

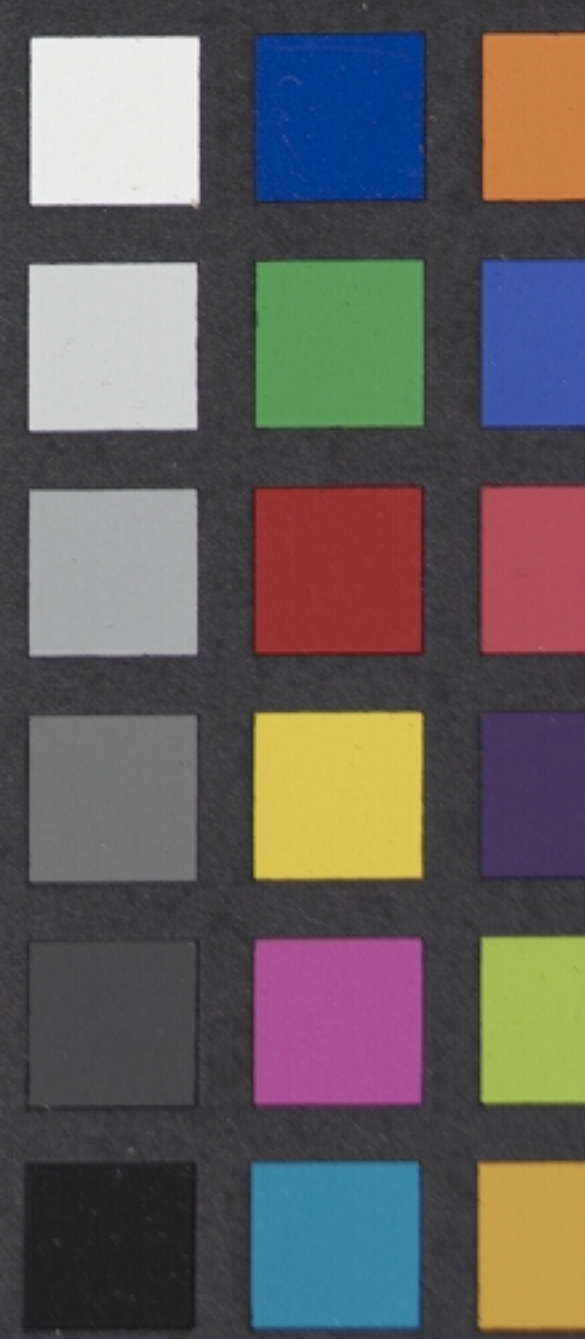
The third part.

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though not at full, yet with so many kinds as *I* can call to memorie: for it will be a hard matter vpon the suddaine to remember them al, and therefore (to go to the matter roundly, and without circumstances) *I* say that all musicke for voices (for onlie of that kinde haue we hetherto spoken) is made either for a dittie or without a dittie, if it bee with a dittie, it is either graue or light, the graue ditties they haue stil kept in one kind, so that whatsoeuer musicke bee made vpon it, is comprehended vnder the name of a Motet: a Motet is properlie a song made for the church, either vpon some hymne or Antheme, or such like, and that name *I* take to haue bene giuen to that kinde of musicke in opposition to the other which they called *Canto fermo*, and we do commonlie call plain song, for as nothing is more opposit to standing and firmnes then motion, so did they giue the Motet that name of mouing, because it is in a manner quight contrarie to the other, which after some sort, and in respect of the other standeth still. This kind of al others which are made on a ditty, requireth most art, and moueth and causeth most strange effects in the hearer, being aptlie framed for the dittie and well expressed by the singer, for it will draw the auditor (and speciallie the skilfull auditor) into a deuout and reuerent kind of consideration of him for whose praise it was made. But *I* see not what pafsions or motions it can stirre vp, being sung as most men doe commonlie sing it: that is, leauing out the dittie and singing onely the bare note, as it were a musicke made onelie for instruments, which will in deed shew the nature of the musicke, but neuer carrie the spirit and (as it were) that liuelie soule which the dittie giueth, but of this enough. And to returne to the expresing of the ditty, the matter is now come to that state that though a song be neuer so wel made & neuer so aptlie applied to the words, yet shal you hardlie find singers to expresse it as it ought to be, for most of our church men, (so they can crie louder in y^e quier then their fellowes) care for no more, whereas by the contrarie, they ought to studie howe to vowell and sing cleane, expresing their wordes with deuotion and pafsion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holie things. But this for the most part, you shall find amongst them, that let them continue neuer so long in the church, yea though it were twentie yeares, they will neuer studie to sing better then they did the first day of their preferment to that place, so that it should seeme that hauing obtained the liuing which they fought for, they haue little or no care at all either of their owne credit, or well discharging of that dutie whereby they haue their maintenance. But to returne to our Motets, if you compose in this kind, you must cause your harmonie to carrie a maiestie taking discordes and bindings so often as you canne, but let it be in long notes, for the nature of it will not beare short notes and quicke motions, which denotate a kind of wantonnes.

This musicke (a lamentable case) being the chiefest both for art and vtilitie, is notwithstanding little esteemed, and in small request with the greatest number of those who most highly seeme to fauor art, which is the cause that the composers of musick who otherwise would follow the depth of their skill, in this kinde are compelled for lacke of *mæcenates* to put on another humor, and follow that kind wherunto they haue neither bene brought vp, nor yet (except so much as they can learne by seeing other mens works in an vnknown tounge) doe perfectlie vnderstand y^e nature of it, such be the newfangled opinions of our countrey men, who will highlie esteeme whatsoeuer commeth from beyond the seas, and speciallie from Italie, be it neuer so simple, contemning that which is done at home though it be neuer so excellent. Nor yet is that fault of esteeming so highlie the light musicke particular to vs in England, but generall through the world, which is the cause that the musitions in all countries and chiefly in Italy, haue imploied most of their studies in it: whereupon a learned man of our time writing vpon *Cicero* his dreame of *Scipio* saith, that the musicians of this age, in steed of drawing the minds of men to the consideration of heauen and heauenlie thinges, doe by the contrarie set wide open the gates of hell, causing such as delight in the exercise of their art tumble headlong into perdition.

This much for Motets, vnder which *I* comprehend all graue and sober musicke, the light musicke



Light mu-
sicke.
A Madrigal

musicke hath beene of late more deeply diued into, so that there is no vanitie which in it hath not beene followed to the full, but the best kind of it is termed *Madrigal*, a word for the etymologie of which I can giue no reason, yet vse sheweth that it is a kinde of musicke made vpon songs and sonnets, such as *Petrarcha* and many Poets of our time haue excelled in. This kind of musicke weare not so much disallowable if the Poets who compose the ditties would abstaine from some obscenities, which all honest eares abhor, and sometime from blasphemies to such as this, *ch' altro di te iddio non voglio* which no man (at least who hath any hope of saluation) can sing without trembling. As for the musick it is next vnto the Motet, the most artificiall and to men of vnderstanding most delightfull. If therefore you will compose in this kind you must possesse your selfe with an amorus humor (for in no cōposition shal you proue admirable except you put on, and possesse your selfe wholly with that vaine wherein you compose) so that you must in your musicke be wauering like the wind, sometime wanton, somtime drooping, sometime graue and staide, or herwhile effeminate, you may maintaine points and reuert them, vse triplaes and shew the verie vttermost or your varietie, and the more varietie you shew the better shal you please. In this kind our age excelleth, so that if you would imitate any, I would appoint you these for guides: *Alfonso ferrabosco* for deepe skill, *Luca Marenzo* for good ayre and fine inuention, *Horatto Vecchi*, *Stephano Venturi*, *Ruggiero Giouanelli*, and *John Croce*, with diuers others who are verie good, but not so generallie good as these. The seconde degree of grauetie in this light musicke is giuen to Canzonets that is little shorte songs (wherin little arte can be shewed being made in Itraines, the beginning of which is some point lightlie touched, and euerie straine repeated except the middle) which is in composition of the musick a counterfet of the *Madrigal*. Of the nature of these are the *Neapolitans* or *Canzone a la Napolitana*, different from them in nothing sauing in name, so that whosoeuer knoweth the nature of the one must needs know the other also, and if you thinke them worthe of your paines to compose them, you haue a patterne of them in *Luca Marenzo* and *John Feretti*, who as it should seeme hath imploied most of all his study that way. The last degree of grauetie (if they haue any at all is giuen to the *villanelle* or countrie songs which are made only for the ditties sake, for so they be aptly set to expresse the nature of the ditty, the composer (though he were neuer so excellent) will not sticke to take many perfect cordes of one kind together, for in this kind they thinke it no fault (as being a kind of keeping *decorum*) to make a clownish musicke to a clownish matter, & though many times the ditty be fine enough yet because it carrieth that name *villanella* they take those disallowances as being good enough for plow and cart. There is also another kind more light then this, which they tearme *Ballette* or daunces, and are songs, which being song to a ditty may likewise be daunced: these and all other kinds of light musicke sauing the *Madrigal* are by a generall name called ayres. There be also an other kind of *Ballets*, commonlie called *fa las*, the first set of that kind which I haue seene was made by *Gastaldi*, if others haue laboured in the same field, I know not but a slight kind of musick it is, & as I take it deuised to be daunced to voices. The slightest kind of musick (if they deserue the name of musicke) are the *vinate* or drinking songes, for as I said before, there is no kinde of vanitie whereunto they haue not applied some musicke or other, as they haue framde this to be sung in their drinking, but that vice being so rare among the Italians, & Spaniards: I rather thinke that musicke to haue bin deuised by or for the Germans (who in swarmes do flocke to the Vniuersitie of Italie) rather then for the Italians themselues. There is likewise a kind of songs (which I had almost forgotten) called *Iustinianas*, and are al written in the *Bergamasca* language a wanton and rude kinde of musicke it is, and like enough to carrie the name of some notable Curtisan of the Citie of *Bergama*, for no man will denie that *Iustiniana* is the name of a woman. There be also many other kindes of songes which the Italians make as *Pasterellas* and *Passamesos* with a ditty and such like, which it would be both tedious and superfluons to delate vnto you in words, therefore I will leaue to speake any more of them, and begin to declare vnto you those kinds which they make without ditties. The most principal

Canzonets

Neapolitās

Villanelle.

Ballette.

Vinate

Iustinianes.

Pastorelle
passamezos
with ditties
Fantasies.

cipall and chiefest kind of musicke which is made without a dittie is the fantasie, that is, when
 a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either
 much or little of it according as shall seeme best in his own conceit. In this may more art be
 showne then in any other musicke, because the composer is tide to nothing but that he may
 adde, deminish, and alter at his pleasure. And this kind will beare any allowances whatsoeuer
 tolerable in other musick, except changing the ayre & leauing the key, which in fantasie may
 neuer bee suffered. Other things you may vse at your pleasure, as bindings with discordes,
 quicke motions, slow motions, proportions, and what you list. Likewise, this kind of musick
 is with them who practise instruments of parts in greatest vse, but for voices it is but sildome
 vsed. The next in grauity and goodnes vnto this is called a pauane, a kind of staide musicke,
 ordained for graue dauncing, and most commonlie made of three straines, whereof euerie
 straine is plaid or sung twice, a straine they make to containe 8. 12. or 16. semibreues as they
 list, yet fewer then eight I haue not seene in any pauan. In this you may not so much insift in
 following the point as in a fantasie: but it shal be inough to touch it once and so away to some
 close. Also in this you must cast your musicke by foure, so that if you keepe that rule it is no
 matter howe many foures you put in your straine, for it will fall out well enough in the ende,
 the arte of dauncing being come to that perfection that euerie reasonable dauncer wil make
 measure of no measure, so that it is no great matter of what number you make your strayne.
 After euerie pauan we vsually set a galliard (that is, a kind of musicke made out of the other)
 causing it go by a measure, which the learned cal *trochaicam rationem*, consisting of a long and
 short stroke succesiuelie, for as the foote *trochaus* consisteth of one sillable of two times, and
 another of one time, so is the first of these two strokes double to the latter: the first beeing in
 time of a semibrese, and the latter of a minime. This is a lighter and more stirring kinde of
 dauncing then the pauane consisting of the same number of straines, and looke howe manie
 foures of semibreues, you put in the straine of your pauan, so many times fixe minimes must
 you put in the straine of your galliard. The Italians make their galliards (which they tearme
saltarelli) plaine, and frame ditties to them, which in their *mascardoes* they sing and daunce,
 and many times without any instruments at all, but in steed of instrumentes they haue Curti-
 sans disguised in mens apparell, who sing and daunce to their owne songes. The *Alman* is a
 more heauie daunce then this (fitlie representing the nature of the people, whose name it
 carieth) so that no extraordinarie motions are vsed in dauncing of it. It is made of strains, som-
 times two, sometimes three, and euerie straine is made by foure, but you must marke that the
 foure of the pauan measure is in *dupla* proportion to the foure of the *Alman* measure, so that
 as the vsuall Pauane containeth in a straine the time of sixteene semibreues, so the vsuall *Al-*
maine containeth the time of eight, and most commonlie in short notes. Like vnto this is the
 French *bransle* (which they cal *bransle simple*) which goeth somewhat rounder in time the this,
 otherwise the measure is all one. The *bransle de poictou* or *bransle double* is more quick in time,
 (as being in a rounde *Tripla*) but the straine is longer, containing most vsually twelue whole
 strokes. Like vnto this (but more light) be the *voltes* and *courantes* which being both of a mea-
 sure, ar notwithstanding daunced after sundrie fashions, the *volte* rising and leaping, the *cour-*
ante trauiising and running, in which measure also our cuntry daunce is made, though it
 be daunced after another forme then any of the former. All these be made in straines, either
 two or three as shall seeme best to the maker, but the *courant* hath twice so much in a straine,
 as the English cuntry daunce. There be also many other kindes of daunces (as *hornepypes*
Iygges and infinite more) which I cannot nominate vnto you, but knowing these the rest can
 not but be vnderstood, as being one with some of these which I haue already told you. And
 as there be diuers kinds of musicke, so will some mens humors be more enclined to one kind
 then to another. As some wil be good descanters, and excell in descant, and yet wil be but bad
 composers, others will be good composers and but bad descanters extempore vpon a plaine
 song, some will excel in composition of Motets, and being set or inioyned to make a *Ma-*
drigal.

Pauens.

Galliards.

Almanes.

Bransles.

Voltes cou-
rantes.
Country
daunces.Diuers men
diuersly af-
fected to di-
uers kindes
of musicko.*drigal*.

drigal wil be very far from the nature of it, likewise some will be so possessed with the *Madri-gal* humor, as no man may be compared with them in that kind, and yet being enioynd to compose a motet or some sad and heavy musicke, wil be far from the excellencie which they had in their owne vaine. Lastlie, some will be so excellent in points of voluntary vpon an instrument as one would thinke it vnpossible for him not to be a good composer, and yet being inioynd to make a song wil do it so simplie as one would thinke a scholler of one yeares practise might easely compose a better. And I dare boldly affirme, that looke which is hee who thinketh himselfe the best descanner of all his neighbors, enioyne him to make but a scottish lygge, he will grossely erre in the true nature and qualitie of it.

The conclu-
sion of the
dialogue.

Thus haue you briefelie those preceptes which I thinke necessarie and sufficient for you, whereby to vnderstand the composition of 3. 4. 5. or more parts, whereof I might haue spoken much more, but to haue donne it without being tedious vnto you, that is, to mee a great doubt seeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practise. Seeing therefore you lacke nothing of perfect musicians, but only vse to make you prompt and quicke in your compositions, and that practise must only bee done in time, as well by your selues as with me, and seeing night is already begun, I thinke it best to returne, you to your lodgings and I to my booke.

Pol. To morrow we must be busied making prouision for our iourney to the Vniuersitie, so that we cannot possiblie see you againe before our departure, therefore we must at this time both take our leaue of you, and intreat you that at euery conuenient occasion and your leasure you wil let vs heare from you.

Ma. I hope before such time as you haue sufficientlie ruminated & digested those precepts which I haue giuen you, that you shal heare from me in a new kind of matter.

Phi. I will not onely looke for that, but also pray you that we may haue some songes which may serue both to direct vs in our compositions, and by singing them recreate vs after our more serious studies.

Ma. As I neuer denied my schollers any reasonable request, so wil I satisfie this of yours, therefore take these scrolles, wherein there be some graue, and some light, some of more parts and some of fewer, and according as you shall haue occasion vse them.

Phi. I thanke you for them, and neuer did miserable vsurer more carefullie keepe his coine, (which is his only hope and felicitie) then I shall these.

Pol. If it were possible to do any thing which might counteruaile that which you haue don for vs, we would shew you the like fauour in doing as much for you, but since that is vnpossible we can no otherwise requite your curtesie then by thankful minds and dewtiful reuerence which (as all schollers do owe vnto their maisters) you shall haue of vs in such ample maner as when we begin to be vndutifull, we wish that the worlde may know that wee cease to bee honest.

Ma. Farewel, and the Lord of Lords direct you in al wisdom and learning, that when herafter you shall bee admitted to the handling of the weighty affaires of the common wealth, you may discreetly and worthely discharge the offices whereunto you shal be called.

Pol. The same Lorde preserue and direct you in all your actions, and keepe perfect your health, which I feare is already declining.

PERORATIO.



HVS hast thou (gentle Reader) my booke after that simple sort, as I thought most conuenient for the learner, in which if they dislike the words (as bare of eloquence and lacking fine phrales to allure the minde of the Reader) let them consider that *ornari res ipsa negat consenta doceri*, that the matter it selfe denieth to bee fet out with flourish, but is contented to bee deliuered after a piaine and common maner, and that my intent in this booke hath beene to teach musicke, not eloquence, also that the scholler wil enter in the reading of it for the matter not for the words. Moreouer there is no man of discretion but will thinke him foolish who in the precepts of an arte will looke for filed speech, rhetorical sentences, that being of all matters which a man can intreate of, the most humble
and

and with most simplicitie and sinceritie to be handled, and to decke a lowlie matter with loftie and swelling, speech wil be to put simplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of skill (for by such I loue to be censured, contemning the iniuries of the ignorant, and making as little account of them as the moone doth of the barking of a dog) shall thinke me either defectuous or faulty in the necessarie precepts, let him boldlie set downe in print such things as I haue either left out or falsely set downe, which if it be done without railing or biting words against me, I wil not only take for no disgrace, but by the contrarie esteeme of it as of a great good turne as one as willing to learne that which I know not, as to instruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie giue them free course to run in the same field of praite which I haue done, not scorning to be taught, or make my profit of their works, so it be without their prauidice, thinking it praie enough for me, that I haue bin the first who in our tongue haue put the practise of musick in this forme: And that I may say with Horace, *Liberaper vacuum posui vestigia princeps*, that I haue broken the Ice for others. And if any man shall cauil at my vsing of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me that I rather thinke it a greater credit. For if in diuinity, Law, and other sciences it be not only tollerable but commendable to cite the authorities of doctors for confirmation of their opinions, why should it not bee likewise lawfull for me to doe that in mine Arte which they commonlie vse in theirs, and confirme my opinion by the authorities of those who haue bin no lesse famous in musicke then either *Paulus*, *Vlpianus*, *Bartolus* or *Baldus*, (who haue made so many asses ride on foote clothes) haue beene in law. As for the examples they be all mine own, but such of them as be in controuerted matters, though I was counsaile to take them of others, yet to auoid the wrangling of the enuious I made them my selfe, confirmed by the authorities of the best authors extant. And where as some may object that in the first part there is nothing which hath not already beene handled by some others, if they would indifferently iudge they might answere themselves with this saying of the comicall Poet, *nihil dictum quod non dictum prius*, and in this matter though I had made it but a bare translation, yet could I not haue been iustly blamed, seeing I haue set downe such matters as haue beene hether to vnknowne to many, who otherwise are reasonable good musicians, but such as know least wil be readiest to condemne. And though the first part of the booke be of that nature that it could not haue beene set downe but with that which others haue doone before, yet shall you not finde in any one booke all those things which there be handled, but I haue had such an especial care in collecting them that the most common things, which euerie where are to be had be but slenderlic touched. Other things which are as necessary & not so comon are more largely handled, & also plainly & after so familiar a sort deliuered, as none (how ignorant soeuer) can iustly complaine of obscurity. But some haue beene so foolish as to say that I haue employed much trauell in vaine in seeking out the depth of those moodes and other things which I haue explained, and haue not stucke to say that they be in no vse, and that I can write no more then they know already. Surely what they know already I know not, but if they account the moodes, ligatures, pricks of deuision and alteration, augmentation, diminution and proportions, things of no vse, they may as well account the whole arte of musick of no vse, seeing that in the knowledge of them consisteth the whole or greatest part of the knowledge of prick song. And although it be true that the proportions haue not such vse in musicke in that forme as they be nowe vsed, but that the practise may be perfect without them, yet seeing they haue beene in common vse with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profit of their works. But those men who think they know enough already, when (God knoweth) they can scarce sing their part with the wordes, be like vnto those who hauing once superficiallic red the Tenors of *Isidore* or *Iustinians institutes*, thinke that they haue perfectly learned the whole law, and then being inioyned to discusse a case, do at length perceiue their own ignorance and beare the shame of their falsely conceaued opinions. But to such kind of men do I not wright, for as a man hauing brought a horse to the water cannot compel him to drink except he list, so may I write a booke to such a man but cannot compell him to reade it: But this difference is betwixt the horse and the man, that the horse though hee drinke not will notwithstanding retorne quietly with his keeper to the stable, and not kicke at him for bringing him fourth: our man by the contrarie will not onelic not reade that which might instruct him, but also wil backbite and maligne him, who hath for his and other mens benefit vnderaken great labor and endured much paine, more then for any priuat gaine or comoditie in particular redounding to himselfe. And though in the first part I haue boldlie taken that which in particular I cannot challenge to be mine owne, yet in the second part I haue abstained from it as much as is possible, for except the cords of descant, and that common rule of prohibited consequence of perfect cordes, there is nothing in it which I haue seene set downe in writing by others. And if in the Canons I shall seeme to haue too much affected breuity, you must knowe that I haue purposely left that part but slenderly handled, both because the scholler may by his own studie become an accomplished musician, hauing perfectly practised those fewe rules which be there set downe, as also because I do shortly looke for the publication in print, of those neuer enough praised trauailes of master Waterhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most insatiate scholler whatsoeuer. But if mine opinion may be in any estimation with him, I would counsaile him that when he doth publish his labours, he would set by euery seuerall way some words whereby the learner may perceauie it to be a Canon, and how one of the parts is brought out of another (for many of the which I haue seene be so intricate as being prickt in seuerall bookes one shall hardly perceauie it to be any Canon at al): so shall he by his labors both most benefit his Countrey in shewing the inuention of such variety, and reape most commendations to himselfe in that he hath beene the first who hath inuented it. And as for the last part of the booke there is nothing in it which is not mine owne, and in that place I haue vsed so great facilitie as none (howe simple soeuer) but may at the first reading conceauie the true meaning of the words, and this haue I so much affected, because that part wil be both most vsual and most profitable to the young practitioners, who (for the most part) know no more learning then to write their owne names. Thus hast thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I shot at: if otherwise accept my good wil, who would haue don better if I could. But if thou thinke the whole arte not worthy the pains of any good wit or learning, though I might answere as *Alfonso* king of *Aragon* did to one of his Courtiers (who saying that the knowledge of sciences was not requisite in a noble man, the king gaue him onelic this answere *questa e voce dum bene non dum homo*). Yet will not I take vpon me to say so, but only for remouing of that opinon, set downe the authorities of some of the best learned of auncient time, and to begin with *Plato*, he in the seventh booke of his common wealth doth so admire musicke as that he calleth it *δαιμόνιον πρᾶγμα* a heauenly thing, *καὶ χρῆσιμον πρὸς τὴν τῶν ἀλλῶν τε καὶ αὐτοῦ ζήτησιν* and profitable for the seeking out of that which is good and honest. Also in the first booke of his lawes he saith that

