



Plaine and Easie in-
troduction to Practicall
Musick
Set downe in forme of a dialogue
Reuided into three parts
The first teacheth to sing with all
things necessary for the knowledge
of plainesong.
The second treateth of descant
and to sing two parts in one upon a
plainesong or ground, with other
things necessary for a descanter.
The third and last part entitulath
of composition of three, four, five or
more parts with many profitable
rules to that effect.
With new songs of
2. 3. 4. and 5 parts

By Thomas Morley, Bachelour of Musick, & one
of the gent. of her Majesties Royall Chappell.

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Breadstreet hill at the signe of the starre. 1597.

To the curteous Reader.



Do not doubt, but many (who haue knownen my disposition in times past) will wonder that (amongst so manie excellent Musicians as be in this our Country at this time, and farre better furnished with learning then my selfe) I haue taken vpon me to set out that our vulgar tongue, which of all other things hath beene in writing least knownen to our Countrimen, and myselfe in practise. Yet if they would consider the reasons moving mee thereunto: they would not onely leave to meruaile, but also think me worthy, if not of praise, yet of pardon for my paines. First, the earnest intreatie of my friends daily requesting, importuning, and as it were adiuring me by the loue of my Country, which next vnto the glory of God, ought to be most deare to every man. Which reason, so often tolde and repeated to mee by them, chiefly caused me yeeld to their honest request, in taking in hand this worke whch now I publish to the viewe of the world: Not so much seeking thereby any name or glory, (though no honest mind do contemne that also, and I might more largely by other meanes and lesse labour haue obtained it) as in some sort to further the studys of them, who (being indewed with good naturall wits, and well inclined to learne that diuine Art of Musick) are destitute of ciente masters. Lastly, the solitarie life which I lead (being compelled to keepe at home) caused me be glad to finde any thing wherein to keepe my selfe exercised for the profit of my Country. But as concerning the booke it selfe, if I had, before I began it, gimed halfe the paines and labour which it cost me, I would sooner haue beene per-
haue proceeded no further, but to haue left it off as shamefully as it was begun. But then being admonished by some of my friends, that it were pittie to lose the fruities of the imployment of so many good houres, and how iustly I should be condemned of ignorant presumption, in taking that in hand which I could not performe, if I did not go forward: I resolued to endure whatsoeuer paine, labour, losse of time and expence (and what not?) rather then to leauue that vn brought to an end, in the which I was so farre engulfed. Taking therefore those precepts which being a child I learned, and laying them together in order, I began to compare them with some other of the same kind, set downe by some late writers: But then was I in a worse case then before. For I found such diuersitie betwixt them, that I knew not which part said trueſt, or whom I might best beleue. Then was I forced to runne to the workes of many both strangers and Englishmen (whose labours together with their names had beene buried with me in perpetuall obliuion, if it had not beene for this occasion) for a solution and clearing of my doubt. But to my great griefe, then did I see the most part of mine owne precepts, false and easie to be confuted by the works of Tauerner, Fairfax, Cooper, and simeone more, whose names it would be too tedious to set downe in this place. But what sur it was to tumble, toſſe and ſearch ſo many bookeſ, and with what toile and wea-
ſe I was enforced to compare the parts for trying out the value of ſome notes pending whole daies, yea and many times weekeſ for which one would haue thought might in a moment v discretion to conſider: and none can ful-
re occation to do the like. As for the methode

illustration of one exam-
ple (one ſet downe) I leauue to
ut he who hath had or ſhall
the booke, although it be not ſuch as
may

To the Reader.

may in every point satisfie the curiositie of Dichotomists: yet is it such as I thought most conuenient for the capacitie of the learner. And I haue had an especiall care, that nothing should be set out of his owne place, but that it which shoulde serue to the understanding of that which followeth shoulde be set first. And as for the definition, division, arts, and kinds of Musick, I haue omitted them as things onely seruing to content the learned, and not for the instruction of the ignorant. Thus haft thou the reasons which shewed me to take in hand and go forward with the booke. The paines of making where- though they haue beeene peculiar to me, & onely to me: yet will the profit redound to great number. And this much I may boldly affirme, that any of but meane capacity, so they can but truly sing their tunings, which we commonly call the six notes, or ut, re, mi, fa, sol, la, may without any other helpe sauing this booke, perfectly learne to sing, make descant, and set parts well and formallly together. But seeing in these latter daies and doting age of the world, there is nothing more subiect to calumnie and backbiting then that which is most true and right; and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diverse also will reade it, not so much for any pleasure or profit they looke for in it, as to find some thing whereat to repine, or take occasion of backbiting; Such men I warne, that if in friendship they will (either publickly or privately) make mee acquainted with any thing in the booke, which either they like not or understand not: I will not onely be content to give them a reason (and if I cannot, to turne to their opinion) but also thinke my selfe highly beholding to them. But if any man, either upon malice, or for ostentation of his owne knowledge, or for ignorance (as who is more bold then blind Bayard?) do either in his mugger or openly calumniate that which either he understandeth not, or then mously wresteth to his owne sense, hee (as Augustus said by one, who had spoken eu him) shall find that I haue a tongue also: and that me remorsurum petit, He snarles, one who will bite againe; because I haue said nothing without reason, or at least comod by the authorities of the best, both schollers and practitioners. There haue beeene some, who (knowing their owne insufficiencie, and not daring to disallowing able to improue any thing in the booke) haue neuer thelesse gone about to do both me and it another way; affirming that I haue by setting out thereof gone about to take away the livings from a number of honest poore men, wh. (that honestly) upon teaching not halfe of that which in this booke may be found. But to answer those malicious caterpillers (who liue vpon the paines of other men) this booke will be so farre from the hinderance of any, that by the contrarie, it will cause those wh. they alledge to be thereby damnified, to be more able to giue reason for that wh. they do: whereas, before, they either did it at hap-hazard, or for (all reasons alledged) that they were so taught. So that if any at all owe me any thanks for the great paines which I haue taken, they be in my iudgement, those who taught that which they knew not, and may here if they will learne. But if the effect do not answeare to my good meaning: and if many do not reap that benefit which I hoped; yet there will be no reason why I should be blamed, who haue done what I could, and giuen an occasion to others of better iudgement and deeper skill then my selfe to do the like. And as for those ignorant Asses, who take vpon them to lead others, none being more blind then themselues, and yet without any reason (before they haue seene their works) will condemne other men, I ouerpass them, as being unworthie to be nominated, or that any man shoul vouchsafe to answer them: for they be indeede such as doing wickedly hate the light, for feare they shoulde be espied. And so, gentle Reader, hoping by thy fauourable ci- tesse, to aviod both the envyous and the temeritie of the ignorant, wiffling, and all perfecction in thy studies, I rest
thee the whole profit of

mine, in all curtesie,

THO. MORLEY.



The first part of the Introduction to Musicke, teaching to sing.

Polymathes.

philomathes.

Master.

Polymathes.



Taye (brother Philomathes) what haste? Whither go you so fast?

Philomathes. To seeke out an old frind of mine.

Pol. But before you goe, I pracie you repeat some of the discourses which you had yester night at master Sophobulus his banke: For commonly he is not without both wife and learned guestes.

Phi. It is true in deede. And yester night, there were a number of excellent schollers, (both gentlemen and others:) but all the propose which then was discoursed vpon, was Musicke.

Pol. I trust you were contented to suffer others to speake of that matter.

Phi. I wold that had been the worst: for I was compelled to discouer mine own ignorance, and confess that I knew enothing at all in it.

Pol. How so?

Phi. Among the rest of the guestes, by chaunce, master Aphron came therer also, who falling to discourse of Musicke, was in an argument so quickeley taken vp & hotly pursued by Eudoxus and Galergus, two kinsmen of Sophobulus, as in his owne art he was ouerthrowne. But he still sticking in his opinion, the two gentlemen requested mee to examine his reasons, and confute them. But I refusing & pretending ignorance, the whole companie condemned mee of discutefie, being fully periwaded, that I had beene as skilfull in that art, as they tooke mee to be learned in others. But supper being ended, and Musicke bookees, according to the custome being brought to the table: the mistresse of the house presented mee with a part, earnestly requesting mee to sing. But when after manie excuses, I protested vnfainedly that I could not: euerie one began to wonder. Yea, some whispered to others, demaunding how I was brought vp: so that vpon shame of mine ignorance I go nowe to seeke out mine olde frinde master Gnorimus, to make my selfe his scholler.

Pol. I am glad you are at length come to bee of that minde, though I wished it sooner: Therefore goe, and I pracie God send you such good successe as you would wish to your selfe. As for mee, I goe to heare some Mathematical Lectures, so that I thinke, about one time wee may both meete at our lodging.

The first part.

Phi. Farewell, for I sit vpon thornes till I be gone: therefore I will make haste. But if I be not deceiued, I see him whome I seeke sitting at yonder doore, out of doubt it is hee. And it shoulde seeme he studieth vpon some point of Musick; But I will driue him out of his dumpe. Good morrow Sir.

Master. And you also, good master *Philomathes*, I am glad to see you, seing it is so long agoe since I sawe you, that I thought you had either been dead, or then had vowed perpetually to keepe your chamber and booke, to which you were so much addicted.

Phi. In deede I haue beeene well affected to my booke. But how haue you done since I sawe you?

Ma. My health, since you sawe mee, hath beeene so badd, as if it had beeene the pleasure of him who may all things, to haue taken me out of the worlde, I should haue beeene verie well contented: and haue wished it more than once. But what busynesse hath driuen you to this end of the towne?

Phi. My errand is to you, to make my self your scholler. And seeing I haue found you at such conuenient leisure, I am determined not to depart till I haue one lesson in Musick.

Ma. You tell mee a wonder: for I haue heard you so much speake against that art, as to terme it a corrupter of good manners, & an allurement to vices, for which many of your companions termed you a *Stoick*.

Phi. It is true: But I am so farre changed, as of a *Stoick* I would willingly make a *Pythagorian*. And for that I am impacient of delay, I praie you begin eu'en now.

Ma. With a good will. But haue you learned nothing at all in Musick before?

Phi. Nothing. Therefore I pray begin at the verie beginning, and teach mee as though I were a childe.

Ma. I will do so, and therefore behold, here is the Scale of Musick, which wee term the *Gam*.

ee		la	la			1 note.
dd		la sol	sol la			2 notes.
cc		sol fa	fa sol			2 notes.
bb		fa mi	mi fa			2 notes, 2 clifffes.
aa		la mi re	re mi la			3 notes.
gg		sol re ut	ut re sol	ut		3 notes.
ff		fa ut	Sexta vt tertia	ut fa		2 notes.
e		la mi	mi la			2 notes.
d		la sol re	re sol la	III		3 notes.
c		sol fa ut	Quinta vt secunda	ut fa sol	III	3 notes.
b		fa mi	mi fa			2 notes, 2 clifffes.
a		la mi re	re mi la			3 notes.
G		sol re ut	Quarta vt primis	ut re sol		3 notes.
F		fa ut	Tertia deductio.	ut fa		2 notes.
E		la mi	mi la			2 notes.
D		sol re	re sol			2 notes.
C		fa ut	Secunda deductio.	ut fa		2 notes.
B		mi	mi			1 note.
A		re	re			1 note.
F#		ut	ut			1 note.
		Prima sex vocum deductio.				

Phi. In deede I see letters and syllables written here, but I doe not understand them nor their order.

Ma. For the vnderstanding of this Table, You must begin at the lowest word *Gane* vt, and so go vpwards to the end still ascending.

Phi. That I do vnderstand. What is next?

Ma. Then must you get it perfectly without booke, to saie it forwards and backwards. Secondly, You must learne to knowe, wherein every Key standeth, that is, whether in rule or in space. And thirdly, How manie cleifes and how manie notes every Key containeth.

Phi. What do you call a Cleife, and what a Note?

Ma. A Cleife is a charecter set on a rule at the beginning of a verse, shewing the heighth and lownes of euery note standing on the same verse, or in space (although vsie hath taken it for a generall rule neuer to set any cleife in the space except the b cleife) and every space or rule not hauing a cleife set in it, hath one vnderstode, being only omitted for not pesterreng the verse, and sauing of labor to the writer: but here it is taken for a letter beginning the name of euery keye: and are they which you see here set at the beginning of euery worde.

Phi. I take your meaning, so that euery keye hath but one cleife, except, b fa b mi.

Ma. You haue quickly and well conceiuied my meaning. The residue which you see written in Syllables are the names of the Notes.

Phi. In this likewise I thinke I vnderstand your meaning. But I see no reason, why you should faye the two bb be two seuerall cleifes, seeing they are but onetwice named.

Ma. The Herralds shall answe that for mee: for if you should askem, why two men of one name should not both giue one Armes? they will straight answe you, that they be of seuerall houses, and therefore must giue diuers coates. So these two bb, though they be both comprehended vnder one name, yet they are in nature and character diuers.

Phi. This I doe not vnderstand.

Ma. Nor cannot, till you know all the cleifes, and the rising and falling of the voyce for the true tuning of the notes.

Phi. I prae you then go forwards with the cleifes: the diffinition of them I haue heard before.

Ma. There be in all seuen cleifes (as I told you before) as A. B. C. D. E. F. G. but in vsie in singing there be but four: that is to saie, the F fa vt, which is commonly in the *Basse* or lowest part, being formed or made thus . The C sol fa vt cleife which is common to euery part, and is made thus . The G sol re vt cleife, which is commonly vsed in the *Treble* or highest part, and is made thus . And the b cleife which is common to euery part, is made thus b or thus the one signifying the halfe note and flatt singing: the other signifying the whole note or sharpe singing.

Phi. Now that you haue tolde me the cleifes, it followeth to speake of the tuning of the Notes.

Ma. It is so, and therefore be attentiu and I will be briefe. There be in Musick but vj. Notes, which are called, vt, re, mi, fa, sol, la, and are commonly set down thus:

Phi. In this I vnderstand nothing, but that I see the F first cleife standing on the fourth rule from beneath.

Ma. And do you not vnderstand wherin the first note standeth?

Phi. Verily, no.

Ma. You must then recken downe from the Cleife, as though the verse were the

How to know
wherin every
note standeth.

The first part.

Scale of Musick, assigning to euerie space and rule a severall Keye.

Phi. This is easie. And by this meanes I finde that the first note standeth in *Gam ut*, and the last in *E la mi*.

Ma. You saie true. Now sing them.

Phi. How shall I terme the first note?

Ma. If you remember that which before you tolde mee you vnderstood: you would resolue your selfe of that doubt. But I pray you in *Gam ut*, how manie clefs, and how manie notes?

Phi. One clef & one note. O I crye you mercie, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly.

Ma. Sing then after mee till you can tune: for I will lead you in the tuning, and you shall name the notes your selfe.

Phi. I can name them right till I come to *C fa ut*. Now whether shall I terme this *fa*, or *ut*?

Ma. Take this for a generall rule, that in one deduction of the sixe notes, you can haue one name but once used, although in deede (if you could keepe right tune) it were no matter how you named any note. But this wee vse commonly in singing, that except it be in the lowest note of the part wee neuer use *ut*.

Phi. How then? Do you neuer sing *ut* but in *Gam ut*?

Ma. Not so: But if either *Gam ut*, or *C fa ut*, or *F fa ut*, or *G sol re ut*, be the lowest note of the parte, then we may sing *ut* there.

Phi. Now I conceine it.

Ma. Then sing your sixe notes forward and backward.

Phi.

Is this right?

ut re mi fa sol la la sol fa mi re ut

Ma. Veriewell,

Phi. Now I prai you shew me all the severall Keyes wherein you may begin your sixe notes.

Ma. Lo here they be set downe at length:

Phi. Be these all the wayes you may haue these notes in the whole *Gam*?

Ma. These and their eights: as what is done in *Gam ut* may also be done in *G sol re ut*, and likewise in *g sol re ut* in alt. And what in *C fa ut*, may be also in *C sol fa ut*, and in *C sol fa*. And what in *F fa ut* in Base, may also be done in *f fa ut* in alt. But these be the three principall keyes containing the three natures or properties of singing.

Phi. Which be the three properties of singing?

Ma. *b quare*. Properchant. and *b molle*.

Phi. What is *b quare*?

Ma. It is a propertie of singing, wherein *mi* is alwaies song in *b fa* $\text{F}_\# \text{ mi}$, and is always when you sing *ut* in *Gam ut*.

Phi. What is Properchant?

Ma.

The first part. I

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Ma. It is a propertie of singing, wherin you may sing either *fa* or *mi* in *bfa* \natural *mi* according as it shalbe marked *b* or thus \natural and is when the *ut* is in *C fa ut*. I

Phi. What if there be no markes.

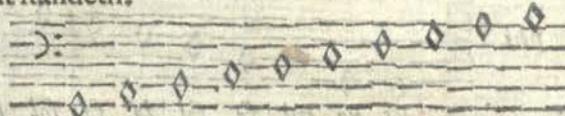
Ma. There it is supposed to be sharpe. \natural

Phi. What is *b* molle?

Ma. It is a propertie of singing, wherein *fa* must alwaies be song in *bfa* \natural *mi*, and is when the *ut* is in *F fa ut*.

Phi. Now I thinke I vnderstand all the cliefes, and that you can hardly shewe me any note, but that I can tell wherein it standeth.

Ma. Then wherein doth the eighth note stand in this example.



Phi. In *G sol re ut*.

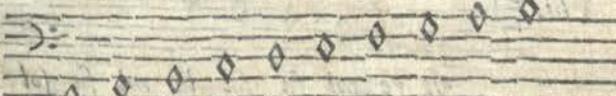
Ma. How knew you?

Phi. By my proofe.

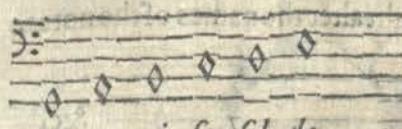
Ma. How do you prooue it?

Phi. From the cliefe which is *F fa ut*: for the next keye aboue *F fa ut* is *G sol* How to prooue where a note standeth *re ut*.

Ma. Now sing this example.



Phi.



But now I am out of my byas, for I
know not what is aboue *la*.

Ma. Wherein standeth the note whereof you doubt?

Phi. in *F fa ut*.

Ma. And I pracie you, *F fa ut*, how manie cliefes and how manie notes?

Phi. One cliefe and two notes.

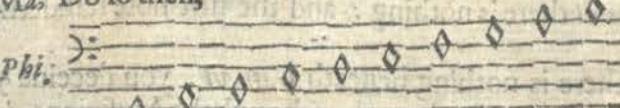
Ma. Which be the two notes?

Phi. *fa* and *ut*,

Ma. Now if you remember what I told you before concerning the singing of *ut*, What to be sung above la you may not sing it in this place: so that of force you must sing *fa*.

Phi. You saie true. And I see that by this I should haue a verie good wit, for I haue but a bad memorie: But now I will sing forward.

Ma. Do so then,



But once againe, I knowe
not how to go any fur-
ther.

Phi. *ut re mi fa sol la fa sol la*

Ma. Why?

Phi. Because I know not what to sing aboue this *la*.

Ma. Wherein standeth the note?

Phi. in *b fa* \natural *mi*.

Ma. And what *b* hath it before it?

Phi. None.

Ma:

The first part.

Ma. How then must you sing it when there is no signe?

Phi. I erie you mercie, it must be sharpe: but I had forgotten the rule you gaue mee, and therefore I pray you set mee another example, to see if I haue forgotten any more?

Ma. Here is one: sing it.

vt re mi fa sol la fa sol la mi fa.

Ma. This is well song: Now sing this other.

vt re mi fa sol la mi fa sol la

Ma. This is right: but could you sing it no other wise?

Phi. No otherwise in tune, though I might alter the names of the notes.

Ma. Of which, and how?

Phi. Of the three first, thus
and so foorth of their eyghtes.

vt re mi fa sol la mi fa sol la &c.

Ma. You do well. Now for the last tryall of your singing in continual deduction sing this perfectly, and I will saie you vnderstand plainlyng well enough.

vt re mi fa sol la mi fa sol la

Phi. I know not how to beginne.

Ma. Why?

Phi. Because, beneath *Gam ut* there is nothing: and the first note standeth beneath *Gam ut*.

Ma. Whereas you saie, there is nothing beneath *Gam ut*, you deceiue your selfe: For Musick is included in no certaine bounds, (though the Musicians do include their songs within a certaine compasse.) And as you *Philosophers* say, that no number can be giuen so great, but that you may giue a greater. And no poynt so small, but that you may giue a smaller. So there can be no note giuen so high, but you may giue a higher. and none so lowe, but that you may giue a lower. And therfore call to minde that which I tolde you concerning the keyes and their eightes: for if Mathematically you consider it, it is true as well without the compasse of the Scale, as within: and so may be continued infinitely.

The three first
notes may be
altered in name
though not in
tune.

Musick is in-
cluded in no
certaine
bounds.

Phi.

The first part.

7

Phi. Why then was your Scale devised of xx. notes and no more?

Ma. Because that compasse was the reach of most voyces: so that vnder *Gam vt* What is to bee sung vnder *Gam vt*.
the voice seemed as a kinde of *humming*, and aboue *E la* a kinde of constrained skricking. But wee goe from the purpose, and therefore proceede to the singing of your example.

Phi. Then I perceiue the first note standeth in *F fa vt* vnder *Gam vt*, and being the lowest note of the verse I may there sing *vt*.

Ma. Right, or *fa* if you will, as you did in the eyght aboue in the other verse before. But goe forward.

Phi. Then though there be no *re* in *Gam vt*, nor *mi* in *A re*, nor *fa* in *E mi &c.* yet because they be in their eyghtes I may sing them there also. But I pray you why do you set a *b* in *E la mi*? seeing there is neither in it nor in *E la mi* in alte, nor in *E la* any *fa*, and the *b* cliefe is onely set to those keyes wherein there is *fa*.

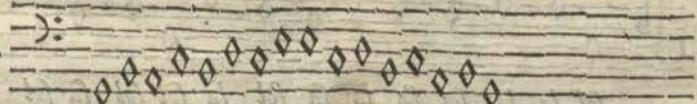
Ma. Because there is no note of it selfe either flatt or sharpe, but compared with another, is sometime flatt and sometime sharpe: so that there is no note in the whole Scale which is not both sharpe and flatt: And seeing you might sing *la* in *D sol re*, you might also (altering the tune alitle) sing *fa* in *E la mi*. There be manie other flattes in Musick, as the *b* in *A la mi re*, whereof I will not speake at this time, because I will not cloy your memorie with vnprofitable precepts: and it will be time enough for you to learne them when you come to practise prick long.

Phi. This I will then think sufficient till that time, and therefore goe forward to some other matter.

Ma. Then seeing you vnderstand continuall deduction, I will shewe you it disiunct or abrupt.

Phi. In good time.

Ma. Here, sing this verse.



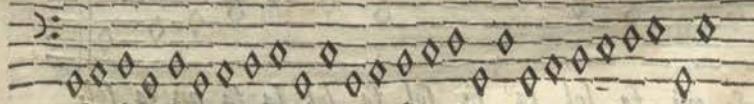
Phi. Here I knowe where all the notes stand: but I know not how to tune them by reason of their skipping.

Ma. When you sing Imagin a note betwixt them thus:

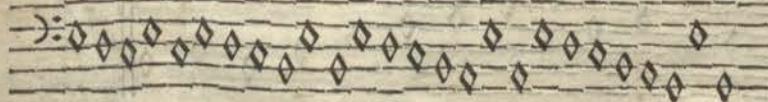


and so

Ieauing out the middle note, keping the tune of the last note in your minde, you shall haue the true tune, thus: sing first *vt re mi*, then sing *vt mi*, and so the residue, thus:

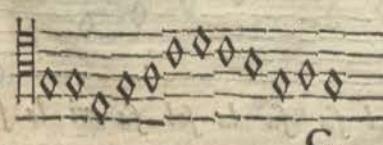


And so downward againe, thus:



Phi. Here is no difficultie but in the tuning: so that now I thinke I can keepe tune, and sing any thing you can set downe.

Ma. Then sing this verse.



C.

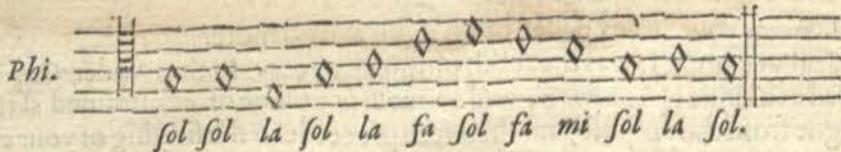
Phi.

Every note
both sharpe
and flat.

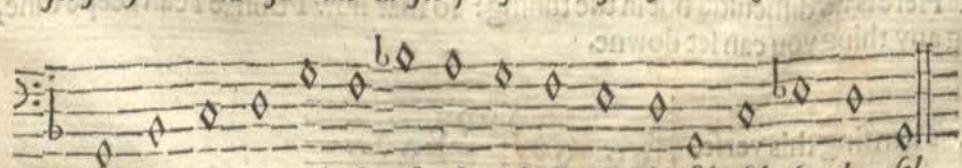
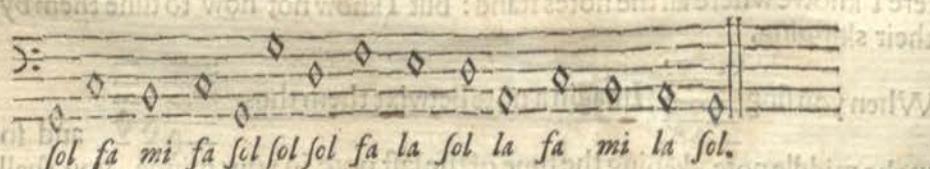
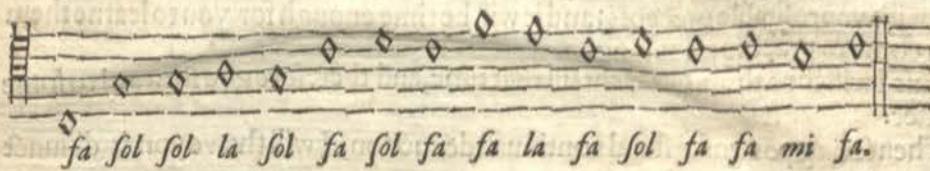
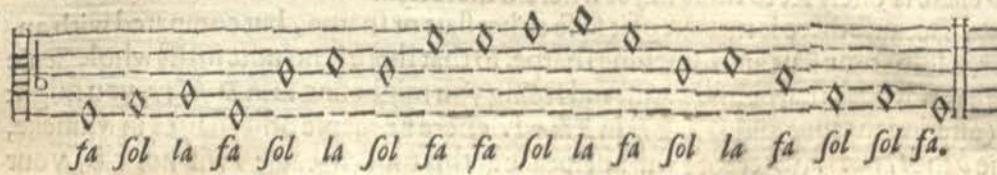
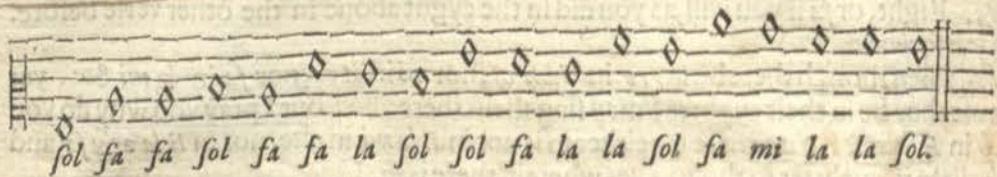
The notes in
disiunct de-
duction,

How to keepe
right tune in
disiunct de-
duction

The first part.



Ma. This is well song, Now here be diuersc other examples of plainsong, which you may sing by your selfe.



Sol

The first part.

9

sol sol sol fa la la sol fa la sol sol fa la la sol
sol fa fa la sol fa fa la sol fa la sol sol fa sol

Ma. Thus for the naming and tuning of the notes, it followeth to speake of the diuersitie of timing of them (for hetherto they haue all beene of one length or time, e-
very note making vp a whole stroke.

Phi. What is stroke?

Ma. It is a successiue motion of the hand, directing the quantitie of every note & rest in the song, with equall measure, according to the varietie of signes and proportions: this they make three folde, more, lesse, and proportionate. *The More stroke* they call, when the stroke comprehendeth the time of a Briefe. *The lesse*, when a time of a Semibriefe: and proportionat where it comprehendeth three Semibriefes, as in a triple or three Minoms, as in the more prolation, but this you cannot yet understand.

Definition of strokes.
Definition of strokes.

Definition of time.

Phi. What is the timing of a note?

Ma. It is a certayne space or length, wherin a note may be holden in singing.

Phi. How is that knownen?

Ma. By the forme of the note and the Moodc.

Phi. How many formes of notes be there?

Ma. Eight, which be these.

A large. Alonge. A briefe. A semibreife. A minim. A crotchet. A quauer. A semiquauer. Visual forms of notes.



Phi. What strokes be these set after every note?

Ma. These be called rests or pauses. And what length the notes, Large, Long, Briefe Semibreife or any other signified in sounde: the same the rests or (as you call them) strokes, doth in silence. But before wee goe anie further, wee must speake of the Ligatures.

Restes.

Phi. What is a Ligature?

Ma. It is a combination or knitting together of two or more notes, altering by their situation and order the value of the same. What ligatures be.

Phi. And because wee will in learning keepe order, I pray speake of them according to their order beginning at the first.

Ma. I am contented, be then attentiu and I will both be briefe and playne, if your first note lack a tayle, the second descending, it is a Long, as in this ensample. First notes in Ligature with-out tayles.



C 2

Phi.

The first part.

Phi. But what if it haue a taile?

Ma. I pray you giue mee leauue first to dispatch those which lacke tailles: and then I will speake of them which haue tailles.

Phi. Go to then, but what if the next note be ascending?

Ma. Then is it a briefe, thus.



Phi. But interrupting your course of speech of Ligatures: how manie notes doeth that charecter conteine which you haue set downe last?

Ma. Two.

Phi. VVhere doe they stande? for I thought it shoulde haue been set thus, because it stretcheth from *A lamire*, to *E lami*.

Ma. The notes stand at the beginning and the ende, as in this example, aforesaide; the first standeth in *A lamire*, the last in *E lami*.

Phi. Proceed then to the declaration of the tayled notes.

Ma. If the first note haue a tayle on the left side hanging downward: (the second ascending or descending) it is a briefe:
First notes with tayles ascending.

Example.



Phi. But how if the tayle goe vpward?

Ma. Then is it and the next imediately following, (which I pray you keepe well in minde,) a semibriefe:
First notes with tayles ascending.

Example.



Phi. How if the tayle goe both vpward and downewarde?

Ma. There is no note so formed as to haue a tayle of one side to goe both vpwarde and downewarde.

Phi. But how if it haue a tayle on the right side?

Ma. Then out of doubt it is as though it were not in Ligature and is a Long, thus,

Every Note
hauing a tayle
on the right
side, is as
though it were
not in Ligature,



And this is trew, aswell in the last notes as in the first.

Phi. Now I think you haue tolde me all that may be spoken of the first notes: I pray you proceede to the middle notes, and their nature.

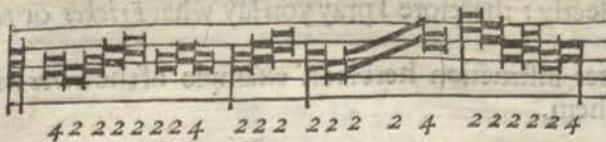
Ma.

The first part.

II

Ma. Their nature is easely knowne, for every note standing betweene two others is a Briefe, as thus.

A general rule
for middle notes
in Ligatures



But if it follow immediatly after an other, which had a tayle going up, then is it a Semibriefe as I tould you before, and you may see here in this

Exception,

Example.



Phi. So, now goe to the finall or last notes.

Ma. Every finall note of a Ligature descending: being a square note is a long:

Finall notes in
Ligatures

Example.



Phi. But how if it be a hanging or long note?

Ma. Then is it alwaies briefe except it follow a note, which hath the tayle vpward as here.



But if the note be ascending, be it either square or long it is alwaies a briefe if it lacke a tayle, as thus.



There be also Ligatures with prickes, whereof, the first is three Minomes, and the last likewise three Minomes thus,



And also others, whereof the first is three Semibriefes, and the last two, thus:

There be likewise other Ligatures which I haue seene, but never vsed by any approued author, wherof I will cease to speake further, setting them onely down with figures signifying their value of Semibriefes, whereof if you finde one directly to be set ouer another, the lowest is alwaies first song:

Example.



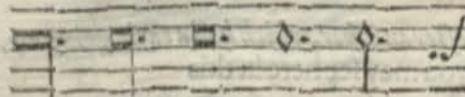
Phi.

The first part.

Phi. Now haue you fully declared the *Ligatures*. all which I perswade my selfe I vnderstande well enough: but because you speake of a prickt *Ligature*, I do not vnderstand that yet perfectly: therefore I pray you say what *Prickes* or *poynts* signifie in singinge.

Ma. For the better instruction here is an example of the notes with a pricke following euery one of them.

Pricks and
their significa-
tion.



A pricke of
augmentation.

And as your *rests* signified the whole lengthe of the notes in silence, so doth the pricke the halfe of the note going before to be holden out in voyce not doubled, as (marke me) v vt, re c, mi i, fa a, so ol, la a, and this pricke is called a pricke of augmentation.

Phi. What be there any other prickes.

Ma. Yes there be other prickes whereof we will speake in their owne place.

Phi. Hauing learned the formes and value of the notes, restes and prickes by them selues, it followeth to speake of the Moodes, and therefore I pray you to proceede to the declaration of them.

Ma. Those who within these three hundredre yeares haue written the Art of Musick, haue set downe the Moodes otherwile then they eyther haue been or are taught now in England.

Phi. What haue been the occasion of that?

Ma. Although it bee hard to assigne the cause, yet may we coniecture that although the great musicke maisters who excelled in fore time, no doubt weare wonderfully seen in the knowledge therof, as wel in speculation as practise, yet since their death the knowledge of the arte is decayed and a more slight or superficiall knowledge come in stede thereof, so that it is come now adaiers to that, that if they know the common Moode and some Triples, they seeke no further.

Phi. Seeing that it is alwaies commendable to know all, I pray you first to declare them as they were set downe by others, and then as they are vied now a dayes.

Ma. I will, and therefore be attentiu.

Phi. I shall beso attentiu, that except I finde some greate doubt, I will not dismember your discourse till the ende.

Ma. Those which we now call Moodes, they teameid degrees of Musick: the definition they gaue thus: a degree is a certayne meane whereby the value of the principall notes is perceaued by some signe set before them, degrees of musick they made three, *Moode: Time and Prolation.*

Phi. What did they teame a *Moode*?

Ma. The deu measuring of *Longes* and *Larges*, and was either greater or lesser.

Phi. What did they teame the *great moode*?

Ma. The deu measuring of *Larges* by *Longes*, and was either perfect or vnpesfect.

Phi. What did they teame the *Great moode perfect*?

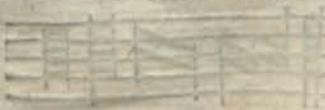
The definition
of a degree.

Three degrees

Moodes.

Great Moode.

for an sient forme
mood. time. & prolation.

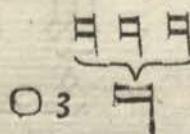


Ma.

The first part.

13

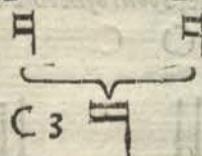
Ma. That which gave to the Large three Longes, for in both Moode, time, and prolation, that they tearme perfect which goeth by three: as the great Moode is perfect when three longes go to the large. The lesse Moode is perfect when three briefes go to the long: and time is perfect when three semibriefes go to the briefe. And his signe is thus. O 3



Franchinus
Glareanus
Loſſius.

Pbi. Which Moode did they terme, the great one imperfect?

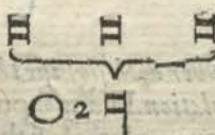
Ma. That which gave to the Large but two Longes. His signe is thus, C 3



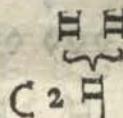
Franchinus
op. mus. it. trac.
3. cap. 2.
Loſſius, lib. 2.
cap. 4.
Peter Aron
Tuscanello.

Phi. What did they call the lesser Moode?

Ma. That moode which measured the Longes by Breeues, and is either perfect or vnprefect. The lesse Moode perfect was whenthe Long contained three Breeues, and his signe is thus O 2

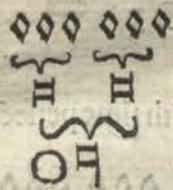


The lesse Moode vnprefect is, when the Long containeth but two Breeues. And his signe is thus: C 2



Phi. VVhat called they time?

Ma. The dimension of the Briefe by Semibreeues: and is likewise perfect or vnprefect. Perfect time is, when the Brief containeth three semibreeues. His signes are these, O 3 C 3 O



The time vnprefect is, when the Briefe containeth but two semibrees, whose signes are these: O 2 C 2 C

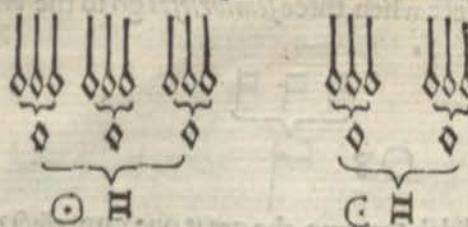


Phi.

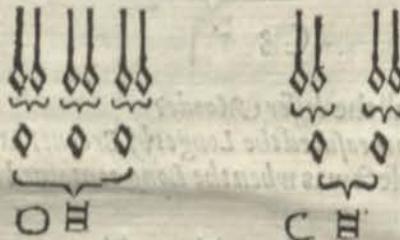
The first part.

Phi. What is Prolation?

Ma. It is the measuring of Semibriefs by Minoms, and is either more or lesse. The more prolation is, when the Semibrief containeth three Minoms, his signes be these: ○ G

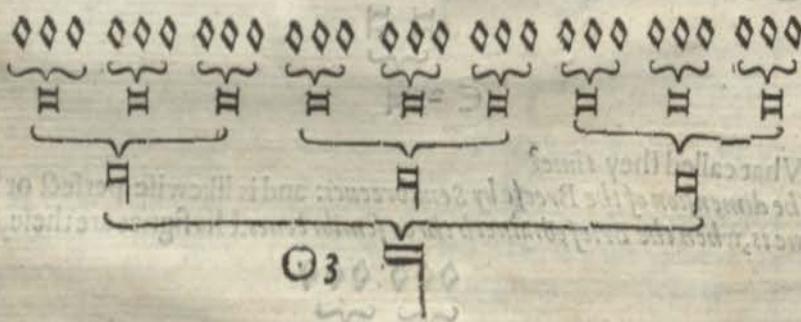


The lesse prolation is when the Semibriefe containeth but two Minomes. The signe whereof is the absence of the prickethus. O C

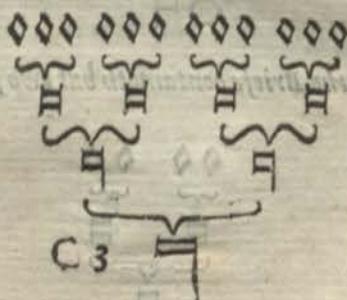


So that you may gather that the number doth signify the mode, the circle the time, and the presence or absence of the poynt the prolation. I haue thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great Moode perfect. Here is his example following without any prolation, because in this Moode it is alwaies *unperfect.

*Great Mood
and time per-
fect.



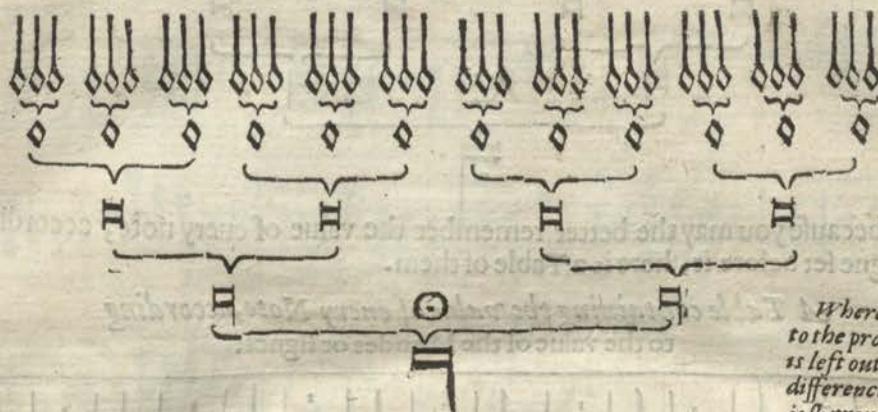
The great Moode vnperfect, with time perfect, is set downe thus.



