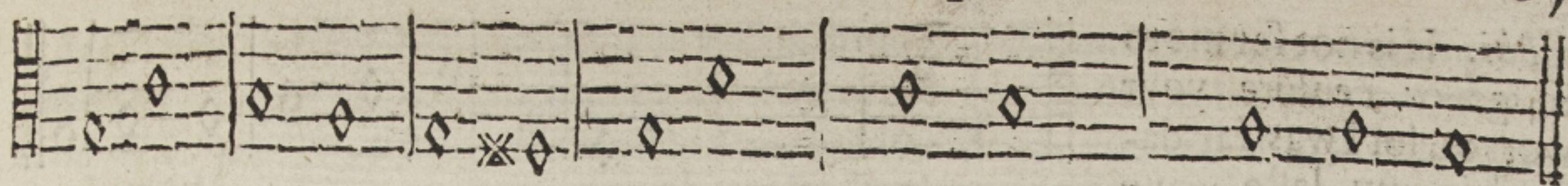


The second part.

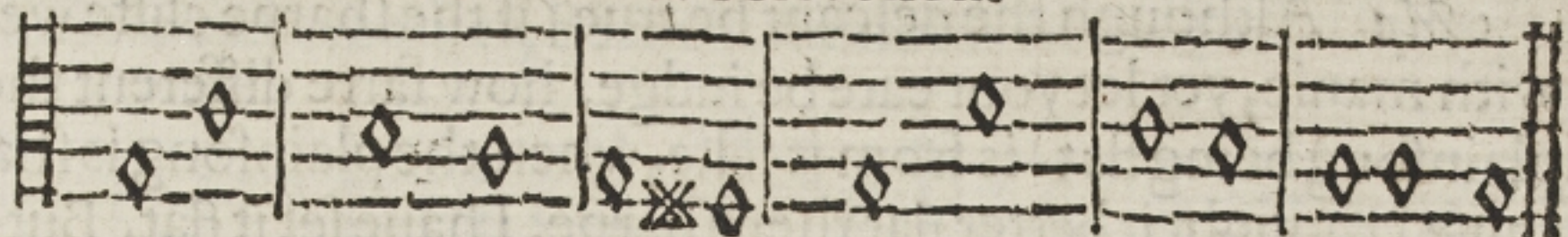


Phi. I thinke it shal be no hard matter for me to imitate this.

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

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

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



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

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

Phi. In what notes be they ?

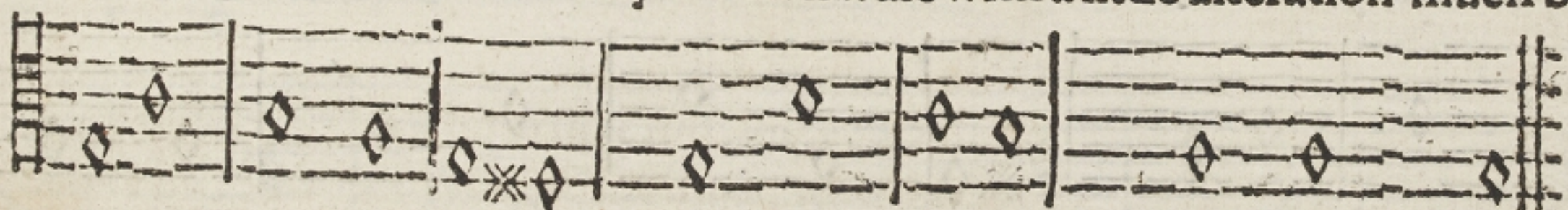
Ma. In the foure notes going before the close, for there your descant woulde haue beene more stirring, and by reason it hangs so much, I do not, nor cannot greatly commend it, although it be true in the cordes.

Phi. What ? Is not that binding descant good ?

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

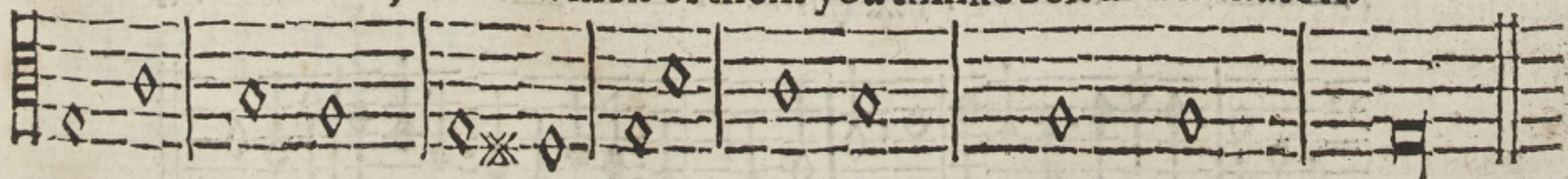
A discord take for the first part of a note not in binding wise condemned

binding with concords not so good as that with discords.



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

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



N



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



The eare the most iust iudge of al musicke.

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

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

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

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



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



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

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

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



Ma.

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

The second part.

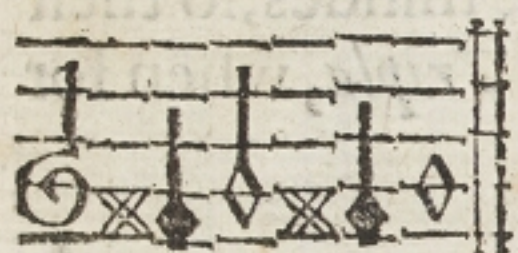
Ma. Iperceiue by this waie, that if you will bee carefull aud practife, censuring your owne dooinges with iudgement, you neede few more instructions for these waies: therefore my counsell is, that when you haue made any thinge, you peruse it, and correct it the second and third time before you leaue it, But now seeing you knowe the rules of finging one part aboue or vnder the plainfong: it followeth, to shew you how to make more partes. But before we come to that, I must shew you those things which of olde were taught, before they can sing two partes: and it shall be enough to set you a waie of euerie one of them, that you may see the maner of making of them, for the alowances and descanting be the same which were before: so that he who can doe that which you haue alreadie done, may easilie do them all. The first is called crotchet, minime, and crotchet, crotchet, minime and crotchet, because the notes was disposed so, as you may see in tihs example,



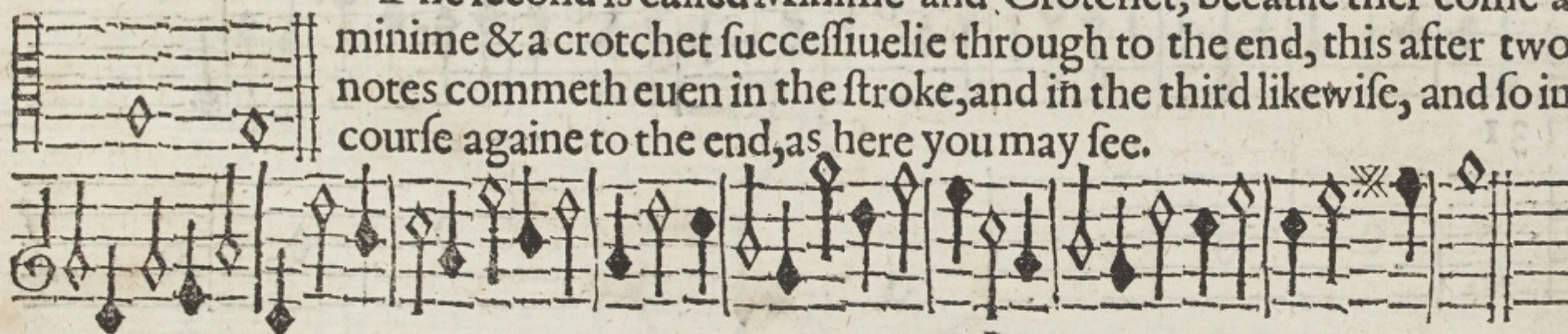
Crotchet, minime and crotchet.



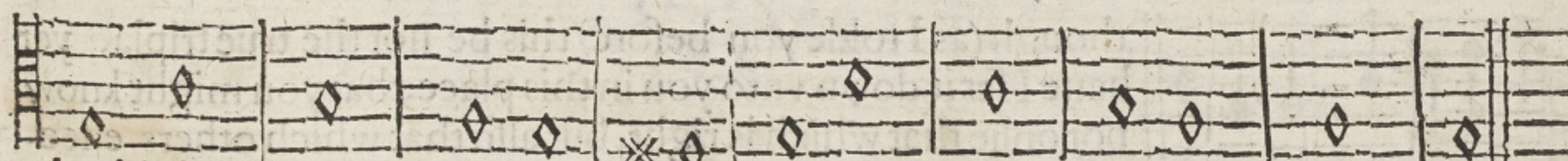
This waie in euerie note commeth euen in time of stroke.



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



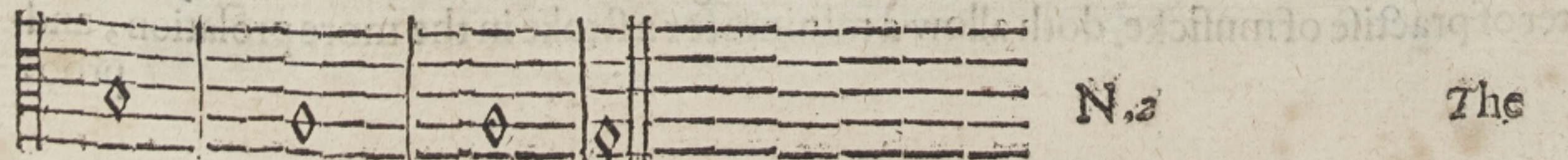
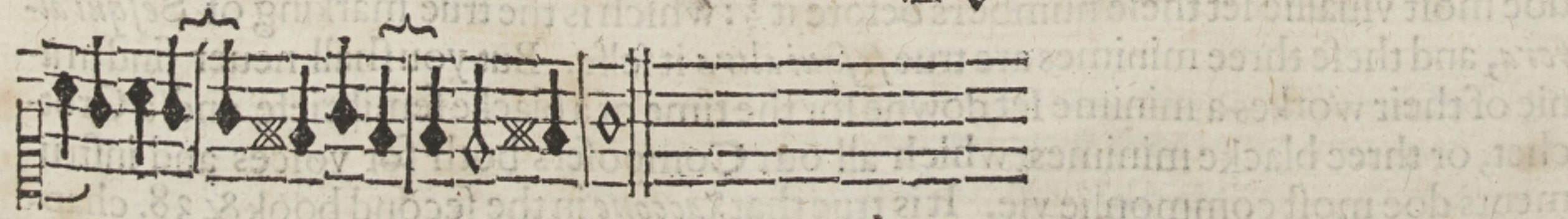
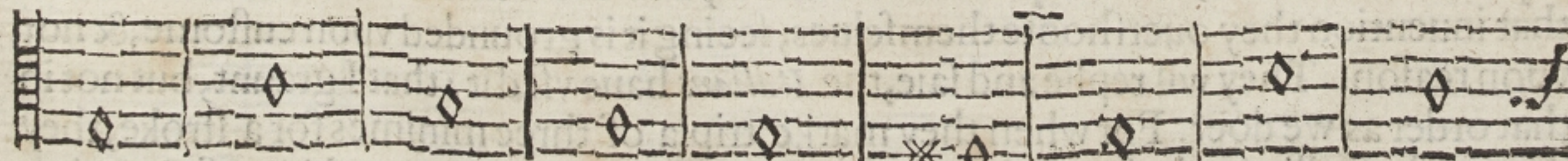
Minime, crotchet & minime.



