



The second part of

the introduction to Musick;
treating of Descant.

Maister.



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

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

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

Phi. I pray you talke not so darkly, but let me vnderstand your comparison plainly.

Ma. Then in plaine tearimes, being ouer-wearied with study, & taking the opportunity of the fair morning;

I am come to this place to snatch a mouthfull of this holsome ayre: which gently breathing vpon these sweet smelling flowers and making a whispering noyle amongst these tender leaues, delighteth with refreshing, and refresheth, with delight, my ouer-wearied senses. But tell me I pray you the cause of your hither comming: haue you not forgotten some part of that which I shewed you at our last being together?

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. Bee silent, and I will shewe you. I haue a Brother a great scholler, and a reasonable Musician for singing: hee, at my first comming to you conceiued an opinion (I knowe not vpon what reason grounded) that I should neuer come to any meane knowledge in musicke: and therefore, when hee heard mee practice alone, hee would continually mocke mee; indeede not without reason: for, many times I would sing halfe a note too high, other while as much too lowe; so that hee could not containe himselfe from laughing: yet now and then hee would let mee right. more to let mee see that hee could doe it, then that he meant any way to instruct mee: which caused mee so diligently to apply my pricke-song booke; that in a manner, I did no other thing but sing; practicing, to skip from one key to another, from flat to sharpe, from sharpe to flat, from any one place in the Scale to another, so that there was no song so hard, but I would venture vpon it; no Moode nor

Pro-

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

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

Phi. Desire to learne, as before.

Ma. What would you now learne?

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

Ma. I thought you had onely sought to knowe Prick song, whereby to recreate your selfe being wearie of other studies.

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

Ma. The heate increaseth: and that which you demand, requireth longer discourse then you looke for. Let vs therefore goe and sit in yonder shade Arbor, to auoid the vehemence of the Sunne. The name of Descant is vlturped of the Musicians in diuers significations: sometime they take it for the whole harmonie of many voyces: others sometime for one of the voyces or parts: and that is, when the whole song is not passing three voyces: Last of all, they take it for singing a part extempore vpon a plaine song, in which sence wee commonly vse it: so that when a man talketh of a Descanter, it must be vnderstoode of one that can, extempore, sing a part vpon a plaine song.

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

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

Phi. What is a Concord?

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

Phi. What is a perfect consonant?

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

Phi. Which distances make a Concord or consonant Harmony.

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

Phi. Which be perfect, and which vnperfect.

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

Phi. What doe 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 twelfth.

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

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

Phi.

Exposition of
the name of
Descant.

What a Con-
cord is.

What a perfect
Consonant is.

How many co-
cords there be.

Phi. Goeforward with your discourse, for I vnderstand you now.

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

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 concord is.

Phi. Which distances do make vnperfect consonants?

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

Phi. What is a discord?

Ma. It is a mixt sound compact of diners sounds, naturally offending the eare, and therefore commonly excluded from musicke.

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

Phi. Which distances make discord or dissonant sounds?

Ma. All such as do not make concord: as a second, a fourth, a seuenth, and their eights: a ninth, a leuenth, a foureteenth, &c. And to the end that what I have shewed you concerning concord perfect and vnperfect, and discord also, may the more strongly sticke to your memory, here is a table of them all, which will not a little helpe you.

Concord.				Discord.		
perfect.	vnperfect.	perfect.	vnperfect.			
		19	20		18	21
17				16		
15		12	13			14
	10				11	
8				9		

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

Or thus more briefly.



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

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

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

Ma. Yes.

Phi. Which be they?

L

Ma.

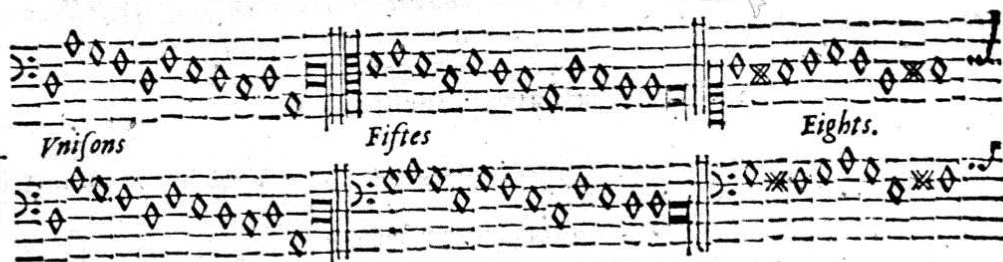
The second part.

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

Phi. I pray you explaine that by an example.

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

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



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

Ma. There is no way to discern them, but by diligent marking where in euery note standeth, which you cannot doe but by continuall practise: and so by marking where the notes stand, and how farre euery one is from the next before, you shall easly know, both what cordes they be, and also what corde cometh next.

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

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

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

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

Consequence
of perfect con-
cordes of diuers
kinds allowed.

Phi. What? may I nor fall from the fift to the eight thus?

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

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

Ma. Set downe any you list your selfe.

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

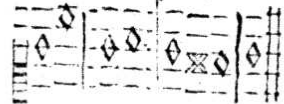


The second part.

Ma. This is well being your first prooffe. But it is not good to fall so from the eight to the vnison as you haue done in your first two notes: for admit, I should for my pleasure descend in the plainfong from *G sol re vt*, to *C fa vt*, then would your descant be two eights: and whereas in your tenth and eighth notes you fall from a sixth to an vnison, it is indeede true, but not allowed in two parts either ascending or descending, but worse ascending then descending: for descending it commeth to an eight, which is much better, and hath farre more fulnesse of sound then the vnison hath. Indee, in many parts vpon an extremitie, or for the point (or *fuge*) take thus, or in *Canon* it were tolerable, but most chiefly in *Canon*: the reason whereof you shall know hereafter, when you haue learned what a *Canon* is. In the meane time let vs goe forward with the rest of your lesson. In your last two notes, the coming fro a sixth to a third is altogether not to be suffered in this place: but if it were in the middle of a song, and then your *B fa b mi* being flat, it were not onely sufferable but commendable: but to come from *F fa vt* (which of his nature is alwayes flat) to *B fa b mi* sharpe, it is against nature. Put if you would in this place make a flat close to your last note, and to thinke to auoyde the faults that could no more bee suffered then the other, for no close may be flat: but if you had made your way thus, it had besne much better.

Falling from the eight to the vnison condemned.

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



Falling from sixth to a third both parts descending disallowed.



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

Phi. Indced me thinks 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 harmonic, seeing it is a discord?

Ma. Discords mingled with concords not onely are tolerable, but make the descant more pleasing if they be well taken. Moreover, there is no comming to a close, specially with a *Cadence*, without a discord, and that most commonly a seventh bound in with a sixth when our plaine song 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 together, and the following note descendeth thus: or in any other key after the same manner.



What a Cadence is.

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

Example of
well taking a
discord with a
Cadence.

Ma. Heere be all the wayes which this plainfong wil allowe, wherein a discord may be taken with a Cadence in Counterpoint.

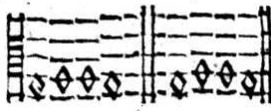


And whereas in the first of these examples you begin to binde upon the sixth, the like you might have done upon the eight: or in the fifth if your plainfong had risen thus.

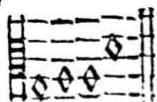


Phi. The second of these examples closeth in the fifth: and I pray you do you esteeme that good?

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



But if the last note of the plainfong ascended to *d la sol re* thus: it had beene good and the best way of closing.

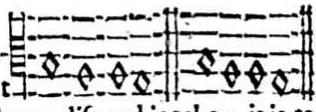


Phi. Now I pray you giue me some examples where the discord is not well taken.

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 concord does not so well beare out the discords as the vnperfect doe, and the reason is this; When a discord is taken, it is to cause the note following be the more pleasing to the eare. Now the perfect Concorde of themselves being sufficiently pleasing, need no helpe to make them more agreeable, because they can be no more then of themselves they were before.



