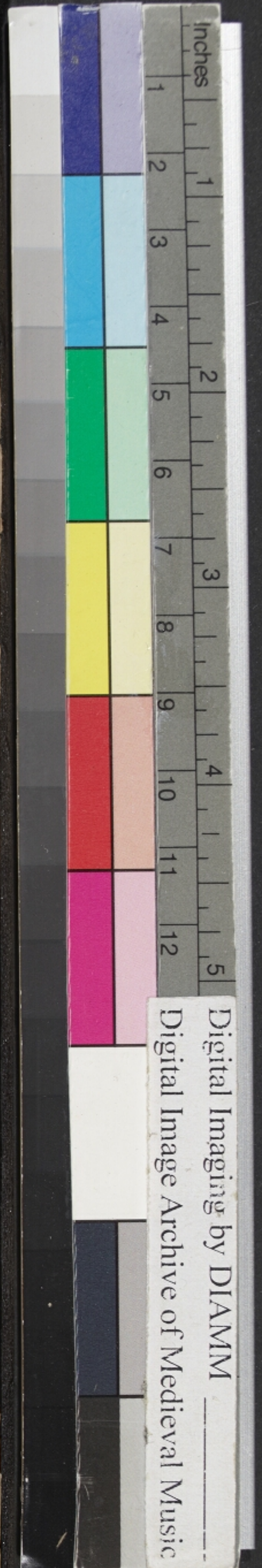


The third part.

The first system of musical notation consists of four staves. The top staff is a vocal line with square neumes and a clef. The second and third staves are for a lute or similar stringed instrument, with square neumes and a clef. The bottom staff is a bass line with square neumes and a clef. The notation is organized into three measures, with various rhythmic values and accidentals.

The second system of musical notation consists of five staves. The top staff is a vocal line with square neumes and a clef. The second, third, and fourth staves are for a lute or similar stringed instrument, with square neumes and a clef. The bottom staff is a bass line with square neumes and a clef. The notation is organized into five measures, with various rhythmic values and accidentals.

The third system of musical notation consists of five staves. The top staff is a vocal line with square neumes and a clef. The second, third, and fourth staves are for a lute or similar stringed instrument, with square neumes and a clef. The bottom staff is a bass line with square neumes and a clef. The notation is organized into five measures, with various rhythmic values and accidentals.



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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

The third part.



The first system of musical notation, consisting of four staves. The top staff is in G-clef and contains a melodic line with diamond-shaped notes and some accidentals. The second and third staves are in C-clef and contain a two-part setting. The bottom staff is in F-clef and contains a bass line. The system is divided into three measures by vertical bar lines.



The second system of musical notation, consisting of four staves. The top staff is in G-clef and contains a melodic line with diamond-shaped notes and some accidentals. The second and third staves are in C-clef and contain a two-part setting. The bottom staff is in F-clef and contains a bass line. The system is divided into three measures by vertical bar lines.



The third system of musical notation, consisting of four staves. The top staff is in G-clef and contains a melodic line with diamond-shaped notes and some accidentals. The second and third staves are in C-clef and contain a two-part setting. The bottom staff is in F-clef and contains a bass line. The system is divided into three measures by vertical bar lines.



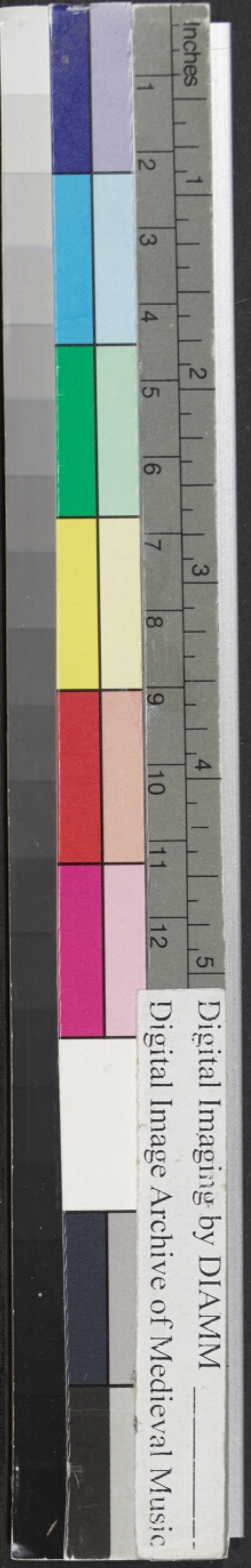
The third part.

*Closes of five voices.*

The first system of musical notation consists of five staves. Each staff contains a sequence of diamond-shaped notes with stems, arranged in a rhythmic pattern. The notation is organized into four vertical columns, with each column containing five staves. The notes are connected by stems, and some have flags or beams. The overall structure is a grid of 5 staves by 4 columns.

The second system of musical notation is identical in layout to the first, consisting of five staves per column and four columns. It continues the sequence of diamond-shaped notes with stems, maintaining the same rhythmic and structural organization as the first system.

T







The first system of musical notation consists of five staves. The top staff begins with a treble clef and a flat sign. The notation is square neumes on a four-line staff. The system is divided into four measures by vertical bar lines. The notes are arranged in a rhythmic pattern, with some notes having stems pointing up and others down.



The second system of musical notation also consists of five staves. The top staff begins with a treble clef and a flat sign. The notation is square neumes on a four-line staff. The system is divided into three measures by vertical bar lines. The notes are arranged in a rhythmic pattern, with some notes having stems pointing up and others down.

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Inches 1 2 3 4 5 6 7 8 9 10 11 12



The third part.



The first system of musical notation consists of five staves. The top staff is a vocal line with a clef and a key signature of one flat. The second and third staves are for a lute or similar stringed instrument, with a clef and a key signature of one flat. The fourth and fifth staves are for a keyboard instrument, with a clef and a key signature of one flat. The notation uses diamond-shaped notes with stems, and some notes have a cross symbol (x) above them, indicating a specific rhythmic value or ornament.



The second system of musical notation consists of five staves, similar in layout to the first system. It continues the musical piece with the same instruments and notation style. The diamond-shaped notes and stems are used throughout, with some notes marked with a cross symbol.







A system of five staves of medieval musical notation. The notation consists of diamond-shaped notes on a four-line staff. The first staff begins with a clef and a sharp sign. The system is divided into three measures by vertical bar lines. The notes are arranged in a rhythmic pattern across the staves.



A second system of five staves of medieval musical notation, continuing the piece. It features the same diamond-shaped notes on a four-line staff. The notation is organized into three measures. The paper shows signs of age, including some staining and wear at the edges.

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Digital Image Archive of Medieval Music

Inches 1 2 3 4 5 6 7 8 9 10 11 12



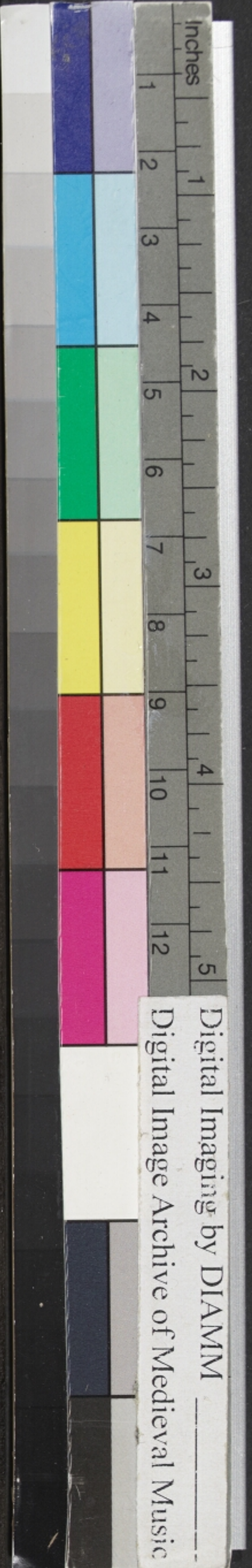
The third part.



The first system of musical notation consists of five staves. The top staff is a vocal line with square neumes on a four-line staff. The second staff is a lute line with square neumes on a four-line staff. The third staff is a lute line with square neumes on a four-line staff. The fourth staff is a lute line with square neumes on a four-line staff. The fifth staff is a lute line with square neumes on a four-line staff. The system is divided into four measures by vertical bar lines. There are asterisks in the first and second measures of the top staff.



The second system of musical notation consists of five staves. The top staff is a vocal line with square neumes on a four-line staff. The second staff is a lute line with square neumes on a four-line staff. The third staff is a lute line with square neumes on a four-line staff. The fourth staff is a lute line with square neumes on a four-line staff. The fifth staff is a lute line with square neumes on a four-line staff. The system is divided into three measures by vertical bar lines. There is an asterisk in the first measure of the top staff.



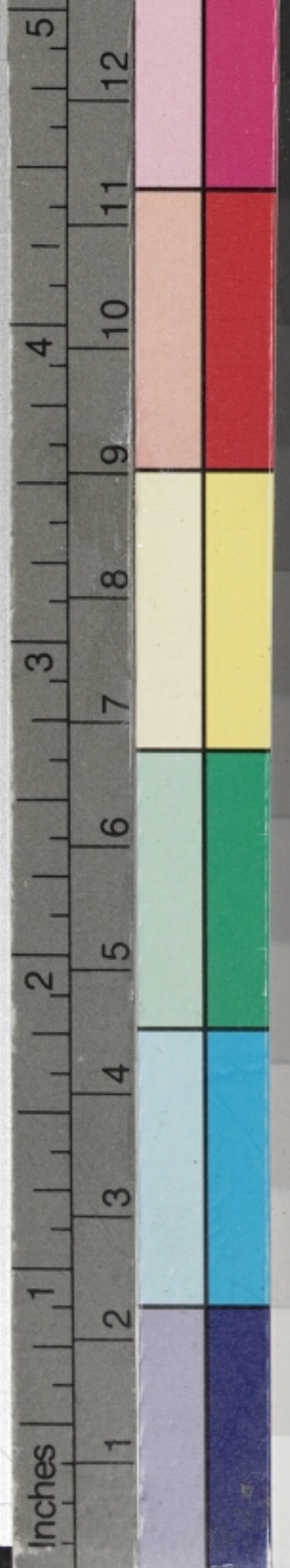


The third part.

*Closes of sixe voices.*

The musical score is arranged in two systems, each containing six staves. The notation is a form of medieval mensural notation, featuring diamond-shaped notes (minims) on a four-line staff. The first system consists of six staves, with the top staff likely being the soprano voice and the bottom staff the bass. The second system continues the piece. The notation includes various clefs, including a soprano clef (C1) and a bass clef (F4). There are also some decorative flourishes and specific note values indicated by the shape and placement of the notes.