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



Two crotchets and a minime



N^o

The



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



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

Figuration.

Phi. What is Figuration?

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

Tripla in the minime.



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

proo-

The second part.

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

In the first part

Quadrupla.

Quintupla.

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

Here

Sesquialtra



Inductions & what they be.



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

Sesquitercia



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

Two parts vpo a plainfong.

ther things which men haue deuised vpon these waies, which if one would particularlie deduce, he might write all his life time and neuer make an end, as *Iohn Spataro* of *Bologna* did, who wrote a whole great booke, containing nothing else but the manner of finging *Sesquialtra* proportion. But to returne to our interrupted purpose, of making more partes then one vpon a plainfong. Take anie of the waies of base descant which you made, and make another part, which may serue for a treble to it about the plainfong, being true to both.

Phi. Yours be better & more formall then mine, & therefore I will take one of yours *Ma.* If you list do so.

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



Ma.

The second part.

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



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



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

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

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



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

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

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



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

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

Ma. As for the discord it is taken in binding manner, and as for the sharpe in the base for the flat in the treble, the base being a Cadence, the nature thereof requireth a sharpe, and yet let your eares (or whose soeuer else) be iudge, sing it and you wil like the sharpe much better th en the flat in my opinion. Yet this youe must marke by the waie, that though this be good in halfe a note as here you see, yet is it intollerable in whole semi-briefes.

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

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

Phi. Then here it is, peruse it.



Hanging in the close condemned. Manie perfect cords together condemned.

In what maner a sharpe for a flat is allowable in the fifth.

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

The second part.

95

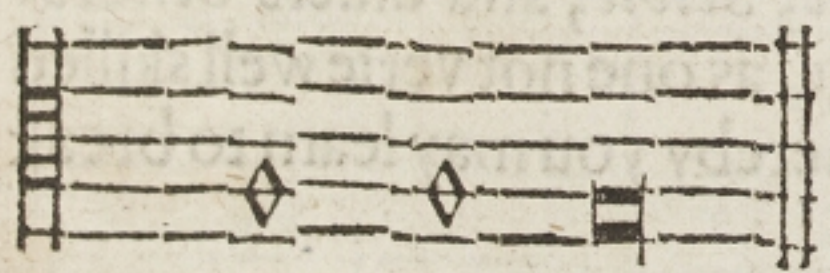
Ma. In this lesson in the verie beginning, I greatlie mislike that rising from the fourth to the fift, betweene the plain song and the treble: although they bee both true to the base, yet you must haue a regard that the partes be formall betwixt themselues as well as to the base. Next, your standing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

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

Long standing in a place condemned.

A sharpe eight disallowed.

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



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

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

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

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

Better to breake the plain song then dissolue a point.

Phi.



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

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

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

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



Meeting of the flat and sharpe eight condemned.

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

Phi. What doe you terme two partes in one?

Definition of two parts in one.

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

Phi. What generall rules haue you for that?



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

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

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

Phi. I praie you explaine that by an example.

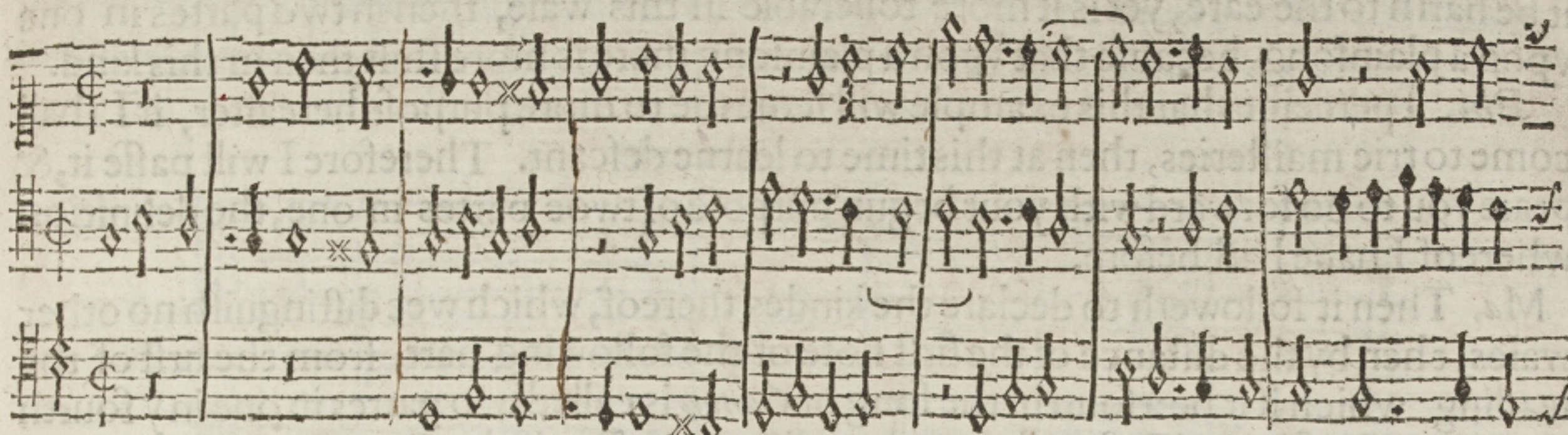
Ma. Here be three plainfong notes which you may breake thus:

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

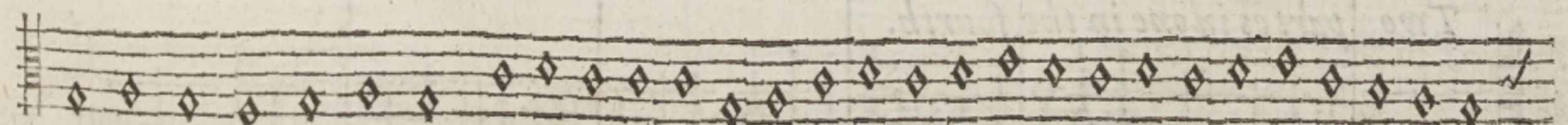
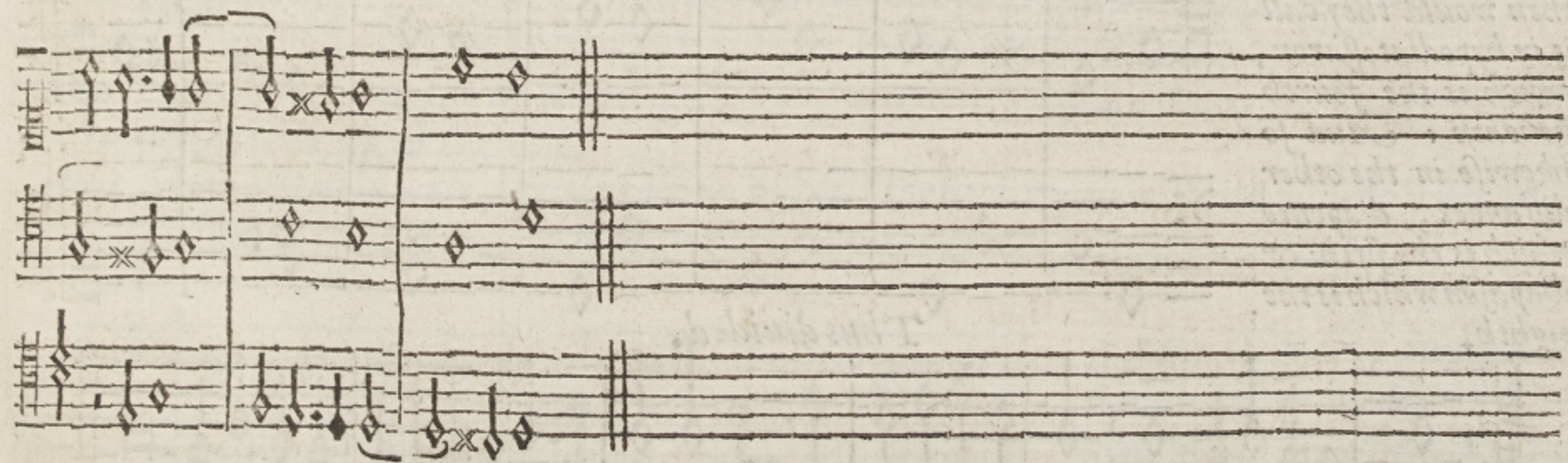
The second part.

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

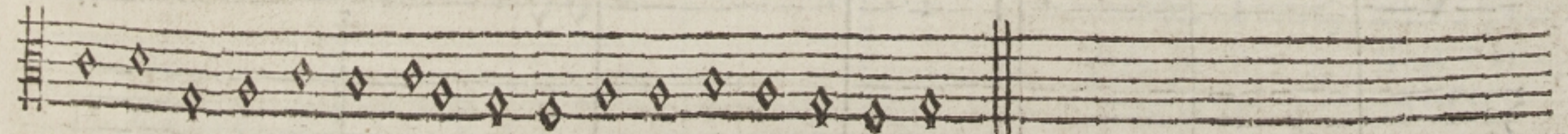
Ma. Here it is set downe in partition, because you should the more easilie perceiue the conueiance of the parts.



The plainfing
of the Hymne
Saluator mun
di, broken in
diuision, and
brought in a
Canon of
thre parts in
one, by Oibert
Parley.



Saluator mundi domine.



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Great maisteries vpon a plainfong not the sweetest musicke.

I haue likewise set downe the plainfong, that you may perceiue the breaking of euerie note, and not that you should sing it for a part with the rest: for the rest are made out of it and not vpon it. And as concerning the descanting, although I cannot commend it for the best in the musicke, yet is it praiseworthy, and though in some places it be harsh to the eare, yet is it more tollerable in this waie, then in two partes in one vpon a plainfong, because that vpon a plainfong there is more shift then in this kind.

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

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

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

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

A note for two parts in one in the fourth.

Thus plaine.

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

Thus diuided.

The second part.

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

Thus plaine.

Fuga in epidia pente.

Thus diuided.

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

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

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

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

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

Ma.



The second part.

Two partes in one in the fift.

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

Phi. I praie you yet giue mee leaue to interrupt

your purpose, that seeing I haue made a waie in the fift, I may make one in the fourth also, and then I will interrupt your speech no more.

Ma. Do so if your mind serue you.

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

Two parts in one in the fourth.

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

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



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

Two parts in one in the fift, the plain song in the treble:*Another*

The second part.

Another example in the fist the plain song in the midst.

The first musical example consists of three staves. The top staff contains a sequence of diamond-shaped notes with stems, some marked with an 'x'. The middle staff contains a plain song melody with diamond-shaped notes. The bottom staff contains a lower part with diamond-shaped notes. The notation is organized into measures by vertical bar lines.

Another example of two parts in one in the fist, the plain song in the base.

The second musical example consists of three staves. The top staff contains two parts in one, with diamond-shaped notes and stems. The middle staff contains a plain song melody with diamond-shaped notes. The bottom staff contains a lower part with diamond-shaped notes. The notation is organized into measures by vertical bar lines.