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

Ma. We will: and therefore as I haue told you of the good and bad taking of a discord vpon these notes, it followeth to speake 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 verie well: but the second way closing in the fifth offendeth mine eares.

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



Examples of
formall closing
without a Ca-
dence.

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

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

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

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

Phi. I like it so well, as I think you shal not find many faultes in it.

Ma. You liue in a good opinion of your selfe: but let vs examine your example. This is indeede better then your first: But marke wherein I con-

demne it. *In the first and second notes you rise as*

though it were a close, causing a great informality of closing, when you should but begin. Your third note is good: your fourth note is tolerable: but in *that you goe from*

it to the twelfth, it maketh it displeasing: and that we commonly call *hitting the eight on*

the face, when we come to an eight, and skip vp from it againe to another perfect concord: But if it had beene meeting one another: the plain song ascending, and the Def-

cant defending: it had beene verie good thus: But I pray you where was your memorie when you set downe this

sixt note?

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

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

Phi. Wherein doe you condemne it?

Ma. For two twelfths, or fifts, which was one of the principall

caucats 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 halfe 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 bee no fourth, because it is more then a fourth, nor a sixt because it is

lesse then a sixt, what name will you give it?

Phi. I cannot tell.

Ma. A womans reason to maintaine an opinion, and then if she be asked why shee

doth so, will answere, because I doe so. Indeede I haue seene the like committed by mai-

ster *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 diuision, not looking to the rest of

the parts, made three fifts in the same order as you did. But yours came of ignorance,

his of Iollitie: and I my selfe haue committed the like fault in my first workes of three

partes, (yet if any one should reason with me) I were not able to defend it: but (no shame

to confesse;) my fault came by negligence: But if I had seene it before it came to

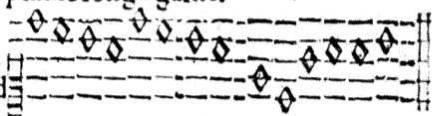
the presse, it should not haue passed so; for I doe vtterly condemne it, as being expressly

against the principles of our art: but of this another time at more length.

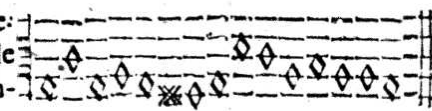
And as for the rest of your lesson, though the cords bee true, yet I much mislike the

forme: for falling downe so in tenthes so long together is odious, seeing you haue so much

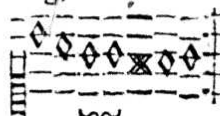
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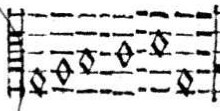
The scholars second lesson of Counterpoint.



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



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



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

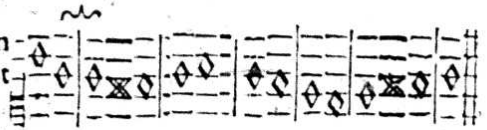
Alfonso in his song *Sich'io mi cred'ho mai* being the twentieth song of his second book of Madrigals of five voices at the verie close between *Canto* & *Alto*.

In the third part.

Standing with the plainesong condemned. What formalitie is.

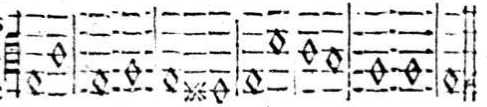
shift otherwise. Likewise in your penult and antepenult notes, you stande still with your descant, the plainesong standing still: which is a fault not to be suffered in so fewe as two partes, especiallie in eightes. But in descanting you must not onely seeke true cordes, but formalitie also: that is,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

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 vled in one song, and it is commonly called binding descant: but to instruct you somewhat more in formalitie, the chiefest point in it is singing with a point or Fuge.



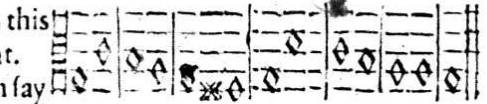
A Fuge

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 *zoulus* with you in this example, I might find much matter to cauill at.



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

Phi. First of all, you let the plainesong sing two whole notes, for which you sing nothing: secondly, you begin on a sixt.

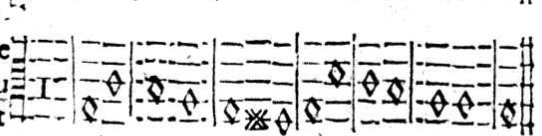
Ma. You haue the eyes of a *Lynx*, in spying faults in my lesson, and I pray God you may bee so circumspect in your owne: but one aunswere solueth both these obiections which you lay against mee. And first for the rest, there can bee no point or Fuge taken without a rest; and in this place, it is vnpossible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

No fuge can be brought in without a rest. Beginning vpo a sixt in a fuge tolerable.

the descant begin it otherwise, as thus



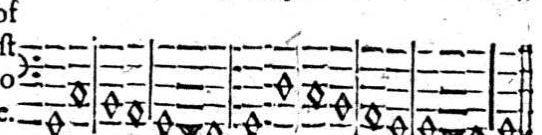
for auoiding of the sixt, altering the leading part; but then wouide not your point haue gone through to the ende, answering to e-



uerie 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 well in the eight below the plainesong; and that note which aboue was a fourth, will fall to be a sixt vnder the plainesong thus:



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

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

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

Distances where vpon a fuge may be begun.

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

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

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

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

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

Phi. For auoiding the vnison in the beginning.

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

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

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

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

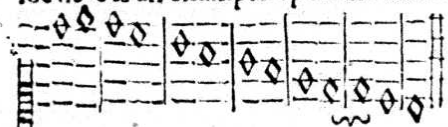
Ma. So did you in your example before, although you could perceiue it in mine, and not in your own: but although it rise five notes, yet is it the point. For if it were in Canon, we might not rise one note higher, nor descend one note lower then the plaine song did: but in Fuges wee are not so straightly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

Rising frō the fift to the eight disallowed in musicke.

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

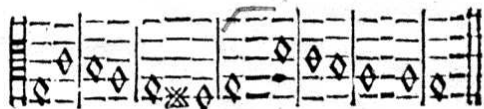
Ma. There be many things which happen contrary to mens expectation: therefore yet once againe, try what you can do vpon this plaine song, though not with a point, yet with some formality or meaning in your way.

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



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

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



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

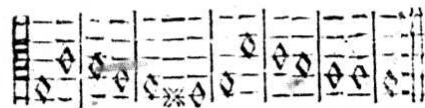
Ma. I like it all the better. But I would counsel you, that you accustom not your selfe to put in pieces of other mens doings amongst your owne. For by that meanes, the diuersitie of vaines will appeare, and you be laughed to scorne of the skilfull for your paines.

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

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



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

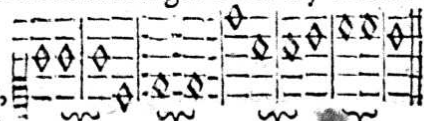


Ma. If you thinke it worth the making, do so; for if you can otherwise doe any thing vpon a plaine song, this will not bee hard for you: but to doe it twise or thrice vpon one plaine long in feuerall waies, will be somewhat harder, because that in these waies there is little shift.

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

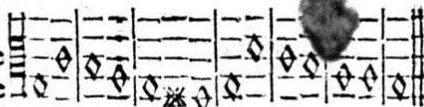
Ma. This is well done.

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



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

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



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



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

beginning, for here I may not rest. *Ma.* Necessitie hath no law, and therefore a small fault in this place: but let this suffice for counterpoint.

Phi. What followeth next to be spoken of? *Ma.* The making of two or more notes for one of the plaine song, which (as I told you before) is falsely termed *dupla*, and is, when for a semibreue or note of the plaine song, we make two minims.

Phi. May you not now and then intermingle some crotchets.