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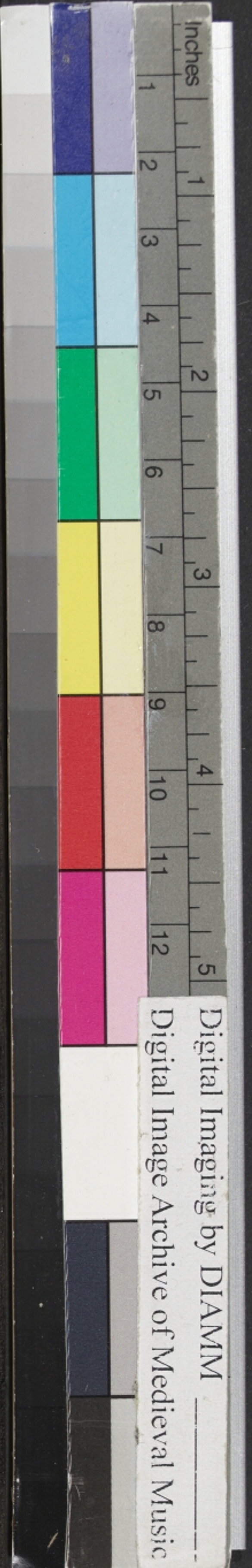
The third part.



The first system of musical notation on the page, consisting of four staves. Each staff contains a series of diamond-shaped notes with stems, organized into measures by vertical bar lines. The notation is characteristic of medieval manuscript notation.



The second system of musical notation on the page, also consisting of four staves. It continues the musical piece with diamond-shaped notes and stems, maintaining the same notation style as the first system.



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The first system of musical notation consists of six staves. The top two staves are in treble clef with a common time signature (C). The bottom four staves are in bass clef with a common time signature (C). The notation includes various note values, rests, and accidentals.

The second system of musical notation consists of six staves, similar in structure to the first system, with two treble clef staves and four bass clef staves. It continues the musical piece with various note values and accidentals.

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

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

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

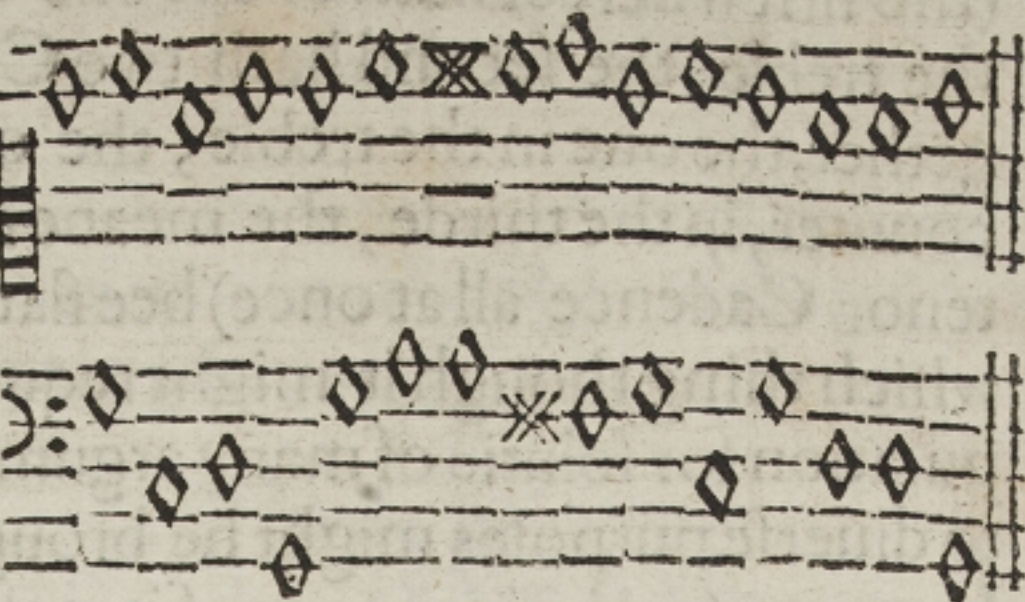
*Ma.*

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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5



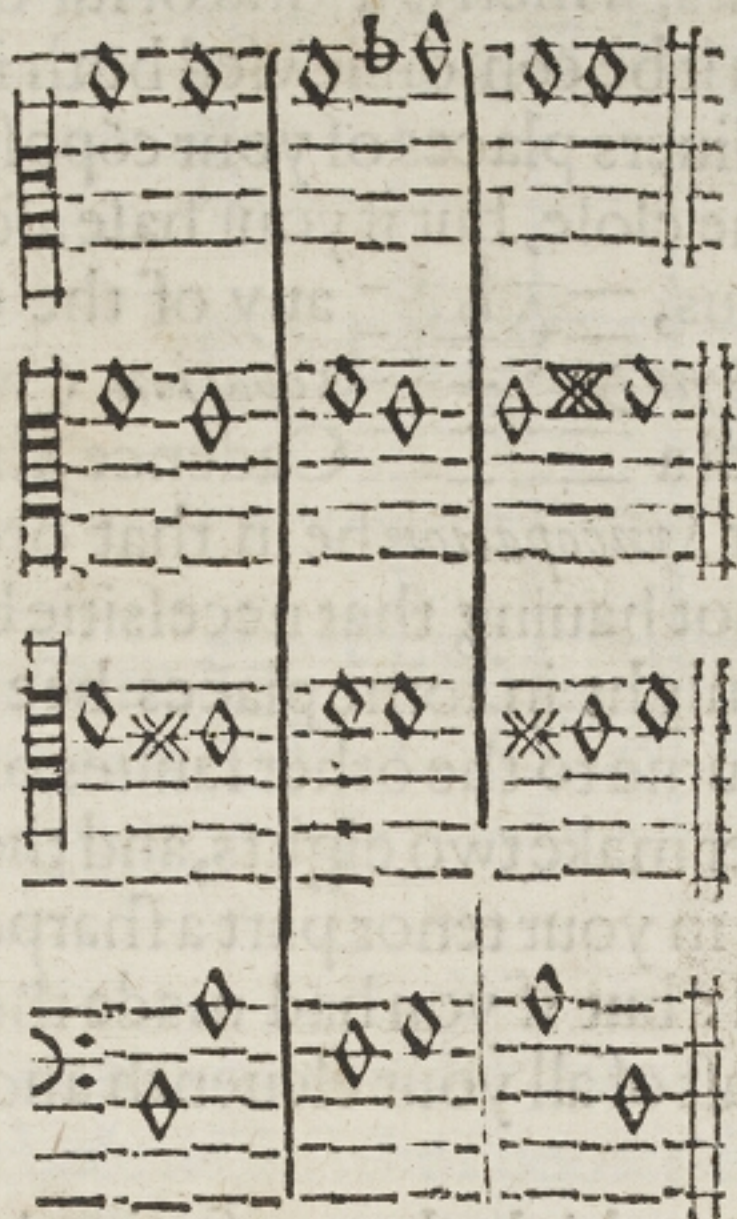
*Ma.* Then (to go to the matter roundly without circumstances) here be two parts make in two middle partes to them and make them foure, and of all other cordes leaue not out the fifth, the eight and the tenth, and looke which of those two (that is the eight or the tenth) commeth nexte to the treble that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



Generall rules for setting.

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

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



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



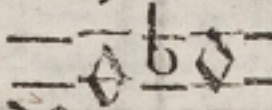
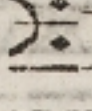
*Ma.* In deed you haue taken great paines about them, for in the second and thirde notes you haue taken two eightes betwixt the tenor and base part, which faulte is committed by leauing out the tenth in your second note in the tenor, for the eight you had before betwixt the base and treble, in your third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

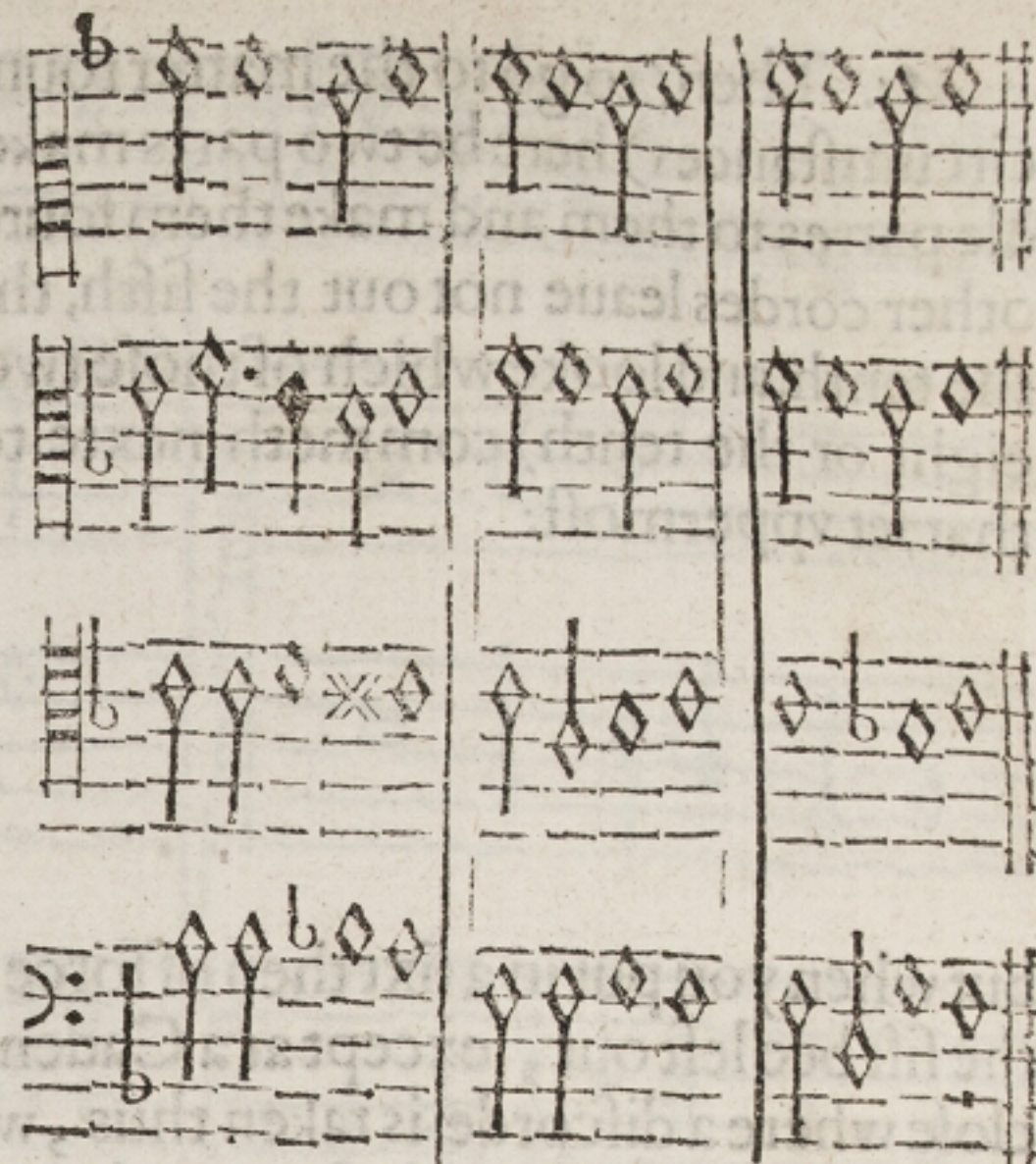
Faults controuled in this lesson.