Two parts in one in the sixt.

The third musical example consists of three staves. The top staff contains two parts in one, with diamond-shaped notes and stems. The middle staff contains a plain song melody with diamond-shaped notes. The bottom staff contains a lower part with diamond-shaped notes. The notation is organized into measures by vertical bar lines.

This waie in the sixt (if you sing y lower part eight notes higher, and the higher parte eight notes lower) will bee in the third or tenth, & by the contrarie if the Canon bee in the tenth if you

sing the lower part eight notes higher, and the higher part eight notes lower, then will your Canon be in the sixt, either about or below, according as the leading part shal be.

Two parts in one in the seuenth.

The fourth musical example consists of three staves. The top staff contains two parts in one, with diamond-shaped notes and stems. The middle staff contains a plain song melody with diamond-shaped notes. The bottom staff contains a lower part with diamond-shaped notes. The notation is organized into measures by vertical bar lines.



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The second part.

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

Two parts in one in the eighth.



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

Two parts in one in the ninth.



Two partes in one in the tenth.



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

Dne

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

The second part.

Due partes in una per arsin & thesin in the tenth.

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

Due partes in una per arsin & thesin bis repetitive.

Ad placitum



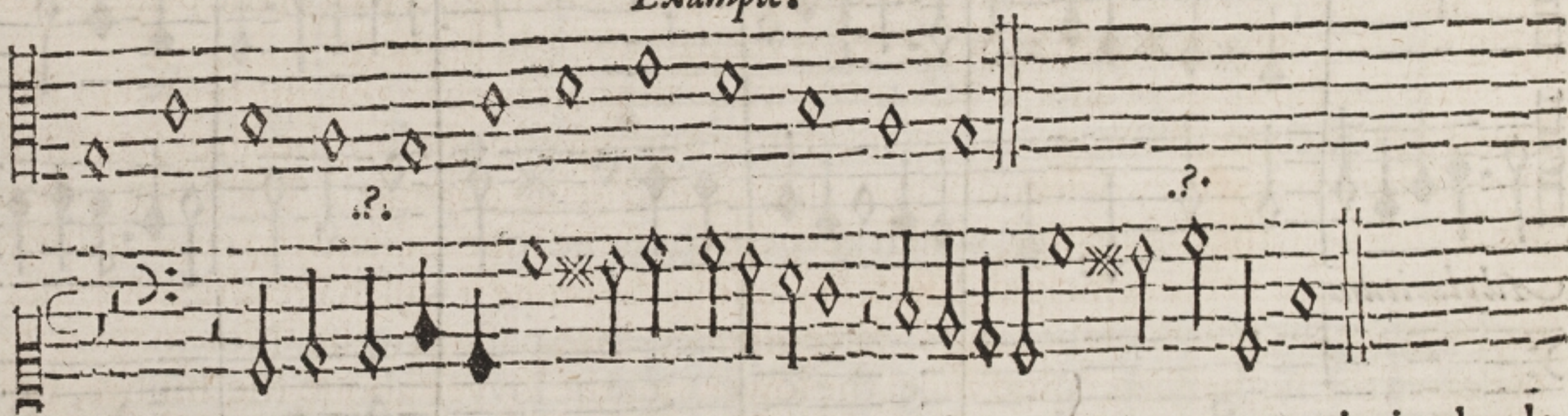
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A compendious way of printing of canons.

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

Example.



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



And this I thought good to shewe you, not for anie curiositie which is in it, but for the easinesse and commoditie which it hath, because it is better then to pricke so as to make one sit fivie or sixe houres beating his braines, to finde out the following part. But such hath beene our manner in manie other things heretofore, to doe things blindlie, and to trouble the wittes of practifioners: whereas by the contrarie, straungers haue put all their care how to make things plaine and easilie vnderstood, but of this inough There is also a manner of composition vsed amongst the *Italians*, which they call *Contrapunto doppio*, or double descant, and though it be no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meetest to be handled in this place, and it is no other thing, but a certaine kind of composition, which beeing sung after diuers sortes, by changing the partes, maketh diuers manners of harmonie: and is founde to be of two sortes. The first is, when the principall (that is the thing as it is firste made) and the replie (that is it which the principall hauing the partes changed dooth make) are sung, changing the partes in such maner, as the highest part may be made the lowest, and the lowest parte the highest, without anie change of motion: that is, if they went vpward at the first, they goe also vpward when they are changed: and if they went downward at the first, they goe likewise downward being changed. And this is likewise of two sortes: for if they haue the same motions being changed, they either keepe the same names of the notes which were before, or alter them: if they keepe the same names, the replie singeth the high part of the principall a fift lower, and the lower part an eight higher: and if it alter the names of the notes, the higher part of the principal is sung in the replie a tenth lower, and the lower part an eight higher.

Double descant

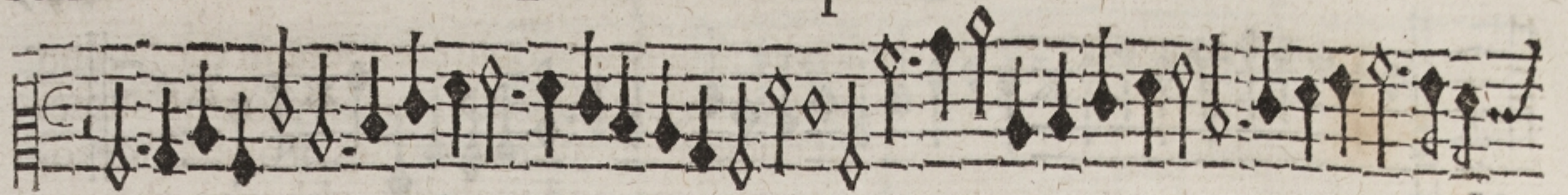
Diuision of double descant.

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

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



The second part.



The higher part of the principall.



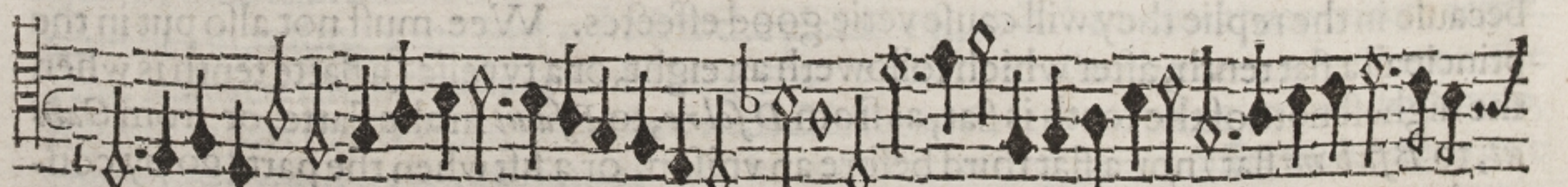
The lower part of the principall.



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



The higher part of the replie.



The lower part of the replie.



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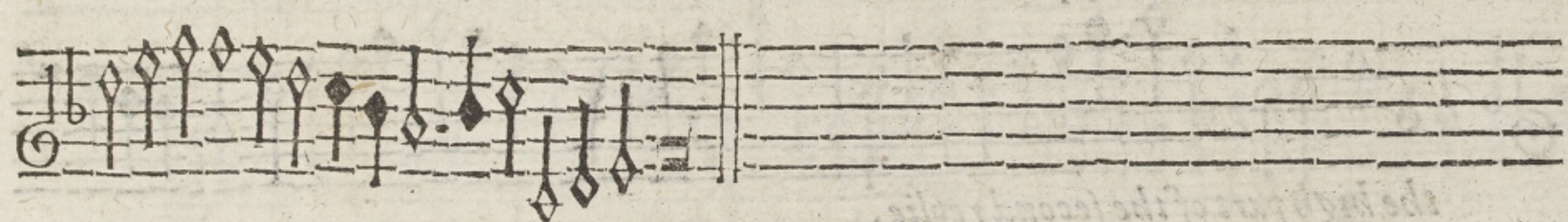
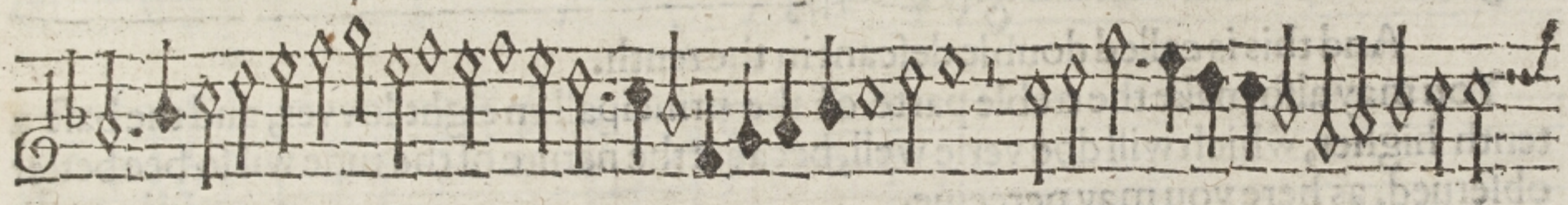
Inches 1 2 3 4 5 6 7 8 9 10 11 12

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

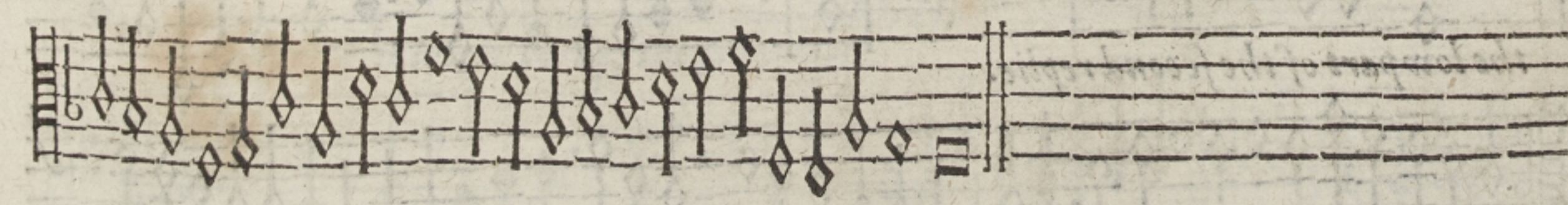
Caueats for compositions in the second sort of the first kind of double descant.



