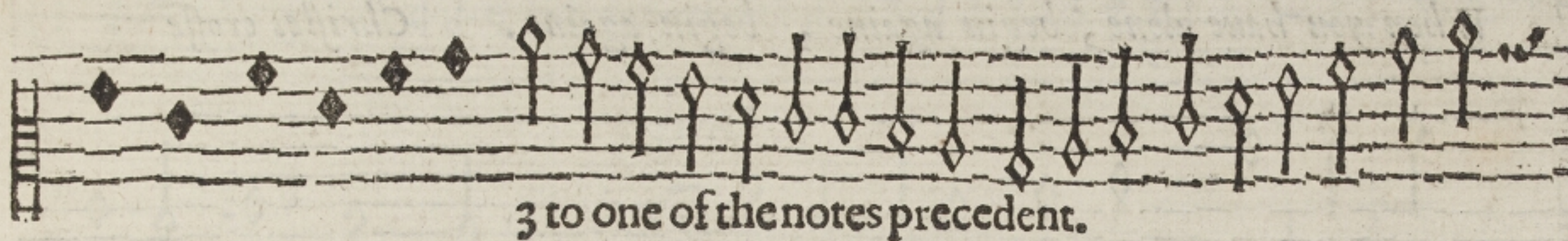


The first part.

41



Bassus.

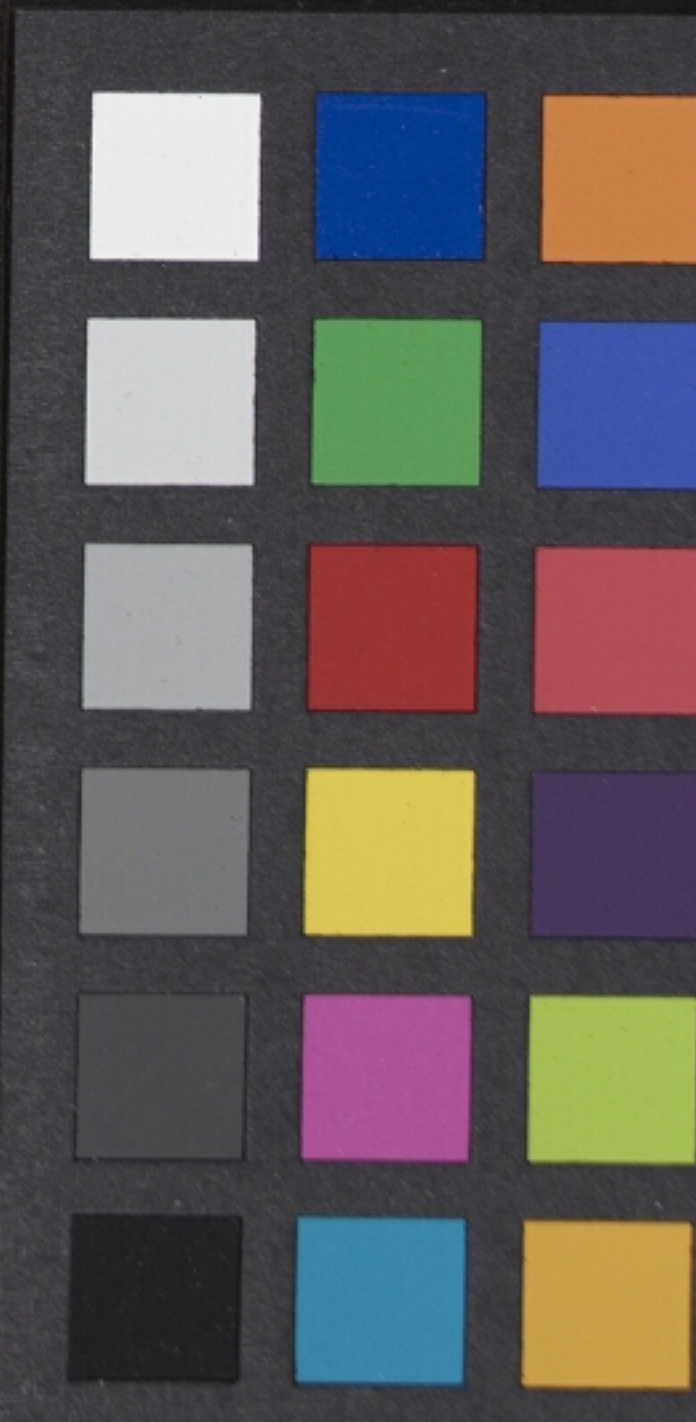


G2

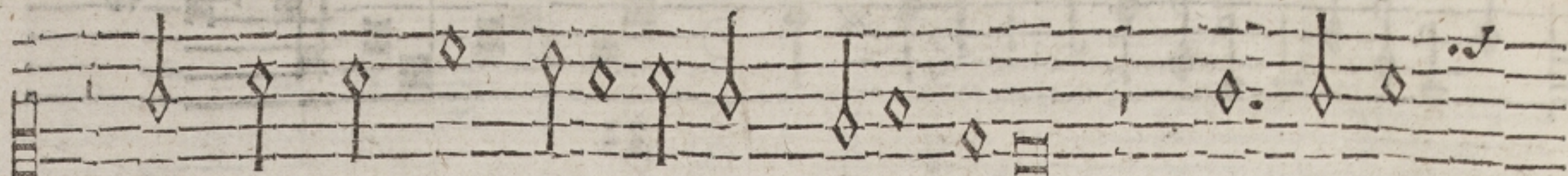
Wbera



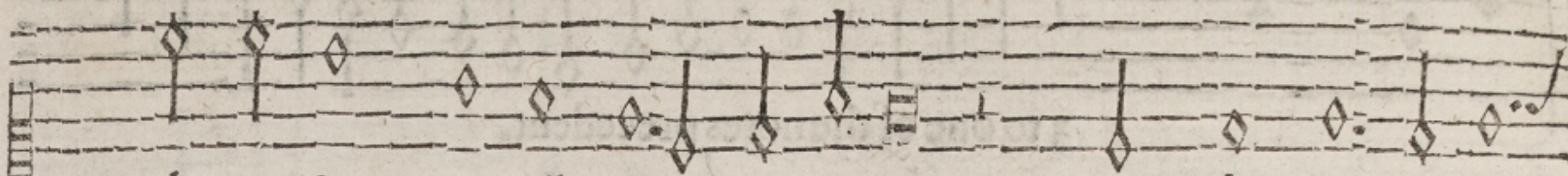
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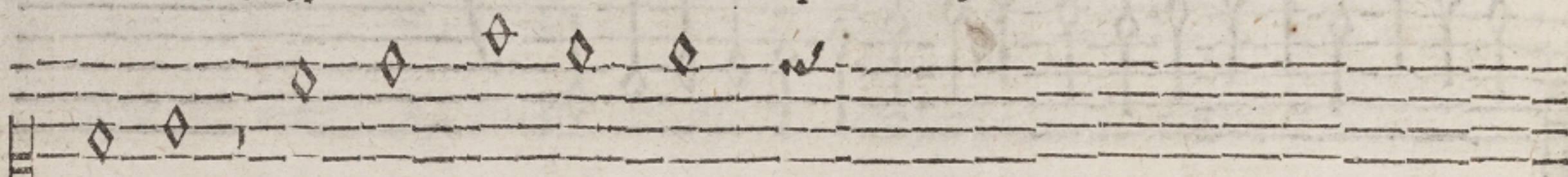
Cantus.



When you haue done, begin againe, begin againe. Christes crosse



be my speede, in all vertue to proceede, A. b. c. d. e.

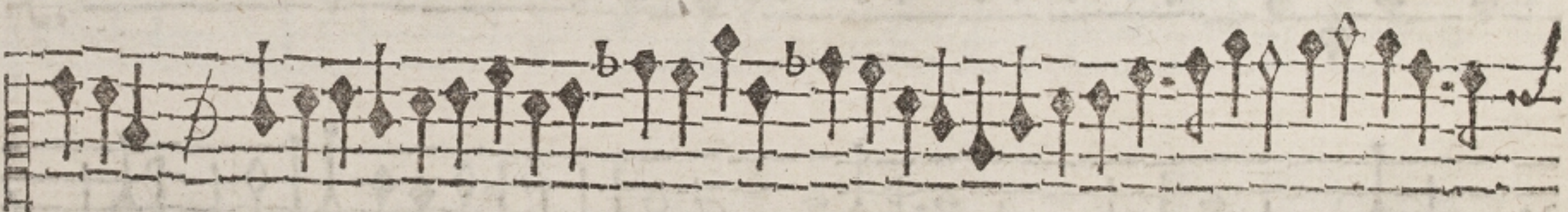


f. g. h. i. k. l. m.

Tenor.



9I



3I whole.



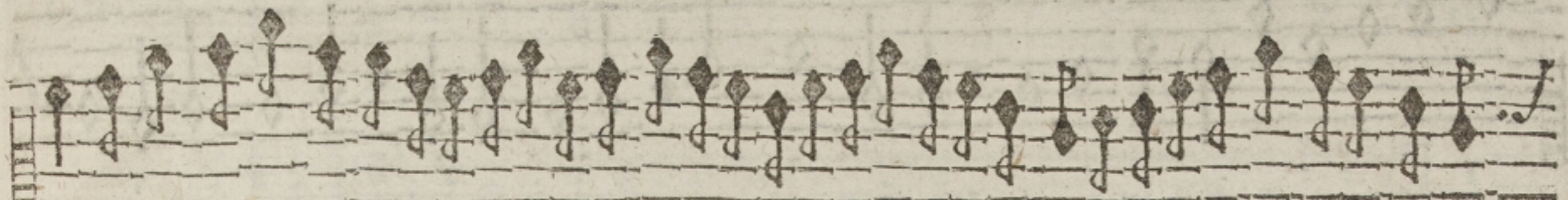
3I

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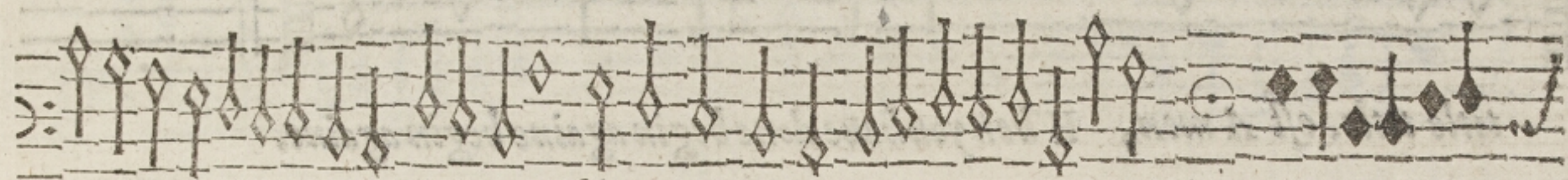
The first part.

43



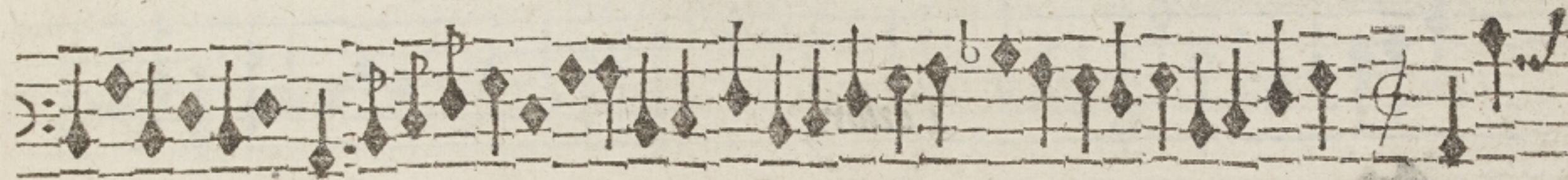
Decupla.

Bassus.



3 to one of the notes precedent.

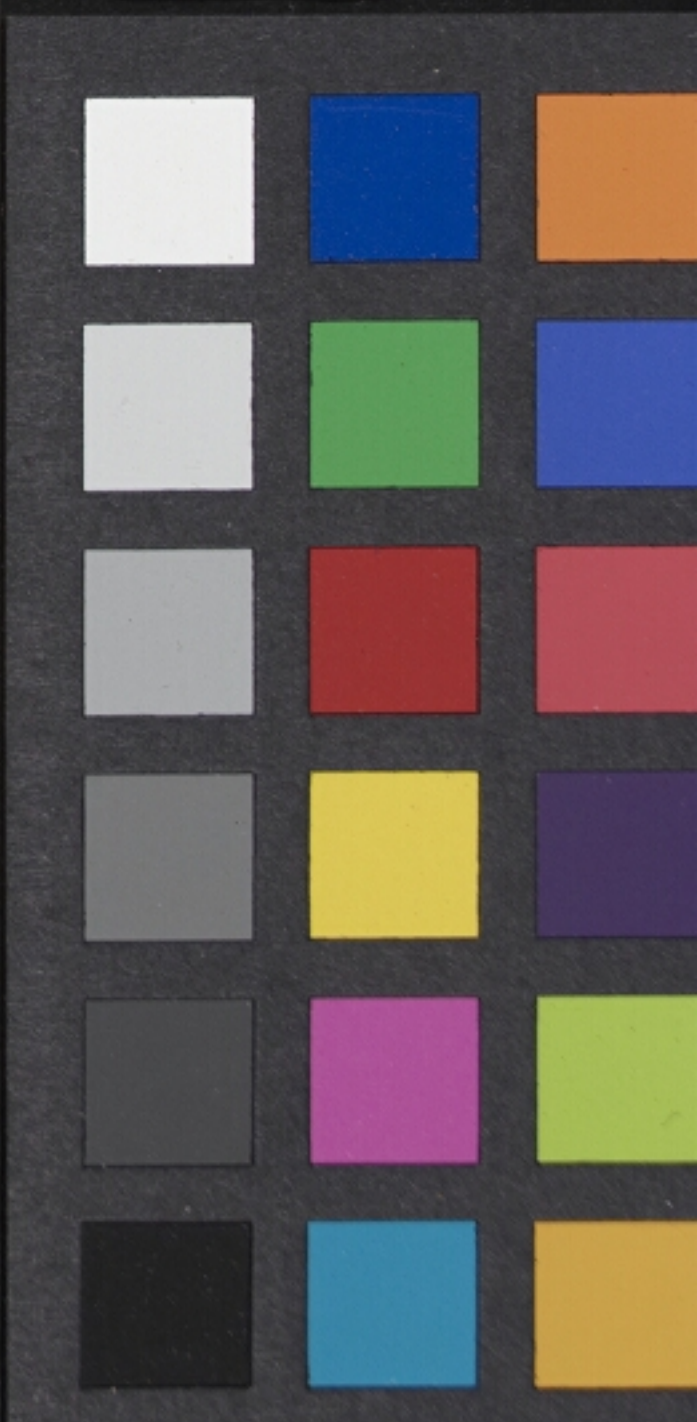
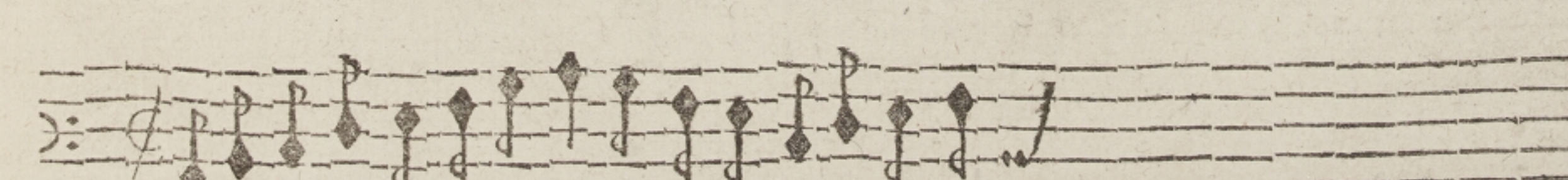
92