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

Phi. Then I thinke it is no more *dupla*. *Ma.* You say true, although it should seeme that this kind of *dupla* is deuied from the true *dupla*, and the common *quadrupla* out of this. But to talke of these proportions is in this place out of purpose: therefore wee will leaue them and returne to the matter we haue in hand.

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

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

Short & long.

Long & short.

Descant commonly called Dupla.

The second part.

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

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

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



A discord nor 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 pray you set mee a lesson in this kinde of descant, whereby I may striue to imitate you with another of the same kinde.

Mai. 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 attaine in short time to the knowledge of this kinde.

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

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

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

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



Phi. I pray you doe so, and leaue nothing vntouched which any waie may be objected.

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

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

Mai. I though they be not both together, yet is there no concord betweene them: and this you must marke, that a *Discord comming betweene two eights, doth not let them to be two eights still*. Likewise, if you set a *Discord betweene two fifts, it letteth them not to be two fifts still*. Therefore if you wil auoyde the consequence of perfect cords of one kind, you must put betwixt them other concords, and not discords.

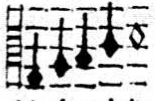
A discord comming betweene two perfect cords of one kinde, taketh not away the faulty consequence.

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

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

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

Ascending or descending to the eighth condeined.
Zarlino inst. mus. part. 1. ca. 2. 48.

Ma. Yet it is verie naught, to ascend or descend in that manner to the eight: for those foure Crotchets bee but the breaking of a semibriefe in *G sol re ut*; which if it were sung whole, would make two eights together ascending: or if hee who singeth the plaine song, would breake it thus,  (which is a thing in common vse amongst the singers, it would make five eights together: and as it is, it ought not to be vied, especiallie, in two parts: for it is a grosse fault. Your ninth and tenth notes, are two eights with the plaine song: for a *minime rest set betwixt two eights, keepeth them not from being two eights*, because as I saide before, there commeth no other concord betwixt them: but if it were a semibriefe rest, then were it tolerable in more parts, though not in two: for it is an vnartificiall kinde of descanting, in the middle of a lesson to let the plaine song sing alone, except it were for the bringing in, or maintaining of a point *præcedent*.

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

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

Ma. That is true: and therefore here be the grossest faults. Others, by my instruction and your owne obseruations, you may learne at your leasure. And because they may heereafter serue you when you come to practice base descant, I haue set them downe first about the plaine song, and then vnder it.

Examples for allowances for bidden in music.

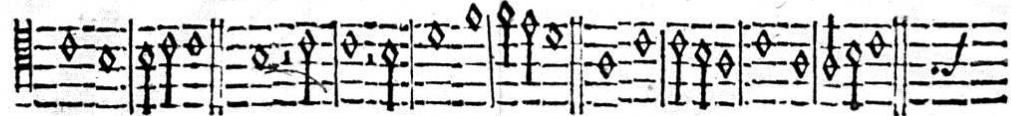


In the eight

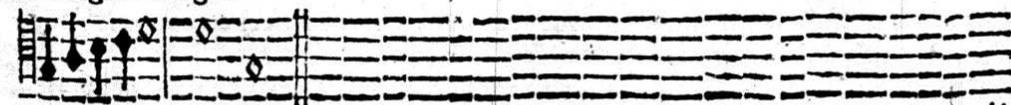


In the vnison

In the fift



ascending and descending to the eight.



The second part.

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

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

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

Ma. Heere 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 first, and so I may haue the more time to mend them.

Ma. Doe so: for the rules & practice ioyned together, will make you both certaine and quick 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 descant is good, the second note is tolerable, but might haue beene made better.

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

Ma. You may, and it is vnpossible to ascend or descend in continuall deduction, without a discord: but the lesse offence you giue in the discord, the better it is; and the shorter while you stay 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 beene better, as thus:

An obseruation for passing notes.

Your next note had the same fault, for that you stayed a whole Minime in the fourth, which you see I haue mended; making the last Minime of your third note a Crotchet, and setting a pricke after the first. Your fifth, sixth, and seauenth 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.



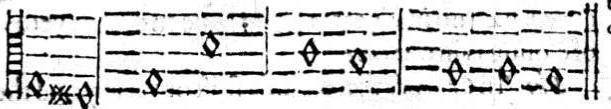
Wild skipping condemned in descant.

Phi. Wherein did you mislike my Close? for I see you haue altered it also.

Ma. Because you haue stayed in the note before it, a whole semibreue together. For, if your descant should bee stirring in any place, it should be in the note before the close. As for this way, if a Musician should see it, hee would say it hangerh too much in the close. Also you haue risen to the eight: which is all one, as if you had closed belowe, in the note from whence you fled.

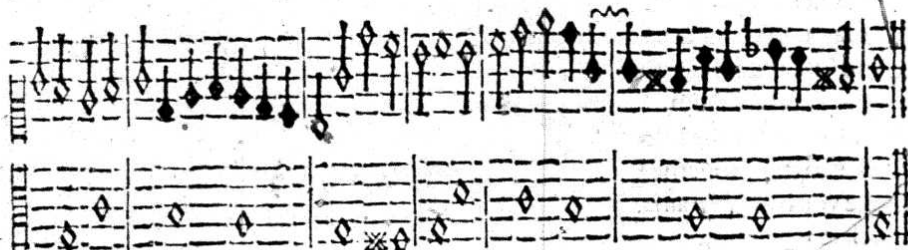


Staying before the close condemned.



Phi. I pray you before you goe any further, to set mee some waies of discords passing, ascending and descending, and how they may be allowable, and how disallowable.

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



Bad taking of
discords in this
kind of descant

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

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

Ma. I finde no more Art in it, then you perceiued pleasure to the eare. And I doubt not, if you 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 bee easily amended with a pricke, altering some of their length, by the obseruation which I gaue you before. But as for the place which you haue already censured, if all the Maisters and Schollers in the world should lay their heads together, it were impossible to make it worse. But if it had bene thus,



The former
example bet-
tered.

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

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

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



Other examples of discord will taken.

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

Ma. No.

Phi. For what cause?

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

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



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



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

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

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

Ma. Try then to make another way for all without a Fuge.

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



Ma.

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

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

Ma. You are deceived: for the first halfe liketh me better then the later.

Falling down
with the plain
song disallow-
ed.

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

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



But withall you must take this caueat, that you take not aboue one Minime rest, or three vpon the greatest extremitie of your point in two parts (for that in long resting, the harmonic seemeth bare) and the odde rest giueth an vspeakable grace to the point (as for an euen number of rests, few or none vse them in this kinde of descanting) but it is supposed, that when a man keepeth long silence, and then beginneth to speake, hee 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 od rest the
most artificiall
kind of bring-
ing in a point.

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

Ma. You haue maintained your point indeed; but after such a manner, as no body will commend: for the latter halfe of your lesson is the same that your first was, without any alteration, sauing that to make it fill vp the whole time of the plaine song (which hath two notes more then were before) you haue set it down in longer notes.



But by casting away those two notes from the plaine song, you may sing your first halfe, twice after one manner, as in this example you may see.

One thing
twice sung in
one lesson co-
demned.



And therefore though this way bee true, yet would I haue you to abstain from the vse of it, because in so small boundes and short space it is odious to reapeate one thing twice.

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

Ma.

The second part.

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

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

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

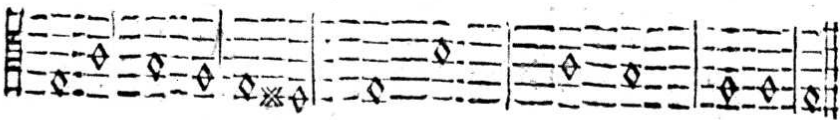
Phi. What doe you call the reuerting of a point?

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 goe the contrary way, as many notes as it did the first.

What a reuert is.

