

Ptolomeus

Marinus

VIRESCIT VV L NERE VERITAS

A  
PLAINE AND  
EASIE INTRODVCTI-  
ON TO PRACTICALL  
MVSICKE,

Set downe in forme of a dialogue:  
Divided into three parts.

The first teacheth to sing, with  
all things necessarie for the knowledge  
of prickt song.

The second treateth of descante, and to  
sing two parts in one upon a plainsong or ground, with  
other things necessarie for a descantor.

The third and last part entreateth of com-  
position of three, foure, siue or more parts, with  
many profitable rules to that effect.  
With new songs of, 2. 3. 4. and 5. parts.

Strabo

Aratus

Polibius

Hipparchus

Astronomia

Geometria

By Thomas Morley, Batcheler of Musicke, and  
one of the gent. of her Maiesties Royall Cappell.

Imprinted at London by Humfrey Lownes, dwel-  
ling on Bredstreet hill at the signe of the Star. 1608.

Musica

Arithmetica

IB & F

MERCVRIVS



# To the most excellent Musician

*Maister William Birde, one of the gentlemen of her  
Maefties Chappell.*



Here be two, whose benefites to vs can neuer be requited; God, & our parents: the one for that he gaue vs a reasonab'le soule, the other for that of thé we haue our being. To these, the prince, & (as *Licero* tearmeth him) the God of the *Philosophers*, added our maisters, as those by whose directions the faculties of the reasonable soule be stirred vp to enter into contemplation and searching of more then earthly things: wherby we obtain a second being, more to be wished & much more dureable thé that which any man since the worlds creatiō hath receiued of his paréts: causing vs liue in the minds of the vertuous, as it were, deified to the posteritie. The consideration of this, hath moued me to publish these labors of mine vnder your name; both to signifie, vnto the world, my thankfull mind: & also to notifie vnto your selfe in some sort the entire loue and vnfained affection which I beare vnto you. And seeing we liue in those dayes wherein Enuie raigneth; & that it is necessarie for him who shal put to light any such thing as this is, to choose such a patron, as both with iudgement may correct it, and with authoritie defend him frō the rash censures of such as think they gain great prayse in condemning others: Accept (I pray you) of this book, both that you may exercise your deepe skil, in céfuring of what shall be amisse, as also defend what is in it truly spoken, as that which somtime proceeded from your self. So shal your approbation cause me thinke the better of it; & your name, set in the forefront therof, be sufficient to abate the furie of many insulting Momistes, who think nothing true but what they doo themselues. And as those verses were not esteemed *Homers*, which *Aristarchus* had not approued: so wil I not auouch, for mine, that which by your censure shalbe condemned. And so I rest,

*In all loue and affection to you most addicted,*

THOMAS MORLEY.

Ant. Holborne, in commendation  
of the Author.

**T**O whom can ye, sweet Muses, more with right  
Impart your paines to prayse his worthy skill,  
Then vnto him that taketh sole delight  
In your sweet art, therewith the world to fill?  
Then turne your tunes to Morleyes worthy prayse,  
And sing of him that sung of you so long:  
His name with laud and with dew honour rayse,  
That hath made you the matter of his song.  
Like Orpheus sitting on high Thracian hill,  
That beasts and mountaines to his ditties drew:  
So doth he draw with his sweete musickes skill  
Men to attention of his Science crew.  
Wherein it seemes that Orpheus hee exceeds:  
For, he wylde beasts; this, men with pleasure feeds.

---

Another by A. B.

**W**Hat former times, through selfe respecting good,  
Of deepe-hid Musicke closely kept vnknown,  
That in our tongue, of all to b' vnderstoode,  
Fully and plainly hath our Morley shewen.  
Whose worthy labours on so sweete a ground  
(Great to himselfe, to make thy good the better,  
If that thy selfe do not thy selfe confound)  
Will win him prayse, and make thee still his detter:  
Buy, reade, regard, marke with indifferent eye:  
More good for Musicke else where doth not lie.

---

Another by I. W.

**A**Noyse did rise like thunder in my hearing,  
When in the East I saw darke clouds appearing:  
Where Furies sat in Sable mantles couched,  
Haughty disdain with cruell enuie matching,  
Olde Momus and young Loilus all watching  
How to disgrace what Morley hath auouched:  
But lo, the day star, with his bright beames shining,  
Sent forth his aide to musicks arte refining,  
Which gaue such light for him whose eyes long houered,  
To finde a part where more lay undiscovered;  
That all his workes, with ayre so sweet perfumed,  
Shall liue with fame when foes shall be consumed.

---



Do not doubt, but many (who have knowen 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 in our vulgar tongue, which of all other things hath been in writing least knowen to our Countrimen, and most in practise. Yet if they would consider the reasons mouing mee thereunto: they would not onely leaue to meruaile, but also thinke 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 euery 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 which 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 studies of them, who (being indewed with good naturall wits, and well inclined to learne that diuine Art of Musick) are destitute of sufficient 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 benefit of my Country. But as concerning the booke it selfe, if I had, before I began it, imagined halfe the paines and labour which it cost me, I would sooner haue beene perswaded to any thing, then to haue taken in hand such a tedious peece of worke, like vnto a great Sea, which the further I entred into, the more I sawe before me vnpast: So that at length despairing euer to make an end (seeing that grow so bigge in my hands, which I thought to haue shut vp in two or three sheetes of paper) I laid it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begun. But then being admonished by some of my friends, that it were pittie to lose the fruites of the imployment of so many good houres, and how iustly I should be cōdemned of ignorant presumption, in taking that in hand which I could not performe, if I did not go forward: I resolved to endure whatsoeuer paine, labour, losse of time and expence (and what not?) rather then to leaue that vnbrought to an end, in the which I was so farre ingulfed. 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 beleeeue: 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 grieffe, 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 infinite more, whose names it would be too tedious to set downe in this place. But what labour it was to tumble, trosse, and search so many bookes, and with what toile and wearinesse I was enforced to compare the parts for trying out the valure of some notes (spending whole daies, yea and many times weekes for the demonstration of one example, which one would haue thought might in a moment haue beene set downe) I leaue to thy discretion to consider: and none can fully vnderstand, but he who hath had or shall haue occasion to do the like. As for the methode of the booke, although it be not such as

## To the Reader.

may in euery 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 should serue to the understanding of that which followeth should be set first. And as for the definition, diuision, parts, and kinds of Musicke, I haue omitted them as things onely seruing to content the learned, and not for the instruction of the ignorant. Thus hast thou the reasons which moued me to take in hand and go forward with the booke. The paines of making whereof, though they haue beene peculiar to me, & onely to me: yet will the profit redound to a 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 vt, re, mi, fa, sol, la, may without any other helpe sauing this booke, perfectly learne to sing, make descant, and set parts well and formally 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 diuerse also will reade it, not so much for any pleasure or profit they looke for in it, as to find something whereat to repine, or take occasion of backbiting; Such men I warne, that if in friendship they will (either publikely or priuately) make mee acquainted with any thing in the booke, whiche either they like not or vnderstand not: I will not onely be content to giue 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 vpon malice, or for ostentation of his owne knowledge, or for ignorance (as who is more bold then blind Bayard?) do either in hugger-mugger or openly calumnie that which either he vnderstandeth not, or then maliciously wresteth to his owne sense, hee (as Augustus said by one, who had spoken euill of him) shall find that I haue a tongue also: and that me remorsurum petit, He snarleth at one who will bite againe; because I haue said nothing without reason, or at least confirmed by the authorities of the best, both schollers and practitioners. There haue also beene some, who (knowing their owne insufficiencie, and not daring to disallow, nor being able to improue any thing in the booke) haue neuer thelesse gone about to discredit both me and it another way; affirming that I haue by setting out thereof maliciously gone about to take away the linings from a number of honest poore men, who liue (and that honestly) vpon 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 whō they alledge to be thereby damnified, to be more able to giue reason for that which 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 answeere to my good meaning: and if many do not reape 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 ouerpasse them, as being unworthie to be nominated, or that any man should vouchsafe to answer them: for they be indeede such as doing wickedly hate the light, for feare they should be espied. And so, gentle Reader, hoping by thy fauourable curtesie, to auoid both the malice of the enuious and the temeritie of the ignorant, wishing thee the whole profit of the booke, and all perfection in thy studies, I rest

Thine, in all curtesie,

THO. MORLEY.



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

*Polymathes.*

*Philomathes.*

*Master.*

*Polymathes.*



Tay, brother *Philomathes* : what haste? Whither go you so fast?

*Philomathes.* To seeke out an old friend of mine.

*Pol.* But before you goe, I pray you repeate some of the discourfes which you had yesternight at master *Sophobulus* his banket : For commonly he is not without both wise and learned guests.

*Phi.* It is true indeede. And yesternight, there were a number of excellent schollers, both gentlemen and others : but all the propose, which then was discourfed vpon, was Musicke.

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

*Phi.* I would that had beene the worst : for I was compelled to discover mine owne ignorance, and confesse that I knew nothing at all in it.

*Pol.* How so?

*Phi.* Among the rest of the guests, by chaunce, master *Aphron* came thither also, who falling to discourse of Musicke, was in an argument so quickly taken vp and hotly pursued by *Eudoxus* and *Calergus*, two kinsmen of *Sophobulus*, as in his owne art he was ouerthrowen. But he still sticking in his opinion, the two gentlemen requested me to examine his reasons, and confute them. But I refusing and pretending ignorance, the whole company condemned me of discourtesie, being fully perswaded, that I had beene as skillfull in that art, as they tooke me to be learned in others. But supper being ended, and Musicke bookes (according to the custome) being brought to the table; the mistresse of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested vnfainedly that I could not: eue-ry one began to wonder. Yea, some whispered to others, demanding how I was brought vp: so that, vpon shame of mine ignorance, I go now to seeke out mine old friend master *Gnorimus*, to make my selfe his scholler :

*Pol.* I am glad you are at length come to be of that mind, though I wished it sooner: Therefore goe, and I pray God send you such good successe as you would wish to your selfe. As for me, I go to heare some *Mathematicall Lectures*: so that I thinke, about one time we 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 whom I seeke, sitting at yonder doore: out of doubt it is he. And it should seeme he studieth vpon some point of Musicke: But I will driue him out of his dump. Good morrow, Sir.

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

*Phi.* Indeede I haue bene well affected to my booke. But how haue you done since I saw you?

*Ma.* My health, since you saw me, hath beene so bad, as if it had beene the pleasure of him who may all things, to haue taken me out of the world, I should haue beene very well contented; and haue wished it more than once. But what businesse hath driuen you to this end of the towne?

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

*Ma.* You tell me a wonder: for I haue heard you so much speake against that art, as to tearme it a corrupter of good manners, and an allurement to vices: for which many of your companions tearmed you a *Stöick*.

*Phi.* It is true; But I am so farre changed, as of a *Stöick* I would willingly make a *Pythagorian*. And for that I am impatient of delay, I pray you begin euen now.

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

*Phi.* Nothing. Therefore I pray begin at the very beginning, and teach me as though I were a childe.