Peroratio

musick cannot be intreated or taught without the knowledge of all other sciences, which if it be true, how far hath the musick of that time bene different from ours, which by the negligence of the professors is almost fallen into the nature of a mechanicall arte, rather then reckoned in amongst other sciences. The next authoritie I may take from *Aristophanes* who though he many times scoffe at other sciences, yet tearmeth he musick *εγκυκλοποισις*; a perfect knowledge of all sciences & disciplines. But the Authorities of *Aristoxenus* *Ptolomeus*, & *Severinus Boethius*, who have painefully deliuered the arte to vs, may be sufficient to cause the best wits think it worthy their trauel, specially of *Boethius* who being by birth noble and most excellent well versed in Diuinity, Philosophy, Law, Mathematicks Poetry, and matters of estate, did notwithstanding write more of musick then of all the other mathematical sciences, so that it maybe iustly said, that if it had not bene for him the knowledge of musick had not yet come into our Westerne part of the world. The Greeke tongue lying as it were dead vnder the barbarisme of the *Goshes* and *Hunnes*, and musick buried in the bowels of the Greeke works of *Ptolomeus* and *Aristoxenus*, the one of which as yet hath neuer come to light, but lies in written copies in some Bibliothekes of Italy, the other hath bene set out in print, but the copies are euery where so scant and hard to come by, that many doubt it he haue bene set out or no. And these few authorities wil serue to diswade the discreet from the afore named opinion, (because few discrete men wil hold it) as for others many will be so selfe willed in their opinions, that though a man should bring all the arguments and authorities in the world against it, yet should he not perswade them to leaue it. But if any man shall thinke me prolix and tedious in this place, I must for that point craue pardon, & wil here make an end, wishing vnto all men that discretion as to measure so to other men as they would bee measured themselues.

FINIS.

The musical score is arranged in two main sections. The upper section contains four staves of music, each with a label on the right: **Quatuor Voc.**, **Cantus**, **Bassis**, and **Quatuor Voc.**. The lyrics for these parts are: *Nescio vbi*, *Ierunt dominum meum*, *Ierunt dominum meum*, and *Heu E heu sustulerunt dominum meum*. The lower section consists of two staves of music with the lyrics *Heu E heu sustulerunt dominum meum* and *meum meum sustulerunt dominum meum*. The notation uses square neumes on a four-line staff with a red clef.

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Nescio vbi
et posuerunt eum
dominum meum
heheu Eheu sustulerunt dominum meum

A Quatuor voc.

Tenor.
Nescio vbi
et posuerunt eum
dominum meum
heheu Eheu sustulerunt dominum meum

Alto.
Nescio vbi
et posuerunt eum
dominum meum
heheu Eheu sustulerunt dominum meum

Basis.

Nescio vbi
et posuerunt eum



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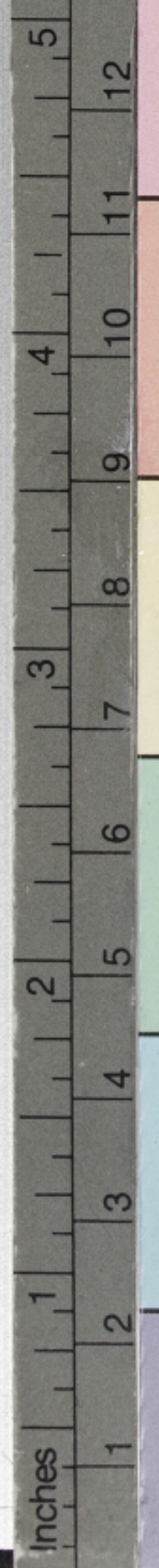
Canzonetta. A 4 voci. *Alto.*

Acqua non va le :||
 Ea spegner il su ardor :||
 Chi ch' il foco d' amor non e mortale :||
 Il cor las so e mai non more :||
 Ard' ogn hora non more e mai non more :||
 Ard' ogn hora Il cor las so e mai non more :||
 mai non more :||
 re e mai non more :||
 Ea spegner il su ardor :||
 Acqua non va le :||

Canzonetta. A 4 voci. *Canto.*

Acqua non va le :||
 Ea spegner il su ardor :||
 Chi ch' il foco d' amor non e mortale :||
 Il cor las so e mai non more :||
 Ard' ogn hora non more e mai non more :||
 Ard' ogn hora Il cor las so e mai non more :||
 mai non more :||
 re e mai non more :||
 Ea spegner il su ardor :||
 Acqua non va le :||

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Canzonetta. A 4 voci. Tenor.

Ard'ogn hora il cor las- so e mai non mo- re e mai non more. Ard'ogn hora il cor
 las- so e mai non more. il cor las- so e mai non mo- re. Abi ch'il
 foco d'amor, non e mortale non e mortale. Ea spegner il su' ardor
 acqua non vale acqua non va- le Ea spegner il su' ardor
 acqua non vale acqua non va- le

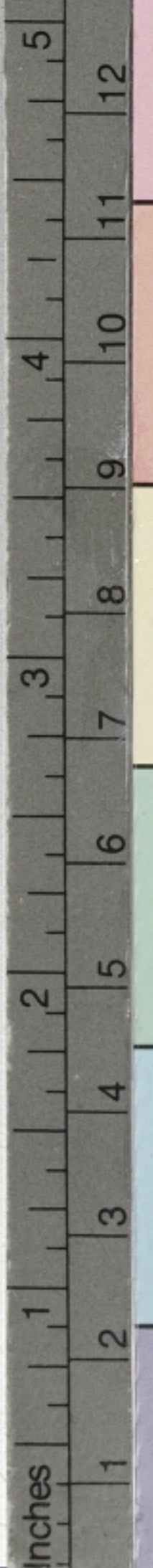
Canzonetta. A 4 voci.

Basis.

Ard'ogn hora il cor las- so e mai non more il cor
 las- so e mai non mo- re e mai non more. Ard'ogn hora il cor
 las- so e mai non more. il cor las- so e mai non mo- re. Abi ch'il
 foco d'amor, non e mortale non e mortale. Ea spegner il su' ardor
 acqua non vale acqua non va- le Ea spegner il su' ardor
 acqua non vale acqua non va- le



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non t'accen- da il co- re. re. non t'accenda il co- re Ch'hainse nasco- sto

fo non t'acc- enda il co- re non t'accen- da il core Ch'hainse nasco- sto

lio. Lo fa perche perche l'ardore Ch'hainse nascosto non t'accenda il co- re Ch'hainse nasco- sto

lio. Perche tor- mi il cor mio per lasciarlo in oblio. in ob-

Perche tor- mi il cor mio per lasciarlo in oblio. in ob-

Canzonetta. A 4 voci. Canto.

Canzonetta. A 4 voci. *Alto.*

Perche tor- mi il cor mio cor mi- o per lasciarlo in oblio oblio per lasci-

arlo in oblio perche tor- mi il cor mio cor mi- o per lasciarlo in oblio oblio

Lo fa perche perche l'ardo- re, Ch'hainse nasco- sto

non t'accenda il co- re Ch'hainse nasco- sto non t'accenda il co- re

Ch'hainse nascosto non t'accenda il co- re Ch'hainse nasco- sto non t'accenda il co-

re non t'accen- da il core.

Canzonetta. A 4. voci.
Basso.
 Perche *P* Per lasciarlo in oblio
 Lo fa perche perche l'ardore Ch'hain se nasco-
 sto non t'ac- cendail core il core
 Ch'hain se nasco- sto non t'ac- cendail core
 re non t'ac- cendail core il core
 cendail core non t'ac- cendail core il core

Canzonetta. A 4. voci.
Tenor.
 Perche tor- mi il cor mio cor mio per lasciarlo in oblio in ob-
 li o perche tor- mi il cor mio cor mio per lasciarlo in oblio in
 obli- o Lo fa perche perche l'ardo- re Ch'hain se nasco- sto
 non t'ac- cendail core non t'ac- cendail core il
 co- re Ch'hain se nasco- sto non t'ac- cendail core il co- re.



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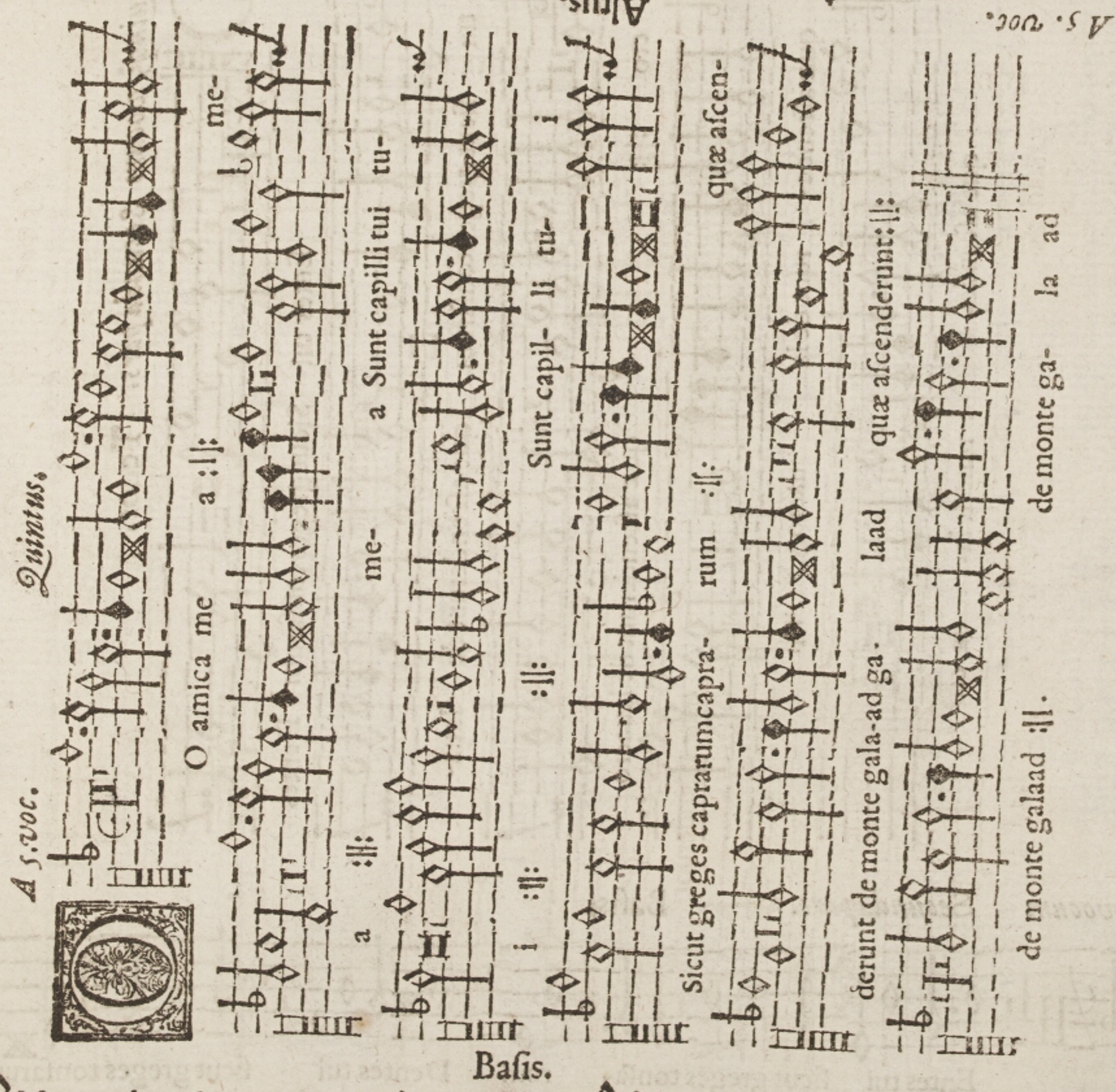
de monte galaad ::



greges capra- rum quæ ascenderunt de monte galaad, quæ ascenderunt

Quintus,

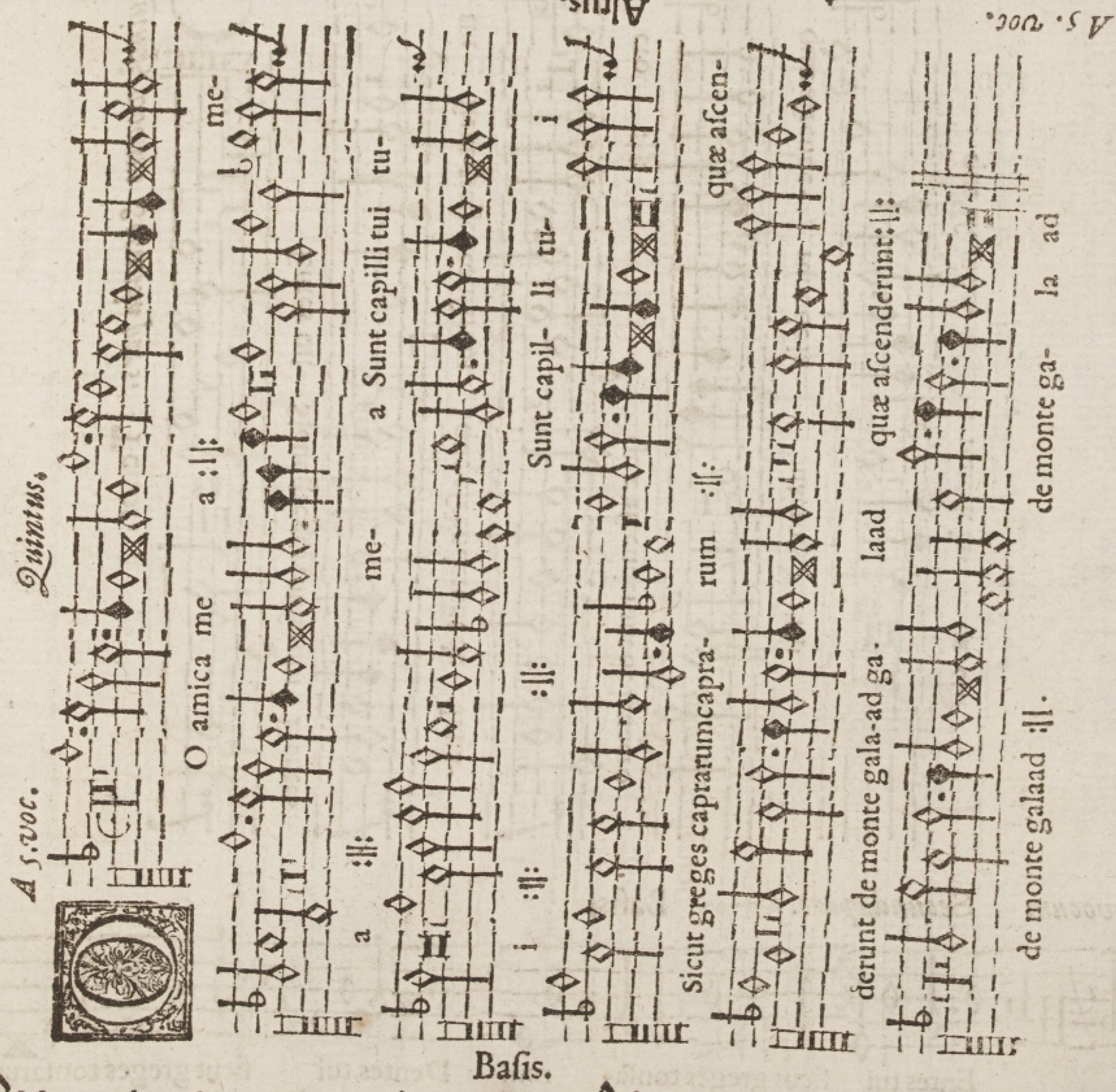
A 5. voc.



O amica me- a
me- a Sunt capilli tui tu-
i
Sunt capil- li tu- i
Sicut greges caprarum quæ ascen-
derunt de monte galaad quæ ascenderunt
de monte galaad ::

Altus,

A 5. voc.



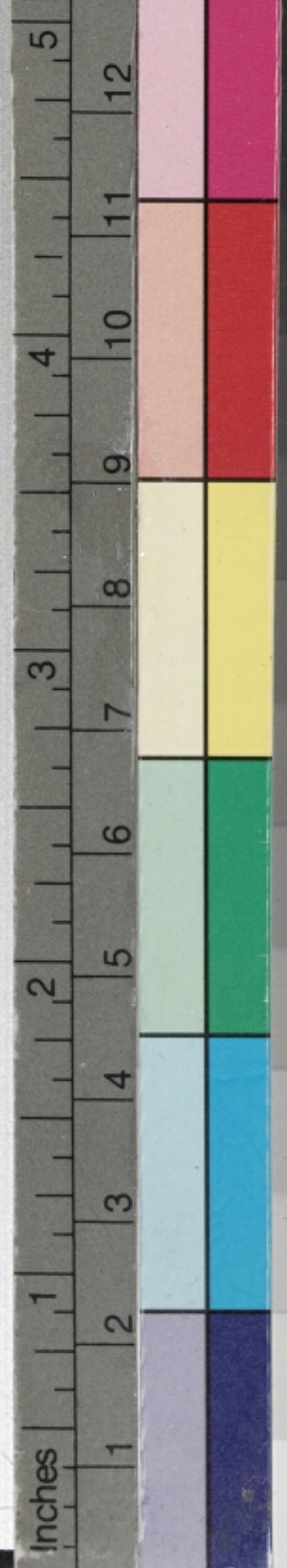
O amica me- a
me- a Sunt capilli tui tu-
i
Sunt capil- li tu- i
Sicut greges caprarum quæ ascen-
derunt de monte galaad quæ ascenderunt
de monte galaad ::



O amica me- a
me- a Sunt capilli tui tu-
i
Sunt capil- li tu- i
Sicut greges caprarum quæ ascen-
derunt de monte galaad quæ ascenderunt
de monte galaad ::



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Quinque vocum. Secunda pars. Quintus.

Entes tui sicut greges Dentes tui sicut greges tonfarum :||
 la- ascenderunt de la- nacro :||
 cro quæ ascenderunt quæ ascenderunt de la- nacro :||
 us

Quinque vocum Secunda pars. Tenor.