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

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



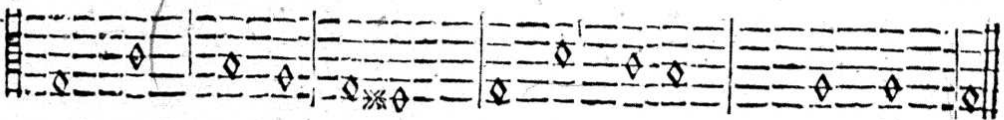
Phi. This way argueth maistrise: and in my opinion, he who can doe it at the first sight, needeth not to stand telling his cordes.

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

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

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

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



Ma. I thinke it is farall to you, to haue these wilde points of vnformall skipplings (which I pray you learne to leaue) otherwaies your first fife notes bee tolerable, in your fift note you begin your reuert well: but in your seauenth and eighth notes, you fall from the thirteenth or sixt, to the eighth or vnison, which was one of the faults I condemned, in your first lesson of Counterpoint: the rest of your descant is passable. But I must admonish you, that in making reuertts, you choose such points as may bee easilie driuen thorough to the end, without wresting changing of notes, or points in harsh cordes, which cannot bee done perfectlie well, without great foresight of the notes which are to come after. Therefore I would wish you, before you set downe anie point, diligentlie to consider you

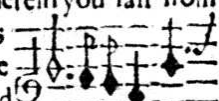
your plaine song, to see what pointes will aptliest agree with the nature of it, for that vpon one ground or plainesong, innumerable waies may bee made, but many better then other.

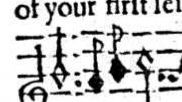
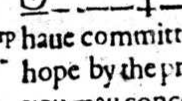
Phi. Then for a triall that I haue rightly conceiued your meaning, I will make another way reuerted, that then we may go forward with other matters.

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

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



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

 naught: but you may in continuall deduction, ascend from *mi* to *fa* thus:  I know you will make the point your excuse, but (as I tolde you before) I would rather haue begun againe and taken a new point, then I would haue committed so grosse a fault: as for the rest of your lesson it is tolerable. 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 shew you how to make base descant.

Falling from
B fa b mi sharp
to F fa vt con-
demned,

Phi. What is Base descant?

Base descant.

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

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

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

A caueat for
the sight of
cordes vnder
the plainesong.

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

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

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

Ma. Here is one.

Phi.



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

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

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

Ma. Conceite of their owne sufficiencie hath ouerthrowne many, who otherwise would haue

proued excellent. There fore in any case, neuer thinke so well of your selfe, but let other men prayse you, if you be prayseworthis: then may you iustly take it to your selfe, so it be done with moderation and without arrogancie.

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

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

Phi. In what notes be they?

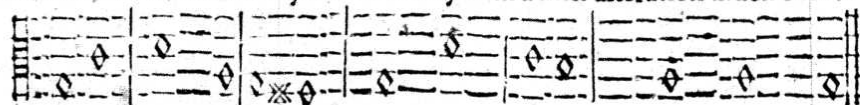
Ma. In the foure notes going before the close: for there your descant would haue beene more stirring: and by reason it hangs so much, I do not, nor cannot greatly comend it, although it be true in the cordes.

Phi. What: Is not that binding descant good?

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

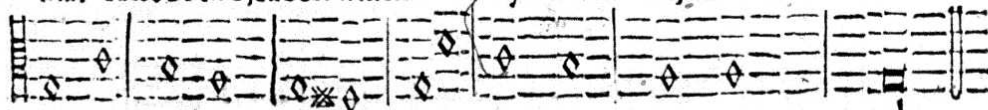
A discord take for the first part of a note not in binding wise condensed

Binding with concords not so good as that with discords.



Phi. This is the course of the world, that where wee thinke our selues surest, there are we furthest off from our purpose. And I thought verely, that if there could haue beene any fault found in my way, it should haue been so small, that it should not haue bin worth the speaking of. But when wee 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 all we know. Therefore I pray you yet set me another example; that considering it with your other, I may more cleerely perceiue the artificiall composition of them both.

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



The second part.

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



The eare the
most iust iudge
of all musicks.

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

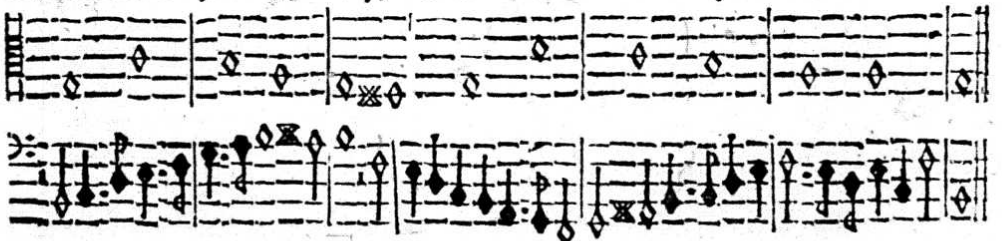
Phi. It is not for me to disallow your opinion: but what rests for me to do next?

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

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



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



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

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

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



The second part.

Ma. I perceiue by this way, 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 have made any thinge, you peruse it, and correct it the second and third time before you leave it. But now seeing you knowe the rules of finging one part aboue or vnder the plaine song: it followeth, to shewe you how to make more parts. But before wee come to that, I must shew you those things which of olde were taught before they came to sing two parts: and it shall bee enough to set you a waie of euery one of them, that you may see the manner of making of them; for the allowances and descanting be the same which were before: so that hee who can doe that which you haue already done, may easily do them all. The first is called crotchet, minime, & crotchet, crotchet, minime and crotchet, because the notes were disposed so, as you may see in this example,

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

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

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



And in these waies you may make infinite varietie, altering some note, or c̄riuing 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 plainesong long, and 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 plainesong, making it two long, three long, &c. Or three minims, five minims, or so fourth, two minims and a crotchet, three minims and a crotchet, five minims and a crotchet, &c. with infinite more, as mens inentions shall best like: for, as so manie men so many mindes, so their inuentions will bee diuers, and diuersly inclined. The fift way is called *Tripla*, when for one note of the plainesong, they make three blacke minims thus;



though (as I tolde you before) this bee not the true tripla, yet haue I set it downe vnto you in this place, that you might knowe not only that which is right, but also that which others esteemed right. And therefore likewise haue I set downe the proportions following, not according as it ought to bee in reason, but to content wranglers, who I know will at euerie little ouersight, take occasion to backbite and detract from that which they cannot disproue. I knowe they will excuse themselues with that new inuention of *Tripla* to the semibriefe, and tripla to the minime, and that that kinde of *tripla* which is *tripla* to the minime, must be prickt in minims, and the other in semibriefes. But in that inuention they ouershoote themselues, seeing it is grounded vpon custome, and not vpon reason. They will replie and saie, the *Italians* haue vsed it: that I graunt, but not in that order as wee doe. For when they marke tripla of three minims for a stroke, they do most vsually set these numbers before it $\frac{3}{2}$: which is the true marking of *Sesquialtera*, and these three minims are true *sesquialtera* it selfe. But you shall neuer finde in any of their workes a minime set downe for the time of a blacke semibriefe and a Crotchet, or three clacke minims, which all our Composets both for voyces and instruments doe most commonlie vse. It is true that *Zaccone* in the second book and 38. chapter of practise of musicke, doth allow a minime for a stroke in the more prolation, and

proo-

The second part.

proueth it out of *Palestina*, but that is not when the song is marked with proportionate numbers, but when all the partes haue the lesse prolation, and one onely part hath the more, in which case the part so marked, containeth *Augmentation* as I saide before: In the first part 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 sayde nothing without reason, and that it hath bene no small toyle for mee to seeke out the authorities of so manie famous and excellent men, for the confirmation of that, which some will thinke scarce worth the making mention of. *Quadrupla* and *Quintupla*, they denominated after the number of blacke minimes set for a note of the plainesong, as in these examples you may see.

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

Here

Sesquialtra.