31. whole:

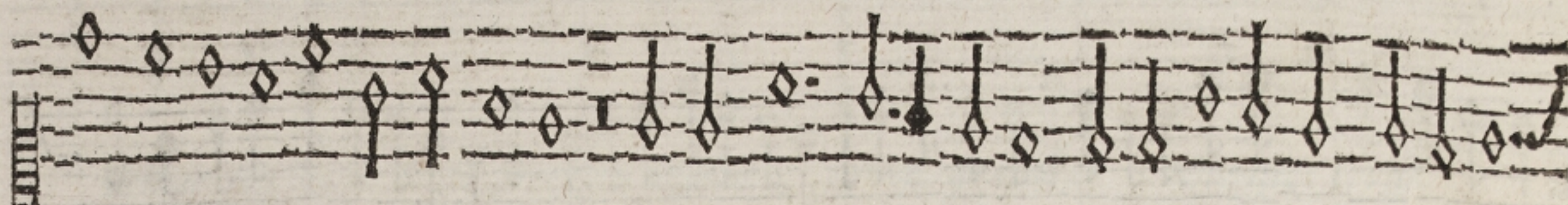


51

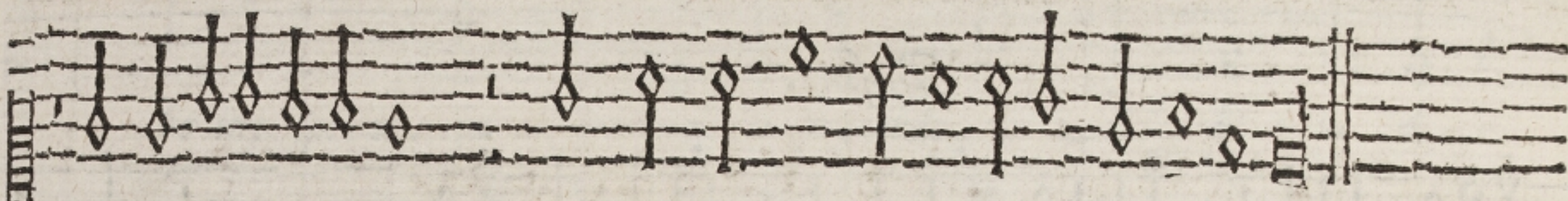


Cantus.

A 3. voc.

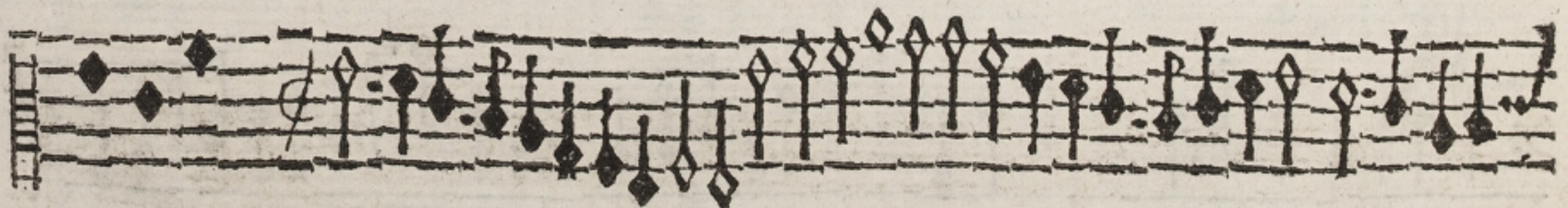


n. o. p. q. r. s & t. double w. v. x. with y. exod. & per se. con per se.



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

Tenor.



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The first part.

Bassus.

Septupla.

31

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

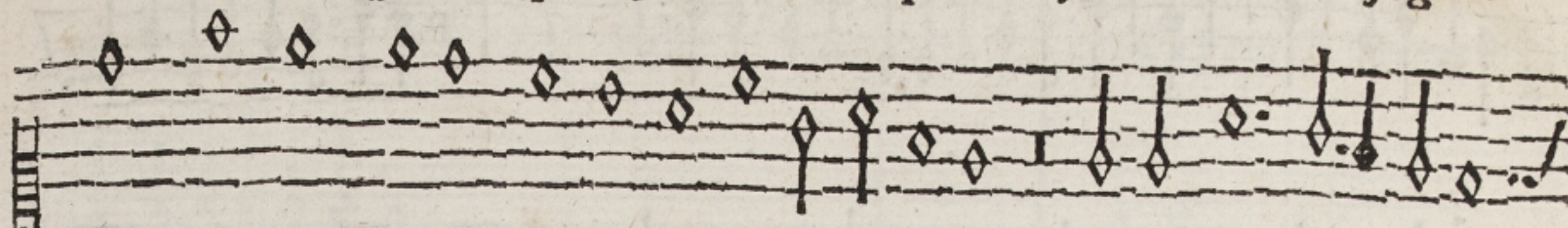


Cantus.

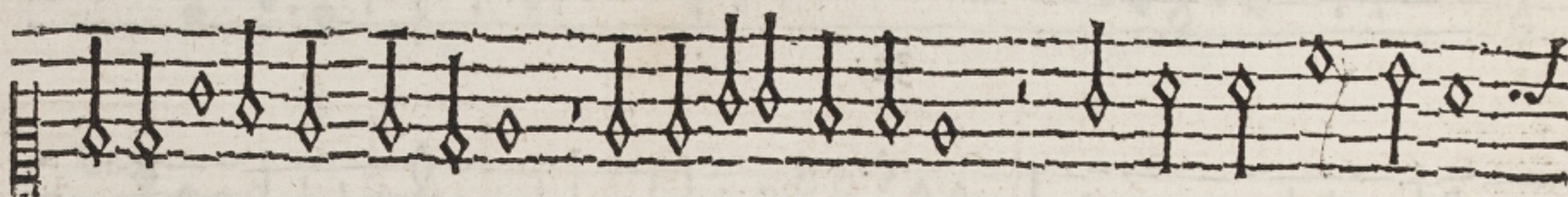
A 3. voc.



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



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



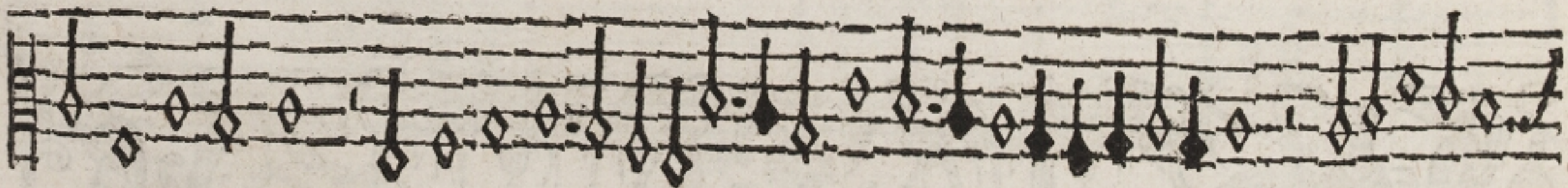
ezod. & per se. conper se. (title title. est A men, When you haue done begin



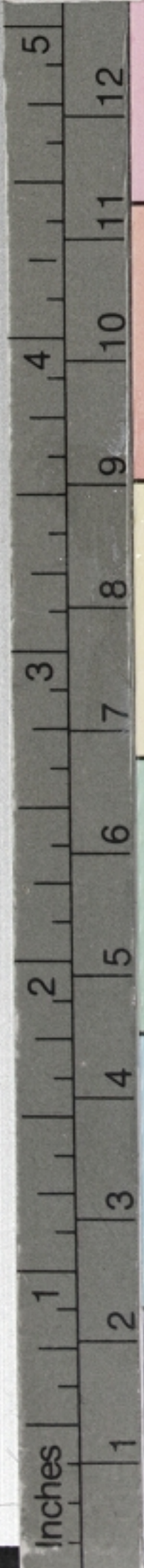
again begin againe. Christes crosse be my speede, in all vertue

Verte fol.

Tenor.



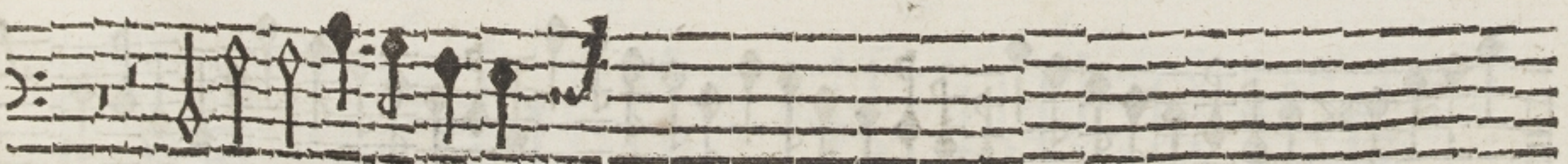
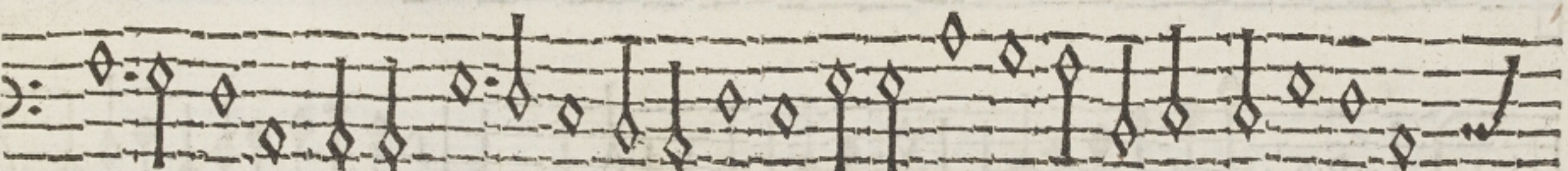
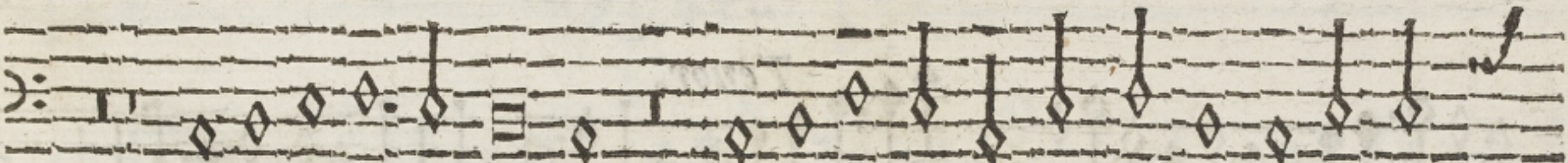
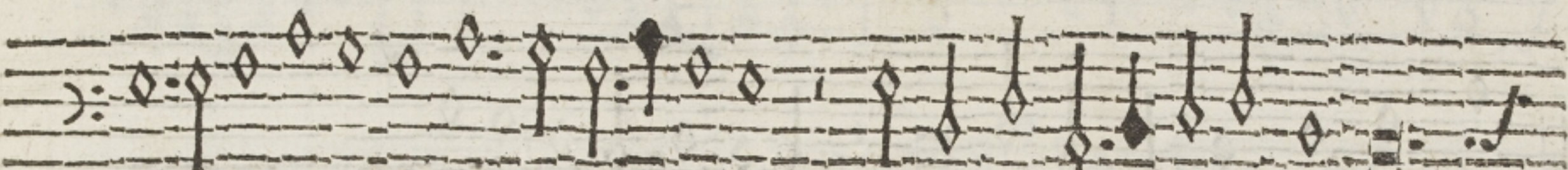
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Digital Image Archive of Medieval Music



The first part.



Bassus.



Vertefolium.

H.

topro-



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Digital Image Archive of Medieval Music

Cantus.

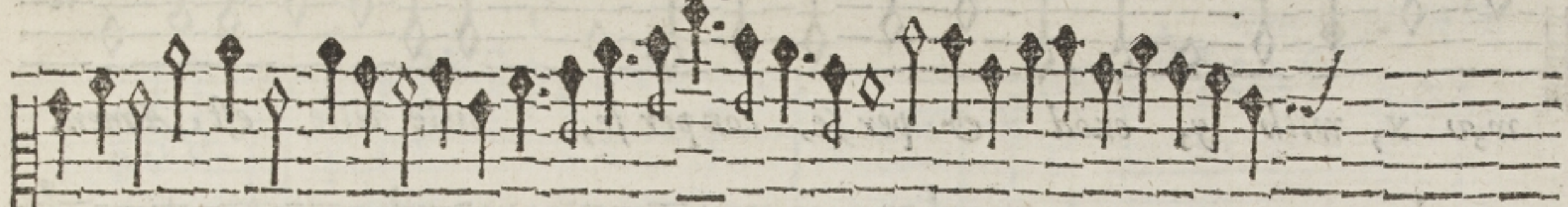
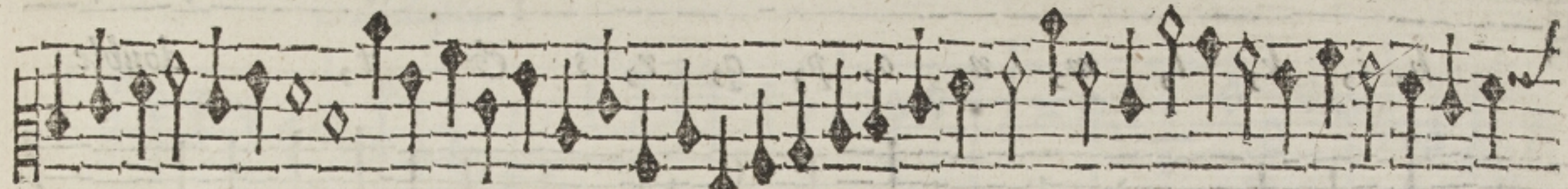
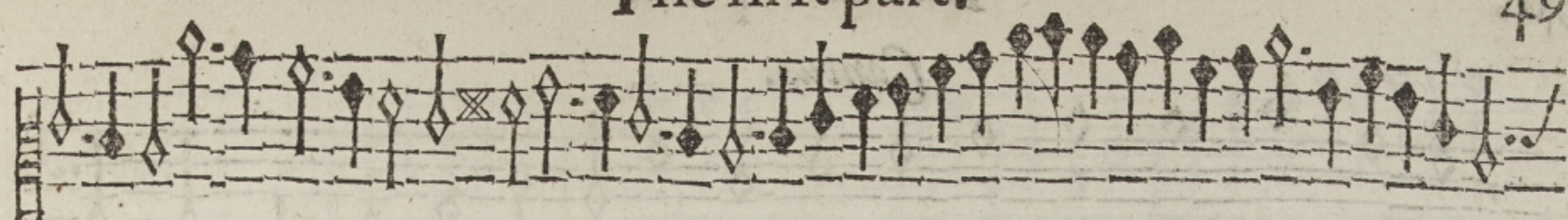
to proceede. *A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s &*
t, double w, v, x, with y, ezod & per se, con per se, tite tite,
est Amen. When you have done begin againe begin againe. Christes crosse be my
speede, in all vertue so proceede, A, b, c, d, e, f, g,

Tenor.