*Ma.* I will do so: and therefore behold, here is the Scale of Musicke, which wee tearme the *Gam*.

Double or Treble keys. Meane keys. Graue or Base keys.	cc	la	la	I note.
	dd	la sol	sol la	2 notes.
	cc	sol fa	fa sol	2 notes.
	bb	fa mi	mi fa	2 notes, 2 clifses.
	aa	la mi re	re mi la	3 notes.
	gg	sol re vt	vt re sol	3 notes.
	ff	fa vt	vt fa	2 notes.
	e	la mi	mi la	2 notes.
	d	la sol re	re sol la	3 notes.
	c	sol fa vt	vt fa sol	3 notes.
	b	fa mi	mi fa	2 notes, 2 clifses.
	a	la mi re	re mi la	3 notes.
	G	sol re vt	vt re sol	3 notes.
	F	fa vt	vt fa	2 notes.
E	la mi	mi la	2 notes.	
D	sol re	re sol	2 notes.	
C	fa vt	vt fa	2 notes.	
B	mi	mi	1 note.	
A	re	re	1 note.	
F	vt	vt	1 note.	

*Phi.* Indee I see letters and syllables written here, but I do not vnderstand them nor their order.

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

*Phi.* That I do vnderstand. What is next?

*Ma.* Then must you get it perfectly without booke, to say it forwards and backwards. Secondly, You must learne to know, wherein euery Key standeth, that is, whether in rule or in space. And thirdly, How many cliefes and how many notes euery Key containeth.

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

*Ma.* A Cliefe is a character set on a rule at the beginning of a verse, shewing the height and lowenesse of euery note standing on the same verse, or in space (although What a cliefe is. v<sup>s</sup> he hath taken it for a generall rule neuer to set any cliefe in the space except the b cliefe) and euery space or rule not hauing a cliefe set in it, hath one vnderstood, being only omitted for not pestering the verse, and sauing of labour to the writer: but here it is taken for a letter beginning the name of euery key: and are they which you see here set at the beginning of euery word.

*Phi.* I take your meaning so, that euery key hath but one cliefe, except b fa b mi.

*Ma.* You haue quickly and well conceiued 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 say the two b b be two seuerall cliefes; seeing they are but one, twise named.

*Ma.* The Heralds shall answer that for me: for if you should aske them, why two men of one name should not both giue one Armes: they will straight answer you, that they be of seuerall houses, and therefore must giue diuers coates: So these two b b, though they be both comprehended vnder one name, yet they are in nature and character diuers.

*Phi.* This I do not vnderstand.

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

*Phi.* I pray you then go forwards with the cliefes: the diffinition of them I haue heard before.

*Ma.* There be in all seuen cliefes (as I told you before) as *A. B. C. D. E. F. G.* How manie cliefes there be. but in vse in singing there be but foure: that is to say, the *F fa vt*, which is commonlie in the *Basse* or lowest part, being formed or made thus  $\text{F}$ . The formes of the vsuall cliefes. The *C sol fa vt* cliefe which is common to euery part, and is made thus  $\text{C}$ . The *G sol re vt* cliefe, which is commonly vsed in the *Treble* or highest part, and is made thus  $\text{G}$ . And the *b* cliefe which is common to euery part is made thus *b*, or thus  $\text{b}$ ; the one signifying the halfe note and flat singing: the other signifying the whole note or sharpe singing.

*Phi.* Now that you haue told me the cliefes, it followeth to speake of the tuning of the Notes.

*Ma.* It is so, and therefore be attentive and I will be brieve. There be in Musicke but vi. Notes, which are called, *ut, re, mi, fa, sol, la*, and are commonly set downe thus. The sixe notes is continually deduction.

*Phi.* In this I vnderstand nothing, but that I see the *F fa vt* cliefe standing on the fourth rule from beneath.

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

*Phi.* Verily, no.

*Ma.* You must then reckon downe from the Cliefe, as though the verse were the How to know wherein euery note standeth.



*Scale of Musicke, assigning to every space and rule a severall Key.*

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

*Ma.* You say true. Now sing them.

*Phi.* How shall I tearme the first note?

*Ma.* If you remember that which before you told me you vnderstood: you would resolue your selfe of that doubt. But I pray you in *Gamm ut*, how many cliefs, and how many notes?

*Phi.* One cliefe and one note. O I cry you mercy, I was like a pottle with a wide mouth, that receiueh quickly, and letteth out as quickly.

*Ma.* Sing then after me 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 tearme this, *fa*, or *ut*?

A note for singing of *ut*.

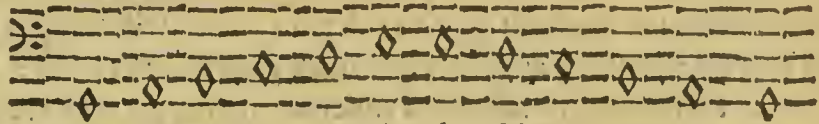
*Ma.* Take this for a generall rule, that in one deduction of the sixe notes, you can haue one name but once used, although in deede (if you could keepe right tune) it were no matter how you named any note. But this we vse commonly in singing, that except it be in the lowest note of the part we neuer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

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

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

*Phi.* Now I conceiue it.

*Ma.* Then sing your sixe notes forward and backward.

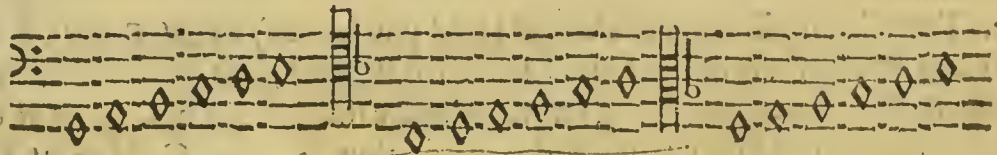
*Phi.*  Is this right?

*Vt re mi fa sol la la sol fa mi re vt*

*Ma.* Very well.

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

*Ma.* Lo here they be set downie at length.



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

*Ma.* These and their eights: as, what is done in *Gamm 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 *ffa 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 quarre*. *Properchant*. and *b molle*.

*Phi.* What is *b quarre*?

*Ma.* It is a property of singing, wherein *mi* is alwaies sung in *b fa mi*, and is alwayes when you sing *ut* in *Gamm ut*.

*Phi.* What is *Properchant*?

The three properties of singing.

# The first part.

Ma. It is a property of singing, wherein you may sing either *fa* or *mi* in *b fa*  $\square$  *mi* according as it shall be marked *b* or thus  $\square$ ; and is when the *ut* is in *C fa ut*.

Phi. What if there be no marke?

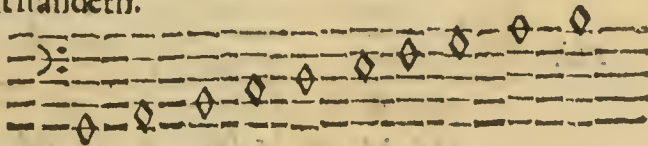
Ma. There it is supposed to be sharpe.  $\square$

Phi. What is *b molle*?

Ma. It is a property of singing, wherein *fa* must alwaies be sung in *b fa*  $\square$  *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 shew 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*.

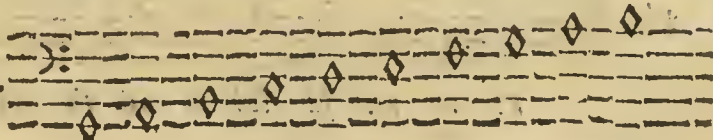
Ma. How knew you?

Phi. By my prooue.

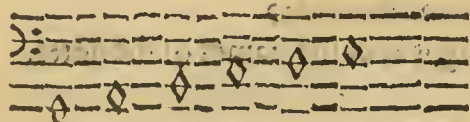
Ma. How do you prooue it?

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

Ma. Now sing this example.



Phi:



*ut re mi fa sol la*

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

Ma. Wherein standeth the note whereof you doubt?

Phi. In *F fa ut*.

Ma. And I pray you, *F fa ut*, how many cliefes and how many notes?

Phi. One cliefe and two notes.

Ma. Which be the two notes?

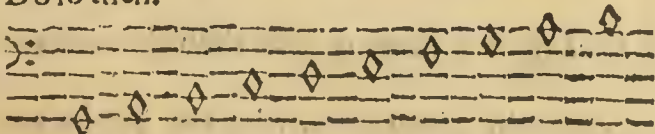
Phi. *fa* and *ut*.

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

Phi. You say true. And I see that by this I should haue a very good wit; for I haue but a bad memory: But now I will sing forward.

Ma. Do so then.

Phi:



*ut re mi fa sol la fa sol la*

But, once againe, I know not how to goe any further.

Ma. Why?

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

Ma. Wherein standeth the note?

Phi. In *b fa*  $\square$  *mi*.

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

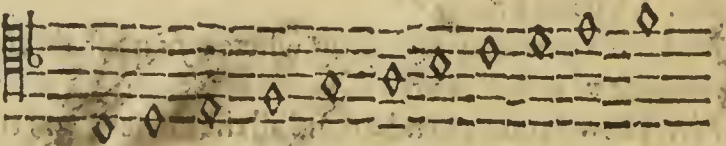
Phi. None.

## 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 me, and therefore I pray you set mee another example, to see if I haue forgotten any more.

*Ma.* Here is one: sing it.

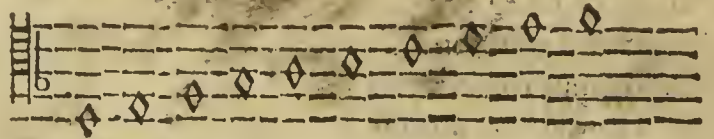


*Phi.*

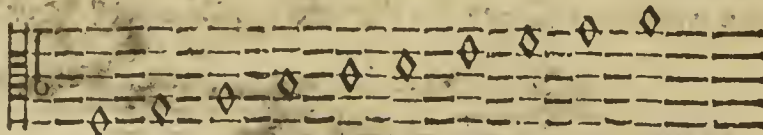


*Vt re mi fa sol. la. fa sol. la mi fa.*

*Ma.* This is well sung:  
Now sing this other.



*Phi.*



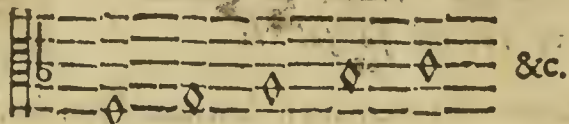
*Vt re mi fa sol la mi fa sol la.*

*Ma.* This is right: but could you sing it no otherwise?

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

*Ma.* Of which, and how?

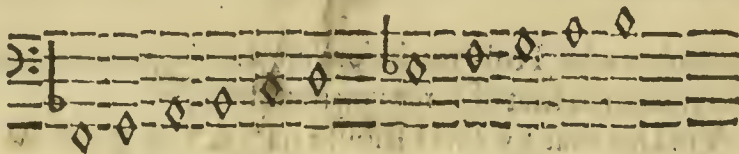
*Phi.* Of the three first, thus;  
and so foorth of their eights.



*fa sol la* &c.