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



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



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

The

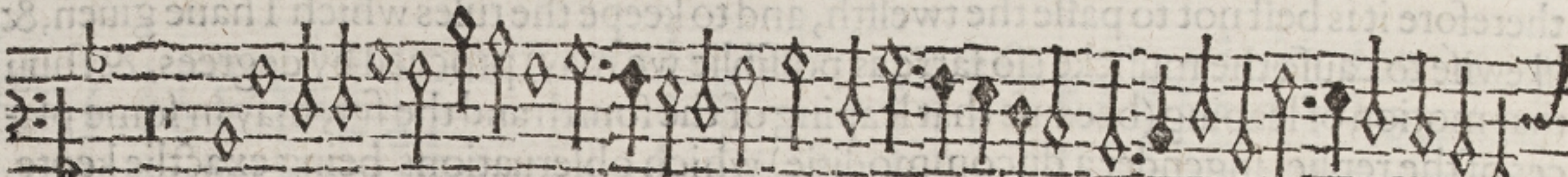
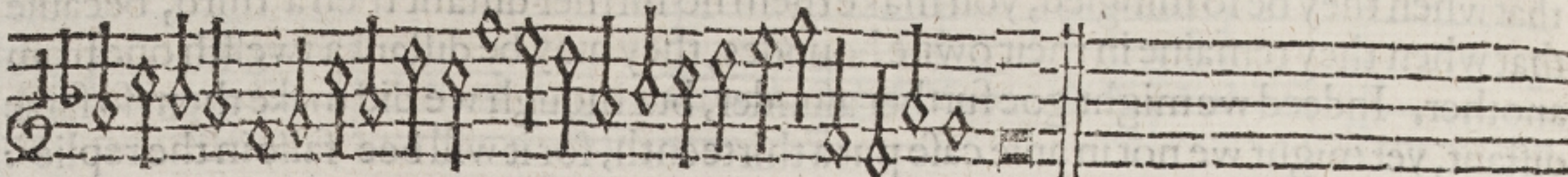
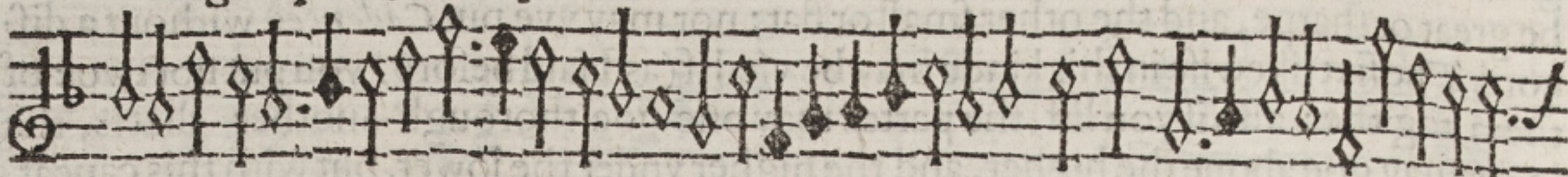


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The second part.



The higher part of the replie.

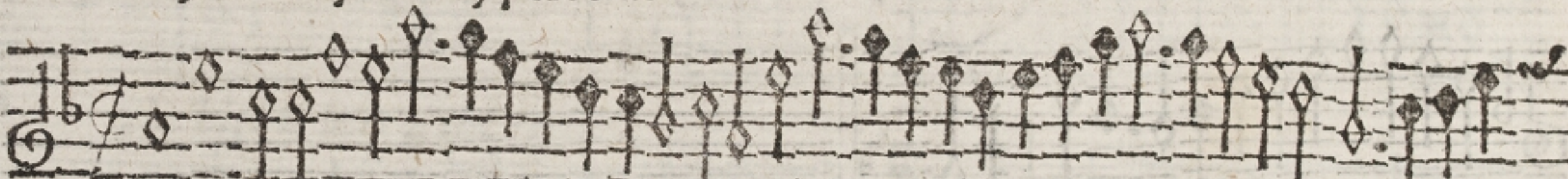


the lower part of the replie.

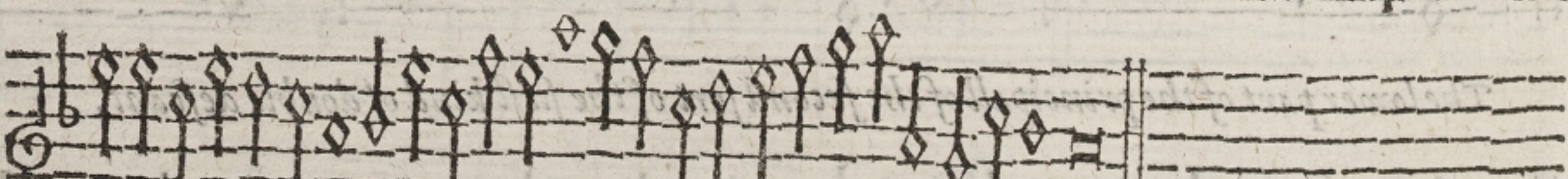


And this is called double descant in the tenth.

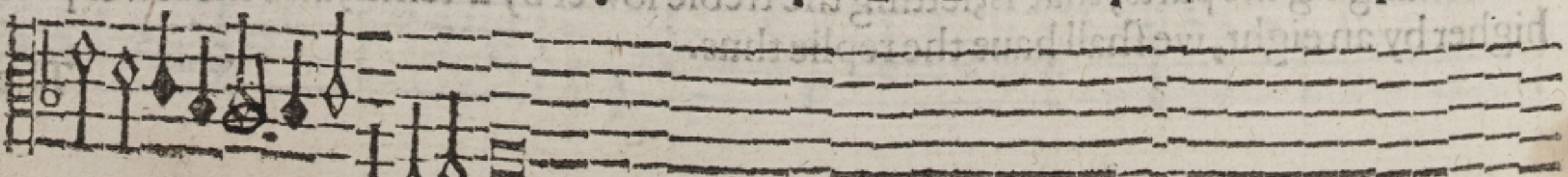
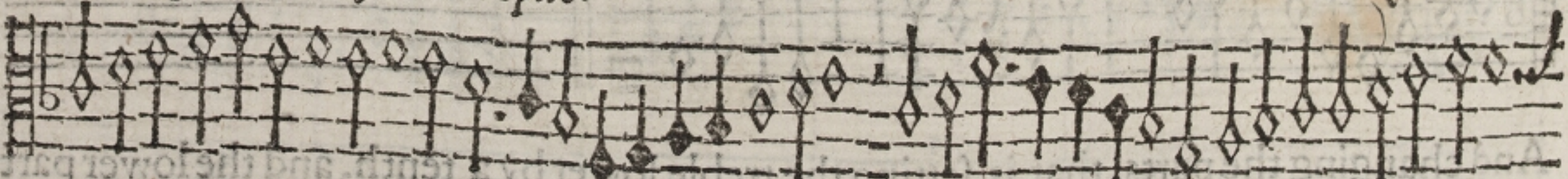
You may also make the treble parte of the principall an eight lower, and the base a tenth higher, which will doe verie well, because the nature of the tune wil so bee better obserued, as here you may perceiue.



the high part of the second replie.



the low part of the second replie.



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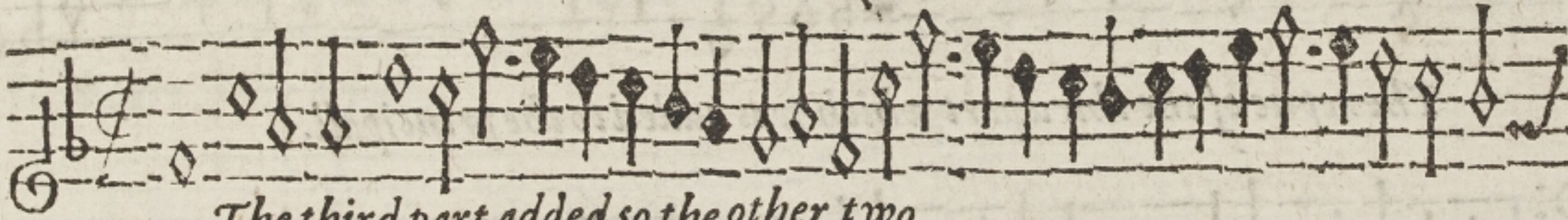
Inches 1 2 3 4 5 6 7 8 9 10 11 12 5

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

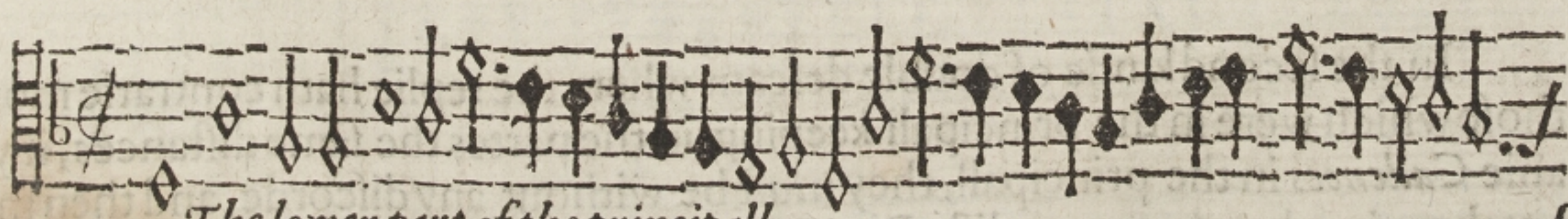
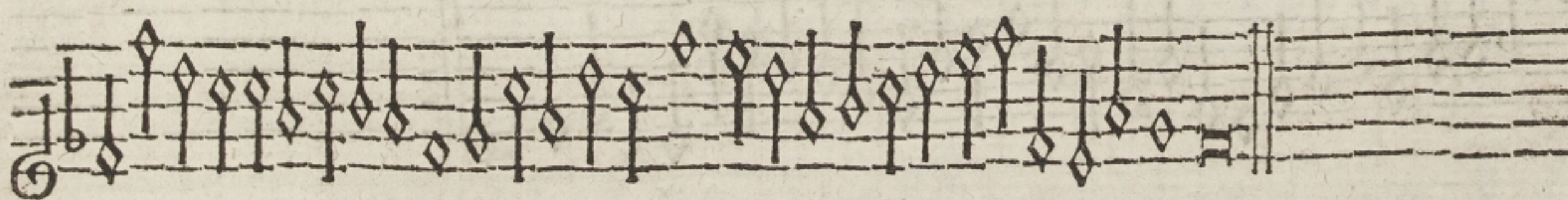
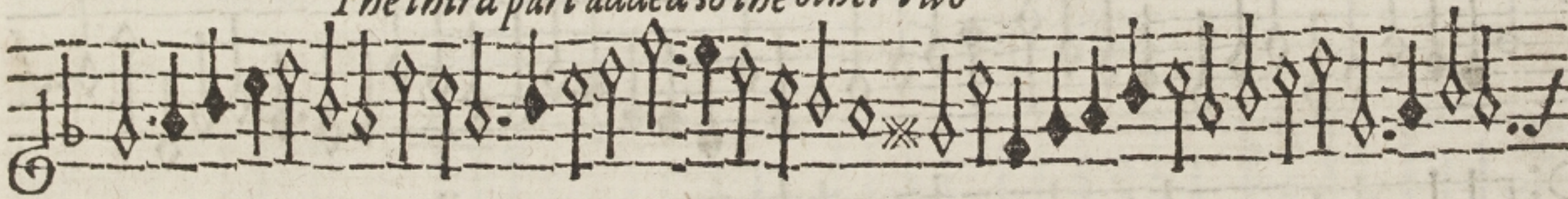
Rules for singing a third part to other two in double discant.



