a lecture of *Ptolomey* his great *construction,* and remembring that this morning (thinking the day farther spent then in deed it was) I hied me out thinking that if I had staied for you, I should haue come short: But to my no

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

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

Pol. As how?

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

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

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

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

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

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

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

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

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

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

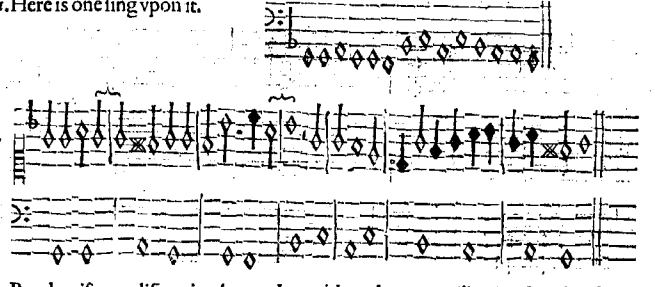
Ma. Who taught you?

Pol. One maister *Boulde.*

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

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

Ma. Here is one sing vpon it.



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

Pol.

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

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

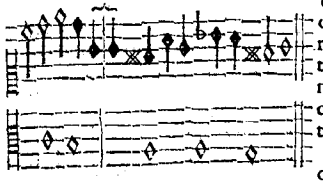
Plo. Why so?

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

Ma. Why wherein do you disallow them?

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

Two discords together condemned.



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

Phi. Yea, and iustly.

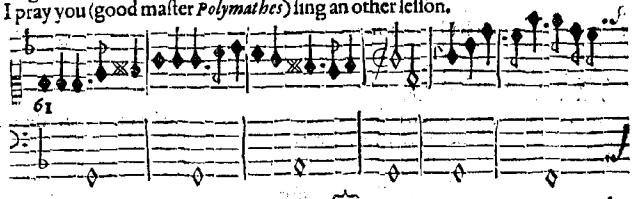
Pol. It is the fuge of the plainsong, and the point will excuse the harshnesse, and so likewise in the fift note, for so my maister taught me.

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

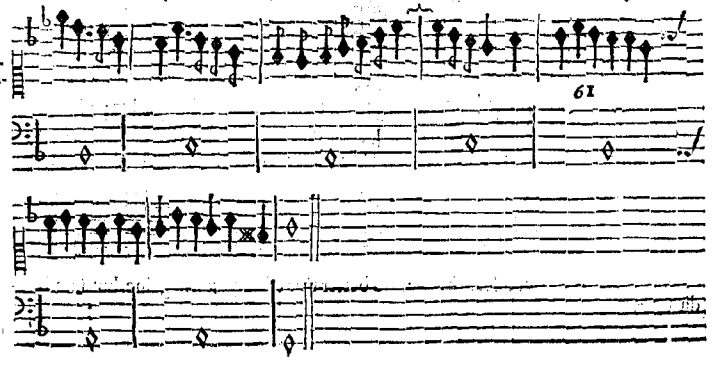
Harsh cordes not to be taken for the pointes sake.

Ma. I pray you (good master *Polymathes*) sing an other lesson.

Pol.



Proportions are not ridiculously to be taken.



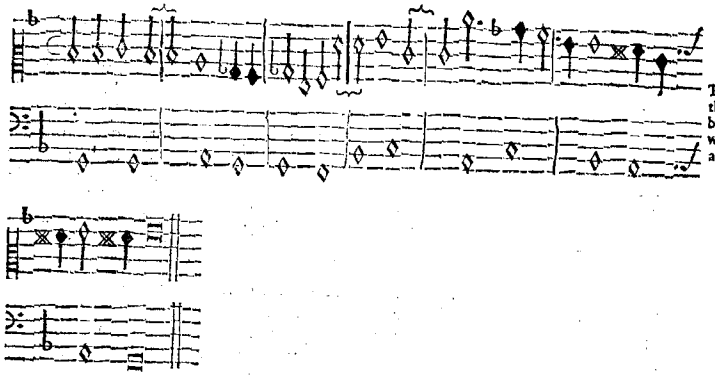
Phi. I promise you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you haue taken *Sesqui paltry* very right.

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 coulde vpon a plainesong sing hard proportions, harsh allowances, and countrey daunces, and hee who could bring in maniest of them was counted the iollyest fellowe, but I would faine see you (who haue those *Argus* eies in spying faults in others) make away of your own, for perchance there might likewise be a hole (as they saie) found in your owne cote.

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

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

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



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

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

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

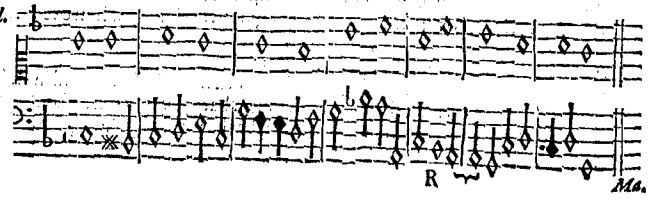
Pol. In deede nowe that I haue perused it, I cannot but commend it for the point of the plainesong is euery way maintained, and without any taking of harsh cordes.

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.

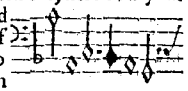
Ma. It was for that I requested it, therefore sing one.

Pol.



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

Binding no excuse for two discords together.



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

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

Phi. Be then attentiue, when I learned descant of my maister *Bould*, hee seeing me so toward and willing to learne, euer had me in his companie, and because he continually carried a plainsong booke in his pocket, hee caused me doe the like, and so walking in the fieldes, he would sing the plainsong, and cause me sing the descant, and when I song not to his contentment, he would shew me wherein I had erred, there was also another descanter, a companion of my maisters, who neuer came in my maisters companie (though they weare much conuersãt together) but they fel to contention, striuing who should bring in the point soonest, and make hardest proportions, so that they thought they had won great glorie if they had brought in a point sooner, or sung harder proportions the one then the other: but it was a worlde to heare them wrangle, euerie one defending his owne for the best. What? (saith the one) you keepe not time in your proportions, you sing them false (saith the other) what proportion is this? (saith hee) *Sesquipaltery* 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 *Currant*a plaide in the newe proportions by them latelie found out, called *Sesquiblinda*, and *Sesqui-harken after*, so that if one vnacquainted with musicke had stood in a corner and heard them, he would haue sworne 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 fistes were no visiters of eares, and therefore all parted friendes: but to say the very truth, this *Poliphemus* had a verie good sight, (speciallie for treble descant) but very bad vtterance, for that his voice his voice was the worst that euer I heard, and though of others he were esteemed verie good in that kinde, yet did none thinke better of him then hee did of himselfe, for if one had named and asked his opinion of the best composers liuing at this time, hee woulde say in a vaine glory of his owne sufficiencie, tush, tush (for these were his vsuall wordes) he is a proper man, but he is no descanter, hee is no descanter there is no stuffe in him, I wil not giue two pinnes for him except he hath descant.

*That name in derision they haue giuen this quadrant pattan, because it walketh amongst the barbars and fidlers more common then any other

Phi. What? can a composer be without descant?

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

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

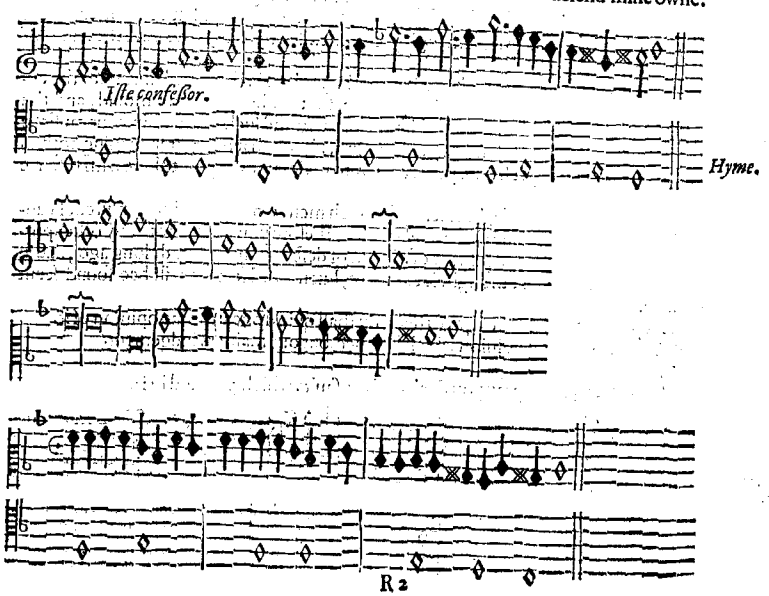
Phi. That is true, but I pray you brother proceede with the cause of your singing of descant in that order.

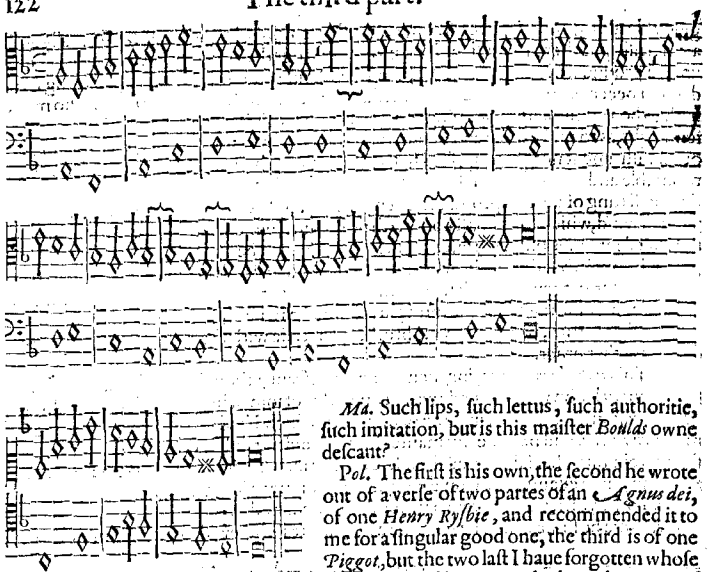
Pol. This *Polyphemus* carrying such name for descant, I thought it best to imitate him, so that euery lesson which I made was a counterfet of som of his, for at all times and at euery occasion *I* would foist in some of his points which I had so perfectly in my head as my *pater noster*, and because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

A course not to to be disliked if it had beene done with iudgement.

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

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





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

Pol. The first is his own, the second he wrote out of a verse of two partes of an *Agnus dei*, of one *Henry Ryshie*, and recommended it to me for a singular good one, the third is of one *Piggot*, but the two last I haue forgotten whose they bee, but I haue heard them highly commended by many who bore the name of great discanters.

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

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

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

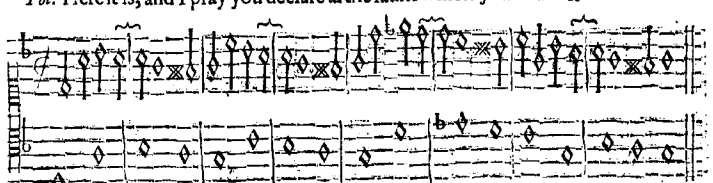
Phi. I pray you let vs here it, and then you shall quickly heare mine opinion of it.

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

Ma. Then shew it me.

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

Faults in this lesson.

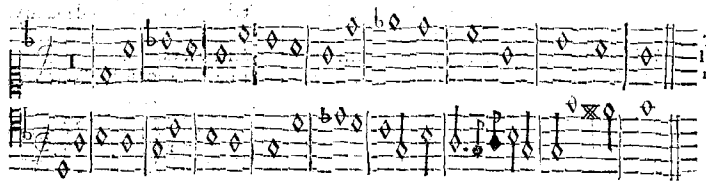


Ma. First that discord taken for the first part of the second note is not good ascending in that maner, secondly the discorde taken for the last part of the fift note, and another discord for the beginning of the next is very harsh and naught, thirdly the discord taken for the beginning of the tenth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

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

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

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



The former lessons bettered.

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

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

Pol. You saie true.

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

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

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

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

Phi. Doe so.

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

Phi. Nor *I*.

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

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

Pol. Not so, but *I am* glad that you can see no further into a milstone then my selfe, and therefore *I* wil plucke vp my spirits (which before was so much dulled, not by mine owne fault, but by the fault of them who taught me) and *Audere aliquid brevibus gyaris & carcere dignum*, because *I* meane to be *aliquid*.

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

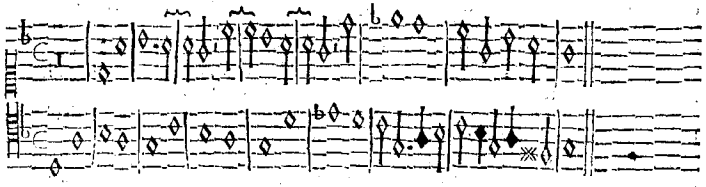
Pol. That *I* denie as vnpossible in that sence as it was spoken.

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

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

Ma.

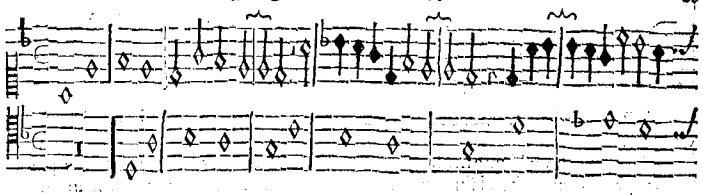
Ma. Then here it is, though either of you might haue found out a greater matter, and becauſe you caueled at his remouing the plaineſong to the treble, here I haue ſet it (as it

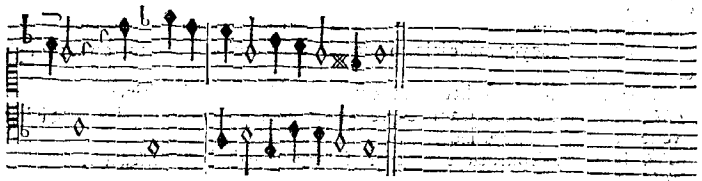


was before) loweſt, you may alſo vpon this plaineſong make a way wherein the deſcant may ſing euerie note of the ground twiſe, which though it ſhew ſome ſight and maiſtry, yet will not be ſo ſweet in the eare as others.

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

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





in taking of deſcordes vſed in it as might anie waie offende, but the vnpleaſantneſſe of it commeth of the vvreſting in of the point, for ſeeking to repeat the plainſong, againe the muſicke is altered in the aire, ſeeming as it were another ſong vvhich doth diſgrace it ſo far as nothing more, and though a man (conceiting himſelfe in his own skil, & glorying in that he can deceiue the hearer) ſhould at the firſt ſight ſing ſuch a one as this is, yet another ſtanding by, and perchance a better muſicion then he, not knowing his determination and hearing that vnpleaſantneſſe of the muſicke might juſtly condemne it as offenſiue to the eare, then woulde the deſcanter alledge for his defence that it were euerie note of the plainſong twiſe ſong ouer, and this or ſome ſuch like would they thinke a ſufficient reaſon to moue them to admit anie harſhnes, or inconuenient in muſicke, what ſoeuer 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 accoumpt of the ayre nor of keeping their key, followed only that vaine of wreſting in much matter in ſmall boundes ſo that ſeeking to ſhewe cunning in following of points they miſſe the marke, where at euerie skilful muſition doth cheeſely ſhoote, which is to ſhew cunning with delightfulneſſe and pleaſure, you may alſo make a leſſon of deſ-

ſcant

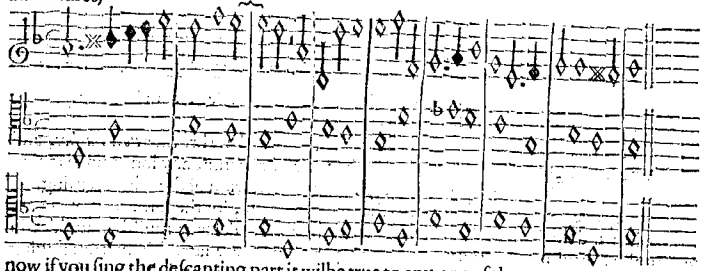
cant, which may be ſong to two plainſongs, although the plaineſonges doth not agree one with another, vvhich although it ſeeme verie harde to them at the firſt, yet hauing the rule of making it declared vnto you, it will ſeeme as caſie in the making as to ſing a common vvay of deſcant, although to ſing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

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

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

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

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



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

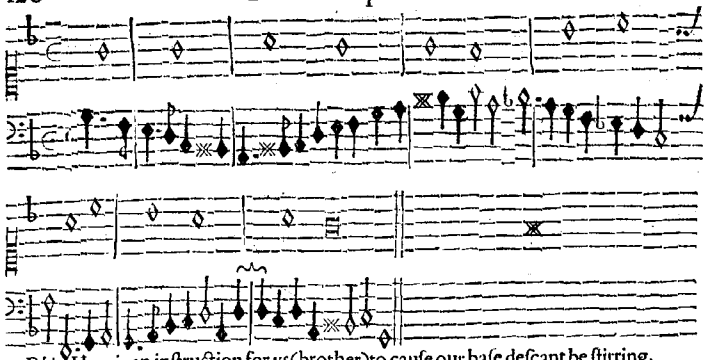
Pol. This is pretie, therefore I pray you giue vs the rules which are to be obſerued in the making of it.

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

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

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

Ma. If it pleaſe you ſing the plainſong,



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

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

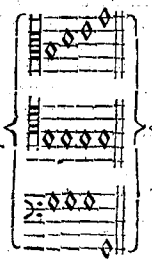
Phi. But nowe (maister) you haue sufficientlie examined my brother *Polymathes*, and you see he hath sight enough, so that it will be needlesse to insist any longer in teaching him descant, therefore *I* pray you proceede to the declaration of the rules of setting.

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

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

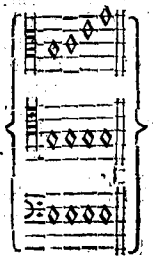
If your base bee an vnison or 8. to the tenor, then may your *Alto* be a 3. 5. 6. 8. 10. 12. or 15. to the base.

example.



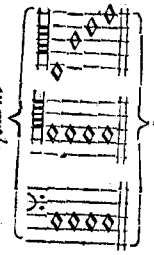
If your base bee a thirde vnder your tenor, the *Altus* may bee a 5. 6. 12. or 13. aboue the base.

example.



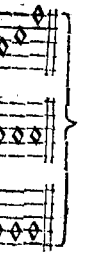
And if your Base bee a fifth to the tenor, your *Altus* maie bee a 3. 8. 10. 12. or 15. to the base.

example.

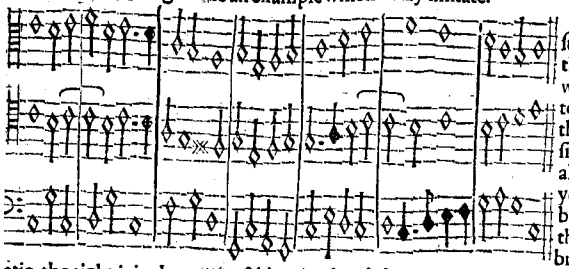


But if your base bee a sixth to the tenor, then must your *Altus* be a 3. 8. 10. or 15. to the base.

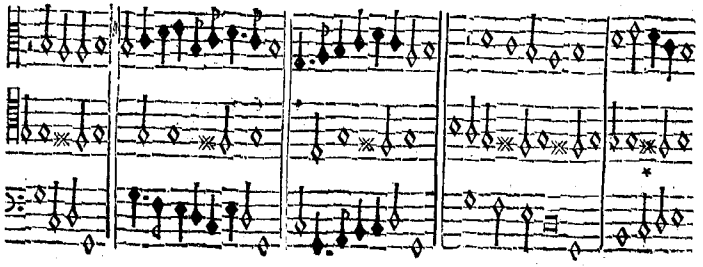
example.

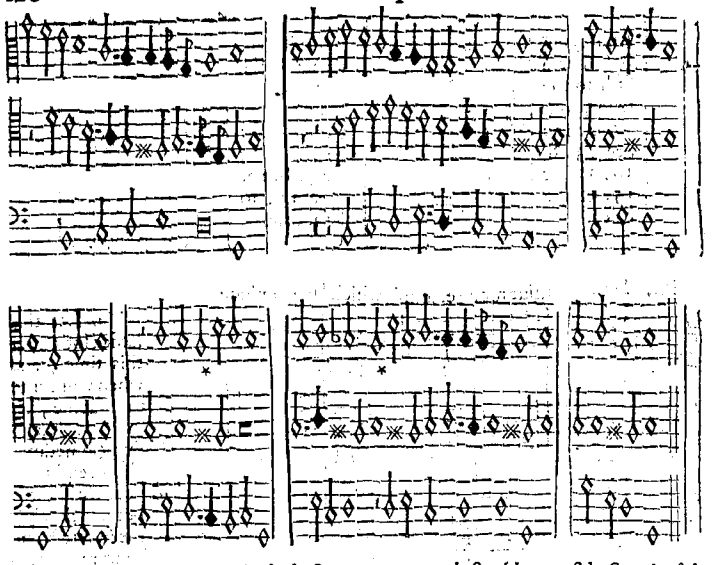


Pol. I pray you giue me an example which I may imitate.

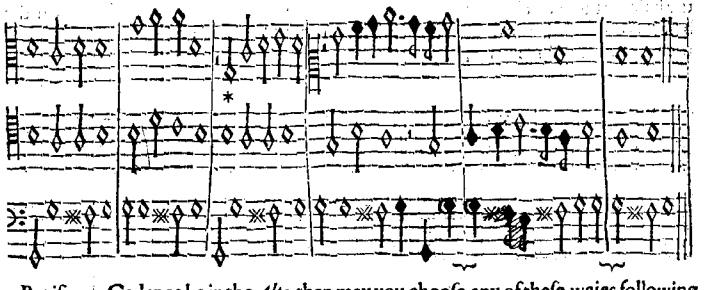


Ma. Let this suffice for one at this time, and when you come to practise, let the third, fift, and sixth (sometimes also an eight) bee your vsuall cords because they bee the sweetest, and bring most varietie, the eight is in three parts seldome to be vsed, except in passing maner or at a close, and because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



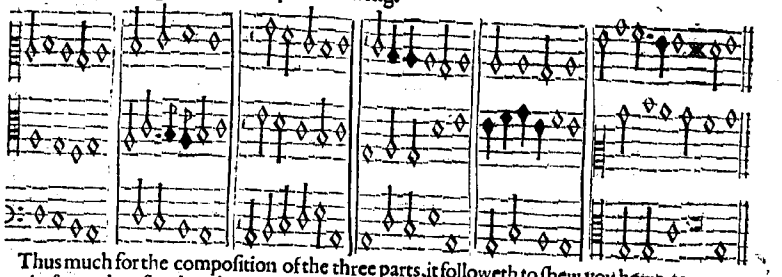


If you carrie your *Cadence* in the base part, yon may close with any of these waies following the marke stil shewing that which it did before, & as concerning the rule which I tould you last before of passing closes if your base be a *Cadence* (as your tenor was before not going vnder the base) then will the rule bee contrarie, for whereas before your base in your false closing did descend to a sixt, nowe must your *Altus* or Tenor (because sometime the Tenor is aboue the *Altus*) ascend to the sixth or thirteenth and descend to the tenth or third, as here 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 stil shewing the false close, which may not be vsed at a finall or full close, and though it hat beene our vse in times past to end vpon the sixt with the base in our songes, and speciallie in our *Canons*, yet is it not to bee vsed but vpon an extremitie of Canon, but by the contraty to be shunned as much as may be, and because it is almost euerie

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



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

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

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

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

OF THE VNISON.	
If the treble be	an vnison with the tenor
and the base	a third vnder the tenor
your *Alto* or meane shal be	a fifth or sixth aboue the base.
but if the base be	a fifth vnder the tenor
the *Alto* shal be	a third or tenth aboue the base.
Likewise if the base be	a sixt vnder the tenor,
then the Alto may be	a 3 or tenth aboue the base
And if the base be	an eight vnder the tenor,
the other parts may bee	a 3, 5, 6 10. or 12. aboue the base.
But if the base be	a tenth vnder the tenor,
the meane shal be	a fift or twelfth aboue the base.

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

OF THE THIRD.

If the treble be and the base the Alto may be	a third with the tenor a third vnder it an vnison or 8. with the parts.
If the base be the *Altus* may be	a sixt vnder the tenor, a third or tenth aboue the base.
But if the base be then the *Altus* 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 eight to the tenor or base.

OF THE FOVRTH.

When the treble shalbe and the basse then the meane shall be	a fourth to the tenor a fifth vnder the tenor a 3, or 10, aboue the base
But if the base be the *Altus* shal be	a 12. vnder the tenor a 10. aboue the base

OF THE FIFTH.

But if the treble shal be and the base the *Alto* may be	a fifth aboue the tenor an eight vnder it a 3 or tenth aboue the base
And if the base be the *Altus* shal be	a sixt vnder the tenor, an vnison or 8 with the parts

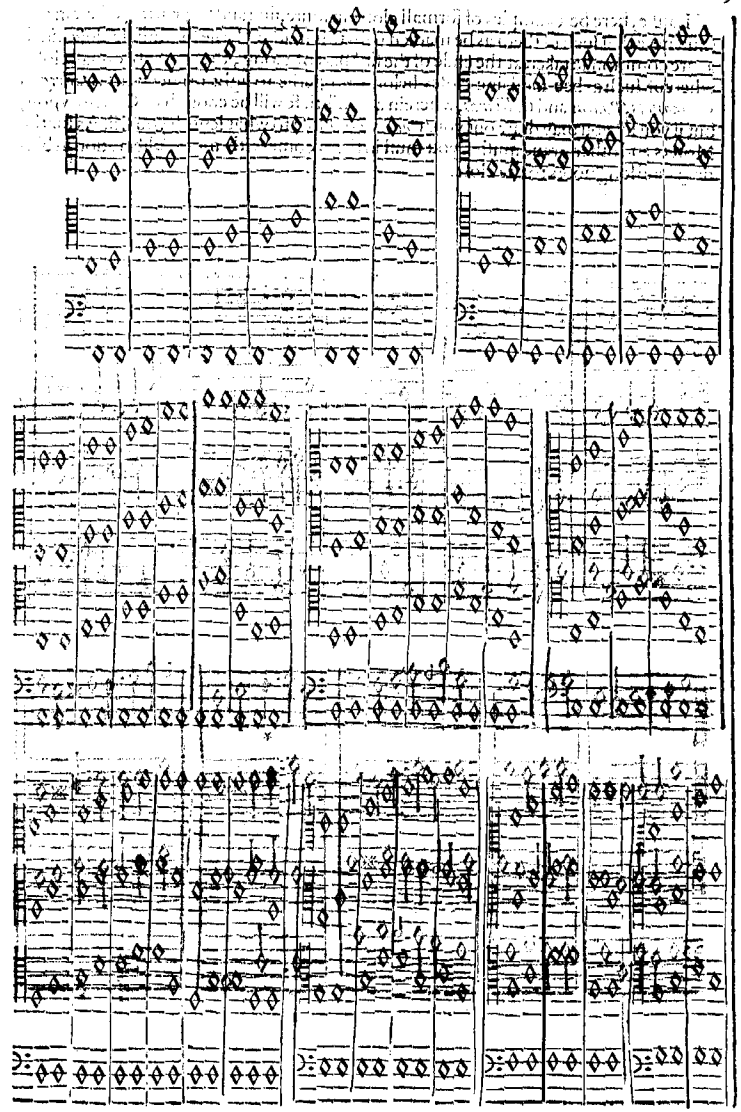
OF THE SIXTH.

If the treble be and the base the *Altus* may be	a sixt with the tenor a fift vnder the tenor, an vnison or eight with the partes
But if the base be the *Altus* shal be	a third vnder the tenor, a fifth aboue be base.
Likewise if the base be the meane likewise shalbe	a tenth vnder the tenor, a fifth or 12. aboue the base.

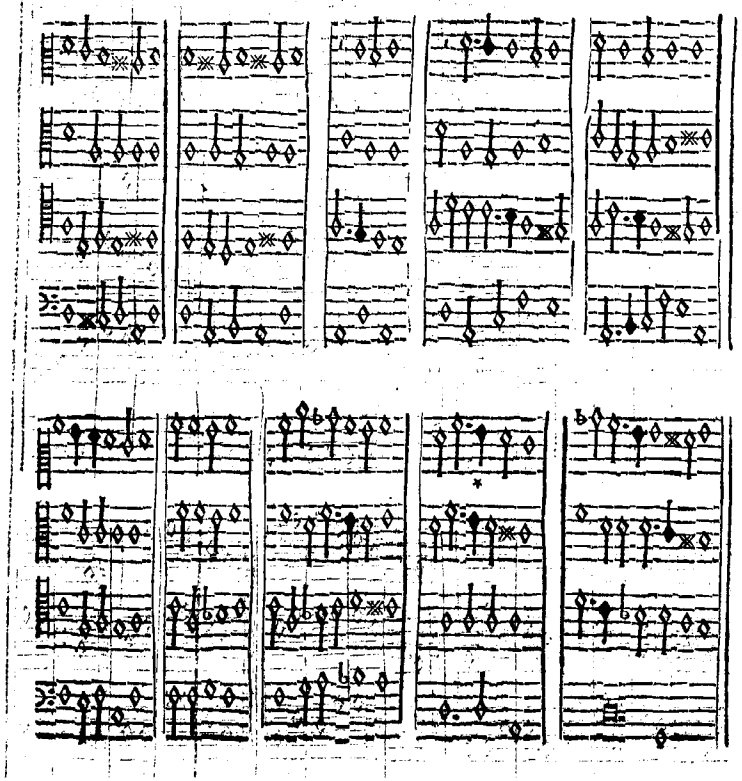
OF THE EIGHT.