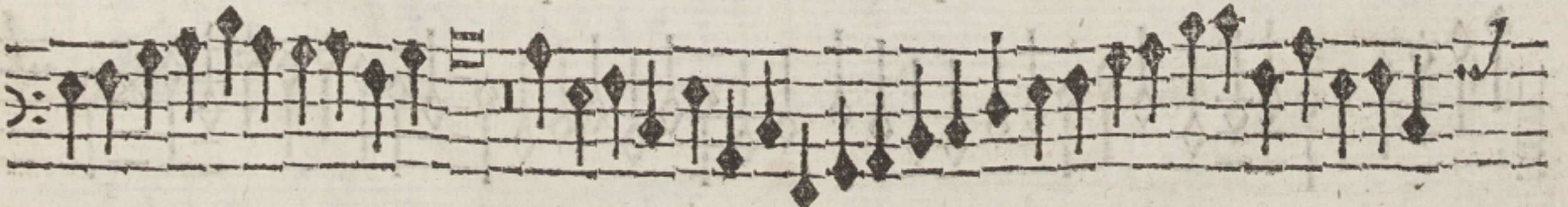
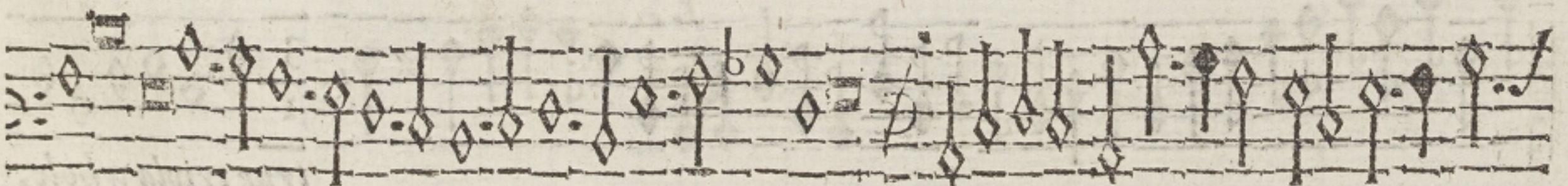
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The first part.



Bassus.



The first part.

Cantus.

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

w, v x, with y, exod & per se, conper se, title title, est Amen.

When you have done begin againe begin againe. Christes crosse be my

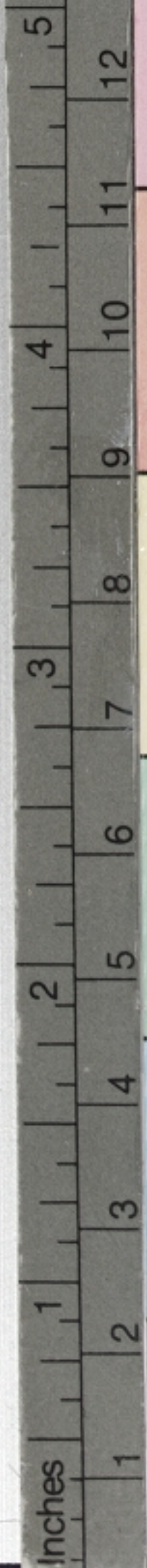
Speede, in all vertue to proceede,

Tenor.

true tripla whole.

true tripla broken in the more prolation.

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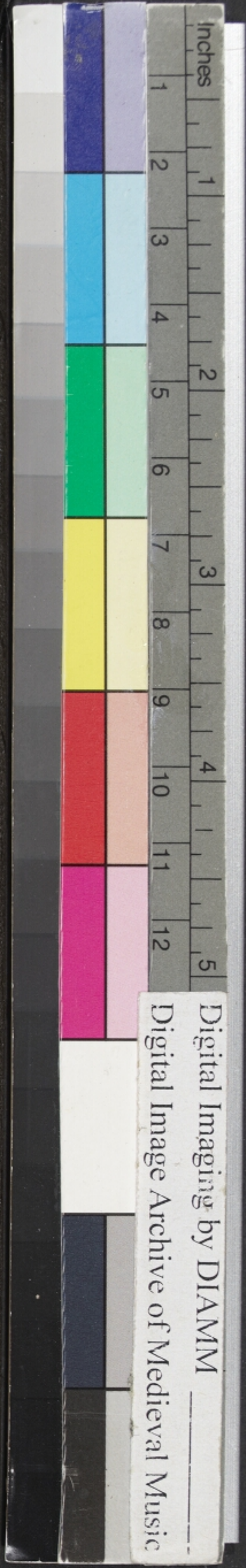


The first part.

The musical score on page 51 consists of ten staves of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, often grouped in beams. Performance instructions are written below the staves:

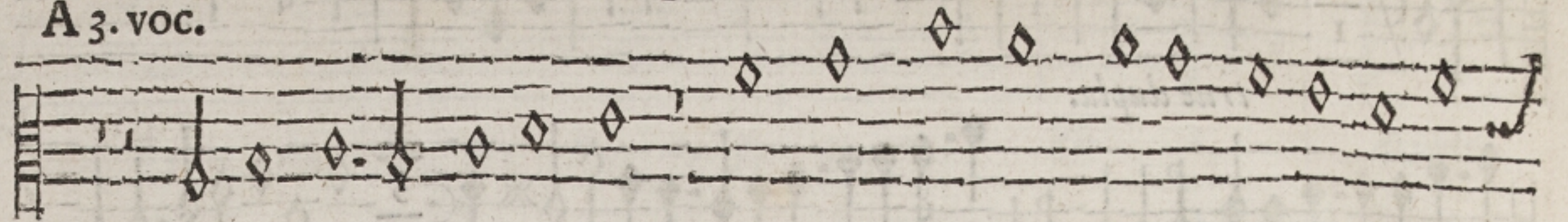
- Staff 1: *true dupla.*
- Staff 2: *true tripla in the*
- Staff 3: *more prolation.*
- Staff 4: *Bassus.*
- Staff 5: *true tripla,*
- Staff 6: *true tripla whole.*
- Staff 7: *true tripla broken in the more prolation*
- Staff 8: *true dupla.*
- Staff 9: *true tripla in the*
- Staff 10: *more prolation.*

The score concludes with the instruction *Verte fol.* at the bottom right.



A 3. voc.

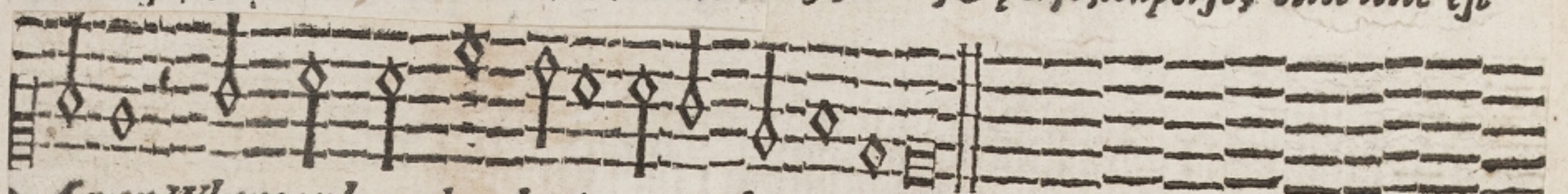
Cantus.



A. b. c. d. e. f. g: h. i. k. l. m. n. o. p. q. r.



s. & t. double w. v. x. with y, ezod, & perse, conperse, title title est



men. When you haue done begin againe begin againe.

Tenor.



the more prolation.

true quintupla.



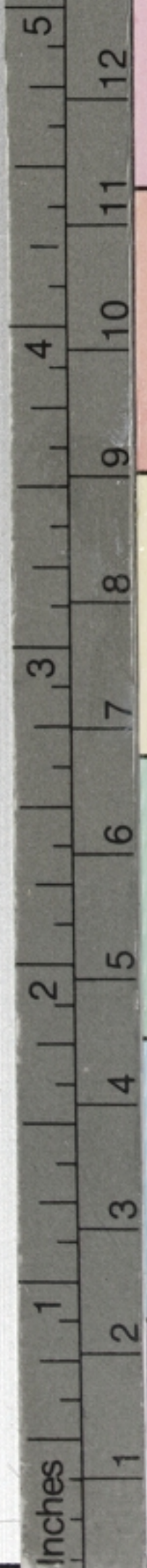
quintupla broken



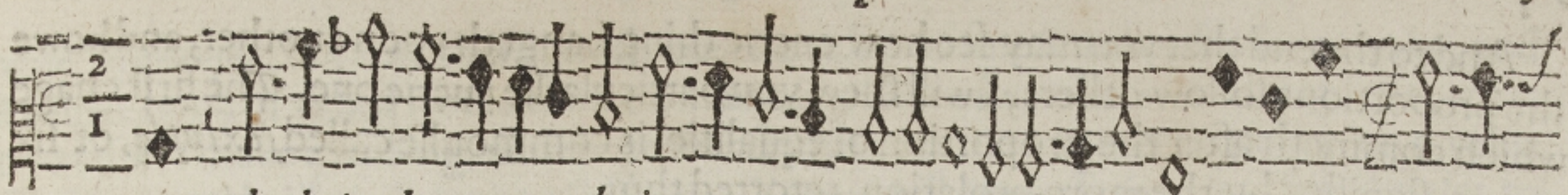
the lesse prolation.



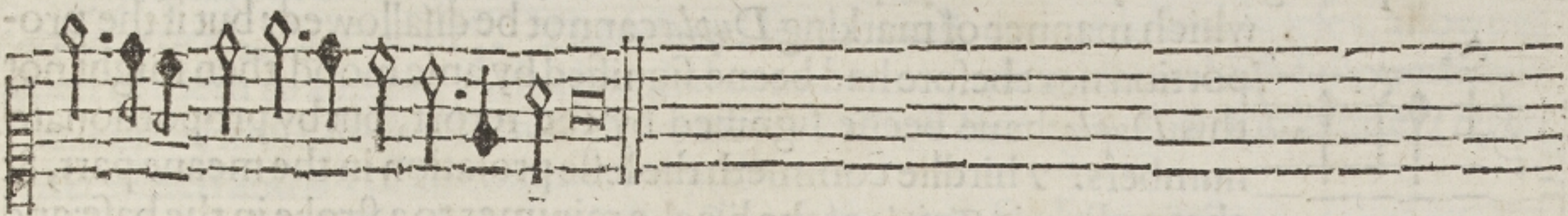
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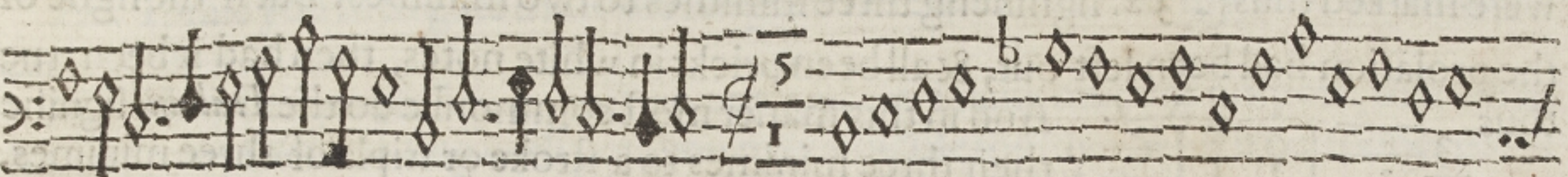
The first part.



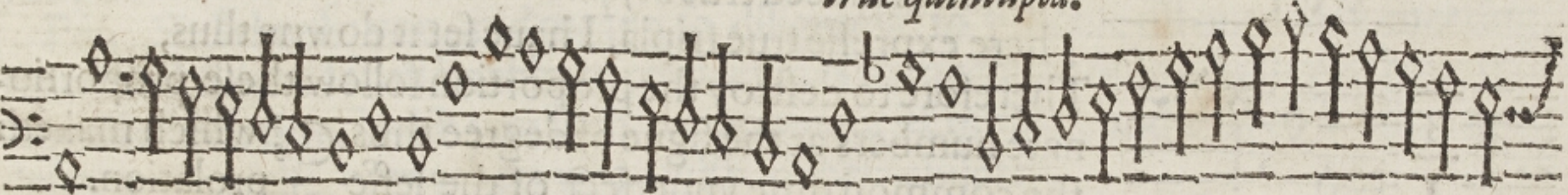
true dupla in the more prolation.



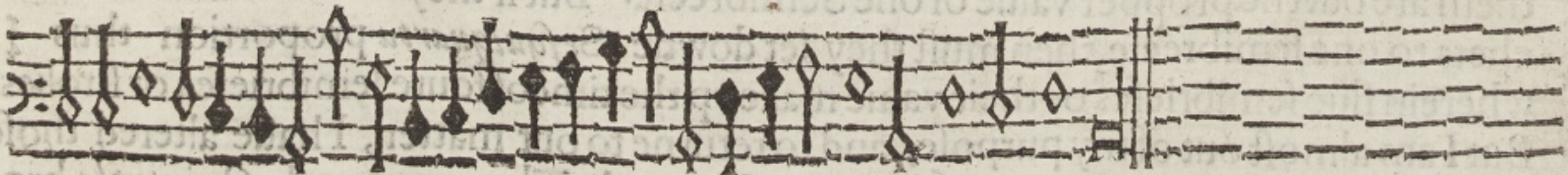
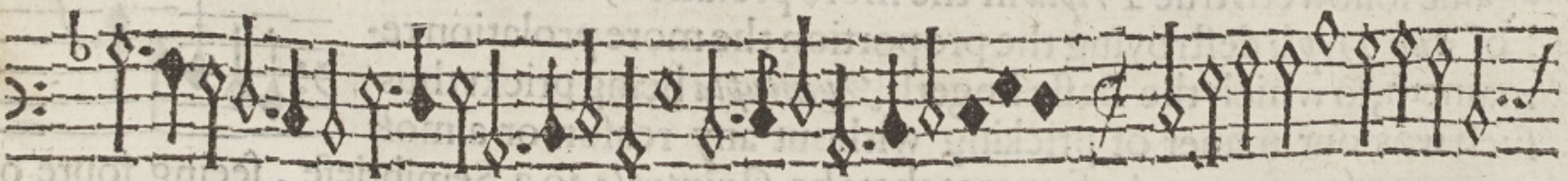
Bassus.



true quintupla.



true septupla.