Dentes tui sicut greges tonfarum
 que ascenderunt de la- nacro
 tui sicut greges tonfarum
 que ascenderunt de la- nacro
 cro :||
 que ascende- runt de la- nacro :||
 que ascende- runt de la- nacro :||

Quinque vocum Secunda pars. Bassus.

Entes tui sicut greges tonfa- rum Dentes tui sicut greges tonfarum
 tonfa- rum quæ ascende- runt quæ ascenderunt de la- nacro dy la- nacro quæ

D *Quinq; vocum. Secunda pars. Cantus.*

Entes tui sicut greges sicut gre- ges tonfarum :|||

qua ascend- runt quæ ascenderunt de la- uacro :|||

qua ascendunt de- la- uacro :|||

qua ascendunt de la- uacro de la- uacro de la- uacro :|||

Quinq; voc. Secunda pars. Altus.

Entes tui Sicut greges tonfarum

sicut greges tonfarum tonfarum Dentes tui sicut gre-

Ges tonfarum tonfa- rum que ascenderunt :|||

ascenderunt de lauacro :|||

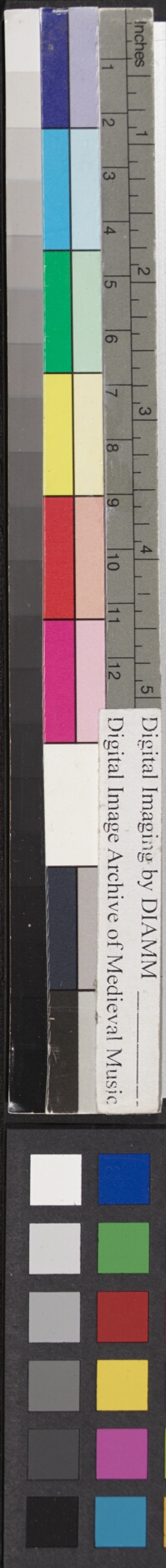
uacro quæ ascenderunt quæ ascende-unt de la- uacro

de la- uacro

Basis.

ascende- runt de la- uacro :|||

ascende- runt de la- uacro.



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A 3 voc.
 Cantus.
 Sleepe O sleepe fond fancie O sleepe :||: O
 sleepe fond fancie O sleepe :||: O
 sleepe fond fan-
 cie, My head alas thou
 yrest with false delight of that which thou desi-
 rest. Sleepe sleepe I say fond fancie, and leaue my thoughts
 moletting, Thy masters head hath neede of sleepe hath neede,
 of sleepe & re-thing :||:
 of sleepe and resting. :||:

Altus.
 Sleepe O sleepe fond fancie O sleepe :||: O
 sleepe fond fan-
 cie My
 head alas thou yrest with false delight of that which thou desi-
 est Sleepe sleepe I say fond
 fancie, and leaue my thoughts moletting, Thy masters head hath neede of sleepe and resting
 and re-thing of sleepe and resting. :||: :||:

A 3 voc.
 Bassus.
 Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie, My head alas thou yrest,
 with false delight of that which thou desirest, Sleepe sleepe I saie fond fancie, and leaue my thoughts
 moletting, Thy masters head hath neede hath neede of sleepe & resting :||:
 of sleepe & resting. :||:

ANNOTATIONS

necessary for the vnderstanding
of the Booke, vvherein the veritie of some of
the preceptes is prooued, and some argumentes
which to the contrary might be objected
are refuted.

To the Reader.



When I had ended my booke, and showne it (to be perused) to some of better skill in letters then my selfe, I was by the requested, to giue some contentment to the learned, both by setting down a reason why I had disagreed from the opinions of others, as also to explaine something, which in the booke it selfe might seeme obscure. I haue therefore thought it best to set downe in Annotations, such thinges as in the text could not so commodiously be handled, for interrupting of the continuall course of the matter, that both the young beginner shoulde not be ouerladed with those things, which at the firste woulde be to hard for him to conceiue: and also that they who were more skilful, might haue a reason for my proceedings. I would therefore counsel the young scholler in Musicke, not to intangle himselfe in the reading of these notes, til he haue perfectly learned the booke it selfe, or at least the first part thereof: for without the knowledge of the booke, by reading of them, hee shal runne into such confusion, as hee shal not know where to begin or where to leaue. But thou (learned Reader) if thou find any thing which shal not be to thy liking, in friendship aduertise me that I may either mend it, or scrape it out. And so I ende, protesting that *Errare possunt hereticus esse nolo.*

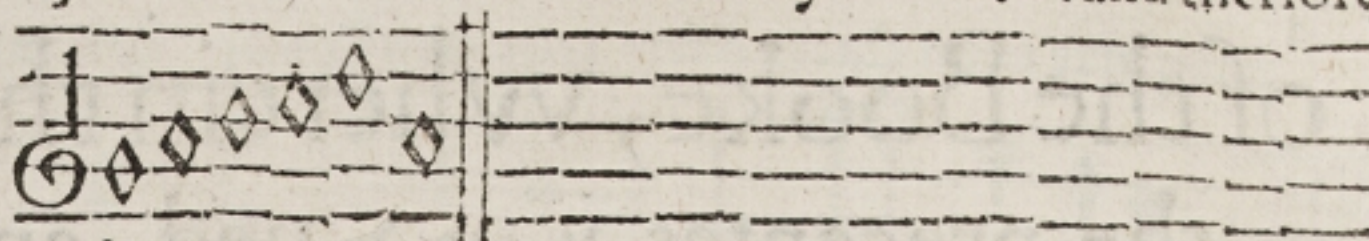
Pag. 2. vers. 26. *The scale of Musicke* I haue omitted the definition and diuision of musicke because the greatest part of those, for whose sake the booke was taken in hand, and who chieflie are to vse it: be either altogether vnlearned, or then haue not so farre proceeded in learning, as to vnderstand the reason of a definition: and also because amongst so many who haue written of musicke, I knew not whom to follow in the definition. And therefore I haue left it to the discretion of y Reader, to take which he list of all these which I shal set downe. The most auncient of which is by *Plato* set out in his *Theages* thus. Musicke (saith he) is a knowledge (for so I interpret the worde σοφια which in that place he vseth) whereby we may rule a company of singers, or singers in companies (or quire, for so the word χορος signifieth.) But in his *Banquet* he giueth this definition. Musick, saith he, is a science of loue matters occupied in harmonie and rythmos. *Boetius* distinguisheth and theoreticall or speculatiue musicke he defineth, in the first chapter of the fift booke of his musicke, *Facultas differentias acutorum & grauium sonorum sensu ac ratione perpendens.* A facultie considering the difference of high and lowe soundes by sense and reason. *Augustine* defineth practicall musicke (which is that which we haue now in hand) *Recte medi laudi scientia,* A science of well dooing by time, tune, or number, for in al these three is *modulan dipeitia* occupied. *Franchinus gausurius* thus *Musica est proportionabilium sonorum concinnis interuallis disiuictorum dispositio sensu ac ratione consonantiam monstrans.* A disposition of proportionable soundes deuided by apt distances, shewing by sense and reason, the agreement in sound. Those who haue byn since his time, haue doon it thus, *Rite & bene canendi scientia,* A Science of duly and wel singing, a science of singing wel in tune and number *Ars bene canendi,* an Art of wel singing. Now I saie, let euery man follow what definition he list. As for the diuision, Musicke is either *speculatiue* or *practicall.* *Speculatiue* is that kinde of musicke which by Mathematical helpes, seeketh out the causes, properties, and natures of soundes by themselues, and compared with others proceeding no further, but content with the on-
lic

The Annotations.

lie contemplation of the Art. *Practical* is that which teacheth al that may be knowne in songs, cyther for the vnderstanding of other mens, or making of ones owne, and is of three kindes: *Diatonicum*, *chromaticum*, and *Enharmonicum*. *Diatonicum*, is that which is now in vse, & riseth throughout the scale by a whole, not a whole note and a lesse halfe note (a whole note is that which the Latines call *integer tonus*, and is that distance which is betwixt any two notes, except *mi* & *fa*. For betwixt *mi* and *fa* is not a full halfe note, but is lesse then halfe a note by a *comma*: and therefore

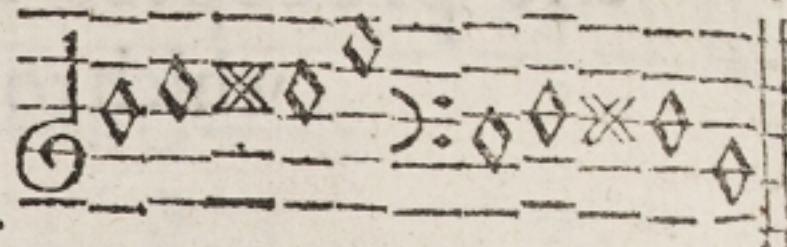
called the lesse halfe note) in this maner.

Chromaticum, is that which riseth by *semitonium minus* (or the lesse halfe note) the greater halfe note, and three halfe notes thus:



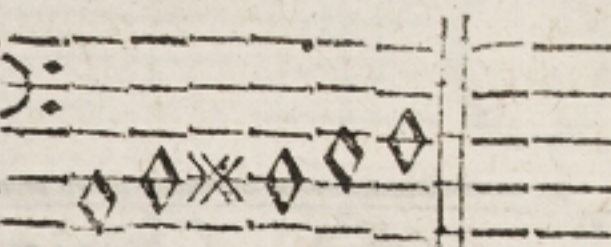
(the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa mi*.)

Enharmonicum, is that which riseth by *diesis*, *diesis*, (*diesis* is the halfe of the lesse halfe note) and *ditonus*. But in our musicke, I can giue no example of it, because we haue no halfe of a lesse *semitonium*, but those who would shew it, set downe this example.



of *enharmonicum*, and marke the *diesis* thus \times as it were the halfe of the

apotome or greater halfe note, which is marked thus \times . This signe of the



more halfe note, we now adaiies confound with our *b* square, or signe of

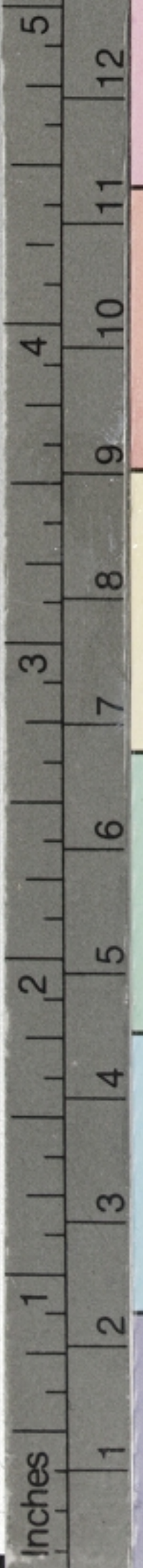
mi in *b fa mi*, and with good reason: for when *mi* is sung in *b fa mi*, it is in that habitude to *alamire*, as the double *diesis* maketh *F* sharp to *E* *lamire*, for in both places the distance is a whole note. But of this enough, and by this which is already set downe, it may euidentlie appeare, that this kind of musick which is vsual now a daiies, is not fully and in euery respect the ancient *Diatonicum*. For if you begin any foure notes, singing *ut re mi fa*, you shal not finde either a flat in *elami*, or a sharpe in *F* *fant*: so that it must needs follow, that it is neither iust *diatonicum*, nor right *Chromaticum*. Likewise by that which is saide, it appeareth, this point which our Organists vse

is not right *Chromatica*, but a bastard point patched vp, of halfe *chromaticke*, and halfe *diatonicke*. Lastlie it appeareth by that which is saide, that those *Virginals* which our vnlearned musytians cal *Chromatica* (and some also *Grammatica*) be not right *chromatica*, but halfe *enharmonica*: & that al the *chromatica*, may be expressed vpon our common *virginals*, except

for if you would thinke that the sharpe in *g sol re ut* would serue that turne, by experiment you shal finde that it is more then halfe a quarter of a note too low. But lett this suffice for the kinds of musicke; now to the parts *Practical*. Musicke is diuided into two parts, the first may be called *Elementarie* or *rudimental*, teaching to know the quality and quantity of notes, and euery thing else belonging to songs, of what maner or kind soeuer. The second may be called *Syntactical*, *Poetical*, or *effectiue*; treatinge of foundes, concordes, and discordes, and generally of euery thing seruing for the formal and apte setting together of parts or foundes, for producing of harmonie either vpon a ground, or voluntarie.

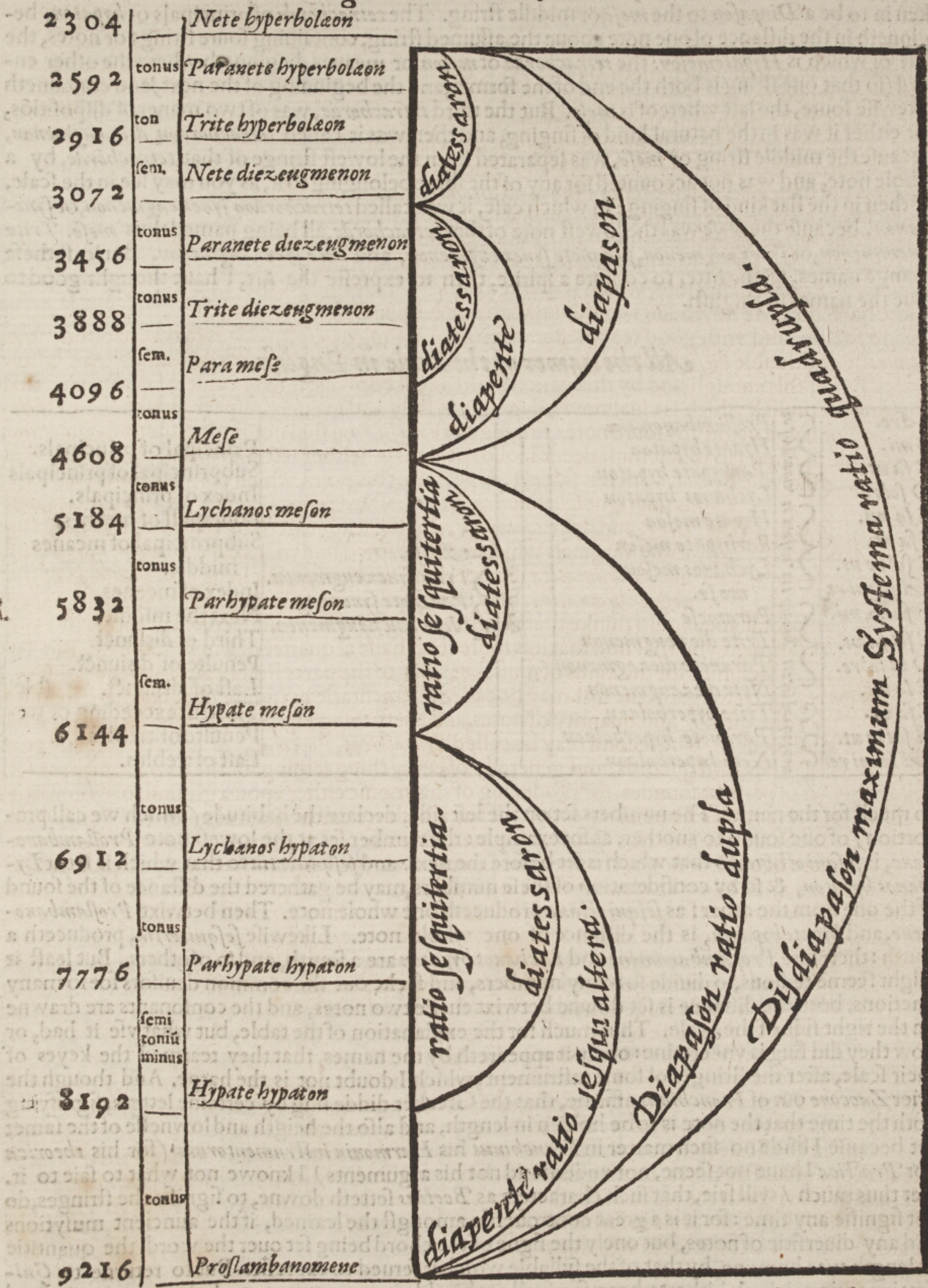
Pag. ead. ver. 27. Which we call the Gam) That which we cal the scale of musicke, or the *Gam*, others cal the Scale of *Guido*: for *Guido Aretinus*, a Monke of the order of *S. Benet*, or *Benedict*, about the yeare of our Lord 960. changed the Greeke scale (which consisted onely of 15. keyes, beginning at *are*, and ending at *alamire*) thinking it a thing too tedious, to saye such long wordes, as *Proslambanomenos*, *hypatehypaton*, and such like: turned them into *Are*, *b mi*, *c fa ut*, &c. and to the intent his inuention might the longer remaine and the more easly be learned of children, hee framed and applied his Scale to the hand: setting vpon euery ioint a seuerall keye, beginning at the thumbes ende, and descending on the inside: then orderly through the lowest iointes of euery finger, ascending on the little finger, and then vpon the tops of the rest, stil going about, setting his last key *ela* vpon the vpper iointe of the middle finger on the outside. But to the ende that euerie one might know from whence he had the Art, he set this Greeke letter Γ *gamma*, to the beginning of his Scale, seruing for a *diapason* to his seuenth letter *g*. And whereas before him the whole Scale consisted of foure *Tetrachorda* or fourthes, so disposed as the highest note of the lower, was the lowest of the next, except that of *mese*, as we shal know more largely hereafter, he added a fift *Tetrachordon*, including in the Scale (but not with such art and reason as the Greekes did) seauen hexachorda or deductions of his sixe notes, causing that which before contained but fiftene notes, contain twentie, and so fill vp both the reach of most voices, and the iointes of the hande. Some after him (or he himselve) altered his Scale in forme of Organ pipes, as you see set downe in the beginning of the Booke. But the Greeke Scale was thus.

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The Annotations.

Systema harmonicum quindecim chordarum
in genere diatonico.



For vnderstanding of which, there be three things to be considered: the names, the numbers, and the distances. As for the names, you must note that they be all Nounes adiectiues, the substantiue of which is *chorda*, or a string. *Proslabanomene*, signifies a string assumed or taken in, the reasonne whereof we shal straight know.



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The Annotations.

Al the scale was diuided into foure *Tetrachordes* or fourths, the lowest of which foure was called *Tetrachordon hypaton*, the fourth of principals. The second *tetrachordon meson*, the fourth of middle or meanes. The third *tetrachordon diezeugmenon*, the fourth of strings disioyned or disiunct. The fourth and last *tetrachordon hyperbolaon*, the fourth of stringes exceeding : the lowest string *Proslambanomene* is called assumed, because it is not accounted for one of any *tetrachorde*, but was taken in to be a *Diapason* to the *mese* or middle string. The *tetrachorde* of principals or *hypaton*, beginneth in the distance of one note aboue the assumed string, containing foure strings or notes, the last of which is *Hypatemeson*: the *tetrachorde* of *meson* or meanes, beginneth where the other ended (so that one string is both the end of the former, and the beginning of the next) and containeth likewise foure, the last whereof is *mese*. But the third *tetrachorde*, was of two maner of dispositiōs, for either it was in the natural kind of singing, and then was it called *tetrachordon diezeugmenon*, because the middle string or *mese*, was separated from the lowest stringe of that *tetrachorde*, by a whole note, and was not accounted for any of the foure belonging to it, as you may see in the scale, or then in the flat kind of singing : in which case, it was called *tetrachordon synezeugmenon*, or *syne-
menon*, because the *mese* was the lowest note of that *tetrachorde*, all being named thus *mese*. *Trite syne-
menon*, or *synezeugmenon*, *paranete synezeugmenon*, and *nete synezeugmenon*. But least these strange names, seeme fitter to coniure a spirite, then to expresse the Art, I haue thought good to giue the names in English.

All the names of the Scale in English.