Great Moode
vnperfect and
time perfect

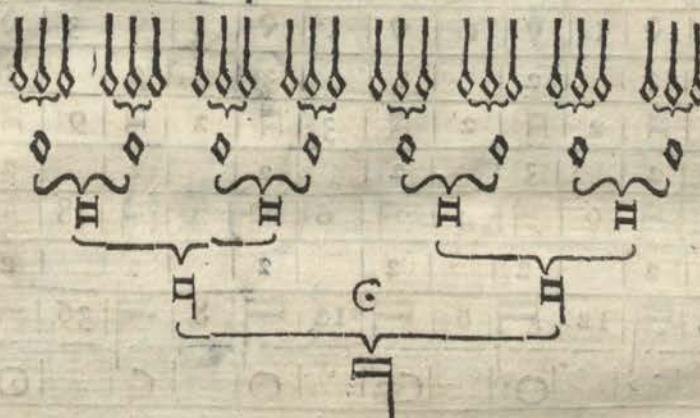
The

The lesser Moode perfect and vnpferfet, may be gathered out of the former two. It followeth, to set downe the Prolation in the times perfect and vnpferfet: Prolation perfect in the time perfect is thus:



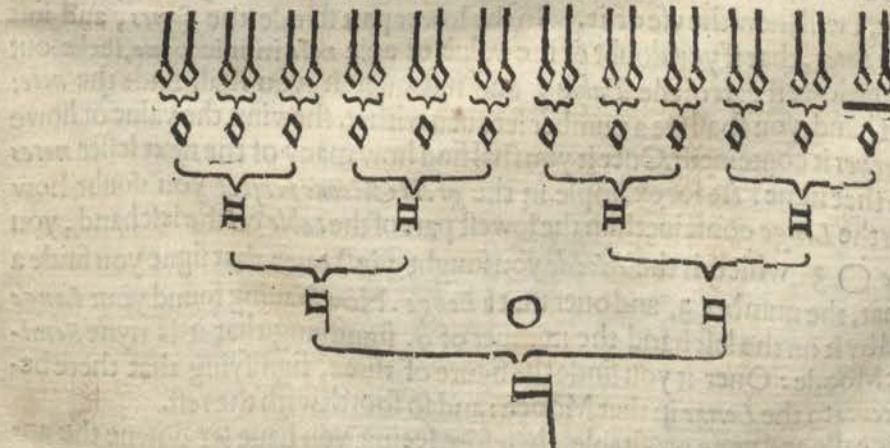
Great Moode
imperfect,
Small Moode
imperfect,
time and pro
lation both
perfect.

Prolation perfect in the time vnpferfet is set thus:



Great Moode
imperfect,
Small Moode
imperfect,
time imperfect
and prolation
perfect.

Prolation imperfect in the perfect time, is set downe thus:

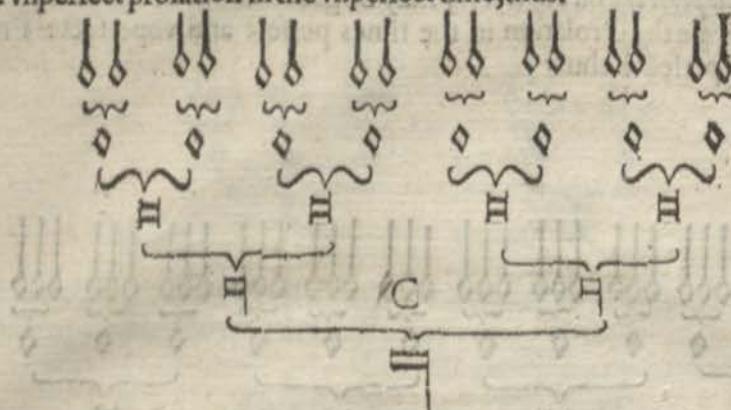


Both Moods
imperfect, time
perfect & pro
lation vnpferfet.

The first part.

The vnpesfect prolation in the vnpesfect time, thus.

Both Moodes,
time & prola-
tion vnpesfect.



And because you may the better remember the value of euery note, according to euery signe set before it, here is a Table of them.

*A Table containing the value of euery Note, according
to the value of the Moodes or signes.*

$\frac{1}{2}$	1	$\frac{1}{2}$	1	-	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{2}$		
2	1	2	1	2	1	2	1	2	1	2	3	1	3		
1	0	1	0	1	0	1	0	1	0	1	0	3	0	3	
3	3	3	2	2	3	2	3	2	3	2	3	2	3	2	
3	0	3	0	2	0	2	0	3	0	2	9	0	6	0	
3	2	3	2	2	2	2	2	2	2	2	2	2	2	2	
9	0	6	0	6	0	4	0	6	0	4	0	18	0	12	0
3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
27	0	12	0	12	0	8	0	12	0	8	0	36	0	24	0
03	C3	O2	C2	O	C	O	C	O	C	O	C				

Phi. I pracie you explaine this Table, and declare the vse thereof.

Ma. In the Table there is no difficultie, if you consider it attentively. Yet, to take a way all scruple, I will shew the vse of it. In the lower part stande the signes, and iust ouer them the notes, that if you doubt of the value of anie note in anie signe, seeke out the Signe in the lowest part of the Table, and iust ouer it you shall finde the note: then at the left hand, you shall see a number set even with it, shewing the value or howe many Semibreeues it conteineth. Ouer it you shal find how many of the next lesser notes belong to it in that signe. As for example in the great Moodes perfect you doubt how manie Breeues the Longe containeth: in the lowest part of the table on the left hand, you finde this signe O 3 which is the Moodes you sought: iust ouer that signe you finde a Large, ouer that, the number 3, and ouer that a Longe. Now having found your Longe you finde hard by it on the left hand the number of 9. signifying that it is nyne Semibreeues in that Moodes: Ouer it you finde the figure of three, signifying that there belong three Breeues to the Longe in that Moodes: and so foorth with the rest.

Phi. This is easie and verie profitable, therefore seeing you haue set downe the ancient Moodes (which hereafter may come in request, as the shotten-bellied doublet, & the great breeches,) I pracie you come to the declaration of those which wee vse nowe.

Ma. I wil, but first you shall haue an example of the vse of your Moodes in singing, where also you haue an example of augmentation, (of which wee shall speake another time,

The vse of the
precedent Ta-
ble.

The first part.

17

time) in the *Treble* and *Meane* partes. The *Tenor* part expresseth the *lesser moode* perfect, that is, three *Breeues* to the *Longe*, the blacke *Longes* containe but two *Breeues*. But when a white *Breefe* or a *Breefe* rest doeth immediately follow a *Longe*, then the *Longe* is but two *Breeues*, as in your *Tenor* appeareth. Your *Base* expresseth time perfect, where euerie *Breefe* containeth three *Semibreeues*, except the blacke, which containeth but two.

This is imperfection, whereof hereafter.

Discantus.

Augmentation.

Tenor.

Basus.

Timeperfect.

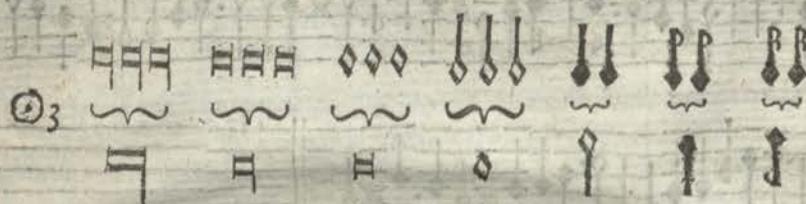
The first part.

Phi. So much of this song I understand as the knowledge of the degrees hath shewen mee: the rest I understand not.

Ma. The rest of the obseruations belonging to this, you shall learne, when wee haue spoken of the *Moodes*.

Phi. You haue declared the *Moodes* vsed in old times so plainly, that I long to heare the other sort of *Moodes*, and therefore I pray you now explaine them.

Ma. Although they differ in order of teaching & name, yet are they both one thing in effect, and therefore I will be the more briefe in the explaining of them. There be foure *Moodes* now in common use: *Perfect of the more prolation*. *Perfect of the lesse prolation*. *Imperfect of the more prolation*. And *Imperfect of the lesse prolation*. The mood perfect of the more is, when all go by three: as three Longes to the Large: three Breeues to the Long: three Semibreeues to the Breefe: three Minomes to the Semibreue. His signe is a whole cirkle with a prick or point in the center or middle thus:



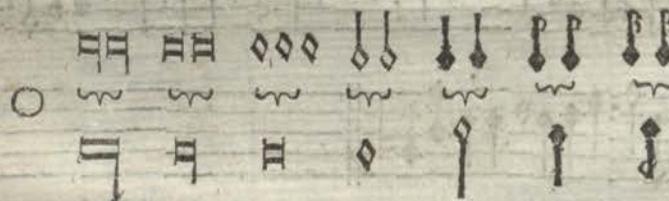
Perfyte of the
More.

Phi. What is to be obserued in this Moode?

Ma. The obseruation of euery one, because it doth depend of the knowlege of them all, wee will leauue till you haue heard them all.

Phi. Then I pray you go on with the rest.

Ma. The Moode perfect of the lesse prolation is, when all go by two, except the Semibreue: as two Longes to the Large. two Breeues to the Long. three Semibreeues to the Breefe: two Minoms to the Semibreue. And his signe is a whole cirkle without any poynt or pricke in the middle, thus.



Perfyte of the
Lesse.

Phi. Verie well. Proceede.

Ma. The Moode Imperfect of the more prolation is, when all go by two, except the Minome which goeth by three: as two Longes to the Large, two Breeues to the Longe, two Semibreeues to the Briefe, and three Minomes to the Semibreue: so that though in this Moode the Briefe be but two Semibreues, yet you must understand that he is sixe Minomes, and every Semibreue three Minomes. His signe is a halfe cirkle set at the beginning of the long, with a prick in the middle, thus.

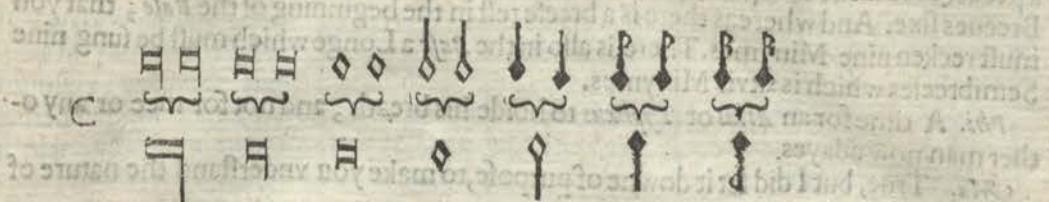


Imperfytte of
the More.

The first part.

19

The Moode Imperfect of the leſe prolation is, when all go by two : as two Longes to the Large, two Breeues to the Longe, two Semibriefes to the Briefe, and two Minomes to the Semibriefe, two Crotchetts to the Minome, &c. His ſigne is a halfe cirkle without a pricke or poynct ſet by him, as thus .



Imperfytte of
the Leſe.

This Moode is in ſuch vſe, as when ſo euer there is no Moode ſet at the beginning of the ſong, it is alwaies imagined to be this: and in respect of it, all the rest are eſteemed as ſtrangers.

Pbi. This is well. Now I pray you ſhewe mee what is to be obſerued in euery one of the Moodes?

Mai. The perticuler obſeruations, because they are best conceiued by examples, I will ſet you downe one of eny feuerall Moode. And to begin with the perfect of the Moore. Take this example of a *Duo*.

Cantus.

Bassus.

Pbi.

The first part.

The value of
some Notes in
this Moode.

Phi. Now I pracie you begin and shewe mee how I may keepe right time in this example.

Ma. In this *Cantus* there is no difficultie if you sing your Semibreves three Minyms a peece (the blacke excepted, which is alwaies but two) your Breeues nine, & your black Breeues sixe. And whereas there is a breefe rest in the beginning of the *Base*, that you must recken nine Minymes. There is also in the *Base* a Longe which must be sung nine Semibreves which is xxvii. Minymes.

Phi. A time for an *Atlas* or *Typhæus* to holde his breath, and not for mee or any other man now adayes.

Ma. True, but I did set it downe of purpose, to make you vnderstand the nature of the Moode.

A director, and
the vse therof.

Phi. You did well But I pracie you, what is that which you haue set at the end of the verse, thus:

Ma. It is called an *Index* or *director*; for looke in what place it standeth, in that place doth the first note of the next verse stand.

Phi. But is there no other thing to be obserued in this Moode?

Ma. Yes, for though in this Moode, and likewise in the other of this prolation, euerie Semibreve be three Minymes: yet if an odd Minyme come immediatly either after or before (but most commonly after) a semibreve, then is the semibreve sung but for two minymes, and that other Minyme maketh vp the nomber for the stroke. But to the intent that the singer may the more easily perceiue when the Minyme is to be taken in with the Semibreve, and when it is to be left out: the maisters haue devised a certayne pricke (called a pricke of diuision) which being set betwixt a Semibreve and a minyme thus: sheweth, that the Semibreve is perfect, and that the minyme next following doth belong to another stroke.

Likewise, if the pricke of diuision come betwixt two minymes, thus: it signifieth, that the Semibreve going before is unperfect, and that the minyme following it must be ioyned with it to make vp the stroke.

Phi. Now I thinke you haue sufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the lesse prolation.

Ma. Here is an ensample, peruse it. *Cantus.*

The first part.

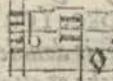
21

Phi. In this last also I praeie you begin with your stroke and time.

Ma. In this Moode euery *semibreve* is two *minymes* or one full stroke. Euery *breefe* three *semibreves*, except it be blacke, in which case it is but two. Euery *longe* is sixe *semi-*

The value of the notes in this Meode.

breeves, except it be blacke, and then it is but foure, or haue a *semibreve* following it noted with a prick of diuision thus :



and then it is foure, and the other *semibreve* maketh vp the full time of sixe.

And though this hath beeene receiued by the composers, yet haue they but small reason to allow of it : for of *Inquin* they had it in the Tenor part of the *Gloria* of his *Masse Ave Maris stella*: but *Inquin* in that place vsed it for an extremitie, because after the *longe* came two *semibreves* & then a *breefe* : so that if the first *semibreve* had not beeene taken in for one belonging to the *longe*, the second must haue beeene long in the time of two *semibreves* and noted with a prick of alteration, as in these his notes you may see.

And though (as I said) he vsed it vpon an extremitie, yet finde I it so vsed of many others without any necessitie. And amongst the rest master *Tauerner* in his *Kyries* and *Alleluyas*, and therefore I haue set it downe in this place because you should not be ignorant how to sing such an example if you should finde any hereafter in other songs.

It followeth to speake of the thirde Moode which is the *Imperfect of the more prolation*, of which, let this be an example.

Cantus

Bassus.

And as we did in the others, to begin with your stroke and time. Strike and sing euery one of these *breeves* sixe *minymes*, & euery one of the *semibreves* (except the last) three.

Phi. And why not the last also?

Ma. If you remember that which I told you in the obseruations of the *perfect moode* of this prolation, you would not aske mee that question : For what I tolde you there concerning a *minyme* following a *semibreve* in the *more prolation*, is as well to be understande of a *minyme* rest as of a *minyme* it selfe.

Phi.

The first part.

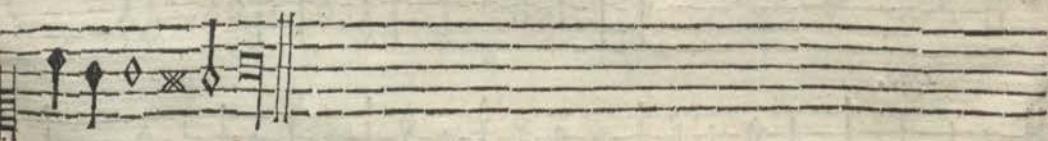
Phi. I cry you mercie, for in deede, if I had remembred the rule of the *minyme* I had not doubted of the *rest*. But I pray you proceede.

Ma. You see the *minyme* in *a la sol* marked with a pricke, and if you consider the tyming of the song, you shal finde that the *minym* going before that beginneth the stroke, so that those two *minymes* must make vp a full stroke. You must then knowe, that if you finde a pricke so following a *Minyme* in this *Moode*, it doubleth the value therof & maketh it two *Minymes*, and then is the pricke called a *pricke of alteration*. The blacke *semibreve* is alwaies two *minymes* in this *Moode*, and the black *breefe* twise so much, which is foure *minymes*, and this is all to be obserued in this *Moode*.

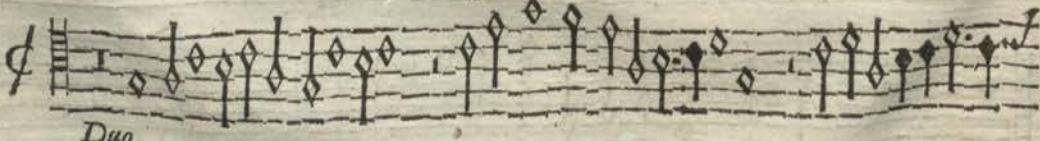
Phi. All that I thinke I vnderstand: therefore I praie you come to the declaration of the fourth and last.

Ma. The last, which is tearmed the Imperfект of the lesse prolation is, when all goe by two, as two *longes* to the *large*, two *breefes* to the *longe*, two *semibreefes* to the *breef*, two *minymes* to the *semibreve*, two *crochets* to the *minyme*, two *quauers* to the *crochet*, and two *semiquauers* to the *quauer*, and so foorth, Example.

Cantus.



Bassus.



The

A pricke of
alteratiou

The first part.

23

The signe of this Mood set with a stroke parting it thus  causeth the song before, which it is set, to be so song as a breefe or the value of a breefe in other notes, make but one ful stroke, and is proper to motetes specially when the song is prickt in great notes.

Cantus.



Bassus.



Although that rule bee not so generally kept: but that the composers set the same signe before songs of the semibriefe time: But this I may give you for an infalable rule, that if a song of many parts haue this Mood of the imperfect of the lesse prolation, set in one parte with a stroke through it, and in another part without the stroke, than is that parte

E.

which

The first part.

zaccone.

Berhusius cum
alijs.

which hath the signe with the stroke so diminished, as one briefe standeth for a *semibriefe* of the other part which hath the signe without the strok, whereof you shal see an evident example after that we haue spokn of the proportions. But if the signe be crosed thus  then is the song so noted, so diminished in his notes, as foure *semibriefes* are song but for one, which you shall more cleerely perceiue heereafter, when we come to speake of diminution. The other sort of setting the Moode thus  belongeth to Madrigals, Canzonets, and such like.

This much for the Moodes by them selues: but before I proceede to the declaration of the altering of them, I must giue you an obseruation to bee kept in perfect Moodes.

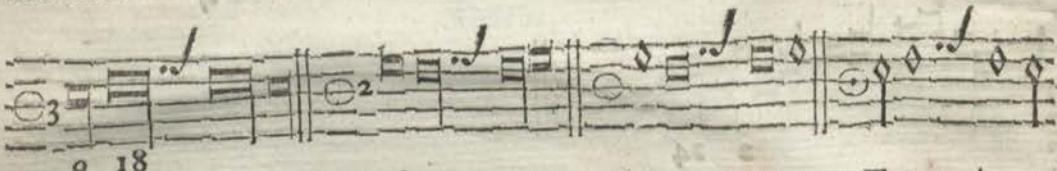
Phi. What is that?

Ma. It is commonly called imperfection.

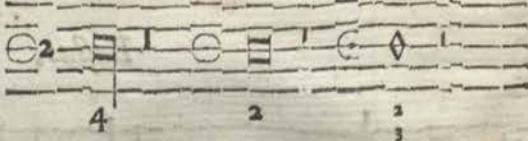
Imperfection.

Phi. What is *imperfection*?

Ma. It is the taking away of the third part of a perfect notes value, and is done three manner of wayes, By note, rest, or cullor. Imperfection by note, is when before or after anie note there commeth a note of the next lesse value, as thus.



By rest, when after any note there commeth a rest of the next lesse value, as thus:



Imperfection by coullor, is when notes perfect are prickt blacke, which taketh awaie the third part of their value, thus:



The example whereof you had in your Tenor part of the song set next after the former Moodes. But the examples of perfection and imperfection, are so common, specially in the Moodes of perfect time and more prolation, that it would be superfluous to set them downe. There is also another obseruation a kin to this, to be obserued likewise in Moodes perfect, and is termed alteration.

Phi. What is alteration?

Alteration.

Ma. It is the doubling of the value of any note for the obseruation of the odd number, and that is it which I told you of in the example of the Moode perfect of the Moore prolation, so that the note which is to be altered is commonly marked with a pricke of alteration.

Phi. Now I pray you proceed to the alteration of the Moodes.

Augmentation Ma. Of the altering of the Moodes proceedeth augmentation, or diminution, augmentation proceeding of setting the signe of the more prolation in one parte of the songe onely, and not in others, and is an increasing of the value of the notes aboue their common and essentiall valor, which commeth to them by signes set before them, or Moodes set ouer them, or numbers set by them. Augmentation by numbers is when proportions of the lesse in æqualitie are set downe, meaning that every note and rest following

following are so often to bemultiplied in them selues, as the lower number contayneth the higher thus. $\frac{1}{2}, \frac{1}{3}, \frac{1}{4}$ &c. that is, the *minym* to be a *semibrief*, the *semibriefe* a *briefe* &c. but by reason that this is better conceiued by deede than worde, heere is an example of *augmentation* in the Tenor part.

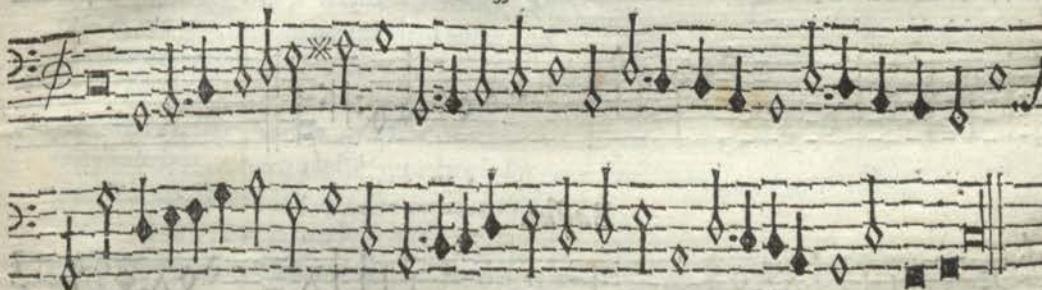
Cantus.



Tenor.



Bassus.



Phi. I con you thanke for this ensample, for in deed without it I had hardly conceaued your words, but now proceede to diminution.

Ma. Diminution is a certayne lessening or decreasing of the essential value of the notes and rests, by certayne signes or rules, by signes, when you finde a stroke cutting a whole circle or semicircle thus, But when (as I tolde you before) a circle or halfe circle is crossed thus it signifieth diminutiō of diminutiō, so that wheras a note of the signe once parted was the halfe of his owne value: here it is but the quarter. By a number added to a cirkle or semicircle thus. 2 2 2 2. also by proportionate numbers as thus. $\frac{1}{2}$ dupla. $\frac{1}{3}$ tripla $\frac{1}{4}$ quadrupla &c. By a semicircle inuerted thus and this is the most vsuall signe of diminution, diminishing stil the one halfe of the note: but if it be dashed thus, it is double diminished.

Phi. As you did in the augmentation, I pray you give me an example of diminution.

Ma. Lo, here is one.

Cantus.



Tenor.



Bassus.



Where

Where you see two Moodes set to one part, the one thus & the other retorted thus D signifying that the first must serue you in your first singing till you come to this signe : ||: where you must begin againe and sing by the retort in halfe tyme (that is, as rounde a- gaine as yon did before) till you come againe to the same signe, and then you must close with the note after the signe.

Phi. What do you terme a retorted Mood?

Ma. It is a Mood of imperfect time set backward, signifying that the Notes before which it is set must be sung as fast againe as they were before, as in your former exam- ple, at the second singing, that which was a semibrief at the first you did sing in the time of a minyme, and the minyme in the time of a crochet.

A Retort.

Phi. Why did you saie a Mood of imperfect time?

Ma. Because a Mood of perfyt time cannot be retorted.

Phi. Of the lesse prolation I haue had an exsample before, therefore I pracie you let me haue an ensample of the imperfect of the More retorted.

Ma. Although by your former example, you may well enough comprehend and perceiue the nature of a retort, yet will I to satisfie your request, giue you an example of that Mood, with manie others after we haue spoken of the proportions.

Proportion.

Phi. What is Proportion?

Ma. It is the comparing of numbers placed perpendicularly one ouer another.

Phi. This I knewe before, but what is that to Musicke?

Ma. In deede wee doe not in Musicke consider the numbers by themselues, but set them for a signe to signifie the altering of our notes in the time.

Phi. Proceede then to the declaration of proportion.

Ma. Proportion is either of equalitie or vnequalitie. Proportion of equalitie, is the comparing of two aquall quantitie togither, in which, because there is no diffe- rence, we will speake no more at this time. Proportion of inequality is, when two things of vnequall quantitie are compared togither, and is either of the more or lesse inequality. Proportion of the more inequality is, when a greater number is set ouer and com- pared to a lesser, and in Musicke doeth alwaies signifie diminution. Proportion of the lesse inequality is, where a lesser number is set ouer, and compared to a greater, as $\frac{2}{3}$, and in Musicke doeth alwaies signifie augmentation.

Proportion of the more in-
equality doth
in Musicke al-
waies signifie
diminution.

Phi. How manie kindes of Proportions doe you commonly vse in Musicke? for I am perswaded it is a matter impossible to sing them all, especially those which be tearm'd superpercients.

Ma. You saie true, although there be no proportion so harde but might be made in Mu- sicke, but the hardness of singing them, hath caused them to be left out, and therefore there be but five in most common vse with vs: Dupla, Tripla, Quadrupla, Sesquialtera, and Sesquitertia.

Phi. What is Dupla proportion in Musicke?

Ma. It is that which taketh halfe the value of euery note and rest from it, so that two Dupla notes of one kinde doe but answeare to the value of one: and it is knownen when the upper number contayneth the lower twice thus. $\frac{2}{1}, \frac{4}{2}, \frac{6}{3}, \frac{8}{4}, \frac{10}{5}$ &c. But by the way you must note that time out of minde we haue tearm'd that dupla where we set two Minymes to the Semibriefe, which if it were truw, there shold be few songs but you shold haue dupla quadrupla and octupla in it, and then by consequent must cease to be dupla. But if they thinke that not inconuenient, I pray them how will they answeare that which from time to time hath been set downe for a general rule amongst all musitions, that propor- tions of the greater inequality, do alwaies signifie diminution, and if their minyms be di- minished, I pray you how shall two of them make vp the time of a full stroke, for in all propor-

A confuration
of Dupla in
the minyme.

The first part.

proportions the upper number signifieth the semibreve, and the lower number the stroke, so that as the upper number is to the lower, so is the semibreve to the stroke. Thus if a man would goe fecke to refute their Inueterat opinions, it were much labour spent in vayne: but this one thing I will adde, that they haue not their opinion confirmed by the Testimony of any, either musition or writer, where as on the other side, all who haue beeene of any name in Musick, haue vsed the other dupla, and set it downe in their works, as you may see in the example following, confirmed by the authorities of Peter Aron, Franchinus, Iordanus, and nowe of late dayes, learned Clareanus, Losius, Listenius, Berhusius and a greate number more, all whome it were to tedious to nominate. true it is that I was taught the contrary my selfe, and haue seene many old written books to the same ende. But yet haue I not seene any published vnder any mans name: but if their opinion had been true, I maruayle that non amongst so many good musitions haue eyther gone about to proue the goodnessse of their owne waie, or refute the opinions of others from time to time by general consent and approbation, taking new strength: therefore let no man cauil at my doing in that I haue chaunged my opinion and set downe the proportions otherwise then I was taught them, For I assur them that if any man will giue mee stronger reason to the contrary, than those which I haue brought for my defence, I will not onely chaunge this opinion, but acknowledge my selfe debt bound to him, as he that hath brought me out of an error to the way of trueth.

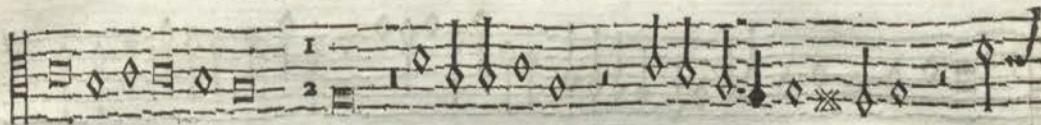
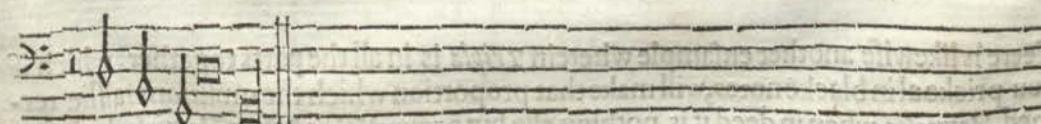
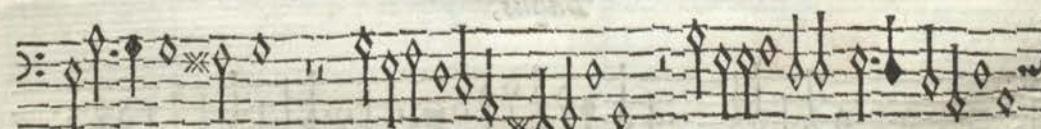
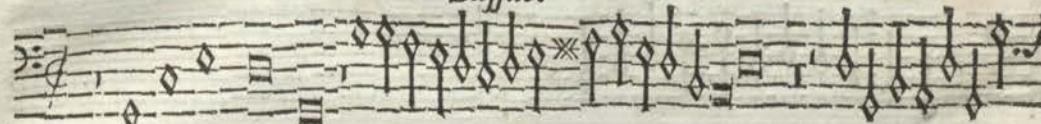
Phi. I doubt not but your maister who taught you would thinke it as lawfull for you to goe from his opinion, as it was for Aristotle to disallow the opinion of Plato with this reason, that Socrates was his friend, Plato was his friend but verity was his greater friend.

Ma. Yet will I (to content others) set downe the proportions at the ende of this treatise as they are commonly prickt now, to let you see that in the matter there is no difference betwixt vs, except onely in forme of pricking, which they doe in great notes and we in small: and to the ende, that if any man like his owne way better than this, hee may vse his owne discretion: But we goe too farre, and therefore peruse your example.

Cantus



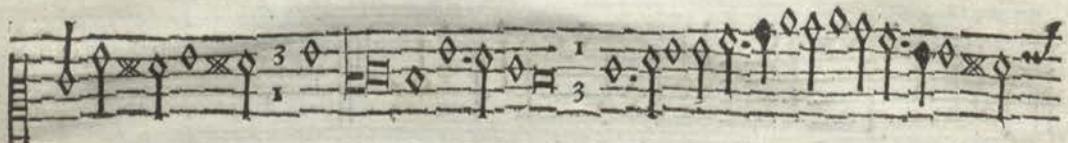
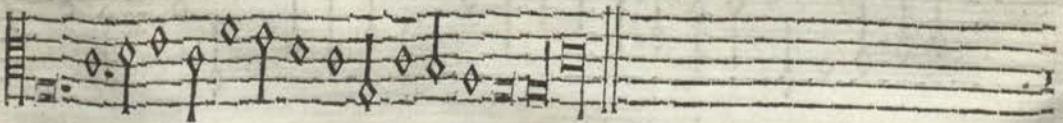
Tenor.

*Diminution in tyme Dupla proportion.**Bassus.*Phi. What is *tripla proportion in musicke?*

Ma. It is that which diminisheth the value of the notes to one third part: for three briefes are set for one, and three semibriefes for one, and is knownen when two numbers are set *tripla* before the song, whereof the one contayneth the other thrise thus $\frac{1}{3} : \frac{1}{9}$. For example of this proportion take this following.

Cantus.

The first part.

Cantus*Tenor.**Bassus,*

Heere is likewise another ensample wherein *Tripla* is in all the parts together, which if you pricke al in blacke notes, will make that proportion which the musitions callie termed *Hemiola*, when in deed it is nothing else but a round *Tripla*. For *Hemiola* doth signifie that which the Latines tearme *Sesquipla* or *sesquialtra*: but the good *Munks* finding it to go somewhat rounder then common *tripla*, gaue it that name of *Hemiola* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Lofsius* and others.

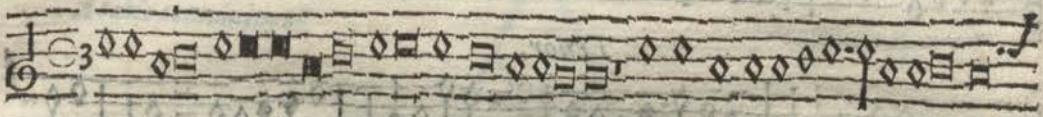
A confutation
of hemiola.

Discantus

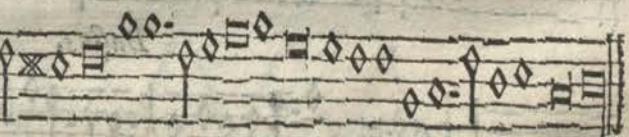
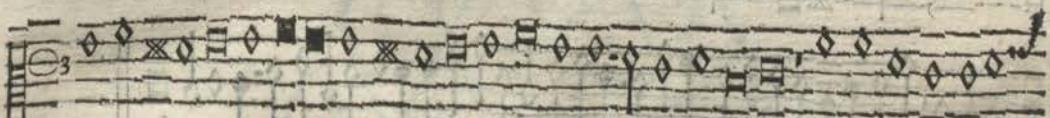
Cantus.



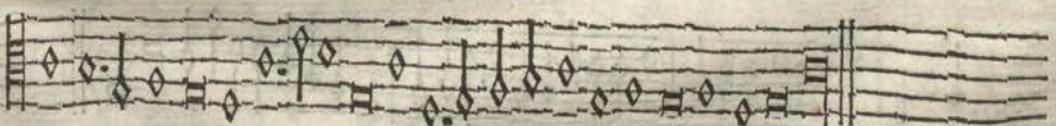
Altus.



Tenor.



Bassus.



Pbi. Proceed now to Quadrupla.

Ma. Quadrupla is a proportion diminishing the value of the notes to the quarter of that which they were before, & it is perceiued in singing, when a number is set before the song, comprehending another foure times, as $\frac{4}{1}, \frac{8}{2}, \frac{16}{4}$ &c.

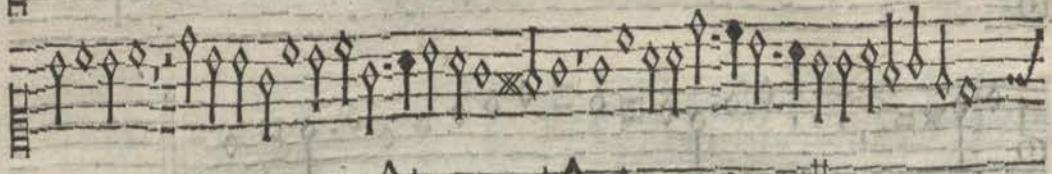
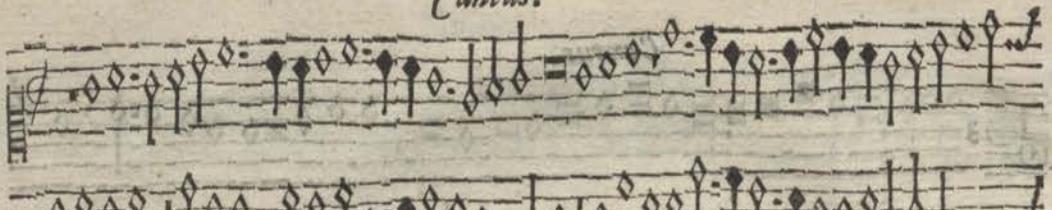
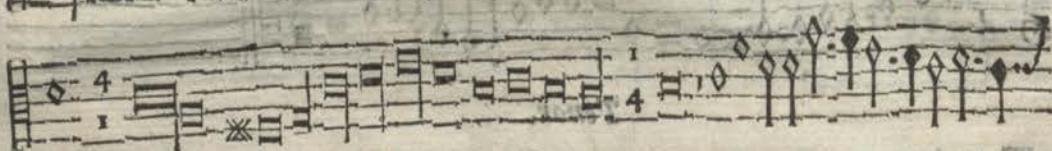
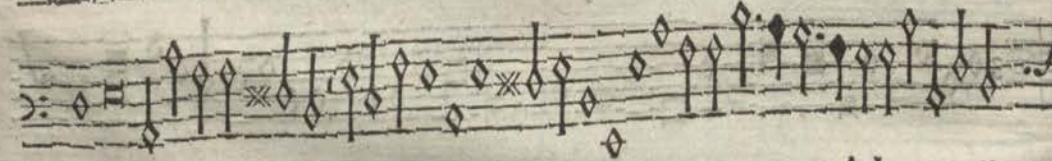
Phi. I pray you giue me an ensample of that,

Ma. Heere is one.

F.

Cantus.

The first part.

Cantus.*Tenor.**Bassus.*

Quintupla and Sextupla I haue not scene vsed by any stranger in their songs (so far as I remember) but heere we vse them, but not as they vse their other proportions, for wee call that sextupla, where wee make sixe black minyms to the semibreve, and quintupla when we haue but ffe &c. But that is more by custome then reason.

Phi. I pray you giue me an example of that.

Ma. You shall heereafter: but we will cease to speake any more of proportions of multiplicite, because a man may consider them infinitly.

Phi. Come then to *Sesquialtera*, what is it?

Ma. It is when three notes are sung to two of the same kinde, and is knowne by a number

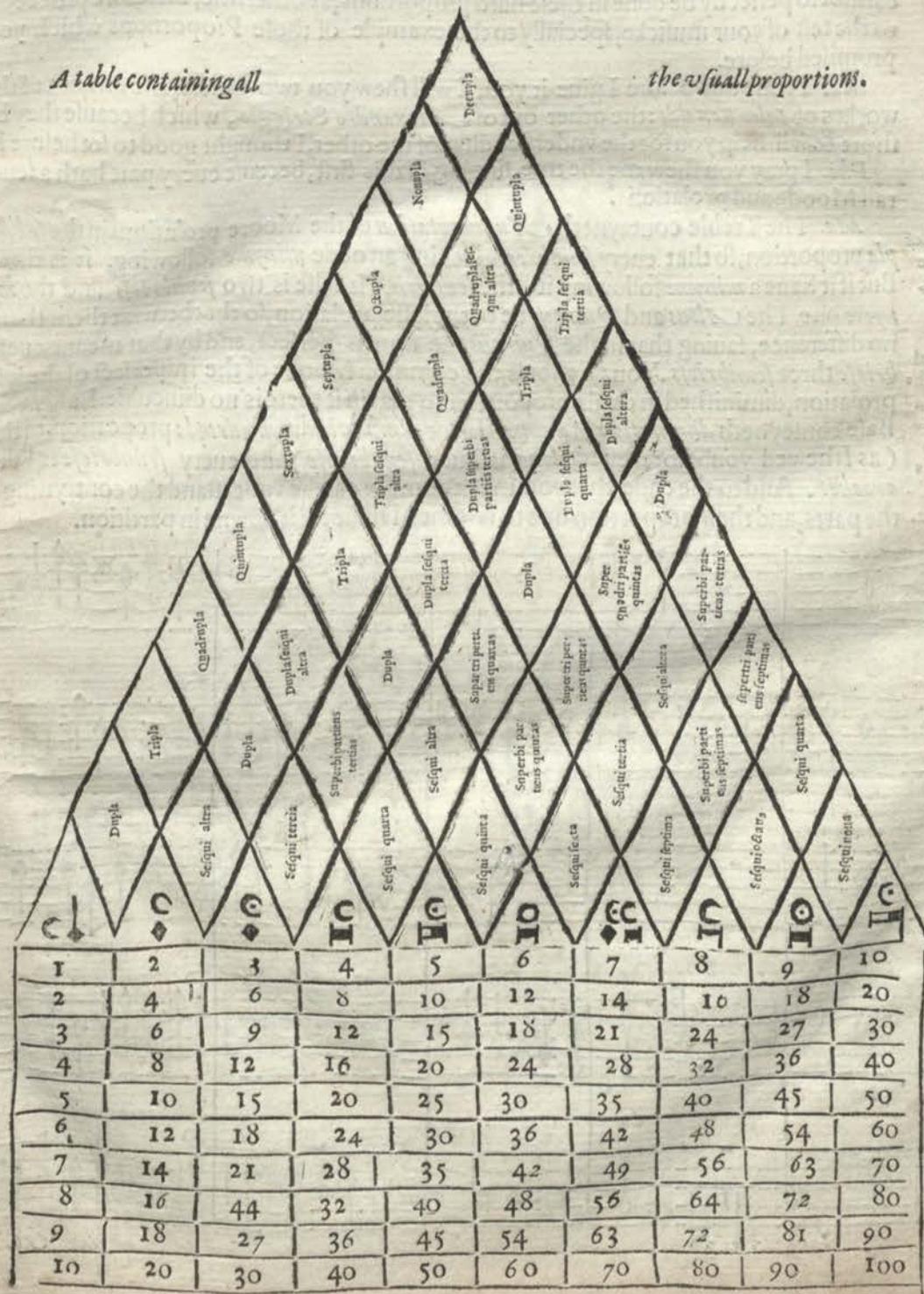
The first part.