Inductions and what they be.



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

Sesquitercia.



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

Two parts vpon a plain song.

ther things which men haue deuised vpon these wayes, which if one would particularlie deduce, hee might write all his life time and neuer make an end, as *John 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 plain song: Take any of the wayes of base descant which you made, and make another part, which may serue for a treble to it aboue the plain song, being true to both.

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

Ma. If you list do so.

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



The second part.

Ma. This is much, and so much as one shall hardly finde anie other way to beeing sung in this manner vpon this ground: for I can see but one other waie besides that, which is this;

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

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

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

Phi. Well then heere is a way, correct it, and shew me the faults I pray you.

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

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

Hanging in the
close condem-
ned.
Many perfect
cords together
condemned.

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



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

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

In what maner
a sharpe or a
flat maye be
use in that

Ma. As for the discord it is taken in binding manner, and as for the sharpe in the base to be that in the trebble, the base being a *Cadence*, the nature thereof requireth a sharpe, for the nature of the voice are (or whoe so euer else) be iudge, sing it and you will like the sharpe in your opinion. Yet this you must marke by the waie, that though this see good in halfe a note as here you see, yet is it intolerable in whole semi-briefes.

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 way; which I pray you censure.

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

Phi. Then here it is, peruse it.



The second part.

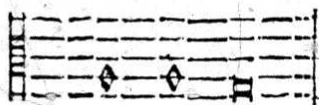
Ma. In this lesson, in the verie beginning, I greatly mislike that rising from the fourth to the fifth, betwene the plaine song and the trebble: although they be both true to the base, yet you must haue a regard that the partes bee formall betwixt themselves as well as to the base. Next, your standing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

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

Long standing in a place condemned.

A sharpe eigh disallowed.

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



Phi. You blamed my beginning, yet haue you altered 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 plaine-song, 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 break the plainsong at your pleasure (as you shall knowe heereafter) but in this place I altered that note, because I would not dissolue your points which was good with the base.

Better to break the plainsong then dissolue a point.

Phi.

Phi. But vpon what considerations, and in what order may you break the plainesong?
Ma. It would bee out of purpose to dispute that matter in this place: but you shall know it afterward at full, when I shall set you downe a rule of breaking any plainesong whatsoeuer.

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

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



Meeting of the
flat and sharpe
eight condē-
ned.

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

Phi. What doe you tearme 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 way of breaking the plainesong; before I come to speak of two partes in one, I will giue you an example out of the workes of *M. Persley* (wherewith we wil content our selues at this present, because it had beene a thing verie tedious, to haue sette down so many examples of this matter, as are euerie where to be found in the workes of *M. Redford*, *M. Tallis*, *Preston*, *Hodgis*, *Thorne*, *Selbie*, and diuers others: where you shal find such varietie of breaking of plainesongs, as one not verie wel skilled in musicke, should leat discern any plainesong at all) whereby you may learn to break any plainesong whatsoeuer.

Phi. What generall rules haue you for that?



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

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 wherein it standeth, or in his eight.

Phi. I pray you explaine that by an example.

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

thus  or thus:  and infinite more wayes which you may deuile to fite your Cannon: for these

I haue onely set downe to shewe you what the keeping the substance of your note is.

Phi.

The second part.

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

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

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a common time signature (C) and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

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

The second system of musical notation consists of three staves, continuing the three-part setting from the first system. It maintains the same clefs and time signature.

The third system of musical notation consists of three staves, continuing the three-part setting. It maintains the same clefs and time signature.

The fourth system of musical notation consists of three staves, continuing the three-part setting. It maintains the same clefs and time signature.

The fifth system of musical notation consists of a single staff with a treble clef, containing a sequence of diamond-shaped notes (possibly representing a plainchant or a specific rhythmic pattern).

Saluator mundi domine.

The sixth system of musical notation consists of a single staff with a treble clef, containing a sequence of diamond-shaped notes. Below the staff, the number 'O 2' is written, and at the far right, the number '1' is written.

Great ma-
stries vpon a
plainfong not
the sweetest
musicke.

I haue likewise set downe the plainfong, that you may perceiue the breaking of eu-
rie note, and not that you should sing it for a part with the rest: for the rest are made out
of it and not vpon it. And as concerning the descanting, although I cannot commend
it for the best in the musicke, yet is it praye worthie: and though in some places it bee
harsh to the eare, yet is it more tolerable in this way, then in two parts in one vpon a plain
fong, because that vpon a plainfong there is more shift then in this kinde.

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, and
pray you to go forward with your begun purpose of two partes in one, the definitiō wher-
of I haue had before.

Ma. Then it followeth to declare the kindes thereof, which wee distinguish no other
wayes, then by the distance of the first note of the following part, from the first of the lea-
ding: which if it be a Fourth, the fong or *Canon* is called two partes in one in the 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 plainfong in the middle
betwixt the leading and following part: yet is not that rule so generall, but that you
may set the plainfong either aboue or below at your pleasure. And because he who can
perfectly make two parts vpon a plainfong, may the more easie binde himselfe to a rule
when he list, I will only set you downe an example of the most vsuall waies, that you may
by your selfe put them in practise.

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

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

A note for two
parts in one
in the fourth.

Thus plaine.

This way, some
terme a Fuge in epi-
diatesarō, that is in
the fourth aboue.
But if the leading
part were highest,
then would they call
it in hypodiatessarō,
which is the fourth
beneath: And so
likewise in the other
distances, diapente
which is the fift: and
diapafō which is the
eighth.

Thus diuided.

The second part.

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

Thus plaine.

two partes in one in the fift.

*Fuga in epidia
pente.*

Thus diuided.

two partes in one in the fift.

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

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

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

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

*Fuga in hypodia
pente.*

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

Ma.

The second part.

Two partes in one, in the fift.

A musical score consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a style with diamond-shaped notes and stems, typical of early printed music. The score is divided into six measures by vertical bar lines.

Ma. This is wel broken: & now I will giue you some other examples in the fift, wherein you haue your plainſog changed from parte to part, firſt in the trebble, next in the tenor, laſtly in the baſe.

Phi. I pray you yet giue me leau to interrupt your purpoſe; that ſeeing I haue made a way in the fift, I may make one in the fourth alſo: and then I will interrupt your ſpeech no more.

Ma. Do ſo, if your mind ſerue you.

Phi. Here it is in delcant-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 way 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 wayes which you would haue ſet downe before.

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

Two partes in one in the fift, the plainſong in the trebble.

A musical score consisting of three staves. The top staff is in treble clef and contains a plain song melody. The middle and bottom staves are in alto and bass clefs respectively and contain a two-part setting of the same melody. The score is divided into six measures by vertical bar lines.

Another

The second part.

Another example in the fifth, the plainsong in the middlest.

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

Two parts in one, in the sixth.

This way in the sixth (if you sing the lower part eight notes higher, and the higher parte eight notes lower) will be in the third or tenth, and by the contrary, if the Canon be in the tenth, if you sing the lo-

wer part eight notes higher, and the higher part eight notes lower, then will your Canon be in the sixth, either above or below, according as the leading part shall be.

Two parts in one, in the seventh.

The second part.

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

Two parts in one, in the eighth.



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

Two parts in one in the ninth.



Two parts in one, in the tenth.



Heere is also another way in the tenth, which the Maisters call *per arsin & thesin*, that is by rising and falling: for, when the higher part ascendeth, the lower part descendeth; and when the lower part ascendeth, the higher part descendeth. And though I have heere set it down in the tenth, yet may it be made in any other distance you please.

The second part.

Dua partes in una, per arsin & thesin, in the tenth.