Are.	Proslambanomene	Mese. Trite synezeugmenon. Paranete synezeug. Nete synezeugmenon.	Principal of principals.
B mi.	Hypatehypaton		Subprincipal of principals
C fa ut.	Parhypate hypaton		Index of principals.
D sol re.	Lychanos hypaton		Principall of meanes.
E la mi.	Hypate meson		Subprincipal of meanes
F fa ut.	Parhypate meson		middle.
G sol re ut.	Lychanos meson		Index of meanes.
A la mi re.	mese.		Next the middle.
B fa ut.	Paramese		Third of disiunct.
C sol fa ut.	Trite diezeugmenon		Penulte of disiunct.
D la sol re.	Paranete diezeugmenon		Last of disiunct. (ble.
E la mi.	Nete diezeugmenon		Third of exceeding or tre-
F fa ut.	Trite hyperbolaon		Penulte of trebles.
G sol re ut.	Paranete hyperbolaon		Last of trebles.
A la mi re.	Nete hyperbolaon		

So much for the names. The numbers set on the left side, declare the habitude (which we call proportion) of one sound to another, as for example : the number set at the lowest note *Proslambanomene*, is *sesqui octaue*, to that which is set before the next: and *sesquitertia* to that which is set at *Lychanos hypaton*, & so by consideration of these numbers, may be gathered the distance of the sound of the one from the other : as *sesqui octaue* produceth one whole note. Then betwixt *Proslambanomene*, and *hypatehypaton*, is the distance of one whole note. Likewise *sesquitertia*, produceth a fourth : therefore *Proslambanomene* and *Lychanos hypaton* are a fourth, and so of others. But least it might seeme tedious, to diuide so many numbers, and seeke out the common deuisors for so many fractions, both the distance is set downe betwixt euerie two notes, and the consonants are drawne on the right side of the Scale. Thus much for the explanation of the table, but what vse it had, or how they did sing is vncertaine : onely it appeareth by the names, that they tearmed the keys of their scale, after the stringes of some instrument, which I doubt not is the harpe. And though the Frier *Zaccone* out of *Franchinus* affirme, that the Greekes didde sing by certaine letters, signifying both the time that the note is to be holden in length, and also the heigth and lownesse of the same : yet because I finde no such matter in *Franchinus* his *Harmonia instrumentorum* (for his *theorica* nor *Practica* I haue not seene, nor vnderstand not his arguments) I knowe not what to saie to it. Yet thus much I will saie, that such characters as *Boetius* setteth downe, to signifie the stringes, do not signifie any time : for it is a great controuersie amongst the learned, if the auncient musytions had any diuersitie of notes, but onely the signe of the chord being set ouer the word, the quantitie or length was knowne, by that of the syllable which it serued to expresse. But to returne to *Guido*s inuention, it hath hitherto been so vsuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuised such fantastical imaginations, as it were ridiculous to write, as (forsooth) *Are* is siluer, *B mi* quicksiluer, &c. for it were too long to set downe all. But it should seeme, that he who wrote it, was either an Alcumiste, or an Alcumistes friend. Before an old treatise of musicke written in vellim aboue an hundred yeares ago, called *Regula Franchonis cum additionibus Roberti de Hauilo*, there is a *Gam* set downe thus.

The Annotations.

r vt.	Terra	Elamy	Saturnus
Are.	Luna	Ffa vt	Iupiter.
Bmi.	Mercurius	Gsolre ut	Mars
Cfa vt.	Venus	A la mire	Sol
Dsolre.	Sol	Bfa * mi	Venus
Elami.	Iupiter	Csol fa vt	Mercurius
Ffa vt.	Saturnus	Dla solre	Luna
Gsolre vt.	Coelum.		Boetius.

And at the end thereof these words *Marcus Tullius* pointing (as I take it) to that moste excellent discourse in the dreame of *Scipio*, where the motions and foundes of all the sphæres are most sweetlie set downe: which who so listeth to read, let him also peruse the notes of *Erasmus* vpon that place, where he taketh vp *Gaza* roundlie for his Greeke translation of it: for there *Tullie* doeth affirme, that it is impossible that so great motions may be mooued without sound, and according to theyr neerenesse to the earth, giueth he euery one a sound, the lower body the lower sounde. But *Glareanus*, one of the most learned of our time, maketh two arguments to contrarie effects, gathered out of their opinion, who denie the sound of the sphæres.

The greatest bodies, saith he, make the greatest sounds,
The higher celestially bodies are the greatest bodies,
Therefore the highest bodies make the greatest sounds.

The other proueth the contrarie thus.

That which moueth swiftest giueth the highest sound,
The higher bodies moue swiftest,
Therefore the highest bodies giue the highest sound.

The Greekes haue made another comparison of the tunes, keyes, muses and planets thus,

Vrama	Mese	Hypermixolydius	Cælum stellatum
Polymma	Lychanos meson	Myxolydius	Saturnus
Euterpe	Parhypate meson	Lydius	Iupiter
Erato	Hypate meson	Phrygius	Mars
Melpomene	Lychanos hypaton	Dorius	Sol
Terpsichore	Parhypate hypaton	Hypolydius	Venus
Caliope	Hypate hypaton	Hypophrygius	Mercurius
Clio	Proslambanomene	Hypodorius	Luna.

Thalia
terra.

And not without reason, though in many other thinges it hath bene called iustlie *Mendax* and *Nugatrix gracia*. Some also (whom I might name if I would) haue affirmed, that the Scale is called *Gam ut*, from *Gam*, which signifieth in Greeke graue, or antient: as for me I find no such greek in my Lexicon, if they can proue it they shall haue it.

Page 3. verse 22. But one twice named. It should seeme that at the first, the rounde b. was written as now it is thus b. and the square b. thus \square . But for haste men not being careful to see the stroks meet iust at right angles, it degenerated into this figure b and at length came to be confounded with the sign of y *Apotome* or *semitonium minus*, which is y . And some falslie terme *Diesis*, for *diesis* is the halfe of *semitonium minus*, whose signe was made thus x . But at length, the signe by ignorance was called by the name of the thing signified, and so the other signe being like vnto it, was called by the same name also.

Page. ead. verse 35. But in vse of singing these be commonlie called *Claves signata*, or signed Clisses, because they be signes for all songes, and vse hath receiued it for a generall rule, not to sette them in the space, because no Clisse can be so formed as to stand in a space and touch no rule, except the B clisse. And therefore least any should doubt of their true standing (as for example the G clisse, if it stood in space and touched a rule, one might iustlie doubt, whether the Author meant G sol re vt in Base, which standeth in space, or G sol re ut in *alto* which standeth on the rule) it hath byn thought best by all the musytions, to set them in rule. Indeed I cannot denie, but that I haue seene some *Are* clisses, and others in the space: but *Vna hirundo non facit ver.*

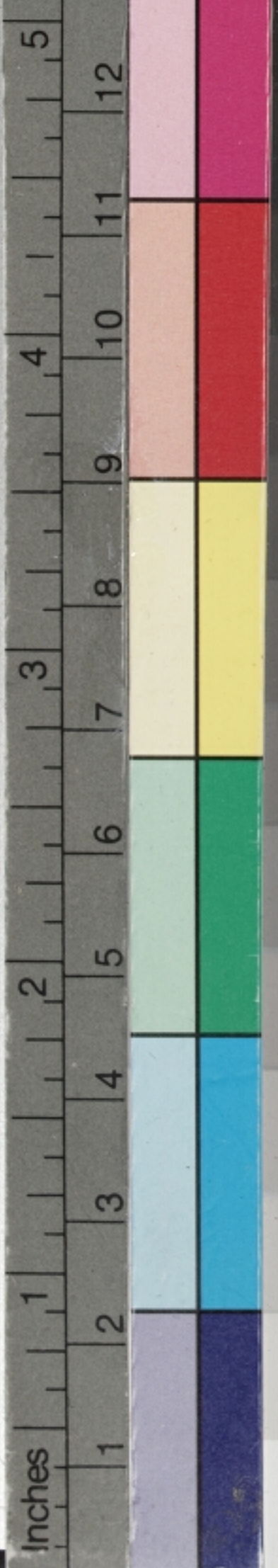
Pag. 4. vers. 1. as though the verse were the scale) so it is : and though no vsual verse comprehend the whole scale, yet doth it a part ther
 of. For if you put any two verses together, you shal haue the whole Gam thus,
 Pag. ead. vers. 3 4. The three natures of singing) a propertie of singing is nothing
 sed by the note, in b fa X mi, hauing the halfe note either aboue or belowe it,
 properties haue not byn deuised for pricktsong; for you shal find no song inclu
 And therefore these plainsongs which were so contained, were called naturall,
 inuariable the one to the other, howsoeuer the notes were named. As from
 note, whether one did sing sol la, or re mi, and so forth of others. If the b. had the semitonium vnder it, then was it noted b. & vvas
 termed b. molle, or soft; if aboue it, then was it noted thus, and termed b. quadratum or b. quarre. In an olde treatise called *Tractatus*
quatuor principalium, I find these rules and verses, *omne ut incipiens in c. canitur per naturam. in F. per b. molle; in g. per quadratum.*
 that is, Euey vt beginning in C. is sung by properchant in F. by b. molle or flat, in g. by the square, or sharpe, the ver-
 les be these

*C. naturam dat. f. b. molle nunc tibi signat,
 g. quoque b. durum tu semper habes caniturum.*

Which if they were no truer in substance then they be fine in words and right in quantitie of syllables, were not much worth. As for
 the three themselues, their names beare manifest witnes, that musicke hath come to vs from the French. For if we had had it from
 any other, I see no reason why we might not aswel haue said the square b. as b. quarre or carre, the signification beeing al one. In the
 treatise of the foure principals I found a table, containing all the notes in the scale; and by what propertie of singing euey one is
 sung, which I thought good to communicate vnto thee in English.



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The Annotations.

But for the vnderstanding of it, I must shew you what is meant by mutation or change. Mutation is the leauing of one name of a note and taking another in the same sound, and is done (sayeth the Author of *quatuor principalia*) either by reason of propertie, or by reason of the voice. By reason of the property, as when you change the sol in *g sol re ut*, in ut, by the *g* and in re by the *b*. & such like, by reason of the voice when the name is changed, for the ascension or descensions sake: as for example, in *c fa ut*, if you take the note fa, you may rise to the third, and fall to the fourth, in the due order of the six notes, if the property let not. But if you would ascend to the fourth, then of force must you change your fa, into vt, if you will not sing improperly, because no man can ascende aboue la, nor descend vnder vt properly: for if he descend, he must call vt, fa. Now in those keyes wherein there is but one note, there is no change, where two, there is double change, where three is *sextupla*: but al this must be vnderstood where those three or two notes be all in one sounde, for if they be not of one sound, they fall not vnder this rule, for they be directed by signes set by them. But all mutation ending in *vt re mi*, is called ascending, because they may ascend further then descend, and all change ending in *fa sol la*, is called descending, because they may descend further then ascend, and thereof came this verie: *vt re mi scandunt, descendunt fa quoque sol la*. But though, as I said, these three properties be found in plain song, yet in pricktsong they be but two: that is, either sharp or flat, for where nature is, there no *b*, is touched. But if you would knowe whereby any note singeth (that is whether it sing by properchant *g quarre*, or *b. molle*, name the note and so come downward to vt: example, you woulde knowe whereby sol in *g sol re ut* singeth, come down thus, *sol fa mi re vt*, so you find vt in *c fa ut*, which is the propertie whereby the sol in *g sol re ut* singeth, and so by others.

Page 9. verse 18. By the forme of the note) There were in old time foure maners of pricking, one al blacke which they tearmed blacke full, another which we vse now which they called blacke void, the third all red, which they called red ful, the fourth red as ours is blacke, which they called redde void: al which you may perceiue thus:

But if a white note (which they called blacke void (happened amongst blacke full, it was diminished



of halfe the value, so that a minime was but a crotchet, and a semibriefe a minime, &c. If a redde full note were found in blacke pricking, it was diminished of a fourth part, so that a semibriefe was but three crotchettes and a Redde minime was but a Crotchette: and thus you may perceiue that they vsed their red pricking in al respects as we vse our blacke noweadaies. But that order of pricking is gone out of vse now, so that wee vse the blacke voides, as they vsed their blacke fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of memorie, so that none vse it, and fewe knowe what it meaneth. Nor doe we pricke anye blacke notes amongst white, except a semibriefe thus: in which case, the semibriefe so blacke would haue it sung in tripla maner, and minime a Crotchet, as indeede it is. If gither, then is there some proportion, which is nothing but a rounde

& most commonly either *tripla* or *hemolia*, common *tripla* or *sesquialtera*. As for the number of the formes of notes, there were within these two hundred yeares but foure, knowne or vsed of the Musytions: those were the Longe, Briefe, Semibriefe, and Minime. The Minime they esteemed the least or shortest note singable, and therefore indiuisible. Their long was in three maners: that is, either simple, double, or triple: a simple Long was a square forme, hauing a taile on the right side hanging downe or ascending: a double Long was so formed as some at this daie frame their Larges, that is, as it were compact of 2. longs: the triple was bigger in quantitie than the double. Of their value we shal speake hereafter. The semibriefe was at the first framed like a triangle thus as it were the halfe of a briefe diuided by a diameter thus but that figure not being comly nor easie to make, it grew afterward to the figure of a rombe or loseng thus which forme it still retaineth.

The minime was formed as it is now, but the taile of it they euer made ascending, and called it *Signum minimitatis* in their *Ciceronian* Latine. The inuention of the minime they ascribe to a certaine priest (or who he was I know not) in *Nauarre*, or what contrie else it was which they tearmed *Nanernia*, but the first who vsed it, was one *Philippus de vitriaco*, whose *motetes* for some time were of al others best esteemed and most vsed in the Church. Who inuented the Crotchet, Quauer, and Semiquauer is vncertaine. Some attribute the inuention of the Crotchet to the aforesaid *Philip*, but it is not to be founde in his workes, and before the faide *Philippe*, the smallest note vsed was a semibriefe, which the Authors of that time made of two sortes more or lesse: for one *Francho* diuided the briefe, either in three equal partes (terming them *semibriefes*) or in two vnequal parts, the greater whereof was called the more *semibriefe* (and was in value equal to the vnperfect briefe) the other was called the lesse *semibriefe*, as being but halfe of the other aforesaid.

This *Francho* is the most ancient of al those whose workes of practical musicke haue come to my handes, one *Roberto de Hauo* hath made as it were Commentaries vpon his rules, and termed the

Additions



The Annotations.

Additions. Amongst the rest when *Francho* setteth downe, that a square body hauing a taile coming downe on the right side, is a Long, he saith thus: *Si tractum habeat à parte dextra ascendente erecta vocatur ut hic* ————— *ponuntur enim iste longa erecta ad differentiam longam qua sunt recta & vocatur erecta quod ubicunque inueniuntur per semitonium eriguntur*, that is, If it haue a taile on the right side going vpward, it is called *erect* or raised thus: ————— for these raised longes be put for ————— difference from others which be right, and are raised, because wheresoeuer they be found, they be raised halfe a note higher, a thing which (I beleue) neither he himselve nor any other, euer saw in practise. The like obseruation he giueth of the Brieve, if it haue a taile on the left side going vpward, the *Larg. long. brieue. semibrieue. & minime* (saith *Glareanus*) haue these 70. yeares beene in vse: so that reckoning downward, from *Glareanus* his time, which was about 50. yeares agoe, we shal find that the greatest antiquity of our prickt song, is not about 130. yeares olde.

Pag. ead. verse ead. and the mood) By the name of *Mood* were signified many thinges in Musicke. First those which the learned call *modes*, which after ward were tearmed by the name of *tunes*. Secondly a certaine forme of disposition of the Church plainsongs in *longes* and *Breues* example. If a plainsong consisted al of Longes, it was called the first mood: if of a Long & a Brieue successiuely, it was called the second mood, &c. Thirdly, for one of the degrees of musick, as when we saie mood, is the dimension of *Larges* and *Longes*. And lastly, for al the degrees of Musicke, in which sence it is commonlie (though falsly) taught to all the young Schollers in Musicke of our time: for those signes which we vse, do not signifie any moode at all, but stretche no further then time, so that more properly they might cal them time perfect of the more prolation, &c. then *mood* perfect of the more prolation.

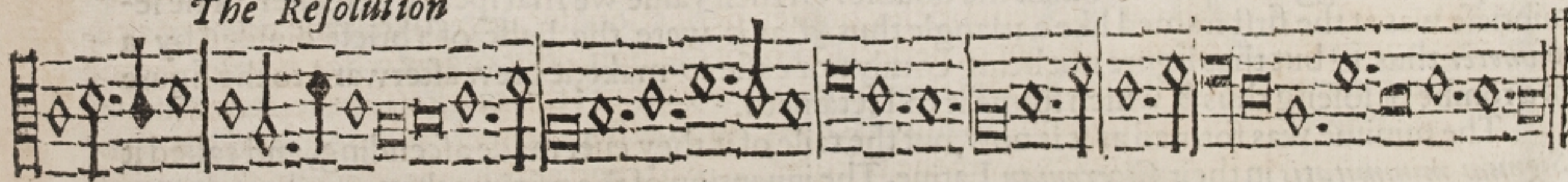
Pag. ead. verse 22. The restes) Restes are of two kindes, that is: either to be told, or not to be told, those which are not to be told be alwaies sette before the song (for what purpose wee shall know hereafter) those which are to be told for two causes cheefly were inuented. First, to giue som leasure to the fingers to take breath. The second, that the pointes might follow in Fuge one vpon another, at the more ease, and to shew the finger how farre he might let the other goe before him before he began to follow. Some restes also (as the minime and crotchet restes) were deuised, to auoid the harshnesse of some discord, or the following of two perfect concords together.

But it is to be noted, that the long rest was not alwaies of one forme: for when the long contained three Brieues, then did the Long rest reach ouer three spaces, but when the Long was imperfect, then the Long rest reached but ouer two spaces as they now vse them.

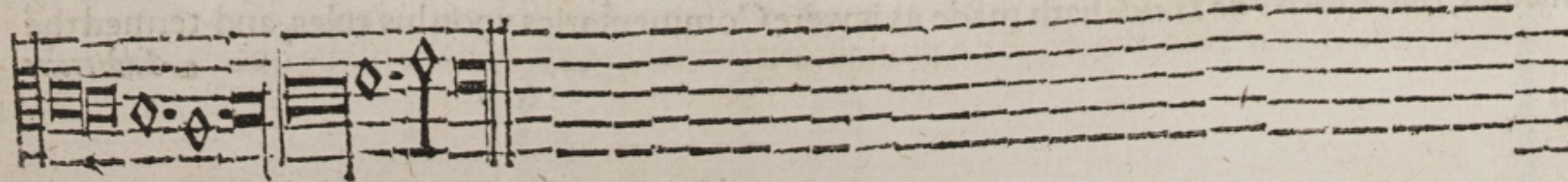
Pag. ead. vers. 25. Ligatures) Ligatures were deuised for the Ditties sake, so that how manye notes serued for one syllable, so many notes were tied together. Afterwards they were vsed in songs hauing no dittie, but only for breuitie of writing: but nowadaies our songes consisting of so small notes, few Ligatures be therein vsed: for *minimes*, and figures in time shorter than *minimes* cannot be tied or enter in ligature. But that defect might be suppyed by dashing the signe of the degree either with one stroke, or two, and so cause the Ligable figures serue to any smal quantitie of time we list. But because in the booke I haue spoken nothing of black or halfe black ligatures, I thought it not amisse, to set downe such as I haue found vsed by other Authors, and collected by Frier *Zacone*, in the 45. chapter of the first booke of practise of Musicke, with the resolution of the same in other common notes:



The Resolution



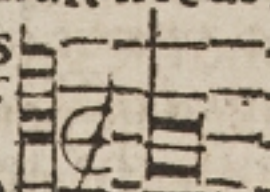
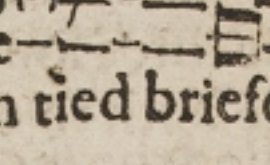
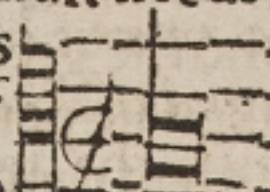
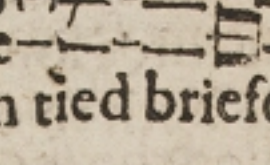
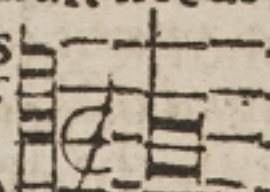
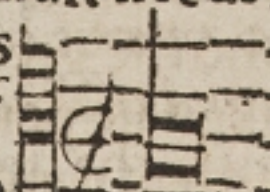
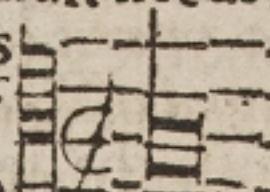
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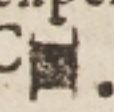
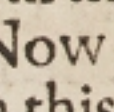
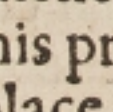
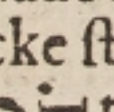
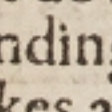
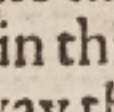
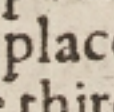


The Annotations.

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And by these few the diligent Reader may easily collect the value of any other, wherefore I thought it superfluous to set downe any more, though infinite more might be found.

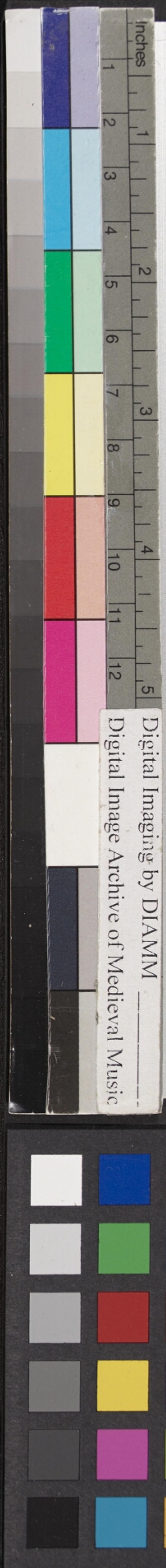
Page 12. verse 6. Pricks) A pricke is a kinde of Ligature, so that if you would tie a semibrief and a minime together, you may set a pricke after the semibriefe, and so you shall binde them. But it is to be vnderstood, that it must be done in notes standing both in one key, else wil not the prick augment the value of the note set before it, But if you would tie a semibriefe and a minime, or two minimes together, which stand not both in one key, then must you vse the forme of some note ligable (for as I tolde you before, the minime and smaller figures then it bee not ligable) and marke the signe of degree, with what diminution is fittest for your purpose, example. There bee two minimes, the one standing in *Alamire*, the other in *elamir*: if you must needs haue them sung for one syllable, or be tied together, then may you set them downe thus  as though they wer semibriefes, but dashing the signe of the time with a stroake of  diminution to make them minimes. But if you thinke that would not be perceiued,  then may you sette downe numbers before them thus  which would haue the same  effect: but if that pleased you no more thē the other then might you set them in tied briefes with this  or this  signe before them, which were all one matter with the former.