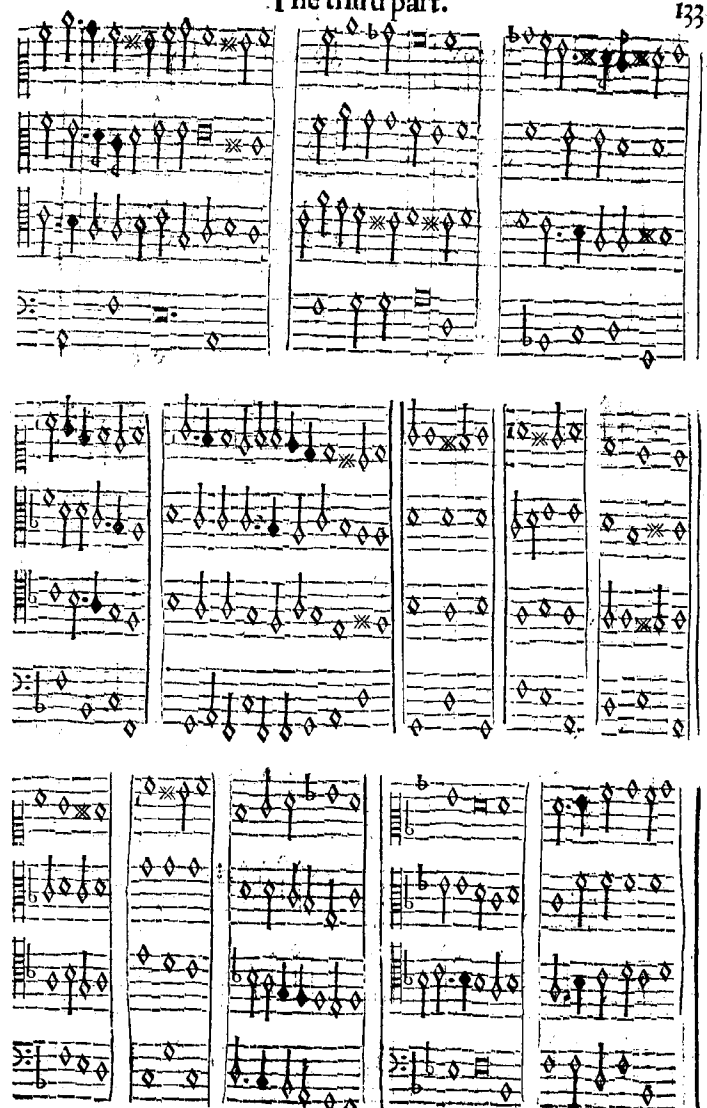
If the treble be and the base the other parts shal be	an 8. with the tenor. a 3. vnder the tenor a 3. 5. 6. 10. 12. 13. aboue the base
So also when the base shal be the other parts may bee	a 5. vnder the tenor a 3. aboue the base.
And if the base be the other parts shall bee	an eight vnder the tenor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

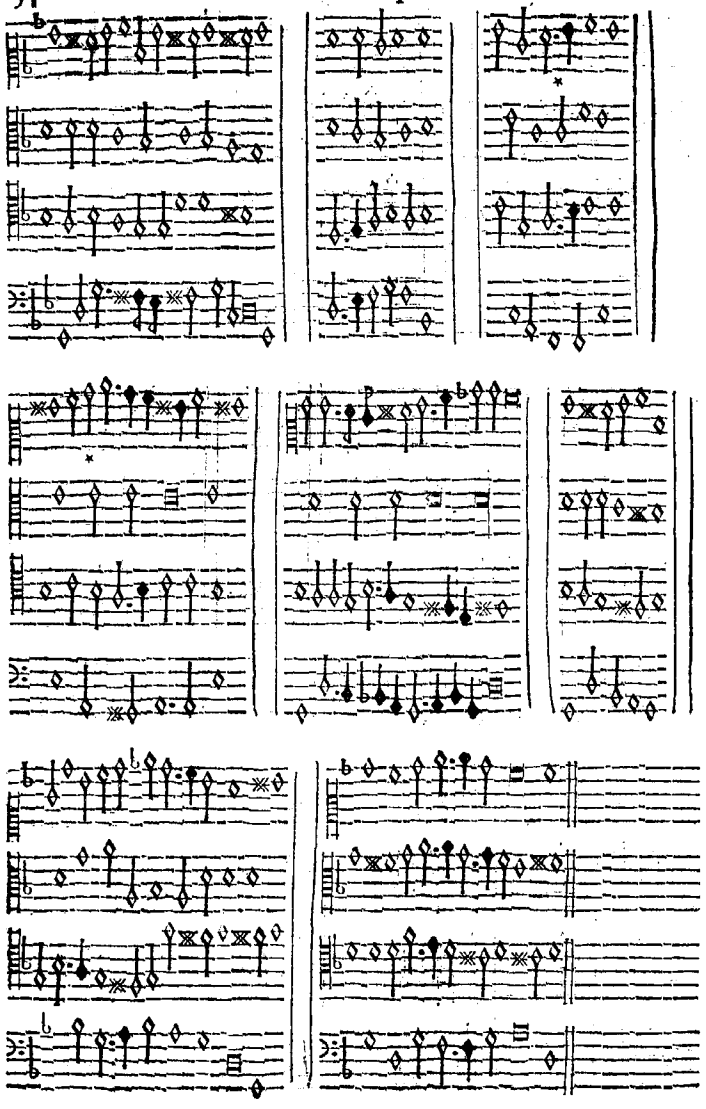
Here be also certaine examples whereby you may perceiue, your base standing in any key, how the rest of the partes (being but foure) may stand vnto it both going close and in wider distances.



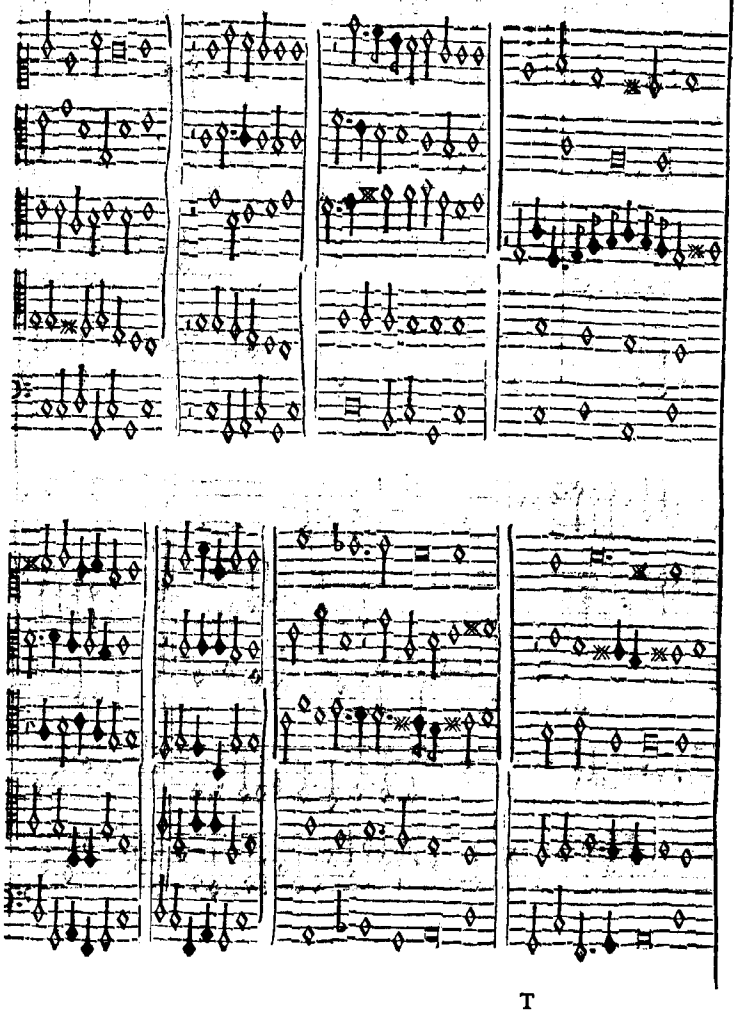
Lastlie, here be examples of formall closes in foure, fiue and sixe partes, wherein you must note that such of them as be marked with this marke * serue for middle closes, such as are commonlie taken at the ende of the first part of a song, the other bee finall closes whereof such as bee suddaine closes belong properlie to light musicke, as *Madrigals Canzonets, 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 wil. As for the Motets and other graue musick you must in them come with more deliberation in bindings and long notes to the close.

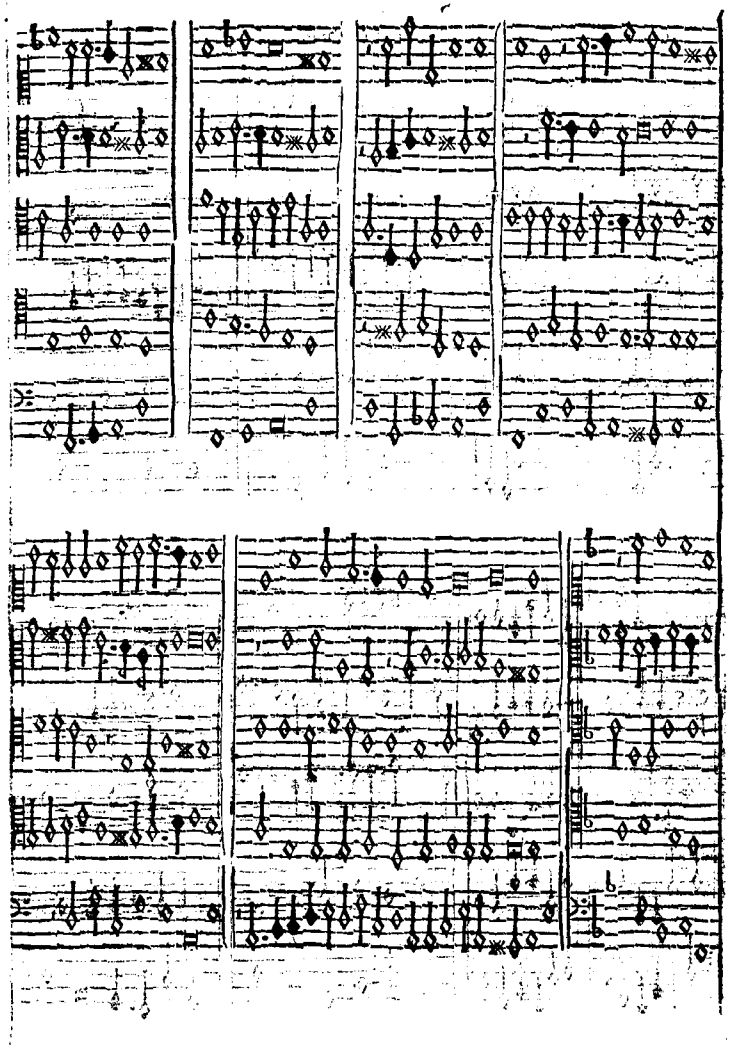


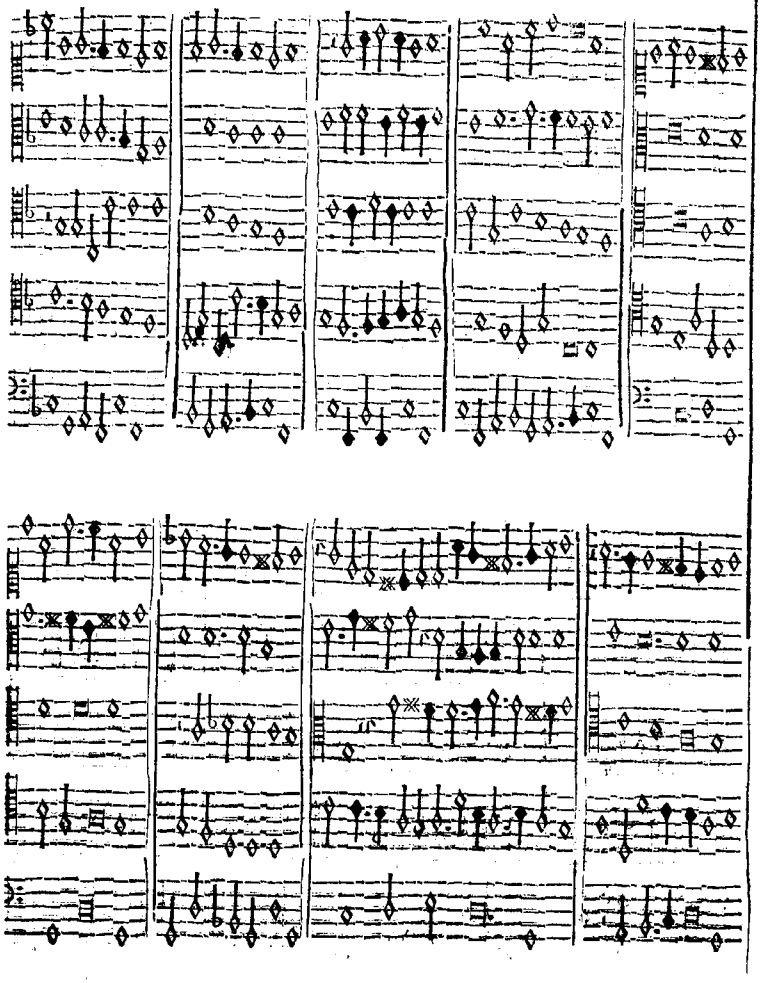


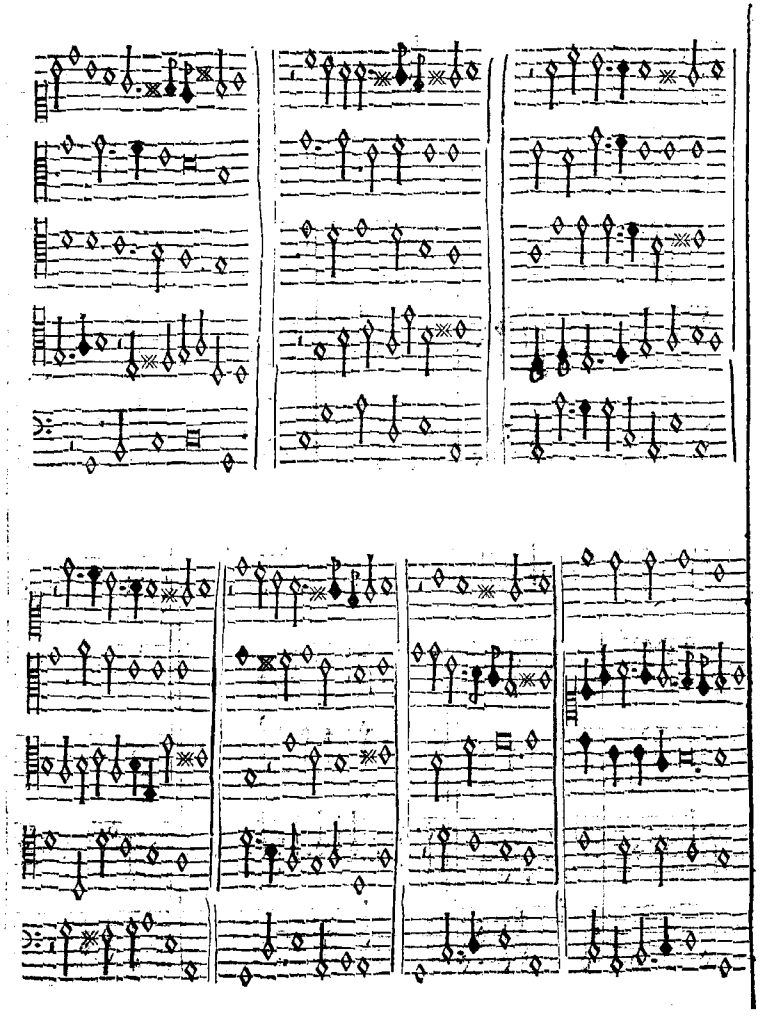


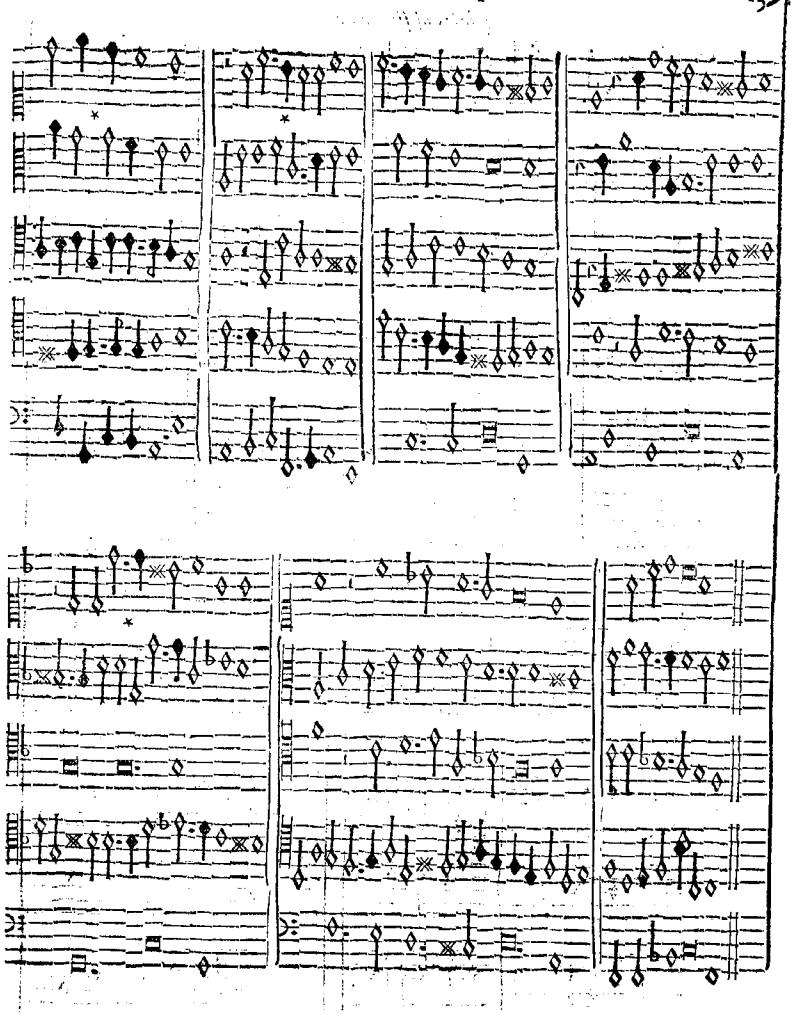
Closes of fiue voices.



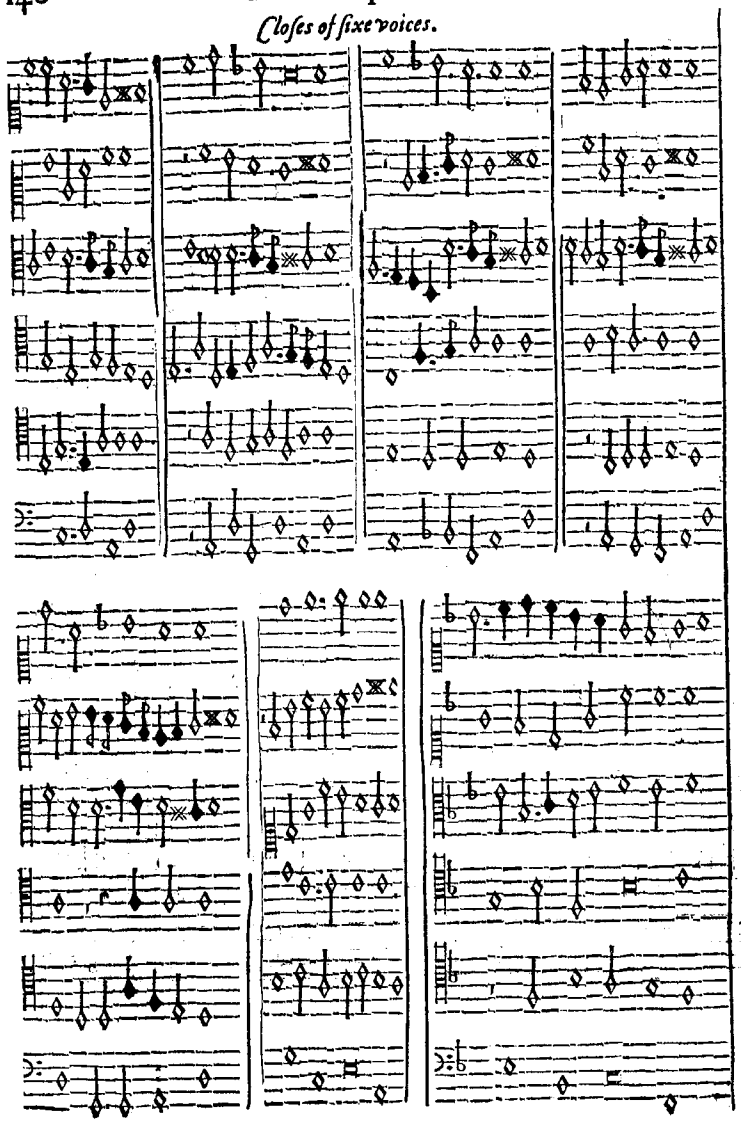


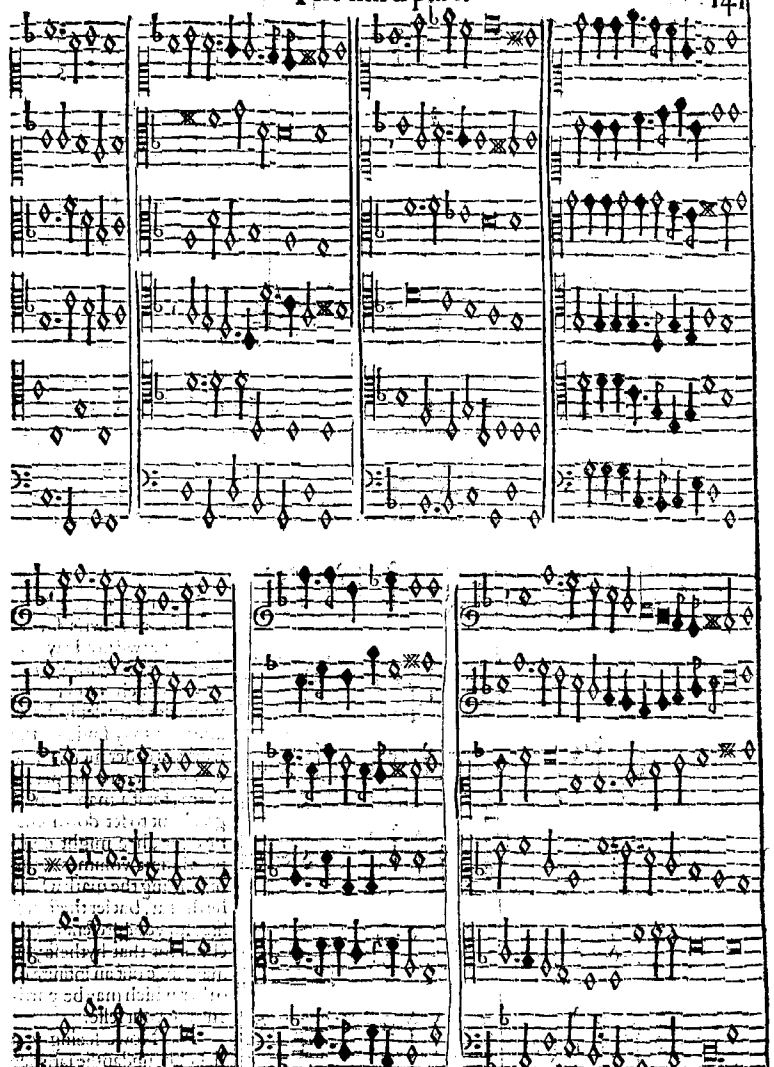


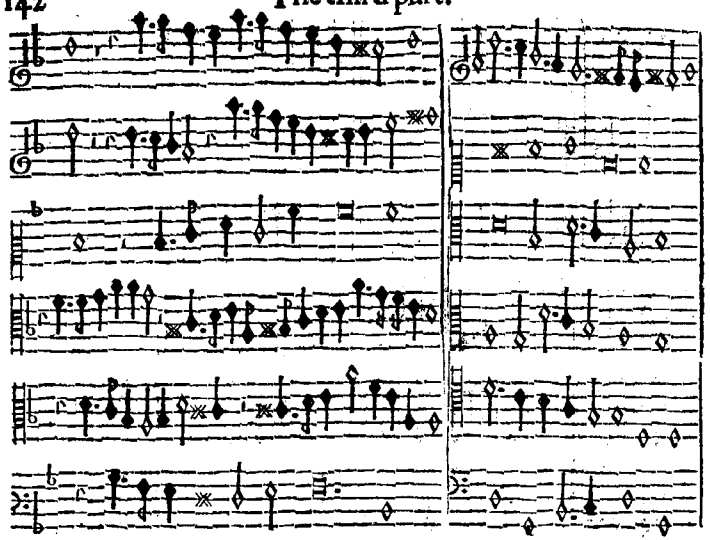


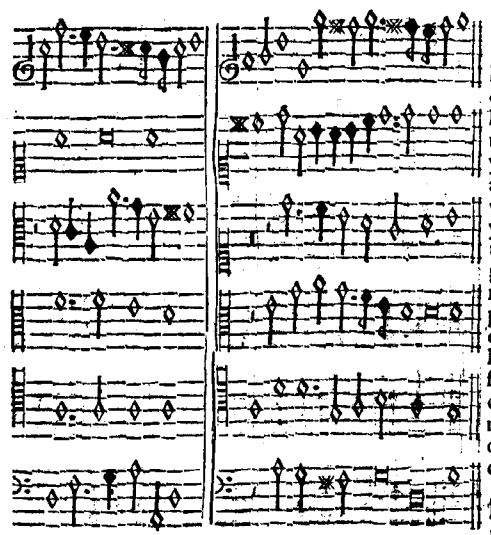


Closes of sixe voices.









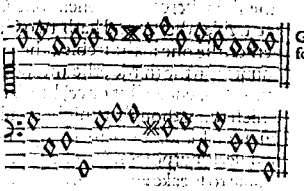
And though you haue here some of euerie sort of closes, yet wil not I say that here is the tenth part of those which either you your selfe may deuise hereafter, or may finde in the works of other men, when you shall come to peruse them, for if a man woulde go about to set down euerie close, hee might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

Phi. Nowe seeing you haue 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.

Ma.

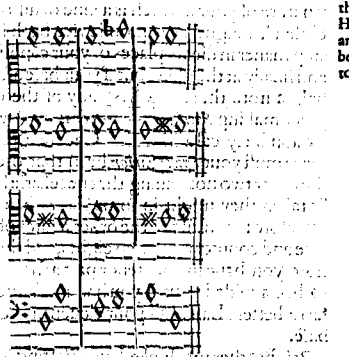
Ma. Then (to go to the matter roundly without circumstances) here be two parts make in two middle partes to them and make them foure, and of all other cordes leaue not out the fifth, the eight and the tenth, and looke which of those two (that is the eight or the tenth) commeth nexte to the treble that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

Generall rules for setting.

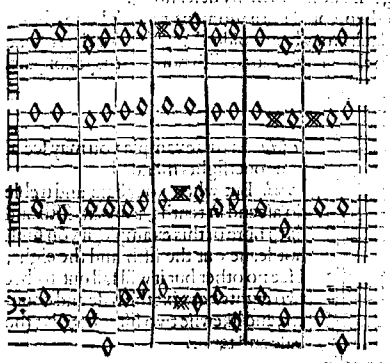


A caueat for the sixth. How the fifte and sixt may be both vsed together.

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



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



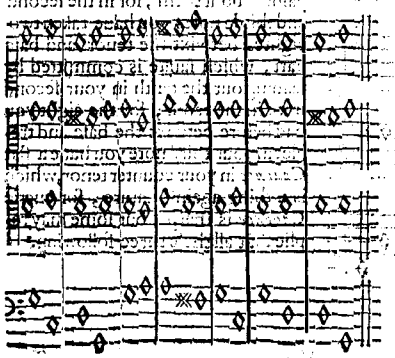
Faults controuled in this lesson.

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

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

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

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



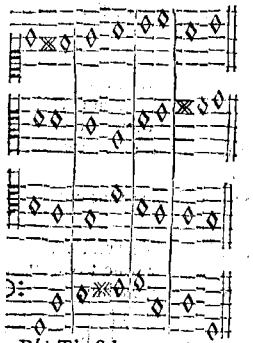
Obiection.

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

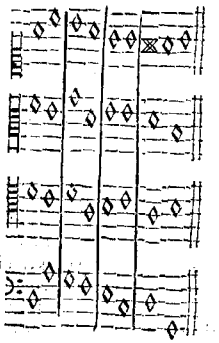
Pol. But when your base and treble do ascend in tenths, as in the fifth and sixth note of this example, if you must not leaue out the fifth and the eight, I see no other but it will fall out to bee two eights betwixt the base and counter, and likewise two fiftes betwixt the base and tenor.

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

Solution with rules for true ascending or descending.



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



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

The middle parts may go one through another.

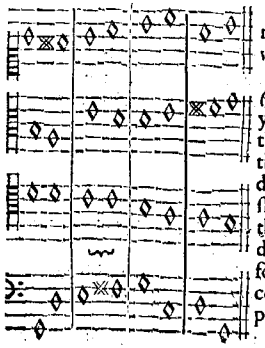
Ma. You may.

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

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

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

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

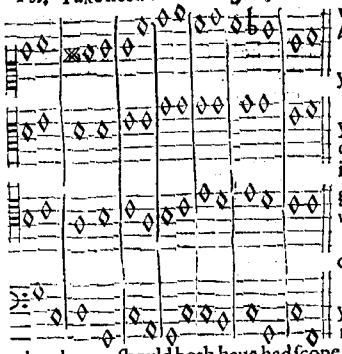


Ma. Because (although it were sufferable) it were not good to skip vp to the fifth in that manner, but if it were taken descending, then were it very good thus.

Comming frõ the eighth to the fifth both parts ascending naught.

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

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

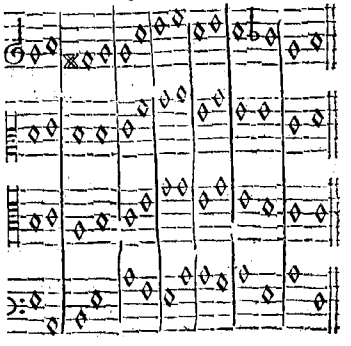


Phi. I feare you not, but maiſter how like you this?

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

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

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



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

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

Phi. I will, but why do you ſmile?

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

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

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

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

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

Phi. What is the matter?

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

Phi. I doe.

Pol. What corde is it to the baſe.

Phi. An eight, but how then?