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

*Ma.* You do well. Now for the last tryall of your singing in continuall deduction sing this perfectly, and I will say you vnderstand plaine song well enough.



*Phi.* I know not how to begin.

*Ma.* Why?

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

Musick is included in no certaine bounds.

*Ma.* Whereas you say, there is nothing beneath *Gam ut*, you deceiue your selfe: For Musicke is included in no certaine bounds, though the Musicians doe 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 point 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 therefore call to minde that which I told you concerning the keys and their eights: 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.

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

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

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

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

*Phi.* Then though there be no *re* in *Gam vt*, nor *mi* in *Are*, nor *fa* in *mi &c.* yet because they be in their eights, I may sing them there also. But I pray you why do you let 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* chiefe is onely set to those keyes wherein there is *fa*.

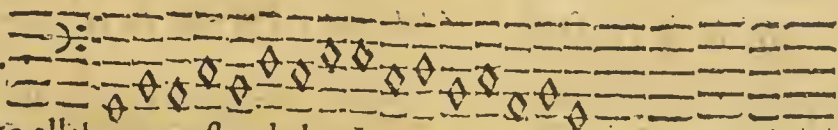
*Ma.* Because there is no note of it selfe either flat or sharpe, but compared with another, is sometime flat and sometime sharpe: so that there is no note in the whole Scale which is not both sharpe and flat: and seeing you might sing *la* in *D sol re*, you might also (altering the tune a little) sing *fa* in *E la mi*. There be manie other flattes in Musicke, 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 bee time enough for you to learne them when you come to practise pricklong. Euerie note both sharpe and flat.

*Phi.* This I will then thinke sufficient till that time: and therefore goe forward to some other matter.

*Ma.* Then seeing you vnderstand continuall deduction, I will shew you it disunct or abrupt.

*Phi.* In good time.

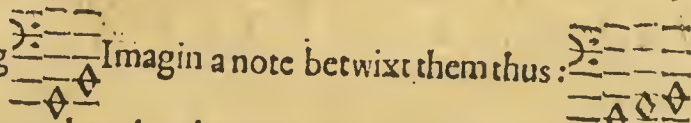
*Ma.* Here, sing this verse.



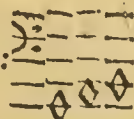
The notes in disunct deduction.

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

*Ma.* When you sing



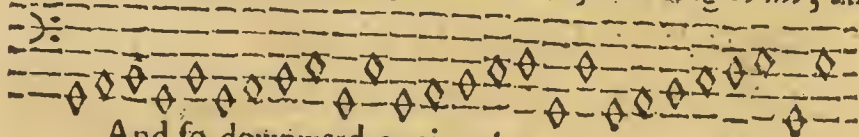
Imagin a note betwixt them thus:



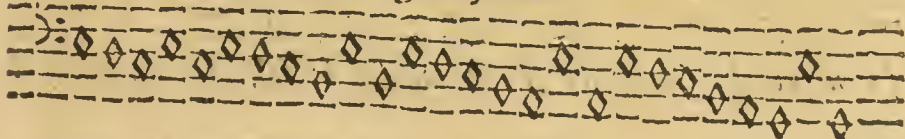
and so lea-

uing out the middle note, keeping 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:

How to keepe right tune in disunct deduction.

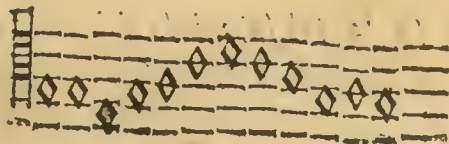


And so downward againe, thus:



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

*Ma.* Then sing this verse.



C

*Phi.*

## The first part.

*Phi.*

*sol sol la sol la fa sol fa mi sol la sol.*

*Ma.* This is well sung. Now here be diuerse other examples of plainesong, which you may sing by your selfe.

*sol fa fa sol fa fa la sol sol fa la la sol fa mi la la sol.*

*fa sol la fa sol la sol fa fa sol la fa sol la fa sol sol fa.*

*fa sol sol la sol fa sol fa fa la fa sol fa fa mi fa.*

*sol la la sol fa la fa sol la sol sol fa sol la la sol.*

*sol fa mi fa sol sol sol fa la sol la fa mi la sol.*

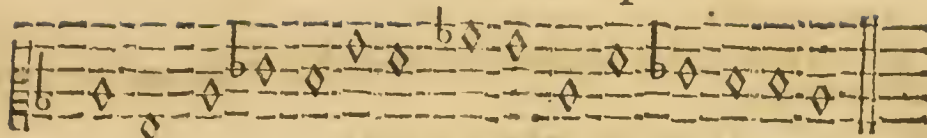
*sol sol la sol fa mi fa sol la fa sol fa sol la fa mi la sol.*

*sol sol sol mi la fa mi la sol sol fa la sol fa mi sol la sol.*

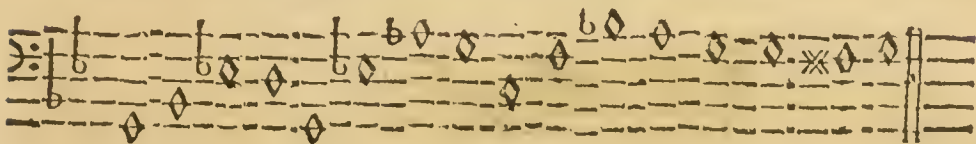
*sol fa sol la sol fa fa la sol fa mi la sol sol fa la sol.*

*Sol.*

# The first part.



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 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, euery note making vp a whole stroke.

Phi. What is stroke?

Ma. It is a successiue motion of the hand, directing the quantity of euery note and rest in the song, with equall measure, according to the varietie or signes and proportions: this they make threefold, more, lesse, and proportionate. The more stroke they call, when the stroke comprehendeth the time of a Brieve. The lesse, when a time of a Semibrieve: and proportionate where it comprehendeth three Semibriefes, as in a triple; or three Minims, as in the more prolation: but this you cannot yet vnderstand.

Definition of strokes. Diuision of strokes. Definition time.

Phi. What is the timing of a note?

Ma. It is a certaine space or length, whercin a note may be holden in singing.

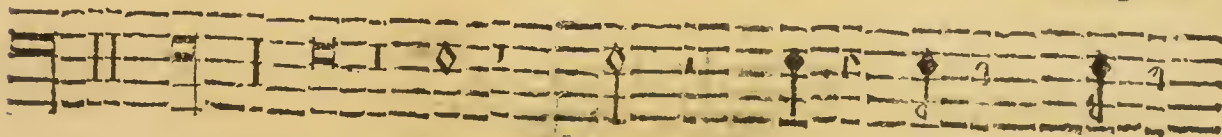
Phi. How is that knowen?

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

Phi. How many formes of notes be there?

Ma. Eight, which be these.

A large. A long. A brieve. A semibrieve. A minim. A crotchet. A quauer. A semiquauer. Visuall forme of notes.



Phi. What strokes be these set after euery note?

Ma. These bee called rests or pauses. And what length the notes, Large, Long Brieve, Semibrieve, or any other, signified in sound; the same, the rests, or (as you call them) strokes, doe in silence. But before wee goe anie further, wee must speake of the Ligatures.

Restes

Phi. What is a Ligature?

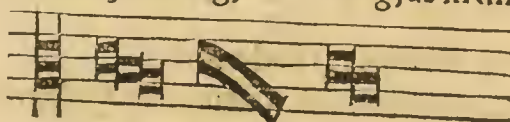
Ma. It is a combination or knitting together of two or more notes, altering (by their situation and order) the value of the same.

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: bee then attentiu, and I will both be brieve and plaine. If your first note lack a taylor, the second descending, it is a Long, as in this entample.

First notes in Ligature with out tayles.



4 2 4 4 2 4 4  
C 2

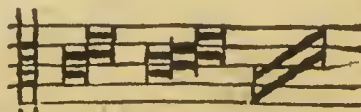
Phi.

*Phi.* But what if it haue a taile?

*Ma.* I pray you giue me leaue first to dispatch those which lack tailes: and then I will speake of them which haue tailes.

*Phi.* Goe to then: but what if the next note be ascending?

*Ma.* Then is it a briefe, thus.

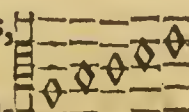


2 2 2 2 2 2

*Phi.* But interrupting your course of speech of Ligatures: how many notes doth that character containe which you haue set downe last?

*Ma.* Two.

*Phi.* Where doe they stand? for I thought it should haue beene set thus,



because it stretcheth from *A la mi re*, to *E la mi*.

*Ma.* The notes stand at the beginning and the end, as in this example a-

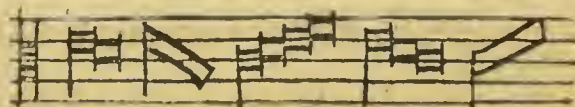
foresaid: the first standeth in *A la mi re*, the last in *E la mi*.

*Phi.* Proceede then to the declaration of the tailed notes.

*Ma.* If the first note haue a taile on the left side hanging downward: (the second ascending or descending) it is a briefe.

first notes with tayles coming down.

Example.



2 4 2 2 2 2 2 2 2 4 2 2

*Phil.* But how if the taile goe vpward?

*Ma.* Then is it and the next immediatly following (which I pray you keep well in mind) a *semibriefe*:

first notes with tayles ascending.

Example.



1 1 4 1 1 1 1 1 1

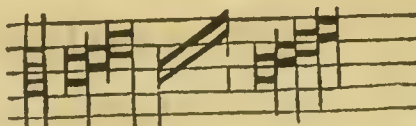
*Phi.* How if the taile goe both vpward and downward?

*Ma.* There is no note so formed, as to haue a taile of one side to goe both vpward and downward.

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

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

Euery Note hauing a taile on the right side, is as though it were not in Ligatures.



4 2 4 2 4 4 4 4

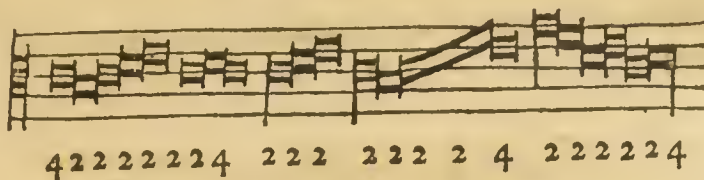
And this is true, as well in the last notes as in the first.

*Phi.* Now I thinke 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.

*Ma.* Their nature is easily knowne: for every note standing betweene two others is a *Briefe*, as thus. A generall rule for middle note in Ligatures.

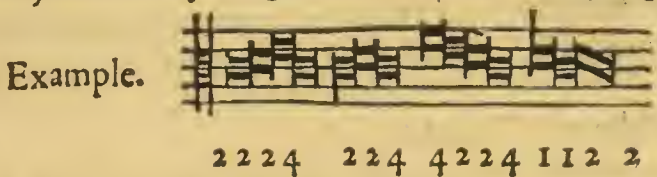


But if it followe immediatly after another, which had a taylor going up, then is it a *Semi-briefe* as I told you before, and you may see here in this Exception.