Page ead. verse 8. A pricke of augmentation.) Some tearme it a pricke of addition, some also a pricke of perfection, not much amisse: but that which now is called of our musicians a prick of perfection, is altogether superfluous and of no vse in musicke: for after a semibriefe in the more prolation, they set a pricke, though another semibriefe follow it: but though the pricke were away, the semibriefe of it selfe is perfect. The Author of the Treatise *De quatuor principalibus*, saith thus. Take it for certaine, that the point or pricke is set in pricksong for two causes, that is, either for perfection or diuisions sake, although some haue falsly put the point for other causes, that is, for imperfections and alterations sake, which is an absurdity to speake. But the pricke following a note, will make it perfect, though of the owne nature it be vnperfect. Also the point is putte to deuide, when by it the perfections (*so hee tearmeth the number of three*) be distinguished, and for any other cause the point in musicke is not set downe. So that by these his wordes it euidentlie appeareth, that in those daies (that is about twoe hundred yeares agoe) musicke was not so farre degenerate from theoricall reasons as it is now. But those who came after, not only made foure kinds of pricks, but also added the fift, thus. There bee say they in all fise kinde of pricks, a pricke of addition, a pricke of augmentation, a pricke of perfection, a pricke of deuision, and a pricke of alteration. A pricke of augmentation they define, that which being sette after a note, maketh it halfe as much longer as it was before: the pricke of Addition they define, that which being set after a semibriefe in the more prolation, if a minime follow, it causeth the semibriefe to be three white minimes. A pricke of perfection they define, that which being set after a semibriefe in the more prolation, if an other semibriefe follow, it causeth the first to be perfect. The pricke of deuision and alteration they define, as they be in my booke. But if we consider rightly both the pricke of Addition, of Augmentation, and that of alteration, are contained vnder that of perfection: for in the lesse prolation when a semibriefe is two minimes, if it haue a pricke and be three, then must it bee perfect: and in the more prolation, when two minimes come betwixt two semibriefes, or in time perfect, when two semibriefes come betwixt two briefes which be perfect, the last of the two minimes is marked with a pricke, and so is altered to the time of two minimes: and the laste of the twoe semibriefes is likewise marked with a pricke, and is sung in the time of two semibriefes, which is onely done for perfections sake, that the ternary number may be obserued: yet in such cases of alteration, som cal that a point of diuision. For if you diuide the last semibriefe in time perfect from the briefe following, either must you make it two semibriefes, or then perfection decaies: so that the point of alteration may either be tearmed a point of perfection, or of diuision. But others whoe woulde seeme very expert in musicke, haue set downe the points or pricks thus: this pricke (say they) dooth perfect  Now this pricke standing in this place  doeth imperfect. Nowe the pricke standing in this place  takes away the third part, and another pricke which standeth vnder the note takes  away the one halfe, as heere  and like in all notes. But to refute this mans opinion (for what or who he is I know not) I need no more then his owne words, for (saith he) if the pricke stand thus  it imperfecteth, if thus  it taketh away the third part of the value. Nowe I praye him, what difference he maketh betwixt taking away the third part of the value and imperfection? If he say (as he must needs say) that taking awaye the thirde part of the value is to make vnperfect, then I say he hath done amisse, to make one point of imperfection, and another of taking away the third part of a notes value.

Againe, all imperfection is made either by a note reffe or cullor, but no imperfection is made by a pricke, therefore our Monke (or whatsoever he were) hath erred, in making a point of imperfection. And lastly, all diminution is signified, either by the dashing of the signe of the degree, or by proportionate numbers, or by a number sette to the signe, or else by ascription of the Canon: but none of these is a pricke, therefore no diminution (for taking away halfe of the note is diminution)

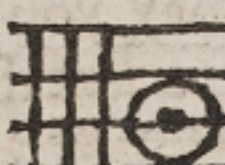
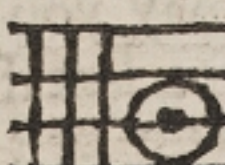
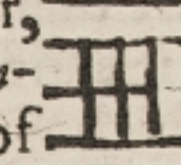
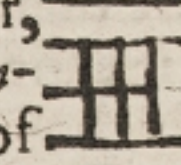
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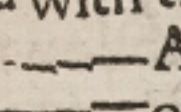
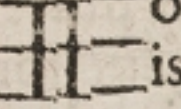
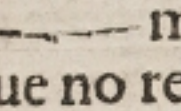
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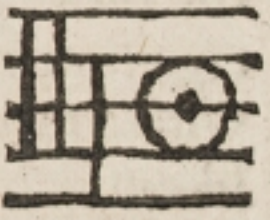
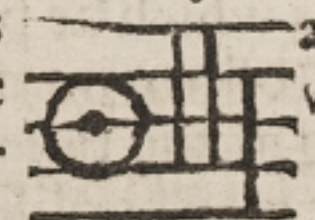
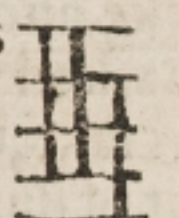
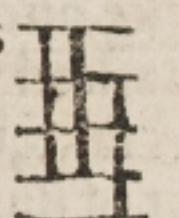
The Annotations.

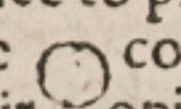
is signified by a pricke, and therefore none of his rules be true sauing the first, which is, that a prick following a blacke briefe perfecteth it.

Pag. ead. vers. 16. those who that is, *Franchinus Gausforus, Peter Aron, Glareanus*, and at a word all who euer wrote of the Art of Musicke. And though they all agree in the number and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moods. But to the ende that you may the more easilie vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two maner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vp three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they likewise set downe three long Restes, but vnperfect in this maner,  and though this way be agreeable both to experience and reason, yet hath *Franchinus Gausforus* sette downe the signe of the great mood perfect thus,  of  the great moode vn-

perfect he setteth no sign, except one would say that this is it for when he sets downe that mood, there is such a dashe before it, touching all the five lines. But one may iustlye doubt if that be the signe of the mood, or some stroke set at the beginning of the lines. But that signe which he maketh of the great moode perfect, that doth *Peter Aron* set for the great mood imperfect, if the lesse mood be perfect. But (saith he) This is not of necessity, but according as the composition shall fall to be, the lesse mood perfect not being ioyned with the great mood imperfect. So that when both moods be imperfect, then is the signe thus  And thus much for the great mood. The lesse moode is often considered and the great left out, in which case if the smal mood be perfect it is signified thus  if it be vnperfect, then  is there no pause at all set before the song, nor yet any cifer, and that betokeneth both moods vnperfect: so that it is most manifest, that our common signes which we vse, haue no respect to the moods, but are contained within the boundes of time and prolation.

Pag. 14. ver. 10. In this mood it is alwayes imperfect) That is not of necessity, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 81. minimes, and the Long 27. the briefe nine, and the semibriefe three: so that moods great and small, time, and prolation, wil altogether be perfect.

Pag. 18. ver. 11. Perfect of the more) This (as I said before) ought rather to be tearmed time perfect of the more prolation, then mood perfect, and yet hath it been receiued by consent of our English practitioners, to make the Long in it three briefes, and the Large thrice so much. But to this day could I neuer see in the workes of any, either strangers or Englishmen, a Long set for 3. briefes with that signe, except it had either a figure of three, or then modal rests sette before it, *Zar. vol. 1. part. 3. cap. 67. Zacc. lib. 2. cap. 14.* But to the end that you may know when the restes be to be told, and when they stand only for the signe of the mood you must marke if they be set thus,  in which case they are not to be told: or thus  and then are they to be numbered. Likewise you must make no accompte whether they be set thus  or thus  for both those be one thing signifieng both moods perfect.

Pag. 8. ver. 18. The perfect of the lesse) This first caused me to doubt of the certainty of those rules which being a childe I had learned, for whereas in this signe I was taught, that euery Large was 3. Longes, and euery Long three Briefes, I finde neither reason nor experience to proue it true. For reason (I am sure) they can alledge none, except they will vnder this signe  comprehend both mood and time, which they can neuer proue. Yet doe they so sticke to their opinions, that when I told some of them (who had so set it downe in their bookes) of their error, they stood stiffelie to the defence thereof, with no other argument, then that it was true. But if they will reason by experience, and regard how it hath beene used by others, let them looke in the masse of *M. Taurner*, called *Gloria tibi trinitas*, where they shall finde examples enough to refute their opinion, and confirme mine. But if they thinke maitter *Taurner* partiall, let them looke in the workes of our English doctors of musicke, as *D. Farfax, D. Newton, D. Cooper, D. Kirby, D. Tie*, and diuers other excellent men, as *Redford, Cornish, Piggot, White*, and *M. Tallis*. But if they will trust none of all these, here is one example which was made before any of the aforementioned were borne,

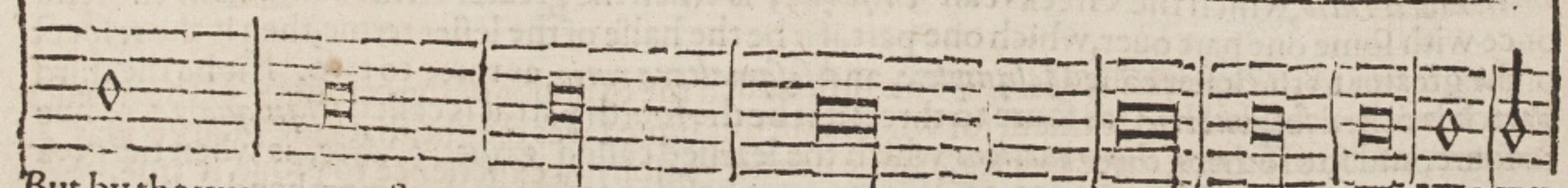
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And this shal suffice at this time for the vnderstanding of the controuerted moods, But to the ende thou mayst see how many waies the moods may be diuersly ioyned, I haue thought good to shew thee a table, vsed by two good musytians in *Germany*, and approued by Fryer *Lowyes Zacone*, in the 57 chap. of his second booke of practise of musicke.

Prolation	Time	Mood		Strokes, that is measures.					
		Small	Great	3	3	3	3	3	3
Perfect	Perfect	perfect	perfect	⊙ 3	81	27	9	3	1
Perfect	Perfect	imperfect	imperfect	⊙ 3	36	18	9	3	1
Imperfect	Perfect	perfect	perfect	○ 3	27	9	3	1	1/2
Imperfect	Perfect	imperfect	imperfect	⊙ 3	12	6	3	1	1/2
Perfect	Imperfect	perfect	imperfect	⊙ 2	36	18	6	3	1
Perfect	Imperfect	imperfect	imperfect	⊙ 2	24	12	6	3	1
Imperfect	Imperfect	perfect	imperfect	○ 2	12	6	2	1	1/2
Imperfect	Imperfect	imperfect	imperfect	⊙ 2	8	4	2	1	1/2
Perfect	Perfect	imperfect	imperfect	⊙	36	18	9	3	1
Perfect	Imperfect	imperfect	imperfect	⊙	24	12	6	3	1
Imperfect	Perfect	imperfect	imperfect	○	12	6	3	1	1/2
Imperfect	Imperfect	imperfect	imperfect	⊙	8	4	2	1	1/2



But by the way you must note, that in all Moodes (or rather signes) of the more prolation, he setteth a minime for a whole stroke, and proueth it by examples out of the masse of *Palestin*, called *l'home arme*. There is also another way of setting downe the degrees, which because I had not seen practised by any Musition, I was determined to haue passed in silence. But because some of my friends affirmed to me, that they had seen them so set down, I thought it best to shew the meaning of the. The auncient Musytians, who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for euey degree of musycke in the song: so that they hauing no more degrees then three, that is, the two moods & time (prolation not being yet inuented) set down three signes for them, so that if the great moode were perfect, it was signified by a whole circle, which is a perfect figure: if it were imperfect, it was marked with a halfe circle. Therefore, wheresoeuer these signes were set before any song, there was the greate moode perfect signified by the circle. The $\odot 33$ small mood perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus $\odot 33$, then was the great mood vnperfect, and the smal mood and time perfect. But if the first figure were a figure of two thus $\odot 23$, then were both moods vnperfect and time perfect: but if it were thus $\odot 22$, then were all vnperfect.



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But if in al the song there were no Large, then did they set downe the signes of such notes as were in the song: so that if the circle or semicircle were set before one onelie cifer, as \bigcirc_2 then did it signifie the lesse mood, and by that reason that circle now last sette downe with \bigcirc_2 the binarie cifer following it, signified the lesse mood perfect, and time vnperfect. If thus \bigcirc_3 then was the lesse mood vnperfect and time perfect. If thus \bigcirc_2 then was both the lesse mood and time vnperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe circle, to shew the more prolation, which notwithstanding altereth nothing in the mood nor time. But because (as *Peter Aron* saith) these are little vsed now at this present, I will speake no more of it, for this wil suffice for the vnderstanding of any song which shal be so markt: and who-soeuer perfectly vnderstandeth and keepeth that which is already spoken, wil finde nothing pertaing to the moods to be hard for him to perceiue.

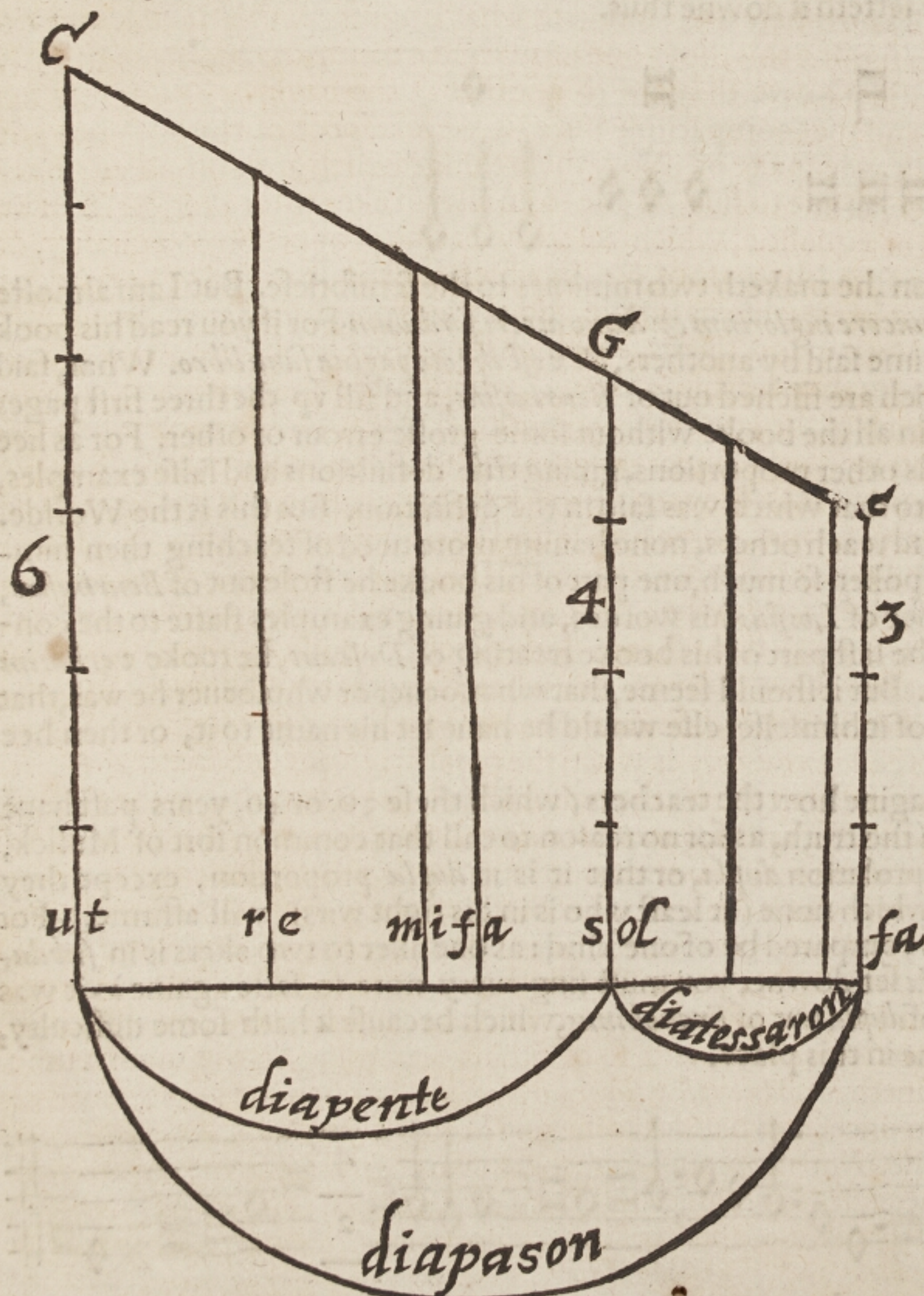
Pag. 12. line 9 Augmentation.) If the more prolation be in one part with this signe \bigcirc and the lesse in the other with this \bigcirc then is euery perfect semibriefe of the more prolatiō worth \bigcirc three of the lesse: and euery vnperfect semibriefe (that is, if it haue a minime following it) worth twoe, and the minime one. But if the lesse prolation be in the other parts with this signe \bigcirc euery perfect semibriefe of the more prolation is worth six of the lesse, and the vnperfect semibriefe worth foure, and euery minime two, as in the example of *Iulio Rinaldi*, set at the end of the firste part of the booke after the proportions, may be perceiued.