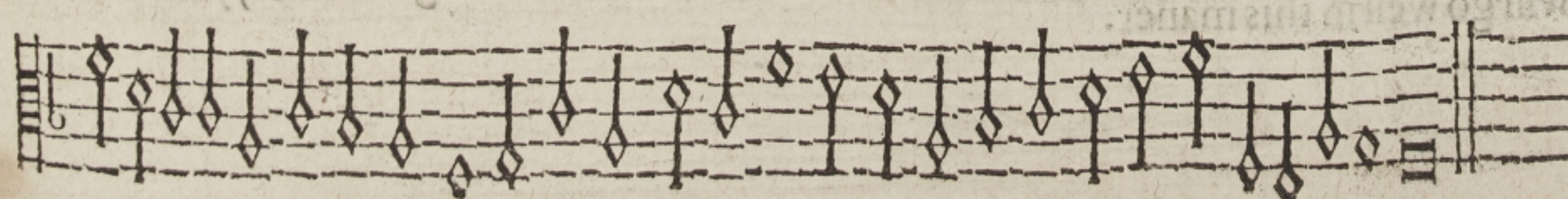
The high part of the principall.



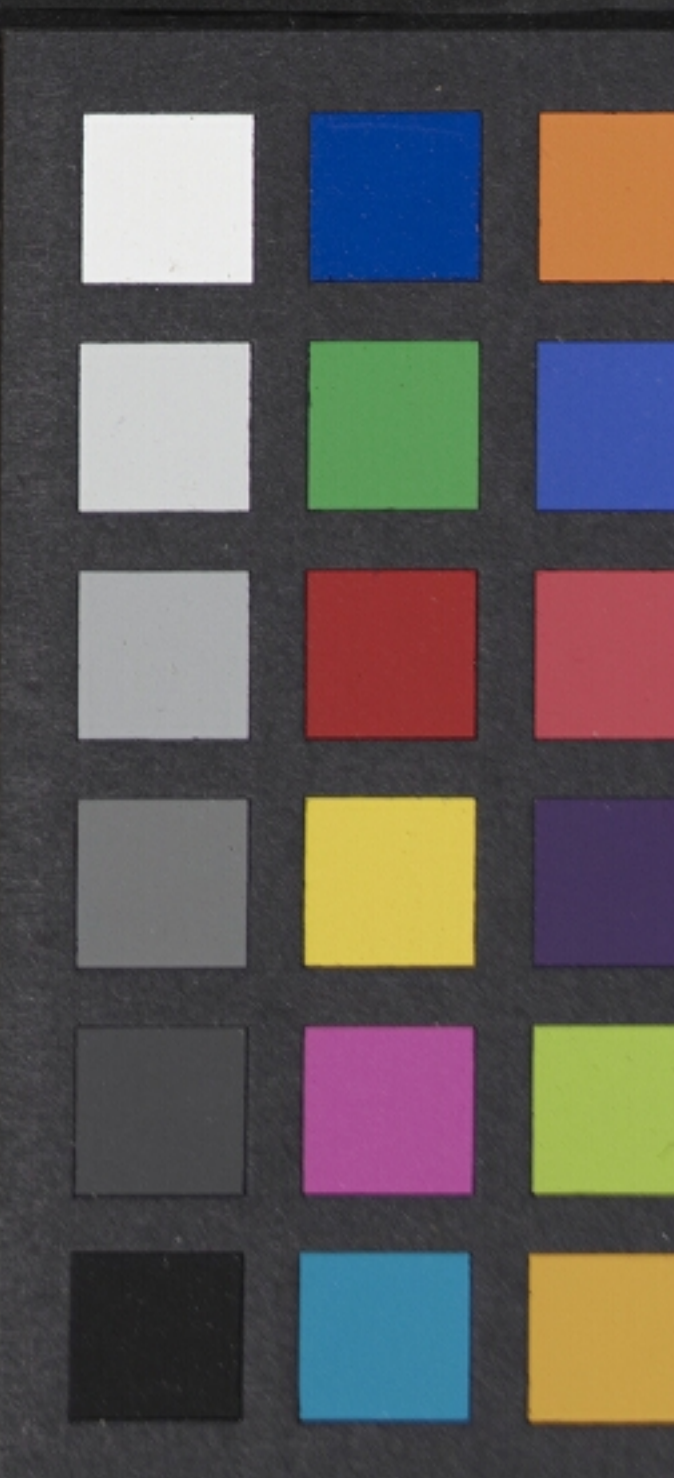
The third part added so the other two



The lower part of the principall.



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The second part.

By negligence of not thinking vpon a third part in the composition of the principall, the fault of too much distance in the replie was committed which other wise might easlie haue bene auoided, & the example brought in lesse compasse.

the higher part of the replie

Two staves of musical notation in G-clef, showing a melodic line with various intervals and a final cadence.

The lower part of the replie.

Two staves of musical notation in C-clef, showing a lower melodic line with various intervals and a final cadence.

The replie of the third part which was added to the principall.

Two staves of musical notation in C-clef, showing a third melodic line with various intervals and a final cadence.

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

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

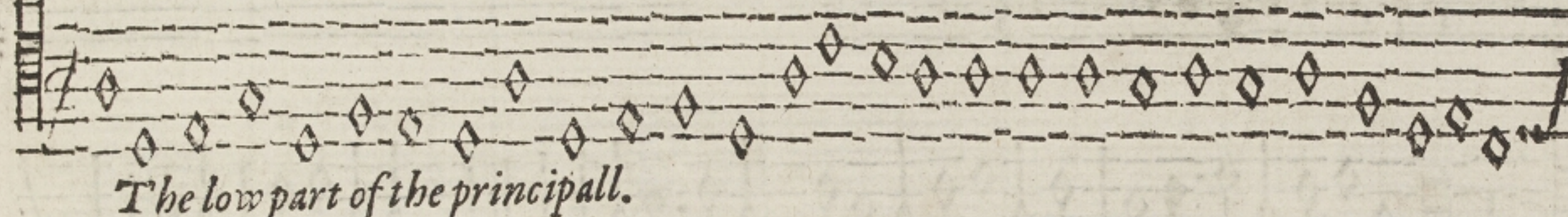
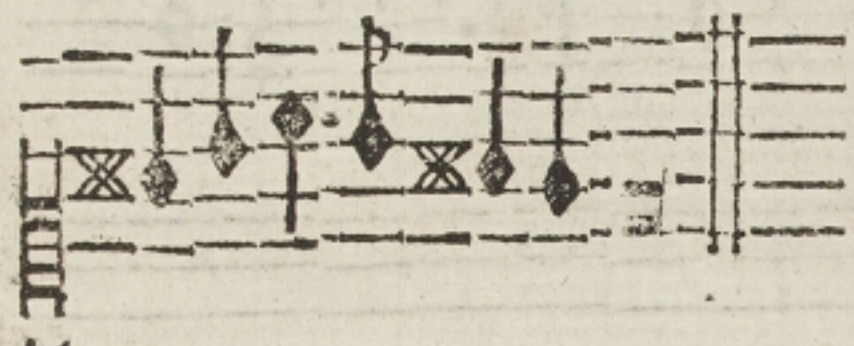
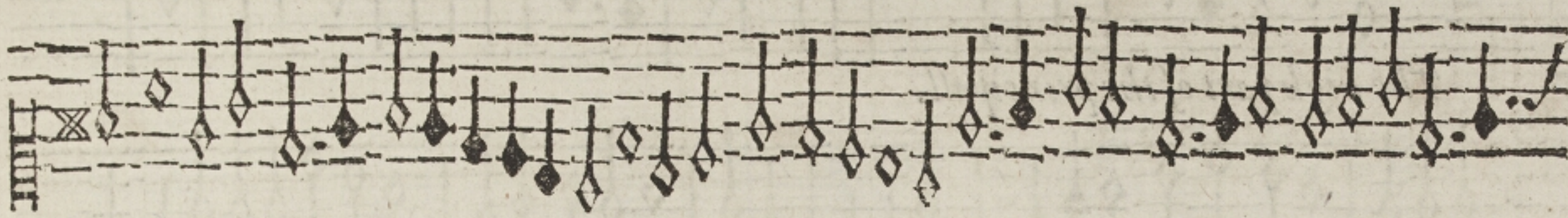
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Inches 1 2 3 4 5 6 7 8 9 10 11 12

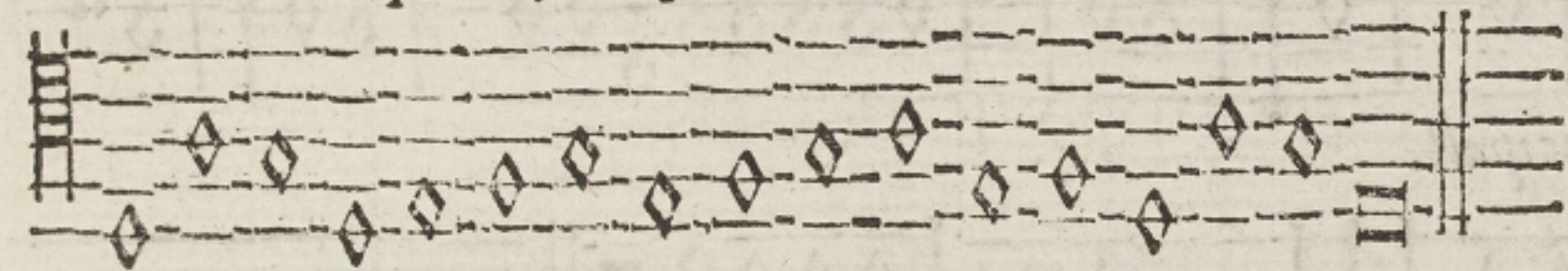
The second part.



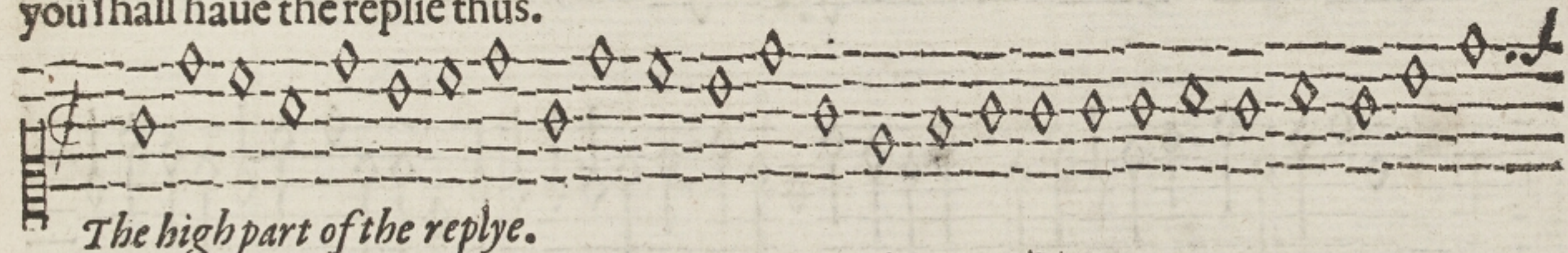
The high part of the principall in the second kind of double descant.