And because we are come to speak of two parts in one vpon a plain song, *per arsin & thesin*, I thought good to set down a way made by M. Bird, which for difficultie in the composition is not inferior to any which I haue seene: for it is both made *per arsin & thesin*, & likewise the point or Fuge is reuerted, note for note: which thing, how hard it is to perform vpon a plain song, none can perfectly know, but hee who hath or shal go about to doe the like. And to speak vprightly, I take the plain song to be made with the descāt, for the more easie effecting of his purpose. But in my opinion, whosoever shall go about to make such another, vpon any common knowne plain song or hymne, shal finde more difficulty then hee looked for. And although he should assaie twentie severall hymnes or plain songs for finding of one to his purpose, I doubt if hee should any way goe beyond the excellencie of the composition of this: and therefore I haue set it downe in partition.

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

Ad placitum

The second part.



A compendi-
ous way of pric-
king of canons.

And thus much for *Canons* of two parts in one: which though I haue set downe a length in two seuerall parts, yet are they most commonly prickt both both in ones; & here in *England* for the most part without any signe at all, where & when to begin the following part: which vse many times caused diuers good Musicians sitte a whole daie, to finde out the following part of a *Canon*: which being founde (it might bee) was scant worth the hearing. But the French men and *Italians*, haue vsed a way that though there were foure or five parts in one, yet might it bee perceiued and sung at the first, and the manner thereof is this: Of how many parts the *Canon* is, so many Cliefes do they set at the beginning of the verse, still causing that which standeth neereft vnto the musicke, serue for the leading part, the next towards the left hand, for the next following parte, and so consequentie to the last. But if betweene any two Cliefes you finde rests, those belong to that part, which the Cliefe standing next vnto them on the left side signifieth.

Example.



Here be two parts in one in the *Diapason cum diatessaron*, or as we terme it, in the eleuenth aboue; where you see first a *C sol fa vt* Cliefe standing on the lowest rule, and after it three minime rests. Then standeth the *F fa vt* Cliefe on the fourth rule from below; and because that standeth neereft to the notes, the base (which that cliefe representeth) must begin, resting a minime rest after the plain song, and the treble three minime restes. And least you should misse in reckoning your pauses or restes, the note whereupon the following part must begin, is marked with this signe \diamond . It is true that one of those two, the signe or the rests, is superfluous: but the order of setting more cliefes then one to one verse, being but of late deuised, was not vsed when the signe was most common; but in stead of them, ouer or vnder the song was written, in what distance the following parte was from leading, and most commonly in this manner; *Canon* in * or * *Superiore*, or *inferiore*. But to shun the labour of writing those words, the cliefes and restes haue beene deuised, shewing the same thing. And to the entent you may the better conceiue it, here is another example wherein the treble beginneth, and the meane followeth with in a semibreue after in the *Hypodiapente* or sixt below.



And this I thought good to shew you, not for any curiositie, which is in it, but for the easinesse and commoditie which it hath, because it is better then to pricke so as to make one sit five or sixe houres bearing his braines, to finde out the following part. But such hath beene our manner in many other things heretofore, to do things blindly, and to trouble the wittes of practitioners: whereas by the contrarie, strangers haue put all their care how to make things plaine and easilie vnderstood: but of this inough. There is also a manner of composition vfed amongst the *Italians*, which they call *Contrapunto doppio*, or double descant: and though it bee no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meetest to bee handled in this place, and it is no other thing, but a certaine kinde of composition, which being sung after diuers sortes, by changing the partes, maketh diuerse manners of harmony: and is found to be of two sortes. The first is, when the principall (that is the thing as it is first made) and the replie (that is it which the principall hauing the partes changed dooth make) are sung, changing the partes in such manner, as the highest part may be made the lowest, and the lowest parte the highest, without any change of motion: that is, if they went vpwarde at the first, they goe also vpward when they are changed: and if they went downward at the first, they 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 principall is sung in the replie a tenth lower, and the lower part an eight higher.

Double descant

Diuision of double descant.

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

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

The second part.



The higher part of the principall.



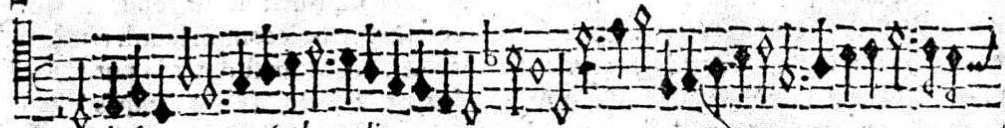
The lower part of the principall.



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



the higher part of the replie.

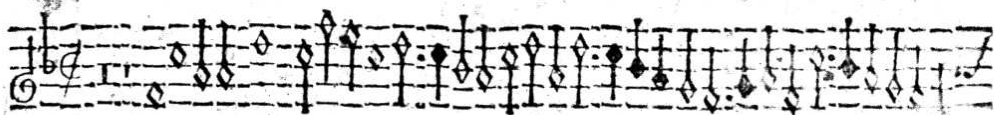


the lower part of the replie.

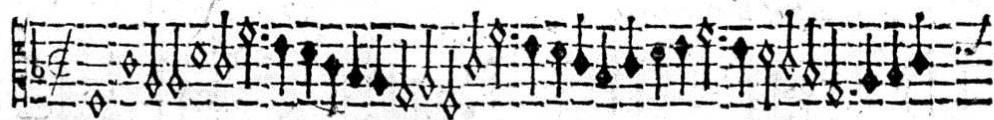
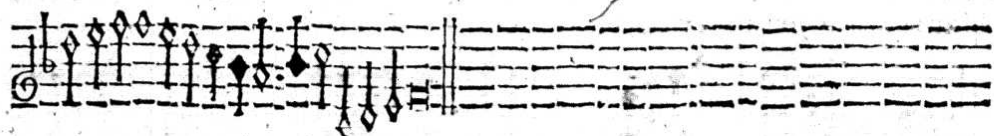


And this is called double descant in the twelfth: but if wee would compose in the second kind (that is in it, which in the replie keepeth the same motions, but not the same names which were in the principall) we must not put in any case two cordes of one kinde together in the principall: as two thirdes,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

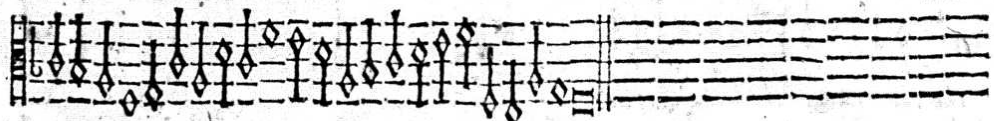
Caucaes for compositions in the second sort of the first kinde of double descant.



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



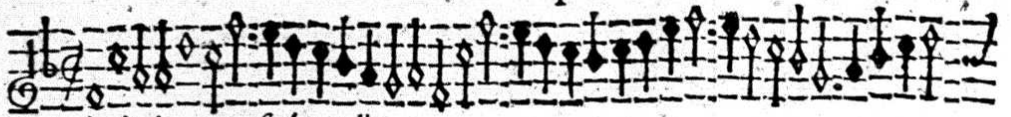
The lower part of the principall of the second sort of the first kind of double descant.



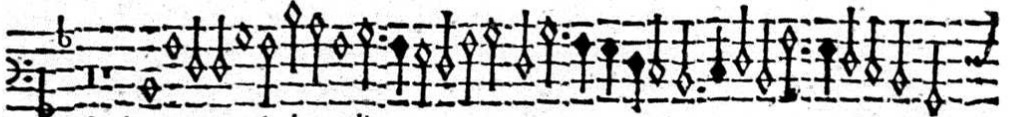
And changing the partes, that is, setting the trebble lower by a tenth, and the lower part higher by an eight, wee shall haue the replie thus.

The

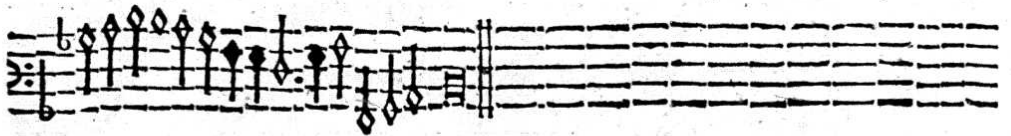
The second part.