Pag. 27. vers. 18. Proportionis) When any two things of one kind, as two numbers, two lines or such like are compared together, each of those two things so compared, is of the Greeks called $\delta\acute{\rho}\omicron\varsigma$, which *Boetius* interpreteth in Latine *Terminus*, in English we haue no proper worde to signifie it. But some keepe the Latin, and cal it *Tearme*: and that comparison of those two things is called of the Greeks $\lambda\omicron\gamma\omicron\varsigma$ καὶ σχέσις, that is as the Latins say, *Ratio & habitudo*, in English we haue no word to expresse those two. But hitherto we haue abusiue taken the worde proportion in that sence. What proportion is we shall know hereafter, but with what English worde soeuer wee expresse those *ratio* and *habitudo*, they signifie this, how one terme is in quantity to another: as if you compare 3, & 6 together, and consider howe they are to another, there will bee twoe tearmes the first three, and the latter sixe, and that comparison and as it were respect of the one vnto the other, is that *ratio & habitudo* which wee spake of. Now these things which are compared together, are either equal one to another, as fise to fise, an elle to an elle, an aker to an aker, &c. & then is it called *equalitatis ratio*, respect of equality, which we falsly tearme proportion of equality, or then vnqual, as three to sixe, a handbreadth to a foot, &c. in which case it is called *inaequalis*, or *inaequalitatis ratio*. Now this respect of equality is simple, and alwaies one, but that of inquality is manifold: wherefore it is diuided into many kindes, of which some the Greekes terme $\pi\rho\acute{\omicron}\lambda\omicron\gamma\omicron\alpha$ and othersome $\upsilon\pi\omicron\lambda\omicron\gamma\omicron\alpha$. Those kindes they tearme $\pi\rho\acute{\omicron}\lambda\omicron\gamma\omicron\alpha$, wherein the greater terme is compared to the lesse, as six to three, which of the late barbarous writers, is tearmed proportion of the greater inquality: and by the contrary, those kindes they tearme $\upsilon\pi\omicron\lambda\omicron\gamma\omicron\alpha$, where the lesse terme is compared to the greater, as 4. to six, which they terme the lesse inquality. Of eache of these two kindes there be found fise *species* or formes, three simple and two compound. The simple *prologa* ar *multiplex superparticular*, and *superpartient* compound. *Prologa* ar *multiplex superparticular & multiplex superpartient*. *Multiplex ratio*, is when the greater terme doth so containe the lesse, as nothing wanteth or aboundeth, as ten and fise: for ten doth twice containe fise precisely, & no more nor lesse, of which kinde there bee many formes. For when the greater containeth the lesse twise, then is it called *Dupla ratio*, if thrise *tripla*, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greeks call $\epsilon\pi\iota\mu\omicron\rho\iota\omicron\varsigma$, is when the greater terme containeth the lesse once with some one part ouer, which one part, if it be the halfe of the lesser terme, then is the respect of the greater to the lesser called *sesquiple*, and *sesquialtera ratio*, as three to two. If it be the third part, it is called *sesquitertia*, as foure to three: if it be the fourth part, it is called *sesquiquarta*, as fise to foure, and so of others. *Superpartiens* which the learned called $\epsilon\pi\iota\mu\epsilon\rho\iota\varsigma$ λόγος, is when the greater terme containeth the lesse once, and some partes besides, as fise doth comprehend three once, and moreouer, two third parts of 3. which are two vnities, for the vnity is the thirde part of three: and ten comprehendeth six once, and besides two third parts of 6, for 2, is the third part of sixe: in which case it is called *ratio superbipartiens tertias*, and so of others according to the number and names of the partes which it containeth. *Multiplex superparticularis*, is when the greater tearme comprehendeth the lesse more then once, and besides some one part of it, as 9 to 4, is *dupla sesquiquarta*, because it containeth it twise. And moreouer, one fourth part of it. Likewise 7 is to 2. *tripla sesqui altera*, that is *multiplex*, because it containeth 2 of ten, that is thrice: and *superparticular*, because it hath also a halfe of two: that is one, and so of others: for of this kind there be as manye formes as of the simple kindes *multiplex* and *superparticular*. *Multiplex superpartiens*, is easily knowne by the name, example 14 to 5. is *multiplex superpartiens*. *Multiplex*, because it containeth 5 twise, and *superpartiens*, because it hath foure fift parts more, and so 14 to 5 is *dupla superquadrupartiens quintas*, for of this kind there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compared together, containe *ratio*, *habitudo* respecte, or howe else you liste to terme it. But if the termes be more then two, and betwixt them one respect or more, then doe the Greekes by the same word $\lambda\omicron\gamma\omicron\varsigma$, tearme it $\alpha\lambda\lambda\omicron\lambda\omicron\gamma\iota\alpha$, the Latines call it *Proportio*, and define it

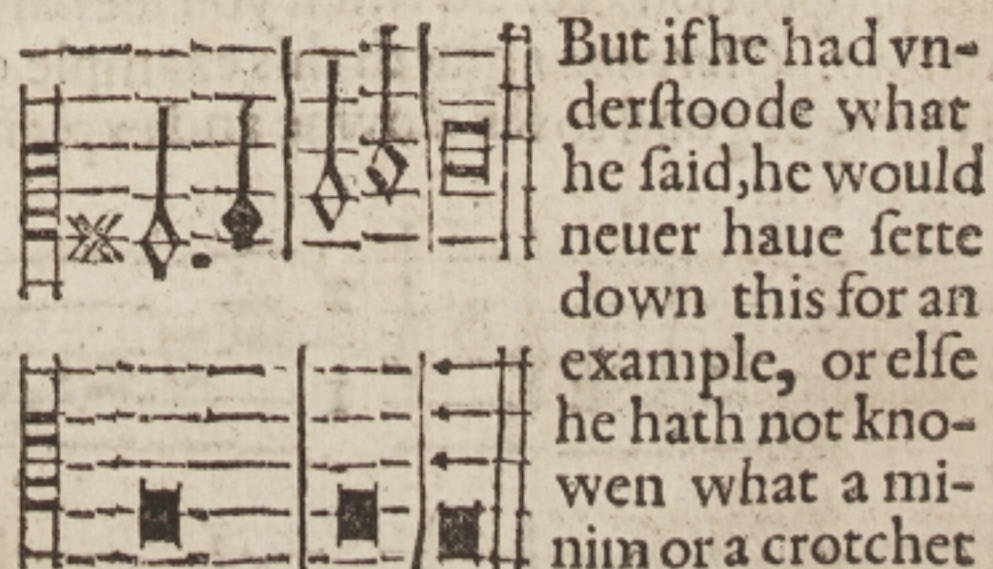
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it thus, *Proportio est rationum similitudo*. And Aristotle in the fifth booke of his Morals. *ad Nicomachum*, defineth it *Rationum equalitas*, as for example. Let there be three numbers, whereof the first hath double respect to the second, & the second double respect to the third thus, 12, 6, 3. these or any such like make proportion or *Analogie*. The Arithmeticians set downe in their bookes many kinds of proportions, but we wil touch but those three which are so common euery where in the workes of those chiefe Philosophers Plato and Aristotle, and be these, *Geometrical*, *Arithmetical*, and *Harmonical*. *Geometricall* proportion (which properly is proportion) is that which two or more equal *habitudes* do make, as I shewed you euen now, and is either *coniunct* or *disiunct*. *Coniunct* proportion, is when the middle tearme is twice taken thus, as 16 to 8, so are 8 to 4, and 4 to 2, and 2 to 1, for here is euery where double habitude. *Disiunct* proportion, is when the middle termes bee but once taken thus, as 16 to 8, so 6 to 3. *Arithmetically* proportion, is when between twoe or more termes is the same, not habitude but difference, as it is in the natural disposition of numbers thus, 1, 2, 3, 4, 5: for here euery tearme passeth other, by one only, or thus, 2, 4, 6, 8, 10, 12, where euery number passeth other, by two, or any such like. But *Harmonical* proportion is that, which neither is made of equal *habitudes*, nor of the like differences: but when the greatest of three termes is so to the least as the differences of the greatest and middle termes, is to the difference of the middle and least example. Here be three numbers 6 4 3, whereof the first twoe are in *sesquialtera* habitude, and the latter two are in *sesquitercia*: you see here is neither like habitude, nor the same differences, for foure is more then three by one, and six is more then four by two: but take the difference betwixt six and foure, which is two, and the difference of 4 and 3, which is 1, and compare the differences together, you shal find two to 1, as 6 is to 3, that is *dupla* habitude. And this is called *harmonical* proportion, because it containeth the *habitudes* of the *Consonantes* amongst themselves: as, Let there bee three lines taken for as many strings or Organ-pipes, let the first be six foot long, the second foure, the thirde three: that of sixe will be a *diapason* or eight to that of three, and that of four will be a *diapente* or fift about that of sixe, thus:



Thus you see what proportion is, and that proportion is not properlie taken in that sence wherein it is vsed in the booke: yet was I constrained to vsed that word for lacke of a better. One whose booke came lately from the presse, called the *Pathwaie to Musicke*, setting downe the proportions, calleth them a great proportion of inequality, & a lesse great proportion of inequality: and a little after treating of *dupla*, he setteth down words which hee hath translated out of *Lossius* his Musicke, but it seemeth hee hath not vnderstood too well, for (saith he) *dupla* is that which taketh from all notes and rests the halfe value, &c. and giueth this example:

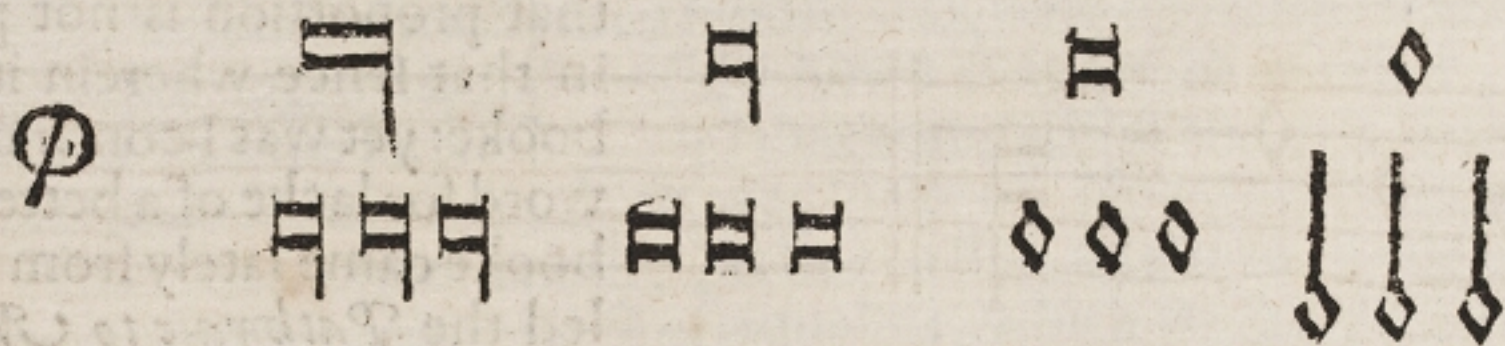


But if he had vnderstoode what he said, he would neuer haue sette down this for an example, or else he hath not known what a minime or a crotchet

is. But if I might, I would aske him of what length he maketh euery note of the plain song? I knowe hee will answer of a semibriefe time. Then if your plain song be of a semibriefe time, how will two minimes being diminished, make vp the time of a whole semibriefe? A minime in *dupla* proportion beeing but a crotchet,

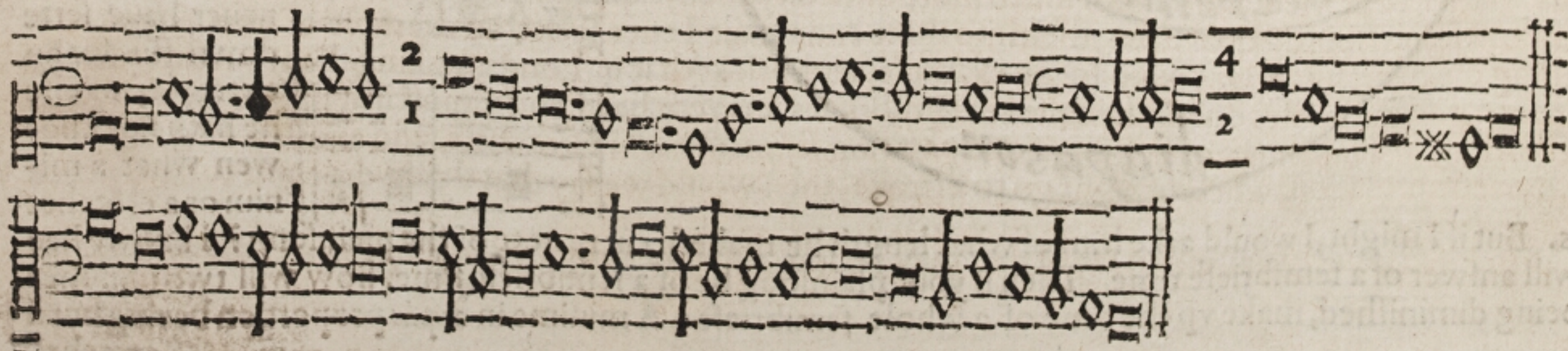
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Crotchet. O but (saith he) the plain song note is likewise diminished, and so the diminished minims will make vp the time of a diminished semibriefe. But then how wil one barre of your partition make vppe a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Againe, no diminution is euer knowne, but where the signes of diminution be set by the notes, and except you sette the numbers in both partes, diminution wil not be in both parts. But to conclude, he who set downe that example, either knew not what *dupla* was, or then vnderstood not what he himselfe said, which appeareth in many other places of his booke: as for example, in the tenth page (leauing out the leafe of the title) *A perfect sound* (saith he) containeth a distance of two perfect soundes. What would he say by this? in mine opinion he would say *A perfect second containeth a distance of two perfect soundes*. Yet I know not what he meaneth by a *perfect sound*: for any sound is perfect not compared to another, and though it were compared to another, yet is the sound perfect, though it be not a perfect consonant to the other. But our master who shewes such *Pathwaies to Musicke*, would say this, *A perfect second containeth a whole note* (or as the Latines tearme it *integer tonus*) as from *ut* to *re*, is a whole note, &c. In the beginning of the next page, he saith, *An vnperfect second a sound and a halfe*: but I pray you good M. *Guide of the Pathway*, howe can you make that a sound (for so you interpret the word *tonus*) and a halfe, which is not full a halfe sound or halfe a *tonus*? But if you had vnderstood what you saide, you would haue said thus: *An vnperfect seconde containeth but a lesse halfe note, as is euer betwixt mi and fa*. Also defining what *diatessaron*, or a fourth is, he saith, *a fourth is the distance of the voice by a fourth*. And likewise, *a fift the distance of the voice by a fift*. Notable definitions: as in the play, the page asking his maister what a *Poet* was, he, after a great pause & long studie, answered that it was a *Poet*. Likewise, giuing the definition of a note, he saith *it is a signe shewing the lowdnesse or stilnesse of the voice*, but these be light faultes to those which follow after. For the *Ligatures* are set downe false, and comming to speake of the *Moodes*, or degrees of musicke, he maketh no mention at all of the *lesse mood*. And defining time he saith, *it is a formall quantity of semibriefes measuring them by three or by two*: and prolation he calleth a *formall quantity of minimes and semibriefes*, and shewing time perfect of the lesse prolation, he setteth it downe thus.



And in the imperfect of the more prolation, he maketh two minimes to the semibriefe. But I am almoste out of my purpose, following one *quem vincere in gloriam & a quo atteri sordidum*. For if you read his booke you may say by it, as a great Poet of our time said by anothers, *Vix est in tota pagina sana libro*. What, said I *vix*? Take away two or three scales which are filched out of *Beurhusius*, and fill vp the three first pages of the booke, you shal not finde one side in all the booke without some grosse error or other. For as hee setteth downe his *dupla*, so dooth he all his other proportions, giuing true definitions and false examples, the example still importing the contrary to that which was said in the definition. But this is the Worlde. Euery one will take vpon him to write, and teach others, none hauing more need of teaching then himselfe. And as for him of whom we haue spoken so much, one part of his booke he stole out of *Beurhusius*, another out of *Lossius*, peruerting the sence of *Lossius* his wordes, and giuing examples flate to the contrary, of that which *Lossius* saith. And the last part of his booke treating of *Descant*, he tooke *verbatim* out of an old written booke which I haue. But it should seeme, that whatsoeuer or whosoever he was, that gaue it to the presse, was not the Author of it himselfe, else would he haue set his name to it, or then hee was ashamed of his labour.

Pag. 27. vers. 40. Dupla) I cannot imagine how the teachers (which these 30, or 40, years past haue taught) should so farre haue strayed from the truth, as for no reason to call that common sort of Musick, which is in the time vnperfect of the lesse prolation *dupla*, or that it is in *dupla* proportion, except they would say, that any two to one is *dupla*: which none (at least who is in his right wits) will affirme. For when proportion is, then must the things compared be of one kind: as one aker to two akers is in *subdupla* proportion, &c. So when you see *dupla* set downe, you must sing euery note so faste againe as it was before. *Glareanus* giueth this example of *dupla* out of *Franchinus*, which because it hath some difficulty, I thought good to set downe and explaine in this place.



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The signe at the beginning sheweth time perfect, so that euery briefe not hauing a semibriefe after it is three semibriefes, and so being diminished of halfe their value in *dupla* proportion, are but three minimes a peece: those briefes which in *dupla* haue a semibrife following them, are sung but in time of one semibrife, the signe of imperfect time coming in after the proportion destroyeth it, but these numbers 4 being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but ² in the latter *dupla*, you must marke that the diminished briefe is lesse by a whole minime then it was in the former, because the first followed time perfect, and the halfe of a briefe in time perfect, is three minimes, the latter followed time imperfect, and the halfe of a briefe in time vnperfect, is a semibrife or twoe minimes. Likewise you must note, that when *dupla* or any, other proportion is in all the partes alike, then can it not be called proportion, seeing there is no comparison of notes together, according to any imparity of numbers.

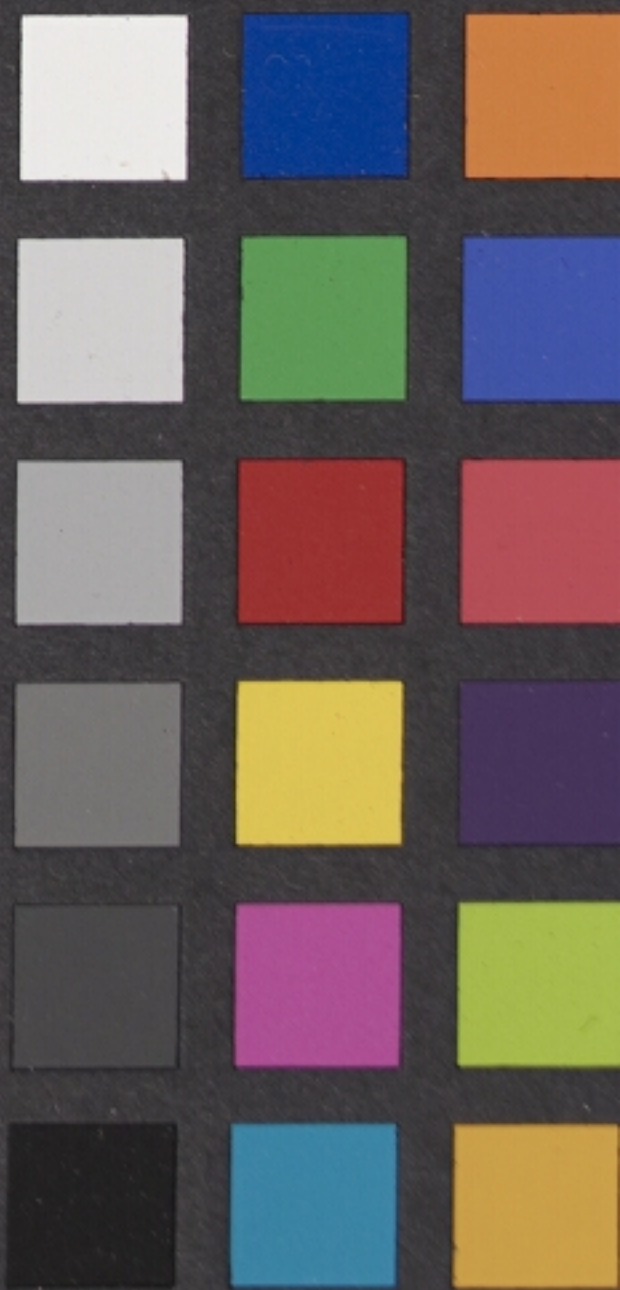
Pag. 29. vers. 3. Tripla) This is the common hackney horse of all the Composers, which is of so manie kindes as there be maners of pricking, sometimes all in blacke notes, sometimes all in white notes, sometimes mingled, sometimes in briefes, sometimes all in semibriefes, and yet all one measure. But one thing I mislike (though it be in common vse with vs all) that is, when wee call that *tripla* wherein all the voices goe together in one time with the stroke of *sesquialtera* time, or three minimes for a stroke, for that is no *tripla*, but as it were a *sesquialtera* compared to a *sesquialtera*: and whereas wee commonly make *tripla* with three minimes for a stroke, we confound it with *sesquialtera*. Lastly, true *tripla* maketh three Semibrifes or their value in other notes to the time of one semibrife, whereof *Glareanus* giueth this example out of *Cocleus*.



But this *tripla* is double as swift in stroke as our common *tripla* of three minims, which though I haue vsed and stil doe vse, yet am not I able to defend it by reason: so that if any man would change before mee, I would likewise willingly change, but of my selfe I am loth to breake a receiued custome. But one may aske me, if our common *tripla* be not a proportion, what it is? I will answeere out of *Glareanus*, that it seemeth to be a kind of perfection flourished by Art, and different from the auncient and first kind of order, because in it, both imperfection and alteration haue place. And by this, which in *dupla* and *tripla* is spoken, may all other things concerning proportions of *multiplicity* be easily vnderstoode, therefore one word of *sesquialtera*, and then an ende of this first part.

Pag. 31. verse 9. Sesquialtera) *Sesquialtera*, is a musical proportion, wherein three notes are sung in the time of two of the same kinde, or rather thus, *Sesquialtera*, is a kinde of muscicall diminution, wherein 3. semibrifes or their value in other notes are sung for two strokes. But you may obiect and say, If that be true *sesquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibrife maketh vppe a whole stroke and likewise the value of a semibrife: but in *sesquialtera*, the value of a semibrife and a halfe doe but make one stroke, and a semibrife of it selfe neuer maketh a stroke. And by this it appeareth, that our common *tripla* of three minimes is false, which is confounded both with the more prolation and *sesquialtera*. Therefore take that for a sure and infallible rule which I haue set down in my book, that in all musical proportions the upper number signifieth the semibrife, and the lower the stroke, so that if the proportion be noted thus 3 three semibrifes or the value of three semibrifes must go to two strokes, but if thus 2 then must tvvoe 2 semibrifes or their value make three whole strokes. And let this suffice for the pro 3 portions. As for *Sesquitercia*, *sesquiquarta* and such like, it were folly to make many wordes of them, seeing they be altogether out of vse, and it is a matter almost impossible to make sweet musicke in that kind. Yet is *sesquitercia* one of the hardest proportions which can be vsed, and carieth much more difficulty then *sesquiquarta*, because it is easier to diuide a semibrife into foure equal parts, then into three: nor haue I euer seene an example of true *sesquitercia* sauing one, which *Lossius* giueth for an example, and pricketh it in Longs, making them but three stroks a peece, and the brieses one and a halfe: in semibrifes it is very hard, and almost impossible to vse it, but according to our manner of singing, if one part sing *sesquialtera* in Crotchets, and another sing Quauers in the lesse prolation, whereof eight go to a stroke, then would we say that that were eight to fixe, which is *sesquitercia*.