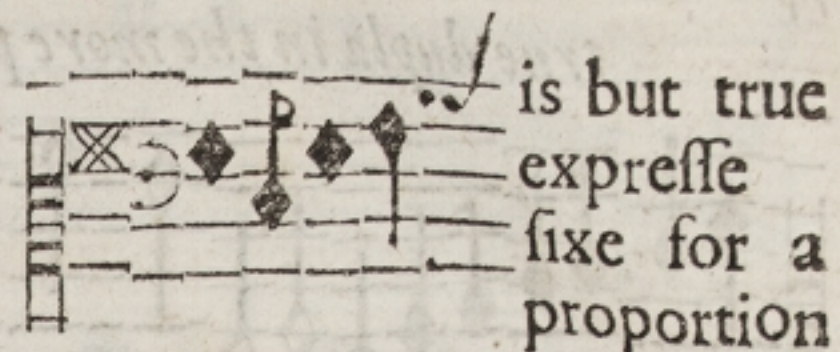


And



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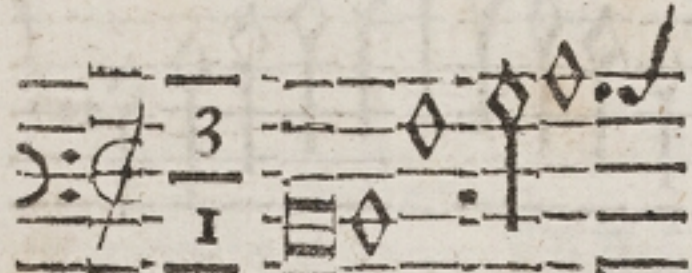
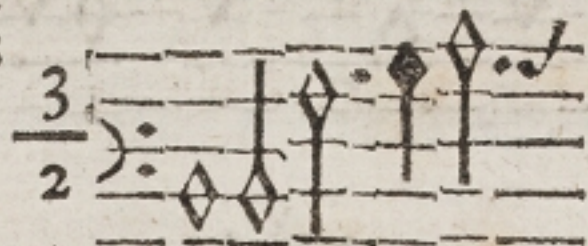
And to the end that you may see how euerie thing hangeth vpon another, and howe the proportions follow others, I will shew you particularlie euerie one. The first chāge which commeth after the proportion of equalitie, is commonlie called *sextupla*, or six to one, signified by the more prolation, retorted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



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



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



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

Therefore to destroy the proportion follow these proportionate numbers at the signe of degree thus $\text{C} \frac{3}{1}$ which maketh the common time vnperfect of the lesse prolation.

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

Then followeth true *Dupla*: but for the reason before saide, I signified it with numbers and not by the retort but in the Basse, because the signe of the lesse prolation went immediatly before, I could not with reason alter it, and therefore I suffered the retort to stand still, because I thought it as good as the *proportionat* numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterward the contrarie numbers $\frac{3}{5}$ of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Basse singeth *Quintupla* being prickt thus



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

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

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

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

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

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

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



I



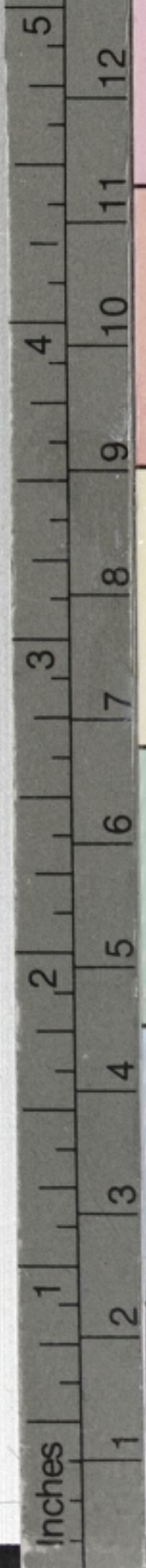
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The first part.

Cantus.

Duo.

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The first part.

Tenor.

The First.

Duo.



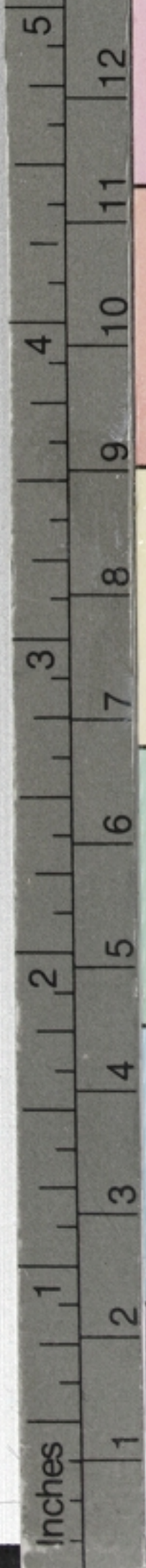
The first part.

Cantus.

Duo.

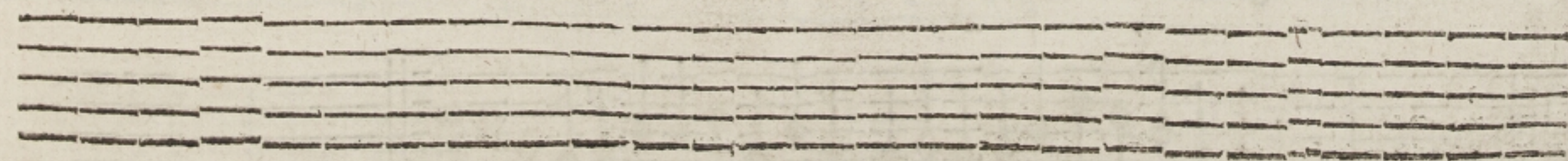
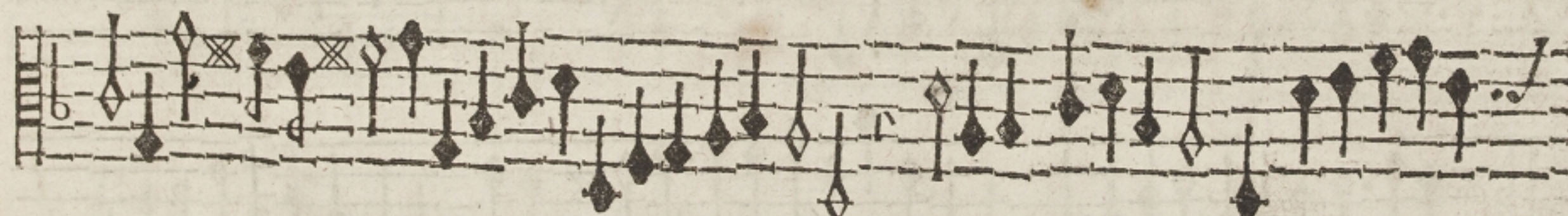
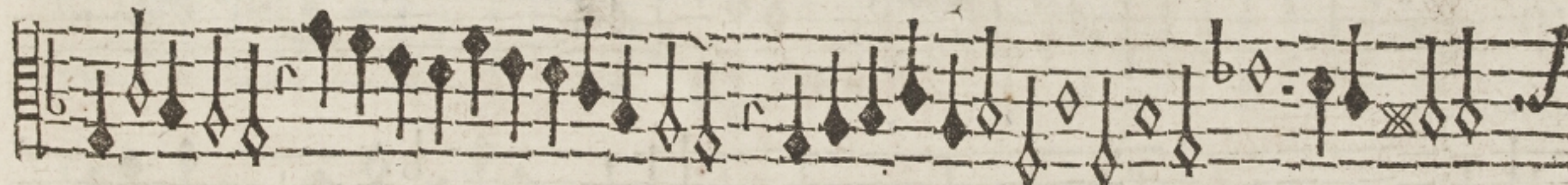
The image shows a page of medieval musical notation. It features ten staves of music, each with a four-line red staff and a black clef. The notation consists of square neumes. The music is organized into measures by vertical bar lines. Some neumes are marked with an asterisk (*). The paper is aged and shows some staining. A color calibration chart and a ruler are visible on the left side of the image.

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The first part.

Tenor.

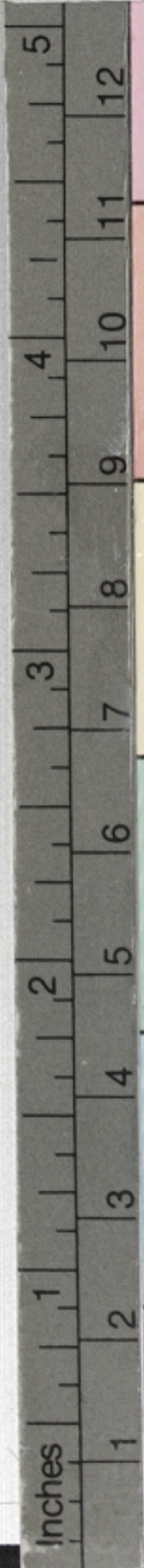


Cantus.

The Third.

The musical score consists of ten staves of music. The first staff is labeled 'The Third' and the second staff is labeled 'Duo'. The notation is a form of medieval square notation on a four-line staff. The music is written in a single system. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line and a repeat sign.

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The first part.

Tenor.

Duo.

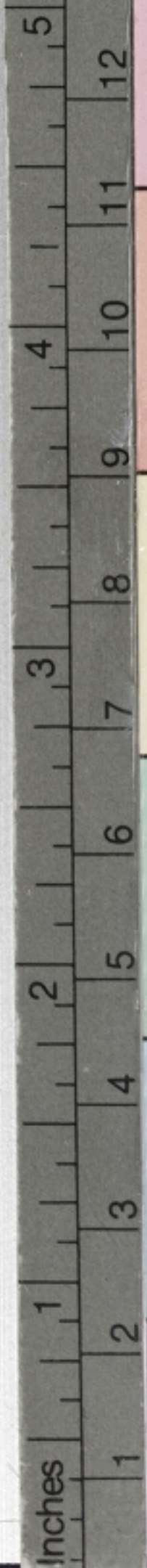
The image displays ten staves of medieval musical notation, likely for a tenor voice part. The notation is written in a square neumatic style on a four-line red staff. The music begins with a clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, some of which are decorated with 'x' marks. The piece concludes with a double bar line and a repeat sign. The paper is aged and shows some staining.



Cantus.

Handwritten musical notation on eight staves. The notation consists of square neumes on a four-line red staff. The first staff begins with a C-clef and a common time signature. The music is written in a medieval style, featuring various rhythmic values and some neumes with cross-like flags. The notation is dense and fills most of the page.

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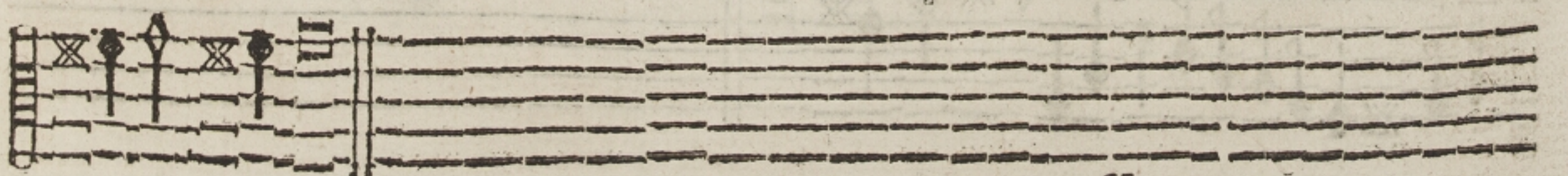
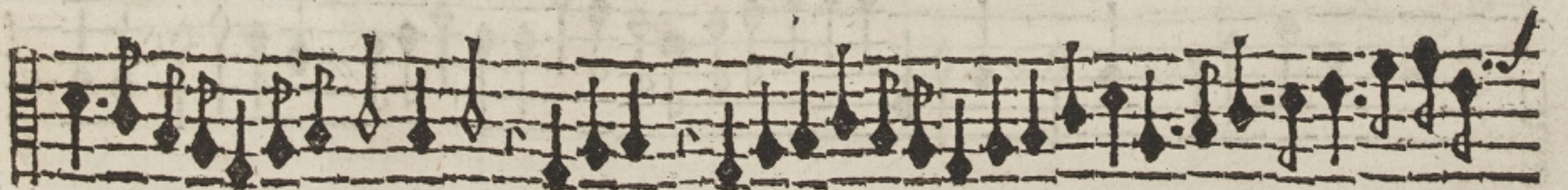
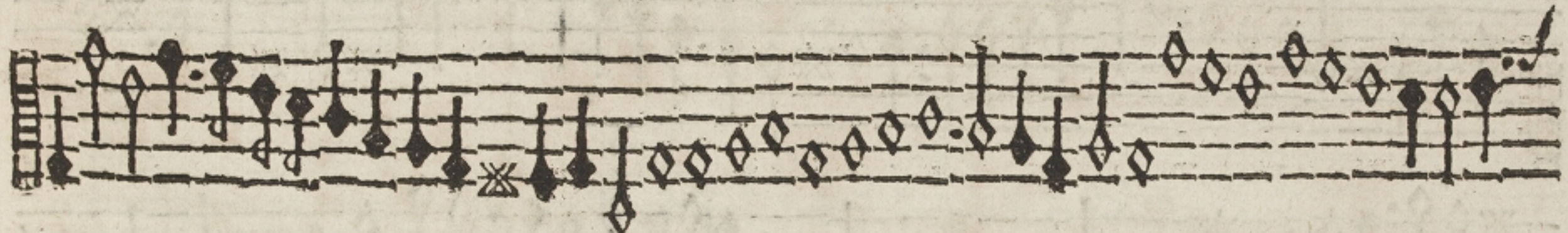
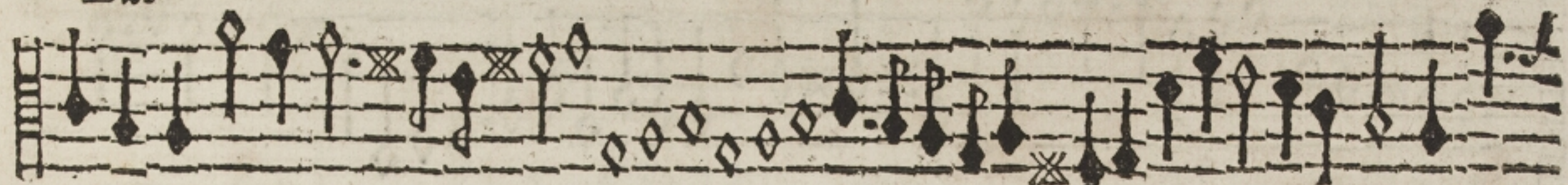
The first part.