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

Phi. In deed *I* confeſſe you haue ouertaken me, but (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 groſeſt faults which may be committed.

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

Ma.

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

Phi. What fault is in that?

Ma. A great fault, for euery key hath a peculiar ayre proper vnto it ſelfe, ſo that if you goe into another then that wherein you begun, you change the aire of the ſong, which is as much as to wreſt a thing out of his nature, making the aſſe leape vpon his maiſter and the Spaniell beare the 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 muſicke, as you may perceiue at large in the fourth booke of *Seuerinus Boethius* his muſick, and *Glareanus* hath written a learned book which he tooke in hand onely for the explanation of thoſe moodes; and though the ayre of euerie key be different one from the other, yet ſome loue (by a wonder of nature) to be ioined to others ſo that if you begin your ſong in *Gamut*, you may conclude it either in *C ſa ut* or *D ſol re*, and from thence come againe to *Gamut:* 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.

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

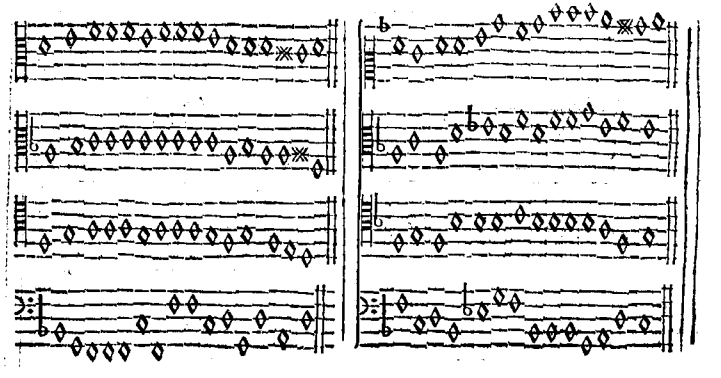
Ma. No, for it muſt proceede only of the iudgement of the compoſer, yet the church men for keeping their keyes haue deuiſed certaine notes commonlie called the eight tunes, ſo that according to the tune which is to be obſerued, at that time if it beginne in ſuch a key, it may end in ſuch and ſuch others,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

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

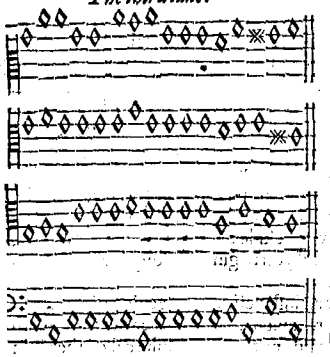
Ma. Here they be in foure partes, the tenor ſtil keeping the plaineſong.

THE EIGHT TVNES.

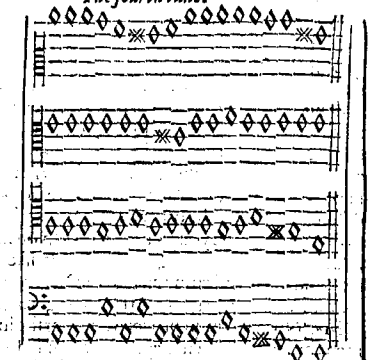
The firſt tune. *The ſecond tune.*



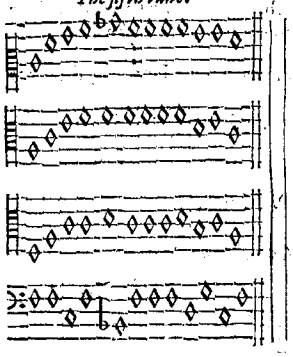
The third tune.



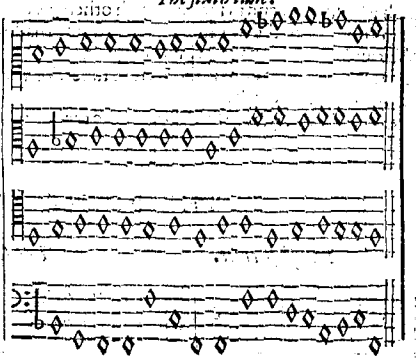
The fourth tune.



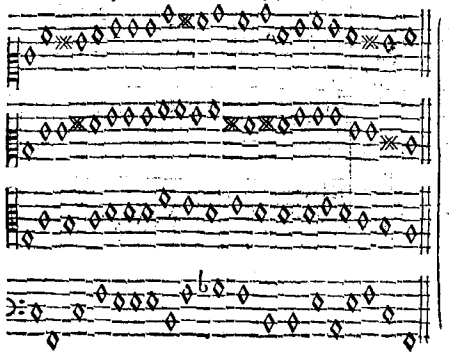
The fifth tune.



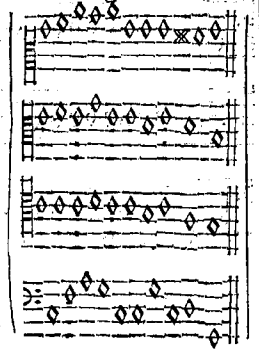
The sixth tune.



The seuenth tune.



The eighth tune.



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

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

Phi. I wil.

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

Phi. You shal not by my good will.

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

Pol. That is true indeed.

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

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

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

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

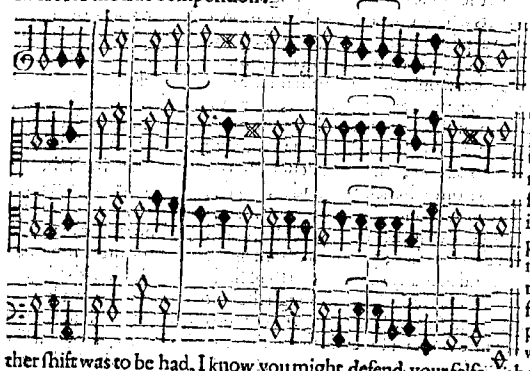
Phi. On that condition you shall haue it.

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 answere for the true composition.



Ma. This lesson is tolerable, but yet there bee some thinges in it which I verie much dislike, and first ý skipping from the tenth, to the eight in the last note of the first bar, & first not of the second in the counter & base part, not being inioyned thereunto by any necessitie, either of fuge or Canon, but in plaine counterpoint where enough of other shift was to be had, I know you might defend your selfe with the Authorites of almost all the composers, who at all times and almost in euerie song of their *Madrigals* and *Canzonets* haue some such *quiditie*, and though it cannot bee disproued as false descant, yet would not I vse it no more then many other thinges which are to bee found in their works as skipping from the sixth to the eight, from the sixth to the vnison from a tenth to an eight ascending or descending and infinite more faultes which you shal find by excellent men cõmitted, specially in taking of vnisons which are seldome to be vsed but in passing wise ascẽding or descending, or then for the first or latter part of a note, & so away, not standing long vpon it, where as they by the contrarie wil skip vp to it from a sixth, third or fifth, which (as I told you before) we cal hitting an vnison or other cord on ý face, but they before they wil break the *are* of their wãton amorus humor wil chose to runne into any inconuenient in musick whatsoeuer, & yet they haue gotten the name of musick masters through the world by their *Madrigals* and quicke inuentions, for you must vnderstand that few of them compose Mottets, wheras by the contrary they make infinite

Skipping from the tenth to the eight both parts ascẽding.

Faults to be auoided in imitation.

A note for taking of vnison.

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

Pol. You play vpon the *Homonymie* of the word *Lone*, for in that they be inclined to lust, therein I see no reason why they should be commended, but whereas one musicion amongst them will reuerence and loue one another, that is in deede praiseworthie, and whereas you iustly complaine of the hate and backbiting amongst the musicions of our countrey, that I knowe to bee most true, and specialli in these young fellowes, who having no more skill then to sing a part of a song perfectlie, and scarselie 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.

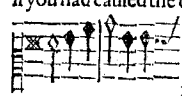
Ma. I perceiue you are cholericke, but let vs returne to your brothers lesson, though imitation be an excellent thing, yet would I wish no man so to imitate as to take what soeuer his author saith, be it good or bad, and as for these scapes though in singing they be quickly ouerpast (as being committed in *Madrigals*, *Canzonets*, and such like light musicke and in small notes) yet they giue occasion to the ignorant of committing the same in longer notes, as in Mottets where the fault would bee more offensiue and sooner spied. And euen as one with a quicke hand playing vpon an instrument, shewing in voluntarie the agilitie of his fingers, will by the hast of his conueiance cloke manie faultes, which if they were stoode vpon would mightilie offend the eare, so those musicians because the faultes are quickly ouerpast, as being in short notes, thinke them no faultes but yet wee must learne to distinguish betwixt an instrument playing diuision, and a voice expressing a dittie, & as for the going from the tenth to the eight in this place ascending, if the base had descended to *Gamut*, where it ascended to *G sol re ut*, then had it beene better, but those fyrie spirits from whence you had it, woulde rather choose to make a whole newe song, then to correct one which is already made, although neuer so little alteration would haue auoided that inconuenient, else woulde they not suffer so manie fiftes and eightes passe in their workes, yea *Croce* himselfe hath let fiue 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 seeme by his vse of them) although the eastwind haue not yet blown that custome on this side of the Alpes. But though *Croce* and diuerse others haue made no scruple of taking those fiftes, yet will wee leaue to imitate him in that, nor yet will I take vpon me to saie so much as *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 hauer riguardo che alcuni habbiano voluto fare il contrario, piu presto per presuntione, che per ragione alcuna, che loro habbiano hauuto, come vediamo nelle loro compositioni; conciosia che non si deue imitare coloro, che fanno sfacciatamente contra li buoni costumi, & buoni pracetti d'un'arte & di vna scienza, senza renderne ragione alcuna: ma dobbiamo imitar quelli, che sono stati obseruatori dei buoni pracetti, & accostarsi a loro & abbracciarli come buoni maestri: lasciando sempre il tristo, & pigliando il buono: & questo dico per che si comme il videre vna pittura, che sia dipinta con varij colori, magiormente diletta l'occhio, di quello che non farebbe se fusse depinta 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 Eenglish. Nor ought wee to haue any regard though others haue done the contrary, rather vpon a presumption then any reason which they haue had to doe so, as we

*The 17. song of his second booke of Madrials of 5. voices, in the 11. & 12. semibreeues. See also the 5. 8. 9. & 15. of the same set.

we may see in their compositions: although wee ought not to imitate them, who doe without any shame go against the good rules and precepts of an Art and a science, with our giuing any reason for their doings: but we 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 cullours doth more delight the eie to beholde it then if it were done but with one cullour alone, so the eare is more delighted and taketh more pleasure of the consonants by the diligent musicion placed in his compositions with varietie then of the simple concords put together without any varietie at all. This much *Zarlino*, yet do not I speake this, nor seeke this opinion of his, for derogation from *Croce* or any of those excellent men, but wish as they take great paines to compose, so they will not thinke much to take a little to correct, and though some of them doe boldly take those fiftes and eightes, yet shal you hardly find 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 redily find it in the workes of anie of those famous english men who haue beene nothing inferior 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 sacrilidge to spurne against the Image of a Saint then to take two perfect cordes of one kind together, but if you chance to find any such thing in their works you may bee bold to impute it to the ouersight of the copyers, for copies passing from hand to hand a smal ouersight committed by the first writer, by the second will bee made worse, which will giue occasion to the third to alter much both in the wordes and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will be far enough from the meaning of the author, so that errors passing from hand to hand in written copies be easilie augmented, but for such of their workes as be in print, I dare bee bould to affirme that in them no such thing is to be found.

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

Ma. The second fault which *I* dislike in it is in the latter end of the fift bar and beginning of the next, where you stand in eights, for the counter is an eight to the base, and the tenor an eight to the treble, which fault is committed by leauing out the tenth, but if you had caused the counter rise in thirdes with the treble, it hadde beene good thus:



the third fault of your lesson is in the last note of your seuenth bar, comming from *B fa b my*, to *F fa ut*, ascending in the tenor part, of which fault I told you enough in your descant, the like fault of vnformal skipping is in the same notes of the same bar in the counter part, and lastly in the same counterpart you haue left out the Cadence at the close.

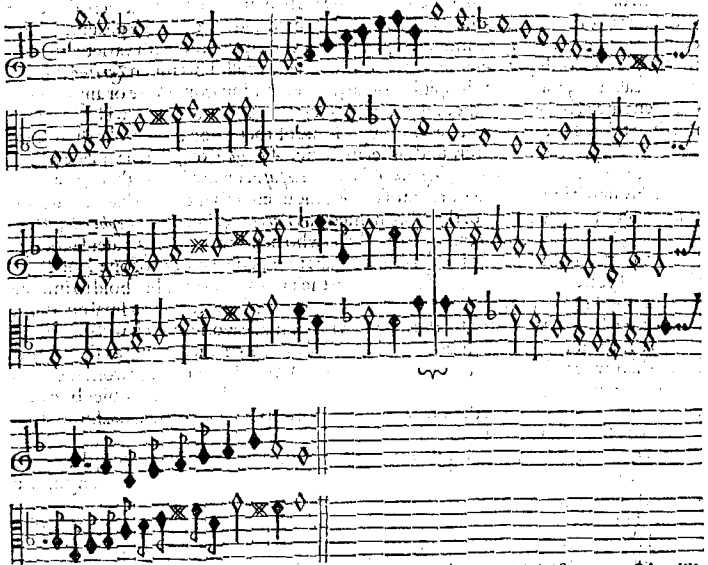
Phi. That vnformal fift was committed because I woulde not come from the sixth to the fifth, ascending betweene the tenor and the treble, but if I had considered where the note stoode, I would rather haue come from the sixth to the fifth then haue made it as it is.

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

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

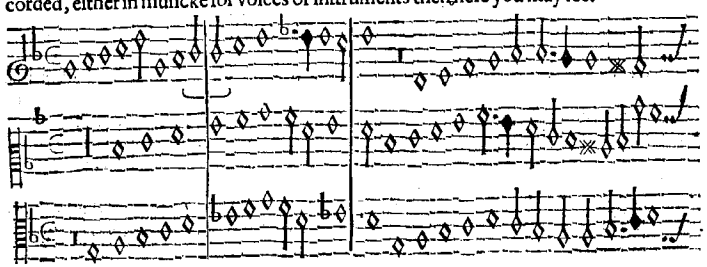
Ma. No, for a Cadence must alwaies bee bound or then odde, driuing a small note through a greater which the Latins (and those who haue of late daies written the art of musicke, call *Syncopation*, for all binding and hanging vpon notes is called *Syncopation*, as this and such like:

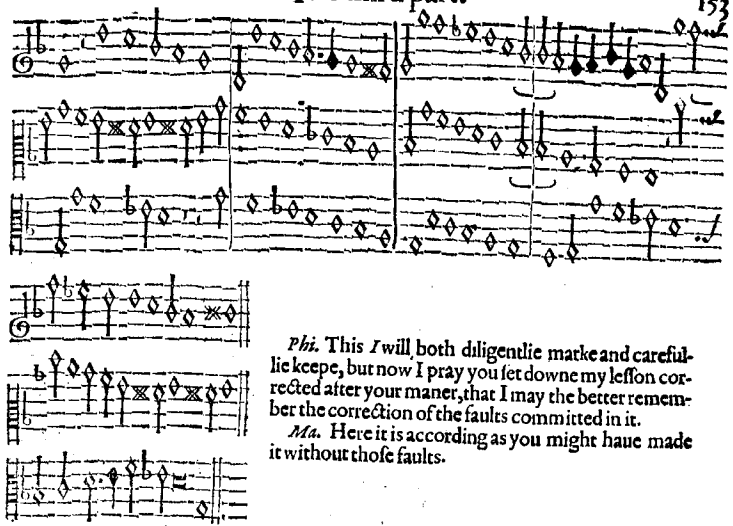
Examples of *Syncopation*.



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

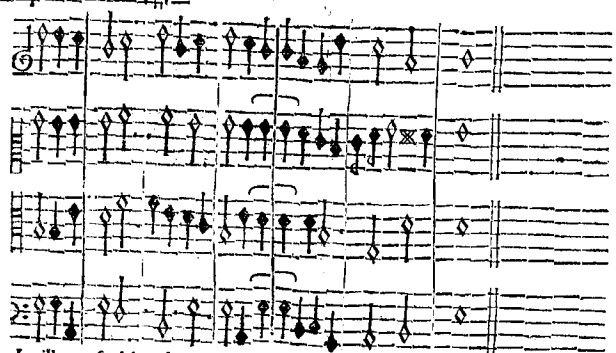
Other examples of *Syncopasion*.





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

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



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

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

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

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

Phi. You shall rather thinke vs stones then men.

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

Ma. Shew it me.

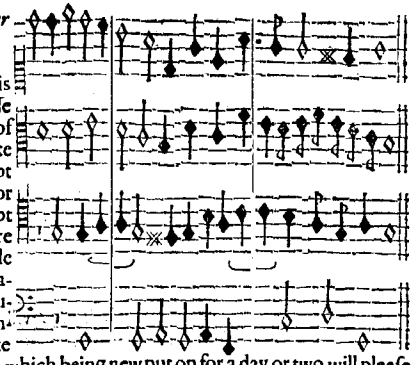
Pol. Here it is.

Faults in this lesson.

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

Pol. For what reasons?

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



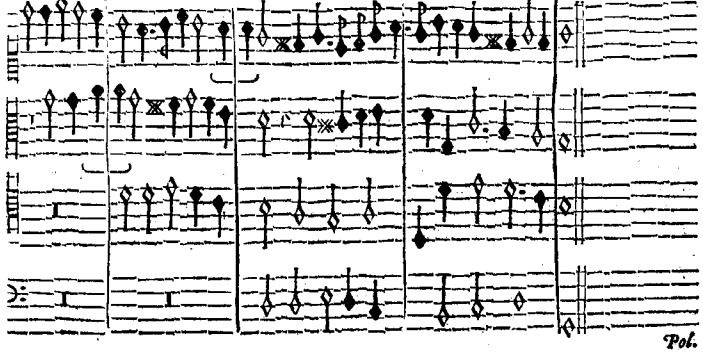
Pol. That is verie true, for if you wil but once walke to Paules church, you shall here it three or foure times at the least, in one seruice if not in one verse.

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

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

Ma. Many waies, & thus for one.

The former lesson bettered



Pol.

Pol. I woulde I could set down such another.

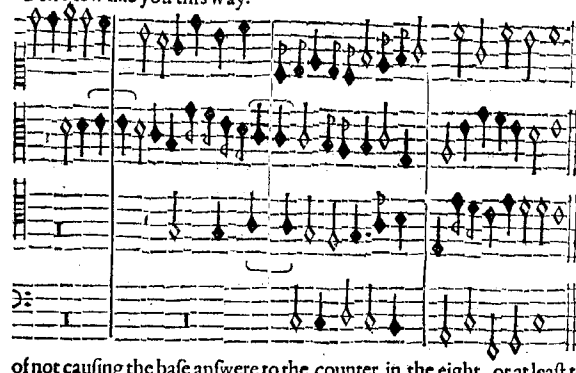
Phi. Wishing will not auaile, but *fabricando fabri fimus* therefore neuer leaue practising for that is in my opinion the readiest way to make such another.

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

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

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

Pol. How like you this way?



Ma. Very ill.

Pol. I pray you shew me particularlie euerie fault.

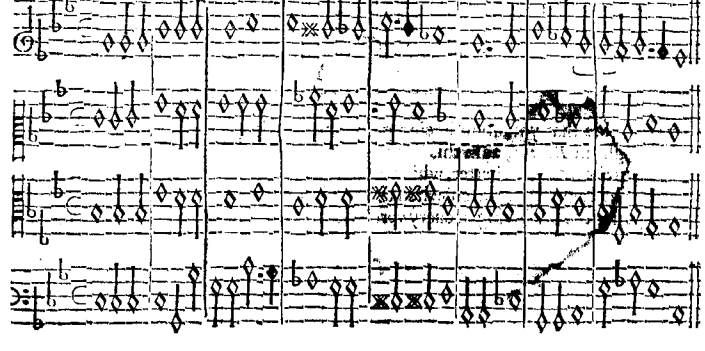
faultes in this lesson.

Ma. First of all you begin vpon a descorde, secondlie the parts be vnformall, and lastlie the base is brought in out of ỹ key which faulte is committed because of not causing the base answere to the counter in the eight, or at least to the tenor, but because the tenor is in the lowe key, it were too lowe to cause the base answere it in the eight, and therefore it had beene better in this place to haue brought in the base in *D sol re*, for by bringing it in *C fa ut*, the counter being in *D la sol re*, you haue changed the aire and made it quite vnformall, for you must cause your fuge answere your leading parte either in the fifth, in the fourth, or in the eight, & so likewise euery part to answer other, although this rule bee not general, yet is it the best manner of maintaining pointes, for those waies of bringing in of fuges in the third, sixth, and euery such like cordes though they shew great sight yet are they vnpleasant and seldome vsed.

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

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

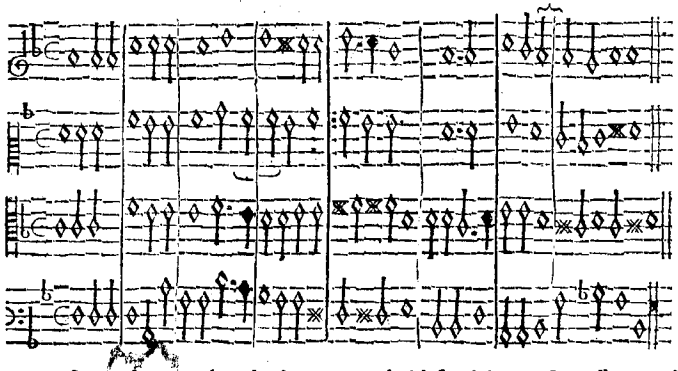
Pol. I would not haue it so, but *tandem aliquando*. how like you this?



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

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

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



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

any place where they ſhould be vſed they will ſet another flat before it, ſo that of neceſſitie it muſt in one of the places bee 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 be 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 bee ſharpe if there happen anie extraordinarie flat or ſharpe they will ſignifie it as before, the ſignes ſtil ſeruing but for that note before which it ſtandeth and for no more.

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

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

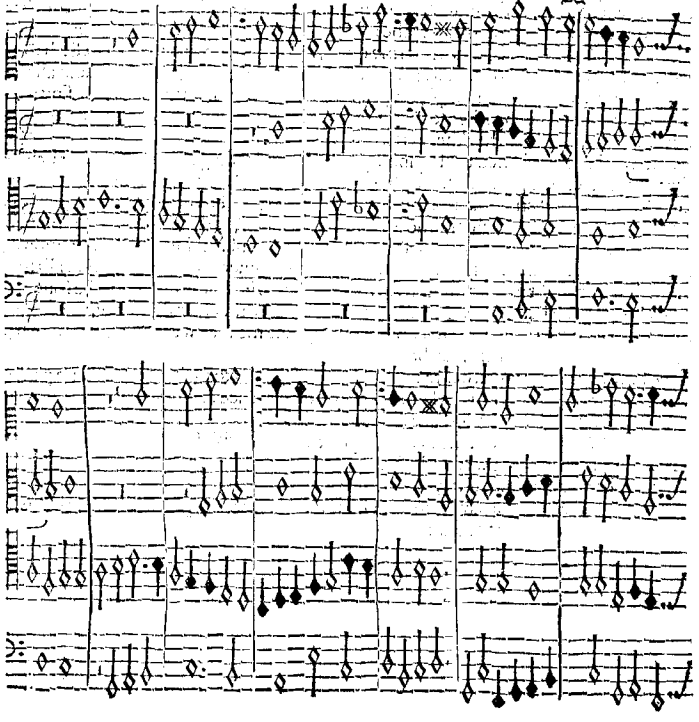
Pol. I promiſe you that you ſhall haue the hardeſt in all my budget.

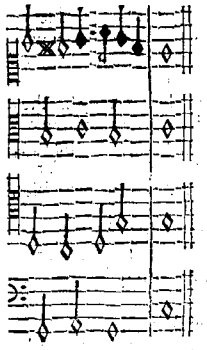
Phi. I wil deale more gentlie with you, for here is one which in my opinion is familiar enough, and eaſie to be maintained.

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

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

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





Faults in the lesson precedent.

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

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

Ma: The first thing which I dislike in it is the widenesse and distãce of your parts one from another, for in your fourth bar it were an easie matter to put in two parts betwixt your treble and meane, and likewise two others betwixt your meane and tenor, therefore in any case hereafter take heed of scattering your parts in that order, for it maketh the musick seeme wild, secondly in your fifth bar you go from the fifth to the eight in the treble and tenor partes, but if you had set that mynime (which standeth in *b* square) in *D sol re* causing it to come vnder the counter part, it had beene much better and more formal. Thirdly in the seuenth bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three seuerall parts betweene your counter and treble. Fourthly in the eight bar your tenor and base go into an vnison without any necessitie. Fiftlie in the tenth bar all the rest of the partes pause while the tenor leadeth and beginneth the fuge which causeth the musicke to seeme bare and lame, in deede if it had 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 verie much. Sixthly the last note of the fifteenth bar and first of the next are two fifths in the base and tenor parts. Lastly your close in the treble part is so stale that it is almost worme eaten, and generally your treble part lieth so aloofe from the rest as though it were afraide to come nigh them, which maketh all the musicke both vnformall and vnpleasing, for the most artificial forme of composing is to couch the parts close together, so that nothing may be either added or taken away without great hinderance to the other parts.

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

Ma. In deed it is true, that the neerer the following part be vnto the leading, the better the fuge is perceaued and the more plainelie decerned, and therefore did the musicians striue to bring in their pointes the sooneſt they coulde, but the continuation of that neerenes caused them fall into such a common manner of composing that all their points were brought in after one sort, so that now there is almost no fuge to be found in anie booke 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 shall shew some varietie which cannot the other may be showne.

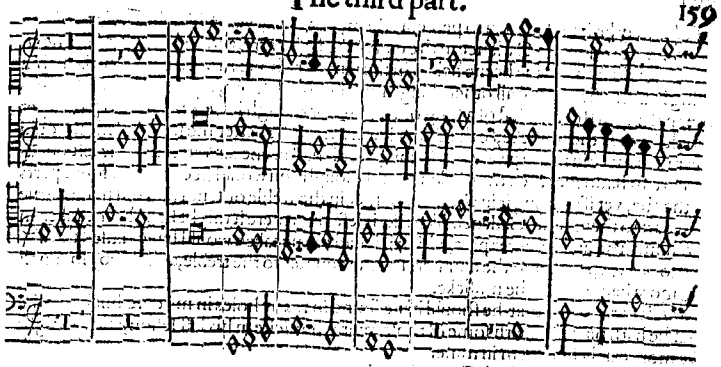
Pol. Now (Sir) I pray you desire my brother *Philomathes* to maintaine the same point, that I may censure him with the same liberty wherewith hee censured me, for hee hath heard nothing of al which you haue saide of my lesson.

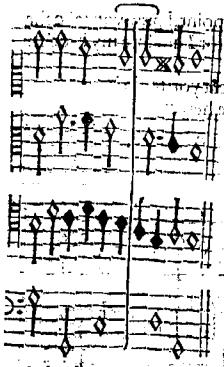
Ma. I wil. *Philomathes*: let me here how you can handle this same point.

Phi. How hath my brother handled it?

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

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





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

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

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

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

Pol. It may be that before I haue don you wil thinke them grosse enough.

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

Pol. Then: *Inprimis*, I mislike the beginnig vpon an vnison, *Item* I mislike two discordes (that is a second and a fourth) taken both together after the vnison in the second bar betwixt the tenor and counter: *Item*, *Tertio* I condemne as naught, the standing in the sixt a whole briefe together in the third bar in the counter & tenor parts, for though it be true and withal other shift enough to be had, yet be those vnperfect cords, seldome vsed of the skilfull, except when some perfect commeth immediatlie after them, and there for being taken but to sweeten the musicke, though they make great varietie they must not be holden out in length, and stood vpon so long as others, but lightlie touched and so away. Besides, in manie parts if the sixth be so stood vpon it will be the harder to make good parts to them. *Item*, *Quarto* I condemne the standing in the vnison a whole semibriefe in the last note of the seuenth bar in the treble and counter parts, where you must note that the fault is in the treble and not in the counter. Lastlie, I condemne two fiftes in the penulte and last notes of the tenth bar in the treble and tenor parts: likewise, that close of the tenor is of the ancient blocke, which is now growne out of fashion, because it is thought better & more cõmendable to come to a close deliberately with drawing and binding descant, then so suddenly to close, except you had an *euoue* or Amen to sing after it. How saie you (M.) haue I not said prettely wel to my young maisters lesson.

Faults in the lesson Precedent.

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

Pol. It may be it past my skil to perceiue them, but I pray you which be those two?

More faults in the lesson precedent.

Ma. The taking of a Cadence in the end of the fifth barre, and beginning of the next, which might either haue beene below in the tenor or aboue in the treble, and is such a thing in all musicke, as of all other things must not bee left out, especiallie in closing eyther passing in the middest of a song or ending: for though it were but in two partes yet would it grace the musicke, & the oftner it were vsed, the better the song or lesson would be: much more in many parts: and in this place it had beene far better to haue left out any cords whatsoeuer then the Cadence: and though you would keepe all the foure parts as they be, yet if you sing it in *G sol re ut*, either in the treble or tenor, it wold make a true fifth 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 neeter to the counter, and the counter to the treble, and therby so much the more haue graced the musicke.