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



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

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

Obiection.



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

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

*Ma.*

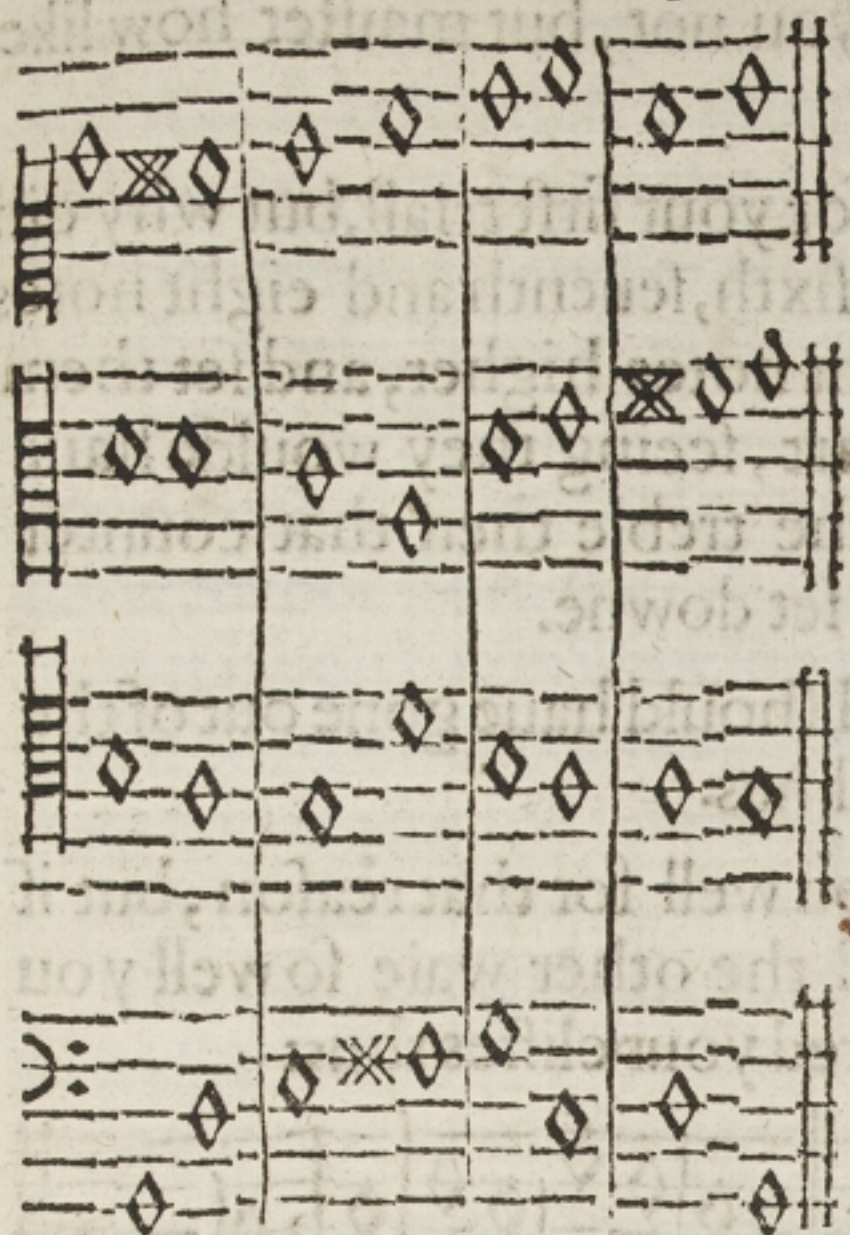
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Inches 1 2 3 4 5 6 7 8 9 10 11 12 5



The third part.

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



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



Solution with rules for true ascending or descending.

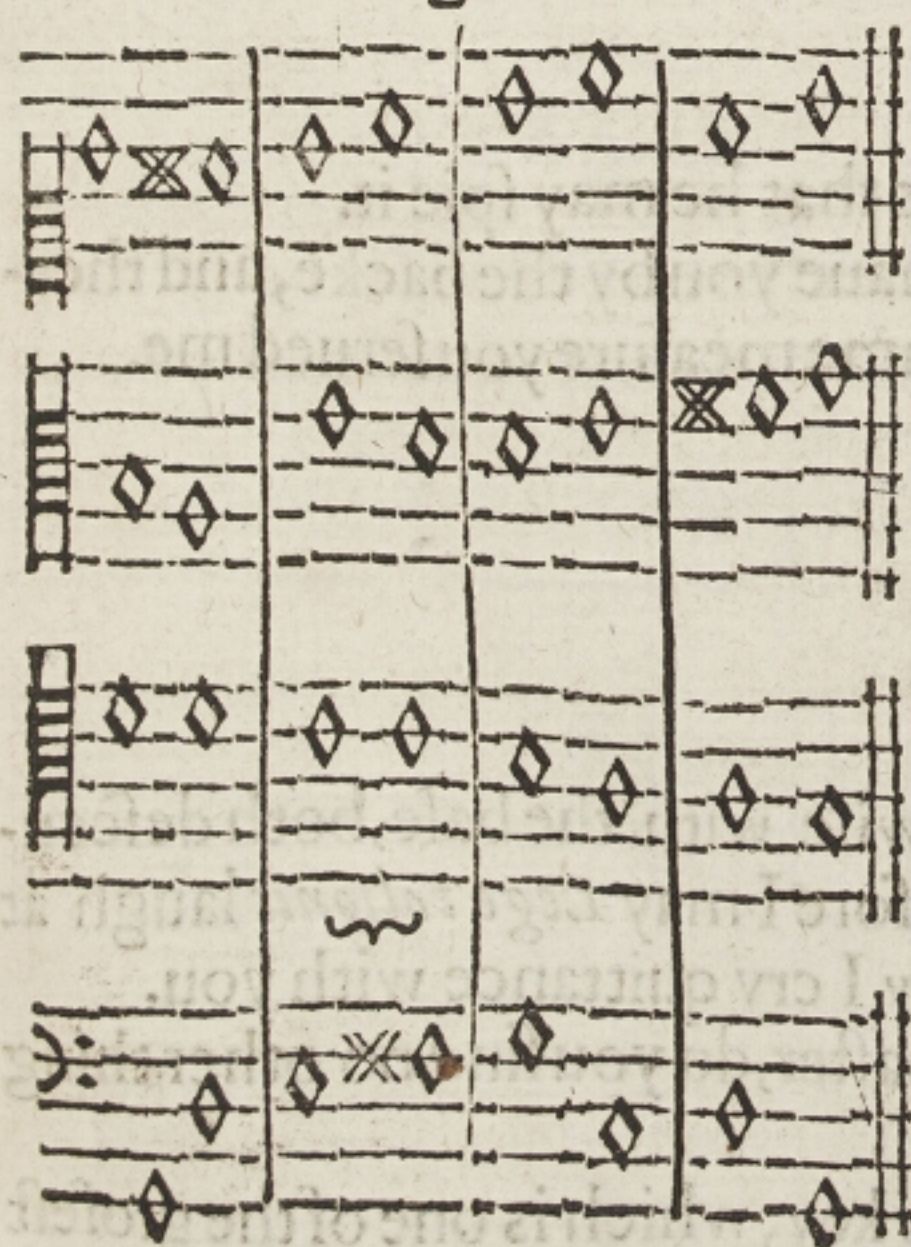
*Phi.* These bee necessary good rules and easie to be vnderstood, but may you carrie your tenor part higher then your counter as you haue don in your example of tenths ascending.

*Ma.* You may.

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

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

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



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

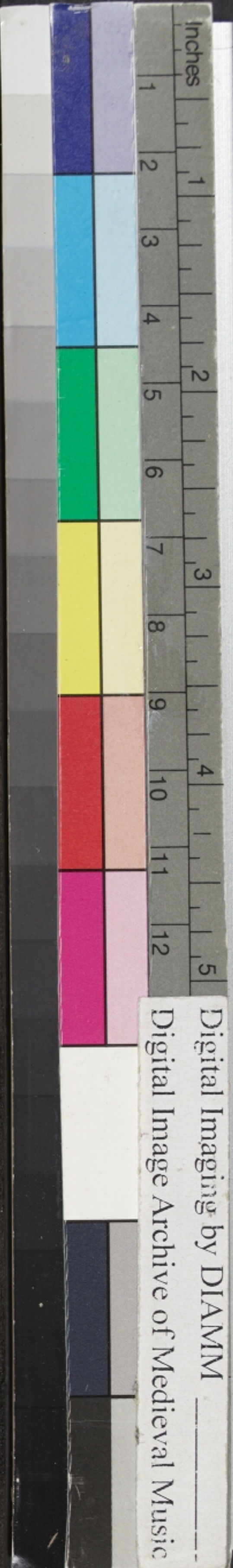
*Phi.* This example I like very wel for these reasons, for (brother) if you marke the artifice of the composition you shall see that as the treble ascendeth five notes, so the tenor descendeth five notes likewise, the binding of the third and fourth notes in the tenor, the base ascending from a sixth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

The middle parts may go one through another.