Tenor.

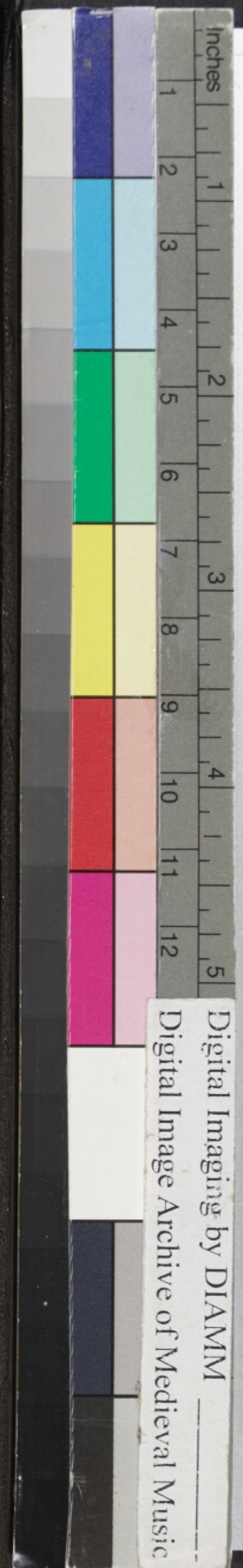


The fourth.

Duo



K.



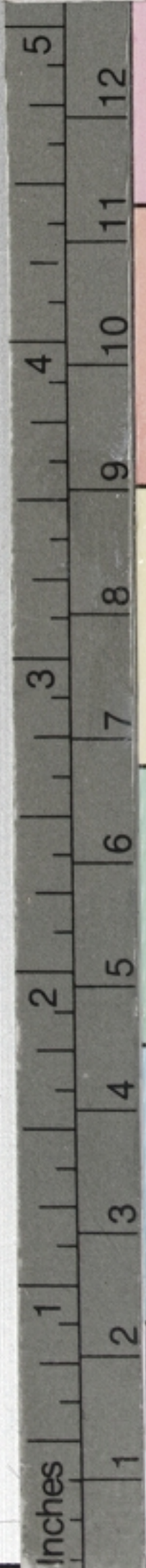
Cantus.

The fifth.

Duo

The musical notation on this page consists of ten staves of music. The notes are diamond-shaped and placed on a four-line staff. The first staff is labeled 'Cantus' and the second 'Duo'. The page is numbered '64' and 'The first part.' at the top. A section marker '32' is visible on the eighth staff. The notation includes various rhythmic values and accidentals.

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The first part.

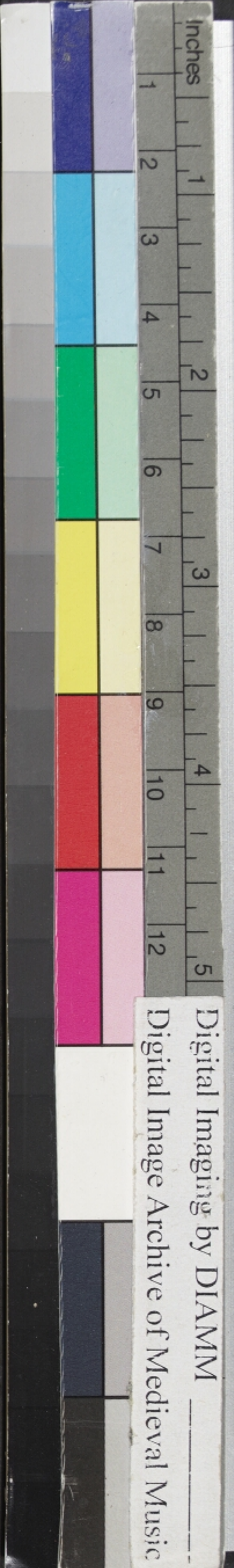
Tenor.

The fifth.

Duo.

32

K 2



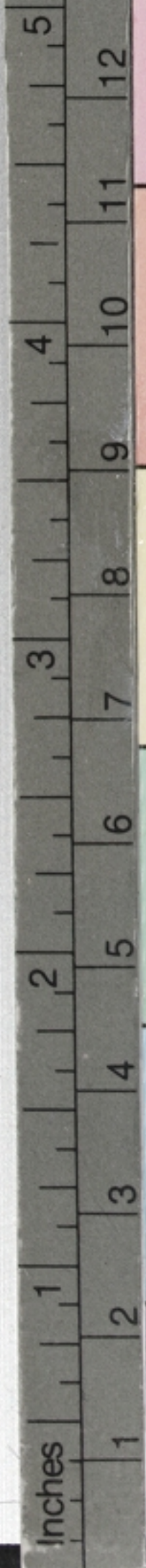
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Cantus.

The sixth.

The musical score consists of 12 staves of square neumes on a four-line red staff. The notation includes various rhythmic values and accidentals. The page is numbered 66 and titled "The first part." and "Cantus." and "The sixth." The notation is written in a medieval style, with square neumes on a four-line red staff. The page is numbered 66 and titled "The first part." and "Cantus." and "The sixth." The notation is written in a medieval style, with square neumes on a four-line red staff. The page is numbered 66 and titled "The first part." and "Cantus." and "The sixth." The notation is written in a medieval style, with square neumes on a four-line red staff.

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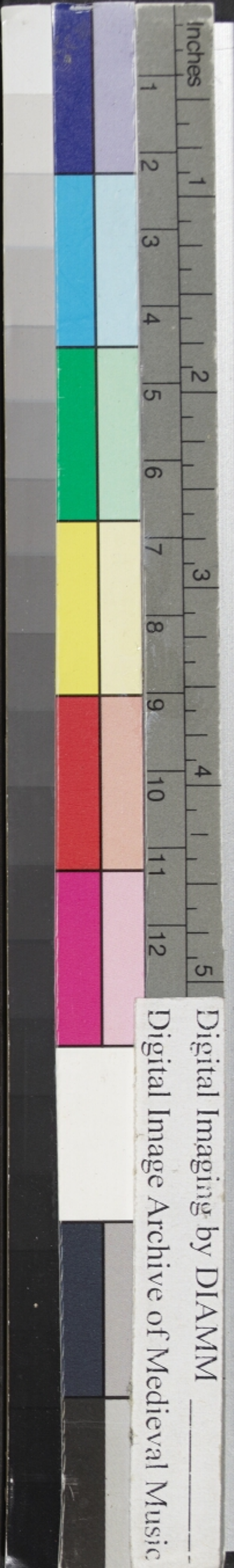


The first part.

Tenor.

The sixth.

A page of handwritten musical notation for a Tenor part, titled "The sixth." The page is numbered 67. The music is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation consists of rhythmic stems and diamond-shaped note heads, characteristic of medieval square notation. The piece concludes with a double bar line and the word "rit" (ritardando) written above the final measure.



Aria.

A 3. voices.

Cantus.

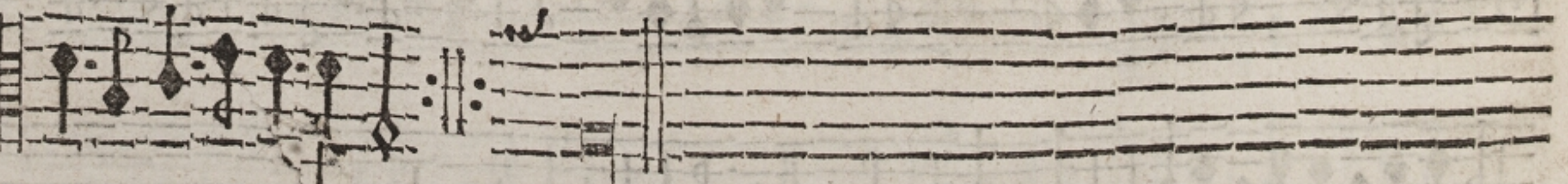
When you see this signe :: of repetition, you must begin againe, making the note next before the signe (be it minime, crochet or whatsoever) a semi briefe in the first singing. At the second time you must sing it as it standeth, going forward without any respect to the close. When you come to the end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



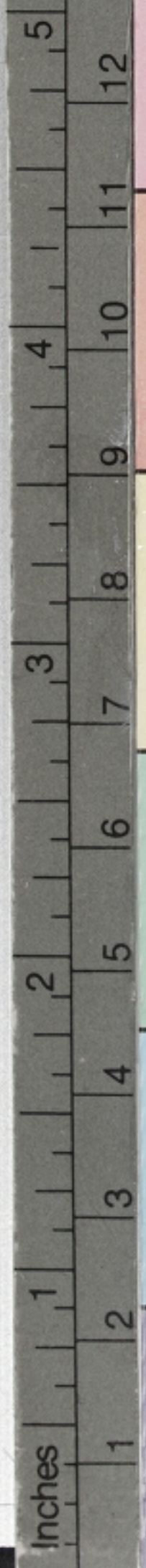
Tenor.

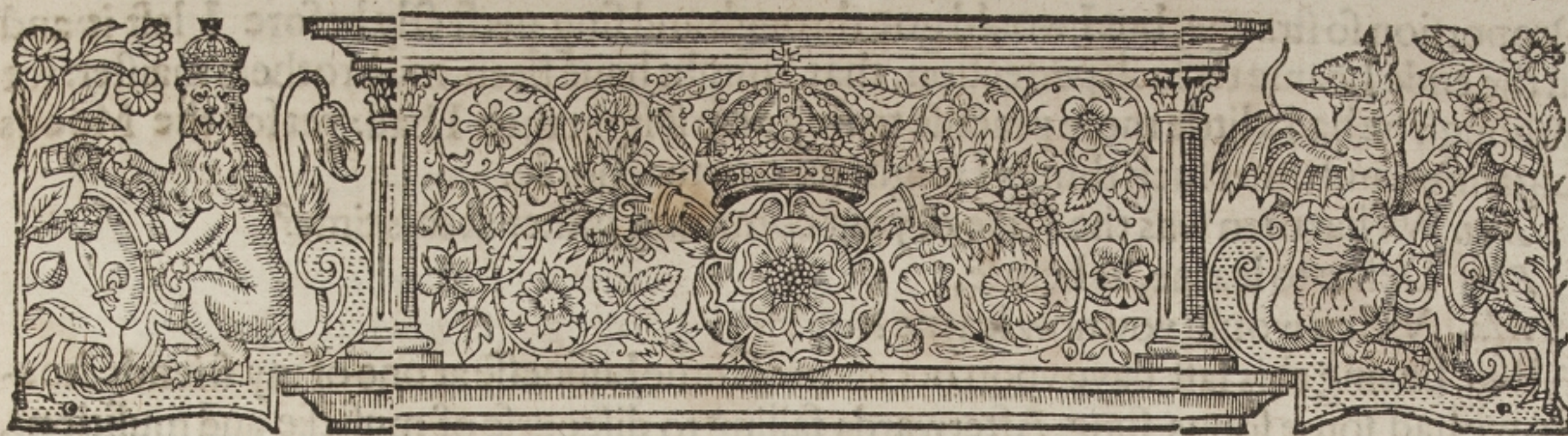


Bassus.



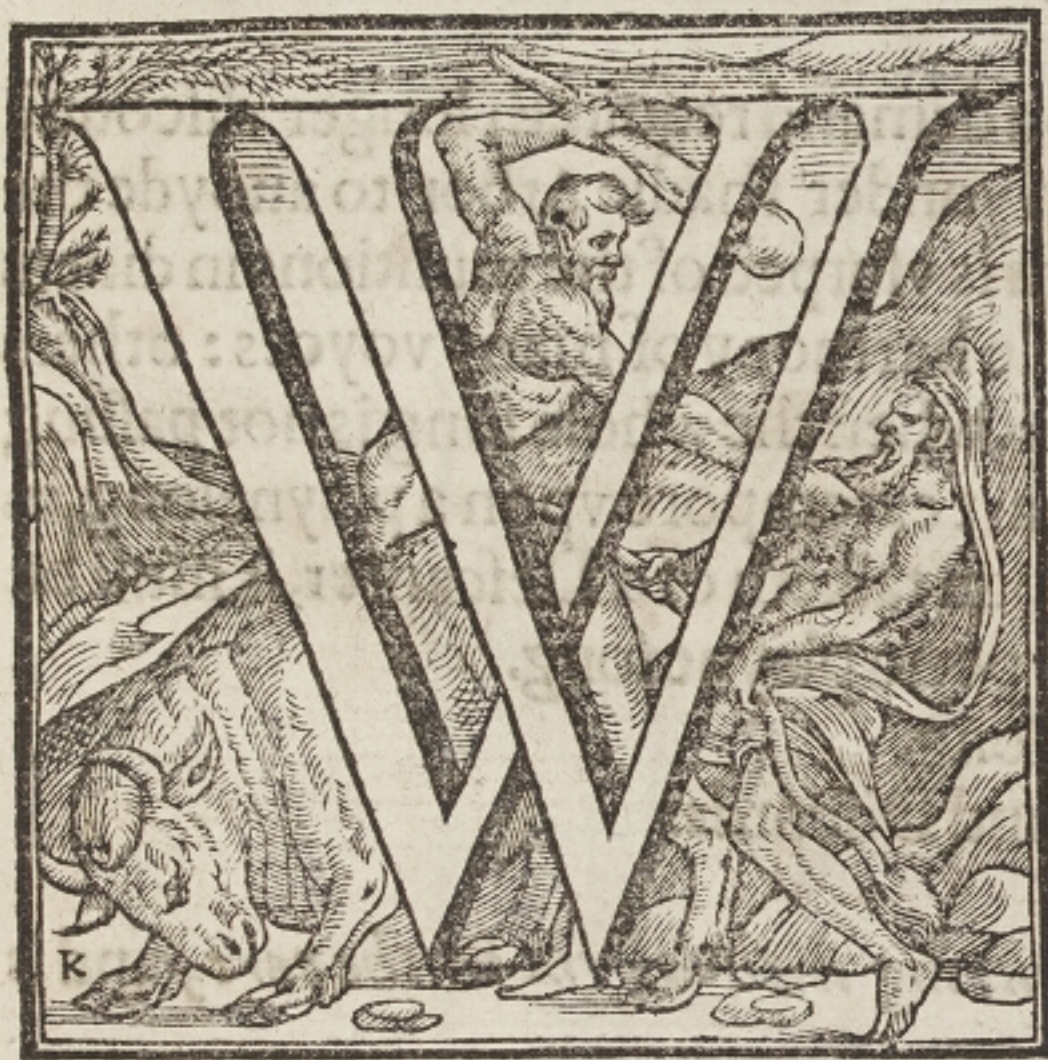
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The second part of
the introduction to Musick:
treating of Descant.