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

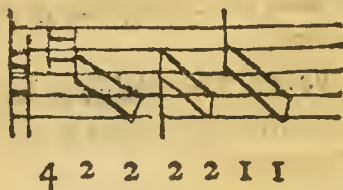
*Ma.* Euerie finall note of a Ligature descending, being a square note is a long:



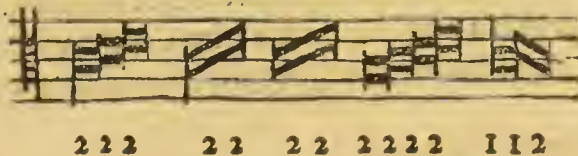
Finall notes in Ligatures.

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

*Ma.* Then is it alwayes briefe, except it follow a note which hath the taile vpwarde, as here.



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

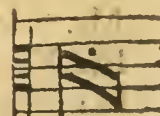


There be also Ligatures with prickes thus:

whereof, the first is three *Minomes*, and the last three



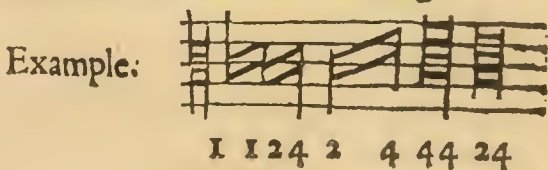
*Minomes.*  
And also thus,



Prickt notes in Ligature.

whereof the first is three *Semibrifes*, and the last two.

There bee likewise other Ligatures which I haue seene, but neuer vsed by any approved author, whereof I will cease to speake further, setting them onely downe with figures signifying their value of *Semibrifes*, whereof if you finde one directly to bee set ouer another, the lowest is alwaies first sung:



C 3

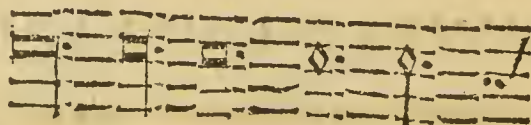
*Phi.*



# The first part.

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

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



Prickes and their signification.

A pricke of augmentation.

And as your *rests* signified the whole length of the notes in silence, so doth the *pricke* the halfe of the note going before to be holden out in voice not doubled, as (marke me) v vt, re e, 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 wee will speake in their owne place.

*Phi.* Hauing learned the formes and value of the notes, *restes* and *prickes* by themselves, 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 hundred yeares haue written the *Arte of Musicke*, haue set downe the *Moodes* otherwise then they either haue been or are taught now in England.

*Phi.* What hath beene the occasion of that?

*Ma.* Although it be hard to assigne the cause, yet may we coniecture that although the great musicke maisters who excelled in fore time, no doubt were wonderfully seene in the knowledge thereof, as well in speculation as practice, yet since their death the knowledge of the arte is decayed and a more slight or superficiall knowledge come in steede thereof: so that it is come now adayes to that, that if they know the common *Moode* & some *Triples*, they seeke no further.

*Phi.* Seeing that it is alwayes commendable to know all, I praie you first to declare them as they were set downe by others, and then as they are vsed now adayes.

*Ma.* I will, and therefore be attentiu.

The definition of a degree.

*Phi.* I shall be so attentiu, that except I finde some great doubt, I will not dismember your discourse till the ende.

Three degrees

*Ma.* Those which we now call *Moodes*, they tearmed degree of *Musicke*: the definition on they gaue thus: a degree is a certaine meane whereby the value of the principall notes is perceiued by some signe set before them, degrees of musicke they made three: *Moode*, *Time*, and *Prolation*.

Moodes.

*Phi.* What did they tearme a *Moode*?

*Ma.* The dew measuring of *Longs* and *Largs*: and was either greater or lesser.

Great Moode.

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

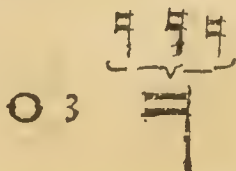
*Ma.* The dew measuring of *Largs* by *Longs*: and was either perfect or vnperfect.

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

*Ma.*

Ma. That which gaue to the Large three Longs: for in both Moode, time, and prolation, that they tearme perfect which goeth by three: as, the great Moode is perfect when three longs go to the larg: 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.  $\bigcirc 3$ .

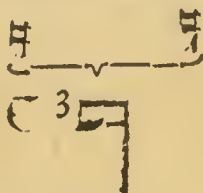
Franchinus  
Glareanus  
Lofsius.



Phi. Which Moode did they tearme, the great one imperfect?

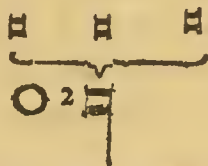
Ma. That which gaue to the Large but two Longs. His signe is thus,  $\text{C} 3$

Franchinus  
op. mul. it. trac.  
3. cap. 2.  
Lofsius. lib. 2.  
cap. 4.  
Peter Aron  
Tuscanello.

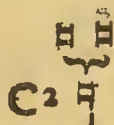


Phi. What did they call the lesser Moode?

Ma. That mood which measured the Longs by Breeues, and is either perfect or vnperfect. The lesse Moode perfect was when the Long contained three breeues, and his signe is thus,  $\bigcirc 2$

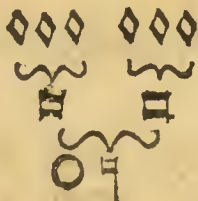


The lesse Moode vnperfect is, when the Long containeth but two Breeues. And his signe is thus,  $\text{C} 2$

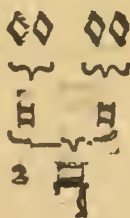


Phi. What called they time?

Ma. The dimension of the Breefe by Semibreeues: and is likewise perfect or vnperfect. Perfect time is, when the Brief containeth three semibreeues. His signes are these,  $\bigoplus 3 \text{C} 3 \bigcirc$



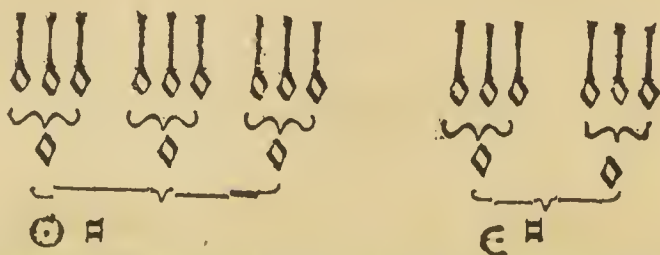
The time vnperfect is, when the Brief containeth but two semibreeues, whose signes are these:  $\bigcirc 2 \text{C} 2 \text{C}$



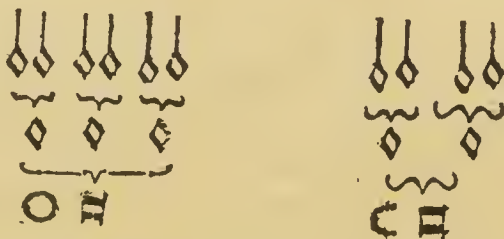
Phi.

Phi. What is Prolation?

Ma. It is the measuring of Semibriefes by Minoms, and is either more or lesse. The more prolation is, when the Semibrief containeth three Minoms: his signes be these,  $\odot \square$

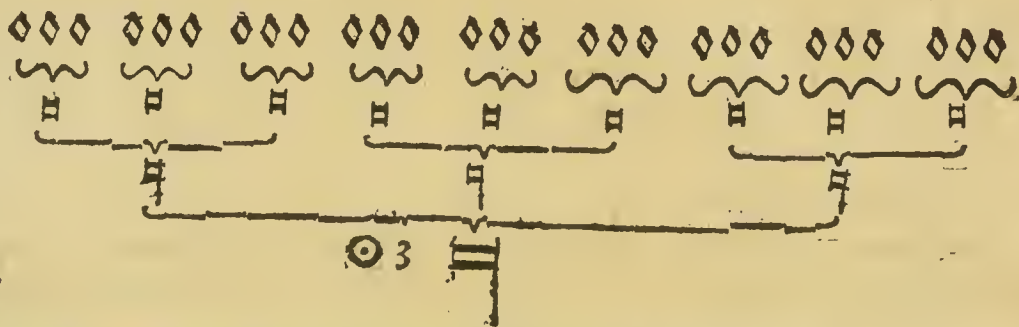


The lesse prolation is when the Semibriefe containeth but two Minomes: The signe wherof is the absence of the pricke thus,  $\circ \square$



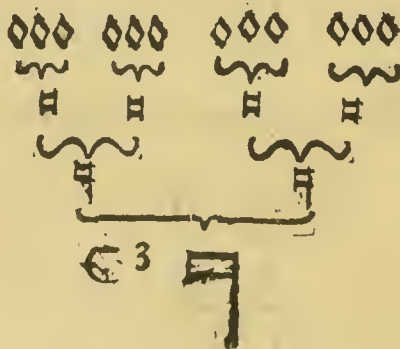
So that you may gather that the number doth signifie the moode, the circle the time, & the presence or absence of the point the prolation. I haue thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great Moode perfect. Here is his ensample following without any prolation, because in this Moode it is alwayes *\*vnperfect*.

\* Great Moode and time perfect.

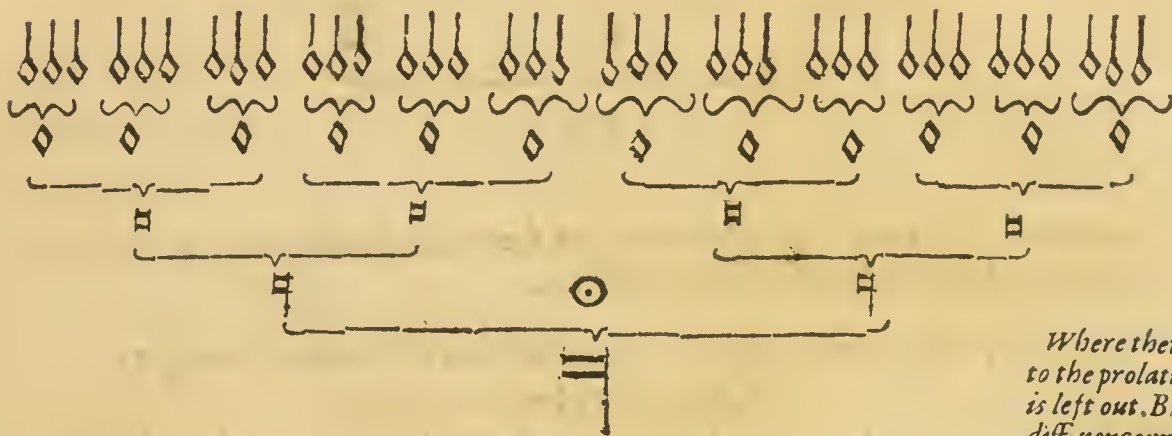


Great Moode vnperfect and time perfect.