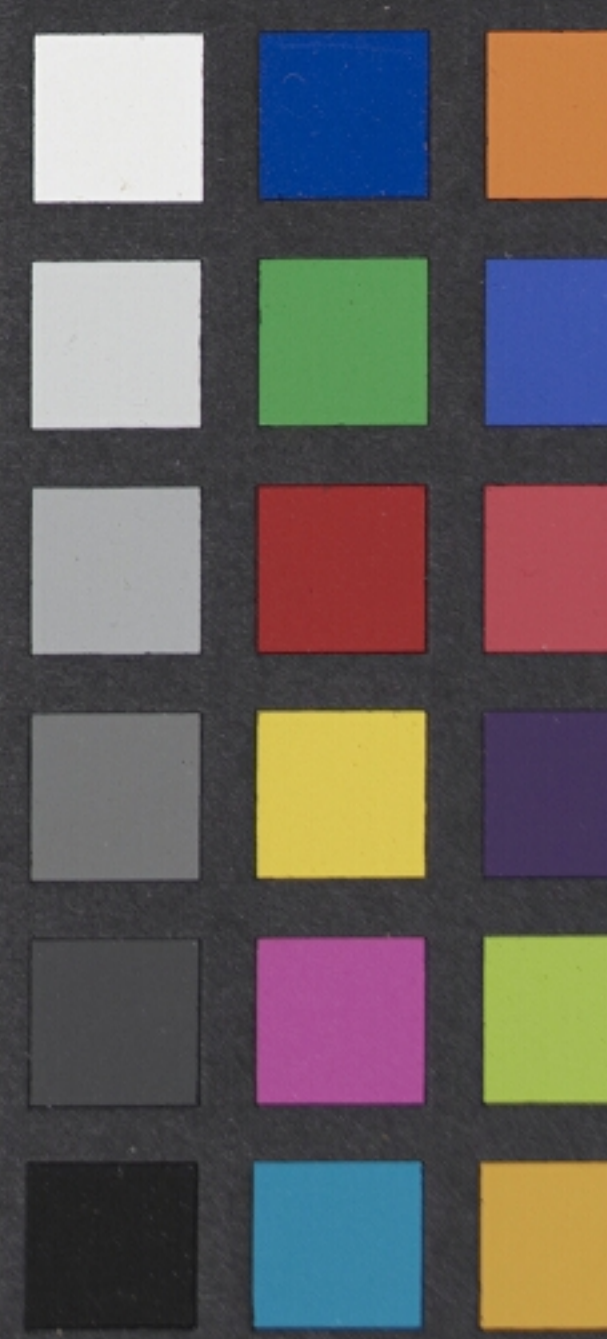
For what reason one part may sing that which the other may not.

Comming frō the eighth to the fifth both parts ascending naught:

V<sub>2</sub> pol.



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



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

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

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

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

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



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

*Phi.* I will, but why do you smile?

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

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

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

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

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

*Phi.* What is the matter?

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

*Phi.* I doe.

*Pol.* What corde is it to the base.

*Phi.* An eight, but how then.

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

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

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

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



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

*Phi.* What fault is in that?

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

Going out of this key a great fault.

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

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

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

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

The first tune.

The second tune.

The image shows two columns of musical notation. The left column is titled 'The first tune' and contains four staves of music. The right column is titled 'The second tune' and also contains four staves of music. The notation consists of diamond-shaped notes on a five-line staff, with a clef at the beginning of each staff. The notes are arranged in a way that suggests a specific melodic line. The first staff of each column has a double bar line at the end, and the second staff has a double bar line at the end. The third and fourth staves of each column also have double bar lines at the end. The notation is written in a style typical of early printed music books.

The eight tunes.



*The third tune.*

Musical notation for 'The third tune' consisting of four staves. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody. The fourth staff begins with a bass clef and a repeat sign.

*The fourth tune.*

Musical notation for 'The fourth tune' consisting of four staves. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody. The fourth staff begins with a bass clef and a repeat sign.

*The fifth tune.*

Musical notation for 'The fifth tune' consisting of four staves. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody. The fourth staff begins with a bass clef and a repeat sign.

*The sixth tune.*

Musical notation for 'The sixth tune' consisting of four staves. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody. The fourth staff begins with a bass clef and a repeat sign.

*The seventh tune:*

Musical notation for 'The seventh tune' consisting of four staves. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody. The fourth staff begins with a bass clef and a repeat sign.

*The eighth tune.*

Musical notation for 'The eighth tune' consisting of four staves. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody. The fourth staff begins with a bass clef and a repeat sign.

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Inches 1 2 3 4 5 6 7 8 9 10 11 12



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

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

*Phi.* I wil.

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

*Phi.* You shal not by my good will.

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

*Pol.* That is true indeed.

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

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

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

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

*Phi.* On that condition you shall haue it.

*Ma.* And what haue you spied in it?

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

*Ma.* Then let me haue it.

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



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

Skipping from the tenth to the eight both parts ascēding.

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

Faults to be avoided in imitation. A note for taking of vnison.



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

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

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

\*Tfte 17, song of his second booke of Madrigals of 5. voices, in the 11. & 12. semibreues. See also the 5. 8. 9. & 15. of the same set.



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

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

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



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

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

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



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

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

Examples of Syncopation.

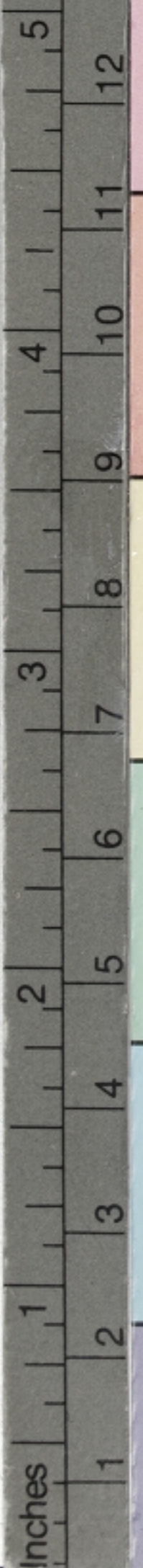


Here be also other examples of *Syncopation* in three partes, which if you consider diligetlie you shall finde (beside the *Syncopation*) a laudable and commendable manner of causing your partes driue odde, either ascending or descending, and if you cause three parts ascend or descend driuing, you shal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

Other examples of Syncopation.



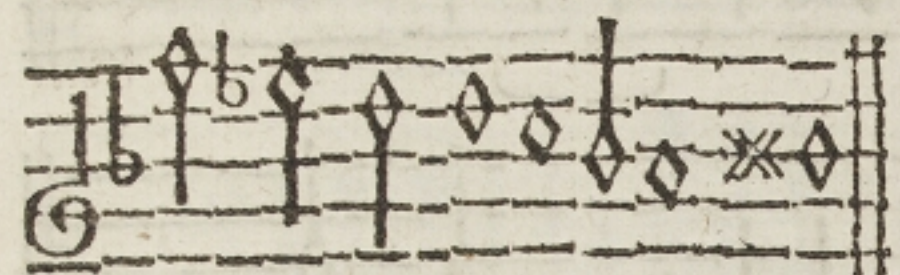
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The third part.



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

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



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

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

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

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

*Phi.* You shall rather thinke vs stones then men.

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

*Ma.* Shew it me.





Faults in this lesson.

Pol. Here it is.

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

Pol. For what reasons?

Ma. First of all the beginning is neither pleasing nor artificial because of that ninth taken for the last part of the first note, and first of the nexte which is a thing vntolerable except there were a sixtth to beare it out, for discordes are not to bee taken except they haue vnperfect cordes to beare them out, likewise betwixt the treble and counter parts another might easilie bee placed, all the rest of the musicke is harsh, & the close in the counter part is both naught and stale like

vnto a garment of a strange fashion, which being new put on for a day or two will please because of the noueltie, but being worne thread bare, wil grow in contempt, and so this point when the lesson was made being a newe fashion was admitted for the raritie, although the descant was naught, as being onely deuised to bee foisted in at a close amongst many parts, for lacke of other shift, for though the song were of tenne or more parts, yet would that point serue for one, not troubling any of the rest, but nowe a daies it is growne in such common vse as diuers will make no scruple to vse it in fewe partes where as it might well enough be left out, though it be very vsuall with our *Organists*.

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

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

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

Ma. Many waies, & thus for one.

The former lesson bettered

The musical score consists of five staves. The top staff is a treble clef, the second is an alto clef, the third is a tenor clef, the fourth is a bass clef, and the fifth is a double bass clef. The music is written in a historical style with diamond-shaped notes and stems. There are several measures of music, some with rests and some with complex rhythmic patterns. The score is labeled 'The former lesson bettered' on the left side.

Pol.

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Inches 1 2 3 4 5 6 7 8 9 10 11 12



The third part.

*Pol.* I woulde I could set down such another.

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

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

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

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

*Pol.* How like you this way?

*Ma.* Very ill.

*Pol.* I pray you shew me particularlie euerie fault.

faultes in this lesson.

*Ma.* First of all you begin vpon a descorde, secondlie the parts be vnformall, and lastlie the base is brought in out of y key which faulte is committed because

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

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

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

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





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

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

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



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



The third part.

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

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

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

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

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

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

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

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



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## The third part.



Faults in the lesson precedent.

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

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

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

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

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

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

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

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

*Phi.* How hath my brother handled it?

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

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



The third part.



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

*Phi.* If he be the examiner, I am not afraide of condemnation.

*Pol.* What? do you thinke I will spare you?

*Phi.* Not so: but I doubt of your sufficiencie to spie and examine the faultes, for they will be very grosse if you find them.

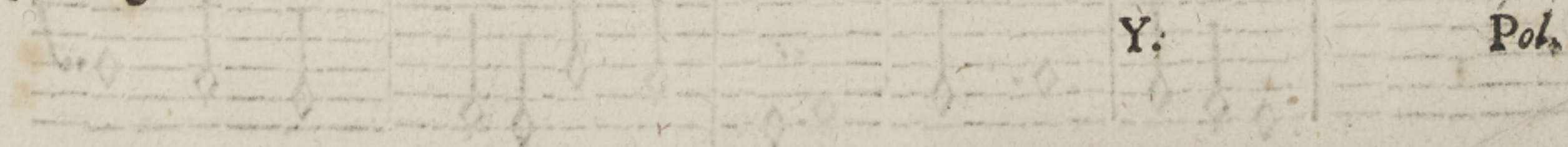
*Pol.* It may be that before I haue don you wil thinke them grosse enough.

*Ma.* Go then roundly to worke, and shew vs what you mislike in the lesson.