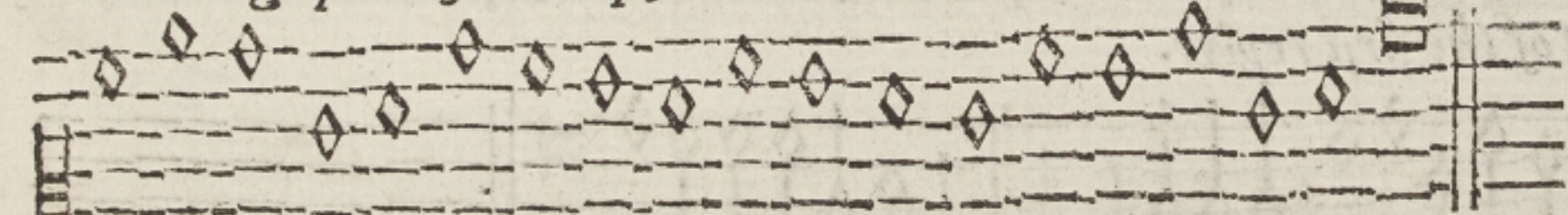
The low part of the principall.




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



The high part of the replie.



The low part of the replie.



q



The second part.

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

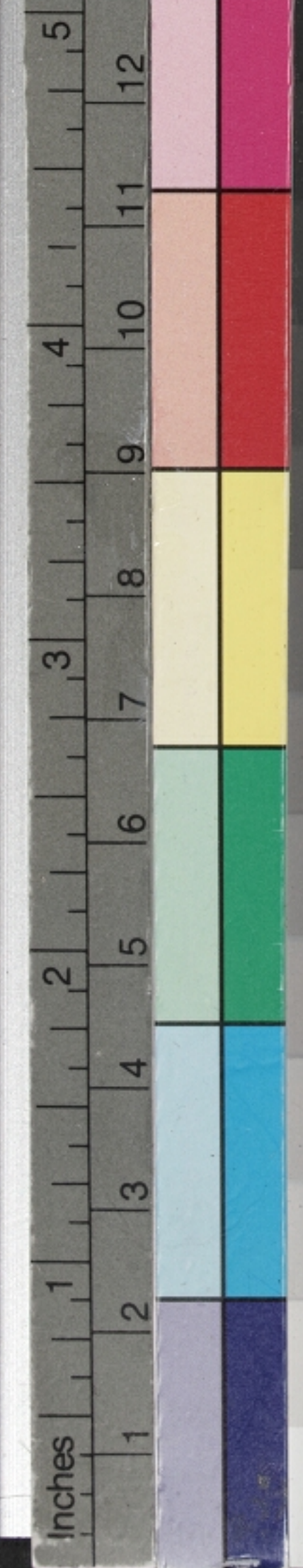
The high part of the principall.

The low part of the principall.

The high part of the first repleye.

The low part of the first repleye.

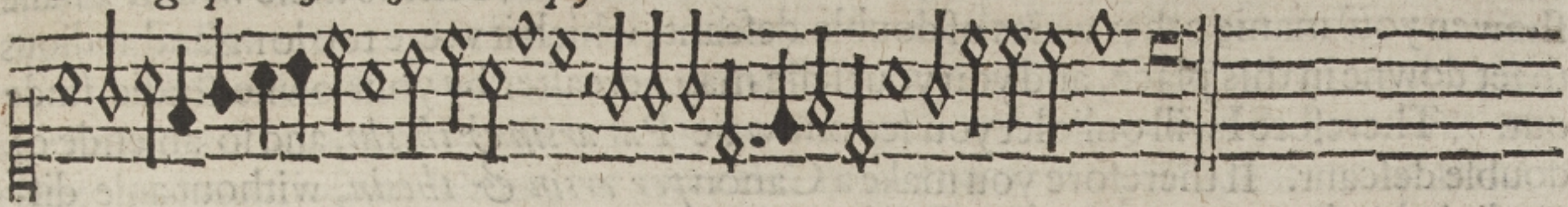
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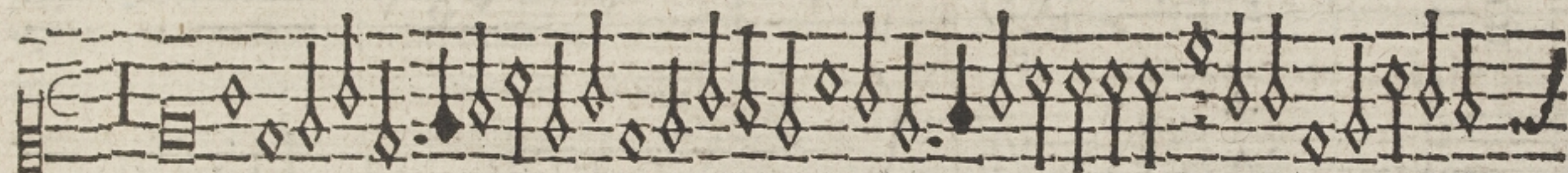
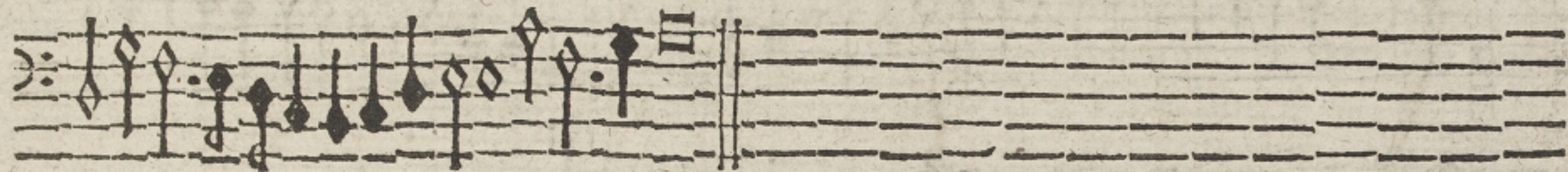
The second part.



The high part of the second reple.



The low part of the second reple.



The high part of the third reple, being per ar sin & the sin to the low part of the



principall.



The low part of the third reple, being per ar sin & the sin to the high part of the



principall.



Q. 2



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

The image shows two systems of musical notation. The first system is labeled 'The principall.' and consists of three staves of music. The second system is labeled 'The replie.' and also consists of three staves of music. The notation is a form of early printed music, likely mensural notation, with diamond-shaped notes and stems on a four-line staff. The music is written in a single system for each part, with a clef at the beginning of each system. The notation is dense and complex, reflecting the 'double descant' nature of the piece.

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

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

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

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

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



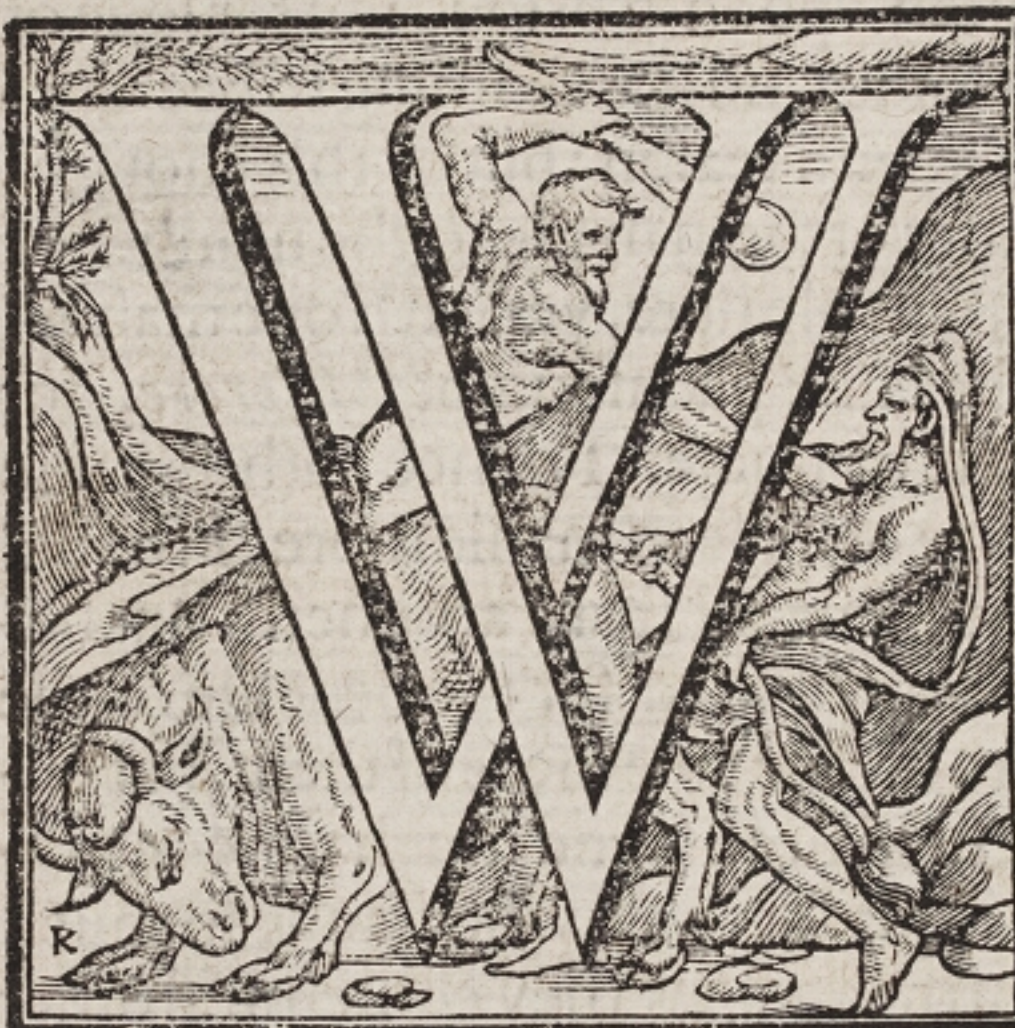


The third part of the introduction to Musicke, treating of composing or setting of Songes.

Philomathes the Scholer.

Polymathes.

Philomathes.



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

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

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

Pol. I was informed yesternight that Maister *Polybius* did for his recreation euerie morning priuateley in his owne house read a lecture of *Ptolomey* his great construction, and remembering that this morning (thinking the day farther spent then in deed it was) I hied me out thinking that if I had staid for you, I should haue come short: But to my

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

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

Pol. As how?

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

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

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

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

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

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

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

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

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

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

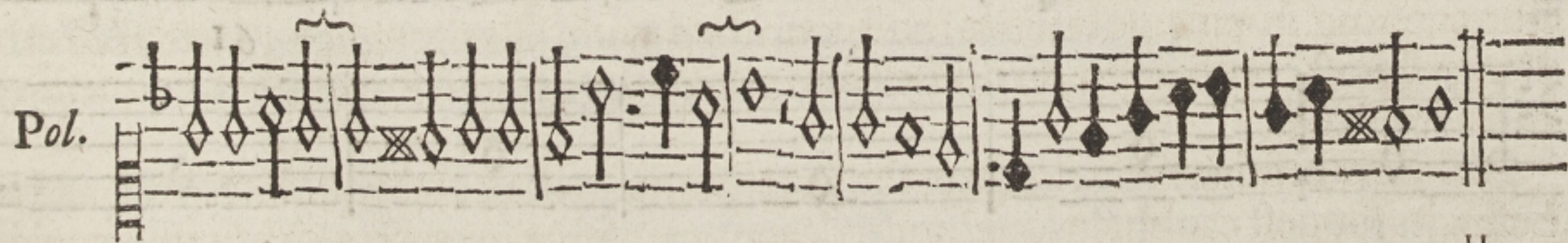
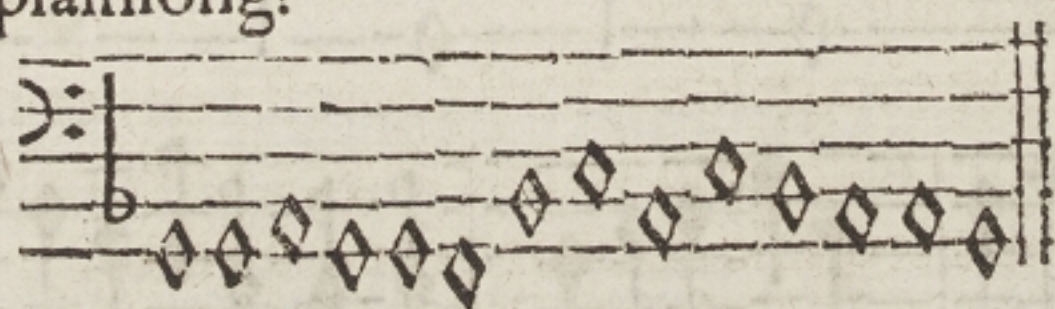
Ma. Who taught you?