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



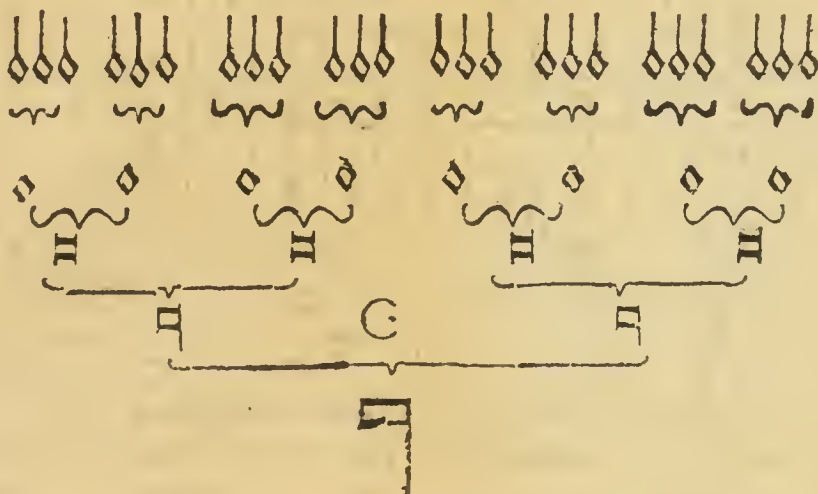
The lesser Moode perfect and vnperfect, may bee gathered out of the former two. It followeth, to let downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect, is thus:



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

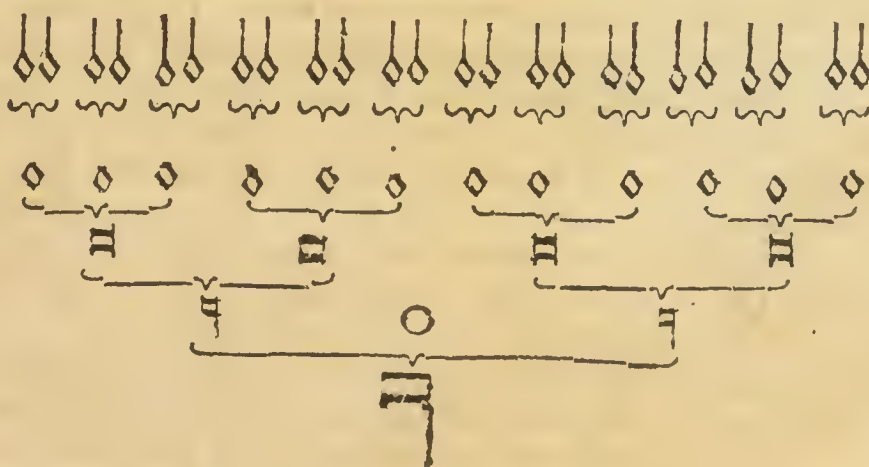
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is the ē, it is set by the Larg: when the prolation is shewen, it is alwayes within.

Prolation perfect in the time vnperfect is let thus:



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

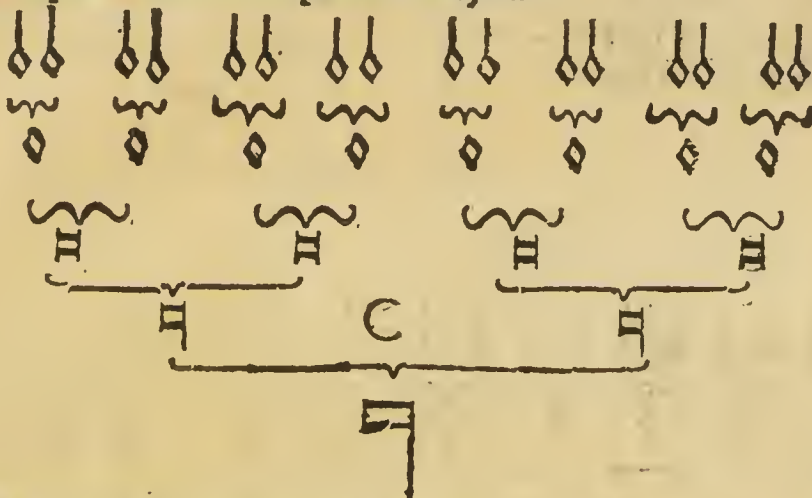
Prolation imperfect in the perfect, time, is let downe thus:



Both Moodes imperfect, time perfect, & prolation vnperfect.

The vnperfect prolation in the vnperfect time, thus :

Both Moodes,  
time and prola-  
tion vnperfect.



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

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

$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3
I	I	I	I	I	I	I	I	I	I	I	I	3	3	3	3
3	3	3	2	2	2	2	3	2	3	2	3	2	3	2	2
3	H	3	H	2	H	2	H	3	H	2	H	9	H	6	H
3	3	2	3	2	2	2	2	2	2	2	2	2	2	2	2
9	H	6	H	6	H	4	H	6	H	4	H	18	H	12	H
3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2
27	H	12	H	12	H	8	H	12	H	3	H	36	H	24	H
O 3	C 3	O 2	C 2	O	C	O	C	O	C	O	C	O	C	O	C

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

Ma. In the Table there is no difficultie, if you consider it attentinely. Yet, to take away 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 any 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 euen with it, shewing the value or how many Semibreues it containeth.ouer it you shall find how many of the next lesser notes belong to it in that signe. As for example, in the great Moode perfect you doubt how many Breeues the Long containeth: in the lowest part of the Table on the left hand, you finde this signe O 3 which is the Moode you sought: iust ouer that signe you finde a Large, ouer that the number 3, and ouer that a Long. Now hauing found your Long you finde hard by it on the left hand the number of 9. signifying that it is nine Semibreues in that Moode: ouer it you finde the figure of three, signifying that there belong three Breeues to the Long in that Moode: and so forth 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 doubler, and the great breeches,) I pray you come to the declaration of those which wee vse now.

Ma. I will: 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.

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

This is imperfection, where of hereafter.

*Discantus.*

Augmentation.

The Augmentation section consists of three staves of music. The first two staves are filled with rhythmic patterns using various note values (minims, crotchets, quavers) and rests. The third staff concludes the section with a double bar line and a repeat sign.

*Altus.*

The Altus section consists of three staves of music. The first two staves are filled with rhythmic patterns using various note values and rests. The third staff concludes the section with a double bar line and a repeat sign.

*Tenor.*

The Tenor section consists of a single staff of music. It features a rhythmic pattern with various note values and rests, concluding with a double bar line and a repeat sign.

*Bassus.*

Time perfect.

The Bassus section consists of two staves of music. The first staff is filled with rhythmic patterns using various note values and rests. The second staff concludes the section with a double bar line and a repeat sign. Below the second staff, the letter 'D' with a subscript '2' is written.

*Phi*

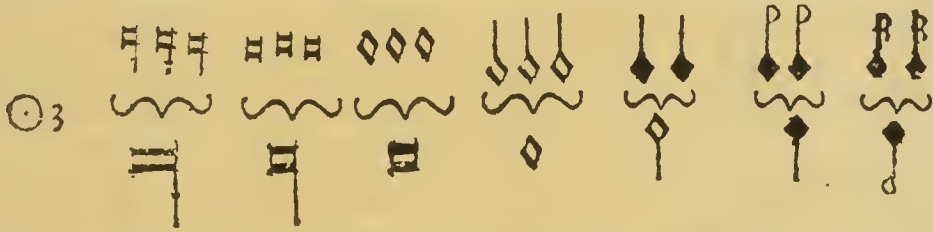
*Phi.* So much of this song I vnderstand as the knowledge of the degrees hath shoven mee : the rest I vnderstand not.

*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 the *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 brieft in the explaining of them. There bee foure *Moodes* now in common vſe: *Perfect of the more prolation.* *Perfect of the lesse prolation.* *Imperfect of the more prolation.* And *Imperfect of the lesse prolation.* The moode perfect of the more is, when all go by three: as three Longes to the Large: three Breeces to the Long: three Semibreeces to the Breefe: three Minomes to the Semibreef. His signe is a whole circle with a prick or point in the center or middle thus:

Exposition of the foure vſual Moodes.



Perfite of the More.

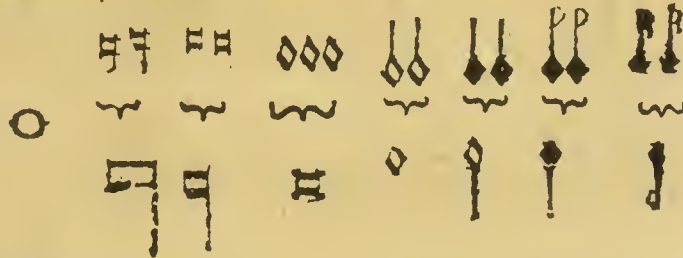
*Phi.* What is to be obserued in this Moode?

*Ma.* The obseruation of euerie one, because it doth depend of the knowledge of them all, we will leaue 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 Semibreefe: as two Longes to the Large: two Breeces to the Long: three Semibreeces to the Breefe: two Minoms to the Semibreefe. And his signe is a whole circle without any point or picke in the middle, thus.

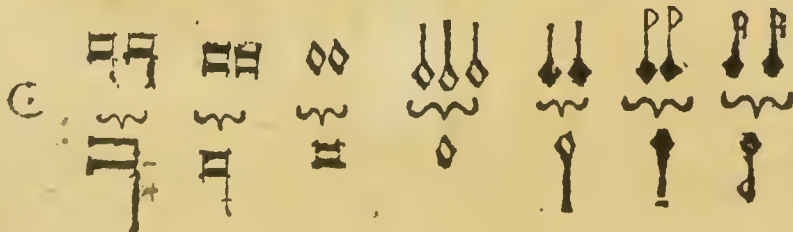
Perfite of the Lesse



*Phi.* Verie well. Proceede.

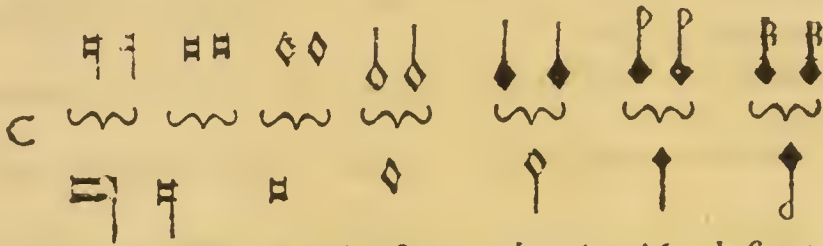
*Ma.* The Moode imperfect of the more prolation is, when all go by two, except the Minome which goeth by three: as two Longes to the Large, two Breeces to the Long, two Semibreeces to the Breefe, and three Minimes to the Semibreefe: so that though in this Moode the Breefe be but two Semibreifes, yet you must vnderstand that hec is sixe Minomes, and euerie Semibreefe three Minomes. His signe is a halfe circle set at the beginning of the song, with a prick in the middle, thus.

Imperfite of the More.



The Moode Imperfect of the lesse prolation is, when all go by two: as two Longs to the Large, two Breues to the Long, two Semibriefes to the Briefe, and two Minomes to the Semibriefe, two Crotchets to the Minome, &c. His signe is a halfe circle without a pricke or point set by him, as thus.

Imperite of the Lesse.