The higher part of the reple.



the lower part of the reple.

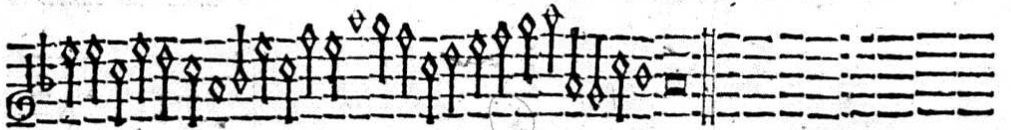


And this is called double descant into the tenth.

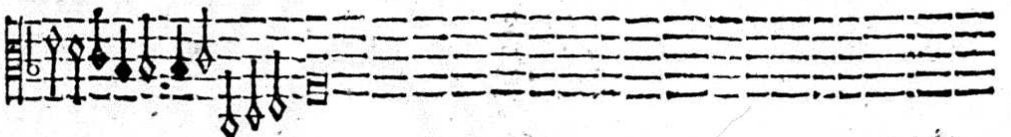
You may also make the trebble part parte of the principal an eighth lower, & the base a tenth higher, which will doe verie well, because the nature of the tune will so bee better obserued, as here you may perceiue.



the high part of the second reple.

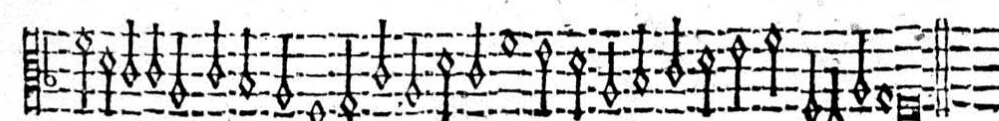
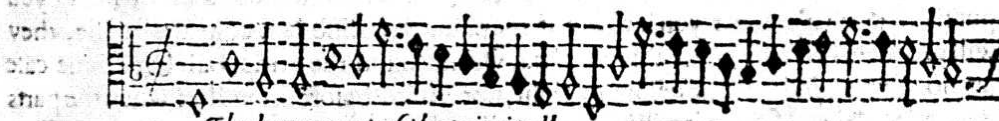
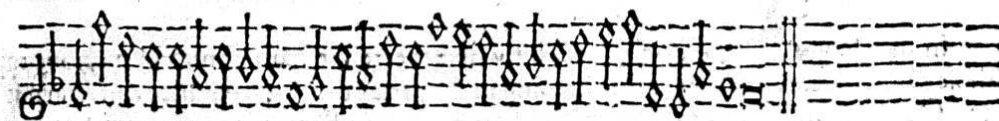
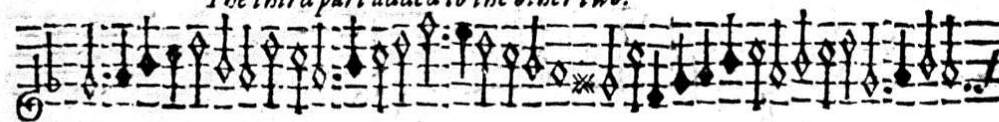
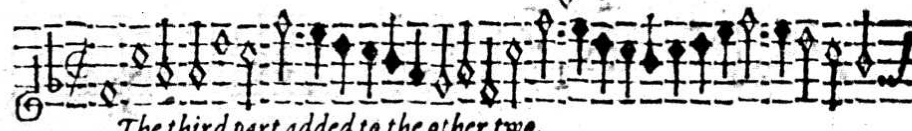


the lowe part of the second reple.

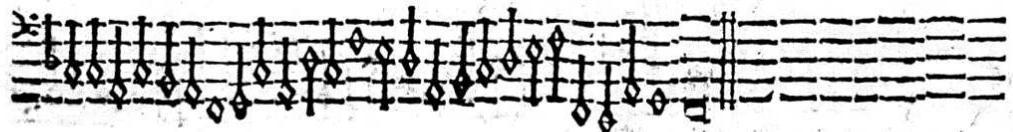
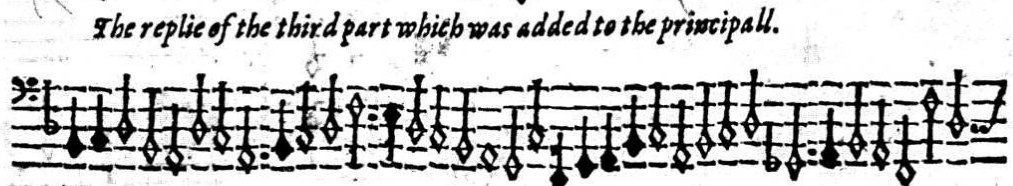
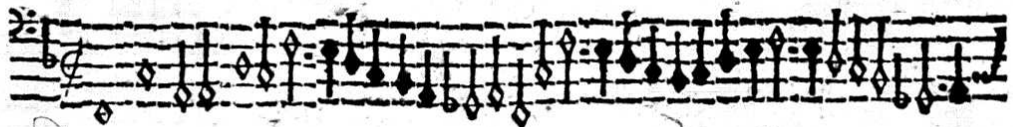
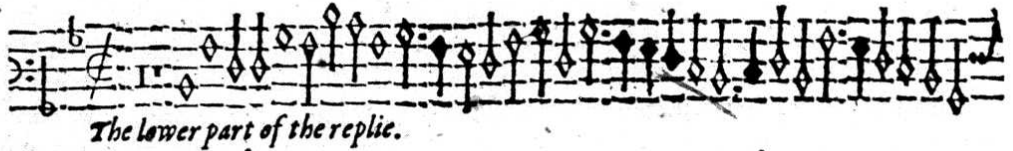
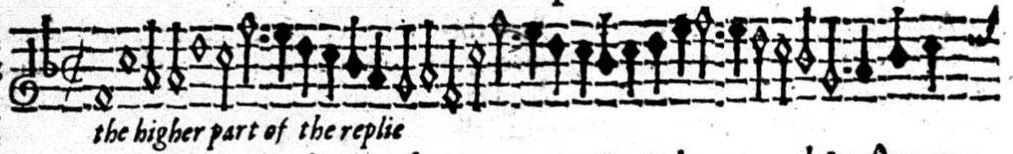


Also these compositions might be sung of three voices, if you sing a part a tenth above the lowe part of the principall, and in the reply a seventh vnder the high part. Is true that the descant will not be so pure as it ought to be: and though it will be true from false descant, yet will there bee vnifons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

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



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

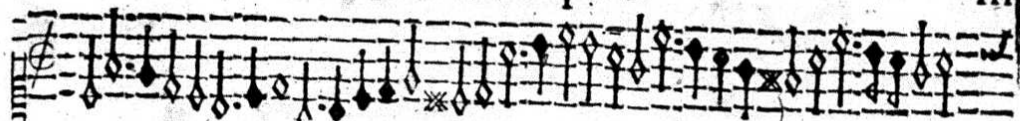


Notes to be observed in the second kinde of double descant.