Maister.



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

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

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

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

Ma. Then in playne tearmes, being ouerweared with study, and taking the oportunitie of the fayre morning: I am come to this place to

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

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

Ma. How came that to passe?

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

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

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

Phi. Desire to learne, as before.

Ma. What would you now learne?

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

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

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

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

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

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

Exposition of
the name of
Descant.

What a Con-
cord is.

Phi. What is a Concord?

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

What a perfect
Consonant is

Phi. What is a perfect consonant?

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

How many con-
cords there be.

Phi. Which distances make a Concord or consonant Harmony,

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

Phi. Which be perfect, and which vnperfect.

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

Phi. What do you meane by their eights.

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

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

Ma. I see you doe not conceiue my meaning in reckoning your distances, for you vnderstood me 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 a Leuenth.

Phi.

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

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

Phi. What is an vnperfect concord?

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

Phi. Which distances do make vnperfect consonants?

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

Phi. What is a discord?

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

Phi. Which distances make discord or dissonant sounds?

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

What an vnperfect concord is.

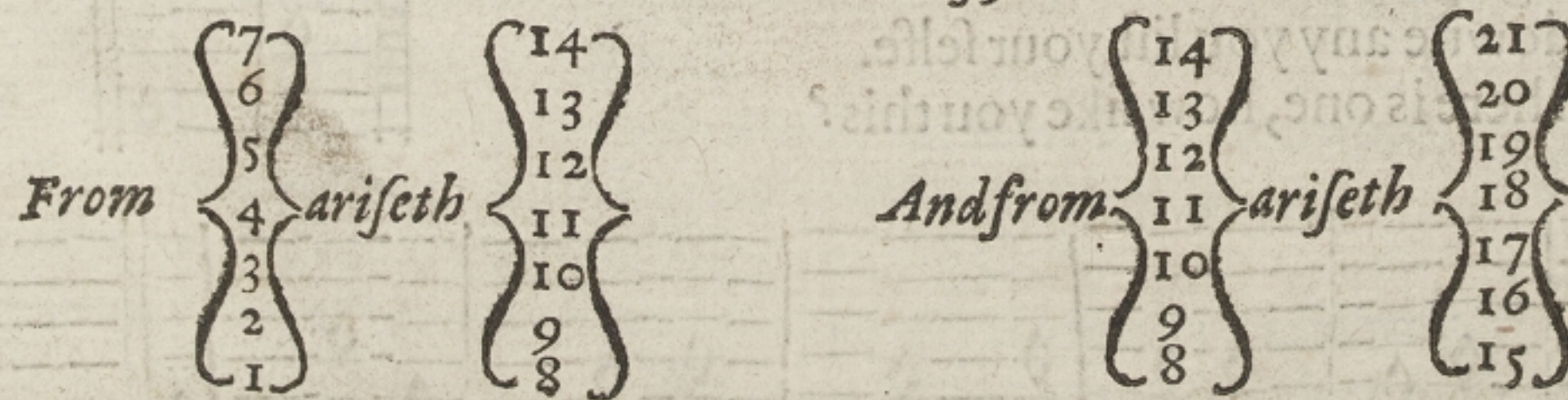
How many vnperfect cordes there be.

What a discord is.

Concords.				Discords.		
perfect.	vnperfect.	perfect.	vnperfect.			
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21

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

Or thus more briefly.



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

Ma. The first waie wherein we shew the vse of the cordes, is called Counterpoint: that is, when to a note of the plain song, there goeth but one note of descant. Therefore when you would sing vpon a plain song, looke where the first note of it stands, and then sing another for it which may bee distant from it, three, 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 plain song then this?

Ma: Yes.

Phi. Which be they?

L

Ma.



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

Phi. I pray you explaine that by an example.

Ma. Here is one, wherein the vnisons, fistes, and eights, be feuerallie set downe,

Consequence of perfect con cordes of one kind cōdemned

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

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

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

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

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

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

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

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

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

Ma. Set downe any you list your selfe.

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

Ma.

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

Consequence of perfect con cords of diuers kinds allowed.

The second part.

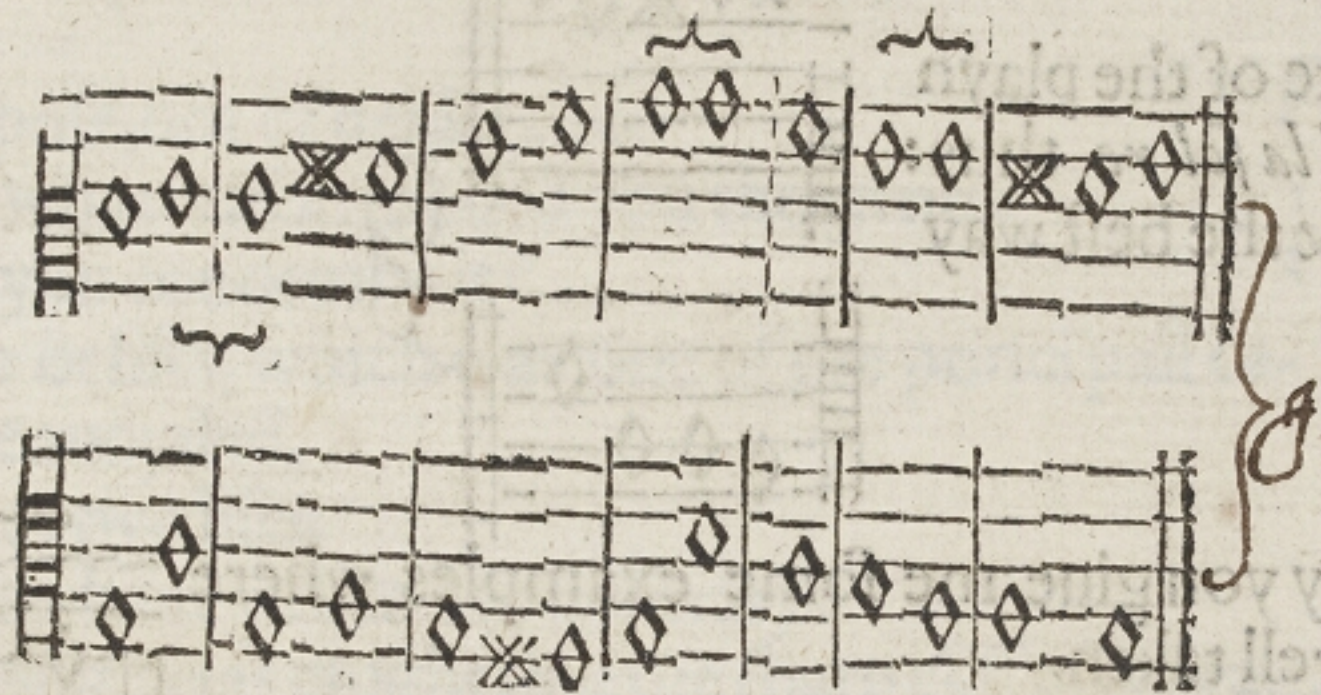
Ma. This is well being your first prooffe, But it is not good to fall so from the eight to the vnison as you haue done in your first two notes: for admit, I should for my pleasure descend in the plain song from *G sol re ut*, to *C fa ut*, then would your descant be two eights: and whereas in your seuenth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



Falling from the eight to the vnison condemned.

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

Falling from sixt to a third both parts descending disallowed.



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

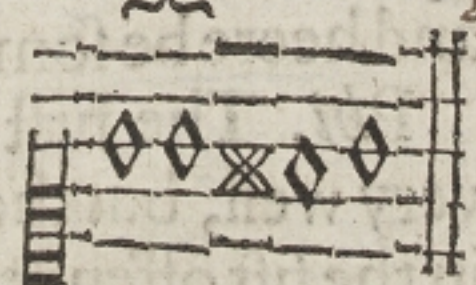
Phi. Indeed me thinkes this filleth mine eares better then mine owne did, but I pray you how do you make your last note sauing two to stand in the harmonie, seeing it is a discord.

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

Phi. What do you tearme a *Cadence*?

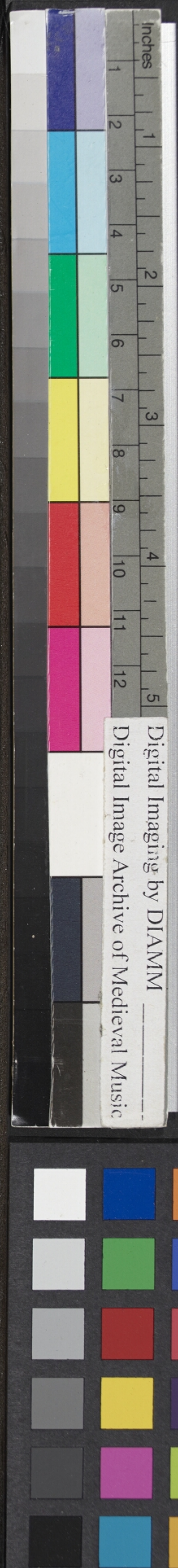
Ma. A *Cadence* wee call that, when comming to a close, two notes are bound together, and the following note descendeth thus: or in any other key after the same manner.

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



Discords well taken allowed in musicke.

What a *Cadence* is.



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Examples of
well taking a
discord with a
Cadence.

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



And whereas in the first of these examples you begin to bynde upon the sixth, the like you might haue done upon the eight: or in the fifth, if your playnesong 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 playn song ascended to *la sol re* thus: it had been good & the best way of closing.



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

Ma. Heere is one peruse it.

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

Ma. Because after the *Discord* we do not set a perfect concord: for the perfect concord do 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 Con- cords of them selues being sufficiently pleasing, neede no helpe to make them more agreeable, because they can be no more then of themselues they were before.

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

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

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

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



Phi.

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

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

Phi. Heere is away how like you it?

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

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

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

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

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

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

Phi. Where in doe you condemne it?

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

Phi. But they be not two fifts.

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

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

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

Phi. No.

Ma. Why?

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

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

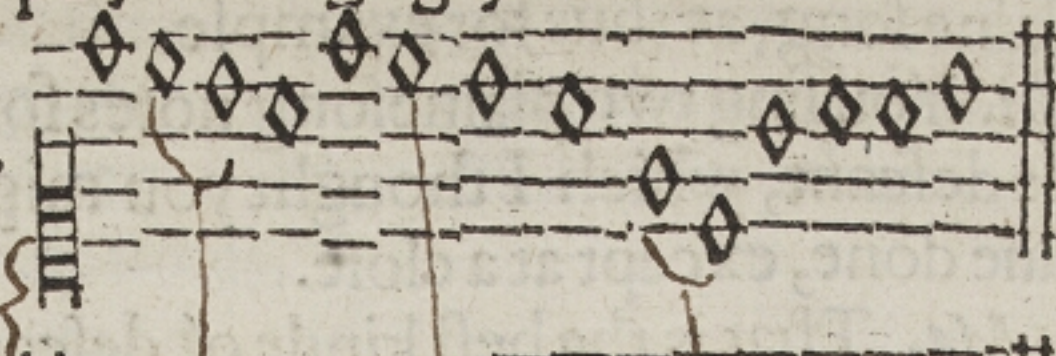
Phi. No.

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

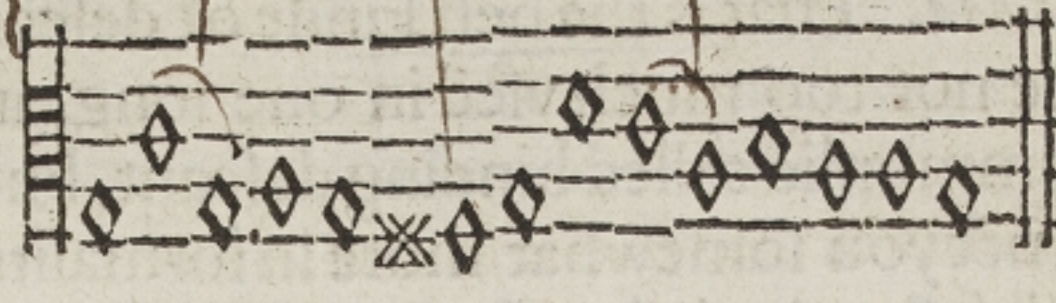
Phi. I cannot tell.

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

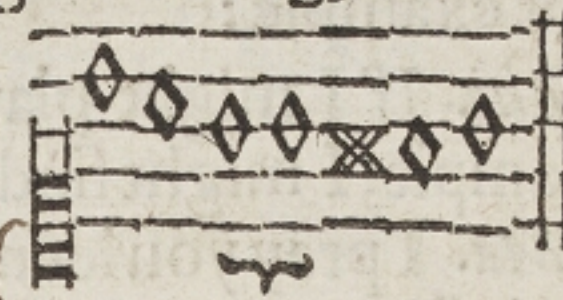
And as for the rest of your lesson, though the cords be true, yet I much mislike the forme, for falling down so in tenths so long to gether is odious, seeing you haue so much



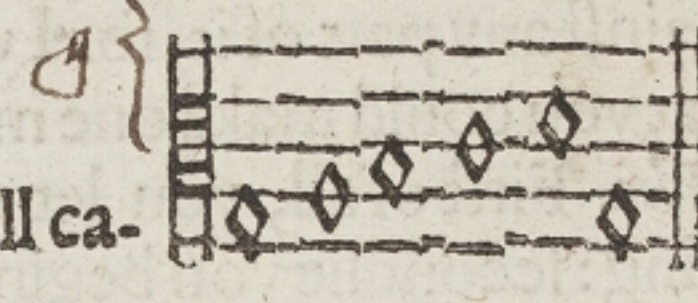
The schollers second lesson of Counter poynt.



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



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



Alfonso in his song *Si chi'io mi cred'ho mai* being the twentieth song, of his second book of Madrigals of five voyces at the very close betweene *Canto* & *Alto* *Alto* *Alto* *Alto* *Alto* In the third part



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Standing with the plain song condemned. What formalitie is.

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

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



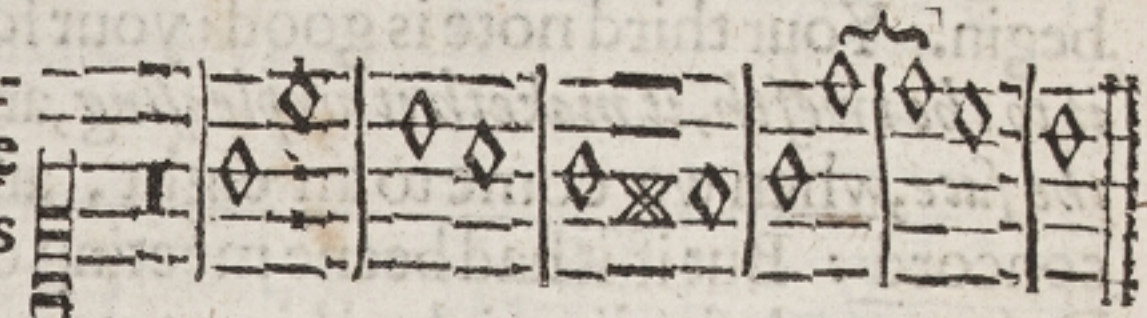
Binding descant.