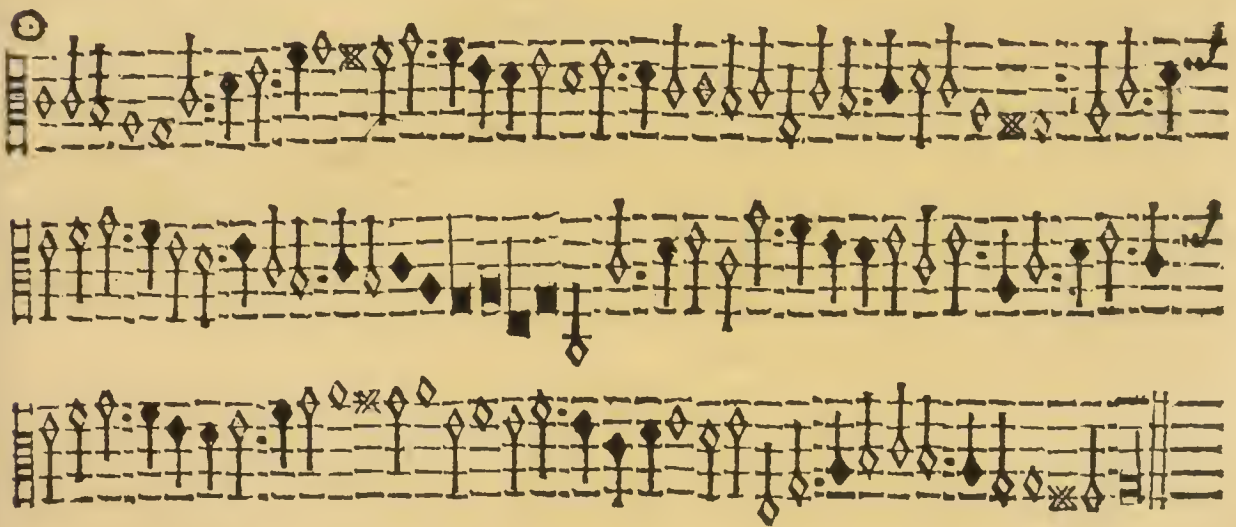


This Moode is in such vse. as whensoever there is no Moode set at the beginning of the song, it is alwayes imagined to bee this: and in respect of it, all the rest are esteemed as strangers.

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

Ma. The particular obseruations, because they are best conceiued by examples, I will set you down one of euerie teuerall Mood. And to begin with the perfect of the More, take this example of a Duo.

Cantus.



Bassus.



Phi.




The value of  
some Notes in  
this Moode.

*Phi.* Now I pray you begin and shew me how I may keepe right time in this example.  
*Ma.* In this *Cantus* there is no difficultie, if you sing your Semibreves three Minimes a peece (the blacke excepted, which is alwaies but two) your Breeves nine, & your black Breeves sixe. And whereas there is a breefe rest in the beginning of the *Basse*, that you must reckon nine Minimes. There is also in the *Basse* a Long, which must be sung nine Semibreves, which is xxvii. Minimes.

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

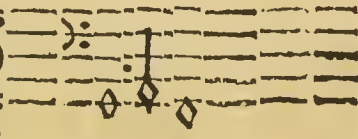
*Ma.* True: but I did set it downe of purpose, to make you vnderstand the nature of the Moode.

A director, &  
the vse thereof.

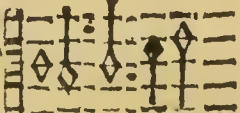
*Phi.* You did well. But I pray you, what is that which you haue set at the ende of the verse, thus: 

*Ma.* It is called an *Index* or *director*: for looke in what place it standeth, in that place doth the 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 Minimes: yet if an odde Minime come immediatly either after or before (but most commonly after) a semibreve, then is the semibreve sung but for two minimes, and that other Minime maketh vp the number for the stroke. But to the intent that the singer may the more easily perceiue when the Minime is to be taken in with the Semibreve, and when it is to be lest out: the maisters have deuised a certaine pricke (called a pricke of diuision) which being set betwixt a Semibreve and a minime thus:  sheweth, that the Semibreve is perfect, & that the minime next following doth belong to another stroke.

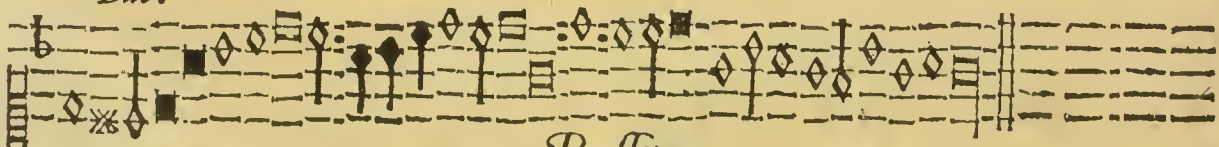
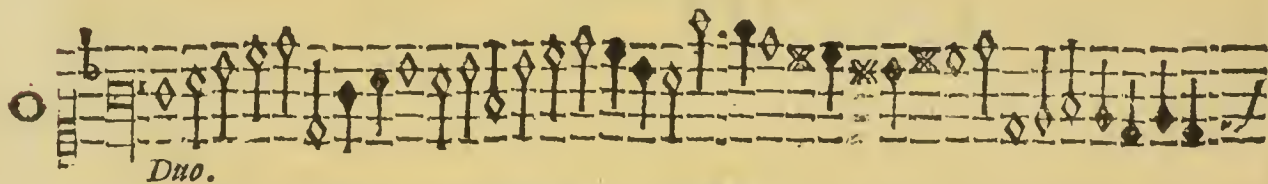
A pricke of diuision, with the nature & vse thereof.

Likewise, if the pricke of diuision come betwixt two minimes, thus:  it signifieth, that the Semibreve going before is vnperfect, and that the minime following it must be ioyned with it to make up the stroke.

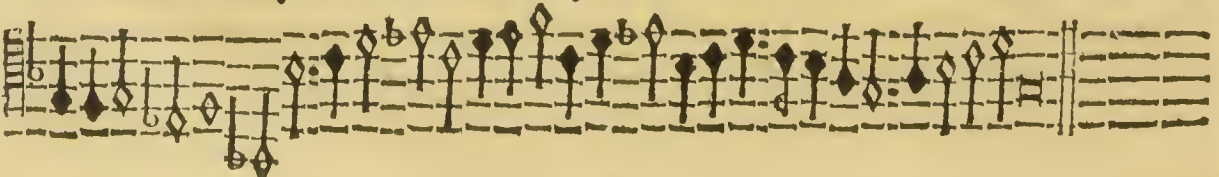
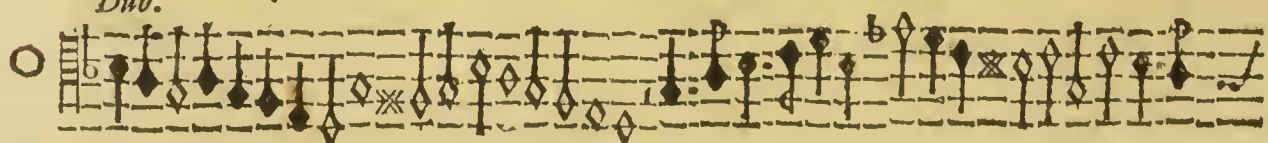
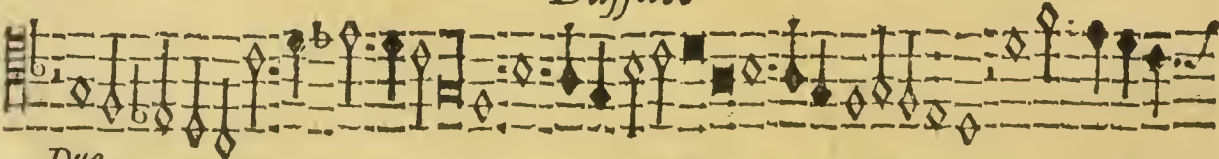
*Phi.* Now I thinke you haue sufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the lesse prolation.

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

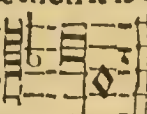
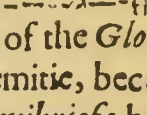
### Cantus.



### Bassus.



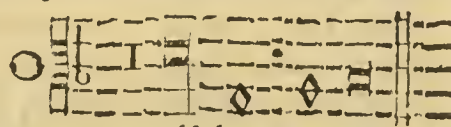
*Phi.* In this last also I pray you begin with your *stroke* and *time*.

*Ma.* In this Moode euerie *semibriefe* is two *minimes* or one full stroke. Euerie *breefe* three *semibreves*, except it be blacke, in which case it is but two. Euerie *longe* is sixe *semibreves*, except it be black, & then it is but foure, or haue a *semibreve* following it noted with a prick of diuision thus:  and then it is five, and the other *semibreve* maketh up the full time of sixe.  And though this hath beene receiued by the composers, yet haue they but small reason to allowe of it: for of *Iusquin* they had it in the Tenor part of the *Gloria* of his Masse *Aue Maris stella*: but *Iusquin* in that place vsed it for an extremitie, because after the *longe* came two *semibreves* & then a *breefe*: so that if the first *semibriefe* had not beene taken in for one belonging to the *longe*, the second must haue beene sung in the time of two *semibreves* and noted with a pricke of alteration, as in these his notes you may see.

The value of the notes in this Mood.

The value of a Long hauing a semibreve with a prick of diuision after it.

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

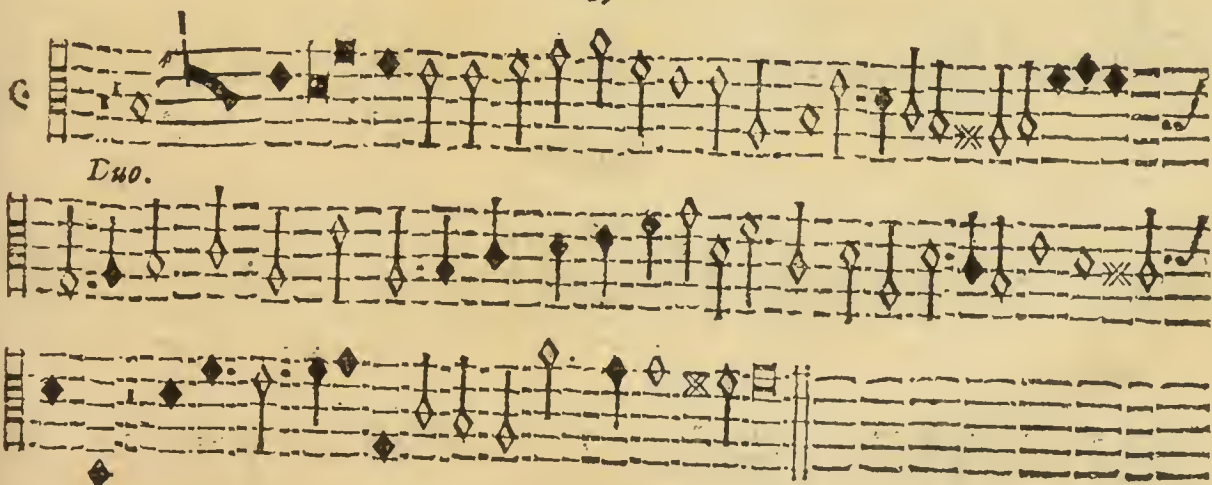


It followeth to speake of the thirde Moode which is the *Imperfect* of the more *prolation*: of which, let this be an example.