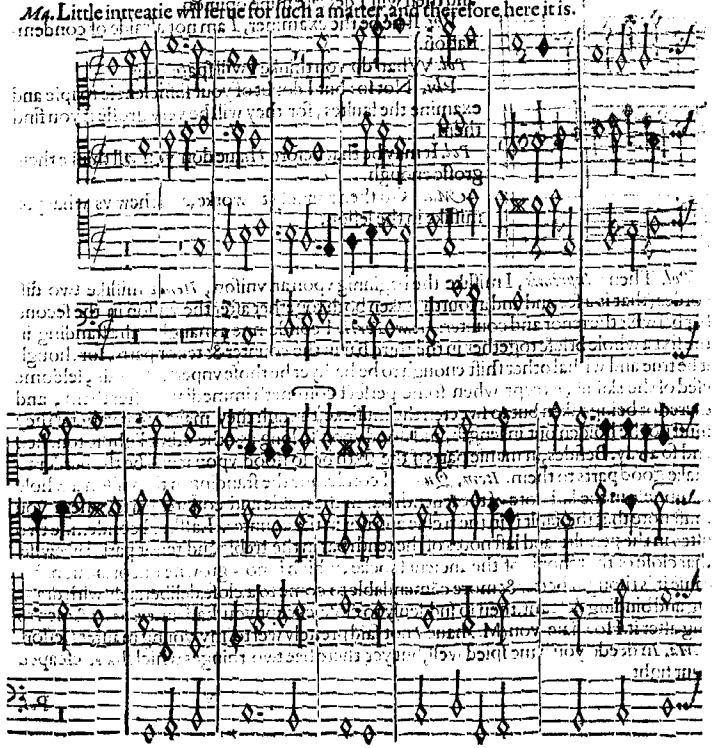
Phi. It greeues me that he should haue found so many holes in my cote, but it may be that he hath bin taken with some of those faults himselfe in his last lesson, and so might the more easely find them in mine.

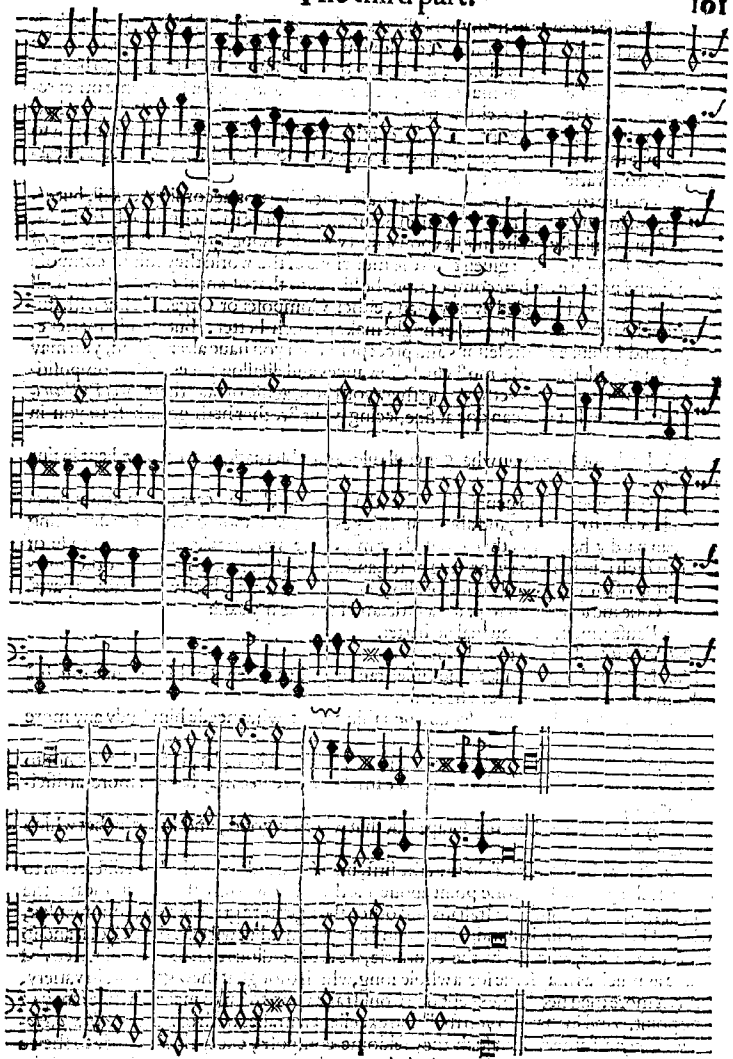
Ma, You may peruse his lesson and see that.

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

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

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





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

Phi. Why so?

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

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

Phi. I wil: but I pray you what generall rules and obseruations are to bee kept in fiue partes?

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

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

Ma. Pause much, and you shal do better.

Pol. What? wil much studie helpe?

Ma. Too much study dulleth the vnderstanding, but when *I* bid him pause much, I wil him to correct often before he leaue.

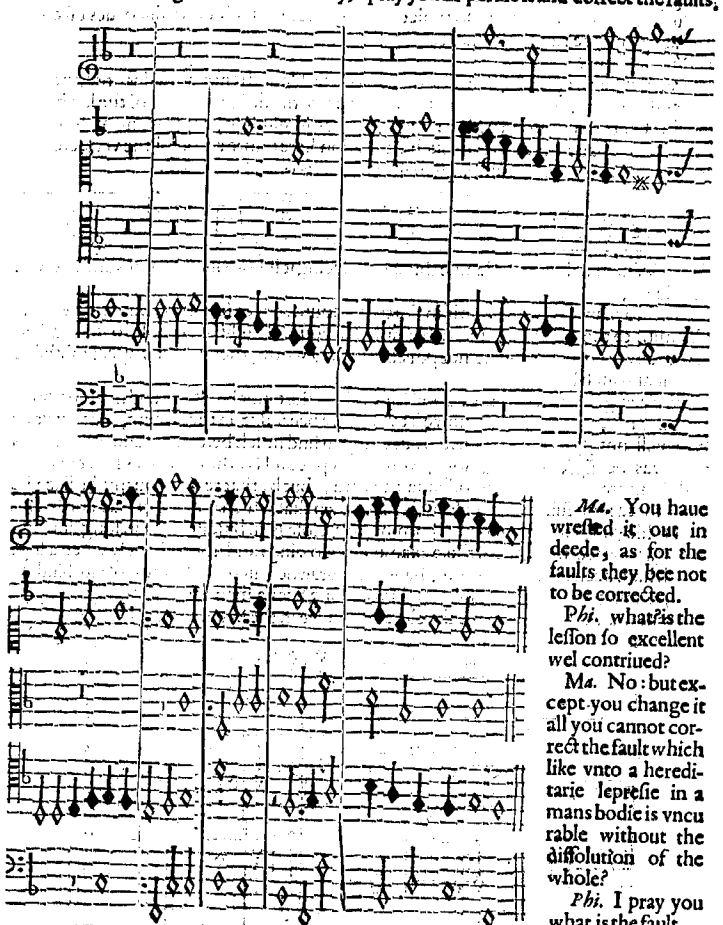
Pol. But when he hath once set downe a thing right, what neede him study any more that time?

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

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

Ma. It may be that he wil do so at the first, but afterwards when he hath discretion to decerne the goodnesse of one point aboue another, hee will take the best and leaue the worst. And in that kind, the Italians and other strangers are greatlie to be commended, who taking any point in hand, wil not stand long vpon it, but wil take the best of it and so away to another, whereas by the contrarie, we are so tedious that of one point wee will make as much as may serue for a whole song, which though it shew great art in variery, yet is it more then needeth, except one would take vpon them to make a whole fancy of one point. And in that also you shall find excellent fantasies both of *maister Alfonso, Horatio Vecci*, and others. But such they seldome 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 sundrie mens vaines vpon one subiect. And though the Lawyers say that it were better to suffer a hundred guilty persons escape them to punish one guitles, yet ought a musicion rather blotte out twentie good points then to suffer one point passe in his compositions vnartificially brought in.

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



Ma. You haue wrested it out in deede, as for the faults they bee not to be corrected.

Phi. what? is the lesson so excellent wel contriued?

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

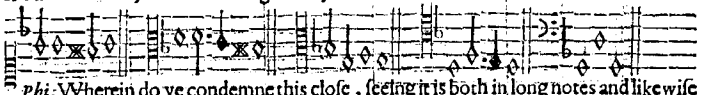
Phi. I pray you what is the fault.

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

of the ninth bar and first of the next are two fifts in the treble, and meane parts, and your two last barres you haue robde out of the capchie of some olde Organist, but that close though it fit the singer 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.

Phi. As how?

Ma. Discorde against discorde, that is, the treble and tenor are a discorde, and the base and tenor likewise a discord in the latter part of the first 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 here tofore amongst the verie chiefest of our musicians, whereof amongst many euil this is one of the worst.

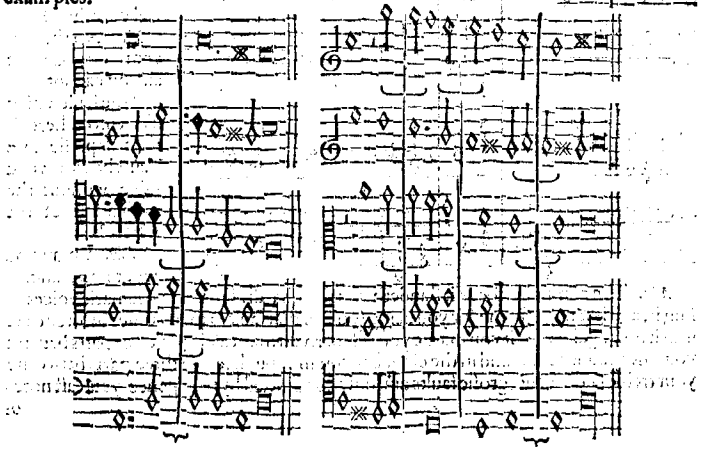


Phi. Wherein do ye condemne this close, seeing it is both in long notes and likewise a Cadence.

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

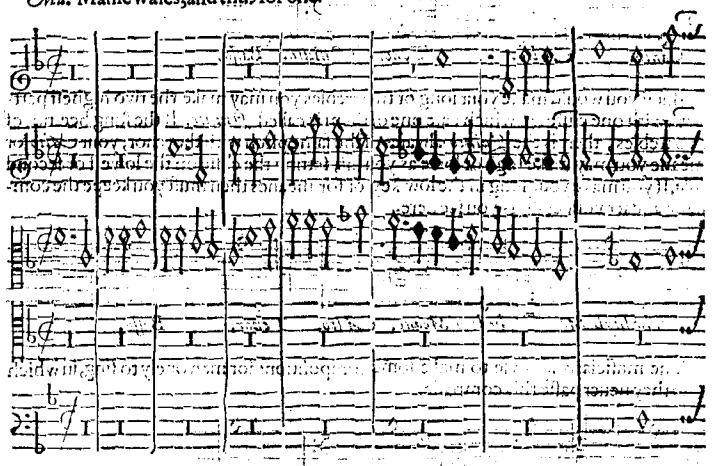
Phi. Seeing the other parts be good how might the tenor be alterid and made better.

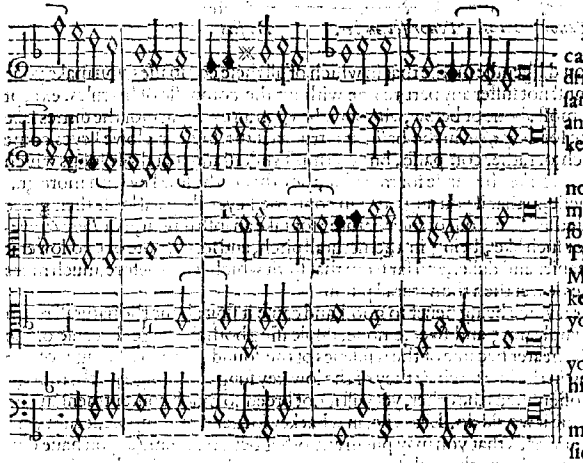
Ma. Thus, now let your eare bee iudge in the singing, and you your selfe will not denie but that you find much better ayre and more fulnes then was before, you may replie and say the other was fuller because it did more offende the eare, but by that reason you might likewise argue that a song full of false descant is fuller then that which is made of true cords. But (as I tolde you before) the best comming to a close is in binding wise in long drawing notes (as you see in the first of these examples following) and most chiefely 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 drawe it out to make the close as you see in the last of these examples.



Phi. I pray you take the fuge of my lesson, and shew me how it might haue beene followed better.

Ma. Manie waies, and thus for one.



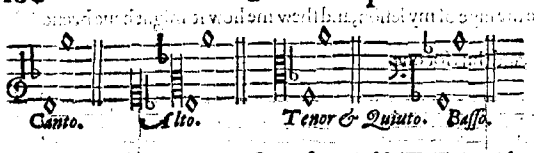


Phi. You haue caused two sundrie parts sing the same notes in one and the selfesame keye.

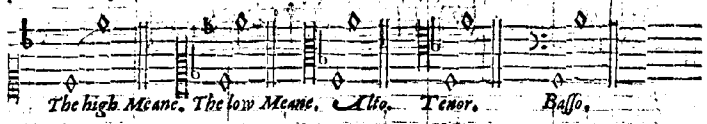
Ma. That is no fault, for you may make your song ether of two Trebles, or two Meanes in ye high key or low key, as you list.

Phi. What do you meane by the high key?

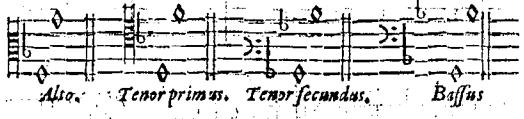
Ma. All songs made by the Musicians, who make songs by discretion, are either in the high key or in the lowe key. For if you make your song in the high key, here is the compasse of your musicke, with the forme of setting the cliffes for enery part.



But if you would make your song of two trebles 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 trebles, then is the *Quinto* alwaies of the same pitch with the tenor, your *Alto* or meane you may make high or lowe as you list, setting the 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 musicians also vse to make some compositions for men onely to sing, in which case they neuer passe this compasse.

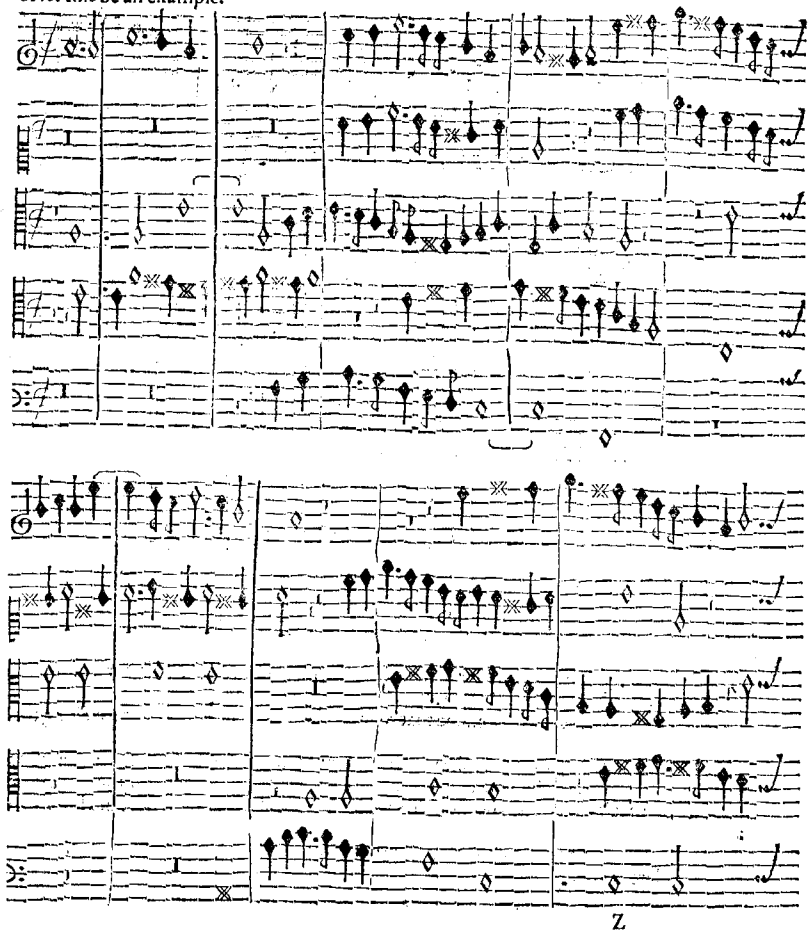


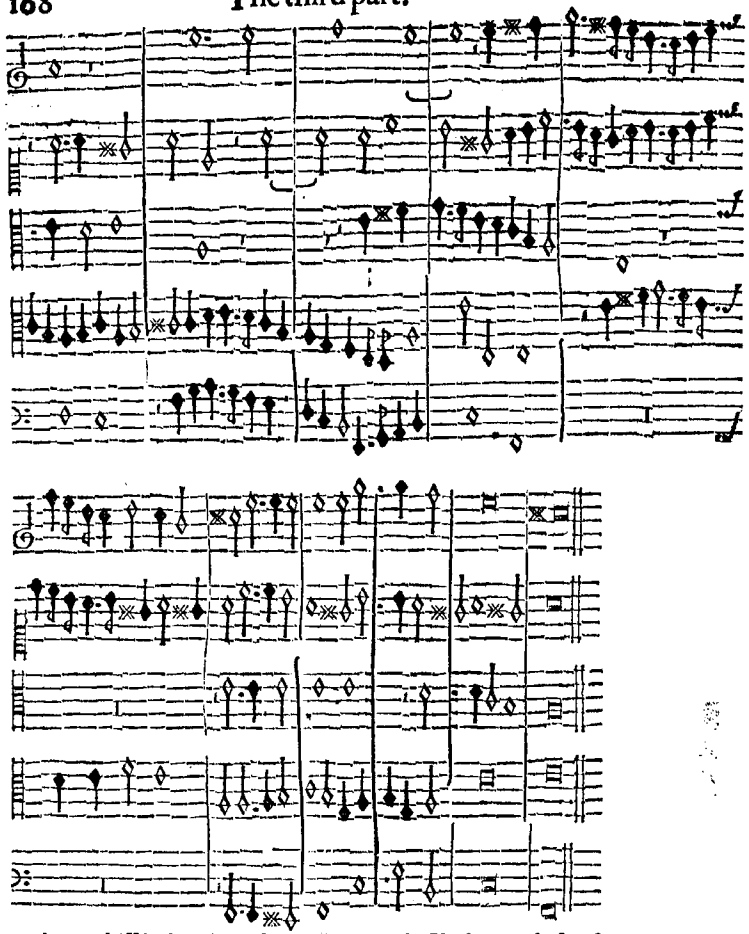
Now must you diligentlie marke that in which of all these compasses you make your musicke, you must not suffer any part to goe without the compasse of his rules, except one note at the most aboue or below, without it be vpon an extremity for the ditties sake or in notes taken for *Diapasons* in the base.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

Likewise take a voice being neuer so good, and cause it sing aboue the naturall reach it will make an vnpleasing and sweete noise, 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, & they of the low key sung in the high pitch, though it will not be so offensiue as the other, yet will it not breed so much contentment in the hearer as otherwise it would do. Likewise, in what key soeuer you compose, let not your parts be so far asunder as that you may put in any other betwixt them, (as you haue don in your last lesson) but keepe them close together, and if it happen that the point cause them go an eight one from the other (as in the beginning of my example you may see) yet let them come close together agaiue, 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 compell the author many times to admit great absurdities in his musicke, altering both time, tune, cullour ayre and what soeuer else, which is commendable so hee can cunninglie come into his former ayre againe.

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

Ma. If you would compose well the best patternes for that effect or the workes of excellent men, wherin you may perceiue how points are brought in, the best way of which is when either the song beginneth two seuerall points in two seuerall parts at once, or one point foreright and reuerted. And though your foreright fuges be verie good, yet are they such as any man of skil 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 hetherto hath beene inuented, either for Motets or *Madrigals*, speciallie when it is mingled with reuertes, because so it maketh the musick seeme more strange, wherof let this be an example.





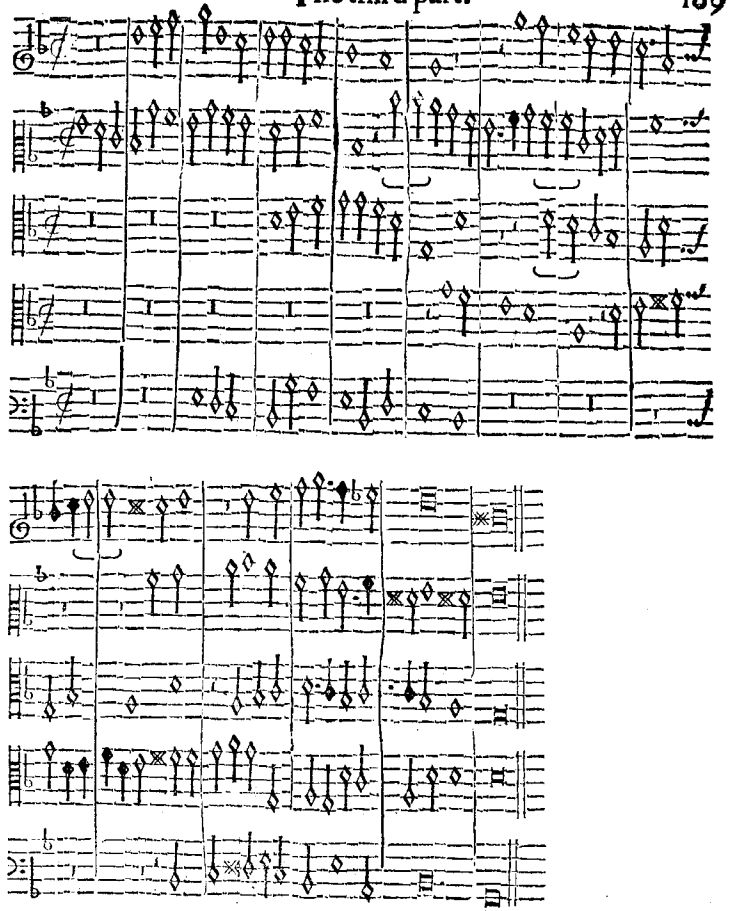
Pol. In truth if I had not looked vpon the example, I had not vnderstood your wordes, but now *I* perceaue the meaning of them.

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

Ma. No, but euerie part may replie vpon the point of another, which causeth verie good varietie in the 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 bee straight waie in a lowe part and contrarilie.

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

Ma. Here is one.

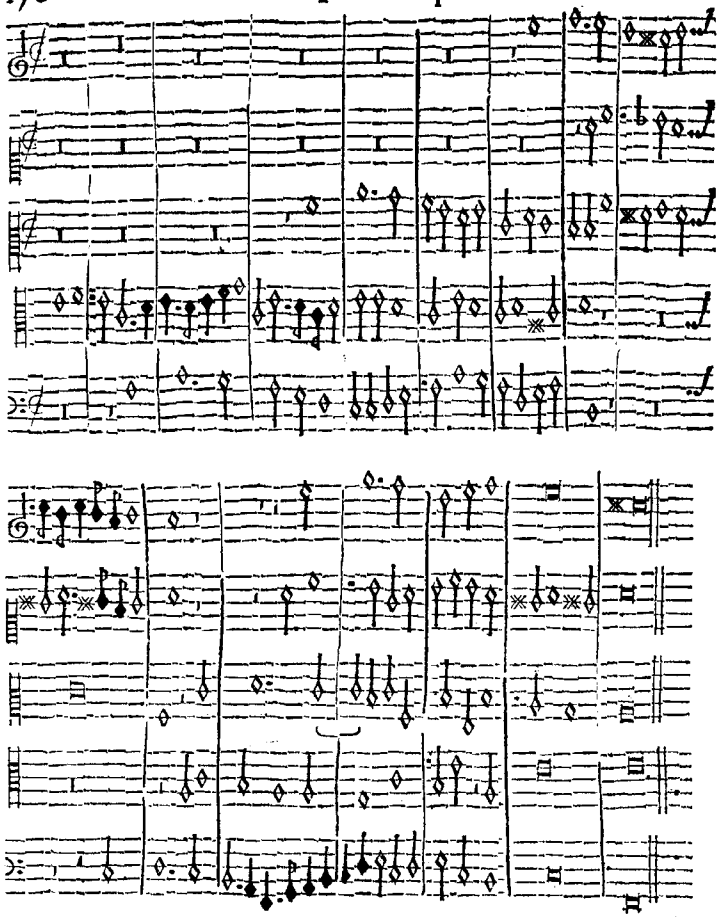


Pol. Brother here is a lesson worthie the noting, for euerie part goeth a contrarie waie, so that it may be called a reuert reuerted.

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

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

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



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

Pol. You muſt not thinke but that our maſter hath ſome one ſecret in compoſition which is not common to euery ſcholler, and though this ſeeme abſurd in our dul and weake iudgement, yet out of doubt our maſter hath not ſet it downe to vs without iudgement.

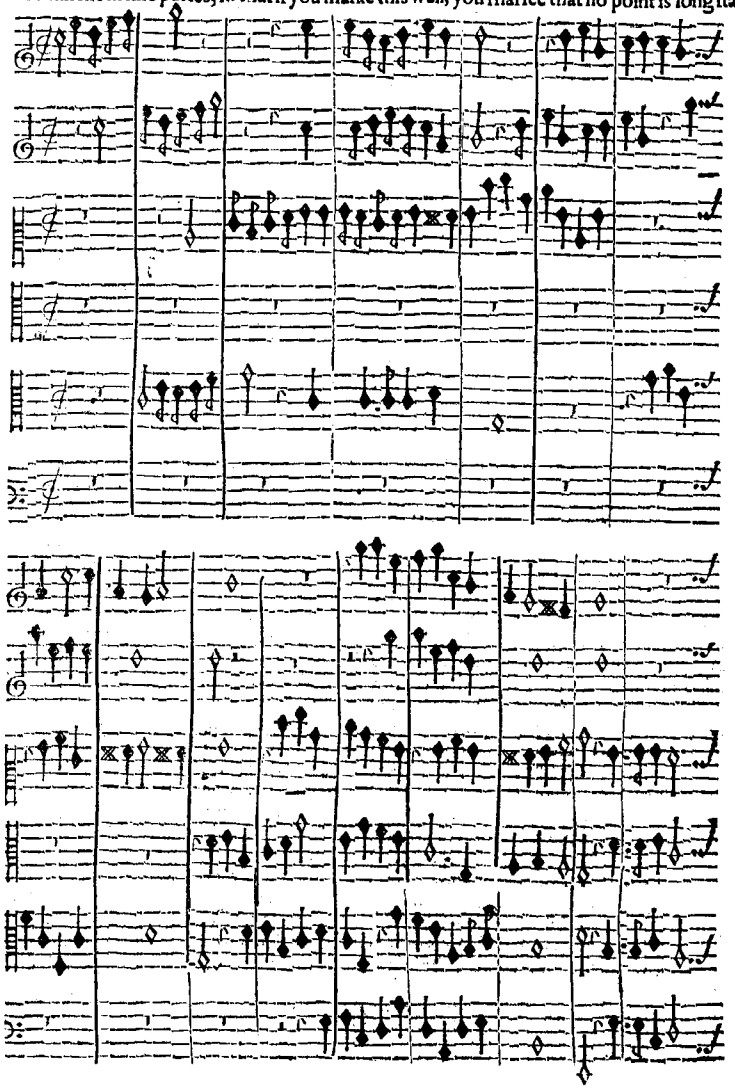
Phi. Yet if it were lawfull for me to declare mine opinion, it is ſcant tolerable.

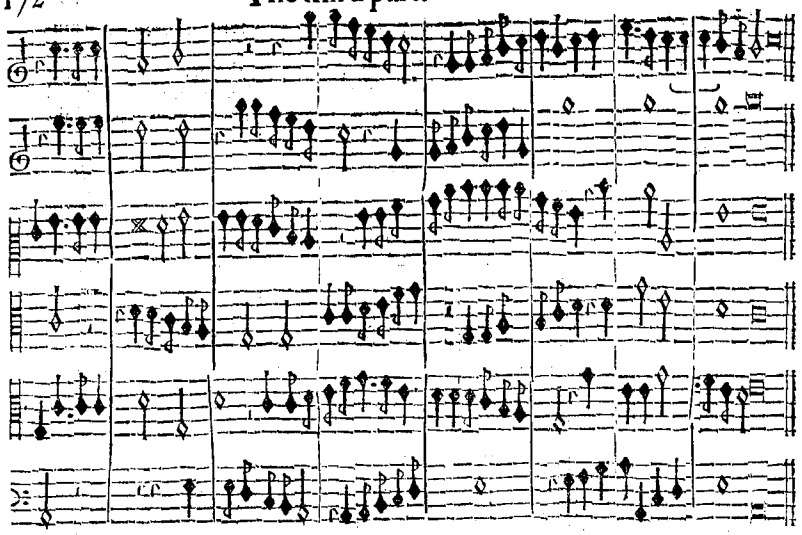
Ma. It is not onely tollerable but commendable, and ſo much the more commendable as it is far from the common and vulgar vaine of cloſing, but if you come to peruſe the works of excellent muſicians you ſhall finde many ſuch bindings, the ſtrangeneſſe of the inuention of which, chiefelie cauſed them to be had in eſtimation amongſt the skilful.

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

giue vs nowe ſome in forme of a *Madrigale*, that wee 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 maner of compoſition in ſixe partes, and the nature of a *Madrigale* both at once. Here is an example of that kind of muſicke in ſixe partes, 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 partes, and sometimes reuerted, and so to the close then taking another, and that kind of handling points is most esteemed in *Madrigals* either of fiue or 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 fiue parts, of maintaining two points or more at once. Likewise the more varietie of points bee shewed in one song, the more is the *Madrigal* esteemed, and withall you must bring in fine bindinges and strange closes according as the words of your Dittie shal moue you, also in these compositions of sixe parts, you must haue an especiall care of causing your parts giue place one to another, which you cannot do without restings, nor can you (as you shall knowe more at large anon) cause them rest till they haue expressed that part of the dittying which they haue begun, and this is the cause that the parts of a *Madrigal* either of fiue or sixe parts go somtimes full, sometimes very single, sometimes iumping together, and somtime quite contrarie waies, like vnto the passion which they expresse, for as you schollers say that loue is ful of hopes and feares, so is the Madrigall or louers musicke full of diuersitie of passions and ayres.

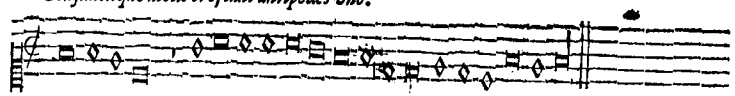
Phi. Now sir because the day is far spent, and I feare that you shall not haue time enough to relate vnto vs those things which might be desired for the ful knowledge of musicke, I will request you before you proceede to any other matters to speake something of Canons.