But if I should go about to say all that may be spoken of the proportions, I might bee accounted one who



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who knew not how to employ my time, and therefore I wil conclude with one worde, that proportions of *multiplisitie* might be had and vsed in any kinde without great scruple or offence: but those *superparticulars* and *superpartients* carry great difficultie, and haue crept into musick I know not how, but it shold seeme, that it was by meanes of the *Descanters*, who struiuing to sing harder waies vpon a plain song then their fellows, brought in that which neither could please the eares of other men, nor could by theselues be defended by reason. Here was I determined to haue made an ende, but some more curious then discreet, compelled me to speake some words more, and to giue a reason why, after the proportions I haue saide nothing of the *inductions*. And therefore to be brieft, I say that all which they can say of these *inductions*, is nothing but meere foolishnesse, & *commenta otiosorum hominum qui nihil aliud agunt nisi ut inuaniant quomodo in otio negotiosi videantur*. Yet I maruel, that a thinge which neither is of any vse, nor yet can be prooued by any reason, should so much be stood vpon by them, who take vpon them to teach the youth nowadaies. But yet to refute it I need no other argument then this, that not any one of them who teach it, deliuereth it as another doth. But to be plaine, those *inductions* be no other thinge (as I saide in my booke, pag. 92. ver. 7) but that number which any greater notes broken in smaller do make, as for example (though their opinions be false) *sesquialtera* or pricke semibriefe is the induction to their *tripla*, for sing your *sesquialtera* in minimes, and you shall find three of them to a stroke. Likewise, breake eyther your *tripla* of three minimes or your pricke semibriefe into crotchets, and so shall the prick semibriefe be the induction to *sextupla* as they say, but this is so false as what is falsest; for in whatsoeuer notes you sing *sesquialtera*, it is alwaies *sesquialtera*, because the value of a semibriefe and a halfe doth alwaies make a full stroke. Breake true *tripla* in minimes it will make their *sextupla*, make it in crotchets, it will make their *duodecupla*, and this is it which they call their inductions, which it shal be enough for the scholler to vnderstand when he heareth them named: for no musician (if he can but breake a note) can misse the true vse of them. It resteth now to giue a reason why I haue placed that table of proportions in my book, seeing it belongeth no more to musicke, then any other part of Arithmeticke doth (Arithmeticke you must not take here in that sence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* and others) but the reason why I set it there, was to helpe the vnderstanding of manye young practicioners, who (though they see a song marked with numbers, as thus $\frac{3}{2}$ for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the numbers, & marke the concurrence of the lines in closing them, they shall there plainly finde set downe, what relation one of those numbers hath to another.

Upon the second Part.

Pag. 70 ver. 22. *The name of descant*) This part is the second member of our deuision of practical musicke, which may be properly termed *syntactical*, *poeticall*, or *effectiue*: and though I dare not affirme that this part was in vse with the musicians of the learned age of *Ptolomeus*, or yet of that of *Boetius*: yet may I with some reason say, that it is more auncient then prick song, and only by reason of the name which is *contrapunto* an Italian word deuised since the *Goths* did ouerrun *Italy*, and changed the Latine tounge into that barbarisme which they now vse. As for the word it selfe, it was at that time fit enough to expresse the thing signified, because no diuersity of notes being vsed, the musicians in stead of notes did set downe their musicke in plaine prickes or pointes: but afterwards that custome being altered by the diuersity of formes of notes, yet the name is retained amongst them in the former signification, though amongst vs it be restrained from the generality, to signifie that species or kind, which of all others is the most simple & plaine, and in stead of it we haue vsurped the name of *descant*. Also by continuance of time, that name is also degenerated into another signification, and for it we vse the word *setting* or *composing*. But to leaue *setting* and *composing*, and come to the matter which now we are to intreat of, the word *descant* signifieth in our tounge, the forme of setting together of sundry voices or concords for producing of harmony: and a musician if he heare a song sung and mislike it, he will saie the *Descant* is naught. But in this signification it is seldome vsed, and the most common signification which it hath, is the singing *extempore* vpon a plain song: in which sence there is none (who hath tasted the first elements of musicke) but vnderstandeth it. When descant did begin, by whom and where it was inuented is vncertaine, for it is a great controuersie amongst the learned if it were knowne to the antiquitie, or no. And diuers do bring arguments to proue, and others to disproue the antiquity of it: and for disprouing of it, they say that in all the workes of them, who haue written of musicke before *Franchinus*, there is no mention of any more parts then one, and that if any did sing to the harpe (which was their most vsuall instrument) they sung the same which they plaied. But those who would affirme that the auncients knew it, saie: That if they did not know it, to what ende serued all those long and tedious discourses and disputations of the consonantes wherein the moste part of their workes are consumed? But whether they knew it or not, this I wil say, that they had it not in halfe that variety wherein we now haue it, though we read of much more strange effects of their musick then of ours.

Pag. ead. vers. 29. *Intervalla both concords and discords*) The Printer not conceiuing the words *concordes* and *discords* to be adiectiues, added the word of peruerting the sence, but if you dash out that word, the

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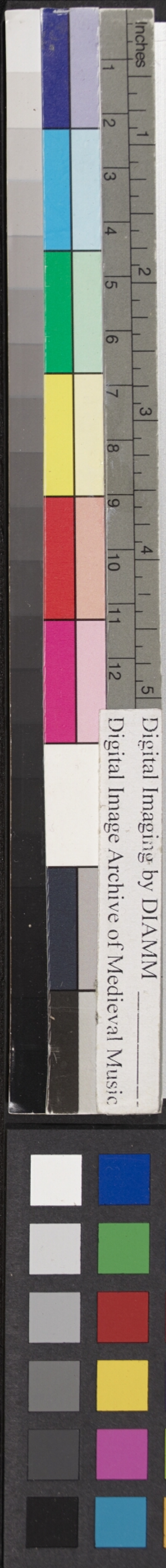
the sence will be perfect. As for the Consonants or concordances, I doe not thinke that anye of those which wee call vnperfect cords, were either in vse or acknowledged for Consonants, in the time of those whoe professed musicke before *Guido Aretinus*, or of *Guido* himselfe. *Boethius* setting downe the harmonickall proportions and the Consonants which arise of them, talketh of *quadrupla*, *trippla*, *dupla*, *sesquialtera*, and *sesquitercia*, which make *disdiapason*, *diapente cum diapason*, *diapason*, *diapente*, and *diatessaron*, or as we say, a *fifteenth*, a *twelwe*, an *eight*, a *fift*, & a *fourth*. But why they should make *diatessaron* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they woulde make that Geometricall rule of *parallell* lines true in consonants of musicke: *Quae sunt uni & eidem parallela, sunt etiam inter se parallela*, & so make those sounds which to one and the selfsame are consonants, to be likewise consonantes amongst themselves. But if any man would aske me a reason why some of those consonants which we vse are called perfect, and other some vnperfect, I can giue him no reason, except that our age hath tearmed those Consonantes perfect, which haue bene in continuall vse since musicke began: the others they tearme vnperfect, because they leaue in the minde of the skilfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnperfect cords, because you may not begin nor ende vpon them. But if one should aske why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnperfect chords: so that in mine opinion, it is a better reason to say you may not begin nor end vpon them, because they be vnperfect chords, then to say that they be vnperfect, because you may not begin nor end vpon them. And if the custome of musicians should suffer it to come in practise, to begin and end vpon them, should they then becom perfect chords? No verily. For I can shew many songes composed by excellent menne (as *Orlando de lassus*, *M. White*, and others) which begin vpon the sixt: and as for the thirde, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man say, that the third is a perfect chord. But if mine opinion might passe for a reason, I would say that al sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonantes, which was the cause that they made the *diatessaron* a Consonant, although it were harsh in the eare. The *tonus* or whole note is indeed comprehended vnder superparticular habitude, that is *sesquioctaua*, but it they counted the beginning of consonance, and not a consonant it selfe. The *sesquitonus*, *ditonus*, *semitonium cum diapente*, and *tonus cum diapente*, (that is our flat and sharp thirdes and sixes) they did not esteeme consonants, because they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second between *sesquitercia* & *sesquiquarta*, the third and fourth betweene *sesquialtera* and *dupla*. But of this matter enough in this place, if anye desire more of it, let him read the third booke of *Iacobus Faber Stapulensis* his musicke. The second part of *Zarlino* his harmonickall intitutions, and *Franchinus* his *Harmonia instrumentorum*. As for finging vpon a plainsong, it hath byn in times past in England (as euery man knoweth) and is at this day in other places, the greatest part of the vsuall musicke which in any churches is sung. Which indeed caueth me to maruel how men acquainted with musicke, can delight to heare such confusion as of force must bee amongst so many finging *extempore*. But some haue flood in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plainsong, without finging eyther false chords or forbidden descant one to another, which til I see I will euer think vnpossible. For though they should all be moste excellent men, and euery one of their lessons by it selfe neuer so well framed for the ground, yet is it vnpossible for them to be true one to another, except one man shoulde cause all the rest to sing the same which he sung before them: and so indeed (if he haue studied the Canon before hand) they shall agree without errors, else shall they neuer do it. It is also to be vnderstood, that when they did sing vpon their plainsongs, he who sung the ground would sing it a sixt vnder the true pitche, and sometimes would breake some notes in diuision, which they did for the more formall comming to their closes: but euery close (by the close in this place, you must vnderstand the note which serued for the last syllable of euery verse in their hymnes,) he must sing in that tune as it standeth, or then in the eight below: & this kind of finging was called in Italy *Falso bordone*, and in England a *Fa burden*, whereof here is an example, first the plainsong, and then the *Fa burden*.

Conditio alme syderum.

And though this be prickt a third about the plainsong, yet was it alwaies sung vnder the plainsong. Other things handled in this part of the booke, are of themselves easily to be vnderstood. Therefore I will cease to speake any more of them, and proceed to the explanation of other things as yet vntouched.

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Upon the third part.

Page 147. verse 17. The eight tunes) The tunes (which are also called *modi musici*) the practitioners do define, to be a rule whereby the melodie of every song is directed. Now these tunes arise out of the tunes of the eight, according to the diuersity of setting the fifth and fourth together, for the fourth may be set in the eight, either about the fifth, which is the harmonical diuision or mediation (as they tearme it) of the eight, or vnder the fifth, which is the Arithmetical mediation: and seeing there be seauen kinde of eights, it followeth that there be 14. seuerall tunes, euery eight making two. But of these fourteene (saith *Glareanus*) the musicians of our age acknowledge but eight though they vse thirteen, some of which are in more vse, and some lesse vsual then others. And these eight which they acknowledge, they neither distinguish trulie, nor set downe perfectly, but prescribe vnto them certaine rules which are neither generall, nor to the purpose, but such as they be, the effect of them is this. Some tunes (say they) are of the odde number, as the first, third, fifth and seventh: others of the euen number: as the second, fourth, sixth and eight: the odde they call *Autentas*, the euen *Plagales*. To the *autentas* they giue more liberty of ascending then to the *Plagale*, which haue more liberty of descending then they, according to this verse,

Vult descendere par, sed scandere vult modus impar

Also for the better helping of the schollers memory, they haue deuised these verses following.

Impare de numero tonus est autentas, in altum

Cuius neuima salit, sede a propria diapason

Pertingens, a qua descendere vix datur illi,

Vult pare de numero tonus esse plagalis in ima

Ab regione sua descendens ad diateson,

Cui datur ad quintam, rar6q, ascendere sextam.

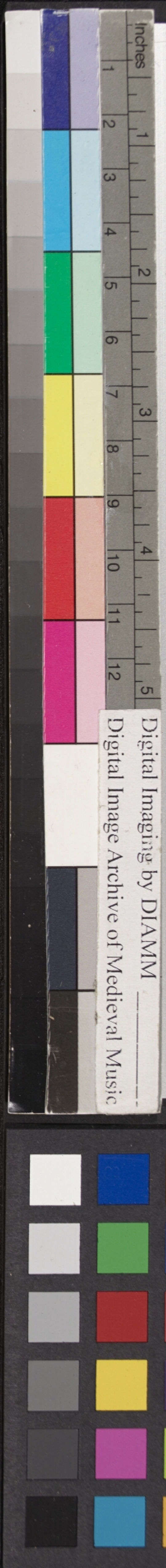
Now these tunes consisting of the kinds of *diapason* or eights, it followeth to know which tunes ech kind of *diapason* doth make. It is therefore to be vnderstood, that one eighth hauing but one diapente or fifth, it followeth, that one diapente must be common to two tunes, the lowest key of which diapente ought to be the finall key of the both. It is also to be noted, that euery *autenta* may go a whole eighth about the finall key, and that the *Plagale* may go but a fifth about it, but it may goe a fourth vnder it, as in the verses nowe set downe is manifest. So then the first tune is from *dsolre* to *dlasolre*, his fifth being from *dsolre* to *Alamire*. The second tune is from *Alamire* to *Are*, the fifth being the same which was before, the lowest key of which is common finall to both. In like maner, the third tune is from *elami* to *elami*, and the fourth from *bsabmi* to *mi*, the diapente from *elami* to *bsabmi*, being common to both. Now for the discerning of these tunes one from another, they make three waies, the beginning, middle, and ende: and for the beginning say they, euery song which about the beginning riseth a fifth about the finall key, is of an autenticall tune: if it rise not vnto the fifth it is a plagall. And for the middle, euery song (say they) which in the middle hath an eighth about the finall key, is of an autenticall tune: if not it is a plagal. And as for the ende, they giue this rule, that euery song (which is not transposed) ending in *Gsolre vt*, with the sharpe in *bsabmi*, is of the seventh or eighth tune in *f fa vt* of the fifth or sixth tune, in *elami* of the thirde or fourth tune, in *dsolre* is of the first or second tune. And thus muche for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further speculation & perfect knowledge of these tunes or *modi*, and for the means to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers call *ἀρμονίαι*, sometimes also *νόμοι* καὶ *τέτραις*) are distinguished no otherwise then the kinds of the *diapason* or eighth from which they arise, are distinguished, and other kinde of eights are distinguished no otherwise then according to the place of the halfe notes or *semitonia* contained in them, as all the kinde of other consonants are distinguished. For in the *diatesaron* there be foure sounds, and three distances (that is two whole notes & one lesse halfe note) therefore there be three places where the halfe note may stand. For either it is in the middle place, hauing a whole note vnder it, and another about it, and so produceth the first kind of *diatesaron*, as from *Are* to *dsolre*, or then it standeth in the lowest place, hauing both the whole notes about it, producing the second kind of *diatesaron*, as from *mi* to *elami*, or then is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kind of *diatesaron*, as from *c faut* to *effaut*, so that how many distances any consonant hath, so many kinde of that consonant there must be, because the halfe note may stand in any of the places: and therefore diapente hauing fise soundes and foure distances (that is three whole notes and a halfe note) there must be foure kinde of diapente: the first from *dsolre* to *Alamire*, the second from *elami* to *bsabmi*, the third from *F faut* to *c solfaut*, the fourth and laste, from *g solre vt* to *dlasolre*. If you proceed to make any more, the fifth will be the same with the first, hauing the halfe note in the second place from below. Now the *diapason* containing both the diapente & *diatesaron*, as consisting of the coniunction of them together, it must follow that there be as many kinde of *diapason* as of both the other, which is seuen. Therefore it is manifeste that our practitioners haue erred in making eight tunes, separating the nature of the eighth from that of the firste, seeing they haue both one kinde of *diapason*, though diuided after another maner in the last then in the first. But if they wil separate the eighth from the first, because in the eighth the fourth is lowest, which in the first was highest: then of force must they diuide all the other sortes of the *diapason*, likewise after two maners, by which meanes, there will arise fourteene kinde of formes, tunes, or *modi*. And to begin at the first kind of *diapason* (that

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is from *are* to *alamire*) if you diuide it Arithmetically, that is, if you set the fourth lowest, & the fift highest, then shall you haue the compasse of our second mood or tune, thogh it be the first with *Boethius*, & those who wrote before him, and is called by them *Hypodorius*: also if you diuide the same kind of *diapason* harmonically, that is, set the fift lowest, and the fourth highest, you shal haue the compasse of that tune which the ancients had for their ninth, and was called *eolius*, though the latter age woulde not acknowledge it for one of the number of theirs. Thus you see that the first kind of the *diapason* produceth twoe tunes, according to two forms, of mediation or diuision. But if you diuide the second kind of *diap.* Arithmetically, you shal haue that tune which the latter age tearmed the fourth, and in the old time was the second called *hypophrygius*: but if you diuide the same harmonically, setting the fift lowest, you shall haue a tune or mood which of the ancients was iustly reiected: for if you ioine *mi* to *F faut*, you shal not make a ful fift. Also if you ioine *F faut* to *b fa b mi*, you shall haue a *tritonus*, which is more by a great halfe note the a fourth. And because this diuision is false in the diatonick kind of musicke (in which you may not make a sharpe in *F faut*) this tune which was called *hyperaeolius* arising of it was reiected. If you diuide the third kind of *diap.* from *C faut* to *c sol faut* Arithmetically, you shal haue the compasse and essential bounds of the sixt tune, which the ancients named *hypolydius*: if you diuide it harmonically, you shal haue the ancient *Ionicus* or *lastius*, for both those names signifie one thing. If you diuide the fourth kind of *diap.* from *D.* to *d* Arithmetically, it wil produce our eight tune, which is the ancient *hyperiaestius* or *hypomixolydius*: if harmonically, it is our first tune and the ancient *dorius*, so famous and recommended in the writings of the Philosophers. If the fift kind of *diap.* from *Elami* to *elami*, bee diuided arithmetically, it maketh a tune which our age wil acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypoeolius*, but if it be harmonically diuided, it maketh our third tune, and the olde *phrygius*. But if the sixt kind of the *diap.* be diuided arithmetically, it will produce a reiected mood, because from *F faut* to *b fa b mi*, is a *tritonus*, which distance is not receiued in the diatonick kind, and as for the flat in *b fa b mi*, it was not admitted in diatonick musicke, no more then the sharpe in *F faut*, which is a most certain argument that this musicke which we now vse, is not the true *diatonicum*, nor any *species* of it. But againe to our diuision of the eights. If the sixt kind be diuided harmonically, it is our fift tune and the auncient *lydius*. Lastly, if you diuide the seuenth kind of *diap.* (which is from *G* to *g*) arithmetically, it wil make the auncient *hypoioticus* or *hypoiastius* (for both those are one) but if you diuide it harmonically, it wil make our seuenth tune, and the auncient *mixolydius*. Thus you see that euery kind of *diap.* produceth two seueral tunes or moods, except the second & sixt kinds, which make but one a peece, so that now there must be twelue and not only eight. Now for the vse of them (specially in tenors and plainsongs, wherein their nature is best perceiued) it is to be vnderstood, that they be vsed either simply by themselves, or ioined with others, and by themselves sometimes they fill all their compasse, sometimes they do not fill it, and sometime they exceed it. And in the odde or autentick tunes, the church musicke doth often goe a whole note vnder the finall or lowest key, and that most commonly in the first and seuenth tunes: in the third it cometh sometimes two whole notes vnder the finall key, and in the fift but a halfe note. But by the contrary in plagal tunes, they take a note aboue the highest key of the fift (which is the highest of the plagal) as in the first and eight, in the second and fourth, they take but halfe a note, though sildome in the second, & more commonly in the fourth. But if any song do exceed the compasse of a tune, then bee there two tunes ioined together, which may be thus: the first and second, the third and fourth, &c. an autentick still beeing ioined with a plagal, but two plagals or two autenticks ioined together, is a thing against nature. It is also to be vnderstood that those examples which I haue in my booke set downe for the eight tunes, bee not the true and essentiall formes of the eight tunes or vsuall moods, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (falsly) beleue to be the *modi* or tunes, but if we consider them rightly, they be all of some vnperfect mood, none of them filling the true compas of any mood. And thus much for the twelue tunes, which if any man desire to know more at large, let him read the 2 & third bookes of *Glareanus* his *dodecachordon*, the fourth booke of *Zaccone* his practise of musicke, and the fourth part of *Zarlino* his harmonicall institutions, where hee may satisfie his desire at full, for with the helpe of this which here is set downe, he may vnderstand easily all which is there handled, though some haue causelesse complained of obscuritie. Seeing therefore further discourse wil be superfluous, I wil heere make an ende.

ERRATA.

Page. 9. line. 1. read tuning. line. 20. read the rests (or as you, &c. line 21. dash out them. Pag. 12. line 2. read vnderstand line 21. read speculation. p. 31. l. 3. from below 12. p. 45. l. 8. read retorted. l. 14. read three. p. 70. l. 29. blot out of. P. 74. l. 12. read had. p. 75. l. 6. dash out the second it. l. 15. read twelfth. l. 18. read descant. p. 78. blot out as. l. 42. read for a semi-briefe. p. 84. l. 8. read take not aboue, &c. p. 88. l. 3. read so far. p. 89. l. 7. read came to sing. l. 11. read were disposed. p. 110. l. 4. blot out. & p. 115. l. 8. read present instruction. p. 116. l. 24. read so far. p. 120. l. 17. read *Pol.* p. 125. l. 2. read to be done. p. 129. l. 3. blot out the. 142. l. 18. read infinity. pag. 143. l. 11. read two. pag. 145. l. 4. blot out the last the. p. 150. l. 9. blot out one. p. 151. l. 41. read *cite.* p. 155. l. 13. read *Phi.* P. 158. l. 40. read way. P. 166. l. 21. read vnsweet. p. 167. l. 4. read arc. p. 170. l. 1. read here be good instructions. other small faults there be, both in the matter and musicke, which the attentiuereader may by himselfe easily espie and amend.