*Cantus.*



*Bassus.*



And as we did in the others, to begin with your *stroke* and *time*. Strike and sing euerie one of these *breeses* sixe *minimes*, & euerie one of the *semibreues* (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 *minime* following a *semibriefe* in the more *prolation*, is as well to bee vnderstood of a *minime* rest as of a *minime* it selfe.

*Phi.* I crie you mercie: for indeede, If I had remembered the rule of the *minime*, I had not doubted of the *rest*. But I pray you proceede.

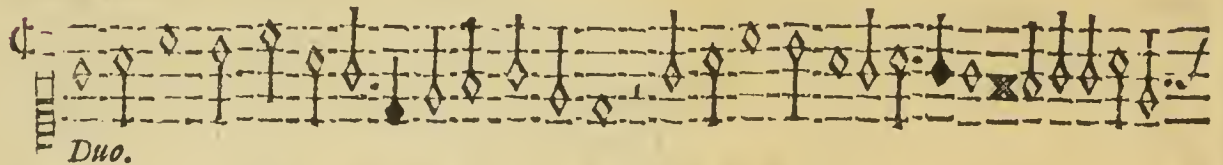
A pricke of alteration.

*Ma.* You see the *minime* in *d' la sol* marked with a pricke: and if you consider the ty-ming of the song, you shall finde that the *minime* going before that, beginneth the stroke: so that those two *minimes* must make vp a full stroke. You must then knowe, that if you finde a pricke so following a *minime* in this Moode, it doubleth the value thereof & maketh it two *Minimes*, and then is the pricke called a pricke of alteration: The black *semibrese* is alwayes two *minimes* in this Moode, and the black *breef* twise so much, which is foure *minimes*: and this is all to be obserued in this Moode.

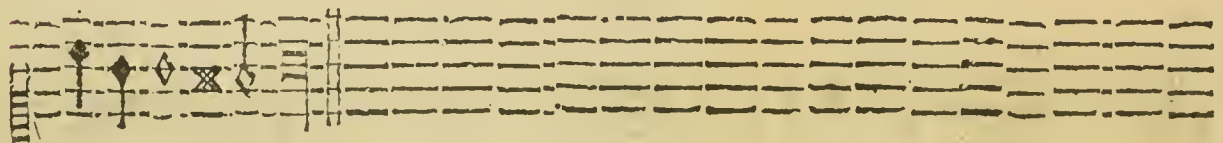
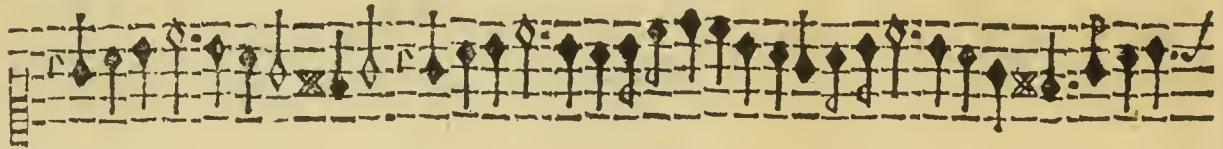
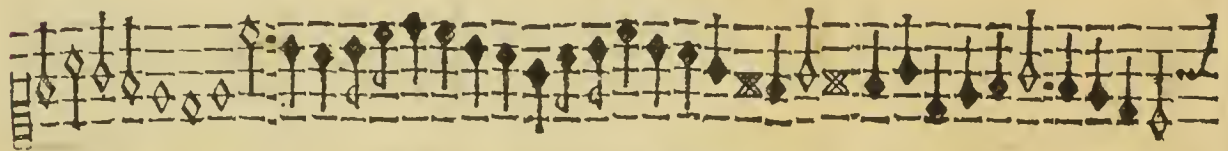
*Phi.* All that, I thinke, I vnderstand: therefore I pray you come to the declaration of the fourth and last.

*Ma.* The last, which is tearmed the Imperfect of the lesse prolation is, when all goe by two: as two *longs* to the *large*, two *breefes* to the *long*, two *semibreifes* to the *breef*, two *minimes* to the *semibreese*, two *crotchets* to the *minime*, two *quauers* to the *crotchet*, and two *semiquauers* to the *quauer*, and so foorth. Example.

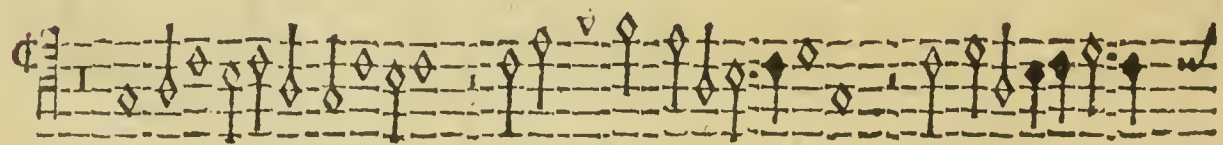
### Cantus.



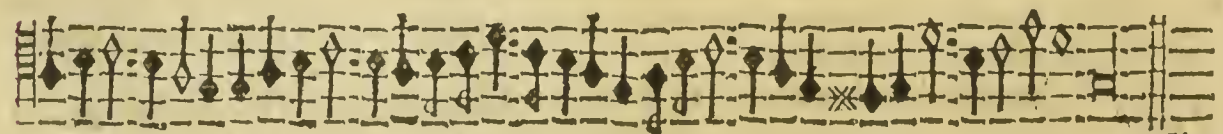
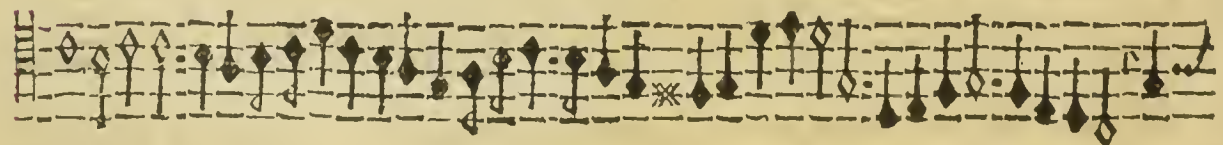
*Duo.*



### Bassus.



*Duo.*



The

# The first part.

The signe of this Moode set with a stroke parting it thus  $\int$  causeth the song, before which it is set, to be so sung as a breese or the value of a breese in other notes, make but one full stroke, and is proper to motetes, specially when the song is prickt in great notes.

## Cantus.

## Bassus.

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

E

which

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 stroke: whereof you shall see an evident example, after that we haue spoken of the proportions. But if the signe bee crossed thus  $\ominus$  then is the song so noted, so diminished in his notes, as foure *semibriefes* are sung but for one: which you shall more cleerely perceine heereafter, when wee come to speake of diminution. The other sort of setting the Moode thus  $\text{C}$  belongeth to Madrigals, Canzonets, and such like.

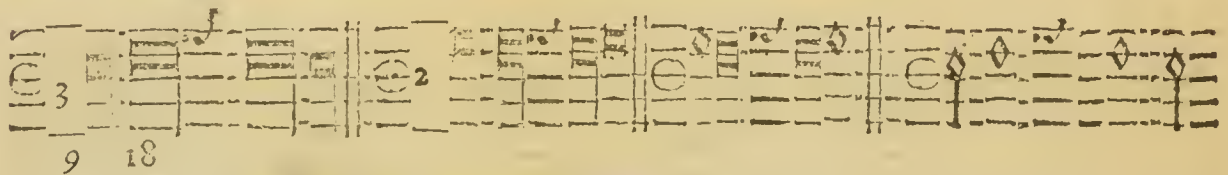
Thus much for the Moods by themselves: but before I proceede to the declaration of the altering of them, I must giue you an obseruation to be kept in perfect Moods.

*Phi.* What is that?

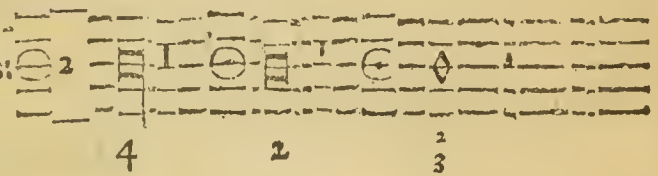
*Ma.* It is commonly called imperfection.

*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 colour. Imperfection by note, is when before or after any 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 colour, is when notes perfect are prickt blacke, which taketh awaie the third part of their value, thus:



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

*Phi.* What is *alteration*?

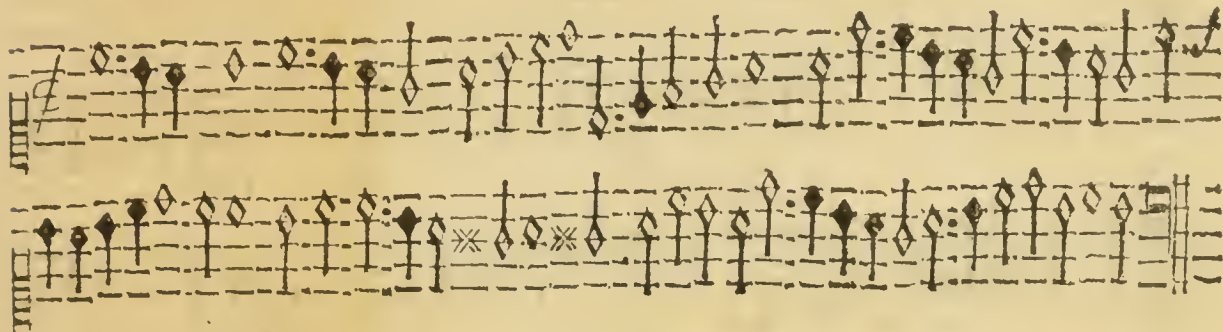
*Ma.* It is the doubling of the value of any note for the obseruation of the odde number: and that is it which I told you of in the example of the Moode perfect of the More prolation; so that the note which is to be altered is commonly marked with a pricke of *alteration*.

*Phi.* Now I pray you proceed to the alteration of the Moods.

*Ma.* Of the altering of the Moods proceedeth *augmentation*, or *diminution*: *augmentation* proceedeth of setting the signe of the more prolation in one part of the song onely, and not in others; and is an increasing of the value of the notes above their common and essentiall valour, which commeth to them by signes set before them, or Moods set ouer them, or numbers set by them. *Augmentation* by numbers, is when proportions of the lesse inaequalitie are set downe, meaning that euerie note & rest following

following are so often to be multiplied in themselves, as the lower number containeth the higher thus,  $\frac{1}{2}$  &c. that is, the *minime* to be a *semibriefe*, the *semibriefe* a *briefe* &c. but by reason that this is better conceived by deede than worde, here is an example of *augmentation* in the Tenor part.