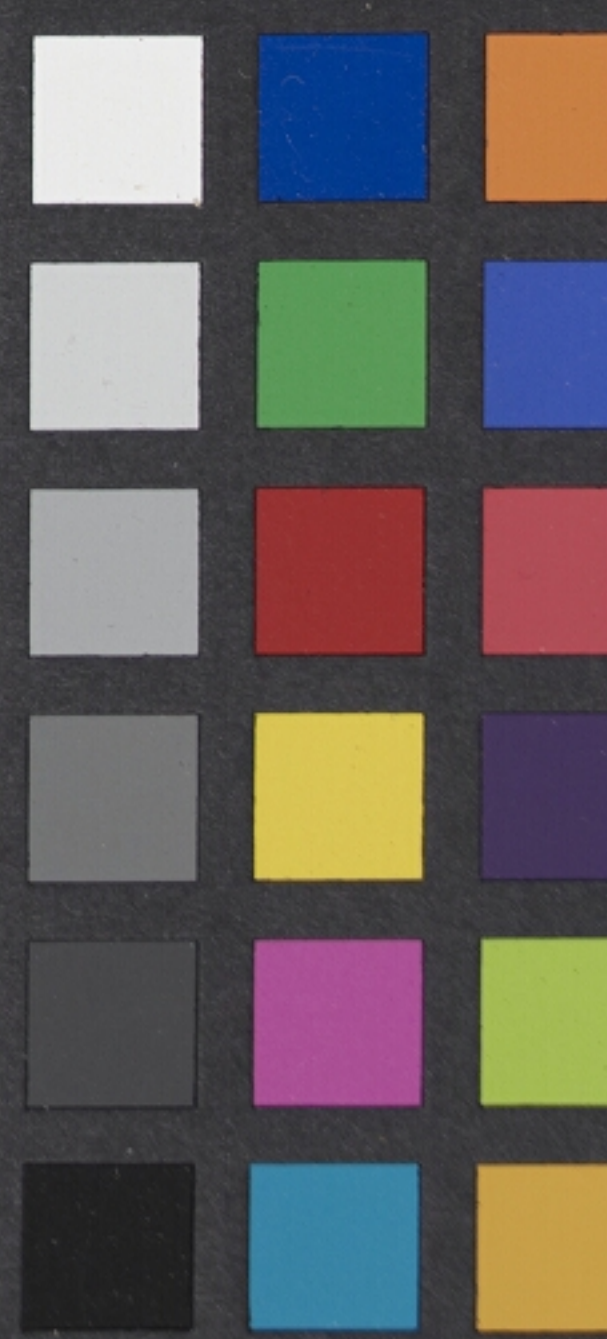
*Pol.* Then: *Inprimis*, I mislike the beginnig vpon an vnison, *Item* I mislike two discordes (that is a second and a fourth) taken both together after the vnison in the second bar betwixt the tenor and counter: *Item*, *Tertio* I condemne as naught, the standing in the sixt a whole briefe together in the third bar in the counter & tenor parts, for though it be true and withal other shift enough to be had, yet be those vnperfect cords, seldome vsed of the skillfull, except when some perfect commeth immediatlie after them, and there for being taken but to sweeten the musicke, though they make great varietie they must not be holden out in length, and stood vpon so long as others, but lightlie touched and so away. Besides, in manie parts if the sixth be so stood vpon it will be the harder to make good parts to them. *Item*, *Quarto* I condemne the standing in the vnison a whole semibriefe in the last note of the seuenth bar in the treble and counter parts, where you must note that the fault is in the treble and not in the counter. Lastlie, I condemne two fiftes in the penulte and last notes of the tenth bar in the treble and tenor parts: likewise, that close of the tenor is of the ancient blocke, which is now growne out of fashion, because it is thought better & more comendable to come to a close deliberately with drawing and binding descant, then so suddenly to close, except you had an *adieu* or Amen to sing after it. How saie you (*M.*) haue I not said prettely wel to my young maisters lesson.

Faults in the lesson Precedent.

*Ma.* In deede you haue spied well, but yet there bee two thinges which haue escaped your sight.



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More faults in  
the lesson pro-  
cedent.

*Pol.* It may be it past my skil to perceiue them, but I pray you which be those two?

*Ma.* The taking of a Cadence in the end of the fifth barre, and beginning of the next, which might either haue beene below in the tenor or aboue in the treble, and is such a thing in all musicke, as of all other things must not bee left out, especiallie in closing eyther passing in the middest of a song or ending: for though it were but in two partes yet would it grace the musicke, & the oftner it were vsed, the better the song or lesson would be: much more in many parts: and in this place it had beene far better to haue left out any cords whatsoeuer then the Cadence: and though you would keepe all the foure parts as they be, yet if you sing it in *G sol re ut*, either in the treble or tenor, it wold make a true fifth part to them. The Cadence likewise is left out where it might haue beene taken in the ninth bar and counter part, which if it had beene taken would haue caused the Tenor to come vp neerer to the counter, and the counter to the treble, and therby so much the more haue graced the musicke.

*Phi.* It grieues me that he should haue found so many holes in my cote, but it may be that he hath bin taken with some of those faultes himselfe in his last lesson, and so might the more easely find them in mine.

*Ma.* You may peruse his lesson and see that.

*Pol.* But (sir) seeing both wee haue tried our skill vpon one point, I pray you take the same point and make something of it which we may imitate, for I am sure my brother will be as willing to see it as I.

*Phi.* And more willing (if more may be) therefore let vs intreat you to do it.

*Ma.* Little intreatie wil serue for such a matter, and therefore here it is.





The third part.

*Pol.* In mine opinion hee who can bnt rightly imitate this one lesson may be counted a good musicion.  
*Phi.* Why so?

Y<sup>2</sup>

*Pol.*



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*Pol.* Because there be so many and diuers waies of bringing in the fuge shewed in it as would cause any of my humor bee in loue with it, for the point is brought in in the true ayre the parts going so close and formally that nothing more artificiall can bee wished: likewise marke in what maner any part beginneth and you shal see some other reply vpon it in the same point, either in shorter or longer notes also in the 22. barre when the Tenor expresseth the point, the base reuerteth it, and at a worde I can compare it to nothing but to a wel garnished garden of most sweete flowers, which the more it is searched the more variety it yeldeth.

*Ma.* You are too *hyperbolicall* in your phrases, speaking not according to skil, but affection, but in truth it is a most common point, and no more then commonly handled, but if a man would study, he might vpon it find varietie enough to fil vp many sheets of paper: yea, though it were giuen to all the musiciens of the world they might compose vpon it, and not one of their compositions be like vnto that of another. And you shall find no point so wel handled by any man, either Composer or Organist, but with studie either he himselfe or some other might make it much better. But of this matter enough, and I thinke by the lessons and precepts which you haue already had, you may well enough vnderstand the most vsual allowances and disallowances in the composition of foure parts. It followeth now to shew you the practise of fiue, therefore (*Philomathes*) let me see what you can doe at fiue, seeing your Brother hath gone before you in foure.

*Phi.* I wil: but I pray you what generall rules and obseruations are to bee kept in fiue partes?

*Ma.* I can giue you no generall rule, but that you must haue a care to cause your parts giue place one to another, and aboue all thinges auoide standing in vnisons, for seeing they can hardly bee altogether auoided the more care is to bee taken in the good vse of them, which is best shewn in passing notes, and in the last part of a note. The other rules for casting of the partes and taking of allowances be the same which were in foure parts.

*Phi.* Giue me leaue then to pause a little, and I wil trie my skill:

*Ma.* Pause much, and you shal do better.

*Pol.* What? wil much studie helpe?

*Ma.* Too much study dulleth the vnderstanding, but when I bid him pause much, I wil him to correct often before he leaue.

*Pol.* But when he hath once set downe a thing right, what neede him study any more at that time?

*Ma.* When he hath once set downe a point, though it be right, yet ought hee not to rest there, but should rather looke more earnestly howe hee may bring it more artificiallic about.

*Pol.* By that meanes hee may scrape out that which is good, and bring in that which wilbe worse.

*Ma.* It may be that he wil do so at the first, but afterwards when he hath discretion to decerne the goodnesse of one point aboue another, hee will take the best and leaue the worst. And in that kind, the Italians and other strangers are greatlie to be commended, who taking any point in hand, wil not stand long vpon it, but wil take the best of it and so away to another, whereas by the contrarie, we are so tedious that of one point wee will make as much as may serue for a whole song, which though it shew great art in variery, yet is it more then needeth, except one would take vpon them to make a whole fancy of one point. And in that also you shall find excellent fantasies both of *maister Alfonso*, *Horatio Vecchi*, and others. But such they seldome compose, except it either bee to shewe their varietie at some odde time to see what may be done vpon a point without a dittie, or at the request of some friend, to shew the diuersitie of sundrie mens vaines vpon one subiect. And though the Lawyers say that it were better to suffer a hundred guilty persons



The third part.

sons escape them to punish one guiltes, yet ought a musicion rather blotte out twentie good points then to suffer one point passe in his compositions vnartificially brought in.  
*Phi.* I haue at length wrested out a way, I pray you sir peruse it and correct the faults.

The first system of music consists of five staves. The top staff is a treble clef, the second is an alto clef, the third is a tenor clef, the fourth is a bass clef, and the fifth is a double bass clef. The music is written in mensural notation with diamond-shaped notes and stems. The key signature has one flat (B-flat). The system is divided into five measures by vertical bar lines.

The second system of music consists of five staves, similar to the first system. It continues the musical piece with mensural notation and a key signature of one flat. The system is divided into five measures by vertical bar lines.

*Ma.* You haue wrested it out in deede, as for the faults they bee not to be corrected.

*Phi.* what? is the lesson so excellent wel contriued?

*Ma.* No: but except you change it all you cannot correct the fault which like vnto a hereditarie lepresie in a mans bodie is vncurable without the dissolution of the whole?

*Phi.* I pray you what is the fault.

*Ma.* The compasse, for as it standeth you shall hardly finde fiue ordinarie voices to sing it, and is it not a shame for you being tould of that fault so many times before, to fall into it now againe? for if you marke your fift bar, you may easely put three parts betwixt your meane and tenor, and in the eight bar you may put likewise three parts betweene your treble and meane, grosse faults and only committed by negligence, your last notes  
of



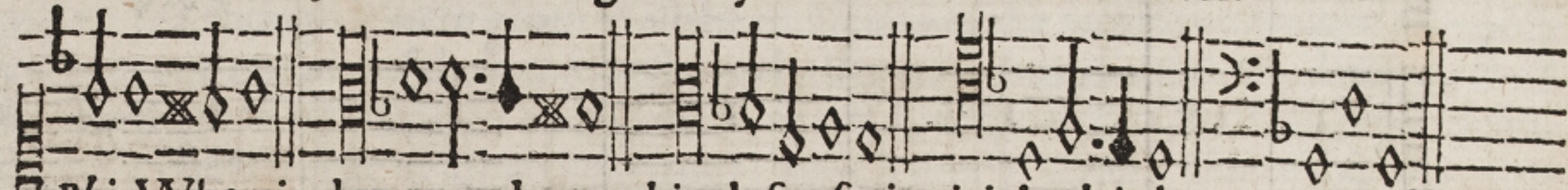
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of the ninth bar and first of the next are two fifts in the treble, and meane parts, and your two last barres you haue robde out of the capcase of some olde Organist, but that close though it fit the finger as that the deformitie whereof may be hidden by flurrish, yet is it not sufferable in compositions for voices, seeing there be such harsh discordes taken as are flat against the rules of musicke.

*Phi.* As how?

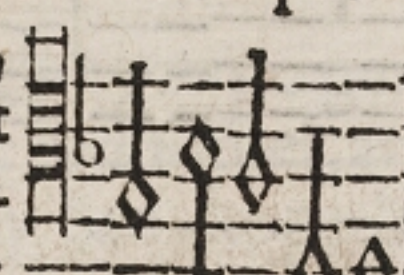
*Ma.* Discorde against discorde, that is, the treble and tenor are a discorde, and the base and tenor likewise a discord in the latter part of the first semibriefe of the last barre, and this fault is committed by breaking the notes in diuision, but that and many other such closings haue beene in too much estimation here tofore amongst the verie chiefest of our musicians, whereof amongst many euil this is one of the worst.