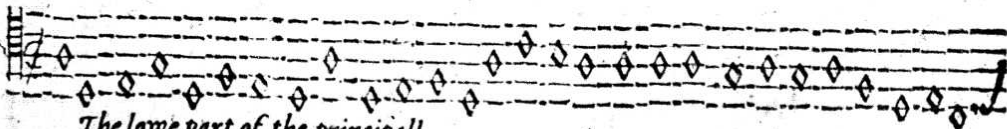
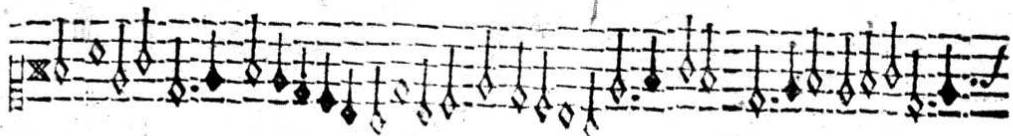
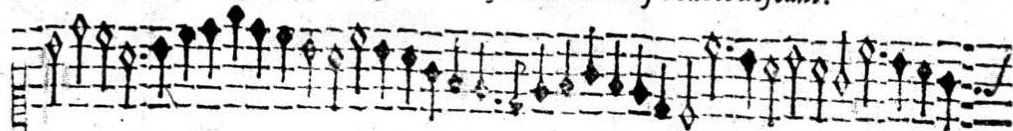
In the second kinde of double descant, where the replie hath contrarie motions to those which were in the principall, keeping in the partes the same distances, if you put any *Cadences* in the principall, they must be without any discorde: and then may you put them in what-manner you list. But if they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

The second part.

III



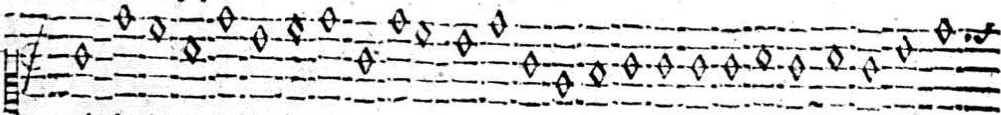
The high part of the principall in the second kinde of double descant.



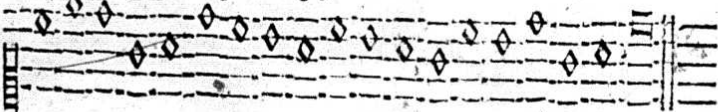
The lowe part of the principall.



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



The high part of the reply.



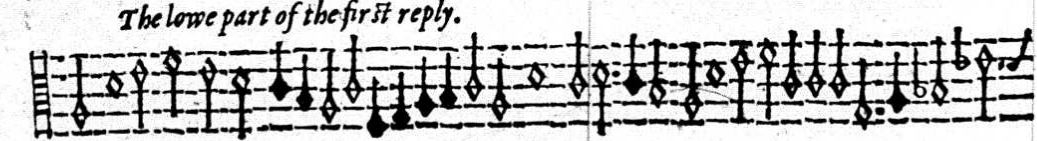
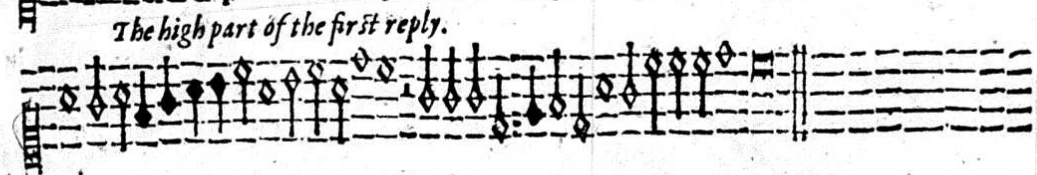
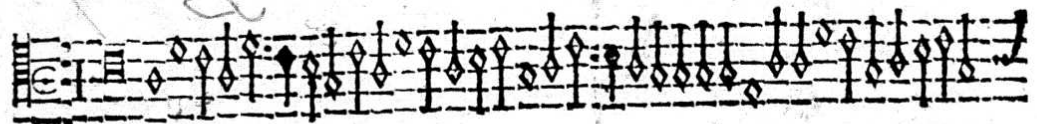
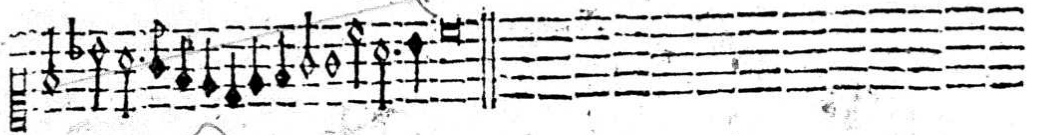
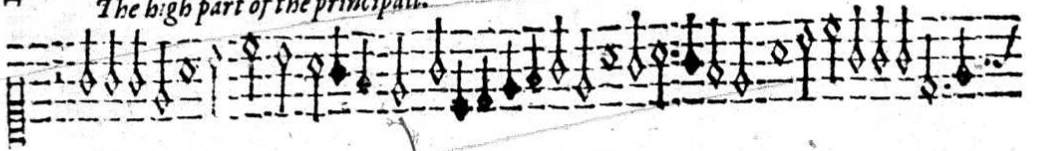
The lowe part of the reply.



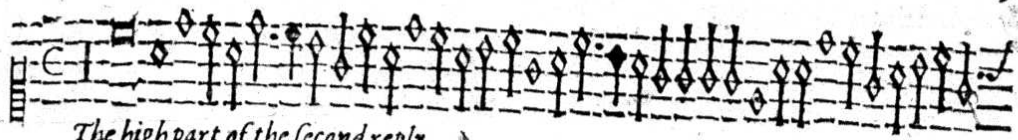
Q

The second part.

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



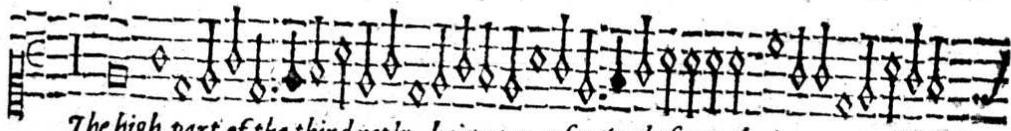
The second part.



The high part of the second reply.



The low part of the second reply.



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



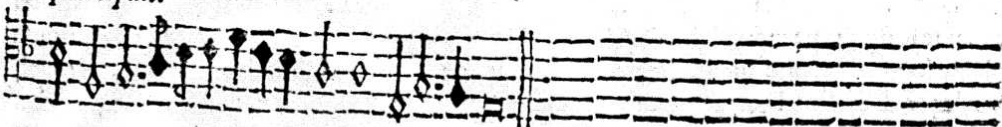
principall.



The low part of the third reply, being per arsin and the sin to the high part of the



principall.



The second part.

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

The image displays six staves of musical notation. The first two staves are grouped under the heading "The principall." and the last four staves are grouped under "The reply." The notation is a form of early keyboard or lute tablature, using diamond-shaped notes on a five-line staff. The first staff of "The principall" begins with a treble clef and a key signature of one flat. The notation consists of a sequence of notes, some with stems pointing up and some down, indicating pitch and rhythm. The "The reply" section follows a similar pattern, with a treble clef and one flat key signature. The notation is dense and fills most of the staves, with some rests and repeat signs visible.

Thus you see that these wayes of double descant carie some difficultie, and that the hardest of them all is the Canon. But if the Canon were made in that manner vpon a plaine song (I meane a plaine song not made of purpose for the descant, but a common plaine song or hymne, such as heeretofore haue bene vsed in Churches) it would be much harder to doe. But because these wayes serue rather for curiositie, then for your present instruction, I would counsaile you to leaue to practice them, till you bee perfect in your descant, and in those plaine wayes of Canon which I haue set downe, which will (as it were) leade you by the hand to a further knowledge: and when you can at the first sight sing two partes in one in those kindes vpon a plaine song: then may you practice other hard wayes, and speciallie those *per arsin & thesin*; which of all other Canons carie both most difficultie, and most maiestie: so that I thinke, that whoso canne vpon anie plaine song whatsoever, make such another way as that of *M. Bird*, which I shewed you before,

before, may with great reason bee tearmed a great maister in musick. But whosoever can sing such a one at the first sight, vpon a ground, may boldly vndertake to make any Canon which in musicke may be made. And for your further encouragement, thus much I may boldly affirme, that whosoever will exercise himselfe diligently in that kinde, may in short time become an excellent Musician, because that hee who in it is perfect, may almost at the first sight see what may be done vpon any plaine song.

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

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

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