Ma. To satisfie your request in some respect, I will shewe you a fewe whereby of your selfe you may learne to find out more. A Canon then (as I told you before scholler *Philomathes*) may be made in any distance comprehended within the reach of ỳ voice, as the 3. 5. 6. 7. 8. 9 10. 11. 12. or other. but for the composition of Canons no generall rule can be giuen as that which is performed by plaine sight, wherfore I wil refer it to your own studie to find out such points as you shall thinke meerest to bee followed, and to frame and make them fit for your Canon, the Authors vse the Canons in such diuersitie that it were folly to thinke to set down al the formes of them, because they be infinet, and also daillie more and more augmented by diuers, but most commonly they set some darke words by them, signifiyng obscurely how they are to be found out, and sung as by this of *Iusquin* you may see.

Canon

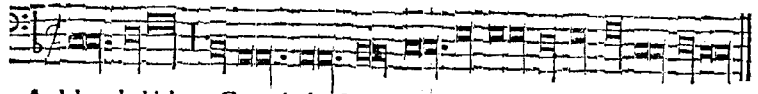
Canon.

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

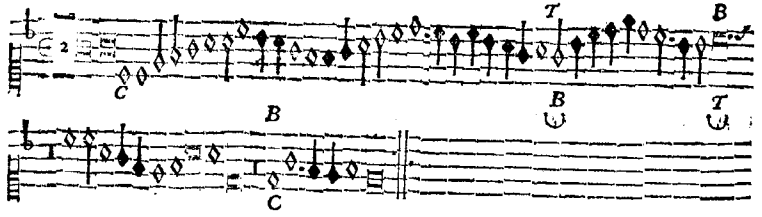


For he setting downe a song of foure parts, hauing prickt all the other partes at length, setteth this for the base, and by the word *Antipodes* you must vnderstand *per arsin & thesin* though the word *multiplicantes* bee to obscure a direction to signifie that euerie note must bee foure times the value of it selfe, as you may perceiue by this

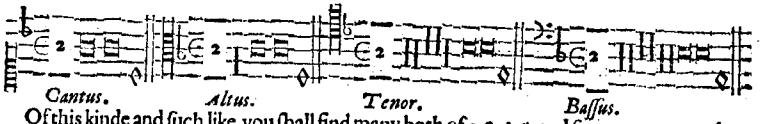
Resolution.



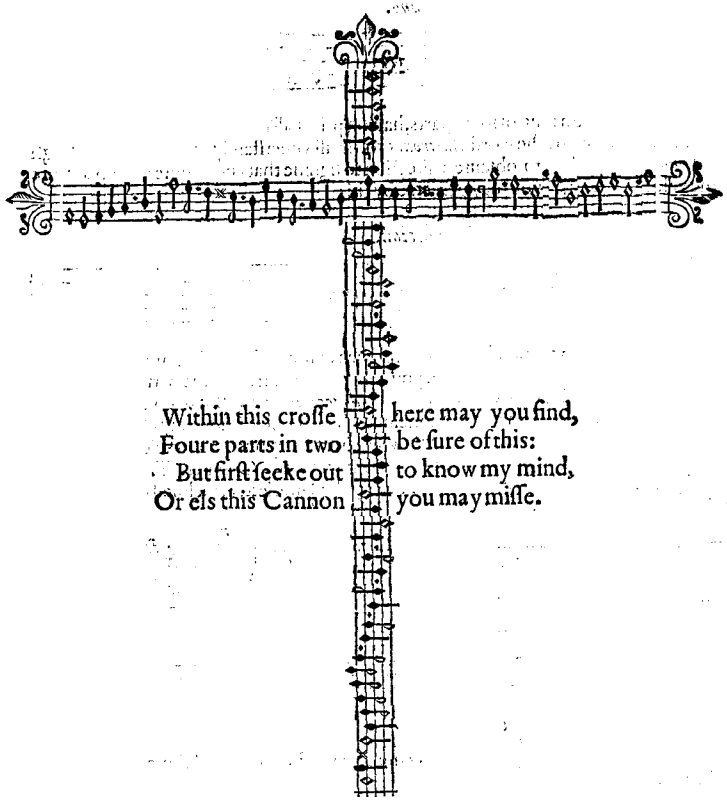
And though this be no Canon in that sence as wee commonly take it, as not beeing more parts in one, yet be these words a *Canon:* if you desire to see the rest of the parts at length you may finde them in the third booke of *Giareanus* his *dodecachordon*. But to come to those *Canons* which in one part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



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



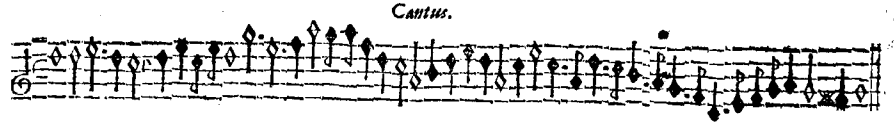
Of this kinde and such like, you shall find many both of 2, 3, 4, 5. and sixe parts, euery where in the works of *Iusquin*, *Petrus Patensis*, *Brumel*, & in our time, in the Introductions of *Baselius* & *Caluisius* with their resolutions and rules how to make them, therfore I wil cease to speake any more of them, but many other *Canons* there bee with *ænigmaticall* wordes set by them, which not onlie strangers haue vsed, but also many Englishmen, and *I* my selfe (being as your Maro saieth *audax iuuenta*) for exercises did make this crosse without any cliffes, with these wordes set by it:



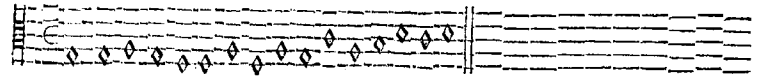
Which is indeed so obscure that no man without the Resolution wil find out how it may be sung, therefore you must not that the *Trausuersarie* or armes of the crosse containe a *Canon* in the twelfth, aboue which singeth euerie note of the base a pricke minime till you come to this signe ⋒ where it endeth. The *Radius* or staffe of the crosse containeth like wise two partes in one, in the twelfth vnder the treble, singing euerie note of it a semibriefe till it come to this signe as before ⋒ likewise you must note that all the parts begin together without any resting, as this *Resolution* you may see.

The Resolution.

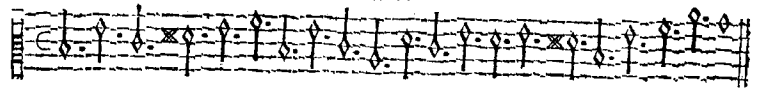
Cantus.



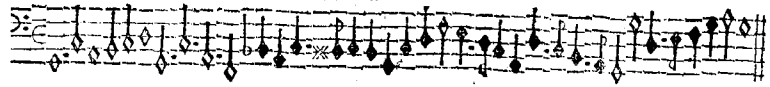
Alto.



Tenor.

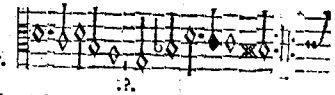


Basso.



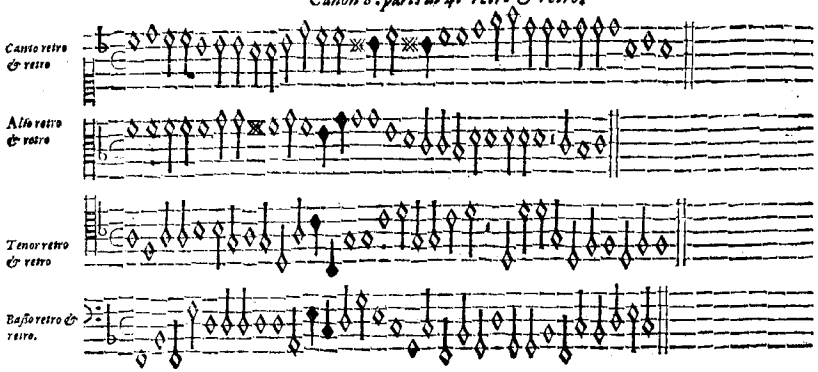
There be also some compositions which at the first sight will seeme very hard to bee done, yet hauing the rules of the composition of them deliuered vnto you, they wil seeme very easie to be made, as to make two partes in one, to be repeated as oft as you will, and at euerie repetition to fall a note, 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.

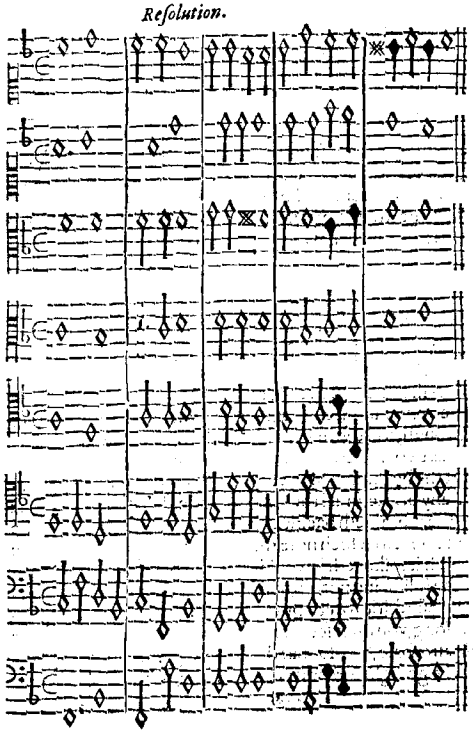


Likewise you may make eight partes in foure (or fewer or more as you list) which may bee sung backward & forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quight through, and the rules to make it be these, make how many parts you list, making two of a kind (as two trebles, two tenors, two counters, and two bases) but this caueat you must haue, that at the beginning of the song al the parts must begin together full, and that you must not set any pricke in all the song (for though in singing the part forward it wil go wel, yet when the other commeth backward it wil make a disturbance in the musicke because the singer wil be in a doubt to which note the pricke belongeth. For if hee should hould it out with the note which it followeth it would make an odde number, or then he must hold it in that tune wherin the following note is, making it of that time as if it followed that note, which would be a great absurditie to set a pricke before the note, of which it taketh the time: hauing so made your song, you must set one part at the end of the other of the same kind (as treble after treble, base after base, &c.) so that the end of the one be ioined to the end of the other, so shall your musicke go right forward and backward, as thus for example.

Canon 8. parts in 4. retro & retro.

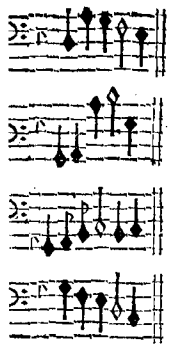


Resolution.

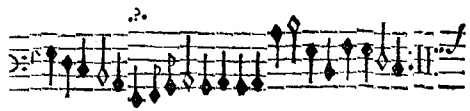


If you desire more examples of this kind, you may finde one of maister *Birds*, being the last song of those Latine Motets, which vnder his & master *Tallis* his name were published.

In this maner also be ý catches made, making how many parts you list, and setting them all after one thus.



The Resolution.



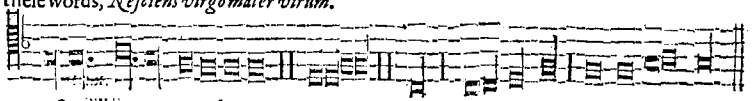
Foure parts in one in the vnison.

Nowe hauing discourſed vnto you the compoſition of three, foure, fiue and ſixe partes with theſe fewe waies of Canons and catches.

Rules to be obſerued in ditty ing.

It followeth to ſhew you how to diſpoſe your muſicke according to the nature of the words which you are therein to expreſſe, as whatſoeuer matter it be which you haue in hand, ſuch a kind of muſicke muſt you frame to it. You muſt therefore if you haue a graue matter, applie a graue kinde of muſicke to it: if a merrie ſubiect you muſt make your muſicke alſo merrie. For it will be a great abſurditie to vſe a ſad 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, crueltie, bitterneſſe, and other ſuch like, make the harmonie like vnto it, that is, ſomwhat harſh and hard but yet ſo ý it offend not. Likewiſe, when any of your words ſhal expreſſe complaint, dolor, repentance, ſighs, teares, and ſuch like, let your harmonie be ſad and doleful, ſo that if you would haue your muſicke ſignifie hardnes, cruelty or other ſuch affects, you muſt cauſe the partes proceede in their motions without the halfe note, that is, you muſt cauſe them proceed by whole notes, ſharpe thirdes, ſharpe ſixes and ſuch like (when I ſpeake of ſharpe or flat thirdes, and ſixes, you muſt vnderſtand that they ought to bee ſo to the baſe) you may alſo vſe Cadences bound with the fourth or ſeuenth, which being in long notes will exaſperat the harmonie: but when you woulde exprrſſe a lamentable paſſion, then muſt you vſe motions proceeding by halfe notes. Flat thirdes and flat ſixes, which of their nature are ſweet, ſpeciallie being taken in the true tune and naturall aire with diſcretion and iudgement. but thoſe cordes ſo taken as I haue ſaide before are not the ſole and onely cauſe of expreſsing thoſe paſsions, but alſo the motions which the parts make in ſinginng do greatly helpe, which motions are either naturall or accidental. The naturall motions are thoſe which are naturallie made betwixt the keyes without the mixture of any accidentall ſigne or corde, be it either flat or ſharpe, and theſe motions be more maſculine cauſing in the ſong more virilitie then thoſe accidentall cordes which are marked with theſe ſignes. ♯. *b*. which be in deede accidentall, and make the ſong as it were more effeminate & languiſhing then the other motions which make the ſong rude and ſounding: ſo that thoſe naturall motions may ſerue to expreſſe thoſe effectes of crueltie, tyrannie, bitterneſſe and ſuch others; and thoſe accidentall motions may fitlie expreſſe the paſſions of griefe, weeping, ſighes, ſorrowes, ſobbes, and ſuch like.

Alſo, if the ſubiect be light, you'muſt cauſe your muſicke go in motions, which carrie with them a celeritie or quickneſſe of time, as minimes, crotchets and quauers: if it be lamentable, the note muſt goe in ſlow and heauie motions, as ſemibreues, breues and ſuch like, and of all this you ſhall finde examples euerie where in the workes of the good muſicians. Moreouer, you muſt haue a care that when your matter ſignifieth aſcending, high heauen, and ſuch like, you make your muſicke aſcend: and by the contrarie where your dittie ſpeaketh of deſcending lowenes, depth, hell, and others ſuch, you muſt make your muſicke deſcend, for as it will be thought a great abſurditie to talke of heauen and point downwarde to the earth: ſo will it be counted great incongruitie if a muſician vpon the wordes hee aſcended into heauen ſhoulde cauſe his muſicke deſcend, or by the contrarie vpon the deſcenſion ſhould cauſe his muſicke to aſcend. We muſt alſo haue a care ſo to applie the notes to the wordes, as in ſinging there be no barbariſme committed: that is, that we cauſe no ſillable which is by nature ſhort be expreſſed by manie notes or one long note, nor no long ſillable bee expreſſed with a ſhorte note, but in this fault do the practitioners erre more groſſelie, then in any other, for you ſhall find few ſonges wherein the penult ſillables of theſe words, *Dominus*, *Angelus*, *filius*, *miraculum*, *gloria*, and ſuch like are not expreſſed with a long note, yea many times with a whole doſſen of notes, and though one ſhould ſpeak of fortie he ſhould not ſay much amiſſe, which is a groſſe barbariſme, & yet might be eaſelie amended. We muſt alſo take heed of ſeperating any part of a word from another by a reſt, as ſom dunces haue not ſlackt to do, yea one whoſe name is *Iohannes Dunſtaple* (an ancient Engliſh author) hath not onlie deuided the ſentence, but in the verie middle of a word hath made two long reſts thus, in a ſong of foure parts vpon theſe words, *Neſciens virgo mater virum.*



For theſe be his owne notes and wordes, which is one of the greateſt abſurdities which I haue ſeene committed in the dittying of muſicke, but to ſhewe you in a worde the vſe of the reſts in the dittie, you may ſet a crotchet or minime reſt aboue a coma or colon, but a longer reſt then that of a minime you may not make till the ſentence bee perfect, and then at a full point you may ſet what number of reſts you will. Alſo when you would expreſſe ſighes, you may vſe the crotchet or minime reſt at the moſt, but a longer then a minime reſt you may not vſe, becauſe it will rather ſeeme a breth taking then a ſigh, an example whereof you may ſee in a very good ſong of *Stephano venturi* to fiue voices vpon this dittie *quell'aura che ſpirando a Paura mia?* for comming to the worde *ſoſpiri* (that is ſighes) he giueth it ſuch a natural grace by breaking a minime into a crotchet reſt and a crotchet, that the excellency of his iudgment in expreſſing and gracing his dittie doth therein manifeſtlie appeare. Laſtlie, you muſt not make a cloſe (eſpeciallie a full cloſe) till the full ſence of the words be perfect: ſo that keeping theſe rules you ſhall haue a perfect agreement, and as it were a harmonicall concent betwixt the matter and the muſicke, and likewiſe you ſhall bee perfectly vnderſtoode of the auditor what you ſing, which is one of the higheſt degrees of praiſe which a muſicion in dittying can attaine vnto or wiſh for. Many other pettie obſeruations there be which of force muſt be left out in this place, and remitted to the diſcretion and good iudgement of the skilful compoſer.

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

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

though not at full, yet with ſo many kinds as *I* can call to memorie: for it wil be a hard matter vpon the ſuddaine to remember them al, and therfore (to go to the matter roundly, and without circumſtances) I ſay that all muſicke for voices (for onlie of that kinde haue we hetherto ſpoken) is made either for a dittie or without a dittie, if it bee with a dittie, it is either graue or light, the graue ditties they haue ſtil kept in one kind, ſo that whatſoeuer muſicke bee made vpon it, is comprehended vnder the name of a Motet: a Motet is properlie a ſong made for the church, either vpon ſome hymne or Antheme, or ſuch like, and that name I take to haue beene giuen to that kinde of muſicke in oppoſition to the other which they called *Canto fermo*, and we do commonlie call plainſong, for as nothing is more oppoſit to ſtanding and firmnes then motion, ſo did they giue the Motet that name of mouing, becauſe it is in a manner quight contrarie to the other, which after ſome ſort, and in reſpect of the other ſtandeth ſtill. This kind of al others which are made on a ditty, requireth moſt art, and moueth and cauſeth moſt ſtrange effects in the hearer, being aptlie framed for the dittie and well expreſſed by the ſinger, for it will draw the auditor (and ſpeciallie the skilfull auditor) into a deuout and reuerent kind of conſideration of him for whoſe praiſe it was made. But I ſee not what paſsions or motions it can ſtirre vp, being ſung as moſt men doe commonlie ſing it: that is, leauing out the dittie and ſinging onely the bare note, as it were a muſicke made onelie for inſtruments, which will in deed ſhew the nature of the muſicke, but neuer carrie the ſpirit and (as it were) that liuelie ſoule which the dittie giueth, but of this enough. And to returne to the expreſsing of the ditty, the matter is now come to that ſtate that though a ſong be neuer ſo wel made & neuer ſo aptlie applied to the words, yet ſhal you hardlie find ſingers to expreſſe it as it ought to be, for moſt of our church men, (ſo they can crie louder in ỳ quier then their fellowes) care for no more, whereas by the contrarie, they ought to ſtudie howe to vowell and ſing cleane, expreſsing their wordes with deuotion and paſsion, whereby to draw the hearer as it were in chaines of gold by the eares to the conſideration of holie things. But this for the moſt part, you ſhall find amongſt them, that let them continue neuer ſo long in the church, yea though it were twentie yeares, they will neuer ſtudie to ſing better then they did the firſt day of their preferment to that place, ſo that it ſhould ſeeme that hauing obtained the liuing which they ſought for, they haue little or no care at all either of their owne credit, or well diſcharging of that dutie whereby they haue their maintenance. But to returne to our Motets, if you compoſe in this kind, you muſt cauſe your harmonie to carrie a maieſtie taking diſcordes and bindings ſo often as you canne, but let it be in long notes, for the nature of it will not beare ſhort notes and quicke motions, which denotate a kind of wantonnes.

This muſicke (a lamentable caſe) being the chiefeſt both for art and vtilitie, is notwithſtanding little eſteemed, and in ſmall requeſt with the greateſt number of thoſe who moſt highly ſeeme to fauor art, which is the cauſe that the compoſers of muſick who otherwiſe would follow the depth of their skill, in this kinde are compelled for lacke of *mæcenates* to put on another humor, and follow that kind whereunto they haue neither beene brought vp, nor yet (exceptſo much as they can learne by ſeeing other mens works in an vnknown tounge) doe perfectlie vnderſtand ỳ nature of it, ſuch be the newfangled opinions of our countrey men, who will highlie eſteeme whatſoeuer commeth from beyond the ſeas, and ſpeciallie from Italie, 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 highlie the light muſicke particular to vs in England, but generall through the world, which is the cauſe that the muſitions in all countries and chiefely in Italy, haue imploied moſt of their ſtudies in it: whereupon a learned man of our time writing vpon *Cicero* his dreame of *Scipio* ſaith, that the muſicians of this age, in ſteed of drawing the minds of men to the conſideration of heauen and heauenlie thinges, doe by the contrarie ſet wide open the gates of hell, cauſing ſuch as delight in the excerciſe of their art tumble headlong into perdition.

This much for Motets, vnder which *I* comprehend all graue and ſober muſicke, the light muſicke

Light musicke. musicke hath beene of late more deepely diued into, so that there is no vanitie which in it hath not beene followed to the full, 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 kinde of musicke made vpon songs and sonnets, such as *Petrarcha* and many Poets of our time haue excelled in. This kind of musicke weare not so much disalowable if the Poets who compose the ditties would abstaine from some obscenities, which all honest eares abhor, and sometime from blasphemies to such as this, *ch'altro di te iddio non voglio* which no man (at least who hath any hope of saluation) can sing without trembling. As for the musick it is next vnto the Motet, the most artificiall and to men of vnderstanding most delightfull. If therefore you will compose in this kind you must possesse your selfe with an amorus humor (for in no cõposition shal you proue admirable except you put on, and possesse your selfe wholy with that vaine wherein you compose) so that you must in your musicke be wauering like the wind, sometime wanton, somtime drooping, sometime graue and staide, ot herwhile effeminat, you may maintaine points and reuert them, vse triplaes and shew the verie vttermost or your varietie, and the more varietie you shew the better shal you please. In this kind our age excelleth, so that if you would imitate any, I would appoint you these for guides: *Alfonso ferrabosco* for deepe skill, *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 generallie good as these. The

A Madrigal

Canzonets seconde degree of grauetie in this light musicke is giuen to Canzonets that is little shorte songs (wherin little arte can be shewed being made in straines, the beginnng of which is some point lightlie touched, and euerie straine repeated exeept the middle) which is in composition of the musick a counterfet of the *Madrigal*. Of the nature of these are the *Neapolitans* or

Neapolitãs *Canzone a la Napolitana*, different from them in nothing sauing in name, so that whosoeuer knoweth the nature of the one must needs kuow the other also, and if you thinke them worthie of your paines to compose them, you haue a patterne of them in *Luco Marenzo* and *Iohn Feretti*, who as it should seeme hath imploied most of all his study that way. The last degree

Villenelle. of grauetie (if they haue any at all is giuen to the *villanelle* or countrie songs which are made only for the ditties sake, for so they be aptly set to expresse the nature of the ditty, the composer (though he were neuer so excellent) will not sticke to take many perfect cordes of one kind together, for in this kind they thinke it no fault (as being a kind of keeping *decorum*) to make a clownish musicke to a clownish matter, & though many times the dittie be fine enough yet

Ballette. 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 tearme *Ballete* or daunces, and are songs, which being song to a dittie may likewise be daunced: these and all other kinds of light musicke sauing the *Madrigal* are by a generall name called ayres. There be also an other kind of *Ballets*, commonlie called *falas*, the first set of that kind which I haue seene was made by *Gastaldi*, if others haue laboured in the same field, I know not but a slight kind of musick it is, & as I take it deuised to be daunced to voices. The slightest kind of musick

Vinate (if they deserue the name of musicke) are the *vinate* or drincking songes, for as I said before, there is no kinde of vanitie whereunto they haue not applied some musicke or other, as they haue framde this to be sung in their drinking, but that vice being so rare among the Italians, & Spaniards: I rather thinke that musicke to haue bin deuised by or for the Germains (who in swarmes do flocke to the Vniuersitie of Italie) rather then for the Italians themselues. There is

Iustinianes. likewise a kind of songs) which I had almost forgotten) called *Iustinianas*, and are al 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 denie that *Iustiniana* is the name of a woman. There be also many other kindes of songes which the Italians

Pastorelle passamezos with ditties make as *Pasterellas* and *Passamesos* with a dittie and such like, which it would be both tedious

Fantasies. and superfluons to delate vnto you in words, therfore I will leaue to speake any more of them, and begin to declare vnto you those kinds which they make without ditties. The most principall

cipall and chiefest kind of musicke which is made without a dittie is the fantasie, that is, when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seeme best in his own conceit. In this may more art be showne then in any other musicke, because the composer is tide to nothing but that he may adde, deminish, and alter at his pleasure. And this kind will beare any allowances whatsoeuer tolerable in other musick, except changing the ayre & leauing the key, which in fantasie may neuer bee suffered. Other thinges you may vse at your pleasure, as bindings with discordes, quicke motions, slow motions, proportions, and what you list. Likewise, this kind of musick is with them who practise instruments of parts in greatest vse, but for voices it is but sildome vsed. The next in grauity and goodnes vnto this is called a pauane, a kind of staide musicke, ordained for graue dauncing, and most commonlie made of three straines, whereof euerie straine is plaid or sung twice, a straine they make to containe *8.* 12. or 16. semibreues as they list, yet fewer then eight I haue not seene in any pauan. In this you may not so much insist in following the point as in a fantasie: but it shal be inough to touch it once and so away to some close. Also in this you must cast your musicke by foure, so that if you keepe that rule it is no matter howe many foures you put in your straine, for it will fall out well enough in the ende, the arte of dauncing being come to that perfection that euerie reasonable dauncer wil make measure of no measure, so that it is no great matter of what number you make your strayne. Pauens.

After euery pauan we vsually set a galliard (that is, a kind of musicke made out of the other) causing it go by a measure, which the learned cal *trochaieam rationem*, consisting of a long and short stroke successiuelie, for as the foote *trochæus* consisteth of one sillable of two times, and another of one time, so is the first of these two strokes double to the latter: the first beeing in time of a semibrefe, and the latter of a minime. This is a lighter and more stirring kinde of dauncing then the pauane consisting of the same number of straines, and looke howe manie foures of semibreues, you put in the straine of your pauan, so many times fixe minimes must you put in the straine of your galliard. The Italians make their galliardes (which they tearme *saltarelli*) plaine, and frame ditties to them, which in their *mascaradoes* they sing and daunce, and many times without any instruments at all, but in steed of instrumentes they haue Curtisans disguised in mens apparell, who sing and daunce to their owne songes. The *Alman* is a more heauie daunce then this (fitlie representing the nature of the people, whose name it carieth) so that no extraordinarie motions are vsed in dauncing of it. It is made of strains, somtimes two, sometimes three, and euerie straine is made by foure, but you must marke that the foure of the pauan measure is in *dupla* proportion to the foure of the *Alman* measure, so that as the vsuall Pauane conteineth in a straine the time of fixteene semibreues, so the vsuall *Almaine* containeth the time of eight; and most commonlie in short notes. Like vnto this is the French *bransle* (which they cal *bransle simple*) which goeth somwhat rounder in time the this, otherwise the measure is all one. The *bransle de poictou* or *bransle double* is more quick in time, (as being in a rounde *Tripla*) but the straine is longer, containing most vsually twelue whole strokes. Like vnto this (but more light) be the *voltes* and *courantes* which being both of a measure, ar notwithstanding dauncedafter sundrie fashions, the *volte* rising and leaping, the *courante* trauising and running, in which measure also our countrey daunce is made, though it be dauncedafter another forme then any of the former. All these be made in straines, either two or three as shall seeme best to the maker, but the *courant* hath twice so much in a straine, as the English country daunce. There bee also many other kindes of daunces (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 alreadie told you. And as there be diuers kinds of musicke, so will some mens humors be more enclined to one kind then to another. As some wilbe good descanters, and excell in descant, and yet wil be but bad composers, others will be good composers and but bad descanters extempore vpon a plaine song, some will excel in composition of Motets, and being set or inioyned to make a *Madrigal*.

Almanes.

Bransles.

Voltes courantes.

Countrey daunces.

Diuers men diuersly affected to diuers kindes of musicke.

drigal wil be very 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 enioyned to compose a motet or some sad and heauy musicke, wil be far from the excellencie which they had in their owne vaine. Lastlie, some will be so excellent in points of voluntary vpon an instrument as one would thinke it vnpossible for him not to be a good composer, and yet being inioynd to make a song wil do it so simplie as one would thinke a scholler of one yeares practise might easely compose a better. And I dare boldly affirme, that looke which is hee who thinketh himselfe the best descanter of all his neighbors, enioyne him to make but a scottish Iygge, he will grossely erre in the true nature and qualitie of it.

The conclusion of the dialogue.

Thus haue you briefelie those preceptes which *I* thinke necessarie and sufficient for you, whereby to vnderstand the composition of 3. 4. 5. or more parts, whereof I might haue spoken much more, but to haue donne it without being tedious vnto you, that is, to mee a great doubt seeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practise. Seeing therefore you lacke nothing of perfect musicians, but only vse to make you prompt and quicke in your compositions, and that practise must only bee done in time, aswell by your selues as with me, and seeing night is already begun, I thinke it best to returne, you to your lodgings and I to my booke.

Pol. To morrow we must be busied making prouision for our iourney to the Vniuersitie, so that we cannot possiblie see you againe before our departure, therfore we must at this time both take our leaue of you, and intreat you that at euery conuenient occasion and your leasure you wil let vs heare from you.

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

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

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

Phi. I thanke you for them, and neuer did miserable vsurer more carefullie keepe his coine, (which is his only hope and felicitie) then I shall these.

Pol. If it were possible to do any thing which might counteruaile that which you haue don for vs, we would shew you the like fauour in doing as much for you, but since that is vnpossible we can no otherwise requite your curtesie then by thankful minds and dewtiful reuerence which (as all schollers do owe vnto their maisters) you shall haue of vs in such ample maner as when we begin to be vndutifull, we wish that the worlde may know that wee cease to bee honest.