33

number contayning another once, and his halfe $\frac{3}{4}$ $\frac{5}{6}$ the example of this you shal haue amongst the others. *Sesquitercia* is when four notes are sung to three of the same kinde, and is knownen by a number set before him, contayning another once, and his third part thus. $\frac{4}{3}$ $\frac{8}{6}$ $\frac{12}{9}$ And these shall suffice at this time: For knowing these, the rest are easelie learned. But if a man would ingulfe himselfe to learne to sing, and set downe all them which *Franchinis Gafurius* hath set downe in his booke *De proportionibus musicis*, he should finde it a matter not onely hard, but almost impossible. But if you thinke you would be curious in proportions, and exercysse your selfe in them at your leasure. Heere is a Table where you may learne them at full.

A table containing all

the vſuall proportions.



The first part.

As for the vse of this Table, when you would know what proportion any one number hath to another, finde out the two numbers in the Table, then looke vpwarde to the triangle inclosing those numbers, and in the angle of concourse, that is, where your two lynes meete together, there is the proportion of your two numbers written: as for example, let your two numbers be 18 and 24. Looke vpward, and in the top of the tryangle couering the two lynes which inclose those numbers, yen find written *sesquitercia*, so likewise 24. and 42. you finde in the Angle of concourse written *super tripartiens quartas*, and so of others.

Phi. Heere is a Table in deede contayning more than euer I meane to beate my brayns about. As for musick, the principal thing we seek init, is to delight the eare, which cannot so perfectly be done in these hard proportions, as otherwise, therefore proceede to the rest of your musicke, specially to the example of those Proportions which you promised before.

Ma. I will, but before I giue it you, I will shew you two others, the one out of the workes of *Julio Renaldi*: the other out of *Alexandro Striggio*, which because they be short & wil help you for the vnderstanding of the other, I thought good to set before it.

Phi. I pray you shew me the true singing of this first, because every part hath a seuerall Moode and prolation.

Explanation of
the example
next ensuing.

Giulio Renaldi in the eighth song of his Madrigali and Neapolitanis to five voyces beginning di-

Ma. The Treble contayneth Augmentation of the Moore prolation in the *subdu-
pla* proportion, so that euery semibreve lacking an odde minyme following, it is three:
But if it haue a minyme following it, the semibreve it selfe is two semibreves and the mi-
nyme one. The *Altus* and *Quintus* be of the lessie prolation, so that betwixt them ther is
no difference, sauing that in the *Quintus* the time is perfect, and by that meane euerie
briefe three semibreves. Your Tenor is the common Moode of the imperfect of the lesse
prolation, diminished in dupla proportion, so that in it there is no difficultie. Lastly your
Base conteyneth diminution of diminution or diminution in quadruplica proportion, of that
(as I shewed you before) euery long is but a semibreve, and euery semibreve is but a
beginning crochet. And to the ende that you may the more easelie vnderstand the contruying of
uerse lingue. the parts, and their proportion one to another, I haue set it downe in partition.



The first part.

35

Phi. This hath been a mightie musicall furie, which hath caused him to shewe such diuersitie in so small bounds.

Ma. True, but he was moued so to doe by the wordes of his text, which reason also mouid *Alexandro Striggio* to make this other, wherein you haue one poynt handled first in the ordinary Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like vnto another, for the Treble contayneth *diminution* in the *quadrupla* proportion. The seconde Treble or *textus* hath Tripla prickt all in blacke notes: your Altus or Meane contayneth *diminution* in *Dupla* proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *sesquialira* to the *breefe* which hath this signe $\text{J}^{\frac{3}{2}}$ set before it: But if the signe were away, then would three *minyms* make a whole stroke, where as nowe three *semibriefes* make but one stroke. The Base is the ordinary Moode, wherein is no difficultie as you may see.

Alexandro
Striggio in the
end of the 30.
song of the Se-
conde booke
of his Madri-
gals to sixe voy-
ces, beginning
*All Acqua
sagra.*

Cangiari fani mille disfurate for me

giar

The first part.

Phi. Now I thinke you may proceede to the examples of your other proportions.

Ma. You say well, and therefore take this song, peruse it, and sing it perfectly: and I doubt not but you may sing any reasonable hard pricke-song that may come to your fight.

Cantus.

A 3. voc.

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

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

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

Tenor.

A 3. voc.

*Christes crosse.**Bassus.*

A 3. voc.

*Vertefolium.**Christes crosse.**Vertefolium.*

Cantus.

A 3. voc.

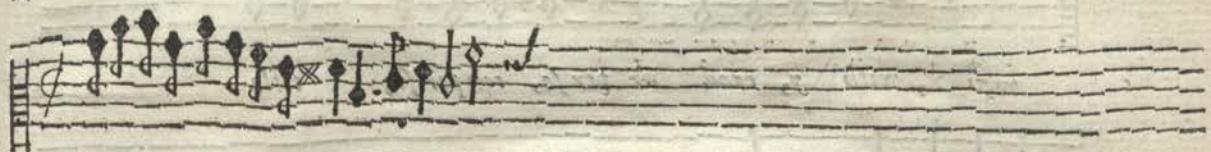
Christes croffe be my speede, in all vertue to proceede,
i. k. l. m. n. o. p. q. r. s & t. double w. v. x. with y. exod. & perse, conperse.
title title. est Amen, When yow haue done begin againe begin againe.
Christes croffe be my speede, in all vertue to proceede,

Tenor.

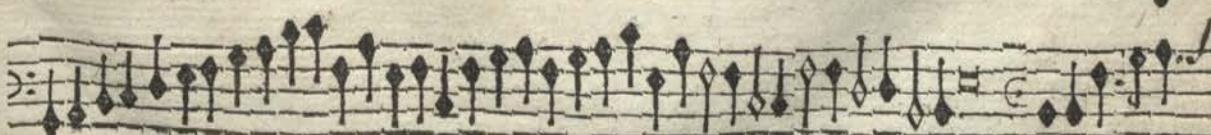
Christes croffe be my speede, in all vertue to proceede,
title title. est Amen, When yow haue done begin againe begin againe.
Christes croffe be my speede, in all vertue to proceede,

The first part.

39



Baßus.



C.

32

The first part.

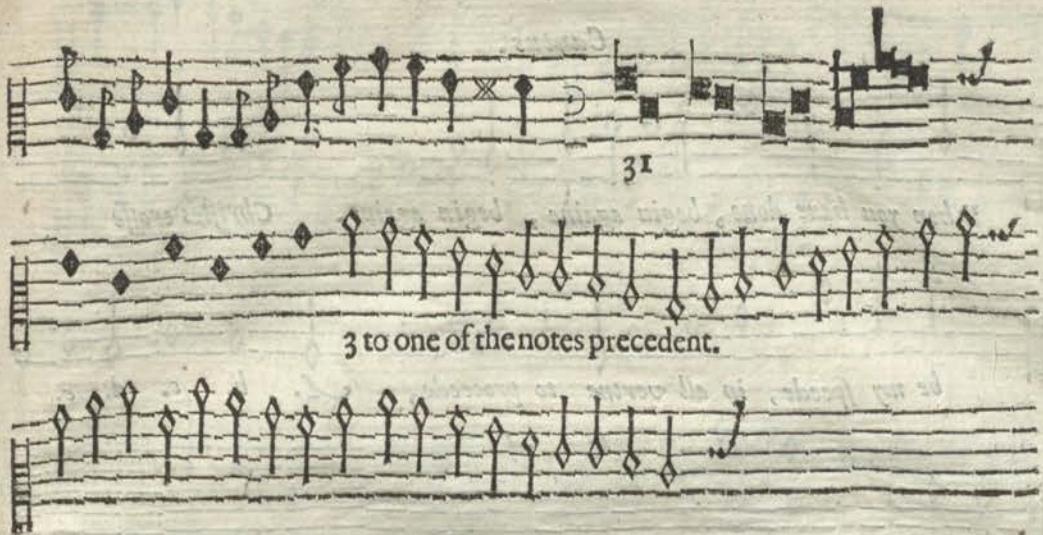
Cantus.

i, k, l, m, n, o, p, q, r, s & t, double
 w, v x, with y, ezod & per se, con per se, title
 title, est Amen. *Vertefolium.*

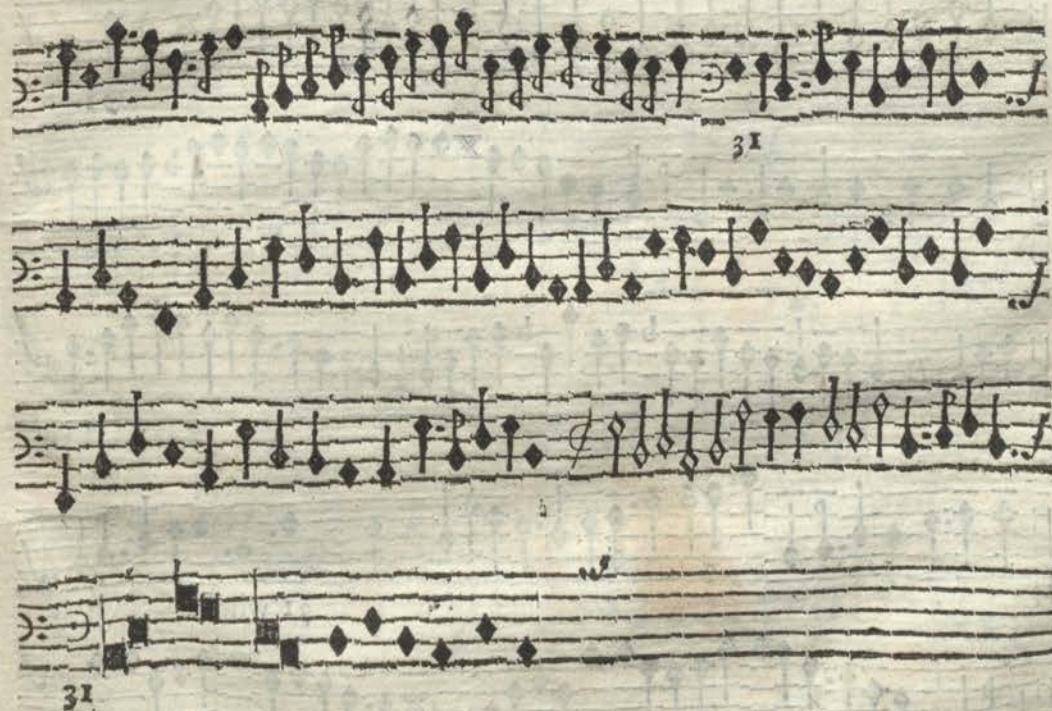
Tenor.

The first part.

41



Bassus.



G 2

when

Cantus.

When you haue done, begin againe, begin againe. Christes croffe
 be my speede, in all vertue to proceede, A. b. c. d. e.
 f. g. b. i. k. l. m.

Tenor.

91
 31 whole.

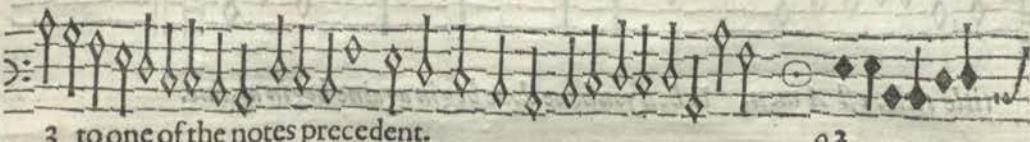
The first part.

43



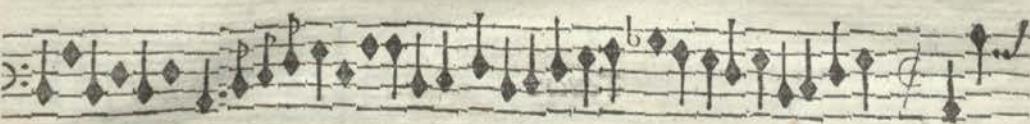
Decupla.

Bassus.

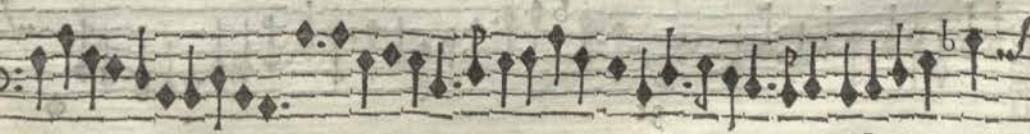


3 to one of the notes precedent.

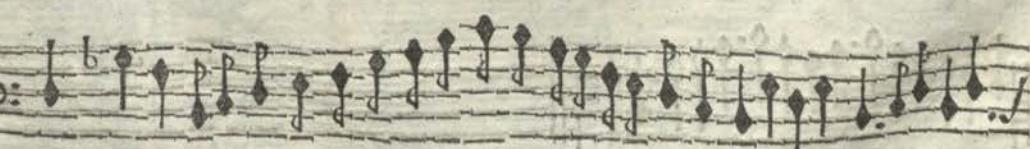
92



31. whole.



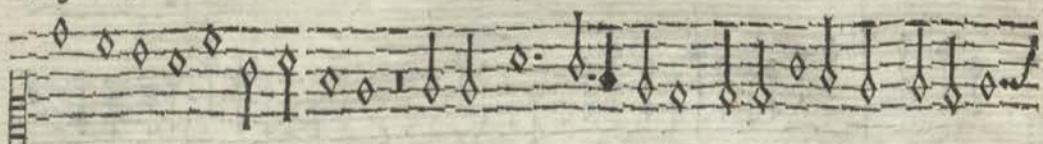
51



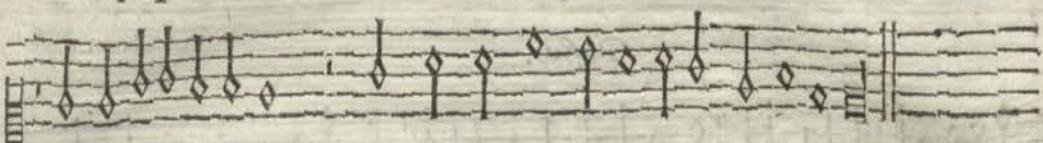
The first part.

Cantus.

A 3. VOC.

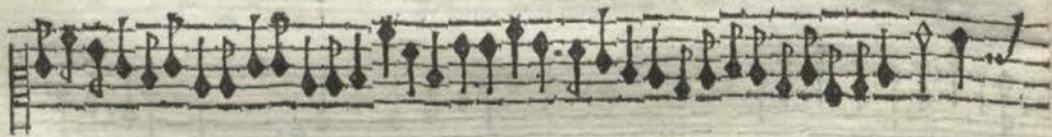


n. o. p. q. r. s & t. double w. v. x. with y. ezod. & perse. con perse.



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

Tenor.



Bassus.

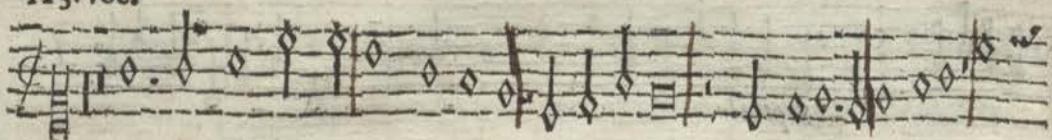


And this is our vsuall maner of pricking and setting downe of the Proportions gene-
rally receiued amongst our Musitions. But if *Glareanus*, *Ornithoparchus*, *Peter Aron*,
Zarlino, or any of the greate Musitions of Italy or Germanie had had this example,
he would haue set it downe thus, as followeth.



Cantus.

A 3. voc.



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



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

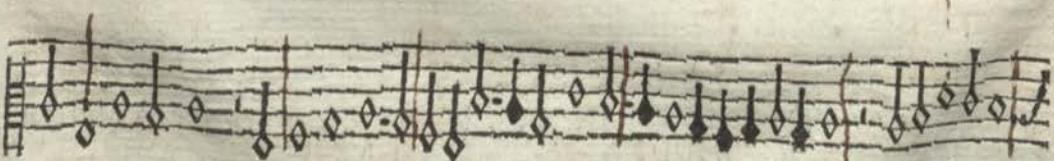


ezod. & perse. con per se. { title title. est A men, When you have done begin



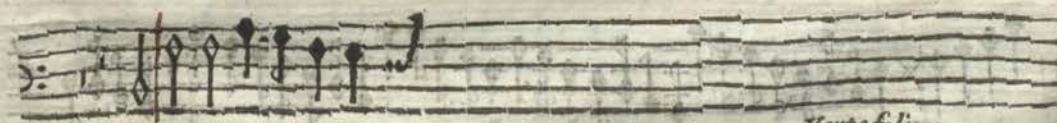
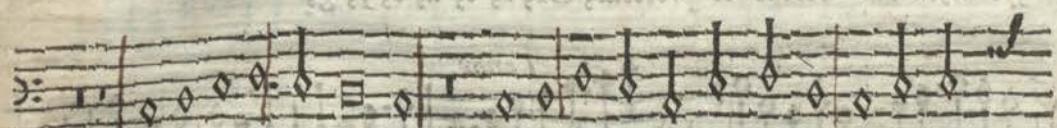
againe begin againe. Christes crosse be my speede, in all vertue

Vertefol.

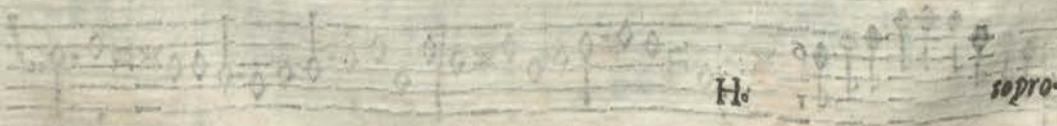
Tenor.



Bassus.

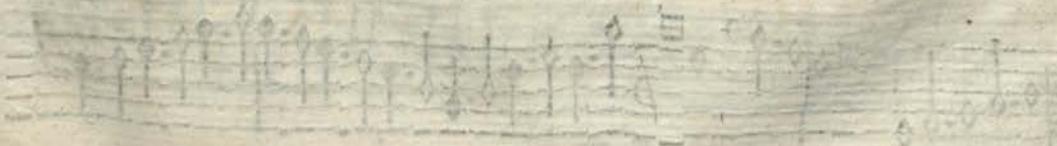


Verte folium.



H.

sopra



Cantus.

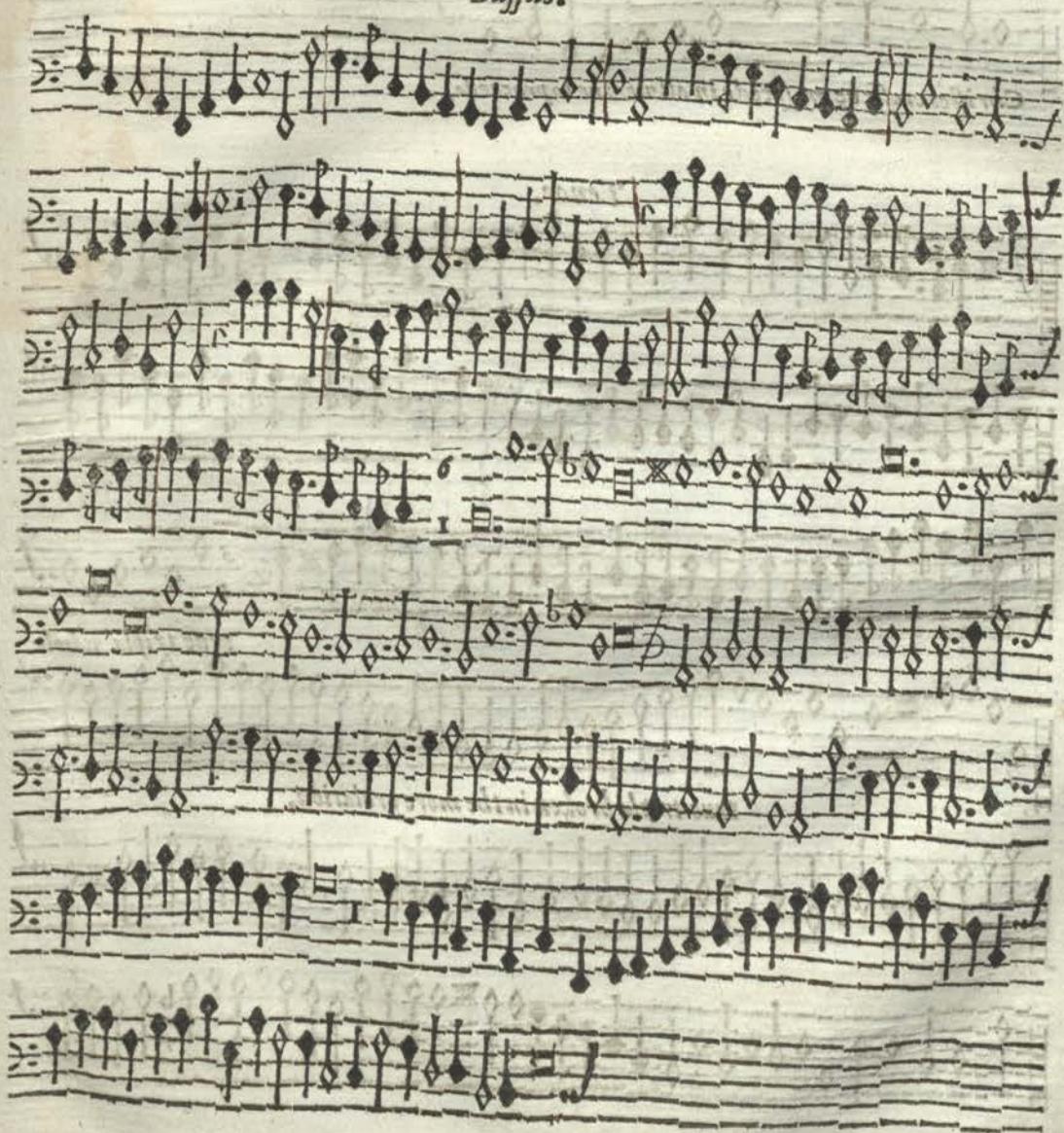
to proceede. A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s &
 t, double w, v, x, with y, exod & per se, conper se, title title,
 est Amen. When you have done begin againe begin againe. Christes crosse be my
 speede, in all vertue to proceede, A, b, c, d, e, f, g,

Tenor.

The first part.

49

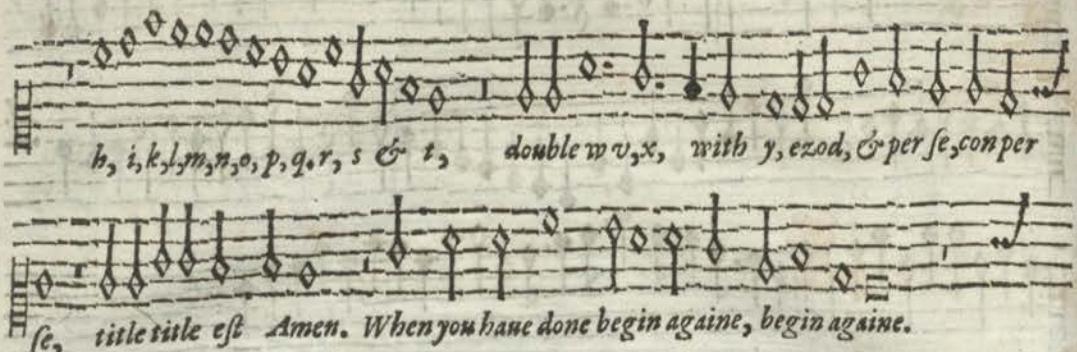
Bassus.



H 2

Christes

Cantus.



Christes crosse be my speede in all vertue to proceede,

Tenor.

Handwritten musical score for the Tenor part, featuring five staves of music. The notes are represented by small dots and dashes. Below the music, lyrics are written in a cursive hand:

true tripla whole.

true tripla broken in the more prolation.

The first part.

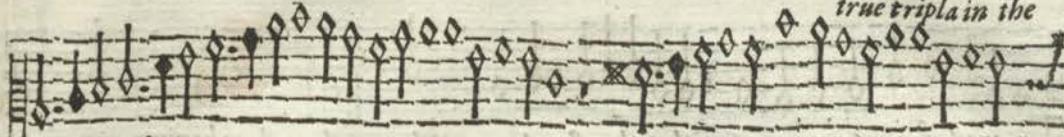
51



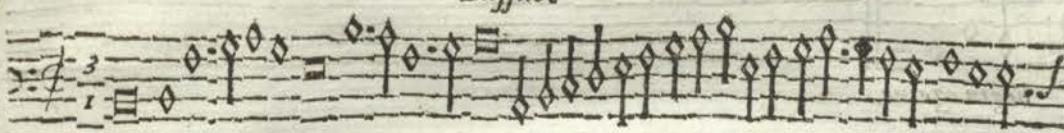
true tripla.



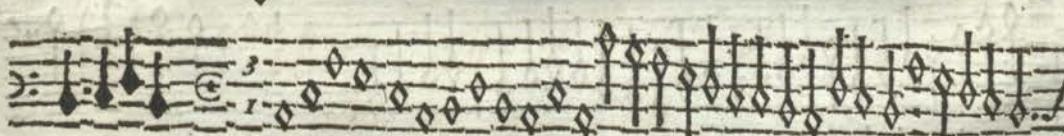
true tripla in the
more prolation.



Bassus.

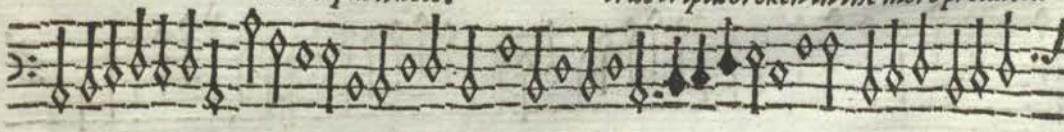


true tripla.



true tripla whole.

true tripla broken in the more prolation



true dupla



true triplaine



more prolation.

Vertefol.

The first part.

Cantus.

A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s & t, double w, v, x, with
 y, ezod, & perse, con perse, title title est Amen. When you haue done begin againe,
 begin againe.

Tenor.

the more prolation. true quisupla.
 quintupla broken.
 the leſſe prolation.

The first part.

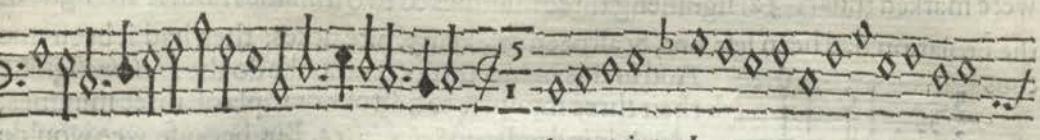
53



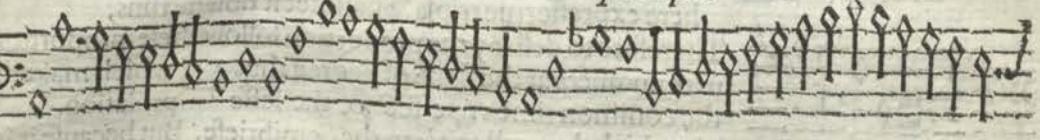
true dupla in the more prolation.



Bassus.



true quintupla.



true septupla.



And

The first part.

And to the end that you may see how euerie thing hangeth vpon another, and howe the proportions follow others, I will shew you particularlie euerie one. The first chāge which commeth after the proportion of equalitie, is commonlie called *sexupla*, or six to one, signified by the more prolation, retorted thus. But if we consider rightlie that which we call *sexupla*, tripla, prickt in blacke notes. But because I made it to *sexupla*, I haue set it downe in semibriefes, allowing stroke, and taking awaie the retortive mood, The next is true *Dupla*: signified by the time vnperfect of the lesse prolation, retorted thus.

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



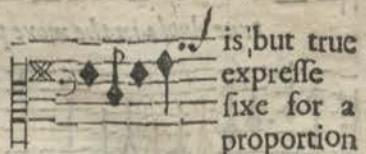
And in this maner most commonlie do the *Italians* signifie their three minimes to a stroke or *Tripla* of three minimes, which is indeed true *Sesquialtra*. But because wee woulde here expresse true *Tripla*, I haue set it downe thus,

Therefore to destroy the proportion follow these proportionate numbers at the signe of degree thus $\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$, which maketh the common time vnperfect of the lesse prolation.

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

Then followeth true *Dupla*: but for the reason before saide, I signified it with numbers and not by the retort but in the Basse, because the signe of the lesse prolation went immediatly before, I could not with reason alter it, and therefore I suffered the retort to stand still, because I thought it as good as the proportionat numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterward the contrarie numbers

$\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$ of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Basse singeth *Quintupla* being prickt thus such was our maner of pricking without any reason or almost common fence, to make fife crotchetts be *Quintupla* to a Semibriefe, seeing four of them are but the propper value of one Semibriefe. But if they would make fife crotchetts to one semibriefe, then must they set downe *Sesquiquarta* proportion thus $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$, wherein fife semibriefes or their value make vp the time of four semibriefes or strokes. But I am almost out of my purpose, and to returne to our matter, I haue altered those crotchetts into semibriefes expressing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this likewise



The first part.

55

wife *Quintupla*, because there goeth but the value of five semibriefes for a stroke, and I thinke none of vs but would thinke a man out of his wits, who would confess, that two testers make a shilling, and denie that sixe peeces of two pence apeece, or twelue single pence doe likewise make a shilling. Yet we will confess that five semibriefes to one is *Quintupla*. But we will not confess that ten minimes, being the value of five semibriefes, compared to one semibriefe, is likewise *Quintupla*: and so in *Quadrupla*, *Sextupla*, *Septupla*, and others. Then commeth the common measure, or the lesse prolation (the signe of *Subquintupla* thus \tiny \# , destroying the proportion) for which the base singeth *Septupla*: but as it is set downe in the first way, it is as it were not *Septupla*, but *Supertripartiens Quartas*, or \tiny \# . Therefore I set them all downe in semibriefes, allowing seauen of them to a stroke: which ended commeth equality, after which followeth true *Dupla* in the more prolation, which we sometime call *Sextupla*, and somtime *Tripli*. After which and last of all commeth equality.

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

Phi. I pray you then giue me some songs wherein to exercise my selfe at conuenient leisure.

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

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

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



Cantus.

The page contains ten staves of handwritten musical notation. The notation is a form of early printed music where stems are drawn vertically and dots or crosses are placed on them to indicate pitch and rhythm. The first staff is labeled "Cantus." and the second staff is labeled "Duo." The music is divided into two parts by a vertical bar line. The notation is on ten staves, with each staff having four horizontal lines. The stems are vertical, and the note heads are represented by dots or crosses. The music is written in a clear, cursive hand, typical of early printed music notation.

The first part.

57

Tenor.

Duo.

The First.

1 2

Cantus.

Duo.

The musical score consists of eight staves of music. The notation is a form of early printed music, using a system of dots and dashes on a five-line staff. The first staff is labeled "Duo." at the beginning. The music is divided into measures by vertical bar lines. The notes are represented by various combinations of dots and dashes, indicating pitch and rhythm. The staves are separated by horizontal lines, and the music continues across the page.

Tenor.

Duo.

The page contains eight staves of musical notation for tenor voice. The notation is handwritten in black ink on a light-colored, slightly aged paper. The first staff begins with the instruction "Duo.". The music consists of vertical stems with small dots or dashes indicating pitch and rhythm. The notation is in common time, with various note values including eighth and sixteenth notes. The handwriting is in black ink on aged paper.

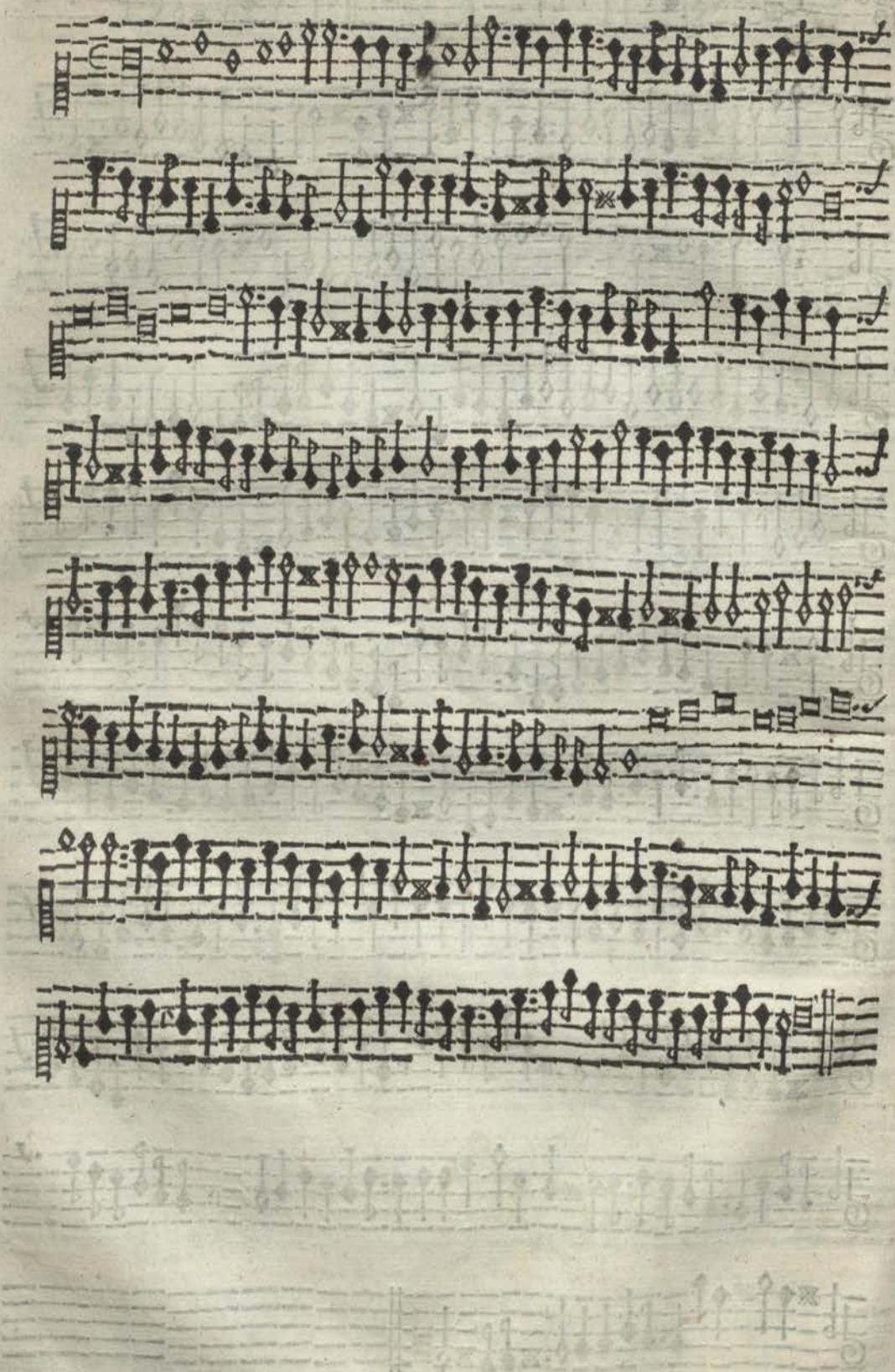
*Cantus.**The Third.*

A page of musical notation for 'The first part.' featuring ten staves of music for 'Cantus'. The notation is in common time, with a key signature of one sharp. The music consists of vertical stems with small horizontal dashes, some with dots or crosses, indicating pitch and rhythm. The staves are separated by short vertical bar lines. The first staff is labeled 'The Third.' and 'Duo.' The title 'Cantus.' is written above the second staff. The notation is dense and continuous across all ten staves.

Tenor.

Duo.

The musical score consists of ten staves of handwritten notation for the Tenor part. The notation is based on a five-line staff system. The first staff begins with a clef (B-flat), a key signature of one sharp, and a common time. The second staff begins with a clef (C) and a key signature of one sharp. The subsequent staves continue the musical line. The notation uses a variety of symbols, including solid dots, hollow dots, crosses, and diamonds, which likely represent different note heads or specific rhythmic values as defined in the early printed music tradition. The handwriting is clear and consistent throughout the page.

Cantus.

The first part.

63

Tenor.

A handwritten musical score for the Tenor part, featuring ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are represented by vertical stems with small dots or dashes indicating pitch and duration. The score includes two sections: 'The first part.' and 'The fourth.'. The 'Duo.' section is indicated between the first and fourth staves. The music consists of continuous eighth-note patterns, with some sixteenth-note figures and occasional rests. The score is written on five-line staff paper, with the first four staves belonging to 'The first part.' and the last six staves belonging to 'The fourth.'

Cantus.

The Fifth

Duo.

31

32

The first part.

65

Tenor.

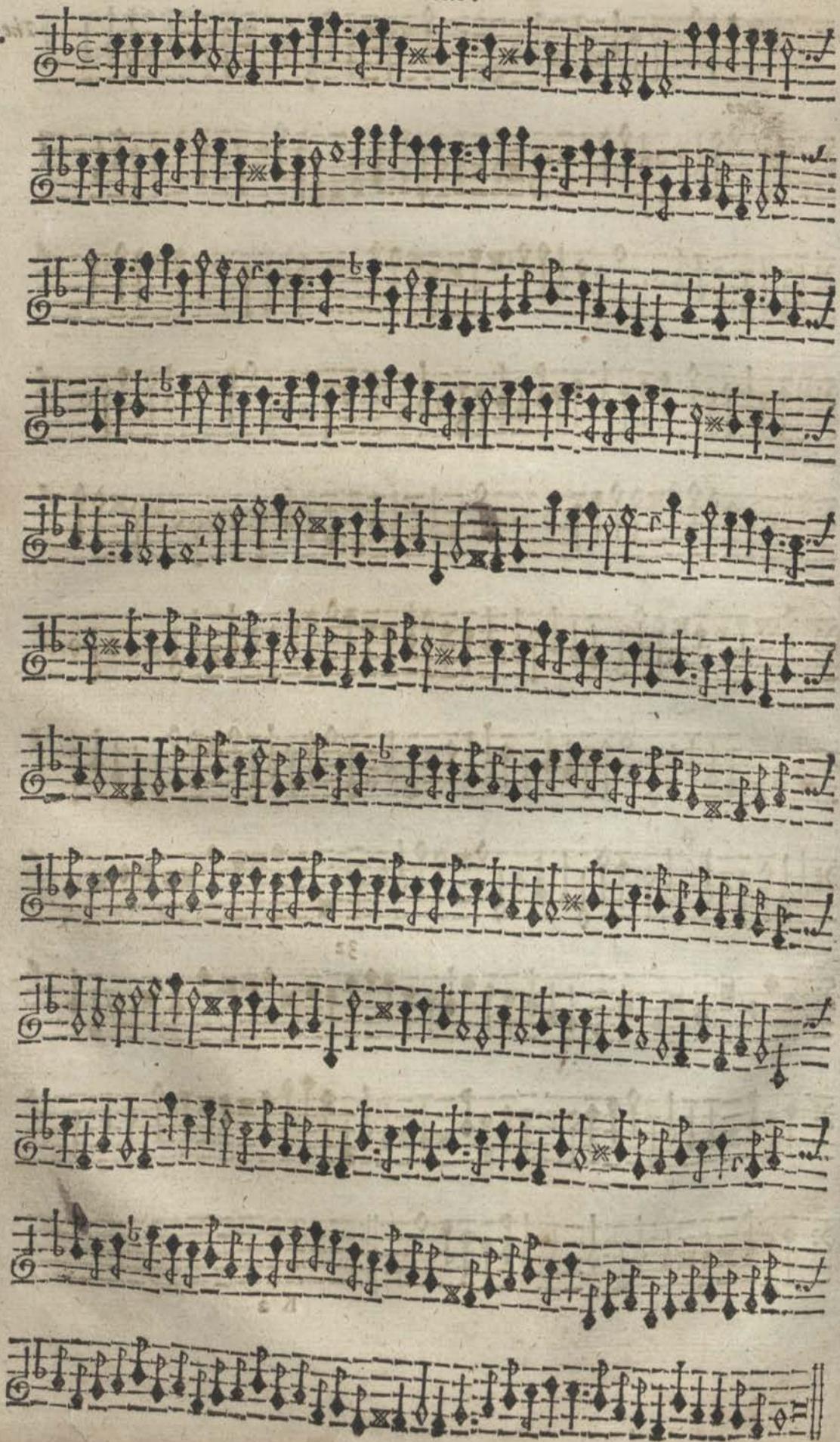
The fifth

D&D.