*Phi.* Wherein do ye condemne this close, seeing it is both in long notes and likewise a Cadence.

*Ma.* No man can condemne it in the treble counter or base partes, but the Tenor is a blemish to the other, and such a blemish as if you will study of purpose to make a bad part to any others you could not possible make a worse, therefore in any case abstaine from it and such like.

*Phi.* Seeing the other parts be good how might the tenor be alterid and made better.

*Ma.* Thus,  nowe let your care bee iudge in the singing, and you your selfe will not denie but that you find much better ayre and more fulnes then was before, you may replie and say the other was fuller because it did more offend the eare, but by that reason you might likewise argue that a song full of false descant is fuller then that which is made of true cords. But (as I tolde you before) the best comming to a close is in binding wise in long drawing notes (as you see in the first of these examples following) and most chiefly when a fuge which hath beene in the same song handled is drawne out to make the close in binding wise, as imagine that this point hath in your song beene maintained you may drawe it out to make the close as you see in the last of these exam ples.





The third part.

*Phi.* I pray you take the fuge of my lesson, and shew me how it might haue beene followed better.

*Ma.* Manie waies, and thus for one.

The first system of music consists of five staves. The top staff is a vocal line with mensural notation. The second and third staves are lute tablatures, with letters 'I' and 'b' indicating fret positions. The fourth and fifth staves are lute tablatures with letters 'I' and 'b'.

The second system of music consists of five staves. The top staff is a vocal line with mensural notation. The second and third staves are lute tablatures with letters 'I' and 'b'. The fourth and fifth staves are lute tablatures with letters 'I' and 'b'.

*Phi.* You haue caused two sundrie parts sing the same notes in one and the selfesame key.

*Ma.* That is no fault, for you may make your song ether of two Trebles, or two Meanes in y high key or low key, as you list.

*Phi.* What do you meane by the high key?

*Ma.* All songs made by the Musicians, who make

songs by discretion, are either in the high key or in the lowe key. For if you make your song in the high key, here is the compasse of your musicke, with the forme of setting the clifses for euery part.



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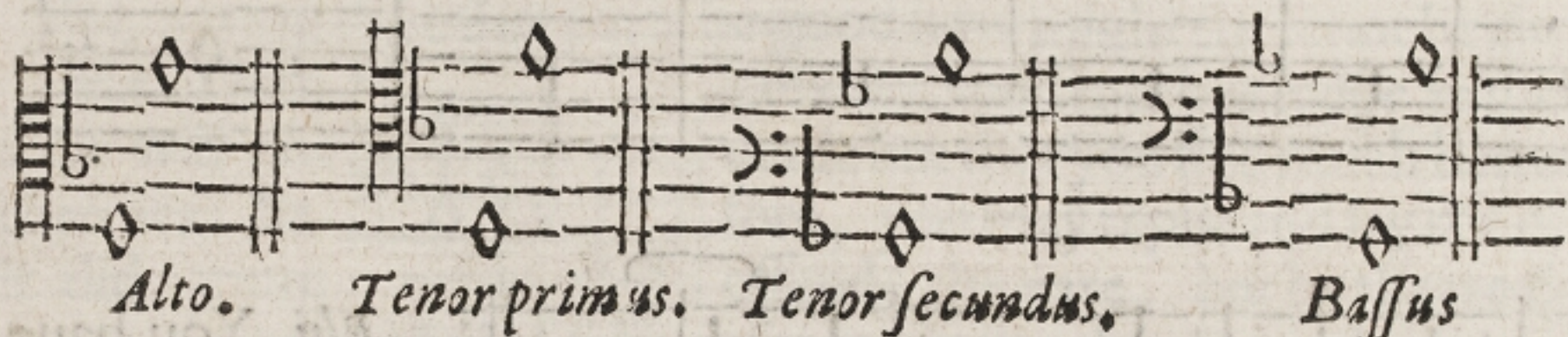




But if you would make your song of two trebles you may make the two highest parts both with one cliffe, in which case one of them is called *Quinto*. If the song bee not of two trebles, then is the *Quinto* alwaies of the same pitch with the tenor, your *Alto* or meane you may make high or lowe as you list, setting the cliffe on the lowest or second rule. If you make your song in the low key, or for meanes then must you keepe the compasse and set your cliffe as you see here.



The musicians also vse to make some compositions for men onely to sing, in which case they neuer passe this compasse.



Now must you diligentlie marke that in which of all these compasses you make your musicke, you must not suffer any part to goe without the compasse of his rules, except one note at the most about or below, without it be vpon an extremity for the ditties sake or in notes taken for *Diapasons* in the base. It is true that the high and lowe keyes come both to one pitch, or rather compasse, but you must vnderstand that those songs which are made for the high key be made for more life, the other in the low key with more grauetie and staidnesse, so that if you sing them in contrarie keyes, they will loose their grace and will be wrested as it were out of their nature: for take an instrument, as a *Lute Orpharion*, *Pandora*, or such like, being in the naturall pitch, and set it a note or two lower it wil go much heauier and duller, and far from that spirit which it had before, much more being foure notes lower then the naturall pitch.

Likewise take a voice being neuer so good, and cause it sing about the naturall reach it will make an vnpleasing and sweete noise, displeasing both the singer because of the straining, and the hearer because of the wildenes of the sound: euen so, if songes of the high key be sung in the low pitch, & they of the low key sung in the high pitch, though it will not be so offensiuue as the other, yet will it not breed so much contentment in the hearer as otherwise it would do. Likewise, in what key soeuer you compose, let not your parts be so far asunder as that you may put in any other betwixt them, (as you haue don in your last lesson) but keepe them close together, and if it happen that the point cause them go an eight one from the other (as in the beginning of my example you may see) yet let them come close together againe, and aboue all thinges keepe the ayre of your key (be it in the first tune, second tune, or other) except you bee by the wordes forced to beare it, for the Dittie (as you shall know hereafter) will compell the author many times to admit great absurdities in his musicke, altering both time, tune, cullour ayre and what soeuer else, which is commendable so hee can cunninglie come into his former ayre againe.



The third part.

*Phi.* I wil by the grace of God diligentlie obserue these rules, therefore I pray you giue vs some more examples which we may imitate, for how can a workeman worke, who hath had no patterne to instruct him.

*Ma.* If you would compose well the best patternes for that effect or the workes of excellent men, wherein you may perceiue how points are brought in, the best way of which is when either the song beginneth two feuerall points in two feuerall parts at once, or one point foreright and reuerted. And though your foreright fuges be verie good, yet are they such as any man of skil may in a manner at the first sight bring in, if hee doe but heare the leading part sung: but this way of two or three feuerall points going together is the most artificiall kinde of composing which hetherto hath bene inuented, either for Motets or *Madrigals*, speciallie when it is mingled with reuertes, because so it maketh the musick seeme more strange, whereof let this be an example.







*Pol.* In truth if I had not looked vpon the example, I had not vnderstood your wordes, but now I perceauē the meaning of them.

*Phi.* And must euerie part maintaine that point wherewith it did begin, not touching that of other parts?

*Ma.* No, but euerie part may replie vpon the point of another, which causeth verie good varietie in the harmonic, for you see in the example that euerie part catcheth the point from another, so that it which euen now was in the high part, will bee straight waie in a lowe part and contrarilie.

*Pol.* Now shew vs an example of a point reuerted.

*Ma.* Here is one.



The third part.

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*Pol.* Brother here is a lesson worthie the noting, for euerie part goeth a contrarie waie, so that it may be called a reuert reuerted.

*Phi.* It is easie to be vnderstood, but I am afraid it wil carrie great deficultie in the practise.

*Pol.* The more paines must be taken in learning of it, but the time passeth away, therefore I pray you (Sir) giue vs another example of a foreright point without anie reuerting.

*Ma.* Here is one, peruse it for these maintaining of long pointes, either foreright or reuert are verie good in Motets, and al other kinds of graue musicke.

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Handwritten musical score for the third part of a piece, consisting of five staves of music. The notation uses diamond-shaped notes and various clefs (treble, alto, and bass). The music is organized into measures by vertical bar lines.

Continuation of the handwritten musical score for the third part, consisting of five staves of music. The notation uses diamond-shaped notes and various clefs (treble, alto, and bass). The music is organized into measures by vertical bar lines.

*Phi.* Here be good musicians, but in the ninth bar there is a discord so taken, and so mixed with flats and sharps as I have not seene any taken in the like order.

*Pol.* You must not thinke but that our master hath some one secret in composition which is not common to euery scholler, and though this seeme absurd in our dul and weake iudgement, yet out of doubt our master hath not set it downe to vs without iudgement.

*Phi.* Yet if it were lawfull for me to declare mine opinion, it is scant tollerable.

*Ma.* It is not onely tollerable but commendable, and so much the more commendable as it is far from the common and vulgar vaine of closing, but if you come to peruse the works of excellent musicians you shall finde many such bindings, the strangeness of the inuention of which, chiefelie caused them to be had in estimation amongst the skilful.

*Pol.* You haue hetherto giuen vs all our examples in Motets maner, therefore I pray you



# The third part.

giue vs nowe some in forme of a *Madrigale*, that wee may perceiue the nature of that musicke as well as that of the other.

*Ma.* The time is almost spent : therefore that you may perceiue the maner of composition in fixe partes, and the nature of a *Madrigale* both at once. Here is an example of that kind of musicke in fixe partes, so that if you marke this well, you shal see that no point is long staid





upon, but once or twice driuen through all the partes, and sometimes reuerted, and so to the close then taking another, and that kind of handling points is most esteemed in *Madrigals* either of five or six parts, specially when two parts go one way, and two another way, and most commonly in tenthes or thirdes, as you may see in my former example of five parts, of maintaining two points or more at once. Likewise the more varietie of points bee shewed in one song, the more is the *Madrigal* esteemed, and withall you must bring in fine bindings and strange closes according as the words of your Dittie shal moue you, also in these compositions of sixe parts, you must haue an especiall care of causing your parts giue place one to another, which you cannot do without restings, nor can you (as you shall knowe more at large anon) cause them rest till they haue expressed that part of the ditty which they haue begun, and this is the cause that the parts of a *Madrigal* either of five or sixe parts go sometimes full, sometimes very single, sometimes iumping together, and sometime quite contrarie waies, like vnto the passion which they expresse, for as you schollers say that loue is ful of hopes and feares, so is the Madrigall or louers musicke full of diuersitie of passions and ayres.

*Phi.* Now sir because the day is far spent, and I feare that you shall not haue time enough to relate vnto vs those things which might be desired for the ful knowledge of musicke, I will request you before you proceede to any other matters to speake something of Canons.