Pol. One maister *Boulde*.

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

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

Ma. Here is one sing vpon it.



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

Pol.



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

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

Pol. Why so?

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

Ma. Why wherein do you disallow them?

Phi. First of all in the second note is taken a discord for the first part of the note, and not in the best manner nor in binding: the like faulte is in the fifth note, and as for the two notes before the close, the end of the first is a discord to the ground, and the beginning of the next likewise a discord, but I remember when I was practising with you, you

Two discords together condemned.



did set me a close thus, which you did so farre condemne as that (as you saide) there could not readily bee a worse made, and though my brothers bee not the verie same, yet is it Cosin germaine to it, for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in affect they be both one.

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

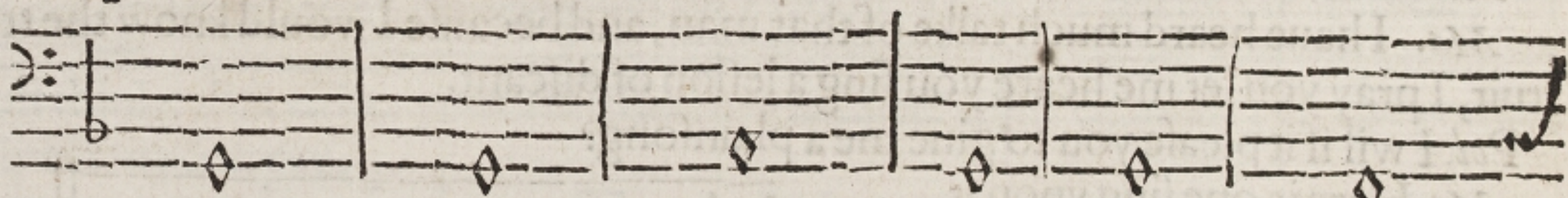
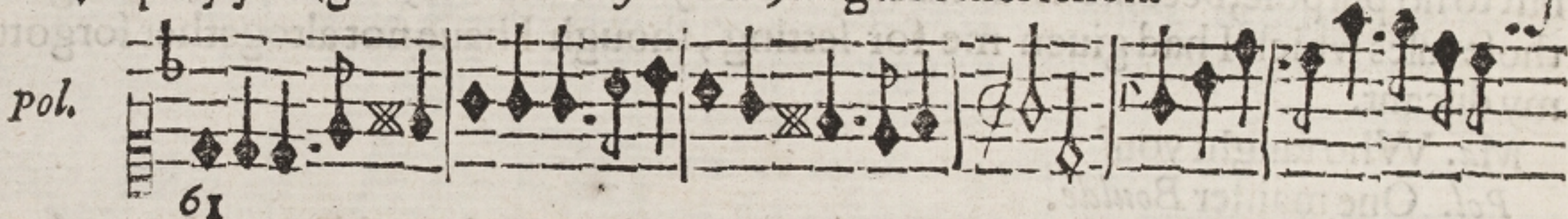
Phi. Yea, and iustly.

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

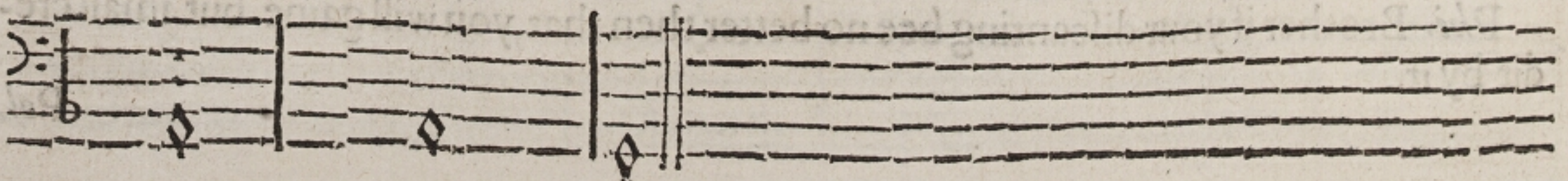
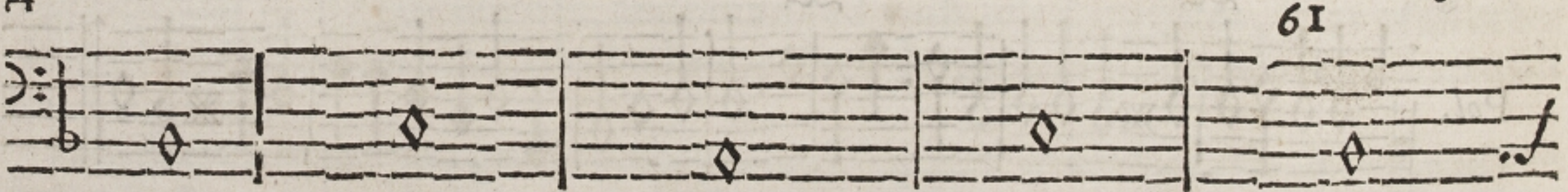
Harsh cordes not to be taken for the pointes sake.

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

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



Proportions are not ridiculously to be taken.



Digital Imaging by DIAMM
Digital Image Archive of Medieval Music

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

The third part.

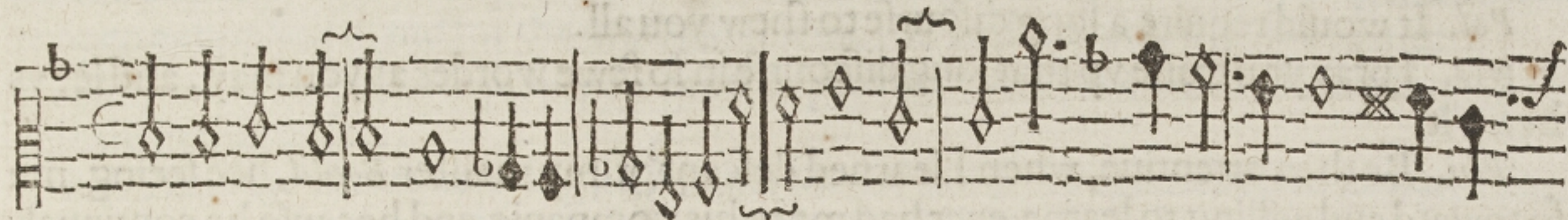
Phi. I promise you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you have taken *sesqui paltry* very right.

Ma. You must not be so ready to condemne him for that, seeing it was the fault of the time, not of his sufficiency, which causeth him to sing after that manner, for I my selfe being a childe have heard him highly commended, who couide vpon a plainesong sing hard proportions, harsh allowances, and countrey daunces, and hee who could bring in maniest of them was counted the iollyest fellowe, but I would faine see you (who have those *Argus* eyes in spying faults in others) make away of your own, for perchance there might likewise be a hole (as they saie) found in your owne cote.

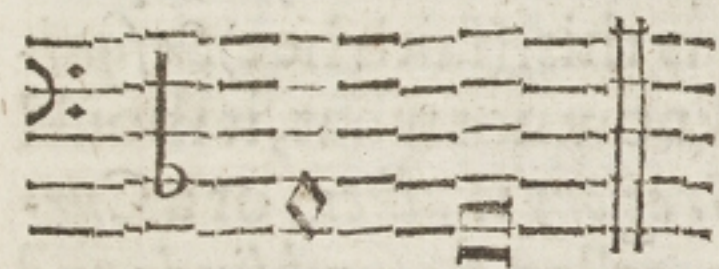
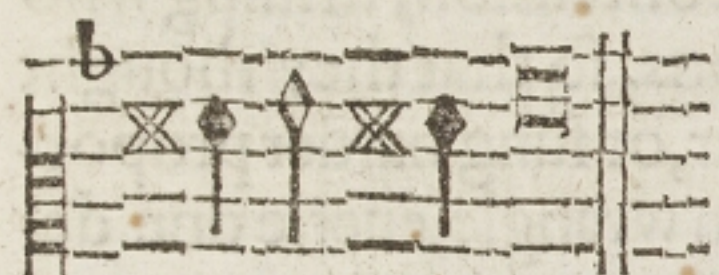
Phi. I would bee ashamed of that, specially hauing had so many good preceptes and practising them so long.

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

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



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



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

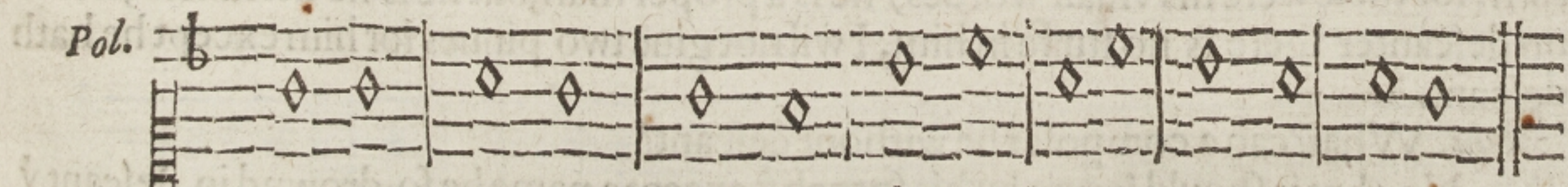
Ma. Nor I, and by this lesson (*Scholer Phylomathes*) I perceiue that you haue not been idle at home.

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

Ma. That is the best manner of descanting, but shall I heare you sing a lesson of base descant.

Pol. As many as you list, so you will haue them after my fashon.

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



Binding no
excuse for two
discords toge-
ther.

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



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

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

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

Phi. What? can a composer be without descant?