32

K 2

The sixt.

The first part.

67

Tenor.

The first part.
Tenor.

The sext.

Aria.

A 3.voices.

Cantus.

When you see
this signe: ||:
of repetition,
you must be-
gin again, ma-
king the note
next before
the signe (be it
minime, cro-
chet, or what-
soever) a semi-
briefe in the
first singing.
At the second
time you must
sing it as it stá-
deth, going
forwvard with
out any re-
spect to the
close. Vvhen
you come to
the end, & find
the signe of
repetition be-
fore the final
close, you must
sing the note
before the
signe at it stá-
deth, and then
begin againe
at the place
vvhere the
stroke parteth
all the lines, &
so sing to the
final close. But
if you find any
song of this
kind vvithout
the stroke so
parting all the
lines, you
must begin at
the first signe
of repetition,
and so sing to
the end: for in
this manner
(for sauing of
labour in
pricking them
at length) doe
they pricke all
their ayres &
villanellas.

The page contains musical notation for three voices: Cantus, Tenor, and Bassus. The notation is in a dot-and-dash system on five-line staves. The Cantus voice is at the top, Tenor in the middle, and Bassus at the bottom. The music consists of several measures of notes, with some notes having vertical stems and others being simple dots. There are also some 'x' marks and other symbols in the music.



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

Maister.



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

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

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

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

Ma. Then in plaine tearmes, being ouer-weatied with study, & taking the opportunity of the fair morning ; I am come to this place to snatch a mouthfull of this holsome ayre : which gently breathing vpon thele sweet smelling flowers, and making a whispering noyse amongst these tender leaues, delighteth with refreshing, and refresheth, with delight, my ouer-weatied sensses. But tell me I pray you the cause of your hither comming: haue you not forgotten some part of that which I shewed you at our last being together?

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

Ma. How came that to passe?

Phi. Bee silent, and I will shewe you. I haue a Brother a great scholler, and a reasonable Musician for singing: hee, at my first comming to you conceiued an opinion (I knowe not vpon what reason grounded) that I should never come to any meane knowledge in musike : and therefore, when hee heard mee practice alone, hee would continually mocke mee; indeede not without reason: for, many times I would sing halfe a note too high, other while as much too lowe; so that hee could not containe himselfe from laughing: yet now and then hee would let mee right, more to let mee see that hee could doe it, then that he meant any way to instruct mee: which caused mee so diligently to apply my pricke-song booke; that in a manner, I did no other thing but sing; practicing, to skip from one key to another, from flat to sharpe, from sharpe to flat, from any one place in the Scale to another; so that there was no song so hard, but I woulde venture vpon it; no Moode nor Pro-

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

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

Phi. Desire to learne, as before.

Ma. What would you now learne?

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

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

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

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

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

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

Phi. What is a Concord?

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

Phi. What is a perfect consonant?

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

Phi. Which distances make a Concord or consonant Harmony.

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

Phi. Which be perfect, and which vnperfect.

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

Phi. What doe you meane by their eights.

Ma. Those notes which are distant from them, eight notes: as from an unison, an eight; from a fift, a twelfth.

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

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

Phi.

Exposition of
the name of
Descant.

What a Con-
cord is.

What a perfect
Consonant is.

How many co-
cords there be.

The second part.

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Phi. Goe forward with your discourse, for I understand you now.

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

Phi. What is an unperfect concord?

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

Phi. Which distances do make vnperfect consonants?

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

Phi. What is a discord?

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

Phi. Which distances make discord or dissonant sounds?

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

Concords.
perfect. vnperfect. perfect. vnperfect.

Discords.

	11	19	20		18	21
6	17	25		16	25	
15	25			25		
2		12	13			14
10					11	
8				9		
1			10	25		
F					10	
	an vnison. a third.	a fist.	a sixt.	a second.	a fourth.	a seuenth.

Or thus more briefly.



From

ariseth



And from

ariseth

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

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

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

Ma. Yes.

Phi. Which be they?

L

Ma.

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

Phi. I pray you explane that by an example.

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

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

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

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

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

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

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

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

Consequence
of perfect con-
cordes of diuers
kinds allowed.

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

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

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

Ma. Set downe any you list your selfe.

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

8/3/5
3/5/8

Ma.

Ma. This is well being your first proose, But it is not good to fal so from the eight to the vnison as you haue done in your first two notes: for admit, I shoulde for my pleasure descend in the plainesong from *G sol re vt*, to *C fa vt*, then would your descant be two eights: and whereas in your seventh and eighth notes you fall from a sixt to an vnison, it is indeede true, but not allowed in two parts either ascending or descending, but worse ascending then descending: for descending it commeth to an eight, which is much better, and hath farrre more fulnesse of sound then the vnison hath. Indeede, in many parts vpon an extremitie, or for the point (or fuge) sake thus,

Falling from the eight to the vnison condemned.

or in *Canon* it were tolerable, but most chiefly in *Canon*: the reason whereof you shall know hereafter, when you haue learned what a *Canon* is. In the meane time let vs goe forwarde with the rest of your lesson. In your last two notes, the coming fro a sixt to a third is altogether not to be suffered in this place: but if it were in the middle of a song, and then your *B fab mi* being flat, it were not onely sufferable but commendable: but to come from *F fa vt* (which of his nature is alwayes flat) to *B fab mi* sharpe, it is against nature. But if you would in this place make a flat close to your last note, and so thinke to auoyde the fault; that could no more bee suffered then the other, for no clost may be flat: but if you had made your way thus, it had beeene much better.

Falling from a sixt to a third condemned in two parts.



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

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

Ma. Discords mingled with concords not onely are tolerable, but make the descant more pleasing if they be well taken. Moreover, there is no comming to a close, specially with a *Cadence*, without a discord, and that most commonly a seventh bound in with a sixt when your plainesong descendeth, as it doth in that example I shewed you before.

Discords well taken allowed in musicke.

Phi. What do you tearme a *Cadence*?

Ma. A *Cadence* wee call that, when comming to a close, two notes are bound together, and the following note descendeth thus:

What a Cadence is.

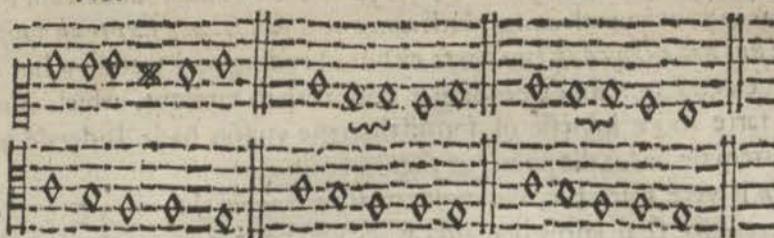
Phi. I pray you then shew me some wayes of taking a Discord well; and also some, where they are not well taken: that comparing the good with the badde, I may the more easily conceiue the nature of both.

L 2



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

Example of
well taking a
discord with a
Cadence.



And whereas in the fift of these examples you begin to binde upon the sixth, the like you might haue done upon the eight: or in the fift, if your plainesong had risen thus.

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

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

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



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

Ma. Heere is one: peruse it.

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

Ma. Because after the Discord we do not set a perfect concord: for the perfect concordes doe not so well beare out the discords as the vnpertect doe, and the reason is this; When a discord is taken, it is to cause the note following be the more pleasing to the eare. Now the perfect Concords of themselues being sufficiently pleasing, need no helpe to make them more agreeable, because they can be no more then of themselues they were before.

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

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

Phi. The first and last wayes I like verie well: but the second way closing in the fift offendeth mine eares.

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

Examples of
formall cloſing
with ut a Ca-
dence.



Phi.

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

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

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

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

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

Ma. You liue in a good opinion of your selfe: but let vs examine your example. This is indeede better then your first: But marke wherein I condemne it. In the first and second notes you rise as though it were a close, causing a great informalitie of closing, when you should but begin. Your third note is good: your fourth note is tolerable: but in that you goe from it to the twelfth, it maketh it unpleasing: and that we commonly call hitting the eight on the face, when we come to an eight, and skip vp from it againe to another perfect concord: But if it had beeene meeting one another: the plainsong ascending, and the Descant defending: it had beeene verie good thus:

But I pray you where was your memorie when you set downe this sixt note?

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

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

Phi. VVherein doe you condemne it?

Ma. For two twelfths, or fifts, which was one of the principall
caueats I gaue you to be auoyded.

Phi. But they be not two fifts.

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

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

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

Phi. No.

Ma. Why?

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

Ma. And I hope you will not teat me it a sixt.

Phi. No.

Ma. Then if it bee no fourth, because it is more then a fourth, nor a sixt because it is less then a sixt, what name will you give it?

Phi. I cannot tell.

Ma. A womans reason to maintaine an opinion, and then if shee be asked why shee doth so, will answere, because I doe so. Indeede I haue seene the like committed by master Alfonso a great musition, famous and admired for his works amongst the best: but his fault was onely in pricking: for breaking a note in diuision, not looking to the rest of the parts, made three fists in the same order as you did. But yours came of ignorance, his of Iollitie: and I my selfe haue committed the like fault in my first workes of three partes, (yet if any one should reason with me) I were not able to defend it: but (no shame to confess) my fault came by negligence: But if I had seene it before it came to the presse, it should not haue passed so; for I doe vtterly condemne it, as being exprely against the principles of our art: but of this another time at more length.

And as for the rest of your lesson, though the cords bee true, yet I much mislike the forme: for falling downe so in tenthes so long together is odious, seeing you haue so much

The schollers
second lesson
of Counter-
point.

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

Consequence
of vnprefect
Fifths no more
to be vied then
of perfect.

In the third
part.

Standing with
the plainesong
condemned.
What forma-
tis is.

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

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

Binding des-
cant.

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

A Fuge.

Phi. What is a Fuge?

Ma. We call that a Fuge, when one part beginneth and the other singeth the same, for some number of notes (which the first did sing) as thus for example:

Phi. If I might play the *soilus* with you in this example, I might find much matter to cauill at.

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

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

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

No fuge can
be brought in
without a rest.

Beginning vpō

a sixt in a fuge

tolerable.

the descant begin it otherwise, as thus for auoiding of the sixt, altering the leading part; but then woule not your point haue gone through to the ende, answering to euerie note of the plainelong, for that the ninth note of force must be a fourth as you see. But if you would sing the descant part fifteene notes lower, then will it goe well in the eight below the plainesong; and that note which aboue was a fourth, will fall to be a fist vnder the plaine song thus: the point likewise doth excuse all the rest of the faultes which might be obiected against me, except it be for false descant, that is, two perfect cords of a kind together, or such like.

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

Distances where
vpon a fuge
may be begun.

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

The second part.

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

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

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

Phi. I shall never leaue breaking my braines till I finde it. And loe, here is a way which although it do not drive the point quite through as yours did, yet I thinke it formall.

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

Phi. For auoiding the vnison in the beginning.

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

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

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

Phi. This riseth fife notes, and the plaine song riseth but four.

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

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

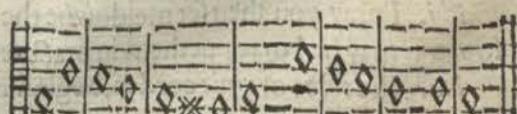
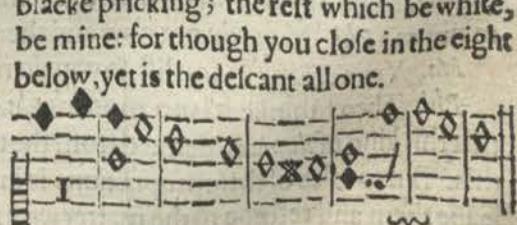
Ma. There be many things which happen contrary to mens expectation: therefore yet once againe, try what you can do vpon this plaine song, though not with a point, yet with some formality or meaning in your way.

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



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

Rising fr̄ the
fift to the eight
disallowed in
musick.



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

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

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

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

Short & long.

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

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

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

Ma. This is well done.

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

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

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

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

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

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

Phi. What followeth next to be spoken of?

Ma. The making of two or more notes for one of the plaine song, which (as I told you before) is fally termed *dupla*, and is, when for a semibreve or note of the plaine song, we maketwo minimes. *Phi.* May you not now and then intermingling some crotchetts.

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

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

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

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

*Descant com-
monly called
Dupla.*

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

The second part.

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

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

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



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

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



Phi. I will remember this: therefore I pray you set mee a lesson in this kinde of descant; whereby I may strive to imitate you with another of the same kinde.

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



Phi. I perceiue by this,
that it is an easie matter
for one that is well seene in
counterpoint to attaine in
short time to the knowledge
of this kinde.

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

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

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

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

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

Phi. The seconde part of the note is a *Discord*, and therefore it cannot bee two eightths seeing they are not both together.

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

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

M

Mai.

A discord coming
betweene
two perfect
cords of one
kinde, taketh
not away the
faulty conse-
quence.

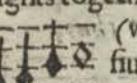
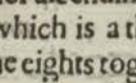
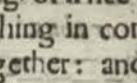
M. Your seauentli & eighth notes haue a fault, cōsin germaine to that which the others had, though it be not the same.

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

Ascending or descending to the eight condemned.

Zarlino vñl.
mus. par. de Z.
cap. 4.8.

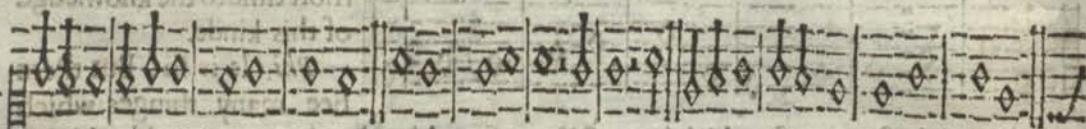
A minime rest
put betwixt
two perfect
cordes of one
kind hindreth
not their faulty
consequencē.

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

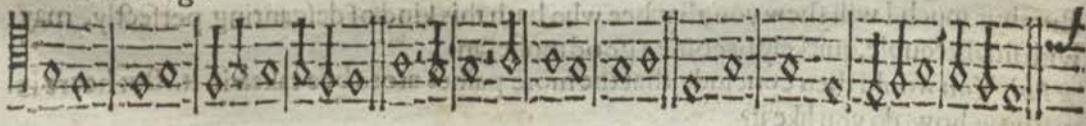
Phi. I pray you give me some examples of the bad manner of comming to eights, fifths, or unisons, that by them I may in time learne to finde out more: for without examples, I shall many times fall into one and the selfe same error.

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

Examples for
allowances for
hidden in mu-
sick.

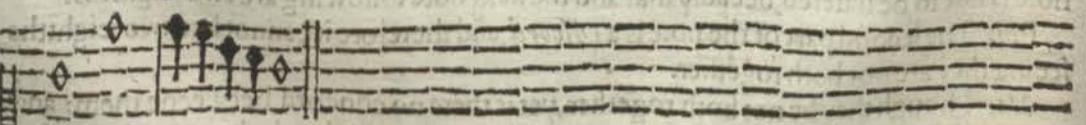
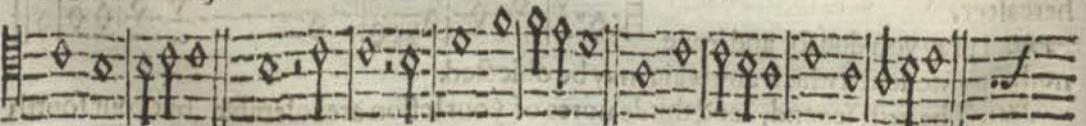


In the eight



In the unison

In the fifth



*ascending and de-
scending to the eight.*



Phi.

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

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

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

Ma. Heere it is with your faultes amended, and that of yours which was good retaine-

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

Ma. Doe so: for the rules & practice ioyned together, will make you both certaine and quick in your sight.

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

Ma. The beginning of your descant is good, the second note is tolerable, but might haue beeene made better.

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

Ma. You may, and it is vnpossible to ascend or descend in continual deduction, without a discord: but the lesse offence you give in the discord, the better it is; and the shorter while you stay vpon the discord, the lesse offence you give. Therefore, if you had set a pricke after the Minime, and made your two Crotchetts, two Quavers, it had beeene better, as thus:

Your next note had the same fault, for that you stayed a whole Minime in the fourth, which you see I haue mended; making the last Minime of your third note a Crotchet, and setting a prick after the first. Your fift, sixt, and seauenth notes, be wilde and vnformall, for that vnformall skipping is condemned in this kinde of singing: but if you had made it thus, it had beeene good and formall.

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

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

An obserua-
tion for passing
notes.

Wild skipping
condemned in
descant.

Staying before
the close con-
demned.

Phi.

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

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

Bad taking of
desc. rds in this
kind of descant

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

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

Ma. I finde no more Art in it, then you perceived pleasure to the eare. And I doubt not, if you your selfe should examine it, you would finde matter enough without a Tutor, to condemne it: as for the first, there are foure notes that might bee easily amended with a pricke, altering some of their length, by the obseruation which I gaue you before. But as for the place which you haue already censured, if all the Maisters and Schollers in the world should lay their heads together, it were impossible to make it worse. But if it had beeene thus,

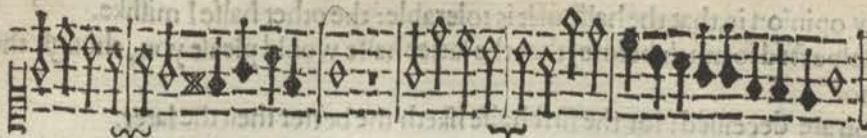
The former
example bet-
tered.

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

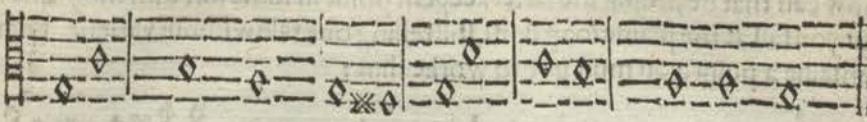
Phi. In Cadence there is little shift or variety: and therefore it should seeme not so often to be vsed, for auoiding of tediousnesse.

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

Phi.



Other exam-
ples of discord
well taken.



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

Ma. No.

Phi. For what cause?

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

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



And as for the other two, as there is no means of euil taking of discords, which you haue not in them (and therfore because I thinke I haue some authoritie ouer you, I will haue you altogether to abstain from the vse of them) so in these other two, there is no way of well taking a discord, lacking, both for Fuge, and for binding descant; in that it is impossible to take them truly on this plaine song, otherwise then I haue set them downe for you, for in them be all the allowances: and besides, the first of them singeth euery note of the plaine song.

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

Ma. Try then to make another way formall without a Fuge.

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



1132 : viii. viii.



Ma.

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

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

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

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

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

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



But withall you must take this caueat, that you take not above one Minime rest, or three vpon the greatest extremitie of your point in two parts (for that in long resting, the harmonic seemeth bare) and the odde rest giueth an unspeakable grace to the point (as for an even number of rests, few or none vse them in this kinde of descanting) but it is supposed, that when a man keepeth long silence, and then beginneth to speake, hee will speake to the purpose: so in resting, you let the other goe before, that you may the better follow him at your ease and pleasure.

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

Ma. You haue main- tained your point indeed; but after such a manner, as no body will command: for the latter halfe of your lesson is the same that your first was, without a ny alteration, sauing that to make it fill vp the whole time of the plaine song (which hath two notes more then were before) you haue set it down in longer notes. But by casting a- way those two notes from the plaine song, you may sing your first halfe, twice after one manner, as in this example you may see.



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

Phi. Well then, I will re- member not to take the same

descant twice in one lesson: but when I made it, I did not looke into it so narrowly: yet I thinke by these waies I doe well enough understand the nature of this kind of descant: ther- fore proceede to that which you think most meet to be learned next.

Ma.

Palling down
with the plain
song disallow-
ed.

To talme
Low bo-
sis. And
and evry-
the
An od rest the
most artificiall
kind of bring-
ing in a point.

One thing
twice sung in
one lesson co-
demned.

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

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

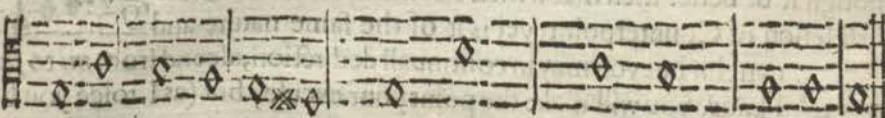
Ma. Now seeing (as you say) you understand this kinde of descant, and knowe how to follow or maintaine a point, it followeth to learne how to reuert it.

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

Ma. The reuerting of a point (which also we terme a reuert) is, when a point is made rising or falling, and then turned to goe the contrary way, as many notes as it did the first. What a reuert is.

Phi. That would be better vnde stooode by an ex ample then by words, and therefore I pray you give me one.

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



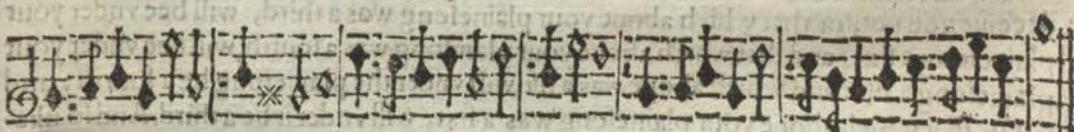
Phi. This way argueth maistrie: and in my opinion, he who can doe it at the first sight, needeth not to stand telling his cordes.

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

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

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

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



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

your

Falling from
the sixt to the
eighth condem-
ned.

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

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

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

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



Ma. All this is sufferable, except your seventh and eight notes, wherein you fall from *B fab mi*, to *fa vt*, and so vnformally to *B fab mi* backe againe, thus;

which though it be better then that which I condemned in the Clole

of your first lesson of Counterpoint, yet is it of the same nature and

naught: but you may in continuall deduction, ascend from *mi* to *fa* thus.

I know you will make the point your excuse, but (as I tolde you before)

I would rather haue begun againe and taken a new point, then I would

Falling from
B fab mi sharp
to F fa vt con-
demned.

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

Phi. What is Base descant?

Base descant.

Ma. it is that kind of descanting, where your sight of taking and using your cordes must be under the plainsong.

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

A caueat for
the sight of
cordes vnder
the plainlong.

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

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

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

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

Ma. Here is one.



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

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

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

Ma. Conceite of their
owne sufficiencie hath o-
uerthrowne many, who
otherwise woulde haue
proued excellent. There
fore in any case, neuer
thinke so well of your
selfe, but let other men prayse you, if you be prayseworthie: then may you iustly take
it to your selfe, so it be done with moderation and without arrogancie.

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

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

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

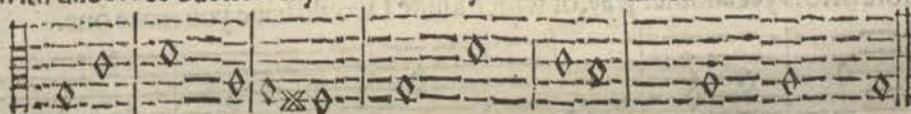
Phi. In what notes be they?

Ma. In the foure notes going before the close: for there your descant would haue
beene more stirring: and by reason it hangs so much, I do not, nor cannot greatly 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 discordes: but here is your owne way with a little alteration much better.

Binding with
concord is not
so good as that
with discords.



Phi. This is the course of the world, that where wee thinke our selfies surest, there are
we furthest off from our purpose. And I thought verely, that if there could haue beene a
nic fault found in my way, it should haue been so small, that it should not haue bin worth
the speaking of. But when wee haue a little, we straight imagine that wee haue all, when
God knowes the least part of that which we know not, is more then all we know. There-
fore I pray you yet set me another example; that considering it with your other, I may
more cleerely perceiue the artificiall composition of them both.

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



The second part.

Phi. It is not for me to judge or censure your workes, for I was so farre dashed in my last way (which I thought so exceeding good) that I dare never credite mine owne judgement heereafter. But yet I pray you why haue you left out the sharpe cliffe before your sixt note in the plaine song of your second way.

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

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

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

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



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



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

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

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



The second part.

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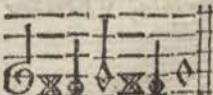
Ma. I perceive by this way, that if you will bee carefull and practise, censuring your owne dooinges with iudgement, you neede few more instructions for thele waies: therfore my counsell is, that when you have made any thinge, you peruse it, and correct it the seconde and third time before you leauie it. But now seeing you knowe the rules of singing one part aboue or vnder the plainesong: it followeth, to shewe you how to make more parts. But before wee come to that, I must shew you those things which of olde were taught, before they came to sing two parts: and it shall bee enough to set you a waie of euery one of them, that you may see the manner of making of them; for the allowances and de'canting be the same which were before: so that hee who can doe that which you haue alreadie done, may easily do them all. The first is called crotchet, minime, & crotchet, crotchet, minime and crotchet, because the notes were disposed so, as you may see in this example,



Crotchet, mi-
nime and cro-
chet.



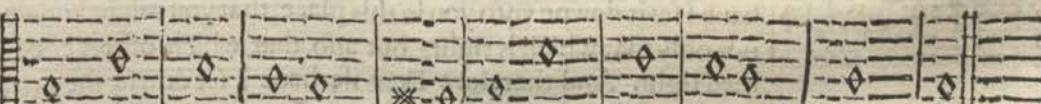
This way in every note commeth even, in time of stroke.



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



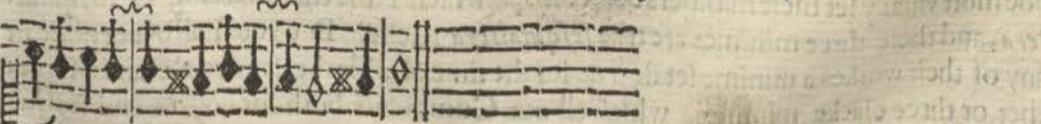
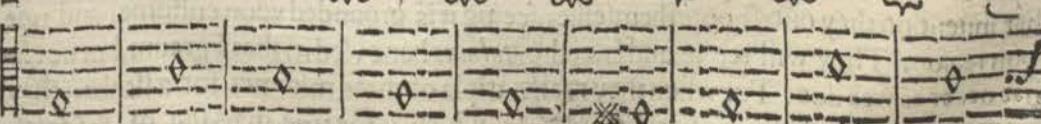
Minime, cro-
chet & minim.



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



Two crochets
and a minim.



The second part.

The fourth waie driueth a crotchet rest throughout a whole lesson all of minims, so that it never commeth euen till the end, thus;

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

Figuration.

Phi. What is Figuration?

Ma. When you sing one note of the plainesong long, and another short, and yet both prickt in one forme. Or making your plainesong as your descant notes, and so making vpon it, or then driving some note or rest through your plainesong, making it two long, three long, &c. Or three minimes, fife minimes, or so foorth, two minimes and a crotchet, three minimes and a crotchet, fife minimes and a crotchet, &c. with infinite more, as mens inntentions shall best like: for, as so manie men so many mindes, so their inuentions will bee diuers, and diuerſly inclined. The fist way is called *Tripla*, when for one note of the plainesong, they make three blacke minimes thus;

Tripla in the minime.

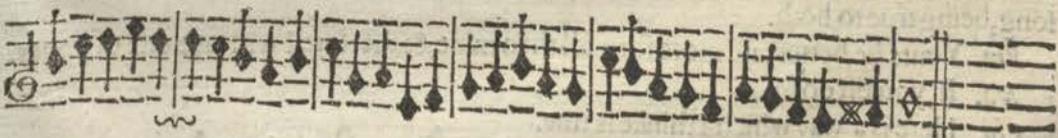
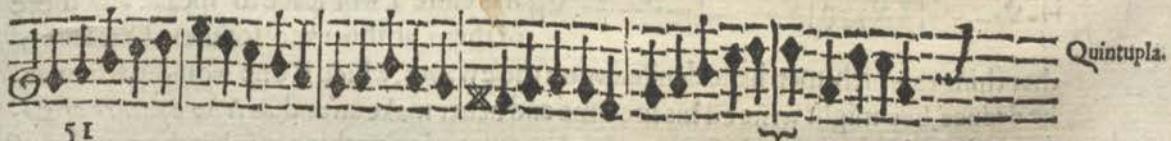
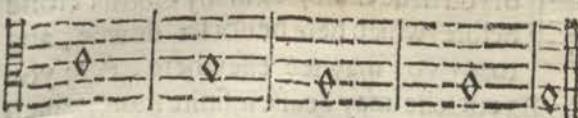
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though (as I tolde you before) this bee not the true tripla, yet haue I set it downe vnto you in this place, that you might knowe not only that which is right, but also that which others esteemed right. And therefore likewise haue I set downe the proportions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

The second part.

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proueth it out of *Palestina*, but that is not when the song is marked with proportionate numbers : but when all the partes haue the lesse prolation, and one onely part hath the more, in which case the part so marked, containeth *Augmentation* as I saide before: In the first part and so is euerie minime of the more prolation worth a semibriefe of the lesse . But let euerie one vse his discretion: it is enough for me to let you see that I haue sayde nothing without reason, and that it hath beeene no small toyle for mee to secke 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 denomi-
ted after the number of blacke minimes set for a note of the plainesong, as in these exam-
ples you may see.



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

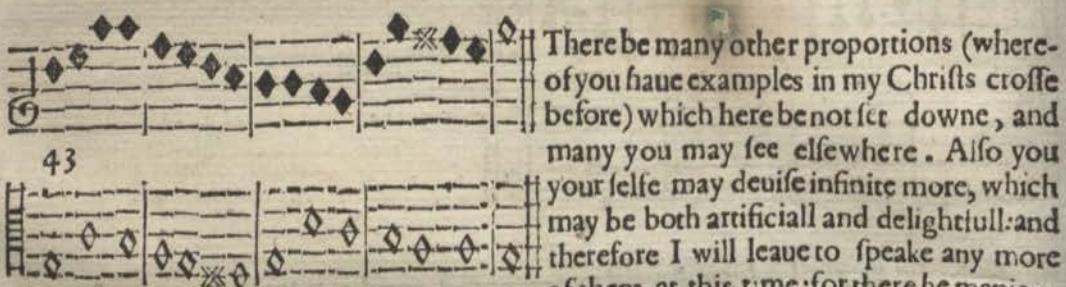
Here

Sesquialtra.

Inductions and
what they be.

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

Sesquitertia.



There be many other proportions (whereof you haue examples in my Christ's crosse before) which here be not set downe, and many you may see elsewhere. Also you your selfe may devise infinite more, which may be both artificiall and delightfull: and therefore I will leaue to speake any more of them at this time: for there be manie other thinges which men haue devised vpon these wayes, which it one would particularlie deduce, hee might write all his life time and never make an end, as *John Spataro of Bologna* did, who wrote a whole great booke, containing nothing else but the manner of singing *Sesquialtra* proportion. But to returne to our interrupted purpose, of making

Two parts vp on a plainsong. more partes then one vpon a plainsong: Take any of the wayes of base descant which you made, and make another part, which may serue for a trebble to it aboue the plain-song, being true to both.

Phi. Yours be better and more formall then mine, & therfore I will take one of yours.

Ma. If you list do so.

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



The second part.

93

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



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



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

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

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



Hanging in the
cloe condem-
ned.
Many perfect
cords togither
condemned.

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

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

Ma. Yes there is shifft enough : but why 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 many perfect cordes togither, and not so good in the ayre. But here is another example (which I pray you marke



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

Phi. I perceiue all that, and now will I examine this which you haue sett downe. In your trebble you followe the Fuge of the plainesong. 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 trebble) and then to take a sharpe for the latter halfe, your note being flat.

In what manner
a sharpe or a
flat is allowa-
ble in the fit.

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 cares (or whols so euer else) be iudge, sing it and you will like the sharpe much better then the flat in my opinion. Yet this you must marke by the waie, that though this bee good in halfe a note as here you see, yet is it intolerable in whole semibriefes.

Phi. This obleruation is necessarie to be knowne: but as for the rest of your lesson, I see how one part leadeth after another : therefore I will set downe a way; which I pray you censure.

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

Phi. Then here it is, peruse it.



Ma.

The second part.

95

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

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 have indeede referued your beginning, to lete you see, that by altering but halfe a note in the plaine-song, it might haue beeene made true as I haue sett it downe.

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

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

Better to break
the plainesong
then dissolve
a point.

O

Phi.

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

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

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

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

Meeting of the twelfth note I haue set downe a kinde of closing (because of your selfe you coulde not flat and sharpe 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 received as currant amongst others of latter time: yet hath it euer beene condemned of the most skilfull here in England, and scoffed at amongst strangers. For as they saie, there can bee nothing faller (and their opinion seemeth to mee to bee grounded vpon good reason) how euer it contenteth others. It followeth now to speak of two partes in one.

Phi. What doe you tearme two parts in one?

Definition of
two parts in
one.

Ma. It is when two parts are so made, as one singeth euerie note and rest, in the same length and order which the leading part did sing before: But because I promised you to set downe a way of breaking the plainesong; before I come to speake of two partes in one, I will give you an example out of the workes of M. Persley (wherewith we wil content our selues at this present, because it had beene a thing verie tedious, to haue sette down so many examples of this matter, as are euerie where to be found in the works of M. Redford, M. Tallis, Preston, Hodgis, Thorne, Selbie, and diuers others: where you shal find such varietie of breaking of plainsongs, as one not verie wel skilled in musicke, should scat diserne any plainsong at all) whereby you may learn to break any plainlong whatsoeuer.

Phi. What generall rules haue you for that?

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

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

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

Phi. I pray you explaine
that by an example.

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

and infinite more wayes
which you may deuise to
fite your Cannon: for these

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

Phi.

The second part.

97

Phi. I understand your meaning: and therfore I pray you set down that example which you promised.

Ma. Here it is set downe in partition, because you shoulde the more easilly perceiue the conuiance of the parts.

The plain-song
of the Hymne
Saluator mundi,
broken in
diuision, and
brought in a
Canon of
three parts in
one, by Osberg
Parsley.

Saluator mundi domine.

Great maisteries vpon a plainsong not the sweetest musike.

I haue likewise set downe the plainesong, 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 prayle worthie: and though in some places it bee harsh to the eare, yet is it more tolerable in this way, then in two parts in one vpon a plain song, because that vpon a plainsong there is more shift then in this kinde.

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

Ma. Then it followeth to declare the kindes thereof, which wee distinguishe no other wayes, 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 the fourth; if a Fifth, in the fift, and so foorth in other distances. But if the *Canon* bee in the eight of these, as in the tenth, twelft, or so, then commonlie is the plainesong in the middle betwixt the leading and following part: yet is not that rule so generall, but that you may set the plainesong either aboue or below at your pleasure. And because he who can perfectly make two parts vpon a plainesong, may the more easier binde himselfe to a rule when he list, I will only set you downe an example of the most vsuall waies, that you may by your selfe put them in practise.

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

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

Thus plaine.

A note for two parts in one in the fourth.
This way, some terme a Fuge in epidiateffaro, that is in the fourth above. But if the leading part were highest, then would they call it in hypodiateffaro, which is the fourth beneath: And so likewise in the other distances, diapente which is the fift: and diapasō which is the eighth.

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

Thus plaine.

two partes in one in the fist.

Fuga in epiphany
pente.

Thus diuided.

two partes in one in the fist.

Fuga in hypodia
pente.

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

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

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

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

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

Me.

The second part.

Two partes in one, in the fift.

Ma. This is wel bro-
ken: & now I will giue
you some other exam-
ples in the fift, wherein
you haue your plainsong
changed from parte to
part, first in the treble,
next in the tenor, lastly
in the base.

*Phi. I pray you yet
give me leaue to inter-
rupt your purpose; that seeing I haue made a way in the fift, I may make one in the fourth
also: and then I will interrupt your speech no more.**Ma. Do so, if your mind serue you.**Phi. Here it is in descant-wise without counterpoint: for I thought it too much trou-
ble, first to make it plaine, and then breake it.**Two parts in one, in the fourth.**Ma. This way is so well,
as I perceiue no sensible
fault in it.**Phi. I am the better
contented: and therefore
(if you please) you may
proceede to those wayes
which you would haue set
downe before.**Ma. Here they be. As for the other waiers, because they be done by plaine sight with-
out rule, I will set them downe without speaking any more of them: onely this by the
waier you must note; that if your Canon be in the fourth, and the lower part lead, if you
sing the leading part an eight higher, your Canon will be in Hypodyapente, which is the
fift below: and by the contrarie, if your Canon be in the fift, the lower part leading, if
you sing the leading part an eight higher, your Canon will bee in hypodiatessaron, or in
the fourth below.**Two partes in one in the fift, the plainesong in the trebble.*

Another

The second part.

101

Another example in the fift, the plain song in the middest.



Three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves have four lines and a dashed line below them. The notation consists of vertical stems with small dots or crosses at the top, indicating pitch and rhythm.

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

Three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The notation is identical to the previous example, showing three staves of music where two distinct voices are combined.

Two parts in one, in the sixt.

Three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The notation consists of vertical stems with small dots or crosses at the top, indicating pitch and rhythm.

This way in the
sixt (if you sing the
lower part eight
notes higher, and
the higher parte
eight notes lower)
will be in the third
or tenth, and by the
contrary, if the Canon
be in the tenth,
if you sing the lo-
wer part eight notes higher, and the higher part eight notes lower, then will your Canon be
in the sixt, either aboue or below, according as the leading part shall be.

Two parts in one, in the seventh.

Three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The notation consists of vertical stems with small dots or crosses at the top, indicating pitch and rhythm.

The second part.

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

Two parts in one, in the eighth.



The plain song in the third
bar I have broken, to shun
a little harshnesse in the
descant: if any 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 parts in one, in the tenth.



Heere is also another way 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 lower part ascendeth, the higher part descendeth. And though I haue heere
set it down in the tenth, yet may it be made in any other distance you please.

The second part.

103

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

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

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

Ad placitum

The second part.



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

Example.

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

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 f a vt* Cliffe standing on the lowest rule, and after it three minime rests. Then standeth the *F fa vs* Cliffe on the fourth rule from below: and because that standeth neerest to the notes, the base (which that cliffe representeth) must begin, resting a minime rest after the plainlong, and the treble three minim restes. And least you shold misse in reckoning your pauses or restes, the note whereupon the following part must begin, is marked with this signe. It is true that one of those two, the signe or the restes, is superfluous: but the order of setting more cliffies then one to one verle, being but of late devised, was not vled when the signewas most common; but in stead of them, ouer or vnder the song was written, in what distance the following parte was from leading, and most commonly in this manner; *Canon* in * or * *Superiore*, or *inferiore*. But to shun the labourt of writing these words, the cliffies and restes haue bee[n] devised, shewing the same thing. And to the entent you may the better conceite it, here is another example wherein the treble beginneth, and the meane followeth within a semibriefe after in the *Hypodiapente* or fift below.



31

And this I thought good to shew you, not for any curiositic, 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 fve or sixe houres beating his braines, to finde out the following part. But such hath beene our manner in many other thinges heretofore, to do thinges blidely, and to trouble the wittes of practicioners: 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 *Con-trapunto doppio*, or double descant: and though it bee no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meetest to bee handled in this place, and it is no other thing, but a certayne kinde of composition, which being sung after diuers sortes, by changing the partes, maketh diuerse manners of harmony: and is found to bee of two sortes. The first is, when the principall (that is the thing as it is first made) and the replie (that is it which the principall hauing the partes chaunged dooth make) are sung, changing the partes in such manner, as the highest part may be made the lowest, and the lowest parte the highest, without any change of motion: that is, if they went vpwarde at the first, they goe also vpward when they are changed: and if they went downwarde at the first, they goe likewise downward being changed. And this is like-
wise 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 fist lower, and the lower part an eight higher: and if it alter the names of the notes, the higher part of the principall is sung in the replie a tenth lower, and the lower part an eight higher.