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

A Fuge.

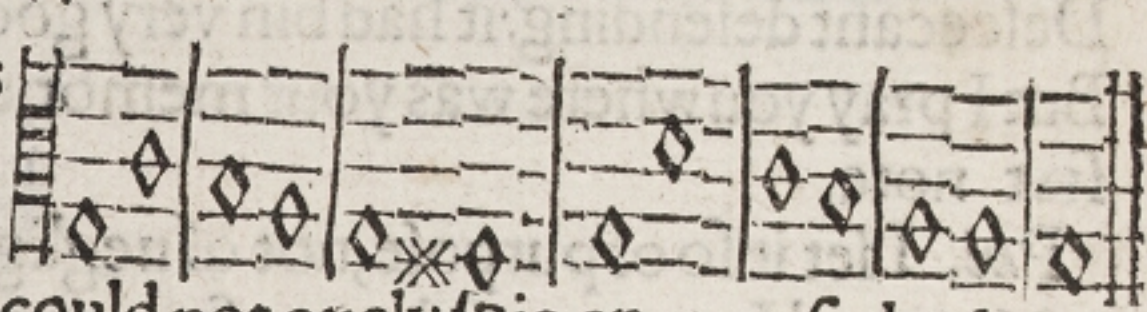
Phi. What is a Fuge?

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 *zoilus* with you in this example, I might find much matter to caull at.

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



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

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

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

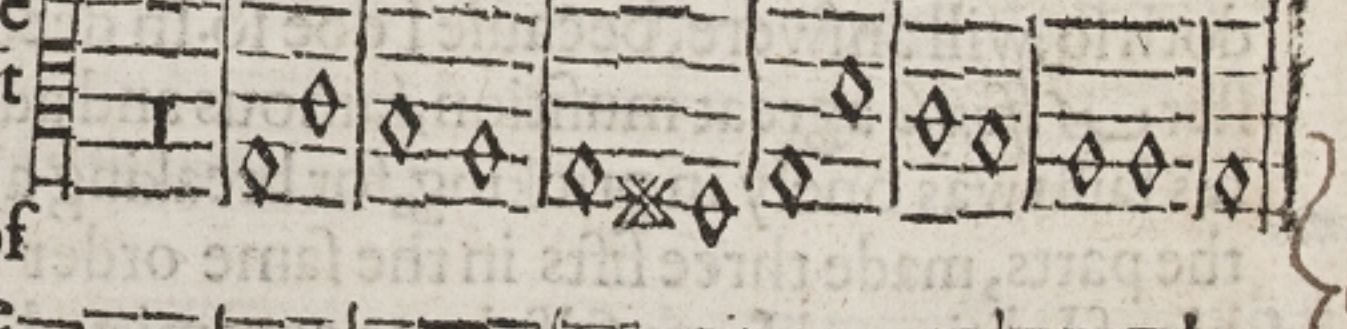
for auoiding of the sixt, altering the leading part, but then woulde not your point haue gone through to the ende, answering to euerie note of the plain song, for that the ninth note of force must be a fourth as you see. But if you would sing the descant part fifteene notes lower, then will it goe wel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



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



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



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

Distances where vpon a fuge may be begun.

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

The second part.

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

How those di-
stances are rec-
koned.

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

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

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

Ma. You haue rightlie conceiued the waie

great
compassse

which I meant. But whie did you pricke it of
so much compassse?

Phi. For auoiding the vnison in the beginning.

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

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

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

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

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

fuge. canon.

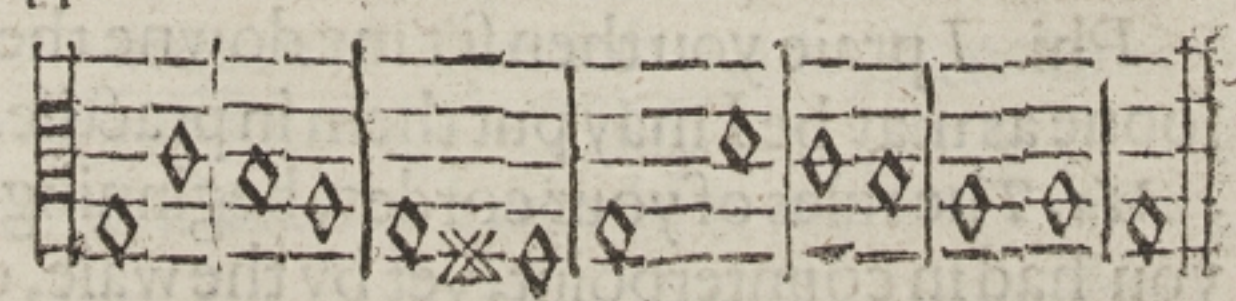
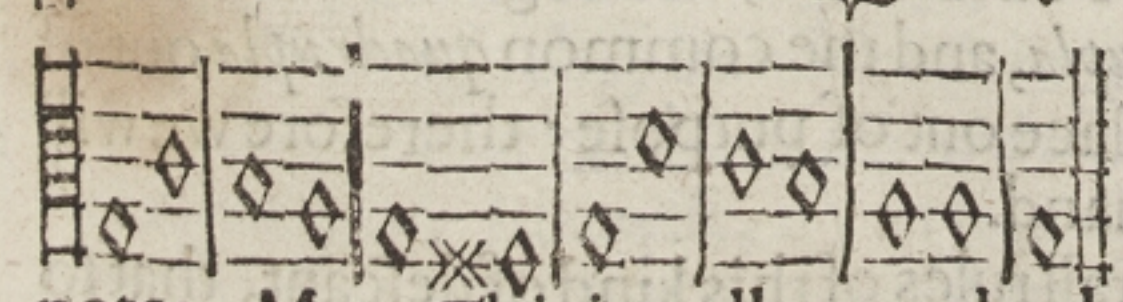
Rising from
the fift to the
eight disallow-
ed in musicke.

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

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

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

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



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



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more by
roull
Phi. In truth I did not willinglie rob you, although by chance I fel into your cordes,
Ma. I like it al the better. But I would counsel you, that you accustome not your selfe

to put in pieces of other mens doings amongst your owne, for by that meanes the diuerfitie of vaines wil appeare, and you be laughed to scorne of the skilful for your pains

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

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

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

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

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

Ma. This is wel done.

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

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

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

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

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

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

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

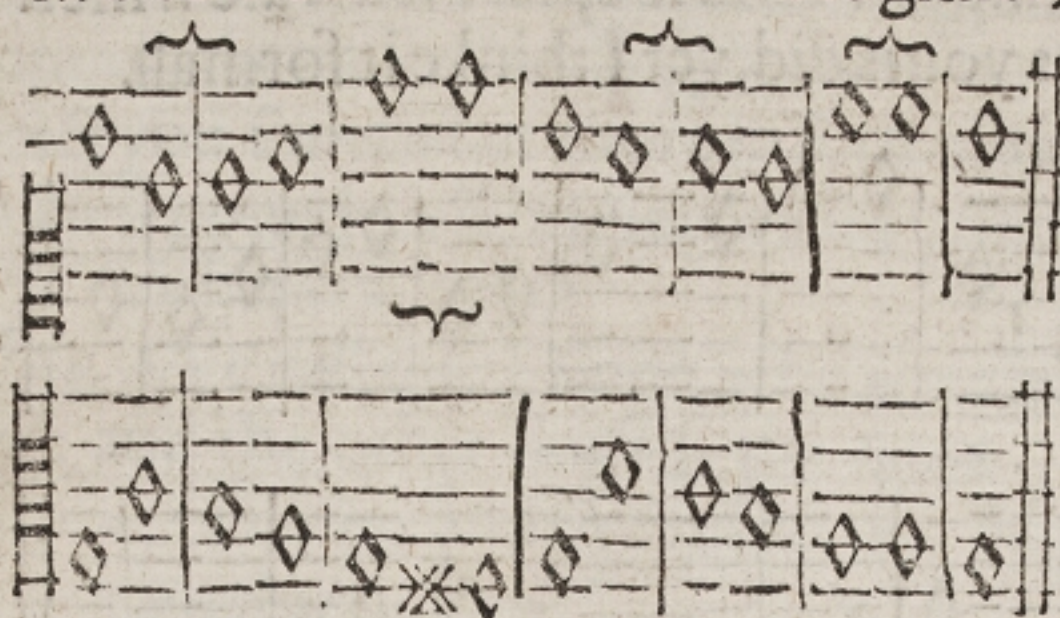
Ma. Yes as manie as you list, so you doe not make al crotchets.

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

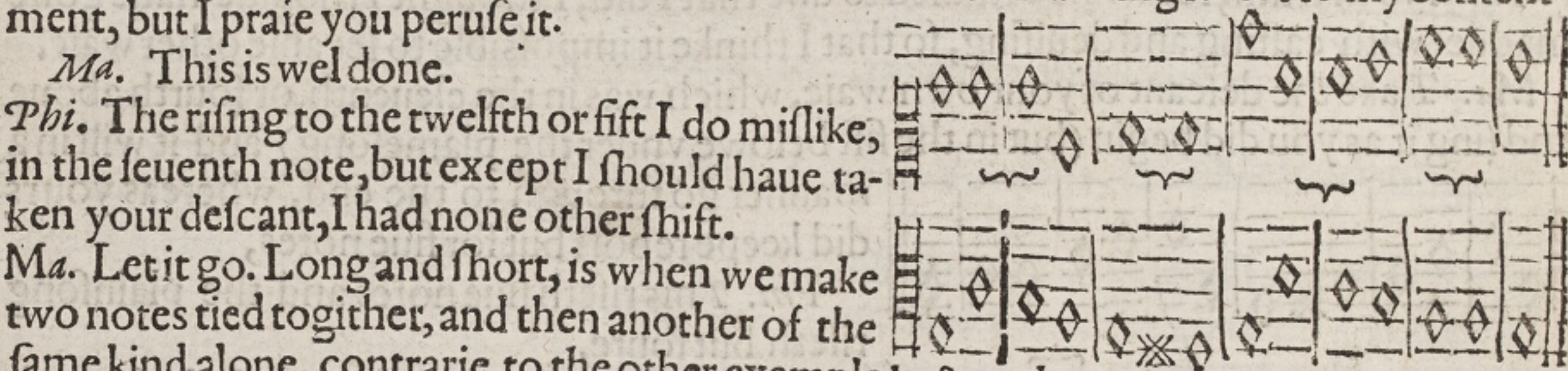
Phi. I praeie you then set me downe the generall rules of this kind of descant, that so soone as may be I may put them in practise.

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

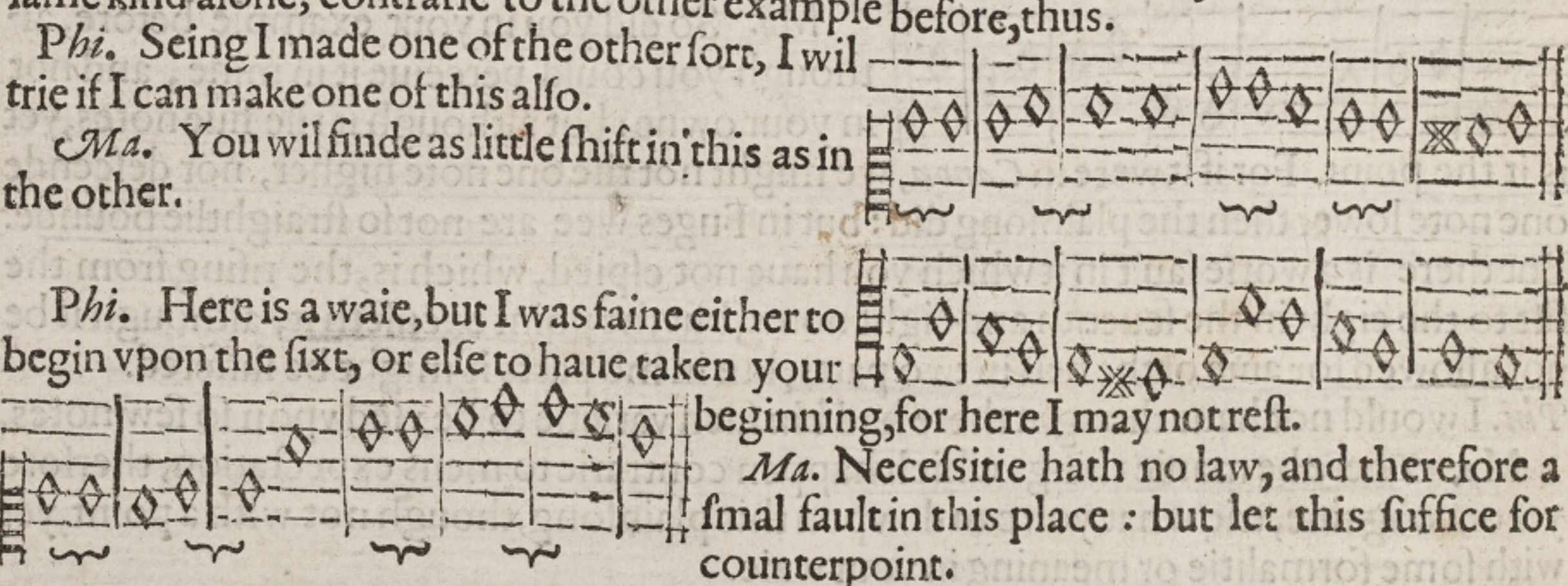
Short and long



Long and short



Descant commonlie called Dupla.



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The second part.

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

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

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

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

but in y^e last part of many

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

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

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

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

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

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

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

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

Phi. I praie you doe so, & leaue nothing vntouched which aniewaie may bee obiected.

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

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

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

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

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


M

Ma.

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

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

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

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

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

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

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

Examples for allowances forbidden in musicke.



In the eight

In the vnison *In the fift*

ascending and descending to the eight.

Phi

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The second part.