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

*That name
in derision
they haue gi-
uen this qua-
drant pauan,
because it wal-
keth amongst
the barbars
and fiders
more common
then any other

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

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

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

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

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

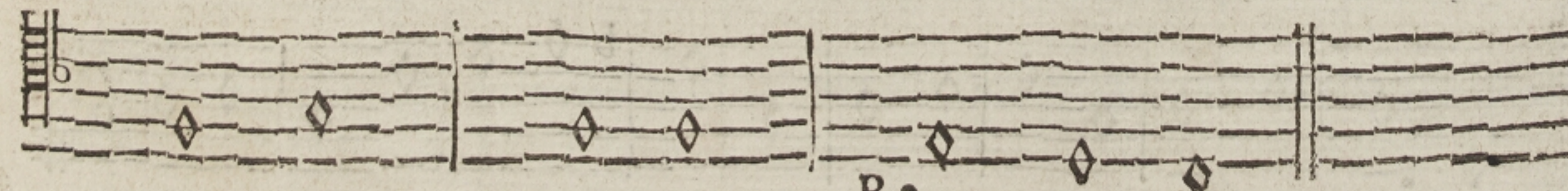
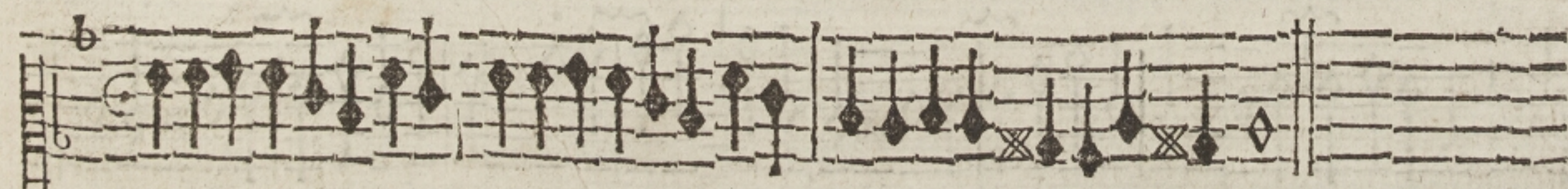
Pol. Here be some which he gaue me as authorites wherewith to defend mine owne.



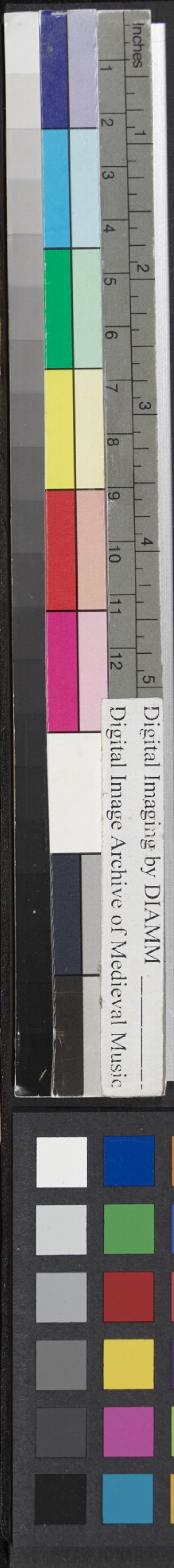
Iste confessor.



Hyme.



R 2



The third part.

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

Pol. The first is his own, the second he wrote out of a verse of two partes of an *Agnus dei*, of one *Henry Ry/bie*, and recommended it to me for a singular good one, the third is of one *Piggot*, but the two last I have forgotten whose

they bee, but I have heard them highly commended by many who bore the name of great discanters.

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

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

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

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

Ma. Then shew it me?

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

Faults in this lesson.

The third part.

123

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

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

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

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

The former lessons bettered.

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

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

Pol. You saie true.

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

Phi. Because I saw none other waie to expresse euery note of the plain song.

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

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

Phi. Doe so.

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

Phi. Nor I.

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

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

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

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

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

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

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

Ma.

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



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

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

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



in taking of descordes vsed in it as might anie waie offende, but the vnpleasantnesse of it commeth of the vvesting in of the point, for seeking to repeat the plainesong, againe the musicke is altered in the aire, seeming as it were another song vvhich doth disgrace it so far as nothing more, and though a man (conceiting himselfe in his own skil, & glorying in that he can deceiue the hearer) should at the first sight sing such a one as this is, yet another standing by, and perchance a better musician then he, not knowing his determination and hearing that vnpleasantnesse of the musicke might iustly condemne it as offense to the eare, then woulde the descanter alledge for his defence that it were euerie note of the plainesong twise song ouer, and this or some such like would they thinke a sufficient reason to moue them to admit anie harshnes, or inconuenient in musicke, what soeuer which hath bene the cause that our musicke in times past hath neuer giuen such contentment to the auditor as that of latter time, because the composers of that age making no account of the ayre nor of keeping their key, followed only that vaine of wresting in much matter in small boundes so that seeking to shewe cunning in following of points they mist the marke, where at euerie skilful musician doth cheefely shoote, which is to shew cunning with delightfulnesse and pleasure, you may also make a lesson of descant

scant

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

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

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

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

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



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

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

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

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

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

Ma. If it please you sing the plainfong.





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

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

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

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

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

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

example.



If your base
bee a thirde
vnder your
tenor, the
Alto may
bee a 5. 6.
12. or 13.
about the
base.

example.



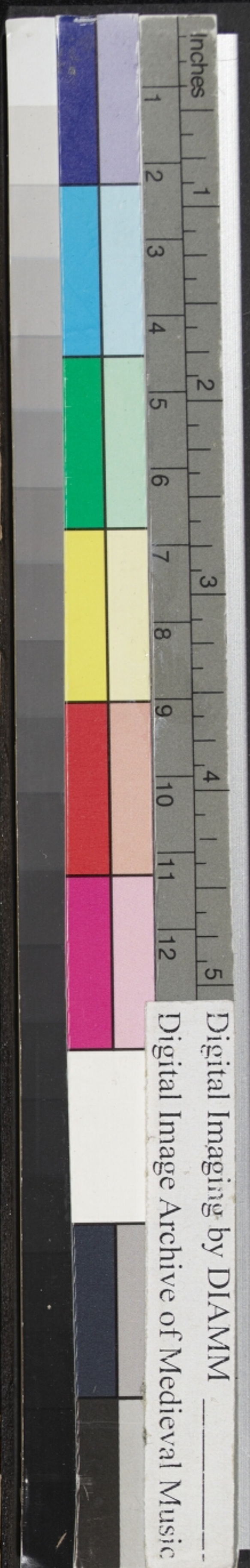
The third part.

<p>And if your Base bee a fifth to the tenor, your <i>Altus</i> maie bee a 3. 8. 10. 12. or 15. to the base.</p>	<p>example.</p>	<p>But if your base bee a sixth to the tenor, then must your <i>Altus</i> be a 3. 8. 10. or 15. to the base.</p>	<p>example</p>
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Pol. I pray you giue me an example which I may imitate.

Ma. Let this suffice for one at this time, and when you come to practise, let the third, fifth, and sixth (sometimes also an eight) be your vsuall cords because they be the sweetest, and bring most vari-

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



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The third part.

If you carrie your *Cadence* in the base part, you may close with any of these waies following the marke stil shewing that which it did before, & as concerning the rule which I told you last before of passing closes if your base be a *Cadence* (as your tenor was before not going vnder the base) then will the rule bee contrarie, for whereas before your base in your false closing did descend to a sixt, nowe must your *Altus* or Tenor (because sometime the Tenor is about the *Altus*) ascend to the sixth or thirteenth and descend to the tenth or third, as here following you may perceiue.

But if your *Cadence* be in the *Alto*, then may you choose any of these waies following for your end, the signe stil shewing the false close, which may not be vsed at a finall or full close, and though it hat bene our vse in times past to end vpon the sixt with the base in our songes, and speciallie in our *Canons*, yet is it not to be vsed but vpon an extremitie of *Canon*, but by the contraty to be shunned as much as may be, and because it is almost euerie

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



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

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

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

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

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



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The third part.

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

OF THE THIRD.

If the treble be and the base the Alto may be	a third with the tenor a third vnder it an vnison or 8. with the parts.
If the base be the <i>Altus</i> may be	a sixth vnder the tenor, a third or tenth about the base.
But if the base be then the <i>Altus</i> shall be	an eight vnder the tenor, a fifth or sixth about the base.
And the base being then the parts may be	a tenth vnder the tenor, in the vnison or eight to the tenor or base.

OF THE FOURTH.

When the treble shall be and the basse then the meane shall be	a fourth to the tenor a fifth vnder the tenor a 3, or 10, about the base
But if the base be the <i>Altus</i> shall be	a 12. vnder the tenor a 10. about the base

OF THE FIFTH.

But if the treble shall be and the base the <i>Alto</i> may be	a fifth about the tenor an eight vnder it a 3 or tenth about the base
And if the base be the <i>Altus</i> shall be	a sixth vnder the tenor, an vnison or 8 with the parts

OF THE SIXTH.

If the treble be and the base the <i>Altus</i> may be	a sixth with the tenor a fifth vnder the tenor, an vnison or eight with the partes
But if the base be the <i>Altus</i> shall be	a third vnder the tenor, a fifth about the base.
Likewise if the base be the meane likewise shall be	a tenth vnder the tenor, a fifth or 12. about the base.

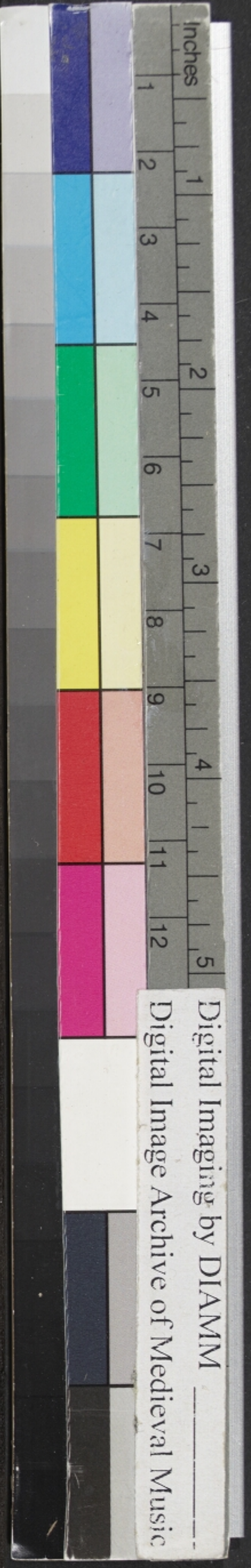
OF THE EIGHT.

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

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

The third part.

The page contains three systems of musical notation, each consisting of four staves. The notation is square neumes on a four-line staff. The first system is at the top, the second in the middle, and the third at the bottom. Each system begins with a clef and a time signature. The notation is dense and fills most of the page.



The third part.

Lastlie, here be examples of formall closes in foure, five and sixe partes, wherein you must note that such of them as be marked with this marke * serue for middle closes, such as are commonlie taken at the ende of the first part of a song, the other bee finall closes whereof such as bee suddaine closes belong properlie to light musicke, as *Madrigals Canzonets, Pavins* and *Galliards*, wherein a semibreve will be enough to Cadence vpon, but if you list you may draw out your *Cadence* or close to what length you wil. As for the *Motets* and other graue musick you must in them come with more deliberation in bindings and long notes to the close,

The first system of musical notation consists of five staves. Each staff begins with a clef (treble or alto) and contains a sequence of notes and rests. Some notes are marked with an asterisk (*), indicating they are for middle closes. The notation is in a square neume style with stems and flags.

The second system of musical notation also consists of five staves. It continues the examples of closes from the first system. The notation is consistent, using square neumes and stems. Some staves include a flat sign (b) and an asterisk (*). The final staff of the system ends with a double bar line.

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