Ma. Farewel, and the Lord of Lords direct yon in al wisdom and learning, that when hereafter you shall bee admitted to the handling of the weighty affaires of the common wealth, you may discreetly and worthely discharge the offices whereunto you shal be called.

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

PERORATIO.

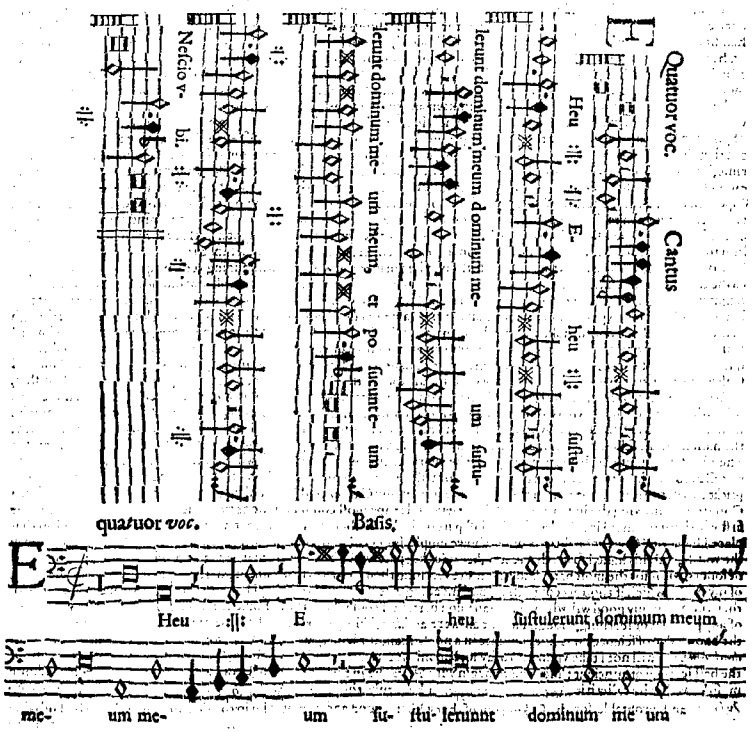
THVS hast thou (gentle Reader) my booke after that simple sort, as I thought most conuenient for the learner, in which if they dislike the words (as bare of eloquence and lacking fine phrases to allure the minde of the Reader) let them consider that *ornari res ipsa negat contenta doceri*, that the matter it selfe denieth to bee set out with flourish, but is contented to bee deliuered after a plaine and common maner, and that my intent in this booke hath beene to teach musicke, 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 will thinke him foolish who in the precepts of an arte wil looke for filed speech, rethorical sentences, that being of all matters which a man can intreate of, the most humble and

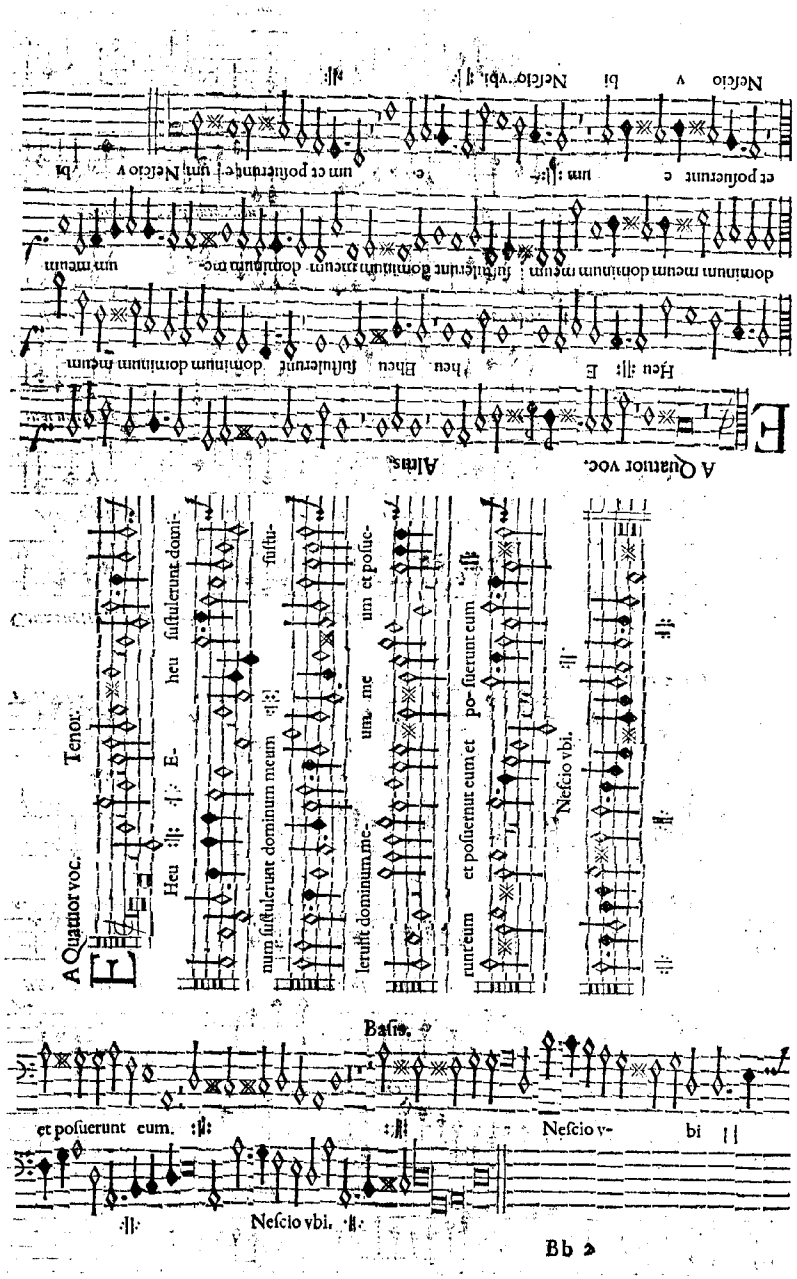
and with most simplicitie and sincerite to be handled, and to decke a lowlie matter with loftie and swelling, speech wil be to put simplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of skill (for by such I loue to be censured, contemning the iniuries of the ignorant, and 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 boldlie 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 wil 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 prauidice, 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 shal caual at my vsing of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me that I rather thinke it a greater credit. For if in diuinity, Law, and other sciences it be not only tollerable but commendable to cite the authorities of doctors for confirmation of their opinions, why should it not bee 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 bin no lesse famous in musicke then either *Paulus, Vlpianus, Bartolus* or *Baldus*, (who haue made so many asses ride on foote clothes) haue beene in law. As for the examples they be all mine own, 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 where as some may obiect that in the first part there is nothing which hath not already 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 wil be readiest to condemne. And though the first part of the booke be of that nature that it coulde not haue beene set downe but with that which others haue doone before, yet shall you not finde in any one booke all those things which there be handled, but I haue had such an especial care in collecting them that the most common things, which euerie where are to be had be but slenderlie touched. Other things which are as necessary & not so cõmon are more largely handled, & al so plainly & after so familiar a sort deliuered, as none (how ignorant soeuer) can iustly complaine of obscurity. But some haue beene so foolish as to say that I haue emploied much trauell in vaine in seeking out the depth of those moodes and other things which I haue explained, and haue not stucke to say that they be in no vse, and that I can write no more then they know already. Surely what they know already I know not, but if they account the moodes, ligatures, pricks of deuision 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 pricksong. And although it be true that the proportions haue not such vse in musicke in that forme as they be nowe vsed, but that the practise may be perfect without them, yet seeing they haue beene in common vse with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profit of their works. But those men who think they know enough already, when (God knoweth) they can scarce sing their part with the wordes, be like vnto those who hauing once superficiallie red the Tenors of *Littleton* or *Iustinians institutes*, thinke that they haue perfectlie learned the whole law, and then being inioyned to discusse a case, do at length perceiue their own ignorance and beare the shame of their falsely conceaued opinions But to such kind of men do I not wright, for as a man hauing brought a horse to the water cannot compel him to drink except he list, so may I write a booke to such a man but cannot 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 fourth: our man by the contrarie will not onelie not reade that which might instruct him, but also wil backbite and maligne him, who hath for his and other mens benefit vndertaken great labor and endured much paine, more then for any priuat gaine or cõmoditie in particular redounding to himself. And though in the first part I haue boldlie taken that which in particular I cannot challenge to be mine owne, yet in the second part I haue 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 knowe that I haue purposely left that part but slenderly handled, both because the scholler may by his own studie become an accomplished musicion, hauing perfectly practised those fewe rules which be there set down, as also because I do shortly looke for the publication in print, of those neuer enough praised trauailes of master Waterhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most insaciate scholler whatsoeuer. But if mine opinion may be in any estimation with him, I would counsaile him that when he doth publish his labours, he would set by euery seuerall way some words whereby the learner may perceaue it to be a Canon, and how one of the parts is brought out of another (for many of the which I haue seene be so intricate as being pricke in seuerall bookes one shall hardly perceaue it to be any Canon at al.): so shal he by his labors both most benefit his Countrey in shewing the inuention of such variety, and reape most commendations to himselfe in that he hath 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 (howe simple soeuer) but may at the first reading conceaue the true meaning of the words, and this haue I so much affected, because that part wil be both most vtiul and most profitable to the young practisioners, who (for the most part) know no more learning then to write their owne names. Thus hast thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I shot at: If otherwise accept my good wil, who would haue don better if I could. But if thou thinke the whole arte not worthy the pains of any good wit or learning, though I might answere as *Alfonso* king of *Aragon* did to one of his Courtiers (who say ing that the knowledge of sciences was not requisite in a noble man, the king gaue him onelie this answere *quest'a è voce dun bue non dun huomo*. Yet will not I take vpon me to say so, but only for remouing of that opinon, 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 Δεμμόνιον πρᾶγμα a heauenly thing. καὶ χρήσιμον πρὸς τὴν τοῦ καλοῦ τε καὶ ἀγαθοῦ ζήτησιν and profitable for the seeking out of that which is good and honest. Also in the first book of his lawes he saith that

musicke

musick cannot be intreated or taught without the knowledge of all other sciences, which if it be true, how far hath the musicke of that time 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 tearmeth he musick εγκυκλοπαιδειαν, a perfect knowledge of al sciences & disciplines. But the Authorites of *Aristoxenus Ptolomeus*, & *Seuerinus Boethius*, who haue painefully deliuered the arte to vs, may be sufficient to cause the best wits think it worthy their trauel, specially of *Boethius* who being by birth noble and most excellent well versed in Diuinity, Philosophy, Law, Mathematicks Poetry, and matters of estate, did notwithstanding write more of musick then of al the other mathematical sciences, so that it may be iustly said, that if it had not beene for him the knowledge of musicke had not yet come into our Westerne part of the world. The Greeke tongue lying as it were dead vnder the *barbarisme* of the *Gothes* and *Hunnes*, and musicke buried in the bowels of the Greeke works of *Ptolomeus* and *Aristoxenus*, the one of which as yet hath neuer come to light, but lies in written copies in some Bibliothekes of Italy, the other hath beene set out in print, but the copies are euery where so scane and hard to come by, that many doubt if he haue beene set out or no. And these few authorities wil serue to diswade the discreet from the afore named opinion, (because few discreete men wil hold it) as for others many will be so selfe willed in their opinions, that though a man should bring all the arguments and authorities in the world against it, yet should he not persuade them to leaue it. But if any man shall thinke me prolix and tedious in this place, I must for that point craue pardon, & wil here make an end, wishing vnto all men that discretion as to measure so to other men as they would bee measured themselues.

FINIS.





Canzonetta. A 4 voci. Canto.

ARd'ognhora il cor laſ- ſo e mai non mo- re e mai non more. :|:

Ard'ognhora il cor laſ- ſo e mai non more :||:

il :|: il cor laſ- ſo e mai non mo- re e mai non more Ahi ch'il

foco d'amor non e mor- tale :||: non e mortale. Ea ſpegner il ſu'ardor :||:

acqua non va- le :||: :||: Eaſpegner il ſu'ardor :||:

acqua non va- le :||: :||:

Canzonetta. A 4. voci. Alto.

ARd'ognhora Il cor laſ ſo e mai non more :|: Il cor laſ- ſo e

mai non more il :||: e mai non more e mai non more. Ard'ogn hora :||:

il cor laſ- ſo e mai non mo- re e mai non more.

Ahi ch'il foco d'amor non e mortale :||: Eaſpegner il ſu'ardor :||:

acqua non va le :|: :||: Eaſpegner il

ſu'ardor :||: acqua non va le :||: acqua non vale.

Canzonetta. A 4. voci. Tenor.

ARd'ognhora :|: il cor laſ- ſo e mai non mo- re :|:

il cor laſſo e mai non mo- re. Ard'ognhora :||: il cor

laſ ſo e mai non mo- re :||: il cor laſſo e mai non

mo- re Ahi ch'il foco d'amor non e mortale :||: :||:

Eaſpegner il ſu'ardor :||: acqua non vale :||:

Canzonetta. A 4. voci. Baſis.

ARd'ogn hora :|: Il cor laſ ſo e mai non more Il cor

laſ- ſo e mai non mo- re e mai non more Ard'ogn hora :||: il cor

laſ- ſo e mai non more. il cor laſ- ſo e mai non mo- re :|| Ahi ch'il

foco d'amor, non e mortale :||: non e mortale. Eaſpegner il ſu'ardor :||:

acqua non vale acqua non va- le :||: Eaſpegner il ſu'ardor :||:

acqua non vale acqua non va- le :||:

Canzonetta. A 4. voci. Tenor.

Perche tor- mi il cor mio cor mio per lasciarlo in oblio in ob-

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

obli- o Lo faperche perchel'ardo- re Ch'hainse nasco- sto

non t'accen- dail core non t'ac- cendail core il

co- re Ch'hainse nasco- sto non t'accen-

da il core non t'ac cendail core il co re.

Canzonetta. A 4. voci. Alto.

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

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

Lo faperche perche l'ardo- re, Ch'hainse nasco- sto

non t'ancenda il co- re Ch'hainse nasco- sto, non t'accenda il co- re

Ch'hanise nascosto non t'accenda il co- re Ch'hainse nasco- sto, non t'ac- cenda il co-

re non t'accen dail core.

Canzonetta. A 4. voci. Canto.

Perche tor- mi il cor mio per lasciarlo in oblio in ob-

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

lio. Lo sapercheperche l'ardore Ch'hainsenascosto non t'accenda il co- re Ch'hainsenasco-

sto non t'accenda il co- re non t'accen- dal core Ch'hainse nasco- sto

non t'accen dail co- re.

Canzonetta. A 4. voci. Ballo.

Perche Perdasciarlo in oblio per lasciarlo in oblio

Lo sapercheperche l'ardore Ch'hainse nasco- sto non t'accendail co- re

Ch'hainse nasco- sto non t'accendail core il core Ch'hainse nasco- sto non t'ac-

cendail co- re Ch'hainse nasco- sto non t'accendail co- re il core

A 5. voc.

Altus.

O amica mea Sunt capilli tu i tu i Sunt capilli tu i :||:

Sunt capilli tui tu i Sunt capilli tu i tu i Sicut

greges caprarum quæ ascenderunt :||: de mon-te de monte galaad galaad :|:

:||: de monte galaad :|: :||: de monte galaad. :||:

A 5. voc.

Canticus.

O amica me a :||: O amica me a :||:

Sunt capilli tui tu i :||: Sunt capilli tui tu i :||:

Sicut greges caprarum capra- rum :||: quæ ascen- derunt de monte gala-ad ga- laad quæ ascenderunt :||: de monte ga- la ad de monte galaad :||:

A 5. voc.

Bassus.

Amica mea :|: O amica me a Sunt capilli tu- i :|:

Sunt capilli tui Sicut greges capra- rum quæ ascendenunde monte galaad. :|: quæ ascendenunt de monte galaad :||:

A 5. voc.

Tenor.

Amica me- a O amica me- a :||: O a-

mica me a me a. Sunt capilli tu i tu i tu i Sunt capilli tui Sunt capil li tui

tu i Sicut greges caprarum Sicut greges capra rum quæ ascenderunt de monte

galaad de monte galaad :||: quæ ascenderunt de monte galaad

:||: galaad de monte galaad.

Quinque vocum Secunda pars. Altus.

Entes tui Sicut greges tonsarum Dentes tui sicut greges tonsarum quæ ascenderunt de lauacro quæ ascende- runt de la- uacro quæ ascende- runt de la- uacro

Quinque vocum Secunda pars. Canticus.

Entes tui sicut greges sicut gre- ges tonsarum :|: quæ ascendere- runt quæ ascenderunt de lauacro :|: quæ ascendere- runt de la- uacro :|: quæ ascenderunt

Quinque vocum Secunda pars. Basis.

ascenderunt quæ ascende- runt de lauacro :|: quæ ascende- runt de la- ua cro.

Quinque vocum Secunda pars. Tenor.

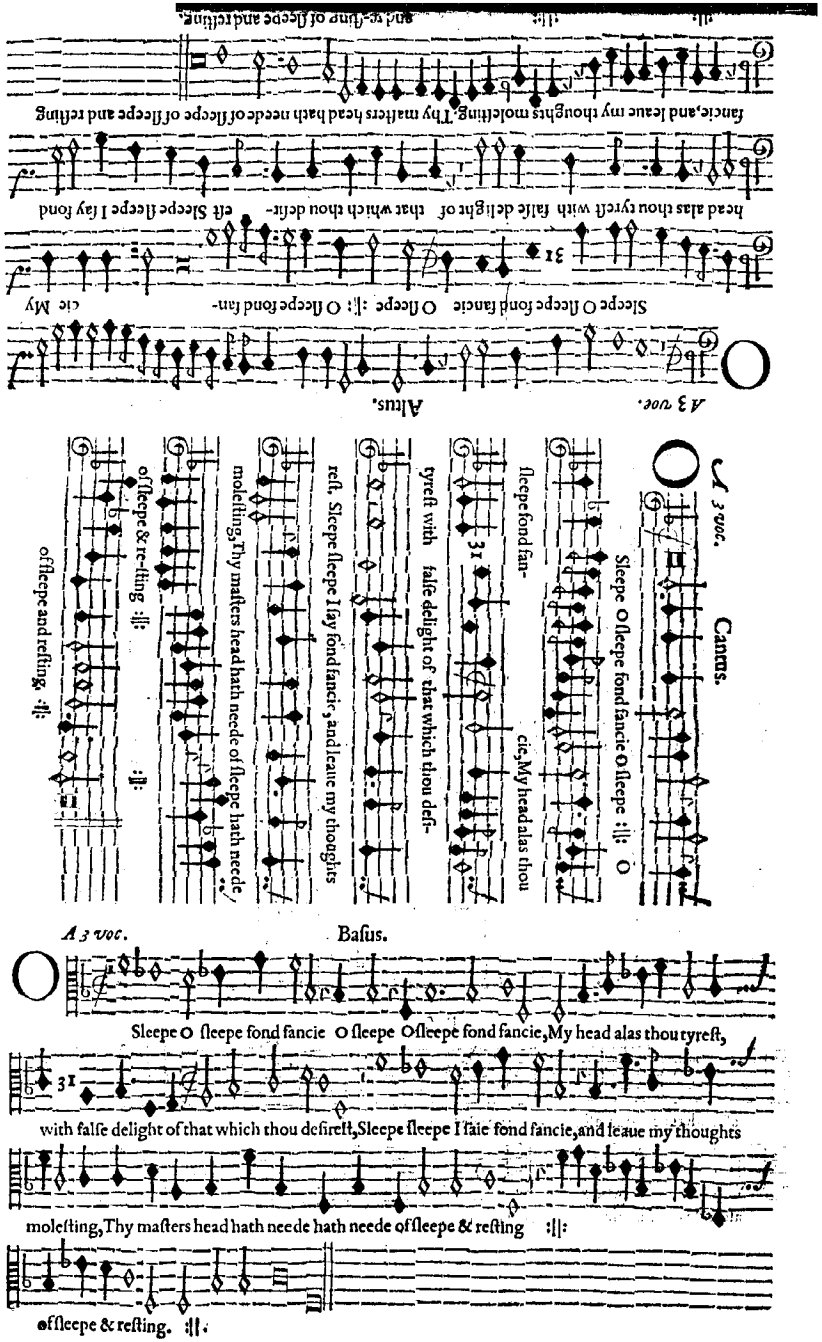
Entes tui Sicut greges tonsarum Dentes tui sicut greges tonsarum quæ ascenderunt de lauacro :|: quæ ascenderunt de la- uacro :|: quæ ascenderunt

Quinque vocum Secunda pars. Quintus.

Entes tui sicut greges Dentes tui sicut greges tonsarum :|: Dentes tui sicut greges tonsarum quæ ascenderunt de la- uacro quæ ascenderunt de lauacro :|: quæ ascenderunt de la- uacro quæ ascenderunt quæ ascenderunt de lauacro de la- uacro.

Quinque vocum Secunda pars. Basis.

Entes tui sicut greges tonsa- rum Dentes tui sicut greges tonsarum tonsa- rum quæ ascende- runt quæ ascenderunt de lauacro de lauacro quæ



ANNOTATIONS

necessary for the vnderstanding

of the Booke, vvherein the veritie of some of the preceptes is prooued, and some argumentes which to the contrary might be obiected are refuted.

To the Reader.

Hen I had ended my booke, and showne it (to be perused) to some of better skill in letters then my selfe, I was by thē requested, to giue some contentment to the learned, both by setting down a reason why I had disagreed from the opinions of others, as also to explaine something, which in the booke it selfe might seeme obscure. I haue therefore thought it best to set downe in Annotations, such thinges as in the text could not so commodiouslie be handled, for interrupting of the continuall course of the matter, that both the young beginner shoulde not be ouerladed with those things, which at the fistte woulde be to hard for him to conceiue: and also that they who were more skilful, might haue a reason for my proceedings. I would therefore counsel the young scholler in Musicke, not to intangle himselfe in the reading of these notes, til he haue perfectly learned the booke it selfe, or at least the first part thereof: for without the knowledge of the booke, by reading of them, hee shal 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 shal not be to thy liking, in friendship aduertise me that I may either mend it, or scrape it out. And so I ende, protesting that *Errare possum hæreticus esse nolo.*

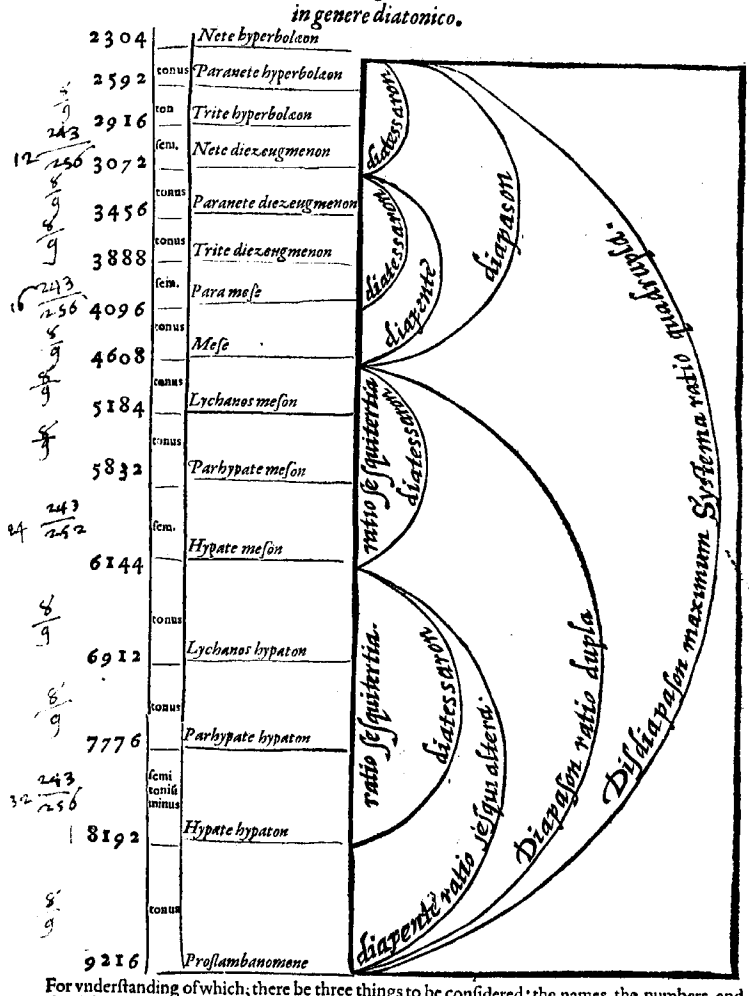
Pag. 2. vers. 26. The scale of Musicke.) I haue omitted the definition and diuision of musicke because the greatest part of those, for whose sake the booke was taken in hand, and who chieflie are to vse it: be either altogither vnlearned, or then haue not so farre proceeded in learning, as to vnderstand the reason of a definition: and also because amongst so many who haue written of musicke, I knew not whom to follow in the definition. And therefore I haue left it to the discretion of ye Reader, to take which he list of all these which I shal set downe. The most auncient of which is by *Plato* set out in his *Theages* thus. Musicke (saith he) *is a knowledge* (for so I interpret the worde σοφία which in that place he vseth) *whereby we may rule a company of singers, or singers in companies* (or *quire*, for so the word χορος signifieth.) But in his *Banquet* he giueth this definition, *Musick*, saith he, *is a science of loue matters occupied in harmonie and rythmos.* *Boetius* distinguisheth and theoricall or speculatiue musicke he defineth, in the first chapter of the fist booke of his musicke, *Facultas differentias acutorum & grauium sonorum sensu ac ratione perpendens.* A facultie considering the difference of high and lowe soundes by sence and reason. *Augustine* defineth practicall musicke (which is that which we haue now in hand) *Recte medulandi scientia*, A science of well dooing by time, tune, or number, for in al these three is *modulandi peritia* occupied. *Franchinus gaufurius* thus *Musica est proportionabilium sonorum concinnis internallis disiunctorum dispositio sensu ac ratione consonantiam monstrans.* A disposition of proportionable soundes deuided by apt distances, shewing by sence and reason, the agreement in sound. Those who haue byn since his time, haue doon it thus, *Rite & bene canendi scientia*, A Science of duly and wel singing, a science of singing wel in tune and number *Ars bene canendi*, an Art of wel singing. Now I saie, let euery man follow what definition he list. As for the diuision, Musicke is either *speculatiue* or *practicall*. *Speculatiue is that kinde of musicke* which by Mathematical helpes, seeketh out the causes, properties, and natures of soundes by themselues, and compared with others proceeding no further, but content with the on-

lie contemplation of the Art. *Practical* is that which teacheth al that may be knowne in songs, eyther for the vnderstanding of other mens, or making of ones owne, and is of three kindes: *Diatonicum, chromaticum,* and *Enharmonicum*. *Diatonicum*, is that which is now in vse, & 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* & *fa*. For betwixt *mi* and *fa* is not a full halfe note, but is lesse then halfe a note by a *comma*: and therfore called the lesse halfe note) in this maner.

Chromaticum, is that which riseth by *semitonium minus* (or the lesse halfe note) the greater halfe note, and three halfe notes thus: (the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa*⊐*mi*.) *Enharmonicum*, is that which riseth by *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 *enharmonicum*, and marke the *diesis* thus ✕ as it were the halfe of the *apotome* or greater halfe note, which is marked thus ✕. This signe of the more halfe note, we now adaies 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 *Efaut* sharpe to *Elami*, for in both places the distance is a whole note. But of this enough, and by this which is already set downe, it may euidentlie appeare, that this kind of musick which is vsual now a daies, is not fully and in euery respect the ancient *Diatonicum*. For if you begin any foure notes, singing *vt re mi fa*, you shal not finde either a flat in *elami*, or a sharpe in *Efaut*: so that it must needes follow, that it is neither iust *diatonicum*, nor right *Chromaticum*. Likewise by that which is saide, it appeareth, this point which our Organists vse is not right *Chromatica*, but a bastard point patched vp, of halfe *chromaticke*, and halfe *diatonick*. Lastlie it appeareth by that which is said, that those Virginals which our vnlearned musytians cal *Chromatica* (and some also *Grammatica*) be not right *chromatica*, but halfe *enharmonica*: & that al the *chromatica*, may be expressed vppon our common virginals, except this for if you would thinke that the sharpe in *g solre ut* would serue that turne, by experiment you shal find that it is more then halfe a quarter of a note too low. But lett this suffice for the kinds of musicke: now to the parts Practical. Musicke is diuided into two parts, the first may be called Elementarie or rudimental, teaching to know the quality and quantity of notes, and euery thing else belonging to songes, of what maner or kind soeuer. The second may be called *Syntactical*, *Poetical*, or *effectiue*; treatinge of soundes, concordes, and discords, and generally of euery thing seruing for the formal and apte setting together of parts or soundes, for producing of harmonie either vpon a ground, or voluntarie.

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

Systema harmonicum quindecim chordarum in genere diatonico.



For vnderstanding of which, there be three things to be considered: the names, the numbers, and the distances. As for the names, you must note that they be all Nounes adiectiues, the substantiue of which is *chorda*, or a string, *Proslabanomene*, signifiethl a string assumed or taken in, the reasonne whereof we shal straight know.

Al the ſcale was diuided into foure *Tetrachordes* or fourths, the loweſt of which foure was called *Tetrachordon hypaton*, the fourth of principals. The ſecond *tetrachordon meſon*, the fourth of middle or meanes. The third *tetrachordon diezeugmenon*, the fourth of ſtrings diſioyned or diſiunct. The fourth and laſt *tetrachordon hyperboleon*, 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 *Hypatemeſon*: 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 maner of diſpoſitiõs, for either it was in the natural kind of ſinging, and then was it called *tetrachordon diezeugmenon*, becauſe the middle ſtring or *meſe*, was ſeparated from the loweſt ſtringe of that *tetrachorde*, by a whole note, and was not accounted for any of the foure belonging to it, as you may ſee in the ſcale, or then in the flat kind of ſinging : in which caſe, it was called *tetrachordon ſynezeugmenon*, or *ſynẽmenon*, becauſe the *meſe* was the loweſt note of that *tetrachorde*, all being named thus *meſe. Trite ſynemmenon*, or *ſynezeugmenon*, *paranete ſynezeugmenon*, and *nete ſynezeugmenon*. But leaſt theſe ſtrange names, ſeeme fitter to coniure a ſpirite, then to expreſſe the Art, I haue thought good to giue the names in Engliſh.