*Ma.* To satisfie your request in some respect, I will shewe you a fewe whereby of your selfe you may learne to find out more. A Canon then (as I told you before scholler *Philomathes*) may be made in any distance comprehended within the reach of  $\dot{y}$  voice, as the 3. 5. 6. 7. 8. 9. 10. 11. 12. or other. but for the composition of Canons no generall rule can be giuen as that which is performed by plaine sight, wherfore I wil refer it to your own studie to find out such points as you shall thinke meetest to bee followed, and to frame and make them fit for your Canon, the Authors vse the Canons in such diuersitie that it were folly to thinke to set down al the formes of them, because they be infinit, and also dailie more and more augmented by diuers, but most commonly they set some darke words by them, signifiyng obscurely how they are to be found out, and sung as by this of *Iusquin* you may see.

Canons

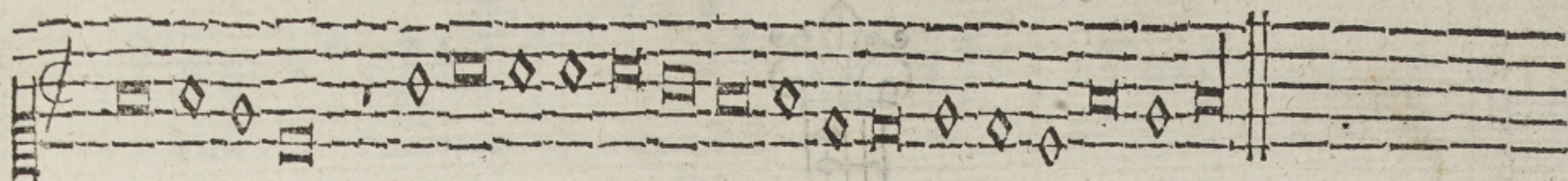


## The third part.

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### Canon.

*In gradus vndenos descendant multiplicantes.  
Con similitudine modo crescant antipodes uno.*



For he setting downe a song of foure parts, hauing prickt all the other partes at length, setteth this for the base, and by the word *Antipodes* you must vnderstand *per arsin & thesin* though the word *multiplicantes* bee to obscure a direction to signifie that euerie note must bee foure times the value of it selfe, as you may perceiue by this

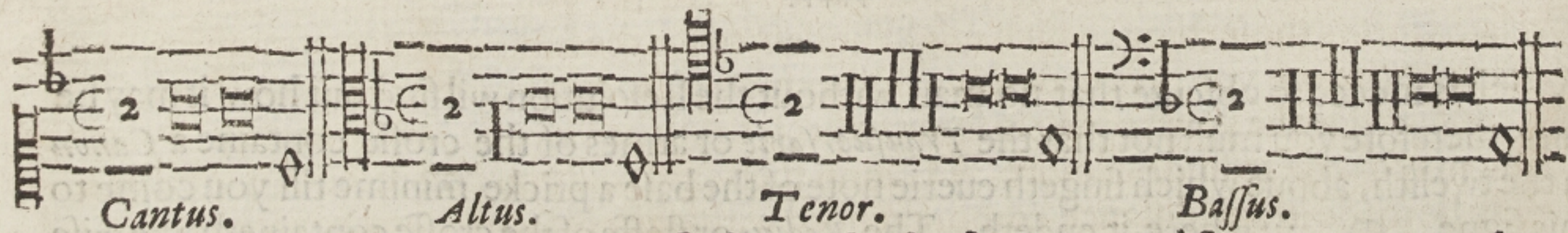
### Resolution.



And though this be no Canon in that sence as wee commonly take it, as not beeing more parts in one, yet be these words a *Canon*: if you desire to see the rest of the parts at length you may finde them in the third booke of *Glareanus* his *dodecachordon*. But to come to those *Canons* which in one part haue some others concluded, here is one without any *Canon* in words, composed by an olde author *Petrus Platensis*, wherein the beginning of euerie part is signified with a letter S. signifying the highest or *Saprema vox*, C. the Counter, T. Tenor, and B. the base, but the ende of euerie part hee signified by the same letters inclosed in a semicircle, thus:



But least this which I haue spoken may seeme obscure, here is the resolution of the beginning of euerie part.



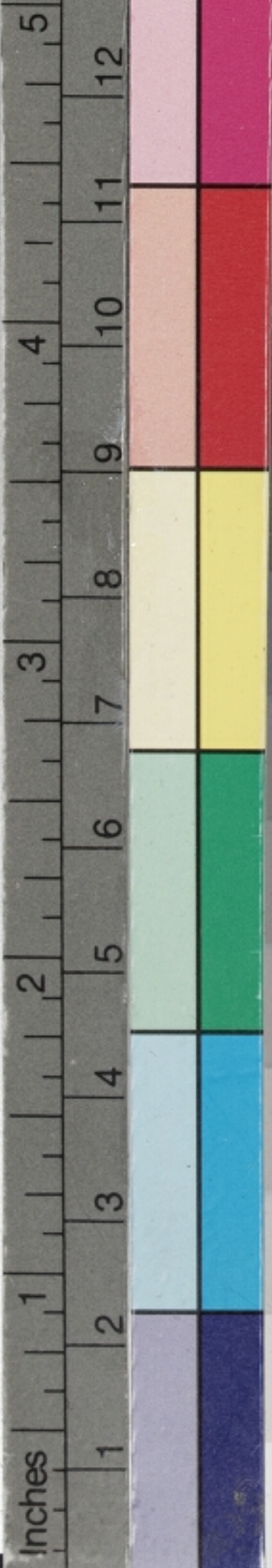
Of this kinde and such like, you shall find many both of 2, 3, 4, 5. and sixe parts, euerie where in the works of *Iusquin*, *Petrus Patensis*, *Brumel*, & in our time, in the Introductions of *Baselius* & *Caluisius* with their resolutions and rules how to make them, therefore I wil cease to speake any more of them, but many other *Canons* there bee with *enigmaticall* wordes set by them, which not onlie strangers haue vsed, but also many Englishmen, and I my selfe (being as your *Maro* saith *audax inuent a*) for exercises did make this crosse without any clifles, with these wordes set by it:



Within this crosse here may you find,  
 Foure parts in two be sure of this:  
 But first seeke out to know my mind,  
 Or els this Cannon you may misse.

Which is indeed so obscure that no man without the Resolution wil find out how it may be sung, therefore you must not that the *Transuersarie* or armes of the crosse containe a *Canon* in the twelfth, about which singeth euerie note of the base a pricke minime till you come to this signe  $\text{♩}$  where it endeth. The *Radius* or staffe of the crosse containeth like wise two partes in one, in the twelfth vnder the treble, singing euerie note of it a semibriefe till it come to this signe as before  $\text{♩}$  likewise you must note that all the parts begin together without any resting, as this *Resolution* you may see.

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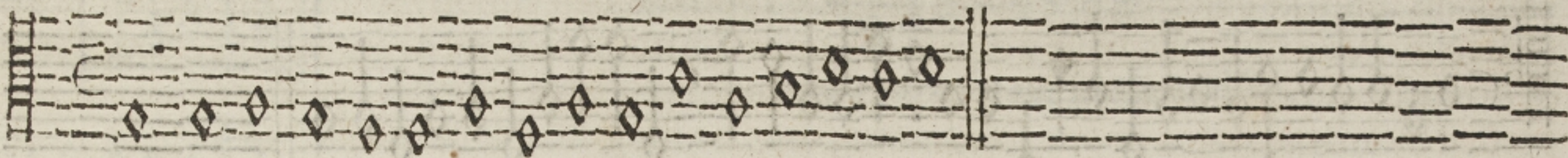
The third part.

The Resolution.

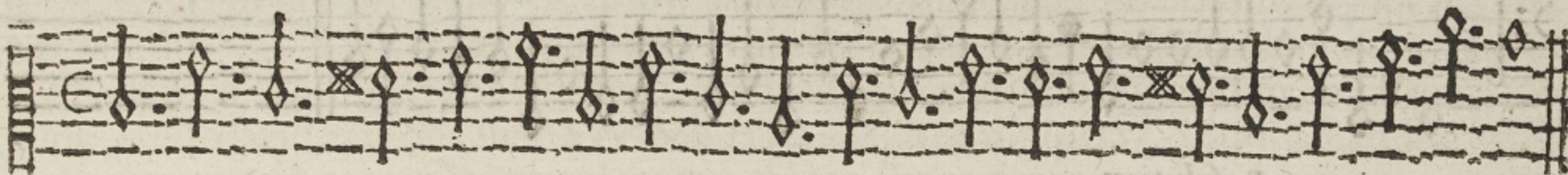
Cantus.



Alto.



Tenor.

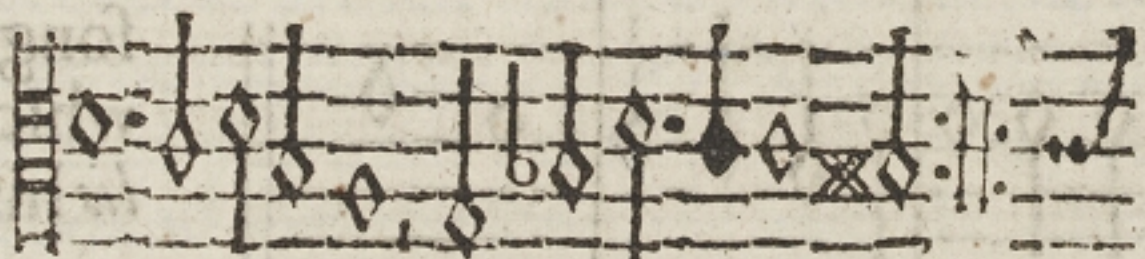


Basso.



There be also some compositions which at the first sight will seeme very hard to be done, yet hauing the rules of the composition of them deliuered vnto you, they wil seeme very easie to be made, as to make two partes in one, to be repeated as oft as you will, and at euerie repetition to fall a note, which though it seeme strange, yet it is performed by taking your finall Cadence one note lower then your first note was, making your first the close, as in this example by the director you may perceiue.

Canon in epidiatesaron.



Likewise you may make eight partes in foure (or fewer or more as you list) which may be sung backward & forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quight through, and the rules to make it be these, make how many parts you list, making two of a kind (as two trebles, two tenors, two counters, and two bases) but this caueat you must haue, that at the beginning of the song al the parts must begin together full, and that you must not set any pricke in all the song (for though in singing the part forward it wil go wel, yet when the other commeth backward it wil make a disturbance in the musicke because the singer wil be in a doubt to which note the pricke belongeth. For if hee should hold it out with the note which it followeth it would make an odde number, or then he must hold it in that tune wherin the following note is, making it of that time as if it followed that note, which would be a great absurditie to set a pricke before the note, of which it taketh the time: hauing so made your song, you must set one part at the end of the other of the same kind (as treble after treble, base after base, &c.) so that the end of the one be ioined to the end of the other, so shall your musicke go right forward and backward, as thus for example.

Aa.