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Quatuor vocum.

Alto:

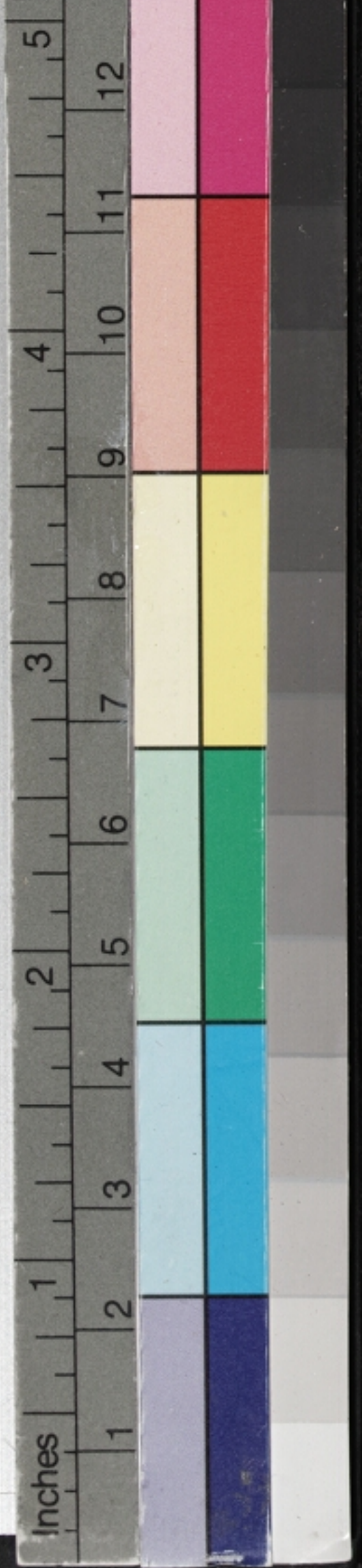
Gnus Dei: qui tollis: peccata mundi miserere nostri no-
 stri miserere no-
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Quatuor vocum. *Tenor.*

Alto:

Gnus dei qui tollis peccata mundi miserere nostri nostri miserere nostri miserere nostri

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Authors whose authorities be either cited
or vfed in this booke.

Such as haue written of *Antonius Brumel*
the Art of Musicke.

Johannes Mouton

Paulo quagliati

Luca Marenzo

Englishmen.

Late Writers.

Jacobus faber stapulensis.

Lutaich senfli

M. Pashe.

Franchinus Gausfurius

Iohannes Richasorte

Robert Iones.

John Spataro.

Fenin

Io. Dunstable

Peter Aron.

Sixtus dietrich

Leonel Power

Author quatuor principal.

De orto

Robert Orwel

Francho.

Gerardus de salice

M. Wilkinfon.

Robertus de Haulo.

Vaquieras

Io. Guinneth.

Andreas Ornitoparchus.

Nicolas Payen

Robert Dauis.

Jncertus impressus Basilea.

Passereau

M. Risby.

Ludonicus Zaccone.

Francoys lagendre

D. Farfax.

Iosepho Zarlino.

Andreas syluanus

D. Kirby.

Henric. loritus Glareanus

Antonius a vinea

Morgan Grig

Lucas Lofsius.

Grogorius Meyer

Tho. Ashwell.

Ioannes Listenius.

Thomas Tzamen

M. Sturton.

Ioannes Thomas freigius.

Iacques de Vert

Iacket.

Fredericus Beurhusius.

Jacques du pont

Corbrand.

Sethus Calusius.

Nicholas Gomberte

Testwood.

Andreas Rasselius.

Clemens non papa

Vngle.

Nicolaus Faber.

Certon

Beech.

Joannes Magirus.

Damianus a goes

Bramston.

Manfredus Barbarinus

Adam Luyre

S. Io. Mason.

Coregiensis.

Iohannes Vannius

Ludford.

Ancient Writers.

Hurteur

Farding.

Pfellus.

Rinaldo del mel

Cornish.

Boethius.

Alexander Vtendal

Pyggot.

Ptolomaus.

Horatio ingelini

Tauernner.

ited by
ranchinus.

Aristoxenus.

Lelio Bertani

Redford.

Guido Aretinus.

Horatio vecchi

Hodges.

Practicioners, the moste parte of
whose works we haue diligently
perused, for finding the true
use of the Moods.

Orlando de Lasus

Selby.

Jusquin.

Alfonso Ferrabosco

Thorne.

J. Okenheim

Cyprian de roro

Oclande.

Jacobus Obrecht

Alessandro striggio

Auerie.

Clement Janequin

Philippo de monte

D. Tie.

Petrus Platenfis

Hieronimo Conuersi.

D. Cooper

Nicolas Craen

Jo. Battista Lucatello

D. Newton

Johannes Ghiselin

Io. pierluigi palestina

M. Tallis.

Stephano venturi

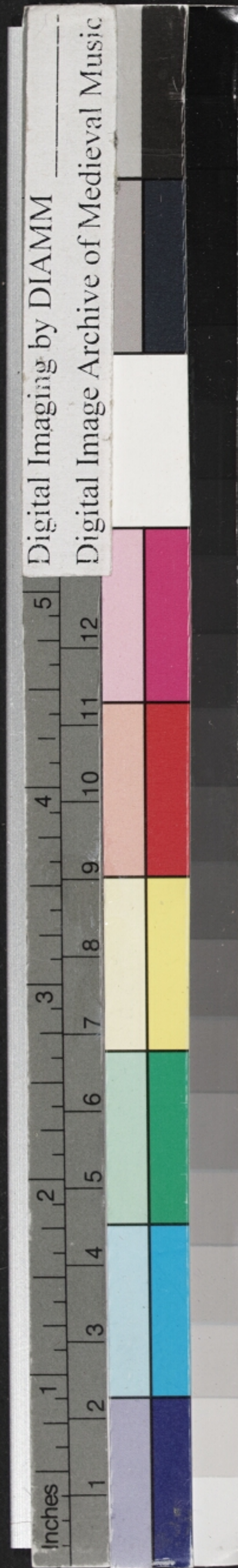
M. White.

Ioan. de macque

M. Persons

pp oli to Baccuse

M. Byrde.



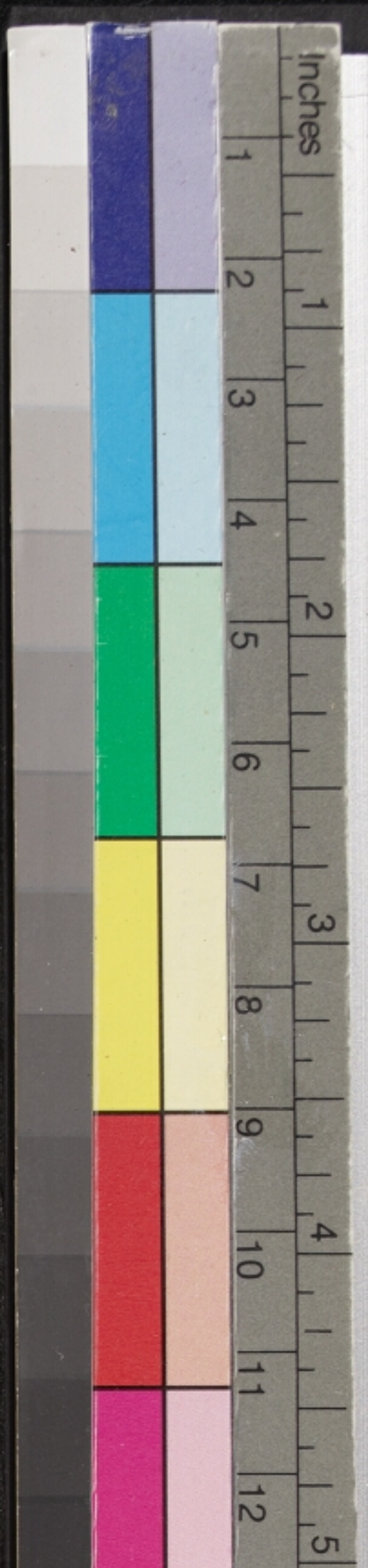
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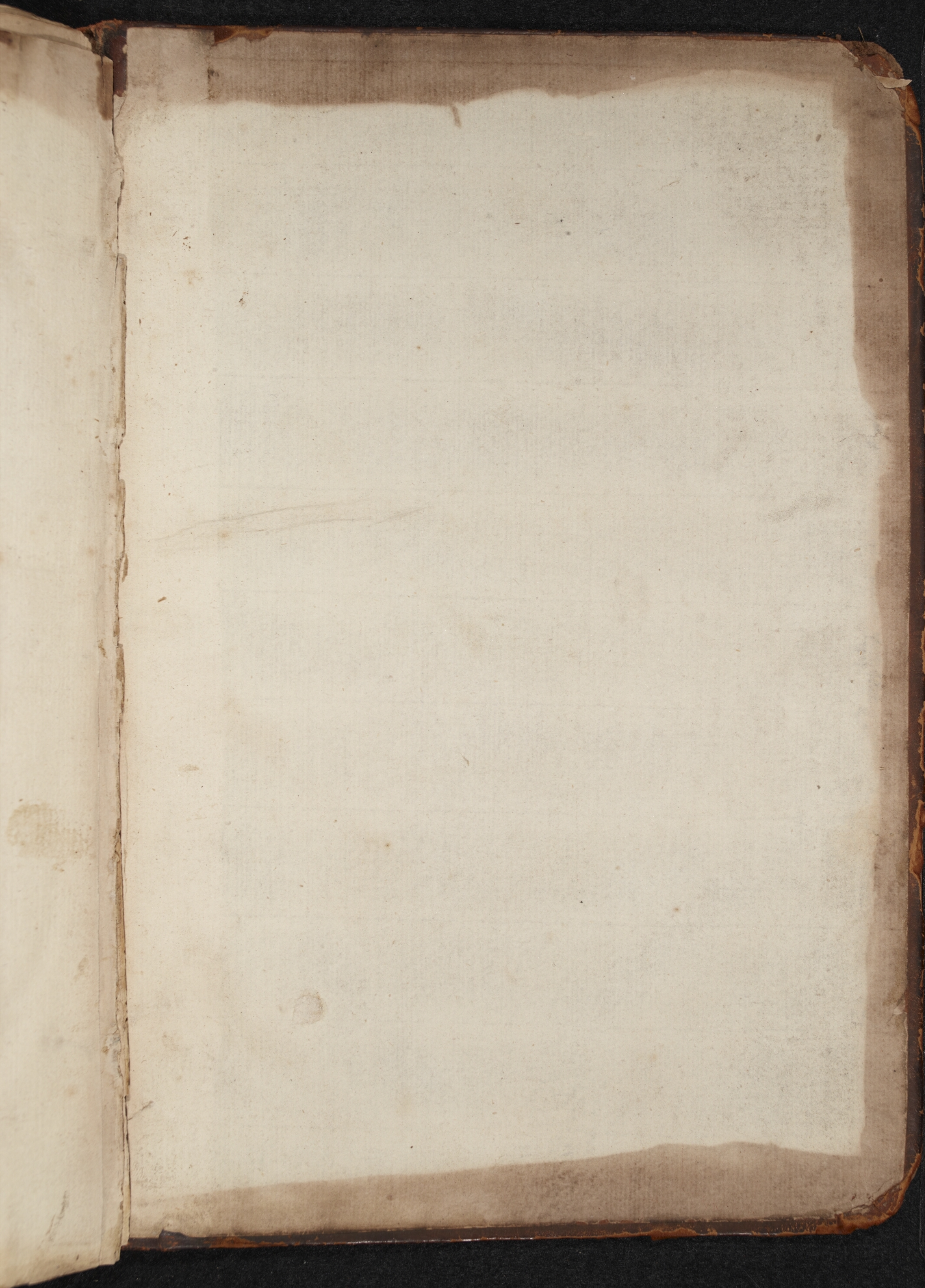
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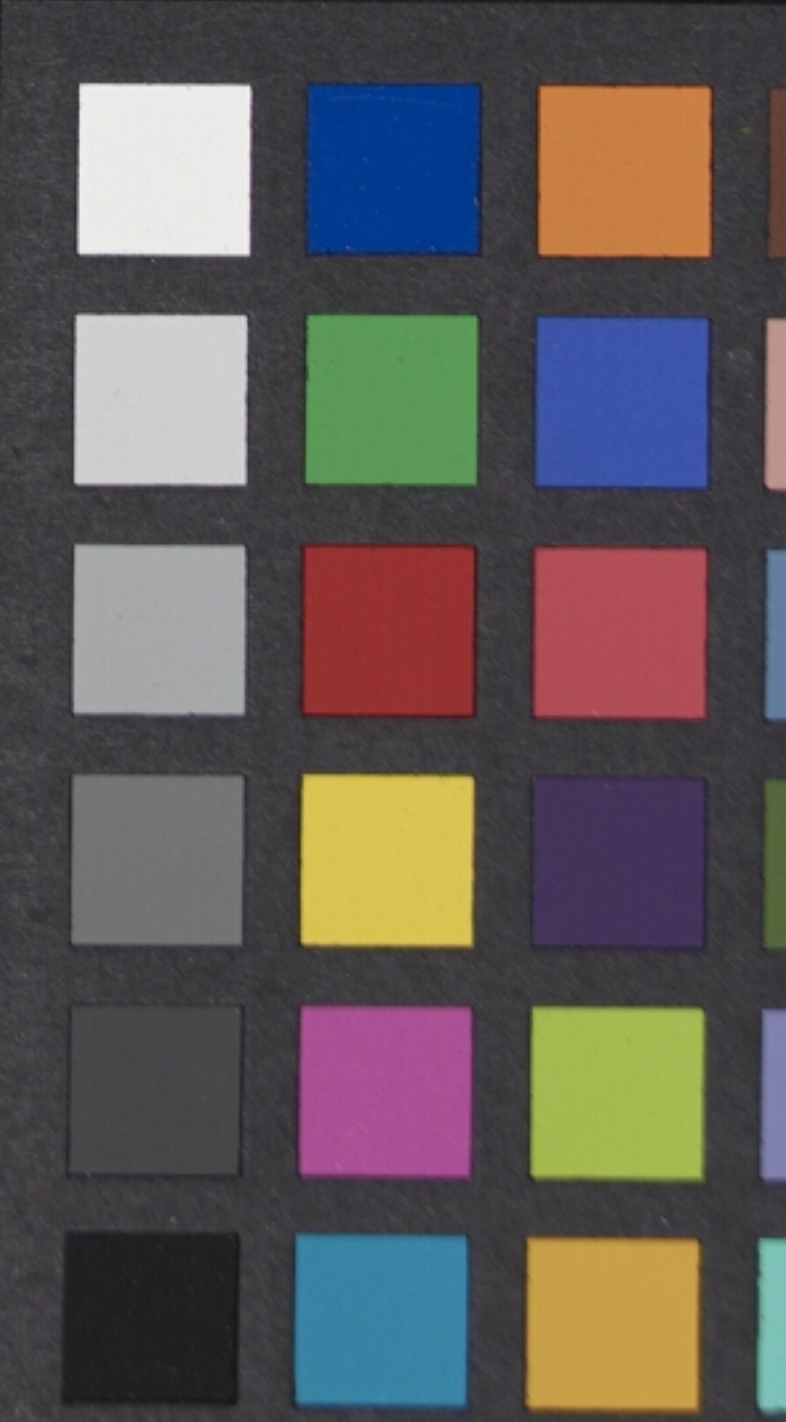
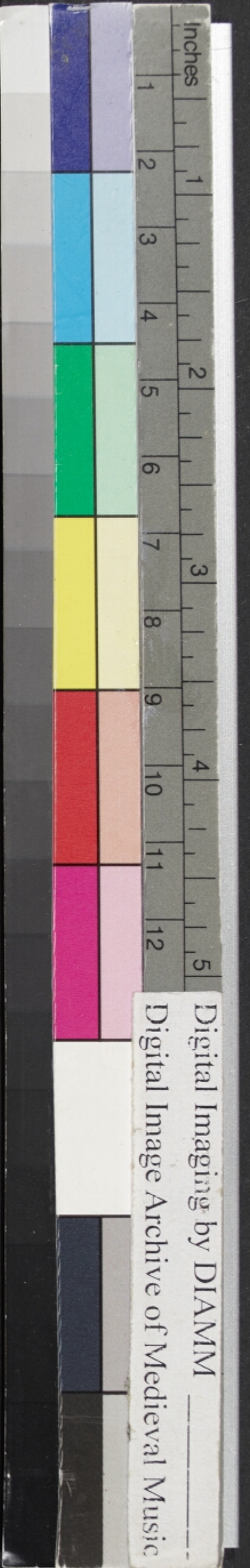
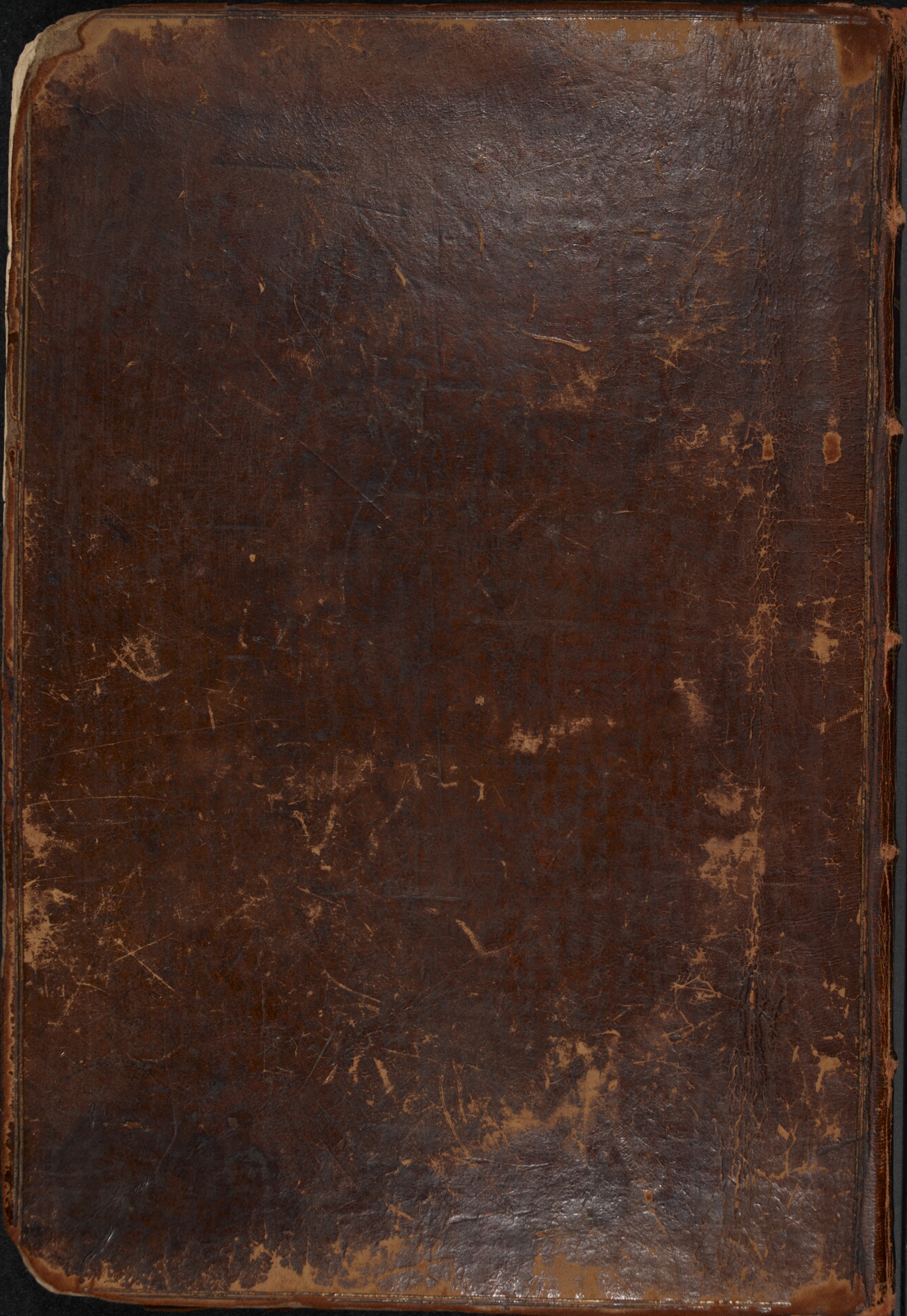


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J. Morley
56. Old Brompton Rd
S.W. 19
19 Feb 1959





MORLEY'S
INTRODUCTION
TO
MUSICKE

1597