All the names of the Scale in Engliſh.

Are.	*Diapaſon.*	*Proſlambanomene*			Principal of principals.
B mi.	*Diapente.*	*Hypate hypaton*			Subprincipal of principals
C fa ut.		*Parhypate hypaton*			Index of principals.
D ſol re.		*Lychanos hypaton*			Principall of meanes.
E la mi.	*Diatheſſaron.*	*Hypate meſon*			Subprincipal of meanes middle.
F fa ut.		*Parhypate meſon*			Index of meanes.
G ſol re ut.		*Lychanos meſon*			Next the middle.
A la mi re.		*meſe.*	*Iet. ſynez.*	*Meſe.*	Third of diſiunct.
B fa ♮ mi.	*Diatheſſaron.*	*Parameſe*		*Trite ſynezeugmenon.*	Penulte of diſiunct.
C ſol fa ut.		*Trite diezeugmenon*		*Paranete ſynezeug.*	Laſt of diſiunct.
D la ſol re.		*Paranete diezeugmenon*		*Nete ſynezeugmenon.*	Third of exceeding or treble.
E la mi.		*Nete diezeugmenon*			Penulte of trebles.
F fa ut.	*Diapente.*	*Trite hyperboleon*			Laſt of trebles.
G ſol re ut.		*Paranete hyperboleon*			
A la mi re.		*Nete hyperboleon*			

So much for the names. The numbers ſet on the left ſide, declare the habitude (which we 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 *ſeſquitertia* to that which is ſet at *Lychanos hypaton*, & ſo by conſideration of theſe numbers, may be gathered the diſtance of the ſound of the one from the other; as *ſeſqui octaue* produceth one whole note. Then betwixt *Proſlambanomene*, and *hypate hypaton*, is the diſtance of one whole note. Likewiſe *ſeſquitertia*, produceth a fourth : therefore *Proſlambanomene* and *Lychanos hypaton* are a fourth, and ſo of others. But leaſt it might ſeeme tedious, to diuide ſo many numbers, and ſeeke out the common deuiſors 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 vncertaine : onely it appeareth by the names, that they tearmed the keyes of their ſcale, after the ſtringes of ſome inſtrument, which I doubt not is the harpe. And though the Frier *Zaccone* out of *Franchinus* affirme, that the Greekes didde ſing by 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 vnderſtãd not his arguments) I knowe not what to ſaie to it. Yet thus much *I* will ſaie, that ſuch characters as *Boetius* ſetteth downe, to ſignifie the ſtringes, do not ſignifie any time : for it is a great controuerſie amongſt the learned, if the auncient muſytions 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 been ſo vſuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuiſed ſuch fantaſtical imaginations, as it were ridiculous to write, as (forſooth) *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 Alcumiſte, or an Alcumiſtes friend. Before an old treatiſe of muſicke written in vellim aboue an hundred yeares ago, called *Regulæ Franchonis cũ additionibus Roberti de Haulo*, there is a *Gam* ſet downe thus.

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

Boetius.

And at the end thereof theſe words *Marcus Tullius* pointing (as I take it) to that moſte excellent diſcourſe in the dreame of *Scipio*, where the motions and ſoundes of all the ſphæres are moſt ſweetlie ſet downe : which who ſo liſteth to read, let him alſo peruſe the notes of *Eraſmus* vppon that place, where he taketh vp *Gaza* roundlie for his Greeke tranſlation of it : for there *Tullie* doeth affirme, that it is impoſſible that ſo great motions may be mooued without ſound, and according to theyr neereneſſe to the earth, giueth he euery one a ſound, the lower body the lower ſounde. But *Glareanus*, one of the moſt learned of our time, maketh two arguments to contrarie effects, gathered out of their opinion, who denie the ſound of the ſphæres.

The greateſt bodies, ſaith he, make the greateſt ſounds,
The higher celeſtiall bodies are the greateſt bodies,
Therefore the higheſt bodies make the greateſt ſounds.

The other prooueth the contrarie thus.

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

The Greekes haue made another compariſon of the tunes, keyes, muſes and planets thus,

Vrama	*Meſe*		*Hypermixolydius*	*Cœlum ſtellatum*
Polymma	*Lychanos meſon*		*Myxolydius*	*Saturnus*
Euterpe	*Parhypate meſon*		*Lydius*	*Iupiter*
Erato	*Hypate meſon*	Thalia.	*Phrygius*	*Mars*
Melpomene	*Lychanos hypaton*		*Dorius*	*Sol*
Terpsichore	*Parhypate hypaton*		*Hypolydius*	*Venus*
Caliope	*Hypate hypaton*		*Hypophrygius*	*Mercurius*
Clio	*Proſlambanomene*		*Hypodorius*	*Luna.*

Thalia
terra.

And not without reaſon, though in many other thinges it hath beene called iuſtlie *Mendax* and *Nugatrix gracia*. 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 find no ſuch greek in my Lexicon, if they can proue it they ſhall haue it.

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

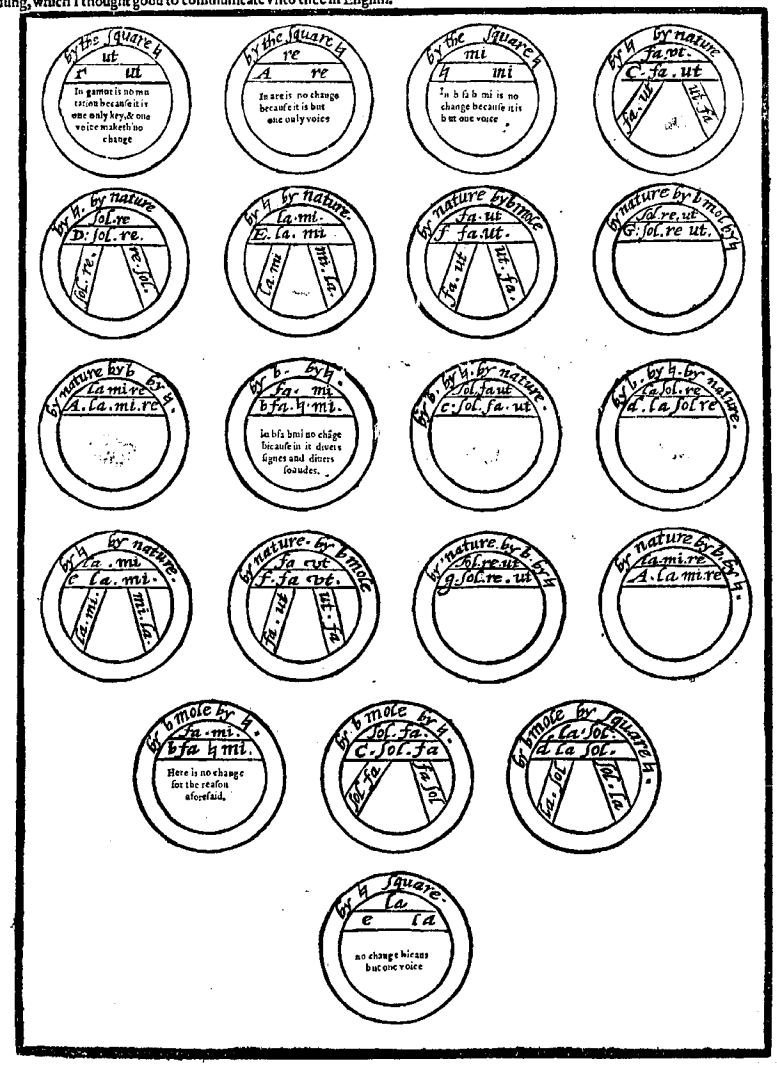
Pag. ead. verſe 35. But in vſe of ſinging) theſe be commonlie called *Claues ſignatæ*, or ſigned Cliffes, becauſe they be ſignes for all ſonges, and vſe hath receiued it for a generall rule, not to ſette them in the ſpace, becauſe no Cliffe can be ſo formed as to ſtand in a ſpace and touch no rule, except the B cliffe. And therefore leaſt any ſhould doubt of their true ſtanding (as for example the G cliffe, if it ſtood in ſpace and touched a rule, one might iuſtlie doubt, whether the Author meant G ſol re vt in Baſe, which ſtandeth in ſpace, or G ſol re ut in *alto* which ſtandeth on the rule) it hath byn thought beſt by all the muſytions, 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.*

Pag.4.vers.1. as though the verse were the scale) so it is: and though no vsual verse comprehend the whole scale, yet doth it a part ther of. For if you put any two verses togither, you shal haue the whole Gam thus,

Pag.ead. vers.3 4. The three natures of singing) a propertie of singing is nothing else, but the difference of plainsongs caus sed by the note, in b fa ♮ mi, hauing the halfe note either aboue or belowe it, & it may plainly be seen, that those three properties haue not byn deuised for pricksong; for you shal find no song inclu ded in so smal bounds as to touche no b. And therfore these plainsongs which were so contained, were called naturall, because euery key of their six notes stood inuariable the one to the other, howsoeuer the notes were named. As from d sol re, to elami, was alwaies a vvhole note, whether one did sing sol la, or re mi, and so forth o fothers. If the b. had the semitonium vnder it, then was it noted b. & vvas termed b. *molle*, or soft; if aboue it, then was it noted thus ♭ and termed b. *quadratum* or b. *quarre*. In an olde treatise called *Tractatus quatuor principalium*, I find these rules and verses, *omne vt incipiens in c, cantatur per naturam. in F. per b. molle, in g. per ♮ quadratum.* that is, Euery 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 sibi signas,
g. quoque b. durum tu semper habes canitorum.

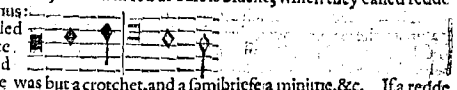
Which if they were no truer in substance then they be fine in words and right in quantitie of syllables, were not much worth. As for the three themselues, their names beare manifest witnes, that musicke hath come to vs from the French. For if we had had it from any other, I see no reason why we might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



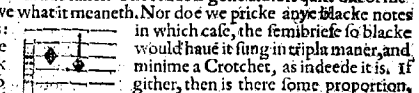
The Annotations.

But for the vnderstanding of it, I must shew you what is meant by mutation or change. Mutation is the leauing of one name of a note and taking another in the same sound, and is done (sayeth the Author of *quatuor principalia*) either by reason of propertie, or by reason of the voice. By reason of the property, as when you change the sol in *g sol re ut*, in ut, by the ♮ and in re by the *b.* & such like, by reason of the voice when the name is changed, for the ascension or descensions sake: as for example, in *c fa ut*, if you take the note fa, you may rise to the third, and fall to the fourth, in the due order of the six notes, if the property let not. But if you would ascend to the fourth, then of force must you change your fa, into vt, if you will not sing improperlie, because no man can ascende aboue la, nor descend vnder vt properlie: 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 al this must be vnderstood where those three or two notes be all in one sounde, for if they be not of one sound, they fall not vnder this rule, for they be directed by signes set by them. But all mutation ending in *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 the 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 plainsong, yet in pricksong they be but two: that is, either sharp or flat, for where nature is, there no *b*, is touched. But if you would knowe whereby any note singeth (that is whether it sing by properchant ♮ *quarre*, or *b. molle*, name the note and so come downeward to vt: example, you would de knowe wherby sol in *g sol re ut* singeth, come down thus, *sol fa mi re vt*, so you find vt in *c fa ut*, which is the propertie whereby the sol in *g sol re ut* singeth, and so by others.

Page 9. verse 18. By the forme of the note) There were in old time foure maners of pricking, one al blacke which they tearmed blacke full, another which we vse now which they called black void, the third all red, which they called red ful, the fourth red as ours is blacke, which they called redde void: al which you may perceiue thus:



But if a white note (which they called black voide (happened amongste 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 redde full note were found in blacke pricking, it was diminished of a fourth part, so that a semibriefe was but three crotchettes and a Redde minime was but a Crotchette: and thus you may perceiue that they vsed their red pricking in al respects as we vse our blacke noweadaies. But that order of pricking is gone out of vse now, so that wee vse the blacke voides, as they vsed their black fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of memorie, so that none vse it, and fewe knowe what it meaneth. Nor doe we pricke anye blacke notes amongst white, except a semibriefe thus:



in which case, the semibriefe so blacke is a minime and a pricke (though some would haue it sung in tripla maner, and stand for ⅔ of a semibriefe) and the black minime a Crotchet, as indeede it is. If more blacke semibriefes or briefes be togither, then is there some proportion, & most commonly either *tripla* or *hemiolia*, which is nothing but a rounde common *tripla* or *sesquialtera*. As for the number of the formes of notes, there were within these two hundred yeares but foure, knowne or vsed of the Musytions: 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 shal 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 minimitatis* in their *Ciceronian* Latine. The inuention of the minime they ascribe to a certaine priest (or who he was I know not) in *Nauarre*, or what contrie else it was which they tearmed *Nauernia*, but the first who vsed it, was one *Philippus de vitriaco*, whose *motetes* for some time were of al others best esteemed and most vsed in the Church. Who inuented the Crotchet, Quauer, and Semiquauer is vncerraine. Some attribute the inuention of the Crotchet to the aforenamed *Philip*, but it is not to be founde in his workes, and before the saide *Philippe*, the smallest note vsed was a semibriefe, which the Authors of that time made of two sortes more or lesse: for one *Francho* diuided the brieft, either in three equal partes (terming them *semibriefes*) or in two vnequal parts, the greater whereof was called the more *semibriefe* (and was in value equal to the vnperfect briefe) the other was called the lesse *semibriefe*, as being but halfe of the other aforesaid.

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

Additions

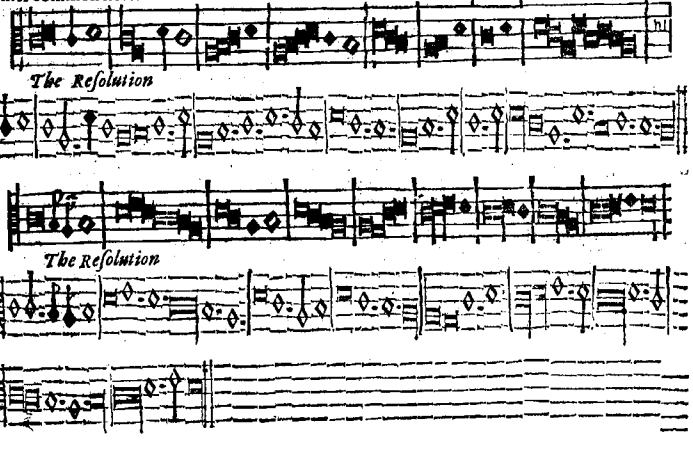
Additions. Amongst the rest when *Francho* setteth downe, that a square body hauing a taile comming downe on the right side, is a Long, he saith thus: *Si tractum habeat à parte dextra ascendentē erecta vocatur vt hic* — *ponuntur enim iste longæ erectæ ad differentiam longarum quæ sunt rectæ & vocantur erectæ* — *quod vbicunque inueniuntur per semitonium erigunturr*, that is, If it haue a taile on the right side going vpward, it is called *erect* or raised thus: — for these raised longes be put for difference from others which be right, and are raised, because wheresoeuer they be found, they be raised halfe a note higher, a thing which (I beleue) neither he himselfe nor any other, euer saw in practise. The like obseruation he giueth of the Briefe, if it haue a taile on the left side going vpward, the *Larg, long, briefe, semibriefe, & minime* (saith *Glareanus*) haue these 70. yeares beene in vse: so that reckoning downeward, from *Glareanus* his time, which was about 50. yeares agoe, we shal find that the greatest antiquity of our prickt song, is not aboue 130. yeares olde.

Pag. ead. verse ead. and the mood) By the name of *Mood* were signified many thinges in Musicke. First those which the learned call *moodes*, which afterward were tearmed by the name of *tunes*. Secondly a certaine forme of disposition of the Church plainsongs in *longes* and *Breues* example. If a plainsong consisted al of Longes, it was called the first mood: if of a Long & a Briefe successiuely, it was called the second mood, &c. Thirdly, for one of the degrees of musick, as when we saie mood, is the dimension of Larges and Longes. And lastly, for al the degrees of Musicke, in which sence it is commonlie (though falsly) taught to all the young Schollers in Musicke of our time: for those signes which we vse, do not signifie any moode at all, but stretche no further then time, so that more properly they might cal them time perfect of the more prolation, &c. then *mood* perfect of the more prolation.

Page ead. verse 22. The restes) Restes are of two kindes, that is: either to be told, or not to bee tolde, those which are not to be told be alwaies 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 som leasure to the singers to take breath. The second, that the pointes might follow in Fuge one vpon another, or 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 auoid the harshnesse of some discord, or the following of two perfect concords together.

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

Pag. ead. vers. 25. Ligatures) Ligatures were deuised for the Ditties sake, so that how manye notes serued for one syllable, so many notes were tied togither. Afterwards they were vsed in songs hauing no dittie, but only for breuitie of writing: but nowadaies our songes consisting of so small notes, few Ligatures be therein vsed: for *minimes*, and figures in time shorter than *minimes* cannot be tied or enter in ligature. But that defect might be supplyed by dashing the signe of the degree either with one stroke, or two, and so cause the Ligable figures serue to any smal quantitie of time we list. But because in the booke I haue spoken nothing of black or halfe black ligatures, I thoght it not amisse, to set downe such as I haue found vsed by other Authors, and collected by Frier *Zacone*, 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, wherfore I thoght it superfluous to set downe any more, though infinite more might be found.

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

Page ead. verse 8. A pricke of augmentation.) Some tearme it a pricke of addition, some also a pricke of perfection, not much amisse: but that which now is called of our musicians a prick of perfection, is altogither superfluous and of no vse in musicke: for after a semibriefe in the more prolation, they set a pricke, though another semibriefe follow it: but though the pricke were away, the semibriefe of it selfe is perfect. The Author of the Treatise *De quatuor principalibus*, saieth thus. Take it for certaine, that the point or pricke is set in prickfong for two causes, that is, either for perfection or diuisions sake, although some haue falsly put the point for other causes, that is, for imperfections and alterations sake, which is an absurdity to speake. But the pricke following a note, will make it perfect, though of the owne nature it be vnperfect. Also the point is putte to deuide, when by it the perfections (*so hee 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 euidentlie appeareth, that in those daies (that is about twoe hundred yeares agoe) musicke was not so farre degenerate from theorical reasons as it is now. But those who came after, not only made foure kinds of pricks, but also added the fift, thus. There bee say they in all fiue kindes of pricks, a pricke of addition, a pricke of augmentation, a pricke of perfection, a pricke of deuision, and a pricke of alteration. A pricke of augmentation they define, that which being sette after a note, maketh it halfe as muche longer as it was before: the pricke of Addition they define, that which being set after a sembriefe in the more prolation, if a minime follow, it causeth the semibriefe to be three white minimes. A pricke of perfection they define, that which being set after a semibriefe in the more prolation, if an other semibriefe follow, it causeth the first to be perfect. The pricke of deuision and alteration they define, as they be in my booke. But if we consider rightly both the pricke of Addition, of Augmentation, and that of alteration, are conteined vnder that of perfection: for in the lesse prolation when a semibriefe is two minimes, if it haue a pricke and be three, then must it bee perfect: and in the more prolation, when two minimes come betwixt two semibriefes, or in time perfect, when two semibriefes come betwixt two briefes which be perfect, the last of the two minimes is marked with a pricke, and so is altered to the time of two minimes: and the laste of the twoe semibriefes is likewise marked with a pricke, and is sung in the time of two semibriefes, which is onely done for perfections sake, that the ternary number may be obserued: yet in such cases of alteration, som cal that a point of diuision. For if you diuide the last semibriefe in time perfect from the briefe following, either must you make it two semibriefes, or then perfection decaies: so that the point of alteration may either be tearmed a point of perfection, or of diuision. But others whoe woulde seeme very expert in musicke, haue set downe the points or pricks thus: this pricke (say they) dooth perfect C Now this pricke standing in this place doeth imperfect. Nowe the pricke standing in this place takes away the third part, and another pricke which standeth vnder the note takes away the one halfe, as heere and like in all notes. But to refute this mans opinion (for what or who he is I know not) I need no more then his owne words, for (saith he) if the pricke stand thus it imperfecteth, if thus it taketh away the third part of the value. Nowe I praye him, what difference he maketh betwixt taking away the third part of the value and imperfection? If he say (as he must needes say) that taking awaye 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 raste or culloy, but no imperfection is made by a pricke, therefore our Monke (or whatsoeuer he were) hath erred, in making a point of imperfection. And lastly, all diminution is signified, either by the dashing of the signe of the degree, or by proportionate numbers, or by a number sette to the signe, or else by assciption of the Canon: but none of these is a pricke, therefore no diminution (for taking away halfe of the note is diminution)

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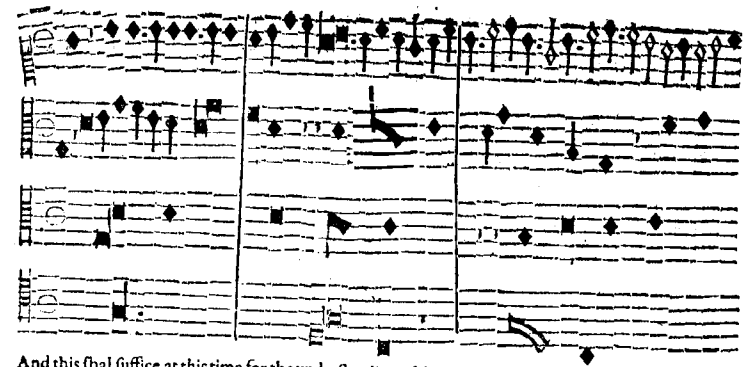
is signified by a pricke, and therefore none of his rules be true sauing the first, which is, that a prick following a blacke briefe perfecteth it.

Pag.ead. vers.16. those who) that is, *Franchinus Gauforus, Peter Aron, Glareanus*, and at a word all who euer wrote of the Art of Musicke. And though they all agree in the number and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moodes. But to the ende that you may the more easilie vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two maner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vp three spaces thus but if the great mood were perfect, and the lesse mood vnperfect, then did they like wise set downe three long Restes, but vnperfect in this maner, and though this way bee agreeable both to experience and reason, yet hath *Franchinus Gauforus* sette downe the signe of the great mood perfect thus, of the great moode vnperfect he setteth no sign, except one would say that this is it for when he sets downe that mood, there is such a dashe before it, touching all the fiue lines. But one may iustlye doubt if that bee the signe of the mood, or some stroke set at the beginning of the lines. But that signe which he maketh of the great moode perfect, that doth *Peter Aron* set for the great mood imperfect, if the lesse mood be perfect But (saith he) This is not of necessity, but according as the composition shall fal to be, the lesse mood perfect not being ioyned with the great mood imperfect. So that when both moodes be imperfect, then is the signe thus And thus much for the great mood. The lesse moode is often considered and the great left out, in which case if the smal mood be perfect it is signified thus if it be vnperfect, then is there no pause at all set before the song, nor yet any cifer, and that betokeneth both moodes vnperfect: so that it is most manifest, that our common signes which we vse, haue no respect to the moodes, but are contained within the boundes of time and prolation.

Pag.14 ver.10. In this mood it is alwaies imperfect) That is not of necessity, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 81. minimes, and the Long 27. the briefe nine, and the semibriefe three: so that moodes great and small, time, and prolation, wil altogether be perfect.

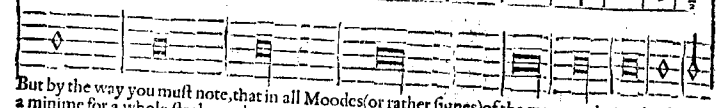
Pag.18.ver.11. Perfect of the more) This (as I said before) ought rather to be tearmed time perfect of the more prolation, then mood perfect, and yet hath it been receiued by consent of our English practicioners, to make the Long in it three briefes, and the Large thrice so much. But to this day could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

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



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

Prolation	Time	Mood: Small	Mood: Great		Strokes, that is measures.				
Perfect	Perfect	perfect	perfect	⊙ 3	81	27	9	3	1
Perfect	Perfect	imperfect	imperfect	C 3	36	18	9	3	1
Imperfect	Perfect	perfect	perfect	O 3	27	9	3	1	½
Imperfect	Perfect	imperfect	imperfect	C 3	12	6	3	1	½
Perfect	Imperfect	perfect	imperfect	⊙ 2	36	18	6	3	1
Perfect	Imperfect	imperfect	imperfect	C 2	24	12	6	3	1
Imperfect	Imperfect	perfect	imperfect	O 2	12	6	2	1	½
Imperfect	Imperfect	imperfect	imperfect	C 2	8	4	2	1	½
Perfect	Perfect	imperfect	imperfect	⊙	36	18	9	3	1
Perfect	Imperfect	imperfect	imperfect	C	24	12	6	3	1
Imperfect	Perfect	imperfect	imperfect	O	12	6	3	1	½
Imperfect	Imperfect	imperfect	imperfect	C	8	4	2	1	½



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 *Thome arme*. There is also another way of setting downe the degrees, which because I had not seen practised by any Musition, I was determined to haue passed in silence. But because some of my friends affirmed to me, that they had seen them so set down, I thought it best to shew the meaning of the. The auncient Musytians, who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for euery degree of musycke in the song: so that they hauing no more degrees then three, that is, the two moods & time (prolation not being yet inuented) set down 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 ⊙ 3 3 were set before any songe, there was the greate moode perfect signified by the circle. The small mood perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus C 3 3, then was the great mood vnperfect, and the small mood and time perfect. But if the first figure were a figure of two thus C 2 3, then were both moods vnperfect and time perfect: but if it were thus C 2 2, then were all vnperfect.

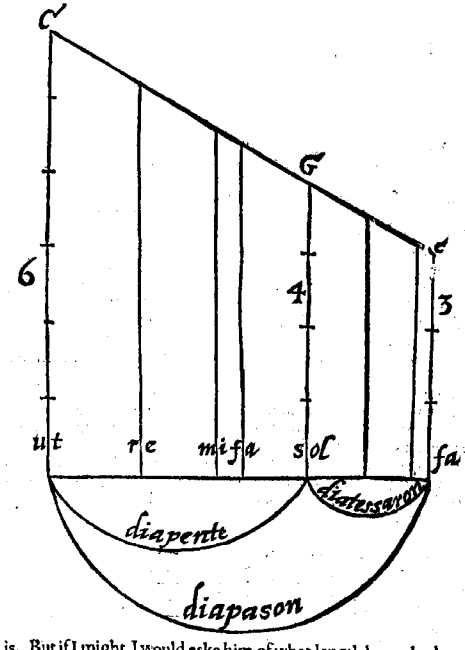
But

But if in al 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 onelie cifer, as ○ 2 then did it signifie the lesse mood, and by that reason that circle now last sette downe with ○ 3 the binarie cipher following it, signified the lesse mood perfect, and time vnperfect. If thus ◐ 3 then was the lesse mood vnperfect and time perfect. If thus ◐ 2, then was both the lesse mood and time vnperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe circle, to shew the more prolation, which notwithstanding altereth nothing in the mood nor time. But because (as *Peter Aron* saith) these are little vsed now at this present, I will speake no more of it, for this wil suffice for the vnderstanding of any song which shal be so markt: and whosoeuer perfectly vnderstandeth and keepeth that which is already spoken, wil finde nothing pertaining to the moodes to be hard for him to perceiue.

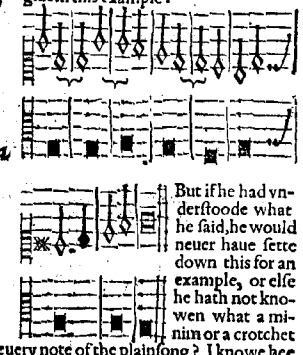
Pag. 12. line 9 Augmentation.) If the more prolation be in one part with this signe ○ and the lesse in the other with this ○ then is euery perfect semibriefe of the more prolatiõ worth ○ three of the lesse: and euery vnperfect semibriefe (that is, if it haue a minime following it) worth twoe, and the minime one. But if the lesse prolation be in the other parts with this signe ◐ euerye perfect semibriefe of the more prolation is worth six of the lesse, and the vnperfect semibriefe worth foure, and euery minime two, as in the example of *Iulio Rinaldi*, set at the ende of the firste part of the booke after the proportions, may be perceiued.