Double descant

Division of
double descant.

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

Rules to be ob-
served in com-
positions 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.



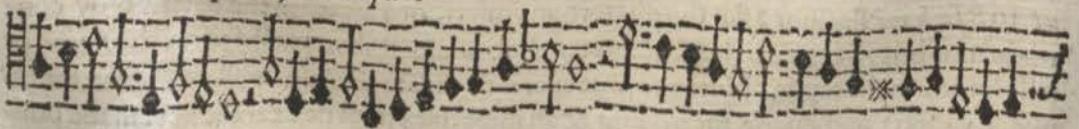
Now change the higher part, making it lower by a fist, and the lower part higher by an eight, and so shall you haue the reply thus:



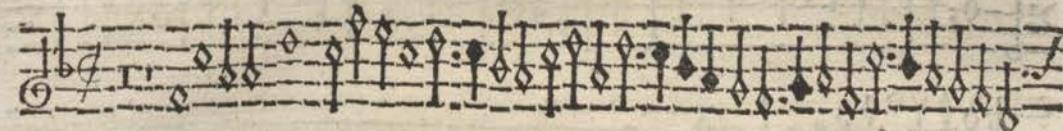
the higher part of the replie.



the lower part of the replie.



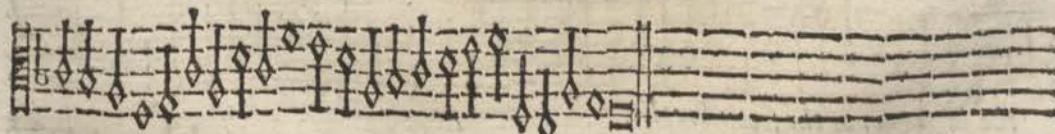
And this is called double descant in the twelfe: but if wee would compose in the second kind (that is in it, which in the replie keepeth the same motions, but not the same names which were in the principall) we must not put in any case two cordes of one kinde together in the principall: as two thirdes,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



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 eighthe, wee shall haue the reply thus.

The

Cauets for
cōpositions
in the second
sort of the
first kinde of
double des-
cant.



The higher part of the replie.



the lower part of the replie.

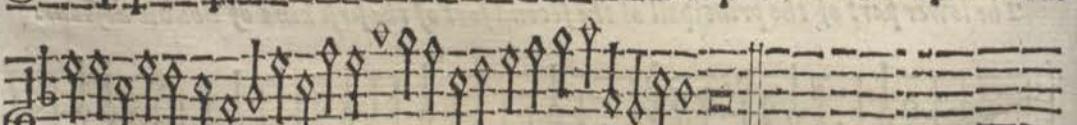


And this is called double descant into the tenth.

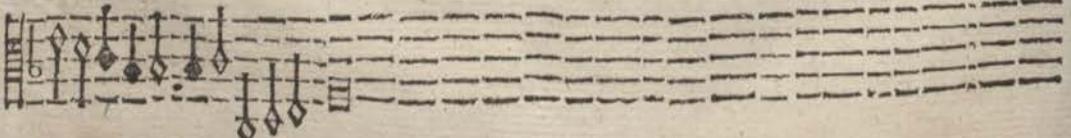
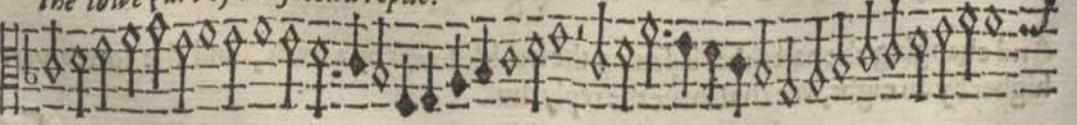
You may also make the treble part parte of the principal an eighth lower, & the base a tenth higher, which will doe verie well, because the nature of the tune wil so bee better obserued, as here you may perceiue.



the high part of the second replie.

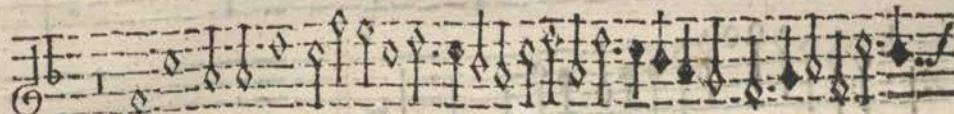


the lowe part of the second replie.



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

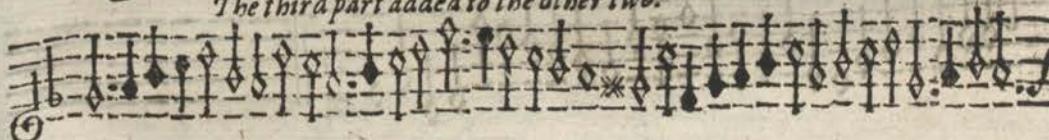
Rules for sing-
ing a third part
to other two in
double deictat.



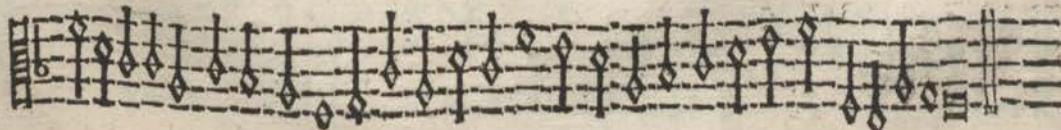
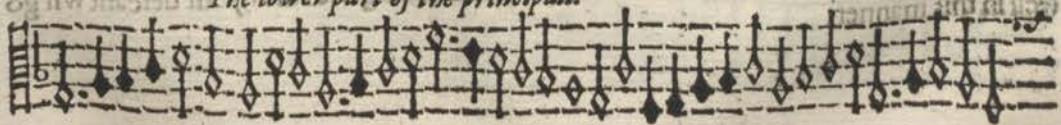
The high part of the principall.



The third part added to the other two.

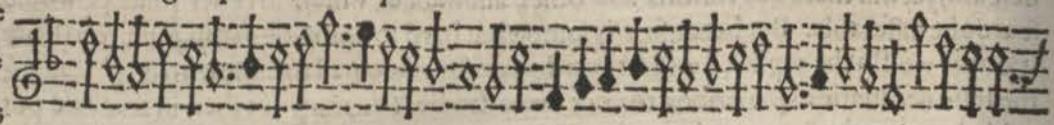


The lower part of the principall.

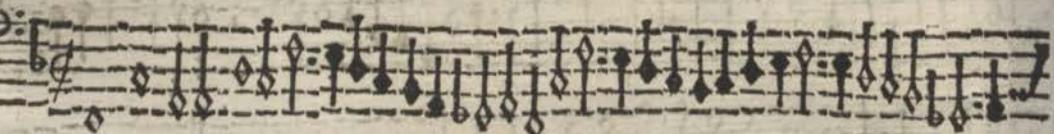
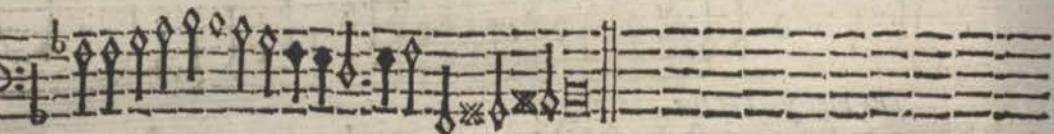


By negligence
of not thinking
upon a third
part in the co-
positio of the
principal, the
fault of too
much distance
in the replie
was committed;
which other-
wise might eas-
ily haue been
auoide, and
the example
brought in
lesse compass.

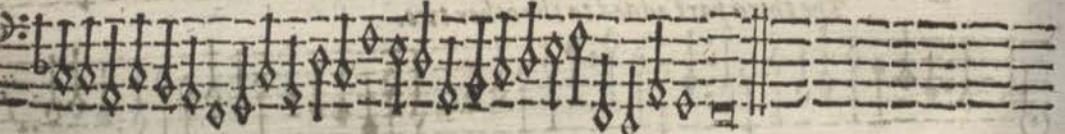
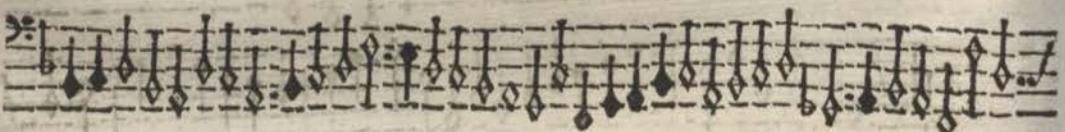
the higher part of the replie



The lower part of the replie.

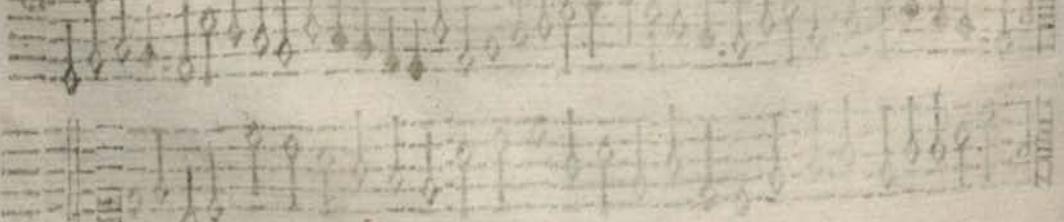


The replie of the third part which was added to the principall.



Notes to be
obserued in
the second
kinde of dou-
ble descant.

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

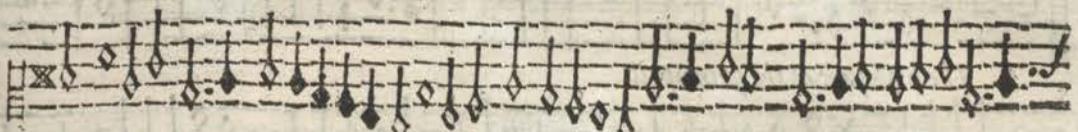


The second part.

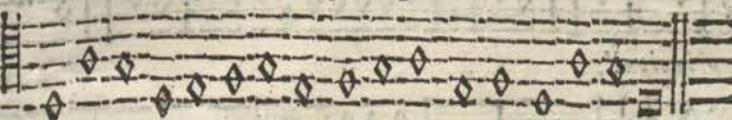
III



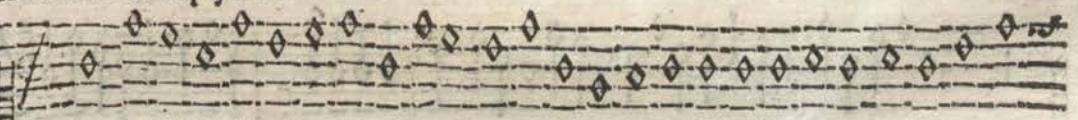
The high part of the principall in the second kinde of double descant.



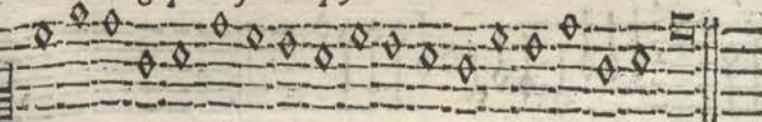
The lowe part of the principall.



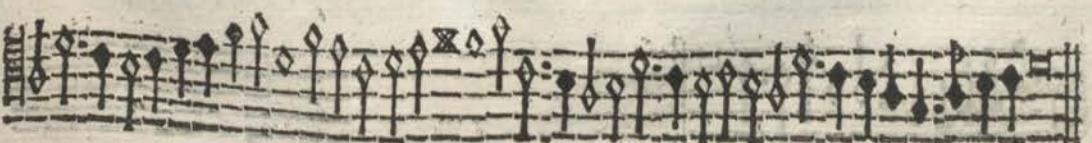
If you make the high part lower by a ninth, and the lowe part higher by a seventh, you shall haue the reply thus.



The high part of the reply.



The lowe part of the reply.



The second part.

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



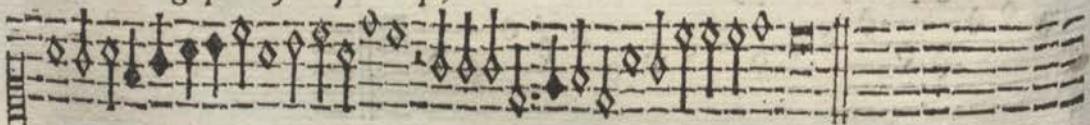
The high part of the principall.



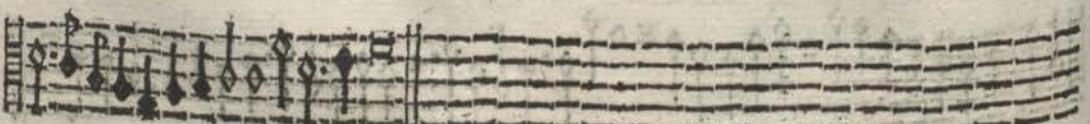
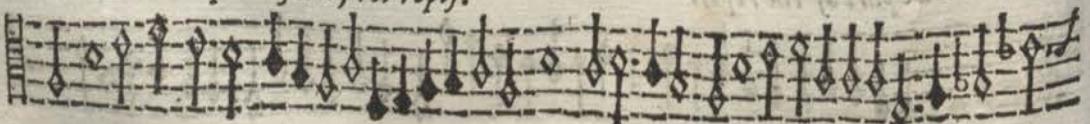
The lowe part of the principall.



The high part of the first reply.

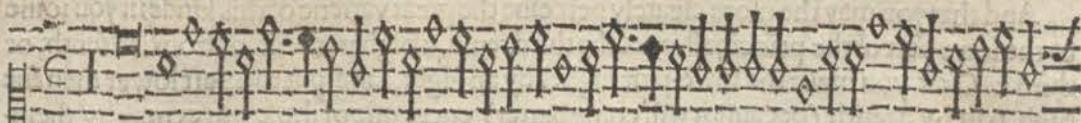


The lowe part of the first reply.



The second part.

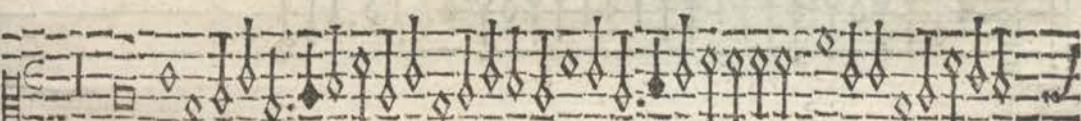
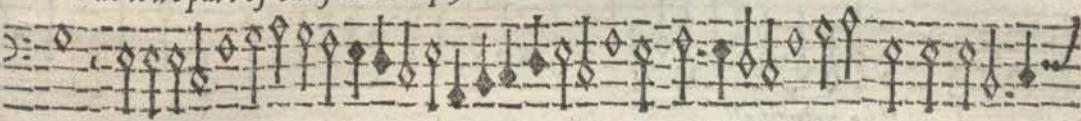
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The high part of the second reply.



The lowe part of the second reply.



The high part of the third reply, being per arsin & the sin to the lowe part of the principall.



The lowe part of the third reply, being per arsin and the sin to the high part of the principall.



The second part.

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

The image shows four staves of musical notation on a single system. The top two staves are labeled "The principall." and the bottom two staves are labeled "The reply." The notation uses vertical stems with dots and dashes to indicate pitch and rhythm. The music consists of short notes and rests, typical of early printed music notation.

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

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

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

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

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





The third part of the introduction to Musick, treating of composing or setting of Songs.

Philomathes the Scholler.

Polymathes.

Philomathes.



Hat new and vnaccustomed passion, what strange humour or minde-changing opinion tooke you this morning (Brother *Polymathes*) causing you without making mee acquainted, so early bee gone out of your chamber? was it some fit of a feauer? 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 day-light, that thereby you might find some occasion of seeing your mistris? or any thing else, I pray you hide it not from mee: for as hitherto I haue beene the secretarie (as you say) of your very

thoughts: so if you conceale this, I must thinke that either your affection towards me doth decrease, or else you begin to suspect my secrecie.

Pol. You are too iealous: for I protest I never hid any thing from you concerning either you or my selfe: and where as you talke of passions and minde-changing humours, those seldom trouble men of my constitution: and as for a feauer, I knowe not what it is: and as for loue which you would leeme to thrust vpon me, I esteeme it as a foolish passion entering in empty braines, and nourished with idle thoughts: and as of all other things I most contemne it; so doe I esteeme them the greatest fooles, who bee therewith most troubled.

Phi. Soft, brother, you goe to farre: the purest complexions are soonest infected, and the best wits soonest caught in loue. And to leave out infinite examples of others, I could set before you those whom you esteemed chieflie in wisedom, *Socrates*, *Plato*, *Aristotle*, and the very dogge himselfe, all snared in loue: but this is out of our purpose, shew mee the occasion of this your timely departure.

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

The third part.

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no small griefe I haue learned at his house, that hee is gone to the Vniverſitie to commenche Doctor in medicinē.

Phi. I am sorry for that: but we will repaire that damage another way.

Pol. As how?

Phi. Employing those houres, which wee would haue bestowed in hearing of him, in learning of musick.

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 maister, and a quick conceit.

Phi. If my wit were so quick as my maister is skilfull, I should quickly become excellent: but the day runneth away, shall we goe?

Pol. With a good will: what a goodly morning is this, how sweete is this sunne-shine: clearing the ayre, and banishing the vapours which threatened raine.

Phi. You say true, but I feare me I haue slept so long, that my Maister will either be gone about some businesse, or then will be so troubled with other schollers, that wee 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 give you good morrow: I meruailed that since our last meeting (which was so long agoe) I neuer heard any thing of you.

Phi. The precepts which at that time you gaue mee, were so many and diuerse, that they required long time to put them in practice: and that hath beeene the cause of my so long absence from you: but now I am come to learne that which resteth, and haue brought my brother to be my schoole-fellow.

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

Phi. I pray you aske himselfe: for I knowe not what he hath; but before I knew what descant was, I haue heard him sing vpon a plaine song.

Pol. I could haue both sung vpon a plaine song, and began 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 mee for setting; though I haue not altogether forgotten my descant.

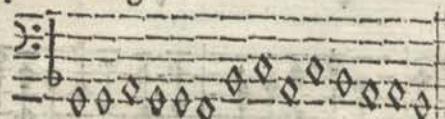
Ma. Who taught you?

Pol. One maister Boulde.

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

Pol. I will if it please you to giue me a plaine song?

Ma. Here is one: sing vpon it.



Pol.



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

Pol.

The third part.

Pol. I was so taught; and this kinde of descanting, was by my Maister allowed, and esteemed as the best of all descant.

Phi. Whoeuer gaue him his name, hath either foreknowen his destinie, or then hath well and perfectly read *Plato* his *Cratylus*.

Pol. Why so?

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

Ma. Why? wherein doe 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 fault is in the fift 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 practicing with you, you did set mee a clole

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 ve-

rie sime, yet is it Cosin germaine to it: for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in effect they bee both one.

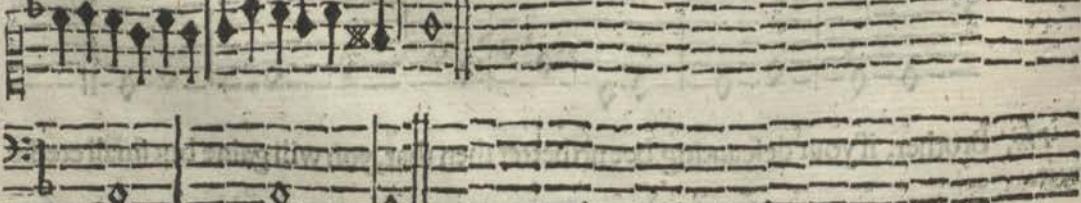
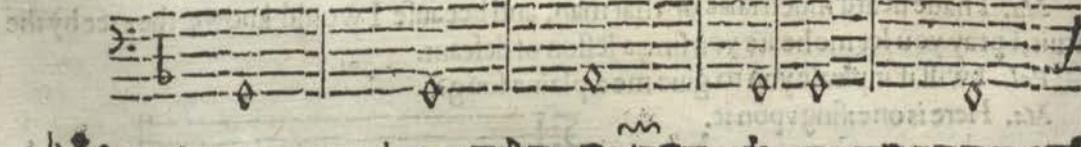
Pol. Do you then finde fault with the first part of the second note?

Phi. Yea, and iustly.

Pol. It is the fuge of the plaine song, and the point will excuse the harshnesse, and so likewise in the fift note: for so my Maister taught me.

Phi. But I was taught otherwise: and rather then I would haue committed so grosse oversight, I would haue left out the point; although here both the point might haue beeene brought in otherwise, and those offences left out.

Ma. I pray you (good Maister Polymathes) sing another lesson.



Two discords
together con-
demned.

Harsh cordes
not to be taken
for the pointes
sake.

Proportions
are not ridicu-
lously to be ta-
ken.

Phi. I promise you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you haue 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 sufficiencie, which causeth him to sing after that manner: for I my selfe being a childe, haue heard him highly commended who could vpon a plaine song sing hard proportions, harsh allowances, and Country daunces; and he who could bring in maniest of them, was counted the iolliest fellowe: but I would faine see you (who haue those *Argus* eyes in spying faults in others) make a way of your owne; for, perchance there might likewise be a hole (as they say) found in your owne coate.

Phi. I would be ashamed of that, specially hauing had so many good precepts, and practicing 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 needenot: but I pray you Maister help me, for I can spie no fault in it.

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

Pol. Indeede now that I haue perused it, I cannot but commend it: for the point of the plaine song is every way maintained, and without any taking of harsh cordes.

Ma. That is the best manner of descanting: but shall I haere you sing a lesson of base descant?

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

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

Pol.

R *Ma.*

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 braine: but I knowe you will goe about to excuse the beginning of your tenth note, in that it is in binding wise: but though it be bound, it is in fetters of rusty yron, not in the chaines of gold; for no eare hearing it, but will at the first

Bis ding no ex-
cuse for two
dis cords toge-
ther.
hearing loathe it: and though it bee the point, yet might the point haue beeene as neerely followed in this place, not causing such offence to the eare. And to let you see with what little alteration, you might haue auoided so great an inconuenience: here be all your owne notes of the fift barre in the very same substance as you had them,

though altered somewhat in time and forme: therefore if you meane to follow musick any further, I would wish you to leau those harsh allowances: but I pray you how did you becom so ready in this kinde of singing?

Pol. 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.

Pol. Be then attentive. When I learned descant of my maister *Bould*, hee seeing mee so toward and willing to learne, euer had mee in his company, and because hee continuallie caried a plaine-song-booke in his pocket, he caused me to doe the like: and so walking in the fields, hee would sing the plaine song, and cause mee sing the descant, and when I sung not to his contentment, hee would shew me wherein I had erred. There was also another descanter, a companion of my Maisters, who never came in my Maisters companie (though they were much conuersant together) but they fell to contention, striuing who should bring in the point soonest, and make hardest proportions, so that they thought they had wonne great glory, 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? *Sesquipaltery* saith the other: nay (would the other say) you sing you knowe not what, it should seeme you came late from a Barbers shop, where you had * *Gregory Walker*, or a *Curranta* plaide in the newe proportions by them lately found out, called *Sesquiblinda*, and *Sesquiharken after*: so that if one vnacquainted with musick, had stooode in a corner and heard them, hee would haue sworne they had beeene out of their wites, 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 booke were made *Angels*, but yet fistes were no visiters of eares, and therefore all parted friendes: but to say the

* That name in
derision they
haue given this
quadrant pa-
rian, because it
walketh a-
mongst the
Barbers and
Fidlers, more
common then
any other.

very truth, this *Polyphemus* had a verie good sight (speciallie for trebble descant) but very bad utterance, for that his voice was the worst that euer I heard, and though of others hee 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 living at this time, hee would say in a vaine glorie of his owne sufficiencie; tush, tush (for these were his vsuall wordes) hee is a proper man, but hee is no descanter, hee is no descanter, there is no stuffe in him, I will not giue two pinnes for him except hee hath descant.

Phi. What? can a composer be without descant?

Ma. No: but it should seeme by his speech, that except a man bee so drownd in descant, that hee can doe nothing else in musick, but wrest and wring in hard points vpon a plaine song, they would not esteem him a descanter: but though that be the *Cyclops* his opinion, he

he must give vs leauue to follow it if we list: for, we must not thinke but he, that can formally and artificially put three, foure, fife, sixe, or more parts together, may at his ease sing one part vpon a ground without great study; for that singing extempore vpon a plain song, is indeed a peece of cunning, and very necessarie to bee perfectly practiced of him, who meaneth to bee a composer for bringing of a quick sight: yet is it a great absurdity so to seeke for a sight, as to make it the end of our study, applying it to no other vse: for as a knife or other instrument not being applied to the end for which it was devised(as to cut) is vnprofitable and of no vse, even so is descant; which being vied as a help to bring ready sight in setting of parts, is profitable: but not being applied to that end, is of it selfe like a pufle of winde, which being past, commeth not againe. Which hath beene the reason that the excellent Musicians haue discontinued it, although it be vnpossible for them to cōpose without it: but they rather employ their time in making of songs, which remain for the posterity, then to sing descant; which is no longer knownen then the singers mouth is open expreſſing it, and for the most part cannot be twise repeated in one manner.

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 every lesson which I made, was a counterfeſt of ſome of his; for at all times and at euerie occation, I would loift 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 ſaid I? diſlike it; he did ſo much like it, as euer where he knew or found any ſuch example, he would write it out for me to imitate it.

A course not to
be diſliked, it is
had been done
with indige-
ment.

Ma. I pray you ſet down two or three of thofe examples.

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

The image shows four staves of musical notation from an old manuscript. The notation uses brown ink on aged, yellowed paper. The first staff is labeled "Iste confessor." The second staff is labeled "Hymne." The fourth staff is labeled "R 2" at the bottom. The music consists of vertical stems with small dots or dashes indicating pitch and rhythm. The staves are separated by horizontal lines, and there are vertical bar lines dividing the measures. The paper has a textured, slightly mottled appearance with some foxing and staining.

The third part.



Ma. Such lippes, such lettise: such authoritie, such imitation: but is this maister *Boulds* owne descant?

Pol. The first is his owne, the second hee wrote out of a verse of two partes of an *Agnus Dei*, of one *Henry Rysbie*, and recommended it to mee for a singular good one; the third, is of one *Piggot*: but the two last I haue forgotten whose they be, but I haue heard them highly commended by many, who bore the name of great descanters.

Ma. The Authors were skilfull men for the time wherein they liued: but as for the examples, hee might haue kept them all to himselfe: for they bee all of one mould, and the best starke naught: therefore leauie imitating of them and such like, and in your musick secke to please the eare as much as shew cunning, although it bee 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 indeede: but seeing that such mens workes are thus censured, I can not 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 agoe, and in my conceite at that time, I thought it excellent: but now I feare it will be found scant passable.

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

Pol. It was not your opinion which I craued, but our Maisters judgement.

Ma. Then shew it me.

Pol. Here it is: and I pray you declare all the faults which you finde in it.



The third part.

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Ma. First, that discord taken for the first part of the second note, is not good ascending in that manner: secondly, the discord taken for the last part of the fist 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 were in the beginning without any difference, sauing that they are foure notes higher: lastly, your close you haue take thrice before in the same lesson; a grosse fault, in sixteene notes, to sing one thing fourtimes ouer.

Phi. I would not haue vsed such ceremonies to anatomise euerything particularly: but at a word I wold haue flung it away, and said it was stark naught.

Pol. Soft swifte: you who are so ready to finde faults, I pray you let vs see how you can mend them, maintaining the point in every note of the plaine song as I haue done?

Phi. Many wayes without the fuge and with the fuge, easilly thus.

Pol. But you haue remoued the plain song into the trebble, and caused it rest two whole semibriefes.

Phi. You cannot blame mee for that, seeing I haue neither added to it, nor paired from it: and I trust when I sing vpon a plaine song, I may chuse whether I wil sing trebble or base descant.

Pol. You say true.

Ma. But why haue you made it in a manner all counterpoint? seeing there was enough of other shifte.

Phi. Because I saw none other way to expresse euery note of the plaine song.

Ma. But there is another way to expresse euery note of the plaine song, breaking it but very little, and therefore finde it out.

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

Phi. Doe so.

Pol. Faith, I will leauue further seeking for it, for I cannot finde it:

Phi. Nor I.

Pol. I am glad of that: for it would haue grieved mee if you should haue found it out and not I.

Phi. You be like vnto those who reioice at the aduersity of others, though it doe not anything profit them selues.

Pol. Not so: but I am glad that you can see no further into a millstone then my selfe, and therefore I will pluck vp my spirits (which before were so much dulled, not by mine owne fault, but by the fault of them who taught me) and *Audere aliquid brevibus gyris & carente dignum*, because I meare to be aliquid.

Phi. So you shall, though you be a Dunce perpetually.

Pol. That I denie, as vnpossible, in that sense 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 iarie.

The third part.

Mrs. Then heere it is, though either of you might haue found out a greater matter: and because you cauelled at his remouing the plaine song to the trebble, heere I haue set it (as it



was before) lowest: you may also vpon this plain song make a way wherein the descant may sing euery note of the ground twice: which though it shew some sight and maistry, yet will not be so swe et in the eare as others.

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

Mrs. Heere it is, and though it goe harsh in the eare, yet bee there not such allowances



in taking of discordes vsed in it as might any way offend: but the vnpleasantnesse of it commeth of the wresting in of the point. For seeking to repeate the plaine song, againe the musick is altered in the aire, seeming as it were another song: which doth disgrace it so farre as nothing more. And though a man (conceiting himselfe in his owne skill, and glorying in that hee can deceiue the hearer) should at the first sight sing such a one as this is, yet another standing by, and perchaunce a better Musician then hee, not knowing his determination, and hearing that vnpleasantnesse of the musick might iustly condemne it as offensiu to the eare; then woulde the descanter alledge for his defence, that it were euerie note of the plaine song twice sung ouer; and this or some such like would they thinke a sufficient reason to moue them to admit any harshnesse, or inconuenient in musick, what souuer. Which hath beeene the cause that our musick in times past hath never giuen such contentment to the auditor as that of later time, because the composers of that age (making no accoumpt of the ayre nor of keeping their key) followed onely that vaine of wresting in much matter in small boundes: so that seeking to shewe cunning in following of points, they mist the marke, whereat euery skilfull Musician doth chiefly shooe; which is, to shewe cunning with delightfulness and pleasure. You may also make a lesson of de-

scant,

scant, which may be sung to two plaine songs, although the plaine songs doe not agree one with another, which although it seeme very hard to be done 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 way of descant, although to sing it at the first sight wil be somewhat harder, because the eye must be troubled with two plaine songs 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 plaine songs must not bee sung at once; but I meane if there be two plaine songs giuen, to make a lesson which will agree with either of them, by themselves, but not with both at once.

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

Ma. Heere is the plaine song whereupon we sung, with another vnder it, taken at all ad-
ventures:

now if you sing the descanting part, it will be 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 plaine songs giuen you, you must consider what corde the one of them is to the other: 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 plaine songs be distant by a second or ninth, then must your descant be a 6. or a 13. to the lowest of them: moreouer, if your plaine songs stand still in seconds 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 plaine songs bee distant by a third, then may your descant be a 5. 8. 10. 12. or 15. to the lowest: and if your plaine songs be distant by a fourth, then may your descant be a sixt, 8. 13. or 15. to the lowest of them: likewise if your plaine songs be a fift one to another, your descant may be a 3. or 5. to the lowest of them: but if your plaine songs be in the sixt, then may your descant be an 8. 10. 15. or 17. to the lowest of them: lastly, if your plaine songs be distant a seventh, then may your descant be only a twelfth: also you must note, that if the plaine songs come from a fift to a second, the lower part ascending two notes, and the higher falling one (as you may see in the last note of the sixt barre, and first of the seventh of the example) then of force must your descant fall from the tenth to the sixt, with the lower plaine song, and from the sixt to the fift with the higher: and though that falling from the sixt to the fift, both parts descending, be not tolerable in other musick; yet in this we must make a vertue of necessity, and take such allowances as the rule will afford.

Phi. This is well: but our comming hither at this time was not for descant: and as for you (brother) it will be 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 heereafter: but I pray you maister before wee proceede to any other matter, shall I heare you sing a lesson of base descant?

Ma. If it please you, sing the plaine song.



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

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

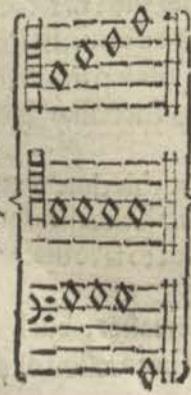
Phi. But now (Maister) you haue sufficiently examined my brother *Polymathes*, & you see he hath sight enough: so that it will be needlesse to insist any longer in teaching him descant, therefore I pray you proceede to the declaration of the rules of setting.

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 be auoided in setting alto. And because the setting of two parts is not very farre distant from singing of descant, we will leauue to speake of it, and goe to three parts: and although these precepts of setting of three parts, will bee in a manner superfluous to you (*Philomathes*) because to make two parts vpon a plaine long, is more hard then to make three parts into voluntarie; yet because your brother either hath not practiced that kinde of descant, or perchance hath not beeene taught how to practice it, I will set down those rules which may serue him both for descant and voluntarie. And therefore to bee briefe, peruse this Table, wherein you may see all the wayes whereby concords may be set together in three parts; and though I doe in it talke of fifteenths and seauenteenths, yet are these cordes seldom to bee taken in three parts, except of purpose you make your song of much compasse, and so you may take what distances you will; but the best manner of composing three voices, or how many souuer, is to cause the parts goe close.

A Table contayning the Cordes which are to bee vsed in the composition of Songes for three Voyces.

If your base
bee an vn-
ison or 8. to
the tenor,
then maie
your Alto
be a 3. 5. 6.
8. 10. 12. or
15. to the
base.

Example.



If your base
bee a third
vnder your
tenor, the
Altus may
bee a 5. 6.
12. or 13.
aboue the
base.

Example.



The third part.

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And if your
Base bee a
fifth to the
tenor, your
Altus maie
bee a 3. 8.
10. 12, or
5. to the
base.



But if your
base bee a
sixt to the
tenor, then
must your
Altus bee
a 3. 8. 10
or 15. to
the base.



Pol. I pray you give me an example which I may imitate.

A complex musical example consisting of five staves of music. The staves are arranged in two groups: the first group has three staves (soprano, alto, bass) and the second group has two staves (tenor, bass). The music uses various note heads, including circles, diamonds, and stars, and includes numerical markings such as '3 5 8', '3 5 9', '3 5 8 3', '3 6 8', '3 9 6 8', '7 6 8', and '3 3 5 3'. The bass staff in the first group has a '5' written above it, indicating it is a fifth above the tenor. The tenor staff in the first group has a '3' and an '8' written below it, indicating it is a third and an eighth above the base. The soprano staff in the first group has a '10', a '12', and a '5' written below it, indicating it is a tenth, a twelfth, and a fifth above the base. The bass staff in the second group has a '6' written above it, indicating it is a sixth above the tenor. The tenor staff in the second group has a '3', an '8', a '10', and a '15' written below it, indicating it is a third, an eighth, a tenth, and a fifteenth above the base. The soprano staff in the second group has a '15' written below it, indicating it is a fifteenth above the base.

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

erie: the eight is in three parts seldom to be vsed, except in passing manner 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 partes, 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 wayes following and many others. And as for those wayes which here you see marked with a starre thus *, they be passing closes, which we commonly call false closes, being deuided to shun a final end and go on with soone other purpose. And these passing closes be of two kinds in the base part, that is either ascending, or delcending. 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.

A complex musical example consisting of five staves of music. The staves are arranged in two groups: the first group has three staves (soprano, alto, bass) and the second group has two staves (tenor, bass). The music uses various note heads, including circles, diamonds, and stars, and includes numerical markings such as '3 5 8', '3 5 9', '3 5 8 3', '3 6 8', '3 9 6 8', '7 6 8', and '3 3 5 3'. The bass staff in the first group has a '5' written above it, indicating it is a fifth above the tenor. The tenor staff in the first group has a '3' and an '8' written below it, indicating it is a third and an eighth above the base. The soprano staff in the first group has a '10', a '12', and a '5' written below it, indicating it is a tenth, a twelfth, and a fifth above the base. The bass staff in the second group has a '6' written above it, indicating it is a sixth above the tenor. The tenor staff in the second group has a '3', an '8', a '10', and a '15' written below it, indicating it is a third, an eighth, a tenth, and a fifteenth above the base. The soprano staff in the second group has a '15' written below it, indicating it is a fifteenth above the base.



If you carrie your *Cadence* in the base part, you may close with any of these wayes following; the marke still shewing that which it did before: and as concerning the rule which I tould you last before of passing closes, if your base bee 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 the sixt, now must your *Altus* or Tenor (because sometime the Tenor is aboue the *Altus*) ascend to the sixt or thirteenth and descend to the tenth or third, as heere 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 still shewing the false close, which may not be vied at a finall or ful close. And though it hath beeene our vse in times past to end vpon the sixt with the base in our songs, and specially in our *Canons*: yet is it not to bee vied but vpon an extremitie of Canon, but by the contrarie to be shunned as much as may be: and because it is almost every

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



Thus much for the composition of three parts, it followeth to shew you how to make foure: therefore here be two parts, make in 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 giving you any more tables) here is one which will serue you for the composition not only of foure parts, but of how many else it shall please you: for when you compose more then foure parts, you do not put to any other part, but double some of thote foure; that is, you either make two trebbles or two meanes, or two tenors, or two bases: and I haue kept in the table this order: First to set downe the cord which the trebble 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 downe what cordes the *Alto* must be to them to make vp the harmony perfect. You must also note that sometimes you finde set downe, 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 fouye: nor shal you find the *Alto* set in an vnison or eighth with any of the other parts, except in foure places; because that when the other parts haue amongst themselves the fift and thirde, or their eights, of necessitie such parts as shall be added to them (let them bee neuer so many) must be in the eighth or vnison, with some of the three afore named: therefore take it and peruse it diligently.

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

OF THE VNISON.

If the trebble be and the base your <i>Alto</i> or meane shal be	an vnison with the tenor, a third vnder the tenor, a fist or sixt aboue the base.
but if the base be the <i>Alto</i> shal be	a fist vnder the tenor, a third or tenth aboue the base.
Likewise if the base be then the <i>Alto</i> may be	a sixt vnder the tenor, a 3. or tenth aboue the base.
And if the base be the other parts may be	an eight vnder the tenor, a 3.5.6 10. or 12. aboue the base.
But if the base be the meane shall be	a tenth vnder the tenor, a fist or twelvth aboue the base.

But if the base be the Alto may be made	a twelfth vnder the tenor, a 3. or 10. above the base.
Also the base being the other parts may be	a fifteenth vnder the tenor, a 3.5.6.10.12, and 13. above the base.

OF THE THIRD.

If the trebble 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 Altus may be	a sixt vnder the tenor, a third or tenth above the base.
Bur if the base be then the Altus shall be	an eight vnder the tenor, a fift or sixt above the base.
And the base being then the parrs may be	a tenth vnder the tenor, in the vnison or eight to the tenor or base.

OF THE FOVRTH.

When the trebble shall be and the base then the meane shall be	a fourth to the tenor a fift vunder the tenor a 3, or 10, aboue the base.
But if the base be the Altus shall be	a 12. vnder the tenor a 10. aboue the base

OF THE FIFT.

But if the trebble shall be and the base the Alto may be	a fift above the tenor an eight vnder it a 3. or tenth above the base.
And if the base be the Altus shall be	a sixt vnder the tenor, an vnison or 8. with the parts.

OF THE SIXT.

If the trebble be and the base the Altus may be	a sixt with the tenor, a fift vunder the tenor, an vnison or eight with the parts.
But if the base be the Altus shall be	a third vnder the tenor, a fift above the base.
Likewile if the base be the meane likewise shall be	a tenth vnder the tenor, a fift or 12. aboue the base.

OF THE EIGHT.

If the trebble 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. aboue the base
So also when the base shall bee the other parts may bee	a 5. vnder the tenor a 3. aboue the base.
And if the base be the other parts shall be	an eight vnder the tenor a 3.5.10.12. aboue the base.
Lastly if the base be the parts shall make	a 12. vnder the tenor a 10. or 17. aboue the base.

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

The third part.

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P 33 5 8 23 3 6 88 5 53
 5 88 3 56 88 5 53
 3 56 8 3 56 85 6

The third part.