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

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

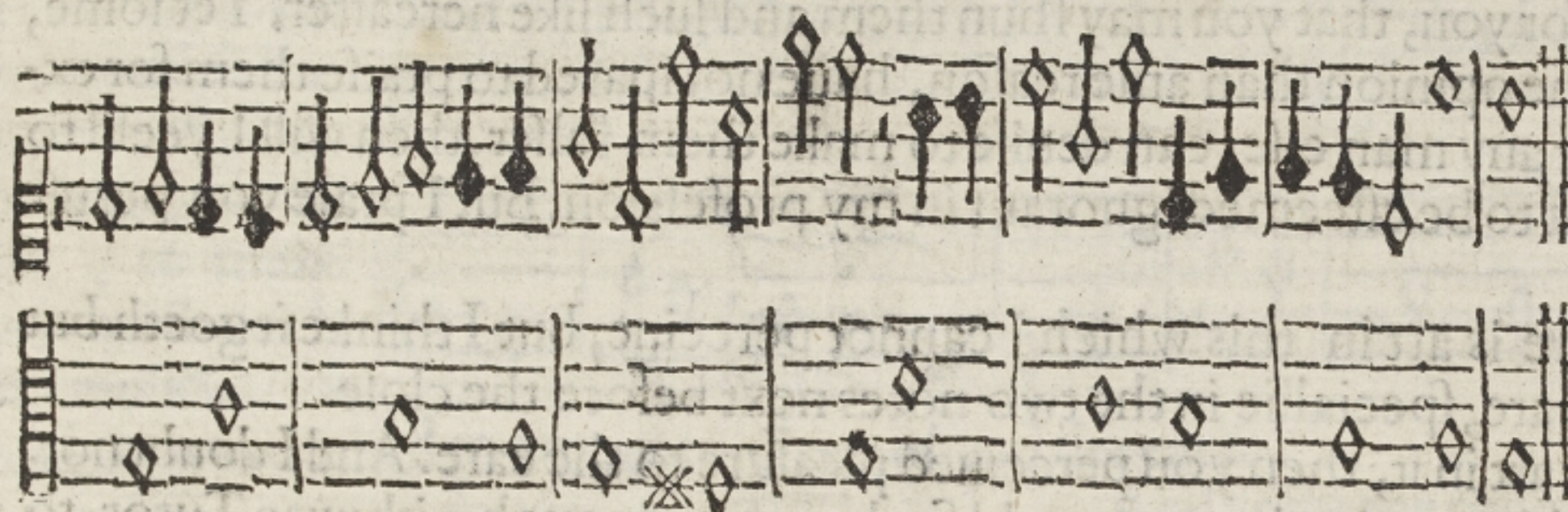
Phi. Then I praie you set downe my lesson corrected after your maner.

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

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

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

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



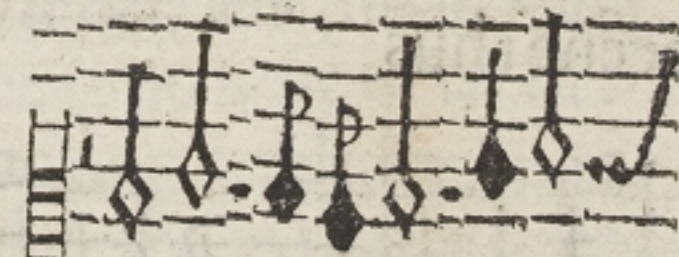
Ma. The beginning of your descant is good, the secod note is tollerable, but might haue been made better.

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

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

An obseruation for passing notes.

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



Wild skipping condemned in descant.

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

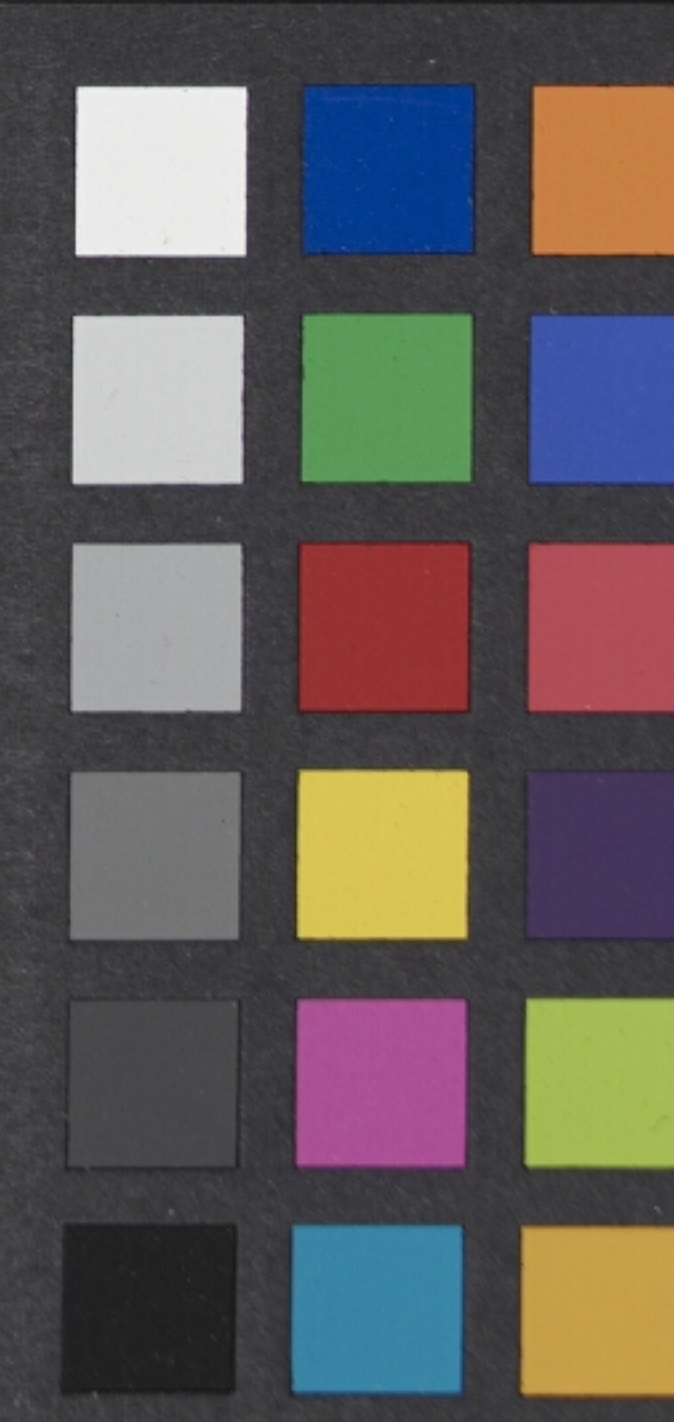
Ma. Because you haue staied in the note before it a whole semibriefe together. For if your descant should be stirring in any place, it should bee in the note before the close. As for this waie, if a Musition should see it, he woulde saie it hangeth too much in the close. Also you haue risen to the eight,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



Staying before the close condemned.



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

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

Bad taking of
discords in this
kind of descant



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

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

Ma. I 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 be easilie amended with a pricke, altering some of their length, by the obseruation which I gaue you before. But as for the place which you haue already censured, if all the maisters and schollers in the world, should laie their heads together, it were impossible to make it worse. But if it had bene thus

The former
example bet-
tered.



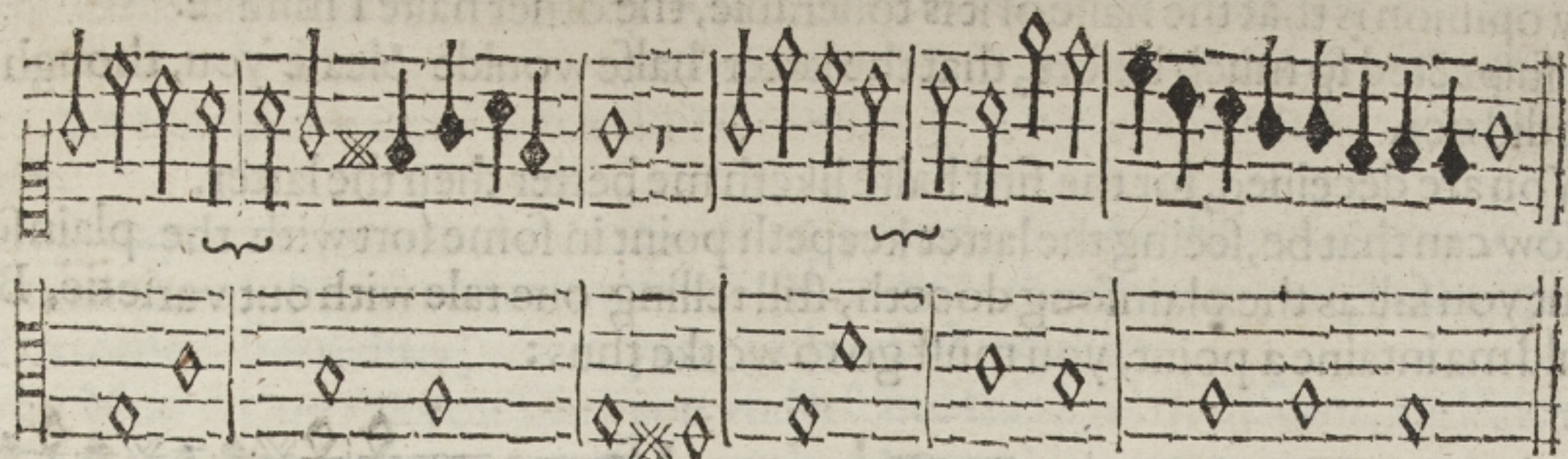
it hadde bene tollerable, and you may see with wh at litle alteration it is made better, from the beginning to the end: not taking awaie any of the former notes, except that vnformall close, which no mans eares could haue indured: yet as I told you before, the best maner of closing is in *Cadence*.

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

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

Phi.

The second part.



Other exam-
ples of discord
euill taken.

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

Ma. No.

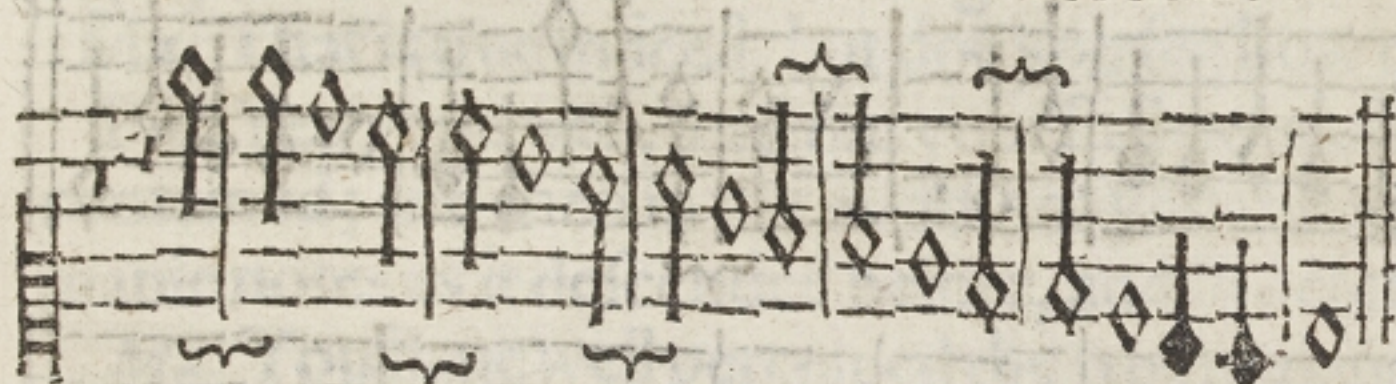
Phi. For what cause?

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

But it were bet-
ter to leaue the
point and folow
none at all, then
for the pointes
fake, to make
such harsh vnple
fant musicke: for
musicke was deuised to content and not offend the eare.



Examples of
discorde wcl
taken.
Wherein al the
allowances be
contained.



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

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

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

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



Ma.



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

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

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

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

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



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

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

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

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



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

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

Ma:

Falling downe
with the plain
song disallowed

An od rest the
most artificiall
kind of bring-
ing in a point.

One thinge
twice sung in
one lesson
condemned,

The second part.

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

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

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

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

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

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

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



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

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

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

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

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



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

What a reuert
is,

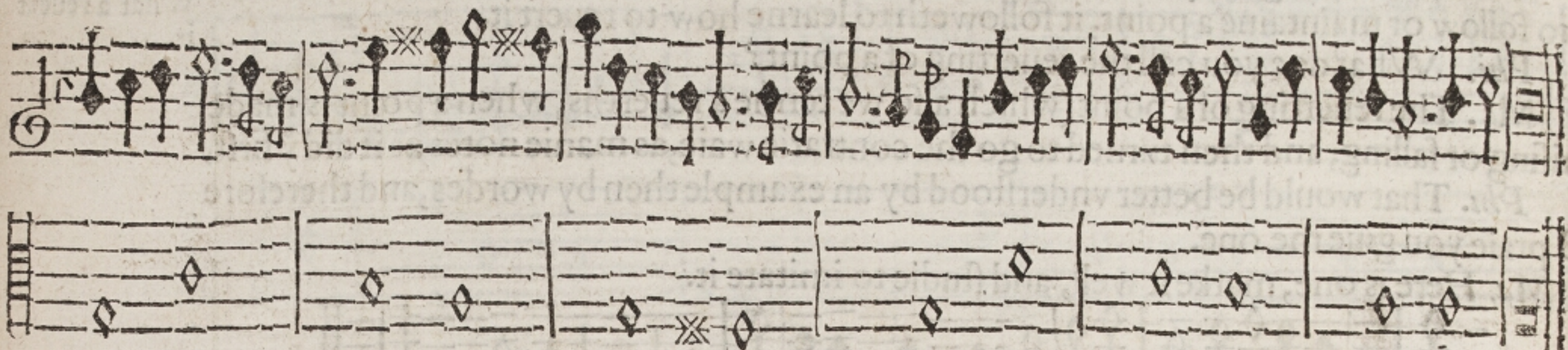
Falling from
the sixt to the
eight condem-
ned.


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

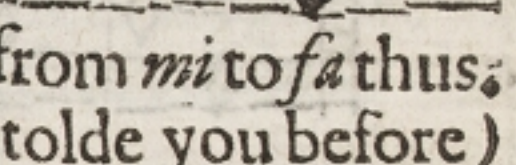
Phi. Then for a triall that I haue rightlie conceiued your meaning, I wil make another waie reuerted, that then we may go forward with other matters.

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

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



Ma. All this is sufferable, except your seuenth and eight notes, wherein you fal from *Bfabmi* to *Ffa vt*, and so vnformallie to *Bfabmi* backe againe, thus: 

which though it be better then that which I condemned in the Close of your firste lesson of Counterpoint yet is it of the same nature and 

Falling from *Bfabmi* sharp to *Ffa vt* condemned.

Phi. 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 comitted so grosse a fault: as for the rest of your lesson it is tollerable. Nowe I hope by the precepts which I haue alreadie giuen you, in your examples going before, you may conceiue the nature of treble descant, it followeth to shewe you how to make base descant.

Phi. What is *Base descant*?

Base descant.

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

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

A caueat for the sight of cords vnder the plainfong.

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

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

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

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

Ma. Here is one.

Phi.

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