Pag. 27. vers. 18. Proportionis) When any two things of one kind, as two numbers, two lines or such like are compared together, each of those two things so compared, is of the Greeks called ὅρος, which *Boetius* interpreteth in Latine *Terminus*, in English we haue no proper worde to signifie it. But some keepe the Latin, and cal it *Tearme*: and that comparison of those two things is called of the Greeks λόγος καὶ σχέσις, 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 sence. What proportion is we shall know hereafter, but with what English worde soeuer wee expresse those *ratio* and *habitudo*, they signifie this, how one terme is in quantity to another; as if you compare 3, & 6 togither, and consider howe they are to another, there will bee twoe tearmes the first three, and the latter sixe, and that comparison and as it were respect of the one vnto the other, is that *ratio* & *habitudo* which wee spake of. Now these things which are compared together, are either æqual one to another, as fiue to fiue, an elle to an elle, an aker to an aker, &c. & then is it called *æqualitatis ratio*, respect of æqualitie, which we falsly tearme proportion of æquality, or then vnæqual, as three to sixe, a handbredth to a foot, &c. in which case it is called *inæqualis*, or *inæqualitatis ratio*. Now this respect of equalitie is simple, and alwaies one, but that of inæqualitie is manifold: wherefore it is diuided into many kindes, of which some the Greekes terme πρόλογα and othersome ὑπόλογα. Those kindes they tearme πρόλογα, wherein the greater terme is compared to the lesse, as six to three, which of the late barbarous writers, is tearmed proportion of the greater inæqualitie: and by the contrary, those kindes they tearme 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 fiue *species* or formes, three simple and two compound. The simple *prologa* ar *multiplex superparticular*, and *superpartient* compound. *Prologa* ar *multiplex superparticular & multiplex superpartient*. *Multiplex ratio*, is when the greater terme doth so conteine the lesse, as nothing wanteth or aboundeth, as ten and fiue: for ten doth twice containe fiue precisely, & 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 ἐπιμόριος, is when the greater terme containeth the lesse once with some one part ouer, which one part, if it be the halfe of the lesser terme, then is the respect of the greater to the lesser called *sesquiplex*, 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 fiue to foure, and so of others. *Superpartiens* which the learned called ἐπιμερὴς λόγος, is when the greater terme containeth the lesse once, and some partes besides, as fiue doth comprehend three once, and moreouer, two third parts of 3. which are two vnities, for the vnity 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 tearme 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 sesqui altera*, that is *multiplex*, because it containeth 2 of ten, that is thrice: and *superparticular*, because it hath also a halfe of two: that is one, and so of others: for of this kind there be as manye formes as of the simple kindes *multiplex* and *superparticular*. *Multiplex superpartiens*, is easily knowne by the name, example 14 to 5. is *multiplex superpartiens*. *Multiplex*, because it contayneth 5 twise, and *superpartiens*, because it hath foure fift parts more, and so 14 to 5 is *dupla supergua dripartiens quintas*, for of this kind there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compared togither, containe *ratio, habitudo respecte*, or howe else you liste to terme it. But if the termes be more then two, and betwixt them one respect or more; then doe the Greekes by the same word λόγος, tearme it ἀναλογία, the Latines call it *Proportio*, and define it

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, whereof the first hath double respect to the second, & 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 wil touch but those three which are so common euerye 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 æqual *habitudes* do make, as I shewed you euen now, and is either *coniunct* or *disiunct*. *Coniunct* proportion, is when the middle tearme is twice taken thus, as 16 to 8, so are 8 to 4, and 4 to 2, and 2 to 1, for here is euery where double habitude. *Disiunct* proportion, is when the middle termes bee but once taken thus, as 16 to 8, so 6 to 3. Arithmeticall proportion, is when between twoe or more termes is the same, not habitude but difference, as it is in the natural disposition of numbers thus, 1, 2, 3, 4, 5: for here euery tearme passeth other, by one only, or thus, 2, 4, 6, 8, 10, 12, where euery number passeth other, by two, or any such like. But *Harmonical* proportion is that, which neither is made of 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 twoe are in *sesquialtera* habitude, and the latter two are in *sesquitertia*: you see here is neither like habitude, nor the same differences, for foure is more then three by one, and six is more then four by two: but take the difference betwixt six and foure, which is two, and the difference of 4 and 3. which is 1, and compare the differences together, you shal find two to 1, as 6 is to 3, that is *dupla* habitude. And this is called *harmonical* proportion, because it containeth the habitudes of the Consonantes amongest themselues; 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 wil be a *diapason* or eight to that of three, and that of four wil be a *diapente* or fift aboue that of sixe, thus:

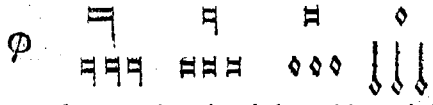


Thus you see what proportion is, and that proportion is not properlie taken in that sence wherein it is vsed in the booke: yet was I constrained to vse that word for lacke of a better. One whose booke came lately from the presse, called the *Pathwaie to Musicke*, setting downe the proportions, calleth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



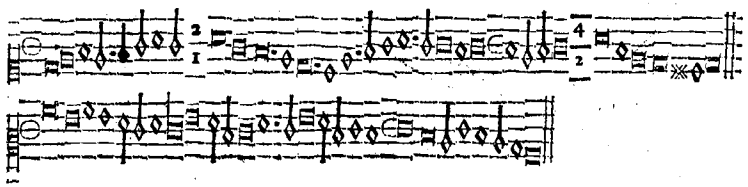
But if he had vnderstoode what he said, he would neuer haue sette down this for an example, or else he hath not knowen what a minim or a crotchet is. But if I might, I would aske him of what length he maketh euery note of the plainsong? I knowe hee will answer of a semibriefe time. Then if your plainsong be of a semibriefe time, how will two minimes being diminished, make vp the time of a whole semibriefe? A minime in *dupla* proportion beeing but a crotchet,

Crotchet. O but (saith he) the plainsong note is likewise diminished, and so the diminished minims wil make vp the time of a diminished semibriefe. But then how wil one barre of your partition make vppe a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Againe, no diminution is euer knowne, but where the signes of diminution be set by the notes, and except you setre the numbers in both partes, diminution wil not be in both parts. But to conclude, he who set downe that example, either knew not what *dupla* was, or then vnderstood not what he himselfe said, which appeareth in many other places of his booke: as for example, in the tenth page (leauing out the leafe of the title) *A perfect sound* (saith he) *containeth a distance of two perfect soundes.* What would he say by this? in mine opinion he would say *A perfect second containeth a distance of two perfect soundes.* Yet I know not what he meaneth by *a perfect sound*: for any sound is perfect not compared to another, and though it were compared to another, yet is the sound perfect, though it be not a perfect consonant to the other. But our master who shewes such *Pathwaies to Musicke*, would say this, *A perfect second conteineth a whole note* (or as the Latines tearme it *integer tonus*) *as from vt tore, is a whole note, &c.* In the beginning of the next page, he saith, *An vnperfect second a sound and a halfe*: but I pray you good M. *Guide of the Pathway*, howe can you make that a sound (for so you interpret the word *tonus*) and a halfe, which is not full a halfe sound or halfe a *tonus*? But if you had vnderstood what you saide, you would haue said thus: *An vnperfect seconde conteineth but a lesse halfe note, as is euer betwixt mi and fa.* Also defining what *diatessaron*, or a fourth is, he saith, *a fourth is the distance of the voice by a fourth.* And likewise, *a fift the distance of the voice by a fift.* Notable definitions: as in the play, the page asking his maister what a *Poet* was, he, after a great pause & long studie, answered that it was a Poet. Likewise, giuing the definition of a note, he saith *it is a signe shewing the lowdnesse or stilnesse of the voice*, but these be light faultes to those which follow after. For the Ligatures are set downe false, and comming to speake of the Moodes, or degrees of musicke, he maketh no mention at all of the *lesse mood*. And defining time he saith, *it is a formall quantity of semibriefes measuring them by three or by two*: and prolation he calleth *a formall quantity of minimes and semibriefes*, and shewing time perfect of the lesse prolation, he setteth it downe thus.



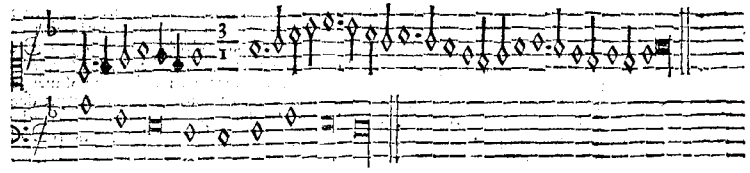
And in the imperfect of the more prolation, he maketh two minimes to the semibriefe. But I am almoste out of my purpose, following one *quem vincere inglorium & à quo atteri sordidum*. For if you read his book you may say by it, as a great Poet of our time said by another, *Vix est in toto pagina sana libro.* What, said I *vix*? Take away two or three scales which are filched out of *Beurhusius*, and fill vp the three first pages of the booke, you shal not finde one side in all the booke without some grosse errour or other. For as hee setteth downe his *dupla*, so doeth he all his other proportions, giuing true definitions and false examples, the example still importing the contrary to that which was said in the definition. But this is the Worlde. Euery 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 booke he stole out of *Beurhusius*, another out of *Lossius*, peruerting the sence of *Lossius* his wordes, and giuing examples flatte to the contrary, of that which *Lossius* saith. And the last part of his booke treating of *Descant*, he tooke *verbatim* out of an old written booke which I haue. But it should seeme, that whatsoeuer or whosoeuer he was, that gaue it to the presse, was not the Author of it himselfe, else would he haue set his name to it, or then hee was ashamed of his labour.

Pag. 27. vers. 40. Dupla) I cannot imagine how the teachers (which these 30, or 40, years past haue taught) should so farre 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 euery note so faste againe as it was before. *Glareanus* giueth this example of *dupla* out of *Franchinus*, which because it hath some difficulty, I thought good to set downe and explaine in this place.



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

Pag. 29. vers. 3. Tripla) This is the common hackney horse of all the Composers, which is of so manie kindes as there be maners of pricking, sometimes al in blacke notes, sometimes all in white notes, sometimes mingled, sometimes in briefes, sometimes al in semibriefes, and yet all one measure. But one thing I mislike (though it be in common vse with vs all) that is, when wee call that *tripla* wherein al 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 *Coclens*.



But this *tripla* is double as swift in stroke as our common *tripla* of three minims, which though I haue vsed and stil doe vse, yet am not able to defend it by reason: so that if any man would change before mee, I would likewise willingly change, but of my sesse 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 *multiplicity* be easily vnderstoode, therfore one word of *sesqui altera*, and then an ende of this first part.

Pag. 31. verse 9. Sesquialtera) *Sesquialtera*, is a musical proportion, wherin three notes are sung in the time of two of the same kinde, or rather thus. *Sesquialtera*, is a kinde of musicall 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 vppe 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 musicall proportions the upper number signifieth the semibriefe, and the lower the stroke*, so that if the proportion be noted thus 3 three semibriefes or the value of three semibriefes must go to two strokes, but if thus 2 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 wordes of them, seeing they be altogether out of vse, and it is a matter almost impossible to make sweet musicke in that kind. Yet is *sesquitertia* one of the hardest proportions which can be vsed, and carieth much more difficulty then *sesquiquarta*, because it is easier to diuide a semibriefe into foure equal parts, then into three: nor haue I euer seene an example of true *sesquitertia* sauing one, which *Lossius* giueth for an example, and pricketh it in Longs, making them but three stroks 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 al that may be spoken of the proportions, I might bee accounted one who

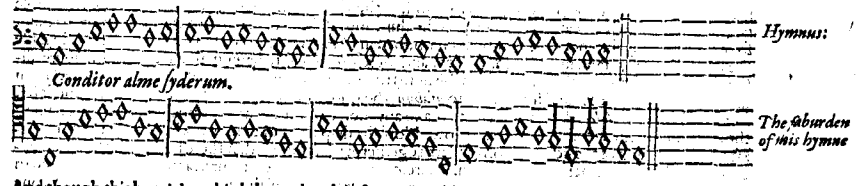
who knew not how to employ my time, and therefore I wil conclude with one worde, that proportions of *multiplicitie* might be had and vſed in any kinde without great ſcruple or offence: but thoſe *ſuperparticulars* and *ſuperpartients* carry great difficultie, and haue crept into muſick I know not how, but it ſhold ſeeme, that it was by meanes of the *Deſcanters*, who ſtriuing to ſing harder waies vpon a plainſong then their fellowes, brought in that which neither could pleaſe the eares of other men, nor could by theſelues be defended by reaſon. Here was I determined to haue made an ende, but ſome more curious then diſcreet, compelled me to ſpeake ſome words more, and to giue a reaſon why, after the proportions *I* haue ſaide nothing of the *inductions*. And therefore to be briefe, I ſay that all which they can ſay of theſe *inductions*, is nothing but meere fooliſhneſſe, *& commenta otioſorum hominum qui nihil aliud agunt niſi ut inuniant quomodo in otio negotioſi videantur*. Yet I maruel, that a thinge 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 nowadaies. 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 plaine, thoſe *inductions* be no other thinge (as I ſaide in my booke, *pag.92.ver.7*) but that number which any greater notes broken in ſmaller do make, as for example (though their opinions be falſe) *ſeſquialtera* or pricke ſemibriefe is the inductiõ to their *tripla*, for ſing your *ſeſquialtera* in minimes, and you ſhall find three of them to a ſtroke. Likewiſe, breake eyther your *tripla* of three minimes or your pricke ſemibriefe into crotchets, and ſo ſhall the prick ſemibriefe bee the induction to *ſextupla* as they ſay, but this is ſo falſe as what is falſeſt: for in whatſoeuer notes you ſing *ſeſquialtera*, it is alwaies *ſeſquialtera*, becauſe the value of a ſemibriefe and a halfe doth alwaies make a full ſtroke. Breake true *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 ſhal be enough for the ſcholler to vnderſtand when he heareth them named: for no muſician (if he can but breake a note) can miſſe the true vſe of them. It reſteth now to giue a reaſon why I haue placed that table of proportions in my booke, ſeeing it belongeth no more to muſicke, then any other part of Arithmeticke doth (Arithmeticke you muſt not take here in that ſence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* and others) but the reaſon why I ſet it there, was to helpe the vnderſtanding of manye young practicioners, who (though they ſee a ſong marked with numbers, as thus [illegible] (for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon [illegible] the numbers, & marke the concourſe of the lines in cloſing them, they ſhall there plainly finde ſet downe, what relation one of thoſe numbers hath to another.

Vpon the ſecond Part.

Pag.70 ver. 22. The name of deſcant) This part is the ſecond member of our deuiſion of practical muſicke, which may be properly tearmed *ſyntactical, poetical, or effective*: and thoughe I dare not affirme that this part was in vſe with the muſicians of the learned age of *Ptolomaus*, or yet of that of *Boetius*: yet may I with ſome reaſon ſay, that it is more auncient then prickſong, and only by reaſon of the name which is *contrapunto* an Italian word deuiſed ſince the *Gothes* did ouerrun *Italy*, and changed the Latine tounge into that barbariſme which they now vſe. As for the word it ſelfe, it was at that time fit enough to expres the thing ſignified, becauſe no diuerſity of notes being vſed, the muſicians in ſtead of notes did ſet downe their muſicke in plaine prickes or pointes: but afterwards that cuſtome being altered by the diuerſity of formes of notes, yet the name is retained amongſt them in the former ſignification, though amongſt vs it be reſtrained from the generality, to ſignifie that ſpecies or kind, which of all others is the moſt ſimple & plaine, and in ſtead of it we haue vſurped the name of *deſcant*. Alſo by continuance of time, that name is alſo degenerated into another ſignification, and for it we vſe the word *ſetting* or *compoſing*. But to leaue *ſetting* and *compoſing*, and come to the matter which now we are to intreat of, the word *deſcant* ſignifieth in our toung, the forme of ſetting together of ſundry voices or concords for producing of harmony: and a muſician if he heare a ſong ſung and miſlike it, he will ſale the *Deſcant* is naught. But in this ſignification it is ſeldome vſed, and the moſt common ſignification which it hath, is the ſinging *extempore* vpon a plain ſong: in which ſence there is none (who hath taſted the firſt elements of muſicke) but vnderſtandeth it. When deſcant did begin, by whom and where it was inuented is vncertaine, for it is a great controuerſie amongſt the learned if it were knowne to the antiquitie, or no. And diuers do bring arguments to proue, and others to diſproue the antiquity of it: and for diſprouing of it, they ſay that in all the workes of them, who haue written of muſicke before *Franchinus*, there is no mention of any more parts then one, and that if any did ſing to the harpe (which was their moſt vſuall inſtrument) they ſung the ſame which they plaied. But thoſe who would affirme that the auncients knew it, ſaie: That if they did not know it, to what ende ſerued all thoſe long and tedious diſcourſes and diſputations of the conſonantes wherein the moſte part of their workes are conſumed? But whether they knew it or not, this I wil ſay, that they had it not in halfe that variety wherein we now haue it, though we read of much more ſtrange effects of their muſick then of ours.

Pag.ead. verſ.29. Interualla both concords and diſcords) The Printer not conſeiuing the words *concordes* and *diſcords* to be adiectiues, added the word *of* peruerting the ſence, but if you daſh out that word, the

the ſence will be perfect. As for the Conſonants or concordes, I doe not thinke that anye of thoſe which wee call vnperfect cords, were either in vſe or acknowledged for Conſonants, in the time of thoſe whoe profeſſed muſicke before *Guido Aretinus*, or of *Guido* himſelfe. *Boethius* ſetting downe the harmonicall 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 *diateſſaron*, or as we ſay, a *fifteenth*, a *twelfe*, an *eight*, a *fift*, & a *fourth*. But why they ſhould make *diateſſaron* a Conſonant, ſeeing it mightily offendeth the eare, I ſee no reaſon, except they woulde make that Geometricall rule of *paralell* lines true in conſonants of muſicke: *Quæ ſunt vni & eidem parallela, ſunt etiam inter ſe parallela*, & ſo make thoſe ſounds which to one and the ſelfeſame are conſonants, to be likewiſe conſonantes amongſte themſelues. But if any man would aske me a reaſon why ſome of thoſe conſonants which we vſe are called perfect, and otherſome vnperfect, I can giue him no reaſon, except that our age hath tearmed thoſe Conſonantes 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 cordes, becauſe you may not begin nor ende vpon them. But if one ſhould aske why you may not begin nor end vpon them, I ſee no reaſon which might be giuen except this, that they be vnperfect chords: ſo that in mine opinion, it is a better reaſon to ſay you may not begin nor end vpon them, becauſe they be vnperfect chords, then to ſay that they be vnperfect, becauſe you may not begin nor end vpon them. And if the cuſtome of muſicians ſhould ſuffer it to come in practiſe, to begin and end vpon them, ſhould they then becom perfect chords? No verily. For *I* can ſhew many ſonges compoſed by excellent menne (as *Orlando de laſſus*, M. *White*, and others) which begin vpon the ſixt: and as for the thirde, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man ſay, that the third is a perfect chord. But if mine opinion might paſſe for a reaſon, I would ſay that al ſounds contained in habitude of multiplicity, or ſuperparticularity, were of the olde muſicians eſteemed conſonantes, which was the cauſe that they made the *diateſſaron* a Conſonant, although it were harſh in the eare. The *tonus* or whole note is indeed comprehended vnder ſuperparticular habitude, that is *ſeſquioctaua*, but it they counted 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 ſharp thirdes and ſixes) they did not eſteeme conſonants, becauſe they were not in habitude of multiplicity or ſuperparticularity, but vnder ſuperpartients: the firſt and ſecond between *ſeſquiterti* & *ſeſquiquarta*, the third and fourth betweene ſeſquialtera and dupla. But of this matter enough in this place, if anye deſire more of it, let him read the third booke of *Iacobus Faber ſtapulenſis* his muſicke. The ſecond part of *Zarlino* his harmonicall inſtitutions, and *Franchinus* his *Harmonia inſtrumentorum*. As for ſinging vppon a plainſong, it hath byn in times paſt in England (as euery man knoweth) and is at this day in other places, the greateſt part of the vſuall muſicke which in any churches is ſung. Which indeed cauſeth me to maruel how men acquainted with muſicke, can delight to heare ſuch confuſion as of force muſt bee amongſte ſo many ſinging *extempore*. But ſome haue ſtood in an opinion which to me ſeemeth not very probable, that is, that men accuſtomed to deſcanting will ſing together vpon a plainſong, without ſinging eyther falſe chords or forbidden deſcant one to another, which til I ſee I will euer think vnpoſſible. For though they ſhould all be moſte 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 ſhoulde cauſe all the reſte ſing the ſame which he ſung before them: and ſo indeed (if he haue ſtudied the Canon before hand) they ſhall agree without errors, elſe ſhall they neuer do it. It is alſo to be vnderſtood, that when they did ſing vpon their plainſongs, he who ſung the ground would ſing it a fixt 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: & this kind of ſinging was called in Italy *Falſo bordone*, and in England a Fa burden, whereof here is an example, firſt the plainſong, and then the Faburden.



And though this be prickt a third aboue the plainſong, yet was it alwaies ſung vnder the plainſong. 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 proceed to the explanation of other things as yet vntouched.

The

Upon the third part.

Page 147. verse 17. The eight tunes) The tunes (which are also called *modi musici*) the practioners 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 harmonicall diuision or mediation (as they tearme it) of the eight, or vnder the fift, which is the Arithmeticall mediation: and seeing there be seauen kindes of eights, it followeth that there be 14. seuerall tunes, euery eight making two. But of these fourteene (saith *Glareanus*) the musicians of our age acknowledge but eight though they vse thirteen, some of which are in more vse, and some lesse vsual then others. And these eight which they acknowledge, they neither distinguish truelie, 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 scholiers memory, they haue deuised these verses following.

Impare de numero tonus est autentas, in altum
Cuius neuma salit, sede apropria diapason
Pertingens, a qua descendere vix datur illi,
Vult pare de numero tonus esse plagalis in ima
Ab regione sua descendens ad diatesron,
Cui datur ad quintam, yaróq, ascendere sextam.

Now these tunes consisting of the kinds of *diapason* or eights, it followeth to know which tunes ech 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 the both. It is also to be noted, that euery *autenta* may go a whole eight aboue the final key, and that the *Plagale* may go but a fift aboue it, but it may goe a fourth vnder it, as in the verses nowe set downe is manifest. So then the first tune is from *dsolre* to *dlasolre*, his fift being from *dsolre* to *Alamire*. The second tune is from Alamire to Are, the fift being the same which was before, the lowest key of whic is common finall to both. In like maner, the third tune is from *elami* to *elami*, and the fourth from *b fa b mi* to ♮ *mi*, the diapente from elami to *b fa b mi*, being common to both. Now for the discerning of these tunes one from another, they make three waies, the beginning, middle, and ende: and for the beginning say they, euery song which about the beginning riseth a fift aboue the finall key, is of an autenticall tune: if it rise not vnto the fifth it is a plagall. And for the middle, euery song (say they) which in the middle hath an eight aboue the final keye, is of an autenticall tune: if not it is a plagal. And as for the ende, they giue this rule, that euery song (which is not transposed) ending in *G sol re vt*, with the sharpe in *b fa b mi*, is of the seuenth or eighth tune in f fa vt of the fifth or sixth tune, in *elami* of the thirde or fourth tune, in *dsolre* is of the first or second tune. And thus muche for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further speculation & perfect knowledge of these tunes or *modi*, and for the means to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers cal ἁρμονίας, sometimes also νόμους καὶ τρόπους) are distinguished no otherwise then the kinds of the diapason or eight from which they arise, are distinguished, and other kindes of eightes are distinguished no otherwise then according to the place of the halfe notes or *semitonia* conteined in them, as all the kindes of other consonants are distinguished. For in the *diatessaron* there be foure sounds, and three distances (that is two whole notes & one lesse halfe note) therefore there be three places where the halfe note may stand. For either it is in the middle place, hauing a whole note vnder it, and another aboue it, and so produceth the first kind of diatessaron, as from Are to dsolre, or then it standeth in the lowest place, hauing both the whole notes aboue it, producing the second kind of diatessaron, as from ♮ mi to elami, or then is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kind of diatessaron, as from c faut to effaut, so that how many distances any consonant hath, so many kindes of that consonant there must be, bicause the halfe note may stand in any of the places: and therefore diapente hauing fiue foundes and foure distances (that is three whole notes and a halfe note) there must be foure kindes of diapente: the first from dsolre to Alamire, the second from *elami* to *bfabmi*, the third from *F faut* to *c solfaut*, the fourth and lasse, from *g solreut* to *dlasolre*. If you proceed to make any more, the fift wil be the same with the first, hauing the halfe note in the second place from below. Now the diapason conteining both the diapente & diatessaron, as consisting of the coniunction of them together, it must follow that there be as many kinds of diapason as of both the other, which is seuen. Therefore it is manifeste that our practioners haue erred in making eight tunes, separating the nature of the eight from that of the firste, seeing they haue both one kinde of diapason, though diuided after another maner in the last then in the first, but if they wil 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 sortes of the diapason, likewise after two maners, by which meanes, there will arise fourteene kindes of formes, tunes, or *modi*. And to begin at the first kind of diapason (that is

is from *are* to *alamire*) if you diuide it Arithmeticaly, that is, if you set the fourth lowest, & the fift highest, then shall you haue the compasse of our second mood or tune, though it be the first with *Boethius*, & those who wrote before him, and is called by them *Hypodorius*: also if you diuide the same kind of *diapason* harmonically, that is, set the fift lowest, and the fourth highest, you shal haue the compasse of that tune which the ancients had for their ninth, and was called *eolius*, though the latter age woulde not acknowledge it for one of the number of theirs. Thus you see that the first kind of the *diapason* producetth twoe tunes, according to two forms, of mediation or diuision. But if you diuide the second kind of *diap.* Arithmetically, you shal haue that tune which the latter age tearmed the fourth, and in the old time was the second called *hypophrygius*: but if you diuide the same harmonically, setting the fift lowest, you shall haue a tune or mood which of the ancients was iustly reiected: for if you ioine ♮ *mi* to *F faut*, you shal not make a ful fift Also if you ioine F *faut* to *b fa b mi*, you shall haue a *tritonus*, which is more by a great halfe note thē a fourth. And because this diuision is false in the diatonicall kind of musicke (in which you may not make a sharpe in *F faut*) this tune which was called *hypereolius* arising of it was reiected. If you diuide the third kind of *diap.* from *C faut* to *c solfaut* Arithmetically, you shal haue the compasse and essential bounds of the sixt tune, which the ancients named *hypolydius*: if you diuide it harmonically, you shal haue the ancient *Iocnicus* or *Iasticus*, for both those names signifie one thing. If you diuide the fourth kind of *diap.* from D. to d Arithmetically, it wil produce our eight tune, which is the ancient *hyperiasticus* or *hypomixolydius*: if harmonically, it is our first tune and the ancient *dorius*, so famous and recommended in the writinges of the Philosophers. If the fift kind of *diap.* from *Elami* to *elami*, bee diuided arithmeticallie, it maketh a tune which our age wil acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypoaeolius*, but if it be harmonically diuided, it maketh our third tune, and the olde *phrygius*. But if the sixt kind of the *diap.* be diuided arithmetically, it will produce a reiected mood, because from F faut 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 diatonicall musicke, no more then the sharpe in F faut, which is a moste certain argument that this musicke which we now vse, is not the true *diatonicum*, nor any *species* of it. But againe to our deuision of the eights. If the sixt kind be diuided harmonicallye, it is our fift tune and the auncient *lydius*. Lastly, if you diuide the seuenth kind of diap. (which is from G to g) arithmetically, it wil make the ancient *hypoionicus or hypoiasticus* (for both those are one) but if you diuide it harmonically, it wil make our seauenth tune, and the ancient *mixolydius*. Thus you see that euery kind of diap. producetth two seueral tunes or moods, except the second & sixt kinds, which make but one peece, so that now there must be twelue and not only eight. Now for the vse of them (specially in tenors and plainsongs, 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, somtimes they do not fill it, and somtime they exceed it. And in the odde or autenticall tunes, the church musicke doth often goe a whole note vnder the finall or lowest key, and that most commonly in the first and seuenth tunes: in the third it cōmeth sometimes two whole notes vnder the finall key, and in the fift but a halfe note. But by the contrary in plagall tunes, they take a note aboue the highest key of the fift (which is the highest of the plagal) as in the sixt and eight, in the second and fourth, they take but halfe a note, though seldome in the second, & more commonly in the fourth. But if any song do exceed the compasse of a tune, then bee there two tunes ioyned together, which may be thus: the first and second, the third and fourth, &c. an autentical still beeing 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, bee not the true and essentiall formes of the eight tunes or vsuall moodes, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (falsly) beleeue to be the *modi* or tunes, but if we consider them rightly, they be all of some vnperfect mood, none of them filling the true compas of any mood And thus much for the twelue tunes, which if any man desire to know more at large, let him read the 2 & third bookes of *Glareanus* his *dodecachordon*, the fourth booke of *Zaccone* his practise of musicke, and the fourth part of *Zarlino* his harmonicall institutions, where hee may satisfie his desire at full, for with the helpe of this which here is set downe, he may vnderstand easily all which is there handled, though some haue causelesse complained of obscuritie. Seeing therfore further discourse wil be superfluous, I wil heere make an ende.

ERRATA.

Page.9, line.1. read tuning. line.20. read the rests (or as you, &c. line 21. dash out them. Pag.12. line 2. read vnderstand line 21. read speculatio. p.31. l.3. from below 12. p.45. l.8 read retorted. l.14. read three. p.70. l.29. blot out of. 174 l.12. read had. p.75. l.6. dash out the second it. l.15. read twelfth. l.18 read descant. p.78. blot out as. l.42. read for semibriefe. p.84. l.8 read take a aboue, &c. p.88. l.3. read so far. p.89. l.7. read came to sing. l.15. read were disposed p.110 l.4. blot out, &. p.115. l.8. read present instruction. p.116. l.24. read so far. p.120. l.17. read *Phi.* p.125. l.2. read: o be don; p.129. l.3. blot out the. 142. l. read infinity. pag.143. l.11. read. two. pag.145. l.4. blot out the last the. p.151. l.41. read *cite.* p.155. 13. read *Phi.* P.158. l.40. read way. P.166. l.21. read vnsweet. p.167. l.4 read are. p.170 l.1. read here be good instrucions. ber small faults there be, both in the matter and musicke, which the attentiue reader may by himselfe easely espei and amen.

quatuor voc. Altus.

Omine fac mecum fac mecum Domine fac mecum fac me-
cum misericordiam tu- am misericordiam tu-
am misericordiam tu- am propter nomen tu- um
propter nomen tu- um propter nomen tuum quia suauis est :||: miseri-
cordia tu- a :||: misericordia
a.

quatuor voc. Basis.

Omine fac me- cum fac mecum Domine fac me-
cum misericordiam tu-
am misericordiam tu- am tu- am propter nomen tuum propter nomen
tu- um quia suauis est misericordia tu- a. :||:
miseri cor di tua tu-
a.

Quatuor voc. Cantus

Omine fac mecum :||: Domine fac me- cum fac me- um
misericordiam tu- am misericordiam tu-
am misericordiam tu- am propter nomen tu-
um propter nomen tu- um quia suauis est misericordia tu-
a :||: misericordi a tu-
a.

quatuor voc. Tenor.

Omine fac me- cum Domine fac mecum :||:
misericordiam tu- am misericordiam tu- am tu- am propter nomen
am misericordiam tu- am tu- am quia
tu- um tu- um propter nomen tu- um
suauis est :||: misericordi a tu- a tu- a misericordi-
cordia tu- a :||: misericordia tu-
a.

Quatuor vocum.

Tenor.

Agnus 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 no stri miserere nostri miserere nostri.

Quatuor vocum.

Altus.

Agnus Dei ||: qui tollis :|| peccata mun- di peccata mun- di miserere nostri no- stri miserere no- stri miserere nostri.