Lastly, heere be examples of formall closes in fourte, fife and sixe parts: wherein you must note, that such of them as be marked with this marke * serue for middle closes, such as are commonly taken at the ende of the first part of a song: the other bee finall closes, whereof such as bee suddaine closes belong properly to light musicke, as *Madrigals, Canzonets, Pauins and Galliards*, wherein a semibriefe will be enough to Cadence vpon: but if you list, you may draw out your Cadence or close to what length you will. As for the Motets and other graue musicke, you must in them come with more deliberation, in binnings, and long notes, to the close.



The third part.

133

A handwritten musical score consisting of three systems of four staves each. The music is written in common time. The staves are separated by vertical bar lines. The notes are represented by various symbols such as diamonds, crosses, and dots. The first system starts with a treble clef, the second with an alto clef, and the third with a bass clef. The fourth staff in each system appears to be a continuation of the third. The score is titled "The third part." at the top left and has a page number "133" at the top right.

The musical score consists of four systems of five staves each. The notation is as follows:

- System 1:** Measures 1-3. Staff 1: Dotted stems up. Staff 2: Dotted stems down. Staff 3: Dotted stems up. Staff 4: Dotted stems down. Staff 5: Dotted stems up.
- System 2:** Measure 1 ends with a double bar line. Measures 2-3. Staff 1: Dotted stems up. Staff 2: Dotted stems down. Staff 3: Dotted stems up. Staff 4: Dotted stems down. Staff 5: Dotted stems up.
- System 3:** Measure 1 ends with a double bar line. Measures 2-3. Staff 1: Dotted stems up. Staff 2: Dotted stems down. Staff 3: Dotted stems up. Staff 4: Dotted stems down. Staff 5: Dotted stems up.
- System 4:** Measure 1 ends with a double bar line. Measures 2-3. Staff 1: Dotted stems up. Staff 2: Dotted stems down. Staff 3: Dotted stems up. Staff 4: Dotted stems down. Staff 5: Dotted stems up.

The third part.

135

Closes of ffeue voyces.



T

The third part.



The third part.

137



A handwritten musical score consisting of five staves, continuing from the previous page. Each staff has four measures. The notation is consistent with the first page, featuring vertical stems and small circles or dots. Measures 1-4 show various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure 5 begins with a single note followed by a rest.

T 2

The third part.



The third part.

139



The third part.

Closes of sixe voyces.

The musical score consists of two staves, each containing three systems of music. The notation is for six voices, as indicated by the title. The music is written on five-line staves, and the notes are represented by combinations of dots and crosses. The first staff begins with a system of six measures, followed by a repeat sign and another system of six measures. The second staff begins with a system of six measures, followed by a repeat sign and another system of six measures. The notation is dense and requires careful reading to discern individual voices.

The third part.

141

A page of musical notation for three voices, labeled "The third part." and numbered 141. The music is arranged in four systems of five staves each. The notation uses a unique system of dots and dashes on horizontal lines. Measures 1-4: The top voice has a dotted note followed by a dash on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The middle voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The bottom voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. Measures 5-8: The top voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The middle voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The bottom voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. Measures 9-12: The top voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The middle voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The bottom voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. Measures 13-16: The top voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The middle voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth. The bottom voice has a dash followed by a dotted note on the first staff, a dash followed by a dotted note on the second, a dash followed by a dotted note on the third, and a dash followed by a dotted note on the fourth.

The third part.

And though you haue
here some of euerie sorte of
clothes, yet will not I say that
heere is the tenth part of
those which either you your
selfe may deuise hereafter, or
may finde in the workes of o-
ther men, whē you shal come
to peruse them. For if a man
would go about to set downe
euerie cloſe, hee might com-
pose infinit volumes without
hitting the marke which hee
shot at: but let these suffice
for your present instruction,
for that by these you may
finde out an infinity of other
which may bee particular to
your selfe.

Phi. Now seeing you
haue abundantlie satisfied
my desire in shewing vs such

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

The third part.

143

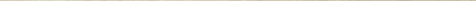
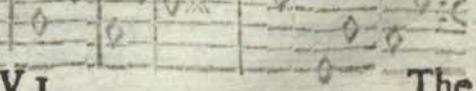
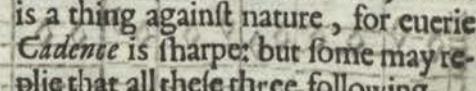
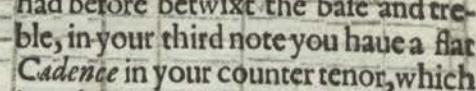
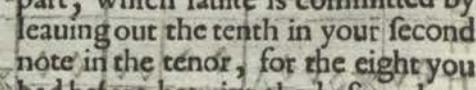
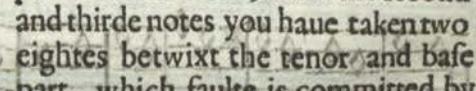
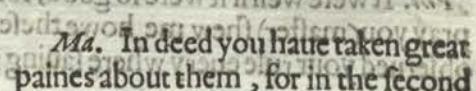
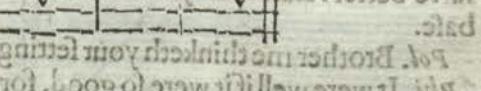
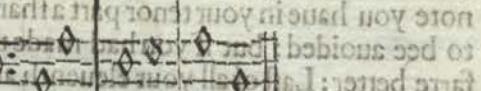
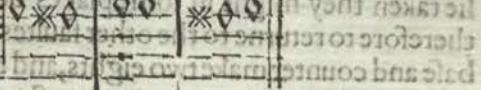
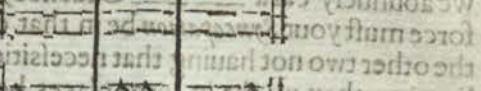
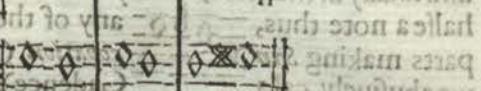
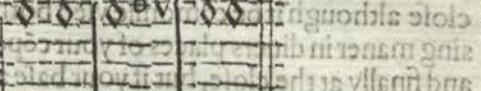
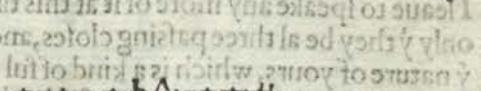
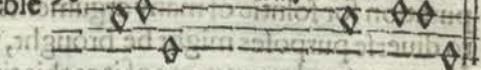
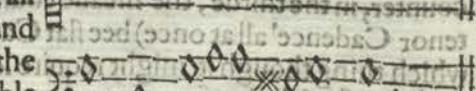
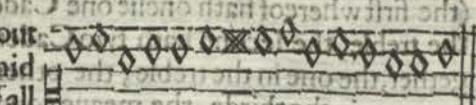
Ma. Then (to go to the matter roundly without
circumstances) here be two parts make in two mid-
dle partes to them and make them four, and of all
other cordes leauue not out the fifth, the eight and
the tenth, and looke which of those two (that is the
eighth or the tenth) commeth nexte to the treble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

General rules
for setting.

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

Ph. I thinke I understand that for prooef
whereof here bee wo other parts to those
which you haue set downe,

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



Faults controw-
led in this les-
son,

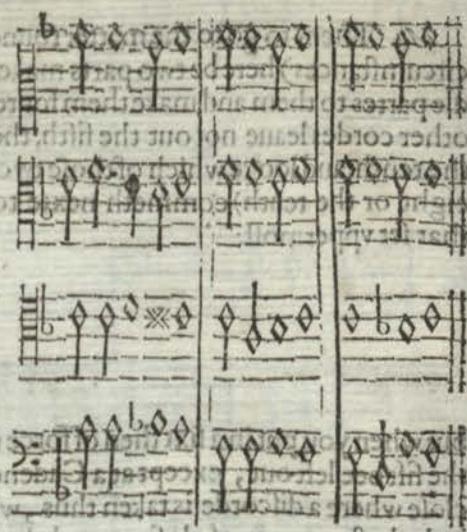
The

V I

(the first whereof hath onelie one Cadence, in
the treble, the second hath two Cadences to-
gether, the one in the treble, the other in the
counter, in the thirde, the meane counter and
tenor Cadence all at once) bee flat Cadences:
which thing though it might require long dis-
puration for solutio of many arguments which
to diuise purposes might be brought, yet will
I leue to speake any more of it at this time, but
only y^e they be al three passing closes, and not of
y^e nature of yours, which is a kind offul or final
close although it be commonlie vsed both in pas-
sing maner in diuers places of your composition,
and finally at the close, but if your base ascende
halfe a note thus, —  any of the other
parts making *Syn copation* (which
we abusively cal a  Cadence) then of
force must your *Syncopation* be in that order as the first of the aforeshowed examples is,
the other two not hauing that necessarie be not in such common vse, though being apt-
lie taken they might in some places bee both vsed and allowed, but of this to much,
therefore to returne to the other faultes of your lesson; in your fifth and sixth notes, your
base and counter make two eights, and the base and tenor two fistes, likewise in the ninth
note you haue in your tenor part a sharpe eight, which fault I gaue you in your descant
to bee auoided: but if you had made the tenor part an eight to the treble it had beene
farre better: Last of all your eleventh and twelfth notes bee two fisthes in the tenor and
base.

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

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

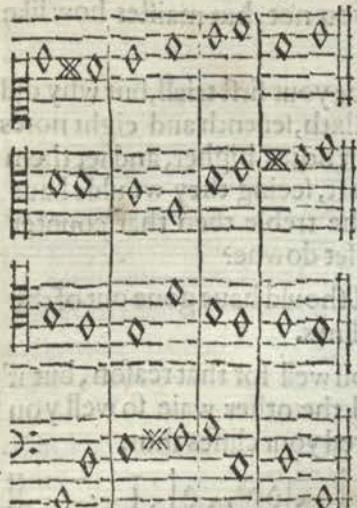



Ma. In this example you may see al
your oversights mended.

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

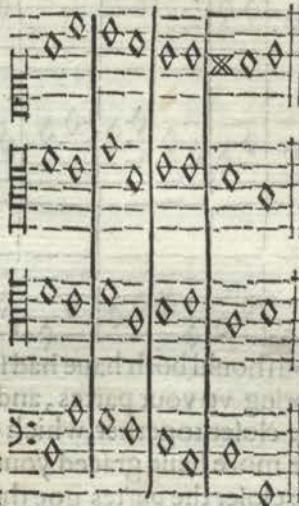
Ma.

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



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

Solution with
rules for true
ascending or
descending.



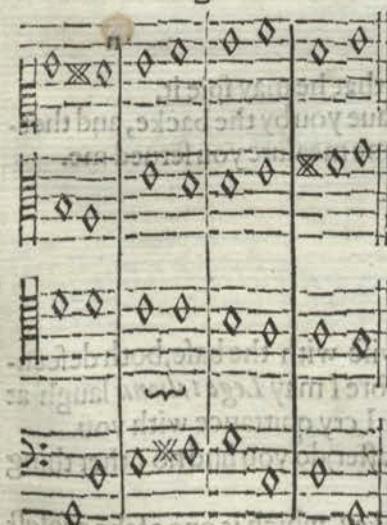
Phi. These bee necessary good rules and easie to be vnderstood, but may you carrie your tenor part higher then your counter as you haue don in your example of tenths ascending.

Ma. You may.

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

Ma. No, for if I had placed the fourth note of the tenor in the counter, and the fourth note of the counter in the tenor, then had the third and fourth notes beeene two fistes betwixt the counter and the treble, and the fourth and fifth notes beeene two eights betweene the tenor and treble.

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



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

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

The middle
parts may go
one through
another.

For what rea-
son one part
may sing that
which the o-
ther may not.

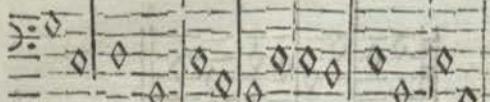
Comming fr̄
the eighth to
the fifth both
parts ascen-
ding naught.

Pol. Take heed of breaking *Priscians* head, for if you do I assure you (if I perceiue it) I will laugh as hartily at it as you did at my *Sel-lengers* round.
Phi. I feare you not, but maister how like you this?



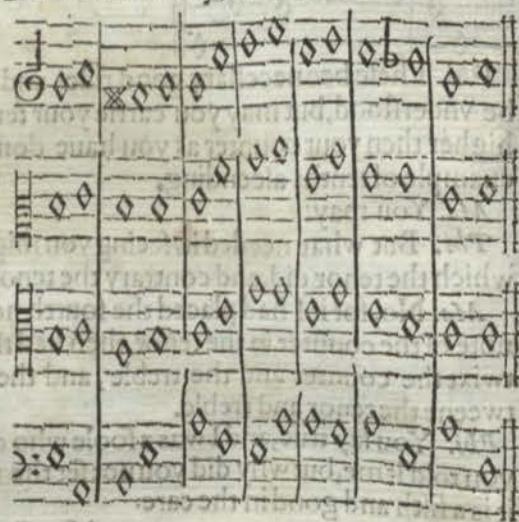
Ma. Well for your first triall, but why did you not put the sixth, seventh and eight notes of the tenor eight notes higher, and set them in the counter part, seeing they woulde haue gone neerer to the treble then that counter which you haue set downe?

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



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

The parts must be close, so that no other may be put in betwixt them.
 whereby you should both haue had scope enough to bring vp your partes, and caused them come closer together, which woulde so much the more haue graced your example: for the closer the partes goe the better is the hermony, and when they stande farre asunder the harmonicie vanisheth, therefore hereafter studie so much as you can to make your partes goe close together, for so shall you both shew most art, and make your compositions fittest for the singing of all companies.



Phi. I will, but why do you smile?

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

Pol. If you haue perused his lesson suffici-ently, I pray you shew it me.

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

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

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

Phi. What is the matter?

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

Phi. I doe.

Pol. What corde is it to the base?

Phi. An eight, but how then?

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

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

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

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

Ma.

Ma. The leauing of that key wherein you did begin, and ending in another.

Phi. What fault is in that?

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

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

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

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

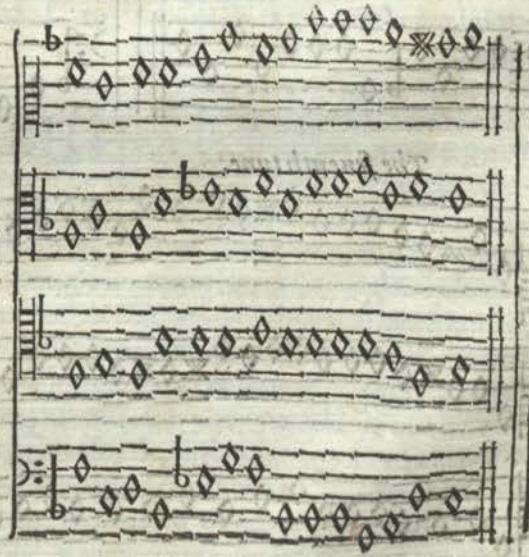
Ma. Here they be in foure partes, the tenor stil keeping the plainesong.

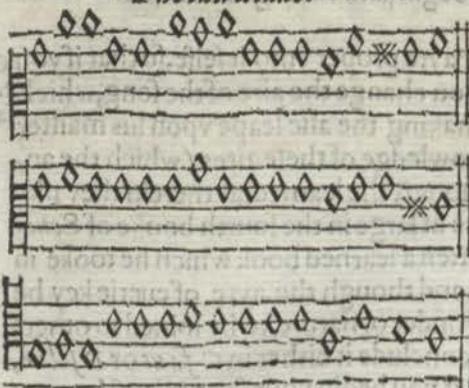
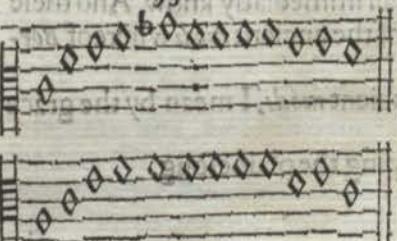
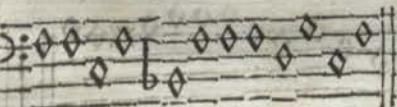
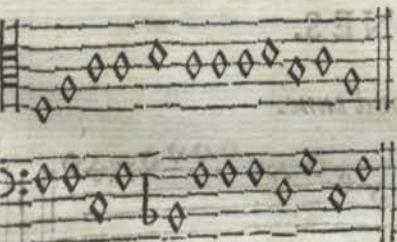
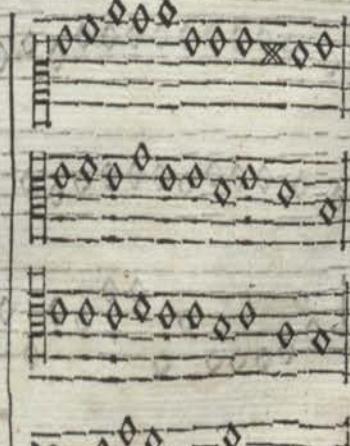
THE EIGHT TUNES.

The first tune.



The second tune.



The third tune.*The fourth tune.**The fifth tune.**The sixth tune.**The seventh tune:**The eighth tune.*

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

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

Phi. I wil.

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

Phi. You shal not by my good will.

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

Pol. That is true indeed.

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

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

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

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

Phi. On that condition you shall haue it.

Ma. And what haue you spied in it?

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

Ma. Then let me haue it.

Pol. Here it is, and it may bee that you may spie some informalitie in it, but I will an-
swere for the true composition.



Ma. This lesson is to
lerable, but yet there
bee some things in it
which I verie much
dislike, and firstly skip-
ping from the tenth,
to the eighth in the last
note of the first bar, &c
first not of the second
in the counter & base
part, not being inioy-
ned therewith by any
necessitie, either of
fuge or Canon, but in
plaine counterpoint
where enough of o-

Skipping from
the tenth to
the eighth both
parts ascending.

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

Faults to be a-
voided in imi-
tation.

A note for eas-
ing of vnison.

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

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

Ma. I perceiue you are cholericke, but let vs retorne to your brothers lesson, though imitation be an excellent thing, yet wold I wish no man to imitate as to take whatsoeuer his author saith, be it good or bad, and as for these scapes though in singing they be quickly ouerpast (as being committed in *Madrigals*, *Canzonets*, and such like light musick and in small notes) yet they giue occasion to the ignorant of committing the same in longer notes, as in *Mottets* where the fault would bee more offensiuē and sooner spied. And euen as one with a quicke hand playing vpon an instrument, shewing in voluntarie the agilitie of his fingers, will by the hast of his conuincience cloke manie faultes, which if they were stooode vpon would mightilie offend the eare, so those musicians because the faultes are quickly ouerpast, as being in short notes, thinke them no faultes but yet wee must learne to distinguish betwixt an instrument playing diuisio[n], and a voice expressing a dittie, & as for the going from the tenth to the eight in this place ascending, if the bale had descended to *Gam ut*, where it ascended to *G sol re ut*, then had it beene better, but those syrie spirits from whence you had it, woulde rather choose to make a whole newe song, then to correct one which is already made, although never so little alteration would haue avioded that inconuenient, else woulde they not suffer so manie fistes and eighthes passe in their workes, yea *Croce* himselfe hath let fifties together slip in one of his * songes, and in many of them you shall finde two (which with him is no fault as it should seeme by his vse of them) although the eastwind haue not yet blowne that custome on this side of the Alpes. But though *Croce* and diuerse others haue made no scruple of taking those fistes, yet will wee leauue to imitate him in that, nor yet will I take vpon me to saye so much as *Zarlino* doth, though I thinke as much, who in the 29. chapter of the third part of his *Institutions of musick*, discoursing of taking of those cords together writeth thus. *Et non si deo hauer riguardo che alcuni habbiano voluto fare il contrario, piu presto per presuntione, che per ragione alcuna, che loro habbiano hauito, come vediamo nelle loro compositioni; conoscia che non si deve imitare coloro, che fanno sfacciatamente contra li buoni costumi, & buoni precetti di un arte & di una scienza, senza renderne ragione alcuna: ma dobbiamo imitar quelli, che sono stati obseruatori dei buoni precetti, & accostarsi a loro & abbracciarli come buoni maestri: lasciando sempre il tristo, & pigliando il buono: & questo dico per che se comme il videre una pittura, che sia dipinta con varij colori, magiormente di letta l'occhio, di quello che non farebbe se fusse depinta con vn solo colore: cosi l'uditio maggiormente si dilecta & piglia piacere delle consonanze & delle modulationi variate, poste dal diligentissimo compositore nelle sue compositioni, che dellis semplies & non variate:*

**Title 17. song
of his second
booke of Ma-
drials of 5.
voices, in the
11. & 12. semi-
breeues. See al-
so the 5. 8. 9. &
15. of the same
set.*

*Which is in Eenglish. Nor ought wee to haue any regard though others haue done the
contrary, rather vpon a presumption then any reason which they haue had to doe so, as
we*

we may see in their compositions : although wee ought not to imitate them, who doe without any shame go against the good rules and precepts of an Art and a science, with out giuing any reason for their doings : but we ought to imitate those who haue beeene obseruers of those preceptrs, ioine vs to them and embrace them as good maisters, euer leauing the bad and taking the good : and this I say because that even as a picture painted with diuers culours doth more delight the eie to beholde it then if it were done but with one culour alone, so the eare is more delighted and taketh more pleasure of the consonants by the diligent musicion placed in his compositions with varietie then of the simple concords put together without any varietie at all. This much Zarino, yet do not I speake this, nor seeke this opinion of his, for derogation from Croce or any of those excellent men, but wish as they take great paines to compose, so they will not thinke much to take a little to correct, and though some of them doe boldly take those fiftes and eightes, yet shal you hardly find either in master Alfonso (except in that place which I cited to you before) Orlando, striggio, Clemens non papa, or any before them, nor shall you redily find it in the workes of anie of those famous english men who haue beeene nothing inferior in art to any of the afore named, as Farefax, Tauerner, Shepherde, Mundy, White, Persons, M. Birde, and diuers others, who never thought it greater sacrilidge to spurne against the Image of a Saint then to take two perfect cordes of one kind together, but if you chance to find any such thing in their works you may bee bold to impute it to the ouersight of the copyers, for copies passing from hand to hand a final ouersight committed by the first writer, by the second will bee made worse, which will giue occasion to the third to alter much both in the wordes and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will be far enough from the meaning of the author, so that errors passing from hand to hand in written copies be easilie augmented, but for such of their workes as be in print, I dare bee bould to affirme that in them no such thing is to be found.

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

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

 the third fault of your lesson is in the last note of your seventh bar, comming from *B flat major*, to *F sharp minor*, ascending in the tenor part, of which fault I told you enough in your descant, the like fault of vn-formal skipping is in the same notes of the same bar in the counter part, and lastly in the same counterpart you haue left out the Cadence at the close.

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

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

Phi. That is verie true indeed: but is not the close of the counter a Cadence.
Ma. No, for a Cadence must alwaies bee bound or then odde, driving a small note through a greater which the Latins (and those who haue of late daies written the art of musicke, call *Syncopation*, for all binding and hanging vpon notes is called *Syncopation*, as this and such like:



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



The third part.

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

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

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

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

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

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

Phi. You shall rather thinke vs stones then men.

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

Ma. Shew it me.

Faults in this lesson.

Pol. Here it is.

Ma. Although maister Tauerne did it I would not imitate it.

Pol. For what reasons?

Ma. First of all the beginning is neither pleasing nor artificial because of that ninth taken for the last part of the first note, and first of the nexte which is a thing vntolerable except there were a sixth to beare it out, for discordes are not to bee taken except they haue vnp[er]fect cordes to beare them out, likewise betwixt the treble and counter parts another might easilie bee placed, all the rest of the musike is harsh, & the close in the coun[ter] part is both naught and stale like vnto a garment of a strange fashon, which being new put on for a day or two will please because of the noueltie, but being worne thread bare, wil grow in contempt, and so this point when the lesson was made being a newe fashon was admitted for the raritie, although the descant was naught, as being onely deuised to bee foisted in at a close amongst many parts, for lacke of other shift, for though the song were of tenne or more parts, yet would that point serue for one, not troubling any of the rest, but nowe a daies it is growne in such common vse as diuers will make no scruple to vse it in fewe partes where as it might well enough be left out, thongh it be very vsuall with our Organists.

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

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

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

Ma. Many waies, & thus for one.

The former lesson bettered

Pol. I woulde I could set down such another.

Phi. Wishing will it auiale, but fabricando fabri sumus therefore never leue practising for that is in my opinion the readiest way to make such another.

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

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

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

Pol. How like you this way?

Ma. Very ill.
Pol. I pray you shew me particulerlye euerie faulte in this lesson.

First of all you begin vpon a descorde, secondlie the parts be vnformall; and lastlie the base is brought in out of y key which faulte is committed because of not causing the base answere to the counter in the eight, or at least to the tenor, but because the tenor is in the lowe key, it were too lowe to cause the base answere it in the eight, and therefore it had bee better in this place to haue brought in the base in *D sol re*, for by bringing it in *C fa ut*, the counter being in *D la sol re*, you haue changed the aire and made it quite vnformall, for you must cause your fuge answere your leading parte either in the fifth, in the fourth, or in the eighth, & so likewise euery part to answer other, although this rule bee not general, yet is it the best manner of maintaining pointes, for those waies of bringing in offuges in the third, sixth, and euery such like cordes though they shew great sight yet are they vnpleasant and seldome vsed.

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

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

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

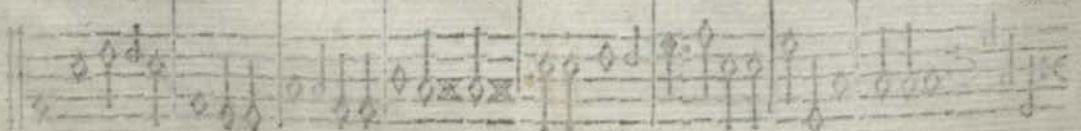
Ma. The musick is in deed true, but you haue set it in such a key - no man would haue done, except it had beeene to haue plaide it on the Organes with a quier of singing men, for in deede such shifftes the Organists are many times compell'd to make for ease of the singers, but some haue brought it from the Organ, and haue gone about to bring it in common vse of singing with bad successe if they respect their credit, for take me any of their songs, so set downe and you shall not find a musicion (how perfect soever hee be) able to solfe it right, because he shall either sing a note in such a key as it is not naturally as *la in C solfaut, sol in b flat my, fain a la mire,* or then hee shall be compell'd to sing one note in two seueral keyes in continual deduction as *fain b flat my, and fain A la mire* immedialie one after another, which is against our very first rule of the singing our sixe notes or tuninges, and as for them who haue not practisid that kind of songes, the verie sight of those flat clifffes (which stande at the beginning of the verse or line like a paire of staires, with great offence to the eie, but more to the amasing of the yong singer) make them mistearnie their notes and so go out of tune, wheras by the contrary if your song were prickt in another key any young scholler might easilie and perfectlie sing it, and what can they possiblie do with such a number of flat *bb*, which I coulde not as well bring to passe by pricking the song a note higher? lastly in the last notes of your third bar and first of the next, and likewise in your last bar you haue committed a grosse oversight of leauing out the Cadence, first in your Alto, and lastly in the tenor at the very close, and as for those notes which you haue put in the tenor part in stede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue beeene farre better, for that you cannot formally close without a Cadence in some one of the parts, as for the other it is an olde stale fashion of closing commonly vsed in the fist part to these fourte (as you shall knowe more at large when I shall shewe you the practise of five partes), but if you would set downe of purpose to study for the finding out of a bad close, you could not redily light upon a worse then this.

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

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



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



any place where they shold be vsed they will set another flat before it, so t^e of neces-
sarie it must in one of the places bee superfluous, likewise I haue seene diuers song^s with
those three flats at the beginning of euerie verse, and notwithstanding not one note in
some of the places where the flat is set from the beginning of the song to the ende. But
the strangers neuer pester their verse with those flats, but if the song be naturally flat they
will set one b, at the beginning of the verses of euerie part, and if there happen anie ex-
traordinarie flat or sharpe they will set the signe before it, which may serue for the note
and no more, likewise if the song bee sharpe if there happen anie extraodinarie flat or
sharpe they will signifie it as before, the signes still seruynge but for that note before which
it standeth and for no more.

b^r Pol. This I will remember, but once againe I will see if I can with a lesson please
you any better; and for that effect I pray you gine me some point which I may maintaine

b^r Pol. I will shewe you that peice of fauour if you will promise to requite me with
the like fatur.

a^r Pol. I promise you that you shall haue the hardest in all my budget.

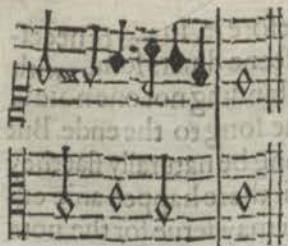
a^r Phi. I wil deale more gentlely with you, for here is one which
in my opinion is familiar enough, and easie to be maintained.

a^r Pol. Doubt not but my descant will be as familiar and as easie
to bee amended, but I pray you keepe silence for a little while

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

b^r Pol. Because you say so, I will proceed no further, and nowe let me here your opinion
of it: thereafter I will shew it to our master.

The third part.



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

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



Ma. The first thing which I dislike in it is the widenesse and distace of your parts one from another, for in your fourth bar it were an easie matter to put in two parts betwixt your treble and meane, and likewise two others betwixt your meane and tenor, therefore in any case hereafter take heed of scattering your parts in that order, for it maketh the musick seeme wild, secondly in your fift bar you go from the fift to the eight in the treble and tenor partes, but if you had set that mynime (which standeth in b square) in *D sol re* causing it to come vnder the counter part, it had beene much better and more formal. Thirdly in the seventh bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three severall parts betweene your counter and treble. Fourthly in the eighth bar your tenor and base go into an vnison without any necessitie. Fiftlie in the tenth bar all the rest of the partes pause while the tenor leadeth and beginneth the fuge which causeth the musick to seeme bare and lame, in deede if it had beene at the beginning of the second part of a song, or after a full close the fault had beene more excusable, but as it vsed in this place, it disgraceth the musick verie much. Sixthly the last note of the fifteenth bar and first of the next are two fifts in the base and tenor parts. Lastly your close in the treble part is so stale that it is almost worme eaten, and generally your treble part lieth so a loofe from the rest as though it were affraide to come nigh them, which maketh all the musicke both vnformall and vnplesasing, for the most artificial forme of composing is to couch the parts close together, so that nothing may be either added or taken away without great hinderance to the other parts.

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

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

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

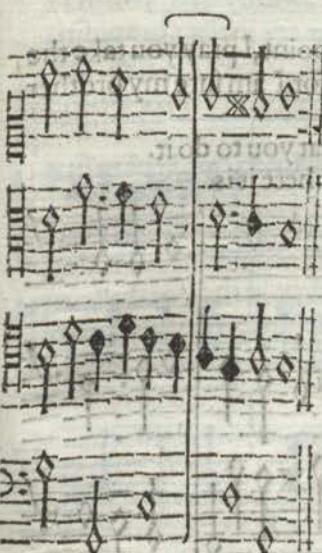
Ma. I wil. *Philomathes*: let me here how you can handle this same point.

Phi. How hath my brother handled it?

Ma. That shalbe councel to you til we see yours.

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

Faults in the
lesson preced-
ent.



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

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

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

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

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

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

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

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

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

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

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

Ma. You may peruse his lesson and see that.

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

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

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



The third part. T

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

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

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

Phi. I wil: but I pray you what general rules and obseruations are to bee kept in fife partes?

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

Phi. Giue me leauue then to practise a little, and I wil trie my skil:

Ma. Pause much, and you shal do better.

Pol. What? wil much studie helpe?

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

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

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

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

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

The third part. The T

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

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

Phi. what is the
lesson so excellent
wel contrived?

Ma. No: but ex-
cept you change it
all you cannot cor-
rect the fault which
like vnto a heredi-
tarie leprosie in a
mans bodie is vnu-
cable without the
dissolution of the
whole?

Phi. I pray you
what is the fault.

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

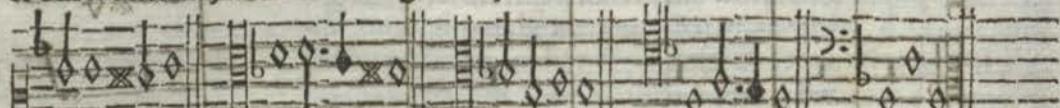
of

The third part.

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

Phi. As how?

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



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

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

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

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

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

Ma. Manie waies, and thus for one.



Pbi. You haue caused two sundrie parts sing the same notes in one and the selfe same keye.

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

Pbi. What do you meane by the high key?

Ma. All songs made by the Musicians, who make songes by discretion, are either in the high key or in the lowe key. For if you make your song in the high key, here is the compasse of your musike, with the forme of letting the clifffes for every part.



Ma. All songs made by the Musicians, who make songes by discretion, are either in the high key or in the lowe key. For if you make your song in the high key, here is the compasse of your musike, with the forme of letting the clifffes for every part.

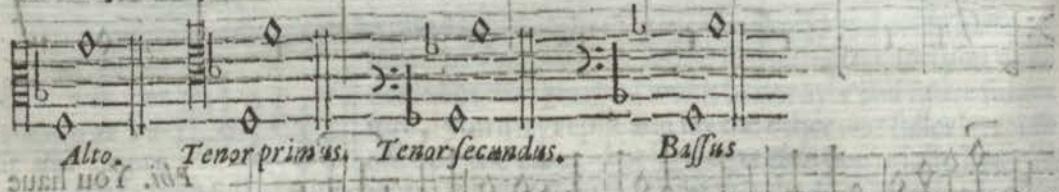
The third part



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



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



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

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

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

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

The page contains two staves of musical notation. The top staff consists of five measures. The first measure has a single note. The second measure has two notes connected by a horizontal line. The third measure has a single note. The fourth measure has a single note with a cross over it. The fifth measure has a series of sixteenth-note-like patterns. The bottom staff consists of four measures. The first measure has a single note. The second measure has two notes connected by a horizontal line. The third measure has a single note. The fourth measure has a single note with a cross over it.

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

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

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

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

Ma. Here is one.

The third part.

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

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

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

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

Z.2

The third part.



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

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

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

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

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

The third part.

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

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

The third part.



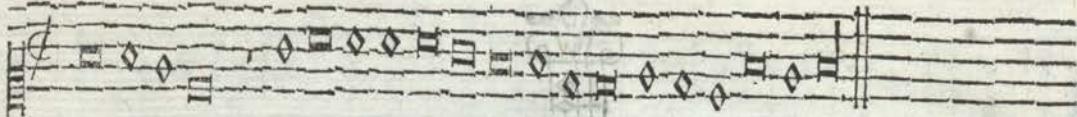
vpon, but once or twice driven through all the partes, and sometimes reverted, and so to the close then taking another, and that kind of handling points is most esteemed in *Madrigals* either of ffeue or sixe parts, specially when two parts go one way, and two another way, and most commonly in tenthes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

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

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

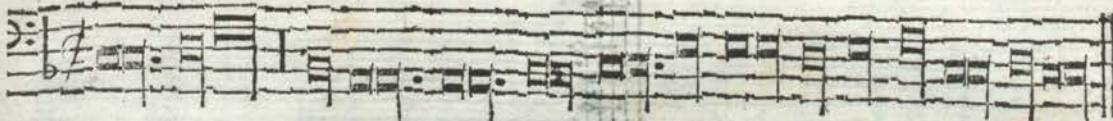
Canon.

*In gradus vndenos descendant multiplicantes.
Consimilique modo crescent antipodes uno.*



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

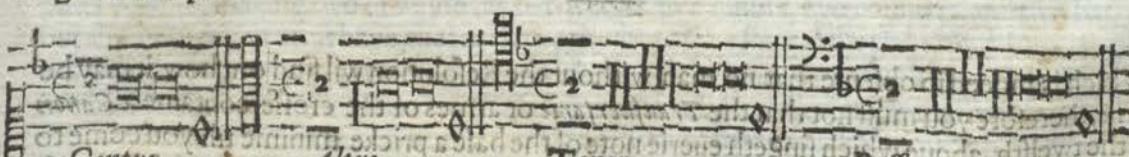
Resolution.



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



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



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

The third part.

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

Which is indeed so obscure that no man without the Resolution wil find out how it may be sung, therefore you must note that the Transuersarie or armes of the crosse containe a Canon in the twelveth, aboue which singeth euerie note of the base a pricke minime till you come to this signe \textcircled{N} where it endeth. The Radius or staffe of the crosse containeth like wise two partes in one, in the twelveth vnder the treble, singing euerie note of it a semibrieve till it come to this signe as before, likewise you must note that all the parts begin together without any resting, as this Resolution you may see.

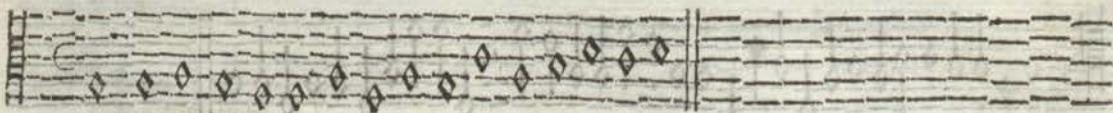
W^ord^es^con^ect^e p^ain^e

The Resolution.

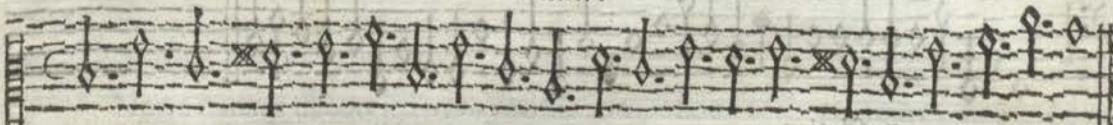
Cantus.



Alto.



Tenor.



Basso.



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

Canon in
epidiate ffaren.

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

A 2.

Canon

The third part.

Canon 8. parts in 4. retro & retro.

Canto retro
& retro.Alto retro
& retro.Tenor retro
& retro.Basso retro
& retro.

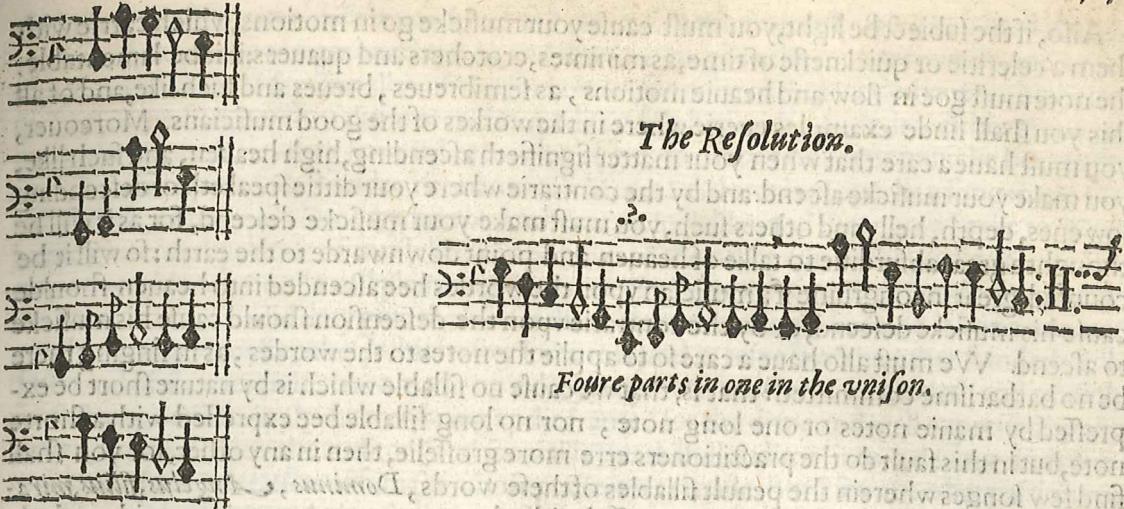
Resolution.



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



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

*The Resolution.**Four parts in one in the unison.*

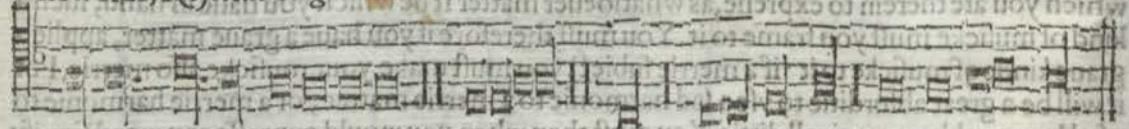
Nowe having discoursed vnto you the composition of three, foure, ffeue and sixe partes with these fewe waies of Canons and catches:

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

Rules to be
obserued in
dittying.