Canon



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Canon 8. parts in 4. retro & retro.

Canto retro & retro

Alto retro & retro

Tenor retro & retro

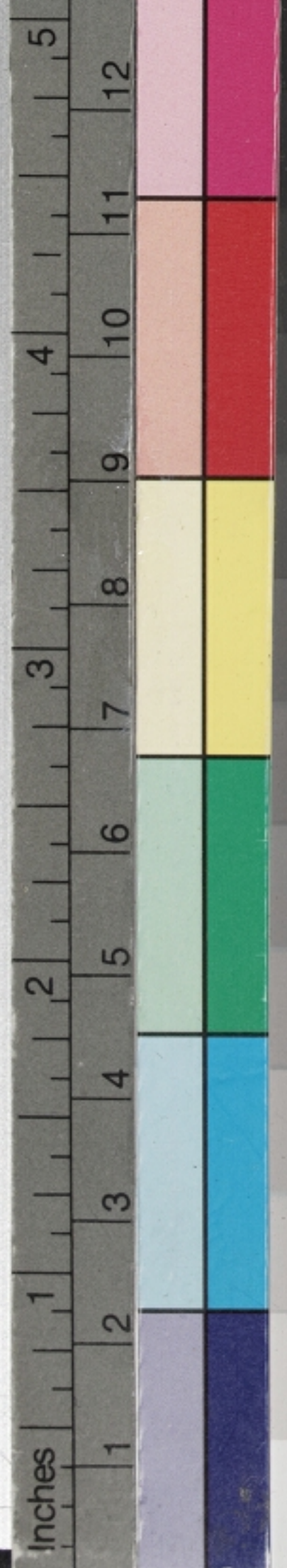
Basso retro & retro.

Resolution.

If you desire more examples of this kind, you may finde one of maister *Birds*, being the last song of those Latine Motets, which vnder his & maister *Tallis* his name were published.

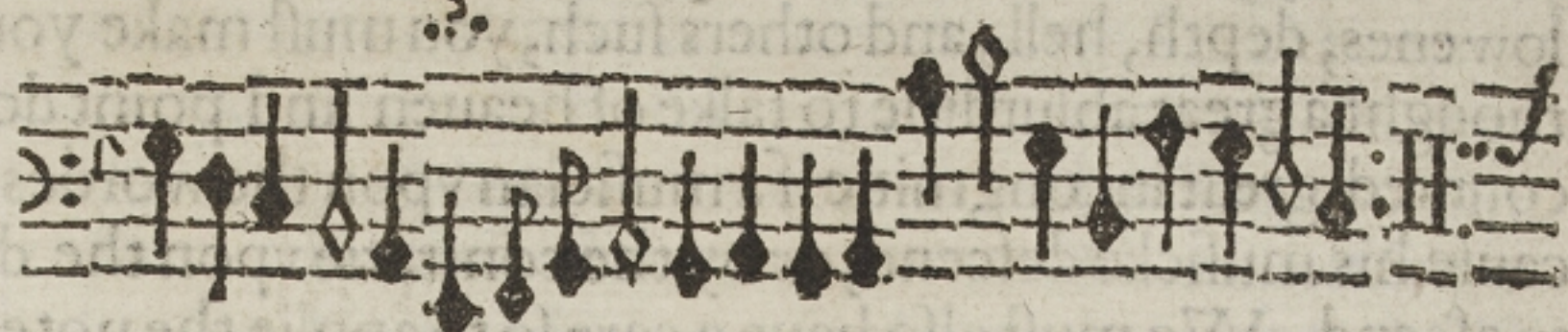
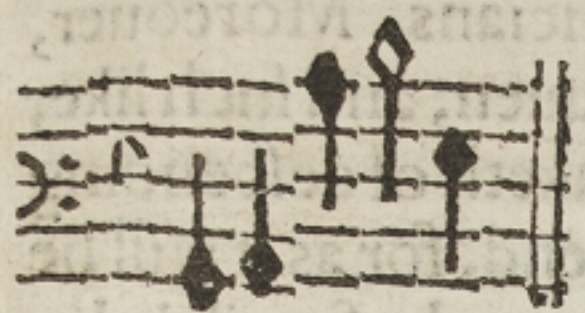
In this maner also be y catches made, making how many parts you list, and setting them all after one thus.

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parte  
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The Resolution.

Four parts in one in the unison.

Nowe hauing discoursed vnto you the composition of three, foure, fiae and sixe partes with these fewe waies of Canons and catches:

Rules to be obserued in dittyng.

It followeth to shew you how to dispose your musicke according to the nature of the words which you are therein to expresse, as whatsoeuer matter it be which you haue in hand, such a kind of musicke must you frame to it. You must therefore if you haue a graue matter, applie a graue kinde of musicke to it: if a merrie subiect you must make your musicke also merrie. For it will be a great absurditie to vse a sad harmonic to a merrie matter, or a merrie harmonic to a sad lamentable or tragicall dittie. You must then when you would expresse any word signify ing hardnesse, crueltie, bitternesse, and other such like, make the harmonic like vnto it, that is, somwhat harsh and hard but yet so y<sup>t</sup> it offend not. Likewise, when any of your words shal expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonic be sad and doleful, so that if you would haue your musicke signifie hardnes, cruelty or other such affects, you must cause the partes proceede in their motions without the halfe note, that is, you must cause them proceeed by whole notes, sharpe thirdes, sharpe fixes and such like (when I speake of sharpe or flat thirdes, and fixes, you must vnderstand that they ought to bee so to the base) you may also vse Cadences bound with the fourth or seuenth, which being in long notes will exasperat the harmonic: but when you would expresse a lamentable passion, then must you vse motions proceeding by halfe notes. Flat thirdes and flat fixes, which of their nature are sweet, speciallie being taken in the true tune and naturall aire with discretion and iudgement. but those cordes so taken as I haue saide before are not the sole and onely cause of expressing those passions, but also the motions which the parts make in singinng do greatly helpe, which motions are either naturall or accidental. The naturall motions are those which are naturallie made betwixt the keys without the mixture of any accidentall signe or corde, be it either flat or sharpe, and these motions be more masculine causing in the song more virilitie then those accidentall cordes which are marked with these signes. \* b. which be in deede accidentall, and make the song as it were more effeminate & languishing then the other motions which make the song rude and sounding: so that those naturall motions may serue to expresse those effectes of crueltie, tyrannie, bitternesse and such others, and those accidentall motions may fitlie expresse the passions of grieffe, weeping, sighes, sorrowes, sobbes, and such like.

Aa. 2

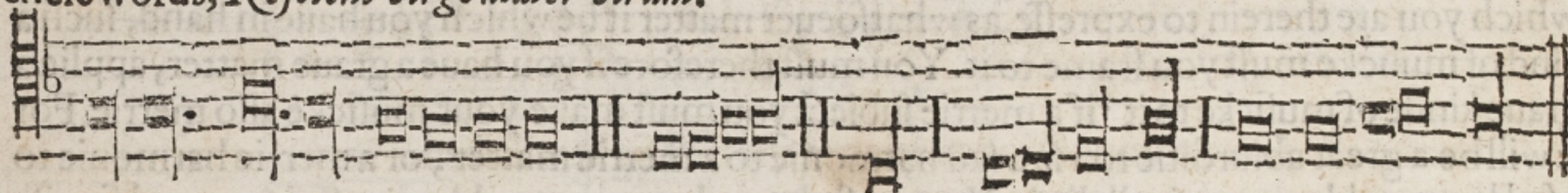
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Also, if the subiect be light, you must cause your musicke go in motions, which carrie with them a celeritie or quicknesse of time, as minimes, crotchets and quauer: s if it be lamentable, the note must goe in flow and heauie motions, as semibreues, breues and such like, and of all this you shall finde examples euerie where in the workes of the good musicians. Moreouer, you must haue a care that when your matter signifieth ascending, high heauen, and such like, you make your musicke ascend: and by the contrarie where your dittie speaketh of descending lowenes, depth, hell, and others such, you must make your musicke descend, for as it will be thought a great absurditie to talke of heauen and point downwarde to the earth: so will it be counted great incongruitie if a musician vpon the wordes hee ascended into heauen shoulde cause his musicke descend, or by the contrarie vpon the descension should cause his musicke to ascend. We must also haue a care so to applie the notes to the wordes, as in singing there be no barbarisme committed: that is, that we cause no fillable which is by nature short be expressed by manie notes or one long note, nor no long fillable bee expressed with a shorte note, but in this fault do the practitioners erre more grosselie, then in any other, for you shall find few songes wherein the penult fillables of these wordes, *Dominus, Angelus, filius, miraculum, gloria*, and such like are not expressed with a long note, yea many times with a whole doffen of notes, and though one should speak of fortie he should not say much amisse, which is a grosse barbarisme, & yet might be easelie amended. We must also take heed of seperating any part of a word from another by a rest, as som dunces haue not slackt to do, yea one whose name is *Iohannes Dunstaple* (an ancient English author) hath not onlie deuided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of foure parts vpon these wordes, *Nesciens virgo mater virum.*



*Ipsam regem angelorum so la virgo lactabat.*

For these be his owne notes and wordes, which is one of the greatest absurdities which I haue seene committed in the ditting of musicke, but to shewe you in a worde the vse of the rests in the dittie, you may set a crotchet or minime rest aboue a coma or colon, but a longer rest then that of a minime you may not make till the sentence bee perfect, and then at a full point you may set what number of rests you will. Also when you would expresse sighes, you may vse the crotchet or minime rest at the most, but a longer then a minime rest you may not vse, because it will rather seeme a breth taking then a sigh, an example whereof you may see in a very good song of *Stephano venturi* to fve voices vpon this dittie *quell'aura che spirando a Paura mia?* for comming to the worde *sospiri* (that is sighes) he giueth it such a natural grace by breaking a minime into a crotchet rest and a crotchet, that the excellency of his iudgment in expressing and gracing his dittie doth therein manifestlie appeare. Lastlie, you must not make a close (especiallie a full close) till the full sence of the wordes be perfect: so that keeping these rules you shall haue a perfect agreement, and as it were a harmonical concert betwixt the matter and the musicke, and likewise you shall bee perfectly vnderstoode of the auditor what you sing, which is one of the highest degrees of praise which a musician in ditting can attaine vnto or wish for. Many other pettie obseruations there be which of force must be left out in this place, and remitted to the discretion and good iudgement of the skilful composer.

*Pol.* Now (sir) seeing you haue so largely discoursed of framing a fit musicke to the nature of a dittie, we must earnestly intreat you, (if it be not a thing too troublesome) to discourse vnto vs at large all the kinds of musicke, with the obseruations which are to be kept in composing of euerie one of them.

*Ma.* Although by that which I haue already shewed you, you might with studie collect the nature of all kinds of musicke, yet to ease you of that paine, I will satisfie your request though