Ad. 2. Also

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



Ipsum regem angelo rum so la vir go lacta bat.

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

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

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

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

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

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

Light mu-
sicke.
A Madrigal

musicke hath beeene of late more deeplye diued into, so that there is no vanitie which in it hath not beeene followed to the full, but the best kind of it is termed *Madrigal*, a word for the etymologic of which I can giue no reason, yet vse sheweth that it is a kinde of musicke made vpon songs and sonnets, such as *Petrarcha* and many Poets of our time haue excelled in. This kind of musicke weare not so much disallowable if the Poets who compose the ditties would abstaine from some obscenities, which all honest eares abhor, and sometime from blasphemies to such as this, *ch' altro di te idio non voglio* which no man (at least who hath any hope of saluation) can sing without trembling. As for the musick it is next vnto the Motet, the most artificiall and to men of understanding most delightfull. If therefore you will compose in this kind you must possesse your selfe with an amorous humor (for in no composition shal you proue admirable except you put on, and possesse your selfe wholy with that vaine wherein you compose) so that you must in your musicke be wauering like the wind, sometime wanton, sometime drooping, sometime graue and staide, or herwhile effeminat, you may maintaine points and reuert them, vse triplaes and shew the verie vttermost of your varietie, and the more varietie you shew the better shal you please. In this kind our age excelleth, so that if you would imitate any, I would appoint you these for guides: *Alfonso Ferrabosco* for deepe skill, *Luca Marenzo* for good ayre and fine inuention, *Horatio Vecchi*, *Stephano Venturi*, *Ruggiero Giouanelli*, and *John Croce*, with diuers others who are verie good, but not so generallie good as these.

Canzonets

The seconde degree of grauetie in this light musicke is giuen to Canzonets that is little shorte songs (wherin little arte can be shewed being made in straines, the beginning of which is some point lightlye touched, anduerie straine repeated except the middle) which is in composition of the musick a counterfeit of the *Madrigal*. Of the nature of these are the *Neapolitanos* or

Neapolitanas

Canzone a la Napolitana, different from them in nothing sauing in name, so that whosoever knoweth the nature of the one must needs know the other also, and if you thinke them worthie of your paines to compose them, you haue a patteme of them in *Luco Marenzo* and *John Feretti*, who as it should seeme hath imploied most of all his study that way.

Villanelle.

The last degree of grauetie (if they haue any at all) is giuen to the *villanelle* or countrie songs which are made only for the ditties sake, for so they be aptly set to expresse the nature of the ditty, the compoſer (though he were never so excellent) will not sticke to take many perfect cordes of one kind together, for in this kind they thinke it no fault (as being a kind of keeping *decorum*) to make a clownish musicke to a clownish matter, & though many times the ditty be fine enough yet because it carrieth that name *villanella* they take those disallowances as being good enough for plow and cart. There is also another kind more light then this, which they tearme *Ballete* or daunces, and are songs, which being long to a ditty may likewise be daunced: these and all other kinds of light mulicke sauing the *Madrigal* are by a generall name called ayres.

Ballete.

There be also an other kind of *Ballets*, commonlie called *falias*, the first set of that kind which I haue seene was made by *Gastaldi*, if others haue laboured in the same field, I know not but a slight kind of musick it is, & as I take it deuided to be daunced to voices. The slightest kind of mulick

Vinate

(if they deserue the name of musicke) are the *vinate* or drincking songes, for as I said before, there is no kinde of vanitie whereunto they haue not applied some musicke or other, as they haue framde this to be sung in their drinking, but that vice being so rare among the Italians, & Spaniards: I rather thinke that musicke to haue bin deuided by or for the Germans (who in swarmes do flocke to the Vniuersitie of Italie) rather then for the Italians themselues. There is likewise a kind of songs (which I had almost forgotten) called *Iustinianas*, and are al written in the *Bergamasca* language a wanton and rude kinde of musicke it is, and like enough to carrie the name of some notable Curtisan of the Citiie of *Bergama*, for no man will denie that *Iustiniana* is the name of a woman. There be also many other kindes of songes which the Italians

Iustinianas.

make as *Pasterellas* and *Passamezos* with a ditty, and such like, which it would be both tedious and superfluons to delate vnto you in words, therfore I will leaue to speake any more of them, and begin to declare vnto you those kinds which they make without ditties. The most prin-

Pastorelle
passamezos
with ditties
Fantasies.

cipal

cipall and chiefeſt kind of muſicke which is made without a dittie is the fantasie, that is, when a muſician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as ſhall ſeeme beſt in his own conceit. In this may more art be ſhowne then in any other muſicke, because the compoſer is tide to nothing but that he may adde, deminifh, and alter at his pleasure. And this kind will beare any allowances whatſoever tolerable in other muſick, except changing the ayre & leauing the key, which in fantasie may never bee ſuffered. Other thinges you may vſe at your pleaure, as bindiſgs with diſcordes, quicke motions, ſlow motions, proportions, and what you liſt. Likewiſe, this kind of muſick is with them who praſtice iſtrumentſ of parts in greateſt vle, but for voices it is but ſeldome uſed. The next in grauity and goodnes vnto this is called a pauane, a kind of ſtaide muſicke, ordained for graue dauncing, and moſt commonlie made of three ſtraines, whereof euerie ſtraine is plaid or ſung twice, a ſtraine they make to containe 8, 12, or 16, ſemibreues as they liſt, yet fewer then eight I haue not ſeen in any pauan. In this you may not ſo much iſſiſt in following the point as in a fantasie: but it ſhal be enough to touch it once and ſo away to ſome cloſe. Also in this you muſt caſt your muſicke by four, ſo that if you keepe that rule it is no matter howe many foires you put in your ſtraine, for it will fall out well enough in the ende, the arte of dauncing being come to that perfection that euerie reasonable dauncer wil make meaſure of no meaſure, ſo that it is no great matter of what number you make your ſtrayne. After euery pauan we uſually ſet a galliard (that is, a kind of muſicke made out of the other) cauſiſg it go by a meaſure, which the learned cal *trochaeam rationem*, conſiſting of a long and ſhort ſtoke ſucceluiſie, for as the foote *trochaeis* conſiſteth of one ſillable of two times, and another of one time, ſo is the firſt of theſe two ſtokes double to the latter: the firſt beeing in time of a ſemibreſe, and the latter of a minime. This is a lighter and more ſtirring kiſe of dauncing then the pauane conſiſting of the ſame number of ſtraines, and looke howe manie foires of ſemibreues, you put in the ſtraine of your pauan, ſo many times ſixte minimes muſt you put in the ſtraine of your galliard. The Italiāns make their galliardes (which they teame *saltarelli*) plaine, and frame ditties to them, which in their *mascaradoes* they ſing and daunce, and many times without any iſtrumentes at all, but in ſtead of iſtrumentes they haue Curtiſans diſguifeſd in mens apparell, who ſing and daunce to their owne tonges. The *Alman* is a more heauie daunce then this (ſitlie repreſenting the naſure of the people, whose name it carieth) ſo that no extraordinařie motions are uſed in dauncing of it. It is made of ſtraines, ſometimes two, ſometimes three, and euerie ſtraine is made by four, but you muſt marke that the four of the pauan meaſure is in *duple* proportion to the four of the *Alman* meaſure, ſo that as the vſuall Pauane conteineſt in a ſtraine the time of ſixteene ſemibreues, ſo the vſuall *Alman* conteineſt the time of eight, and moſt commonlie in ſhort notes. Like vnto this is the French *bransle* (which they cal *bransle ſimple*) which goeth ſomewhat rounder in time then this, otherwise the meaſure is all one. The *bransle de poitou* or *bransle double* is more quick in time, (as beeing in a rounde *Triplay*) but the ſtraine is longer, containing moſt uſually twelve whole ſtokes. Like vnto this (but more elight) be the *voltes* and *courantes* which being both of a meaſure, ar notwithstanding daunced after ſundrie fashions, the *volte* riſing and leaping, the *courante* traſiſing and running, in which meaſure alſo our countrey daunce is made, though it be daunced after another forme then any of the former. All theſe be made in ſtraines, either two or three as ſhall ſeeme beſt to the maker, but the *courant* hath twice ſo much in a ſtraine, as the English country daunce. There bee alſo many other kindes of daunces (as *horneyppes* *lygges* and infinite more) which I cannot nominate vnto you, but knowing theſe the reſt can not but be underſtood, as being one with ſome of theſe which I haue alreadie told you. And as there be diuers kinds of muſicke, ſo will ſome mens humors be more enclined to one kind then to another. As ſome wil be good deſcanters, and excell in deſcant, and yet wil be but bad compoſers, others will be good compoſers and but bad deſcanters extempore vpon a plaine ſong, ſome will excell in composition of Motets, and being ſet or inioyned to make a *Ma- dragal*.

Pauans.

Galliards.

Almanes.

Bransles.

Voltes cou-
rantes.Courtrey
daunces.Diuers men
diuersly af-
fected to di-
uers kindes
of musick.

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

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

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

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

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

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

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

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

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

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

PERORATIO.

HVS hast thou (gentle Reader) my booke after that simple sort, as I thought most conuenient for the lea-
ner, in which if they dislike the words (as bare of eloquence and lacking fine phraies to allure the minde of
the Reader) let them consider that *oratio res ipsa negat consentia doceri*, that the matter it selfe denieth to bee let
out with flourish, but is contented to bee delievered after a plaine and common maner, and that my intent in
this booke hath beeene to teach musicke, not eloquence, alio that the scholler wil enter in the reading of it for
the mater not for the words. Moreouer there is no man of discretion but will thinke him foolish who in the preceptes of an
arte wil looke for fild speech, rhetorical sentences, that being of all matters which a man can intreate of, the most humble
and

and with most simplicitie and sinceritie to be handled, and to decke a lowlie matter with loscie and swelling speech wil be to put simplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of skill (for by such I loue to be censured, contemning the iniurie of the ignorant, and making as little account of them as the moone doth of the barking of a dog) shall thinke me either defecuous or faulty in the necessarie precepts, let him boldlie set downe in print such things as I haue either left out or falsely set downe, which if it be done without railing or biting words against me, I wil not only take for no disgrace, but by the contrarie esteeme it as of a great good turne as one as willing to leare that which I know not, as to instruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie give them free course to run in the same field of prale which I haue done, not scorning to be taught, or make my profit of their works, so it be without their prauidice, thinking it prale enough for me, that I haue bin the first who in our tongue haue put the practis of musick in this forme: And that I may say with Horace, *libera per vacuum posui vestigia principi*, that I haue broken the ice for others. And if any man shal cauil at my vng of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me that I rather thinke it a greater credit. For if in diuinity, Law, and other sciences it be not only tollerable but commendable to cite the authorities of doctors for confirmation of their opinions, why shold it not bee likewise lawfull for me to doe that in mine Arte which they commonlie vse in theirs, and confirme my opinion by the authorities of those who haue bin no lesse famous in musick then either *Paulus*, *Vlpianus*, *Barzous* or *Baldus*, (who haue made so many asles ride on foote clothes) haue beeene in law. As for the examples they be all mine own, but such of them as be in controverten matters, though I was counsaile to take them of others, yet to auoid the wrangling of the envious I made them my selte, confirmed by the authorities of the best authours extant. And where as some may obiect that in the first part there is nothing which hath not already beeene handled by some others, if they would indifferently judge they might answere themselves with this saying of the comicall Poet, *nihil dictum quod non dictum prius*, and in this matter though I had made it but a bare translation, yet could I not haue been iustly blamed, seeing I haue set downe such matters as haue beeene hether to vniowne to many, who otherwise are reasonable good musicians, but such as know least wil be readiest to condemne. And though the first part of the booke be of that nature that it could not haue beeene set downe but with that which others haue doone before, yet shall you not finde in any one booke all those things which there be handled, but I haue had such an especial care in collecting them that the most common things, which euerie where are to be had be but slenderlie touched. Other things which are as necessary & not so common are more largely handled, & al so plainly & after so familiar a sort deliuered, as none (how ignorant soever) can iustly complaine of obscurity. But some haue beeene so foolish as to say that I haue emploied much trauell in vaine in seeking out the depth of those moods and other things which I haue explained, and haue not stukke to say that they be in no vse, and that I can write no more then they know already. Surely what they know already I know not, but if they account the moods, ligatures, pricks of devision and alteration, augmentation, diminution and proportionas, things of no vse, they may as well account the whole arte of musick of no vse, seeing that in the knowledge of them consisteth the whole or greatest part of the knowledge of pricksong. And although it be true that the proportions haue not such vse in musick in that forme as they be nowe vied, but that the practis may be perfect without them, yet seeing they haue beeene in common vse with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profit of their works. But those men who think they know enough already, when (God knoweth) they can scarce sing their part with the wordes, be like vnto those who hauing once superficiallie red the Tenors of *Littleton* or *Institutio Inquisitoris*, thinke that they haue perfectlie learned the whole law, and then being inioyned to discusse a case, do at length perceiue their own ignorance and beare the shame of their falsely conceaued opinions. But to such kind of men do I not wright, for as a man hauing brought a horse to the water cannot compel him to drinke except he list, so may I write a booke to such a man but cannot compell him to reade it: But this difference is betwixt the horse and the man, that the horse though hee drinke not will notwithstanding retурne quietly with his keeper to the stable, and not kicke at him for bringing him forth: our man by the contrarie will not onelie not reade that which might instruct him, but also wil backbite and maligne him, who hath for his and other mens benefit undertaken great labor and endured much paine, more then for any priuat gaine or comoditic in particular redounding to himself. And though in the first part I haue boldlie taken that which in particular I cannot challenge to be mine owne, yet in the second part I haue abstained from it as much as is possible, for except the cordes of descant, and that common rule of prohibited consequnce of perfect cordes, there is nothing in it which I haue seene set downe in writing by others. And if in the Canons I shall seeme to haue too much affected brevity, you must knowe that I haue purposely left that part but slenderly handled, both because the scholler may by his owne studie become an accomplished musician, hauing perfectly practised those fewe rules which be there set down, as also because I do shortly looke for the publication in print, of those never enough praled trauailes of master Waterhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most infatiate scholler whatsoever. But if mine opinion may be in any estimation with him, I would counsaile him that when he doth publish his labours, he would set by every severall way some wordes whereby the learner may perceave it to be a Canon, and how one of the parts is brought out of another (for many of the whiche I haue seene be so intricate as being prickt in severall bookes one shall hardly perceave it to be any Canon at al): so shal he by his labors both most benefit his Countrey in shewing the inuention of such variety, and reap most commendations to himselfe in that he hath beeene the first who hath inuented it. And as for the last part of the booke there is nothing in it which is not mine owne, and in that place I haue vied so great facilite as none (howe simple soever) but may at the first reading conceave the true meaning of the wordes, and this haue I so much affected, because that part wil be both most vusual and most profitable to the young pracioners, who (for the most parte) know no more learning then to write their owne names. Thus haile thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I shot at: if oþerwise accept my good wil, who would haue don better if I could. But if thou thinke the whole arte not worthy the pains of any good wit or learning, though I might answere as *Alfonso king of Aragon* did to one of his Courtiers (who saying that the knowledge of sciences was not requisite in a noble man, the king gaue him onelie this answere *quæstus è voce dñi tibi non dimisso*). Yet will not I take vpon me to say so, but only for remouing of that opinon, set downe the authorities of some of the best learned of auncient time, and to begin with *Plato*, he in the seuenth booke of his common wealth doth so admire musicke as that he calleth it *σωματικόν τερπύνη* a heavenly thing, καὶ χρήματος τὸν τέλος τε νοῦς μουσικής and profitable for the seeking out of that which is good and honest. Also in the first booke of his lawes he saith that

Peroratio

musick cannot be intreated or taught without the knowledge of all other sciences, which if it be true, how far hath the m^{us} sicke of that time beeene different from ours, which by the negligence of the professors is almost fallen into the nature of a mechanical arte, rather then reckoned in amongst other sciences. The next authoritie I may take from Arisophanes who though he many times scoffe at other sciences, yet tearmeth he musick εγινεται ποιησαντι αποτελεσματι, a perfect knowledge of al sciencs & disciplines. But the Authorites of Arisoxenus Ptolomeus, & Senerius Boethius, who haue painefullly deliuere the arte to vs, may be sufficient to cause the best wits think it worthy their trauel, specially of Boethius who being by birth noble and most excellent well versed in Divinity, Philofphy, Law, Mathematicks Poetry, and matters of estate, did notwithstanding write more of musick then of al the other mathematical sciencs, so that it maybe iustly said, that if it had not beeene for him the knowledge of musick had not yet come into our Westerne part of the world. The Greeke tongue lying as it were dead vnder the barbarisme of the Gothes and Hunnes, and musicke buried in the bowels of the Greeke works of Ptolomeus and Arisoxenus, the one of which as yet hath neuer come to light, but lies in written copies in some Bibliothekes of Italy, the other hath beeene set out in print, but the copies are every where so scant and hard to come by, that many doubt if he haue beeene set out or no. And these few authorities wil serue to dilwade the discreet from the afore named opinion, (because few discrete men wil hold it) as for others many will be so selfe willed in their opinions, that though a man shold bring all the arguments and authorities in the world against it, yet should he not perwade them to leave it. But if any man shall thinke me prolix and tedious in this place, I must for that point craue pardon, & wil here make an end, wishing vnto all men that discretion as to measure so to other men as they would bee measured themselves.

FINIS.

Quatuor voc. Canticus

The musical notation consists of three staves of neumes on four-line red staves. The lyrics are in Latin:

Heu ::: E. heu ::: susu.
lerunt dominum meum dominum meum sustu.
lerunt dominum meum meum et posseuerent um
Nescio vr bl. :::
quatuor voc.

Basis.

The musical notation consists of two staves of neumes on four-line red staves. The lyrics are in Latin:

Heu ::: E heu sustulerunt dominum meum
me- um me- um su- stu- lerunt dominum me um

Nescio v bi Nescio vbi :
 et posuerunt eum : um : Nescio v bi
 dominum meum dominum meum futulerunt dominum meum dominum me.
 heu Eheu futulerunt dominum meum
 Hcu : E Alles.
 A Quartuor voc.

Tenor.

A Quartuor voc.

E

Heu suslulerunt domi-
 num suslulerunt dominum meum
 lerunt dominum me-
 um me et posic-
 runt cum et posierunt eum et
 Nescio vbi.

Basis.

et posierunt eum : Nescio v bi :
 Nescio vbi.

Fr' ardor ::::

acqua non u-a le :::: acqua non u-a

Easpegnerr il

Abich'il fogo d'amor non e mortale :::: Easpegnerr il su' ardor ::::

il cor las- so e mai non more :::: re e mai non more.

Ard'ognh'ora il cor las- so e mai non more :::: il cor las- so e mai non more.

Canzonetta. A 4, voci.

Canzonetta. A 4 voci.

Canto.

Ard'ognh'ora il cor las- so e mai non more :::: re e mai non more, ::::

Ard'ognh'ora il cor las- so e mai non more ::::

il cor las- so e mai non more :::: re e mai non more Abich'il

foco d'amor non e mor-tale :::: non e mortale, Easpegnerr il su' ardor ::::

acqua non u-a le :::: acqua non u-a

Easpegnerr il su' ardor ::::

acqua non u-a le :::: acqua non u-a

Eas pegner il su' ardor :: acqua non vale ::

Cauzonetta. A 4 voci.

Tenor.

Cauzonetta. A 4 voci.

Basis.



110. Lo saperche perche l'ardo're Ch'hain se na-sco non t'accendalico. re Ch'hain se na-sco.

110. Perche tor- mi il cor mio per lasciarlo in oblio. ||:

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

Cantzonetta. M. 4 voci. Canto.

Canzonetta. A 4. voci.

Alto.

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

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

Lo saperche perche l'ardo're Ch'hain se na-sco sto :||:

non t'accenda il co- re Ch'hain se na-sco sto non t'accenda il co- re

Ch'hain se na-sco non t'accenda il co- re Ch'hain se na-sco sto non t'accenda il co-

re non t'accen dail core.

bassus 3 sonata da quatuor a 4 voci
bassus 3 sonata da quatuor a 4 voci

C'ha bin se nascò - ffo non t'accendail co - re il core
C'ha bin se nascò - ffo non t'accendail core il core C'ha bin se nascò - ffo non t'acc-

L'ofaperche perche l'ardore C'ha bin se nascò - ffo non t'accendail co - re

T'Erche Per lasciarlo in oblio : per lasciarlo in oblio

Canzonetta. A 4 voci. Batt. 1

Canzonetta. A 4 voci.

Tenor.

PErche tor- mi il cor mio cor mio per lasciarlo in oblio in ob-

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

obli o L'ofaperche perche l'ardo re C'ha bin se nascò - ffo

non t'accen- dail core non t'ac- cendail core il

co re C'ha bin se nascò - ffo non t'accen-

dail core non t'ac- cendail core il co re.

A. s. voc.

Cantus,



Amica me a o a mica me a

Amica me a Sunt capilli tu i Sunt capilli tu i

Sicut greges caprum Sicut greges capra rum que ascenderunt de monte galad de monte galad de monte galad

Amica me a o amica me a

Amica me a Sunt capilli tu i Sunt capilli tu i

Sicut greges caprum Sicut greges capra rum que ascenderunt de monte galad de monte galad de monte galad

A. s. voc.

Tenor.



Amica me a o a mica me a

Amica me a Sunt capilli tu i Sunt capilli tu i

Sicut greges caprum Sicut greges capra rum que ascenderunt de monte galad de monte galad de monte galad

Amica me a o amica me a

Amica me a Sunt capilli tu i Sunt capilli tu i

Sicut greges caprum Sicut greges capra rum que ascenderunt de monte galad de monte galad de monte galad

A. s. voc.

Basis.



Amica me a o a Sunt capilli tu i

Amica me a Sunt capilli tu i

Sicut greges caprum Sicut greges capra rum que ascenderunt de monte galad de monte galad de monte galad



A.s.voc.

Quintas.

O amica me a :||: me. a Sunt capilli tu tu-
me. a :||: Sunt capili li tu-
me. a :||:

O amica me a :||:

a Sunt capilli tu tu-
me. a :||: Sunt capili li tu-
me. a :||:

a Sunt capilli tu tu-
me. a :||:

a Sunt capilli tu tu-
me. a :||: Sunt capili li tu-
me. a :||:

a Sunt capilli tu tu-
me. a :||:

a Sunt capilli tu tu-
me. a :||: Sunt capili li tu-
me. a :||:

a Sunt capilli tu tu-
me. a :||: Sunt capili li tu-
me. a :||:

a Sunt capilli tu tu-
me. a :||:

a Sunt capilli tu tu-
me. a :||: Sunt capili li tu-
me. a :||:

de monte galaad :||: la ad

Actus.

A.S. 206.



Sunt capilli nū tu ! Sunt capilli tu i tu ! Sic ut

græges caparum quæ ascenderunt :||: de monte galaad :||:

de mon-te de monte galaad :||:

de monte galaad :||: . de monte galaad :||:

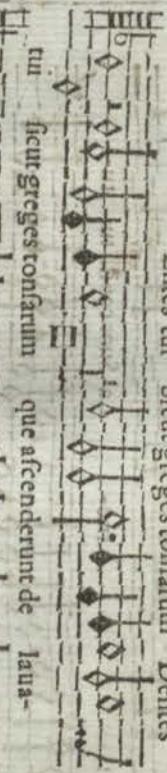
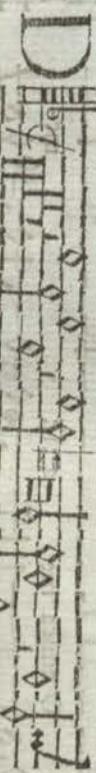
græges caparum quæ ascenderunt :||: . de monte galaad :||: . de monte galaad :||:

rum quæ ascenderunede monte galaad, :||: quæ ascenderunt

de monte galaad :||: . de monte galaad :||: . de monte gal-

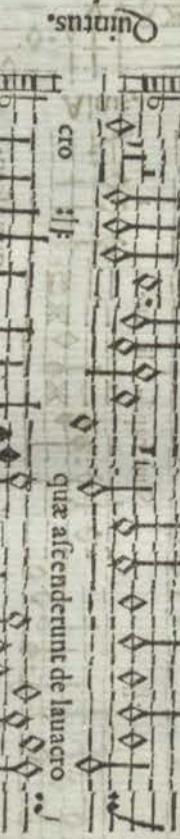
Quinq; vocum Secunda pars.

Tenor.



que ascende-
runt de la
tua

que ascende-
runt de la-
tua



que ascende-
runt de la-
tua

que ascende-
runt de la-
tua

Quinq; vocum Secunda pars.

Basis.



Quing; voc. Secunda pars. Altus.

D

Entes tui Sicut greges tonsarum

sicut greges tonsarum tonsarum Dentes tui sicut grec-

ges tonsarum tonsarum que ascenderunt de la-

ascenderunt de la uacro

uacro que ascenderunt que ascende-unt de la- uacro

de la- uacro

Basis.

ascenderunt que ascende- runt de la uacro

ascende- runt de la ua cro.

que

Quinque vocum. Secunda pars.

Cantus.

D

Entes tui Sicut greges tonsarum
sicut greges tonsarum tonsarum Dentes tui sicut grec-
ges tonsarum tonsarum que ascenderunt de la-
ascenderunt de la uacro

Basis.

ascenderunt que ascende- runt de la uacro
ascende- runt de la ua cro.

O 3 vols.
Cantus.

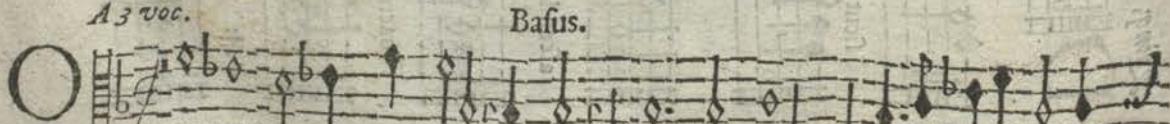
Sleepe O sleepe fond fancie O sleepe :||: O

Sleepefondfancie
cig My head alas thou

tyrest with false delight of that which thou desi-

ref. Sleepe sleepe I say fondfancie, and leue my thoughts

Bafus.



Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie, My head alas thou tyrest,

with false delight of that which thou desirest, Sleepe sleepe I saie fond fancie, and leue my thoughts

molefting, Thy masters head hath neede hath neede of sleepe & resting :||:

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

To the Reader.



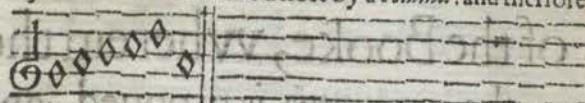
When I had ended my booke, and showne it (to be perused) to some of better skill in letters then my selfe, I was by the requested, to give some contentment to the learned, both by setting down a reason why I had disagreed from the opinions of others, as also to explaine something, which in the booke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

Pag. 2 vers. 26. *The scale of Musick*) I haue omitted the definition and diuision of musick because the greatest part of those, for whose sake the booke was taken in hand, and who chieflie are to vse it: be either altogether unlearned, or then haue not so farre proceeded in learning, as to vnder stand the reason of a definition: and also because amongst so many who haue written of musick, I knew not whom to follow in the definition. And therefore I haue left it to the discretion of Reader, to take which he list of all these which I shal set downe. The most auncient of which is by *Plato*, set out in his *Theages* thus. *Musick* (saith he) is a knowledge (for so I interpret the worde οὐρανοῖς which in that place he vseth) whereby we may rule a company of singers, or singers in companies (or quire, for so the word χορός signifieth.) But in his *Banquet* he giveth this definition. *Musick*, saith he, is a science of loue matters occupied in harmonie and rythmos. *Boetius* distinguishesth aid theorical or ipecularie musick he defineth, in the first chapter of the fist booke of his musick, *Facultas differentiarum & graduum sonorum sensus ad ratione perpendens*. A facultie considering the difference of high and lowe soundes by sense and reason. *Augustine* defineth practicall musick (which is that which we haue now in hand) *Recte medula scientia*. A science of well dooing by time, tyme, or number, for in al these three is modulan dispositiō occupied. *Franchinus Gansfortis* thus *Musica est proportionabilium sonorum concinnis intervallis disiunctorum dispositio sensu ac ratione consonantiam monstrans*. A disposition of proportionable soundes deuided by apt distances, sowing by sense and reason, the agreement in sound. Those who haue byn since his time, haue done it thus, *Rite & bene canendi scientia*. A Science of duly and wel singing, a science of singing wel in tyme and number. *Ars bene canendi*, an Art of wel singing. Now I saie, let every man follow what definition he list. As for the diuision, Musick is either *specularie* or *practicall*. *Specularie* is that kinde of musick which by Mathematical helpe, seeketh out the causes, properties, and natures of soundes by themselves, and compared with others proceeding no further, but content with the on-

The Annotations.

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

Chromaticum, is that which riseth by *semitonium minus* (or the lesse halfe note)



the greater halfe note, and three halfe notes thus:

(the greater halfe note is that distance which is betwixt *fa* and *mi*, in *b fa mi*.) *Enharmonicum*, is that which riseth by *diesis*, *diesis*, (*diesis* is the halfe of the lesse halfe note) and *di-tonus*. But in our musike, I can giue no example of it, because we haue no halfe of a lesse *semitonium*, but those who would shew it, set downe this example.

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

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

more halfe note, we now adayes confound with our *b* square, or signe of *mi* in *b fa mi*, and with good reason: for when *mi* is sung in *b fa mi*, it is in that habitude to *alamire*, as the double *diesis* maketh *Faut* sharpe to *Elami*, for in both places the distance is a whole note. But of this enough, and by this which is already set downe, it may euidentlie appeare, that this kind of musick which is vsual now a daies, is not fully and in every respect the ancient *Diatonicum*.

For if you begin any foure notes, singing *ut re mi fa*, you shal not finde either a flat in *elami*, or a sharpe in *Faut*: so that it must needs follow, that it is neither iust *diatonicum*, nor right *Chromaticum*.

Likewise by that which is saide, it appeareth, this point which our Organists vs

is not right Chromatica, but a bastard point patched vp, of halfe chromaticke, and halfe diatonick. Lastlie it appeareth by that which is said, that

thoile Virginals which our ynlearned musytians cal *Chromaticca* (and some also *Grammatica*) be not right *chromatica*, but halfe *enharmonica*: & that

al the *chromatica*, may be exprested vpon our common virginals, except

for if you would thinke that the Sharpe in *sol re ut* would serue that turne, by expe-

riment you shal find that it is more then halfe a quarter of a note too low. But sett

this suffice for the kinds of musike: now to the parts *Practical*. Musike is diuided

into two parts, the first may be called *Elementarie* or *rulementary*, teaching to know

the quality and quantity of notes, and euery thing else belonging to songes, of what

manner or kind soever. The second may be called *Syntactical*, *Poetical*, or *effectiue*; treatinge of

soundes, concordes, and discords, and generally of euery thing seruing for the formal and apte setting together of parts or soundes, for producing of harmonie either vpon a ground, or voluntarie.

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

*It is very laboure. That is to saye, to saye all the notes in the scale, is a full minuty. As to consider how *chromaticque* they are, no minuty, eschier lesse time. Yet there is no minuty to saye them in one, if I begin on *gamma*, vpon *g*, and end on *gamma*, vpon *g*.*

The Annotations.

*Systema harmonicum quindecim chordarum
in genere diatonico.*

2304

Nete hyperboleon

2592

tonus *Paranete hyperboleon*

2916

tonus *Trite hyperboleon*

3072

tonus *Nete diezengmenon*

3456

tonus *Paranete diezengmenon*

3888

tonus *Trite diezengmenon*

4096

tonus *Parames*

4608

tonus *Mese*

5184

tonus *Lychanos meson*

5832

tonus *Parhypate meson*

6144

tonus *Hypate meson*

6912

tonus *Lychanos hypaton*

7776

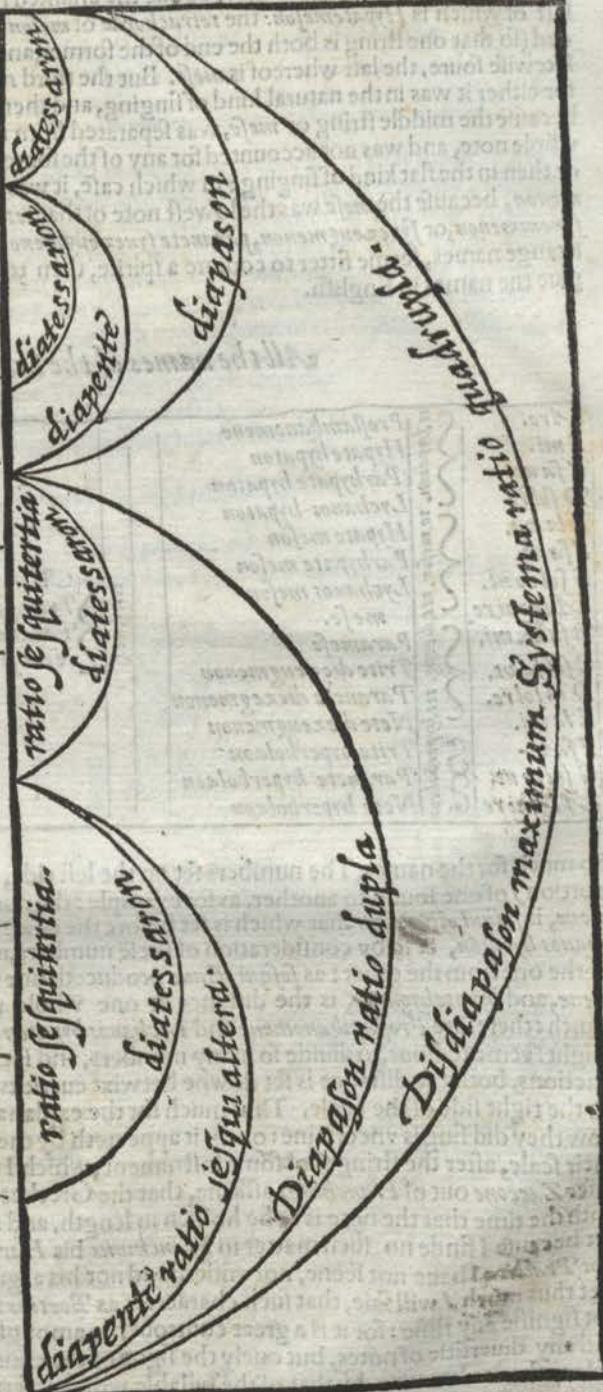
tonus *Parhypate hypaton*

8192

tonus *Hypate hypaton*

9216

tonus *Proslambanomene*



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

The Annotations.

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

388 E

All the names of the Scale in English.

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

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

The Annotations.

F vt.	Terra	E lamy	Saturnus
A re.	Luna	F fa vt	Jupiter
B mi.	Mercurius	G sol re ut	Mars
C fa vt.	Venus	A la mire	Sol
D solre.	Sol	B fa mi	Venus
E lami.	Jupiter	C sol fa vt	Mercurius
F favt.	Saturnus	D la sol re	Luna
G sol re vt.	Coelum.		Boetius.

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

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

The other prooweth the contrarie thus.

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

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

Vrama	Mese	Hypermixolydian	Calumstellatum
Polymma	Lychanos meson	Myxolydian	Saturnus
Euterpe	Parhypate meson	Lydius	Jupiter
Erato	Hypate meson	Phrygian	Mars
Melpomene	Lychanos hypaton	Dorius	Sol
Terpsichore	Parhypate hypaton	Hypolydian	Venus
Caliope	Hypate hypaton	Hypophrygian	Mercurius
Clio	Proslambanomene	Hypodorius	Luna.

Thalia
terra.

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

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

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

of. For if you put any two verses together, you shal haue the whole Gam; thus,

Pag. ead. vers. 34. *The three natures of singing*) A propertie of singing is nothing else, but the difference of plainsongs caused by the note, in b fa mi, hauing the halfe note either aboue or belowe it, & it may plainly be seen, that thofe three properties haue not byn devised for pricksong; for you shal find no song incluced in so small bounds as to touche no b. And therfore theſe plainsongs which were so contained, were called naturall, because every key of their ſix notes stood invariable the one to the other, howſoever the notes were named. As from d ſol re, to clami, was alwaies a vhole note, whether one did ſing ſol la, or re mi, and ſo forth oþ others. If the b. had the ſemitonium vnder it, then was it noted b. & vvas termed b. molle, or ſoft; if aboue it, then was it noted thus ~~b.~~ and termed b. quadratum or b. quare. In an olde treatise called *Tractatus quatuor principialium*, I find theſe rules and verſes, omne ut incipiens in c. cantam per naturam, in F. per b. molle, in g. per b. quadratum, that is, Euer y beginning in C. is ſung by properchant in F. by b. molle or flat, in g. by the ſquare or ſharpe, the verſes be theſe

C. naturam dat. f. b. molle nunc tibi signat,

g. quoque b. durum tu ſemper habet canitournam.

Which if they were no truer in ſubſtance then they be fine in words and right in quantitie of ſyllables, were nor much worth. As for the three themſelues, their names beare manifeſt witnes, that muſicke hath come to vs from the French. For if we had had it from any other, I ſee no reaſon why we might not alweil haue ſaid the ſquare b. as b. quare or carre, the ſignification beeing al one. In the treatife of the fourre principals I found a table, containing all the notes in the ſcale; and by what propertie of ſinging every one is ſung, which I thought good to communicate vnto thee in English.



The Annotations.

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

Page 9. verse 18. By the forme of the note) There were in old time four maners of prickinge, one al blacke which they termed blacke full, another whiche we nowe which they called blacke void, the third all red, which they called red ful, the fourth red as ours is blacke, which they called redde void: alwhich you may perceiue thus:

But if a white note (which they called blacke voide) happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet, and a semibreve a minim, &c. If a redde full note were found in blacke prickinge, it was diminished of a fourth part, so that a semibreve was but three crotchettes and a Redde minime was but a Crotchet: and thus you may perceiue that they vsed their red prickinge in al respects as we vsed our blacke noweadates. But that order of prickinge is gone out of vs now, so that wee vs the blacke voides, as they vsed their black fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of memorie, so that none vs it, and fewe knowe what it meaneth. Nor doe we pricke anye blacke notes is a minime and a pricke (though some stand for $\frac{1}{2}$ of a semibreve) and the blacke & most commonly either *tripla* or *hemialia*, in which case, the semibreve so blacke would haue it sung in tripla maner, and minime a Crotchet, as indeede it is. If gither, then is there some proportion, which is nothing but a rounde two hundred yeares but four, knowne or vsed of the Musytons: those were the Longe, Briefe, Semibreve, and Minime. The Minime they esteemed the least or shortest note singable, and therefore indissibl. Their long was in three maners: that is, either simple, double, or triple: a simple Long was a square forme, hauing a taile on the right side hanging downe or ascending: a double Long was so formed as some at this daie frame their Larges, that is, as it were compact of 2. longs: the triple was bigger in quanttie than the double. Of their value we shal speake hereafter. The semibreve was at the first framed like a triangle thus \triangle as it were the halfe of a briefe diuided by a diameter thus \square but that figure not being comly nor easie to make, it grew afterward to the figure of a rombe or loseng thus \diamond which forme it still retaineth.

The minime was formed as it is now, but the taile of it they euer made ascending, and called it *Signum minutatis* in their *Ciceronian Latine*. The inuention of the minime they ascribe to a certaine priest (or who he was I know not) in *Nauarre*, or what contrie else it was which they termed of al others best esteemed and most vsed in the Church. Who invented the Crotchet, Quauer, and Semiquauer is vncertaine. Some attribute the inuention of the Crotchet to the aforesnamed *Philip*, but it is not to be founde in his workes, and before the saide *Philippe*, the smallest note vsed was a semibreve, which the Authors of that time made of two sortes more or lesse: for one *Francho* diuided the briefe, either in three equal partes (terming them *semibreves*) or in two unequal parts, the greater whereof was called the more *semibreve* (and was in value equal to the vnperfect briefe) the other was called the lesse *semibreve*, as being but halfe of the other aforesaid. This *Francho* is the most ancient of al those whose workes of practical musicke haue come to my handes, one *Roberto de Hanlo* hath made as it were Commentaries vpon his rules, and termed the

Additions

Page 4. verf. 1. as though she were the scale) so it is: and though no vñial verse comprehend the whole scale, yet doth it a part ther of. For if you put any two verses togither, you shal haue the whole Gam thus,

Page end. verf. 3 4. The three natures of singing) a propertie of singing is nothing else, but the difference of plainsongs caused by the note, in b fa mi, hauing the halfe note either aboue or belowe it, & it may plainly be seen, that thole three properties haue not byt deuided for pricksong; for you shal find no song incli- ded in so smal bounds as to touche no b. And therfore these plainsongs which were so contained, were called naturall, because euery key of their six notes stood inuariablie the one to the other, howsouer the notes were named. As from F d sol re, to clami, was alwaies a vvhole note, whether one did sing sol la, or re mi, and so forth o f others. If the b. had the semitonium vnder it, then was it noted b. & was termed b. molle, or soft; if aboue it, then was it noted thus ^b and termed b. quadratum or b. quare. In an olde treatise called *Tractatus quatuor principaliuum*, I find these rules and verses, omne ut incipiens in c. cantatur per naturam. in F. per b. molle, in g. per b. quadratum. that is, Every vt beginning in C. is sung by properchant in F. by b. molle or flat, in g. by the square or sharpe, the vers. Iscs be these

C. naturam dat. f. b molle nunc tibi signat,

g. quoque b. durum tu semper habes canitatum.

Which if they were no truer in substance then they be fine in words and right in quantitie of syllables, were not much worth. As for the three themselues, their names beare manifest witnes, that musick hath come to vs from the French. For if we had had it from any other, I see no reason why we might nor awei haue said the square b. as b. quare or care, the signification beeing alone. In the treatise of the four principals I found a table, containing all the notes in the scale; and by what propertie of singing euery one is fung, which I thought good to communicate vnto thee in English.



The Annotations.

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

Page 9. verse 18. *By the forme of the note*) There were in old time fourre maners of prickinge, one al blacke which they tearemed blacke full, another which we vse now which they called blacke void, the third all red, which they called redfull, the fourth red as ours is blacke, which they called redde void; alwhich yow may perceiue thus:

But if a white note, which they called blacke voide (happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet, and a semibriefe a minime, &c.)

If a redde full note were found in blacke prickinge, it was diminished of a fourth part, so that a semibriefe was but three crotchettes and a Redde minime was but a Crotchet: and thus you may perceiue that they vsed their red prickinge in al respects as we vse our blacke nowadaiers. But that order of prickinge is gone out of vs now, so that wee vse the blacke voides, as they vsed their black fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of memorie, so that none vse it, and fewe knowe what it meaneth. Nor doe we pricke anye blacke notes amongst white, except a semibriefe thus:

in which case, the semibriefe so blacke is a minime and a pricke (though some stand for $\frac{1}{2}$ of a semibriefe) and the blacke

would haue it sung in tripla maner, and minime a Crotchet, as indeede it is. If more blacke semibriefes or briefes bee to

gather, then is there some proportion, & most commonly either tripla or hemiola, which is nothing but a rounde common tripla or sesquialtera. As for the number of the formes of notes, there were within these two hundred yeares but fourre, knowne or vsed of the Musytions: those were the Longe, Briefe, Semibriefe, and Minime. The Minime they esteemed the least or shortest note singable, and therefore indiuisible. Their long was in three maners: that is, either simple, double, or triple: a simple Long was a square forme, having a talle on the right side hanging downe or ascending: a double Long was so formed as some at this daie frame their Larges, that is, as it were compact of 2. longs: the triple was bigger in quantitie than the double. Of their value we shal speake hereafter. The semibriefe was at the first framed like a triangle thus \triangle as it were the halfe of a briefe diuided by a diameter thus \square but that figure not being comly nor easie to make, it grew afterward to the figure of a rombe or loseng thus \diamond which forme it still retaineth.

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

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

Additons

The Annotations.

Additions. Amongst the rest wher Francho setteth downe, that a square body having a taile comming downe on theright side, is a Long, he saith thus: *Si tractum habeat a parte dextra ascenden te crella vocatur ut hic* — *Qonimus enim iste longa crella ad differentium longarum que sunt recte & vocatur crella quod ubique inveniuntur per semitonium reguntur*, that is, If it haue a taile on the right side going upward, it is called *crella* or raised thus: — for these raised longes be put for difference from others which be right, and are rai sed, because where soever they be found, they be raised halfe a note higher, a thing which neither he himselfe nor any other, euer saw in practise. The like obseruation he giueth of the Briefe, if it haue a taile on the left side going vpward, the *Larg long, briefe, semibriefe, & minime* (saith Glareanus) haue these 70. yeates beene in yle: so that reckoning downward, from *Glareanus* his time, which was about 50. yeates agoe, we shal find that the greatest antiquity of our prickt song, is not aboue 130. yeates olde.

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

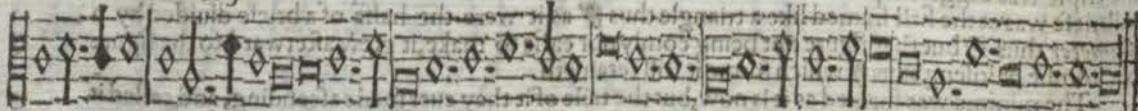
Pago ead. verse 22. The restes. Restes are of two kindes, that is: either to be told, or not to bee tolde, those which are not to be told be alwaies sette before the song (for what purpose wee shall know hereafter) those which are to be told for two causes cheefly were inuented. First, to giue som pleasure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

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

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



The Resolution



The Resolution



The Annotations.

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

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

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

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

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

Pag. ead. vers. 16. those who) that is, *Franchinus Gauforus*, *Peter Aron*, *Glareanus*, and at a word all who euer wrote of the Art of Musick. And though they all agree in the number and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moods. But to the ende that you may the more easilie vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two maner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did every one of those long restes take vpp three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they like wise  set downe three long restes, but vnperfect in this maner,  and though this way bee  agreeable both to experiance and reason, yet hath *Franchinus Gauforus* sette downe the signe of the great mood perfect thus,  of  the great mood vnperfect he setteth no signe, except one would say that this is it for when he sets downe that mood, there is such a dashe between the beginning of the lines. But one may iustlye doubt if that bee the signe of the beginning of the lines. But that signe which he maketh doth *Peter Aron* set for the great mood imperfect, if the lesse mood be perfect. But (saith he) This is not of necessity, but according as the composition shall fal to be, the lesse mood perfect not being ioyned with the great mood imperfect. So that when both moods be imperfect, then is the signe thus  And thus much for the great mood. The lesse mood is often considered and the great left  out, in which case if the smal mood be perfect it is signified thus  if it be vnperfect, then  is there no pause at all set before the song, nor yet any cifer, and  that beroketh both moods vnperfect: so that it is most manifest, that our common signes which we vs, haue no respect to the moods, but are contained within the boordes of time and prolation.

Pag. 14. ver. 10. In this mood it is alwaies imperfect) That is not of necessity, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 8*i.* minimes, and the Long 2*i.* the briefe nine, and the semibriefe three: so that moods great and smal, time, and prolation, wil altogether be perfect.

Pag. 18. ver. 11. Perfect of the more) This (as I said before) ought rather to be termed time perfect of the more prolation, then mood perfect, and yet hath it been receiued by consent of our English practitioners, to make the Long in it three brieses, and the Large thrice so much. But to this day could I neuer see in the workes of any, either strangers or Englishmen, a Long set for 3. brieses with that signe, except it had either a figure of three, or then modal rests sette before it, *Zar. vol. 1. part. 3. cap. 6. 7. Zacc. lib. 2. cap. 1. 4.* But to the end that you may know when the restes be to be told, and when they stand only for the signe of the mood you must marke if they bee set thus, in which case they are not to be told: or thus  and then are they to bee numbered. Likewise you must make no accompte whether they be set thus or thus  for both those be one thing figura-
niſieng  both moods perfect.

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



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

Mood.

Prolation	Time	Small	Great	Strokes, that is measures.								
Perfect	Perfect	perfect	perfect	○	3	8	1	2	7	9	3	1
Perfect	Perfect	imperfect	imperfect	C	3	3	6	1	8	9	3	1
Imperfect	Perfect	perfect	perfect	O	3	2	7	9	3	1	1	
Imperfect	Perfect	imperfect	imperfect	G	3	1	2	6	3	1	1	
Perfect	Imperfect	perfect	imperfect	○	2	3	6	1	8	6	3	1
Perfect	Imperfect	imperfect	imperfect	C	2	2	4	1	2	6	3	1
Imperfect	Imperfect	perfect	imperfect	O	2	1	2	6	2	1	1	
Imperfect	Imperfect	imperfect	imperfect	G	2	8	4	2	1	1	1	
Perfect	Perfect	imperfect	imperfect	○		3	6	1	8	9	3	1
Perfect	Imperfect	imperfect	imperfect	C		2	4	1	2	6	3	1
Imperfect	Perfect	imperfect	imperfect	O		1	2	6	3	1	1	
Imperfect	Imperfect	imperfect	imperfect	G		8	4	2	1	1	1	

But by the way you must note, that in all Moodes (or rather signes) of the more prolation, he setteth a minime for a whole stroke, and proueth it by examples out of the masse of *Palestin*, called *l'home arme*. There is also another way of setting downe the degrees, which because I had not seen practised by any Musition, I was determined to haue paised in silence. But because some of my friends affirmed to me, that they had seen them so set down, I thought it best to shew the meaning of the. The auncient Musytians, who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for every degree of musycke in the song: so that they hauing no more degrees then three, that is, the two moods & time (prolation not being yet inuented) set down three signes for them, so that if the great moode were perfect, it was signified by a whole circle, which is a perfect figure: if it were imperfect, it was marked with a halfe circle. Therefore, wherefouer these signes ○ 3 3 were set before any songe, there was the greate moode perfect signified by the circle. The ○ 3 3 small mood perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus C 3 3, then was the great mood vnperfect, and the smal mood and time perfect. But if the first figure were a figure of two thus C 2 3, then were both moods vnperfect and time perfect: but if it were thus C 2 2, then were all vnperfect.

But

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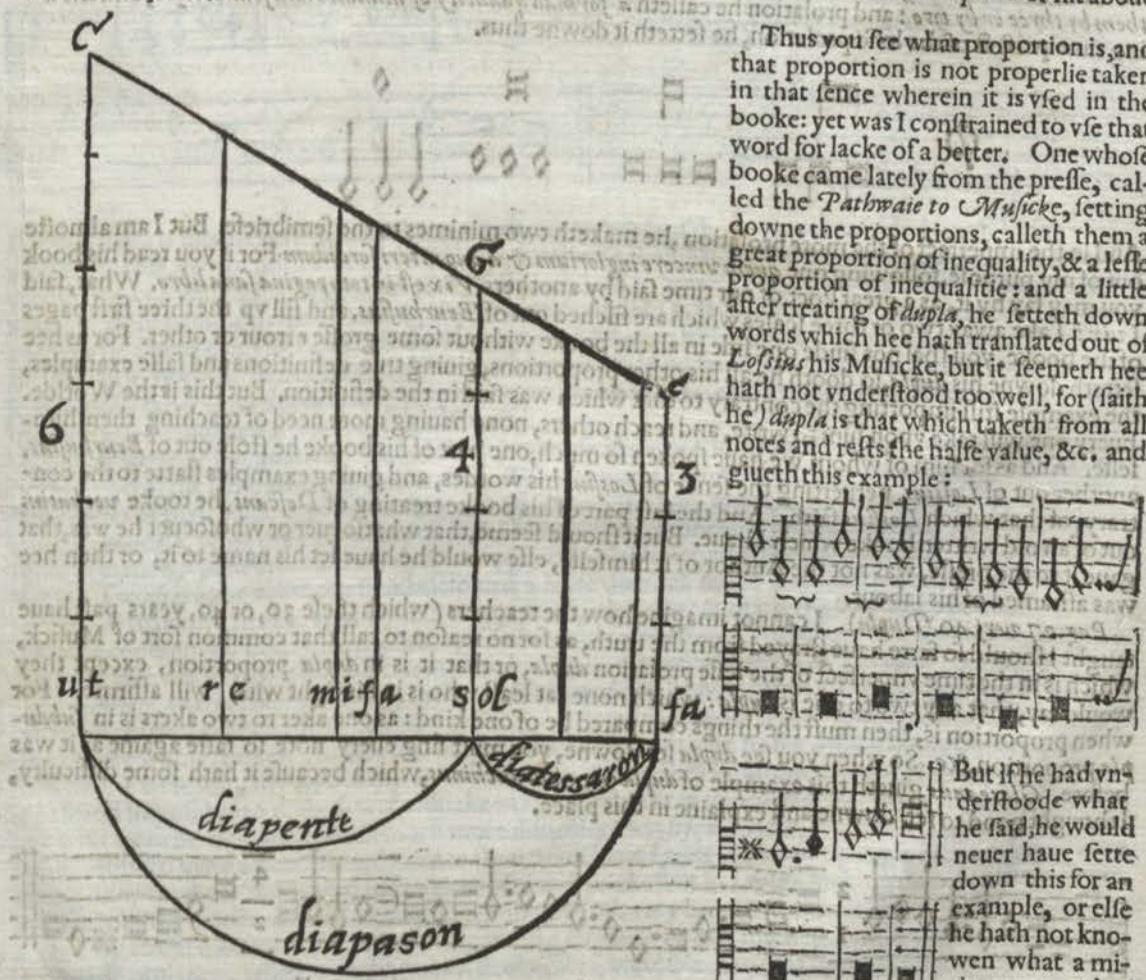
But if in al the song there were no Large, then did they set downe the signes of such notes as were in the song; so that if the circle or semicircle were set before one onelie cifer, as $\textcircled{2}$ then did it signify the lesse mood, and by that reason that circle now last sette downe with the binarie cipher following it, signified the lesse mood perfect, and time vnperfect. If thus $\textcircled{3}$ then was the lesse mood vnperfect and time perfect. If thus $\textcircled{2}$, then was both the lesse mood and time vnperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe circle, to shew the more prolation, which notwithstanding altereth nothing in the mood nor time. But because (as Peter Aran saith) these are little vsed now at this present, I will speake no more of it, for this wil suffice for the vnderstanding of any song which shal be so markt: and who soeuer perfectly vnderstandeth and keepeth that which is already spoken, wil finde nothing pertaining to the moods to be hard for him to perceiue.

(*Pag. 12 line 9 Augmentation.*) If the more prolation be in one part with this signe $\textcircled{1}$ and the lesse in the other with this $\textcircled{2}$ then is euery perfect semibreve of the more prolation worth three of the lesse: and euery vnperf. $\textcircled{2}$ semibreve (that is, if it haue a minime following it) worth two, and the minime one. But if the lesse prolation be in the other parts with this signe $\textcircled{1}$ euery perfect semibreve of the more prolation is worth six of the lesse, and the vnperfect semibreve $\textcircled{2}$ worth foure, and euery minime two, as in the example of *Iaho Rinaldi*, set at the ende of the fiftie part of the booke after the proportions, may be perceiued.

(*Pag. 27 vers. 18. Proportionis.*) When any two things of one kind, as two numbers, two lines or such like are compared together, each of those two things so compared, is of the Greeks called *ράση*, which *Boetius* interpreteth in Latine *Terminus*, in English we haue no proper worde to signifie it. But some keepe the Latin, and cal it *Tearme*: and that comparison of those two things is cal led of the Greeks *λόγος νοιώσεως*, that is as the Latins say, *Ratio & habitudo*, in English we haue no word to expresse those two. But hitherto we haue abusively taken the worde proportion in that sence. What proportion is we shall know hereafter, but with what English worde soever wee expresse those *ratio* and *habitudo*, they signifie this, how one terme is in quantity to another: as if you compare 3, & 6 togither, and consider howe they are to another, there will bee twoe tearmes the first three, and the latter sixe, and that comparison and as it were respect of the one vnto the other, is that *ratio & habitudo* which wee speake of. Now these things which are compared togither, are either equal one to another, as five to five, an elle to an elle, an aker to an aker, &c. & then is it called *æqualitatis ratio*, respect of *æqualitie*, which we falsly tearme proportion of *æquality*, or then *vnæqual*, as three to sixe, a handbreth to a foot, &c. in which case it is called *inæqualis*, or *inæqualitatis ratio*. Now this respect of *æqualitie* is simple, and alwaies one, but that of *inæqualitie* is manifold: wherefore it is diuided into many kindes, of which some the Greeks terme *τριπλοῦσα* and othersome *υπέλογα*. Those kindes they tearme *τριπλοῦσα*, wherein the greater terme is compared to the lesse, as six to three, which of the late barbarous writers, is teameen proportion of the greater in *æqualitie*: and by the contrary, those kindes they tearme *υπέλογα*, where the lesse terme is compared to the greater, as 4. to six, which they terme the lesse *inæqualitie*. Of eache of these two kindeste there be found fife species or formes, three simple and two compound. The simple *prologa* or *multiplex superparticular*, and *superpartient* compound. *Prologa* or *multiplex superparticular* & *multiplex superpartient*. *Multiplex ratio*, is when the greater terme doth so conteine the lesse, as nothing wanteth or aboundeth, as ten and fife: for ten doth twice containe fife precisely, & no more nor lesse, of which kinde there bee many formes. For when the greater containeth the lesse twise, then is it called *Duplicatio*, if thrise *tripla*, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greeks call *επιμερικός λόγος*, is when the greater terme containeth the lesse once with some one part ouer, which one part, if it be the halfe of the lesler terme, then is the respect of the greater to the lesler called *sesquipler*, and *sesquialteraria*, as three to two. If it be the third part, it is called *sesquiteria*, as foure to three: if it be the fourth part, it is called *sesquiquarta*, as fife to foure, and so of others. *Superpartiens* which the learned called *επιμερικός λόγος*, is when the greater terme containeth the lesse once, and some partes besides, as fife doth comprehend three ones, and moreouer, two third parts of 3, which are two vnities, for the vniety is the thirde part of three: and ten comprehendeth six once, and besides two third parts of 6, for 2, is the third part of sixe: in which case it is called *ratio superbipartiens tertias*, and so of others according to the number and names of the partes which it containeth. *Multiplex superparticulare*, is when the greater tearme comprehendeth the lesse more then once, and besides some one part of it, as 9 to 4, is *duplicesquiquarta*, because it containeth it twise. And moreouer, one fourth part of it. Likewise 7 is to 2, *triplesquies altera*, that is *multiplex*, because it containeth 2 of ten, that is thrice: and *superpartionler*, because it hath also a halfe of two: that is one, and so of others: for of this kind there be as manye formes as of the simple kindeste *multiplex* and *superparticular*. *Multiplex superpartiens*, is easilly knowne by the name, example 14 to 5, is *multiplex superpartiens*. *Multiplex*, because it contayneth 5 twise, and *superpartiens*, because it hath foure fist parts more, and so 14 to 5 is *duplicesuperquintas* or *superpartiens quintas*, for of this kind there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compared together, containe *ratio*, *habitudo* respecte, or howe else you liste to terme it. But if the termes be more then two, and betwixt them one respect or more, then doe the Greeks by the same word *λόγος*, tearme it *αιελογία*; the Latines call it *Proportio*, and define it

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it thus, *Proportion est rationum similitudo*. And Aristotle in the fist booke of his *Moralis ad Nicomachum*, defineth it *Ratione in equalitas*, as for example. Let there be three numbers, whereof the first hath double proportion or *Analogie*. The Arithmeticians set downe in their bookes many kinds of proportions, but we wil touch but thole three which are so commone every where in the workes of those chiefe Philosophers *Plato* and *Aristotle*, and be these, *Geometrical*, *Arithmetical*, and *Harmonical*. *Geometrical proportion* (which properly is proportion) is that which two or more equal habitudes do make, as I shewed you even now, and is either *conunct* or *disunct*. *Conunct proportion*, is when the middle term is twice taken thus, as 1 to 2, so are 2 to 4, and 4 to 8, for here is every where double habitude. *Disunct proportion*, is when the middle termes bee but once taken thus, as 1 to 2, so 2 to 3. *Arithmetical proportion*, is when between two or more termes is the same, not habitude but difference, as it is in the natural disposition of numbers thus, 1, 2, 3, 4, 5: for here every term passeth other, by one only, or thus, 2, 4, 6, 8, 10, 12, where every number passeth other, by two, or any such like. But *Harmonical proportion* is that, which neither is made of equal habitudes, nor of the like differences: but when the greatest of three termes is so to the least as the differences of the greatest and middle termes, is to the difference of the middle and least example. Here be three numbers 6 4 3, whereof the first twoe are in *sesquialtera habitude*, and the latter two are in *sesquiteria*: you see here is neither like habitude, nor the same differences, for fourre is more then three by one, and six is more then four by two: but take the difference betwixt six and fourre, which is two, and the difference of 4 and 3, which is 1, and compare the differences together, you shal find two to 1, as 6 is to 3, that is *dupla habitude*. And this is called *harmonical proportion*, because it containeth the habitudes of the Consonantes amongst themselves: as, Let there bee three lines taken for as many stringes or Organ-pipes, let the first be six foot long, the second fourre, the thirde three: that of sixe wil be a *diapason* or eight to that of three, and that offour wil be a *diapente* or fift aboue that of sixe, thus:



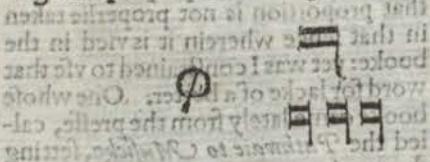
Thus you see what proportion is, and that proportion is not properlie taken in that sence wherein it is vsed in the booke: yet was I constrained to vs that word for lacke of a better. One whose booke came lately from the presse, calleth the *Pathwaie to Musick*, setting downe the proportions, calleth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



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

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



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

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

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The signe at the beginning sheweth time perfect, so that euery briefe nor hauing a semibriefe after it is three semibriefes, and so being diminished of halfe their value in *dupla* proportion, are but three minimes a peece: those briefes which in *dupla* haue a semibriefe following them, are sung but in time of one semi-briefe, the signe of imperfect time comming in after the proportion destroyeth it; but these numbers being the notes of *dupla* habitude, following within fourre notes, make vp the proportion againe: but in the latter *dupla*, you must marke that the diminished briefe is lesse by a whole minime then it was in the former, because the first followed time perfect, and the halfe of a briefe in time perfect, is three minimes, the latter followed time imperfect, and the halfe of a briefe in time vnpfect, is a semibriefe or twoe minimes. Likewise you must note, that when *dupla* or any other proportion is in all the partes alike, then can it not be called proportion, seeing there is no comparison of notes together, according to any parity of numbers.

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



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

Page 31 vers 9. Sesquialtera. *Sesquialtera*, is a musical proportion, wherin three notes are sung in the time of two of the same kinde, or rather thus. *Sesquialtera*, is a kinde of muscall diminution, wherein 3 semibriefes or their value in other notes are sung for two strokes. But you may object and say, If that be true *sesquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibriefe maketh vppe a whole stroke, and likewise the value of a semibriefe but in *sesquialtera*, the value of a semibriefe and a halfe doe but make one stroke, and a semibriefe of it selfe never maketh a stroke. And by this it appeareth, that our common *tripla* of three minimes is false, which is confounded both with the more prolation and *sesquialtera*. Therefore take that for a sure and infallible rule which I haue set down in my book, that in all musical proportions the upper number signifieth the semibriefe, and the lower the stroke, so that if the proportion be noted thus a three semibriefes or the value of three semibriefes must go to two strokes, but if thus then must twyoe semibriefes or their value make three whole strokes. And let this suffice for the proportions. As for *Sesquiteria*, *Sesquiquarta* and such like, it were folly to make many wordes of them, seeing they be altogether out of vs, and it is a matter almost impossible to make sweet musicke in that kind. Yet is *sesquiteria* one of the hardest proportions which can be vsed, and carrieth much more difficulty then *sesquiquarta*, because it is easier to diuide a semibriefe into fourre equal parts, then into three; nor haue I euer seene an example of true *sesquiteria* sauing one, which *Lossius* giueth for an example, and pricketh it in Longs, making them but three stroks a peece, and the briefes one and a halfe: in semibriefes it is very hard, and almost impossible to vs it, but according to our manner of singing, if one part sing *sesquialtera* in Crotchers, and another sing Quavers in the lesse prolation, whereof eight go to a stroke, then would we say that that were eight to five, which is *sesquiteria*.

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

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who knew not how to emploie my time, and therefore I wil conclude with one worde, that proportions of multiplicite might be had and vsed in any kinde without great scruple or offence: but those superparticulars and superpartient carry great difficultie, and haue crept into musick I know not how, but it shold seeme, that it was by meanes of the Descanters, who striving to sing harder wajes vpon a plain song then their fellowes, brought in that which neither could please the eares of other men, nor could by thieselues be defended by reason. Here was I determined to haue made an ende, but some more curious then discréet, compelled me to speake some wods more, and to give a reason why, after the proportions I haue saide nothing of the *inductions*. And therefore to be briese, I say that all which they can lay of these *inductions*, is nothing but iniuste foolishnesse, & commenta otiose or non hominum qualibet aliud agunt nisi ut immunit quomodo in otio negotios videantur. Yet I maruel, that a thinge which neither is of any yse, nor yet can be prooued by any reason, should so much be stod upon by them, who take vpon them to teach the youth nowadaiers. But yet to resute it I need no oþer argument then this, that not any one of them who teach it, deliuereþ it as another doþ. But to be plaine, those *inductions* be no other thinge (as I haide in my booke, pag. 92. ver. 7) but that number which any greater notes broken in smaller do make, as for ex ample (though their opinions be false) *sesquialtera* or pricke semibreve is the induction to their *tripla*, for sing your *sesquialtera* in minimes, and you shall find three of them to a stroke. Likewise, breake either your *tripla* of three minimes or your pricke semibreve into crotchetts, and so shall the pricke semibreve be the induction to *sexupla*: as they say, but this is so false as what is falleſt; for in whatsoeuer notes you sing *sesquialtera*, it is alwaies *sesquialterum*, because the value of a semibreve and a halfe doþ alwaies make a full stroke. Breake true *tripla* in minimes it will make t' eir *sexupla*, make it in crotchetts, it will make their *duodecupla*, and this is it which they call their *inductions*, which it shal be enough for the scholler to understand when he heareth them named: for no musician (if he can but breake a note) can misle the true vse of them. It resteth now to give a reason why I haue placed that table of proportions in my book, seeing it belongeth no more to musick, then any other part of Arithmetike doþ (Arithmetike you must not take here in that fence as it is comonly for the Art of calculation, but as it is taken by Euclide, Nicomachus, Boetius and others) but the reason why I set it there, was to helpe the understanding of many young practicioners, who (though they see a song marked with numbers, as thus 4 for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon 3 the numbers, & marke the concourse of the lines in closing them, they shall there plainly finde set downe, what relation one of those numbers hath to another.

Upon the second Part.

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

Pag. ead. ver. 29. Intervalla both concords and discords. The Printer not conceyving the words *concordes* and *discordes* to be adiectives, added the word *of* peruerting the sence, but if you dash out that word, the

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the fence will be perfect. As for the Consonants or concordes, I doe not think that anye of those which we call vnpesfect cords, were either in vse or acknowledged for Consonants, in the time of those whoe professed musicke before Guido Aretinus, or of Guido himselfe. Boethius setting downe the harmonical proportions and the Consonants which arise of them, talketh of quadrupla, tripla, dupla, sesquialtera, and sesquitertia, which make disdiapason, diapente cum diapason, diapason, diapente, and diatessaron, or as we say, a fifteenth, a twelfe, an eight, a fift, & a fourth. But why they shoulde make diatessaron a Consonant, seeing it mightily offendeth the eare, I see no reason, except they woulde make that Geometricall rule of parallell lines true in consonants of musicke: *Quae sunt vni & eidem parallela, sunt etiam inter se parallela,* & to make those sounds which to one and the selfsame are consonants, to be likewise consonantes amongst themselves. But if any man would ask me a reason why some of those consonants which we vse are called perfect, and otherome vnpesfect, I can giue him no reason, except that our age hath tearm'd those Consonantes perfect, which haue beeene in continual vse since musicke began: the others they tearme vnpesfect, because they leau in the minde of the skilfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnpesfect cordes, because you may not begin nor ende vpon them. But if one shoulde ask why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnpesfect chords: so that in mine opinion, it is a better reason to say you may not begin nor end vpon them, because they be vnpesfect chords, then to say that they be vnpesfect, because you may not begin nor end vpon them. And if the custome of musicians shoulde suffer it to come in practise, to begin and end vpon them, shoulde they then becom perfect chords? No verily. For I can shew many songes composed by excellent menne (as Orlando de laffus, M. White, and others) which begin vpon the fixt: and as for the thirde, it was never counted any fault, either to begin or end vpon it: and yet will not any man say, that the third is a perfect chord. But if mine opinion might passe for a reason, I would say that al sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonantes, which was the cause that they made the diatessaron a Consonant, although it were harsh in the eare. The tonus or whole note is indeed comprehended vnder superparticular habitude, that is sesquioctava, but if they counted the beginning of consonance, and not a consonant it selfe. The sesquitonius, ditonus, semitonium cum diapente, and tonus cum diapente, (that is our flat and sharp thirdes and fixes) they did not esteeme consonants, because they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second betweene sesquiteria & sesquiquarta, the third and fourth betweene sesquialtera and dupla. But of this matter enough in this place, if anye desire more of it, let him read the third booke of Iacobus Faber Stapulensis his musicke. The second part of Zarino his harmonicall institutions, and Franchinus his *Harmonia instrumentorum*. As for singing vpon a plainsong, it hath byn in times past in England (as every man knoweth) and is at this day in other places, the greatest part of the vsuall musicke which in any churches is sung. Which indeed causeth me to marvel how men acquainted with musicke, can delight to heare such confusion as of force must bee amongste so many singing extempore. But some haue stood in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plainsong, without singing eyther false chords or forbidden descant one to another, which til I see I will euer think vnpossible. For though they should all be mooste excellent men, and every one of their lessons by it selfe never so well framed for the ground, yet is it vnpossible for them to be true one to another, except one man shoulde cause all the rest sing the same which he sung before them: and so indeed (if he haue studied the Canon before hand) they shall agree without errors, else shall they never do it. It is also to be vnderstood, that when they did sing vpon their plainsongs, he who sung the ground would sing it a fixt vnder the true pitche, and sometimes would breake some notes in diuision, which they did for the more formall comming to their closes: but every close (by the close in this place, you must vnderstand the note which serued for the last syllable of every verse in their hymnes,) he must sing in that tyme as it standeth, or then in the eight below: & this kind of singing was called in Italy *Falso bordone*, and in England a Fa burden, wherof here is an example, first the plainsong, and then the Faburden.

Hymnus:

Conditor alme syderum.

The faburden
of this hymn

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

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Upon the third part.

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

Vult descendere par, sed scandere vult modis impar

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

Impare de numero tonus est autentas, in altum

Cuius neuma salit, sede a propria diapason

Pertingens, a qua descendere vix datur illi,

Vult pare de numero tonus esse plagalis in ima

Ab regione sua descendens ad diatesaron,

Cui datur ad quintam, raroq; ascendere sextam.

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

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is from are to alamire) if you diuide it Arithmetically, that is, if you set the fourth lowest, & the fift highest, then shall you haue the compasse of our second mood or tunc, thogh it be the first with Boesius, & those who wrote before him, and is called by them *Hypodorus*: also if you diuide the same kind of *diapason* harmonically, that is, set the fift lowest, and the fourth highest, you shal haue the compasse of that tunc which the ancients had for their ninth, and was called *aolius*, though the latter age woulde not acknowledge it for one of the number of theirs. Thus you see that the first kind of the *diapason* produceth twoe tunes, according to two forms, of mediation or diuision. But if you diuide the second kind of *diap.* Arithmetically, you shal haue that tune which the latter age tearemed the fourth, and in the old time was the second called *hypophrygian*: but if you diuide the same harmonically, setting the fift lowest, you shall haue a tune or mood which of the ancients was iustly reiectet: for if you ioine *E mi* to *F fa ut*, you shal not make a ful fift. Also if you ioine *F fa ut* to *b fa b mi*, you shall haue a *tritonus*, which is more by a great halfe note then a fourth. And because this diuision is false in the diatonicall kind of musick (in which you may not make a sharpe in *F fa ut*) this tune which was called *hyperaolius* arising of it was reiectet. If you diuide the third kind of *diap.* from *Cfa ut* to *c sol fa ut* Arithmetically, you shal haue the compasse and essential bounds of the sixt tune, which the ancients named *hypolydian*: if you diuide it harmonically, you shal haue the ancient *Ionicus* or *Iastus*, for both those names signifie one thing. If you diuide the fourth kind of *diap.* from *D.* to *d* Arithmetically, it wil produce our eight tune, which is the ancient *hyperiastus* or *hypomixolydian*: if harmonically, it is our first tune and the ancient *dorius*, so famous and recommended in the writings of the Philosophers. If the fift kind of *diap.* from *Elami* to *elami*, bee diuided arithmetically, it makerth a tune which our age wil acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypoeolius*, but if it be harmonically diuided, it makerth our third tune, and the elde *phrygian*. But if the sixt kind of the *diap.* be diuided arithmetically, it will produce a reiectet mood, because from *F fa ut* to *b fa b mi*, is a *tritonus*, which distance is not receiued in the diatonical kind, and as for the flat in *b fa b mi*, it was not admitted in diatonicall musick, no more then the sharpe in *F fa ut*, which is a moſte certain argument that this musick which we now vſe, is not the true *diatonicum*, nor any species of it. But againe to our deuision of the eights. If the sixt kind be diuided harmonically, it is our fift tune and the auncient *lydus*. Laſtly, if you diuide the seventh kind of *diap.* (which is from *G* to *g*) arithmetically, it wil make the auncient *hypoionicus* or *hypoiastus* (for both thoſe are one) but if you diuide it harmonically, it wil make our ſeuenth tune, and the auncient *mixolydian*. Thus you ſee that every kind of *diap.* produceth two ſeveral tunes or moods, except the ſecond & ſixt kinds, which make but one a peice, ſo that now there muſt be twelve and not only eight. Now for the vſe of them (ſpecially in tenors and plainsongs, wherein their nature is beſt perceiued) it is to be vnderſtood, that they be vſed either ſimply by themſelues, or ioyned with others, and by themſelues ſometimes they fill all their compaffe, ſometimes they do not fill it, and ſomtime they exceed it. And in the odde or autenticall tunes, the church musick doth often goe a whole note vnder the finall or lowest key, and that moſt commonly in the first and ſeuenth tunes: in the third it cometh ſometimis two whole notes vnder the finall key, and in the fift but a halfe note. But by the contrary in plagal tunes, they take a note aboue the highest key of the fift (which is the highest of the plagal) as in the ſixt and eight, in the ſecond and fourth, they take but halfe a note, though ſeldom in the ſecond, & more commonly in the fourth. But if any ſong do exceed the compaffe of a tune, then bee there two tunes ioyned together, which may be thus: the first and ſecond, the third and fourth, &c. an autentical ſtill beeing ioyned with a plagal, but two plagals or two autenticals ioyned together, is a thing againſt nature. It is alſo to be vnderſtood that thoſe examples which I haue in my booke ſet downe for the eight tunes, bee not the true and eſſentiall formes of the eight tunes or vſuall moods, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (ſafly) beleue to be the *modi* or tunes, but if we conſider them rightly, they be all of ſome vnprefect mood, none of them filling the true compas of any mood. And thus much for the twelve tunes, which if any man deſire to know more at large, let him read the 2 & third bookes of *Glareanus* his *dodecachordon*, the fourth booke of *Zaccone* his practiſe of musick, and the fourth part of *Zarlino* his harmonicall iſtitutions, where hee may ſatisfie his deſire at full, for with the helpe of this which here is ſet downe, he may vnderſtand easily all which is there handled, though ſome haue cauſelesſe complained of obscuritie. Seeing therfore further diſcourse wil be ſuperfluouſ, I wil heere make an ende.

ERRATA.

Page. 9. line. 1. read tuning. line. 20. read the rests (or as you, &c. line 21. dash out them). Pag. 12. line 2. read understand line 21. read ſpeculation. p. 31. l. 3. from below 12. p. 45. l. 8. read retorted. l. 14. read three. p. 70. l. 29. blot out of. P. 74. l. 12. read had. p. 75. l. 6. dash out the ſecond ir. l. 15. read twelfth. l. 18. read defcant. p. 78. blot out as. l. 42. read for a ſemi-briefe. p. 84. l. 8. read take not aboue, &c. p. 88. l. 3. read ſo far. p. 89. l. 7. read came to ſing. l. 1. read were diſpoſed. p. 110. l. 4. blot out, & p. 115. l. 8. read preuent instruction. p. 116. l. 24. read ſo far. p. 120. l. 17. read *Pel*. p. 125. l. 2. read to be don. p. 129. l. 3. blot out the. l. 42. l. 18. read infinity. pag. 143. l. 1. read two. pag. 145. l. 4. blot out the laſt the. p. 150. 9. blot out one. p. 151. l. 41. read *cite*. p. 155. l. 13. read *Phi*. P. 158. l. 40. read way. P. 166. l. 21. read *vniweet*. p. 167. l. 4. read are. p. 170. l. 1. read here be good iſtructions. other ſmall faults there be, both in the matter and musick, which the attentive reader may by himſelfe eaſely eſpeſi and amend.

a misericordia

fauis est :::

a

tu-

am

2. :::

miseri cor dia tu

um propter nomen tuu m quia suauis est misericor dia cu

am misericordiam cu- am propter nomen tuu

misericordiam tuu am misericordiam tuu

O m i n e : fac me cum: :: Domine : fac me. cum fac me. cum

Cantus Similia

Quatuor voc.



Bafis,

O m i n e fac me- can fac mecum Domine fac me-

cum misericordiam tu-

am misericordiam tu- am tu am propter nomen tuum propter nomen

tuum quia suauis est misericordia tu-

miseri cor dia tua tu-

2. :::

Quatuor vocum.

Tenor.

Gnus dei qui tol
lis qui tol
lis peccata mun
di pec
cata mun
di miserere nostri no
stri miserere no




stti miserere no stti miserere nostri miserere nostri.

gnus Dei: qui tollis: peccata mun-
di peccata mun-
miserere noli. fiti misericordia.
miserere noli. fiti misericordia.
miserere noli. fiti misericordia.
miserere noli. fiti misericordia.



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

Such as haue written of Antonius Brumel
the Art of Musick.

Late Writers.

Jacobus faber Stapuleris.

Franchinus Gafurius.

John Spataro.

Peter Aron.

Author quatuor rincipal.

Francho.

Robertus de Huilo.

Andreas Orntoparchus.

Incertus impressus Basilea.

Ludouicus Laccone.

Iosepho Zarlino.

Henric. Iritus Glareanus.

Lucas Lossius.

Ioannes Listenius.

Ioannis Thomas freigius.

Fredericus Beurbusius.

Sethus Caluinus.

Andreas Rasselius.

Nicolaus Faber.

Joannes Magirus.

Mansfredus Barbarinus.

Coregiensis.

Ancient Writers.

Psellus.

Boethius.

Ptolomeus.

Aristoxenus.

Guido Areinus.

ers, the moste parte of Alfonso Ferrabosco
rks we haue diligently
for finding the true
the Moods.

anequin
latensis
Craen
ames Ghiselen

Paulo quagliati

Luca Marenz

englishmen.

M. Pashe.

Robert Jones.

Io. Dunstable

Leonel Power

Robert Orwel

M. Wilkinson.

Io. Guinneth.

Robert Dauis.

M. Risby.

D. Fairfax.

D. Kirby.

Morgan Grig

Tho. Ashwell.

M. Sturton.

Iacket.

Corbrand.

Telwood.

Vngle.

Beech.

Bramston.

S. Io. Mason.

Ludford.

Farding.

Cornish.

Pyggot.

Tauerner.

Redford.

Hodges.

Selby.

Thorne.

Oclande.

Auerie.

D. Tie.

D. Cooper

D. Newton

M. Tallis.

M. White.

M. Persons

M. Byrd.

Rinaldo del mel

Alexander Vtendal

Horatio ingelini

Lelio Bertani

Horatio vecchi

Orlando de Lassus

Cyprian de rore

Alessandro striggio

Philippo de monte

Hieronimo Conuersi

Io. Battista Lucatello

Io. pierluigi palestina

Stephano venturi

Ioan. de macque

Hippolito Baccuse

76/10 June 26/6/83

W. J. G. A. K.

forwards & forward now &
heat give heat sun change

~~sun~~ ~~heat~~ ~~heat~~
heat - power of
a body of