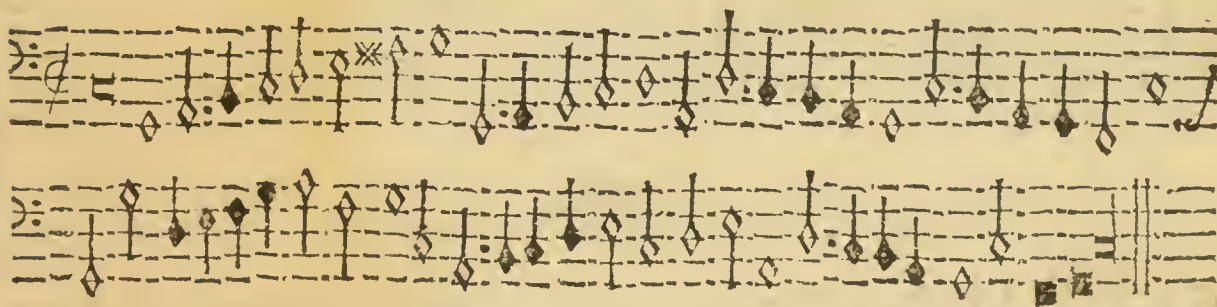
*Cantus.*



*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 certaine lessening or decreasing of the essential value of the notes & rests, by certain signes or rules: by signes, when you finde a stroke cutting a whole circle or semicircle thus,  $\ominus$   $\ominus$   $\ominus$   $\ominus$ . But when (as I tolde you before) a circle or halie circle is crossed thus,  $\oplus$   $\oplus$  it signifieth diminution of diminution; so that whereas 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 circle or *semicircle* thus,  $\odot$  2  $\odot$  2  $\odot$  2  $\odot$  2. also by proportionate numbers as thus.  $\ddagger$  dupla.  $\ddagger$  tripla  $\ddagger$  quadrupla &c. By a *semicircle* inuerred thus,  $\supset$   $\supset$  and this is the most vsuall signe of diminution, diminishing still the one halfe of the note: but if it be dashed thus  $\text{D}$   $\text{D}$  it is double diminished.

Diminution,

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

Ma. Lo, here is one.

*Cantus.*

The Cantus part is written on four staves. The first staff begins with a treble clef and a common time signature. The music consists of a series of chords, many of which are marked with an asterisk (\*). The second and third staves continue this chordal texture. The fourth staff concludes the section with a double bar line and repeat dots.

*Tenor.*

The Tenor part is written on two staves. The first staff uses a treble clef and a common time signature. The second staff uses a bass clef. The music is primarily chordal, with several asterisks marking specific chords. The section ends with a double bar line and repeat dots.

*Bassus.*

The Bassus part is written on four staves. The first staff uses a treble clef and a common time signature. The second and third staves use bass clefs. The music is chordal, with several asterisks marking specific chords. The section concludes with a double bar line and repeat dots.

Where

Where you see *two Moods set to one part, the one thus & the other retorted thus* ♯ 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 time (that is, as round againe as you 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 tearme a *retorted Moode*?

A Retort.

Ma. It is a *Moode 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 example, at the second singing, that which was a *semibriefe* at the first, you did sing in the time of a *minime*, and the *minime* in the time of a *crotchet*,

Phi. Why did you say a *Moode of imperfect time*?

Ma. Because a *Moode of perfect time* cannot bee retorted.

Phi. Of the lesse prolation I haue had an ensample before: therefore I pray 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 *Moode*, with manie others, after wee haue spoken of the proportions.

Phi. What is *Proportion*?

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. Indeed 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 equall quantities together: in which, because there is no difference, we will speake no more at this time. *Proportion of inaequalitie* is, when two things of vnequall quantitie are compared together; and is either of the more or lesse inaequalitie. *Proportion of the more inaequalitie* is, when a greater number is set ouer and compared to a lesser, and in Musicke doeth alwayes signifie diminution. *Proportion of the lesse inaequalitie* is, where a lesser number is set ouer, and compared to a greater, as  $\frac{2}{3}$ ; and in Musicke doth alwaies signifie augmentation.

Proportion of the more inaequalitie doth in Musicke alwayes signifie diminution.

Phi. How manie kindes of *Proportions* do you commonly vse in Musicke? for I am perswaded it is a matter impossible to sing them all, especially those which bee tearmed *superpertients*.

Ma. You say true; although there be no proportion so harde but might be made in Musicke: but the hardnesse of singing them, hath caused them to be left out; and therefore there be but fise in most common vse with vs: *Dupla*, *Tripla*, *Quadrupla* *Sesquialtera*, and *Sesquitercia*.

Phi. What is *Dupla* proportion in Musicke?

Ma. It is that which taketh halfe the value of euerie note and rest from it, so that two notes of one kinde doe but answere to the value of one: and it is knowen when the vpper number containeth the lower twise, thus.  $\frac{2}{1}$ ,  $\frac{4}{2}$ ,  $\frac{8}{4}$ ,  $\frac{12}{6}$  &c. But by the way you must note that time out of minde we haue tearmed that *dupla* where we set two *Minimes* to the *Semibriefe*: which if it were true, there should bee fewe songes but you should haue *dupla*, *quadrupla*, and *octupla* in it, and then by consequent must ceate to bee *dupla*. But if they thinke that not inconuenient, I pray them how will they answere that which from time to time hath bene set downe for a generall rule amongst all musicians, that *proportions of the greater inaequalitie, do alwayes signifie diminution?* and if their *minimes* be diminished, I pray you how shall two of them make vp the time of a full stroke? for in all

Dupla:

A confutation of Dupla in the minimes.

proper.

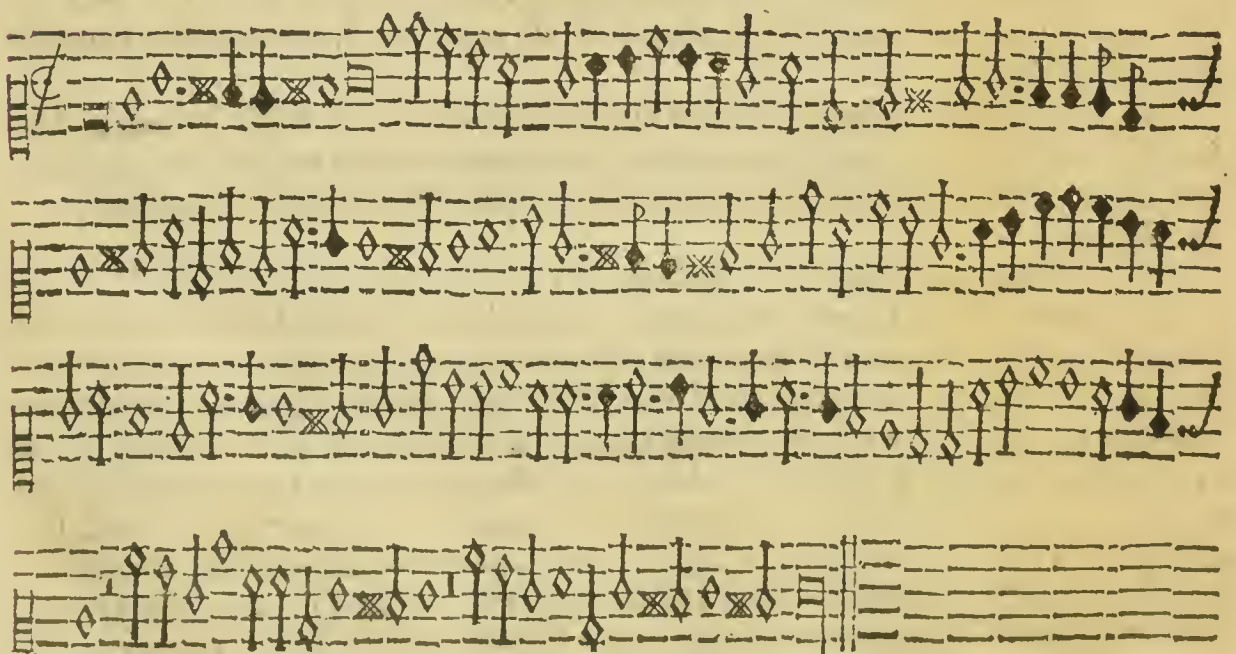


proportions the upper nūber signifieth the semibrife, and the lower number the stroke: so that as the vpper number is to the lower, so is the *semibrife* to the stroke. Thus if a man would goe seeke to refute their *Inueterat* opinions, it were much labour spent in vaine: but this one thing I will adde that they haue not their opinion confirmed by the Testimonie of any, either musician or writer; whereas on the other side, all who haue beene of any name in Musicke, haue vsed the other dupla, and set it downe in their workes: as you may see in the example following, confirmed by the authorities of *Peter Aron, Franchinus, Iordanus*, and (nowe of late dayes) learned *Glareanus, Lofius, Listenius, Berhusius* and a greate number more, all whome it were too tedious to nominate: true it is that I was taught the contrarie my selfe, and haue seene many olde written bookes to the same ende. But yet haue I not seene anie published vnder anie mans name: but if their opinion had beene true, I maruaile that none amongst so manie good Musicians haue eyther gone about to prooue the goodnesse of their owne waie, or refute the opinions of others, from time to time by generall consent and approbation, taking new strength: therefore let no man cauill at my dooing in that I haue chaunged my opinion and set downe the proportions otherwise then I was taught them. For I assure them that if any man will giue me stronger reason to the contrarie, than those which I haue brought for my defence, I will not only chaunge this opinion, but acknowledge my selfe debt bound to him, as he that hath brought me out of an error to the waie of truth.

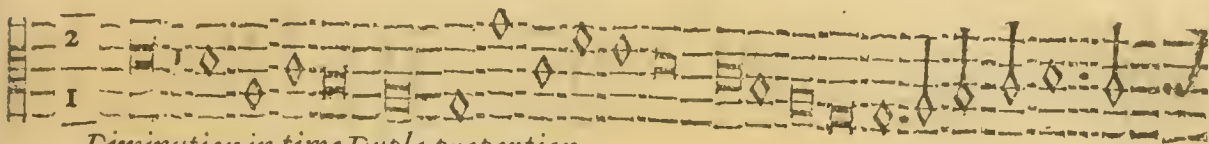
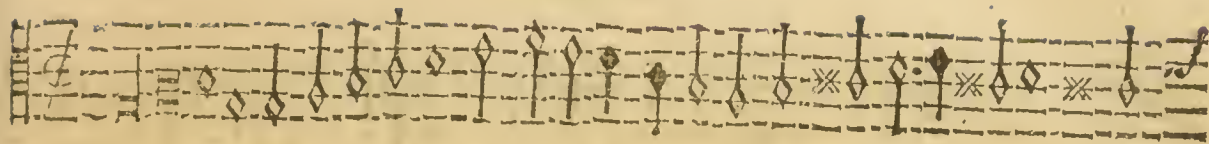
*Phi.* I doubt not but your maister who taught you would think it as lawefull for you to goe from his opinion, as it was for *Aristotle* to disallow the opinion of *Plato* with this reason, that *Socrates* was his friend, *Plato* was his friend, but veritie was his greater friend.

*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 do 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 wee goe too farre, and therefore peruse your example.

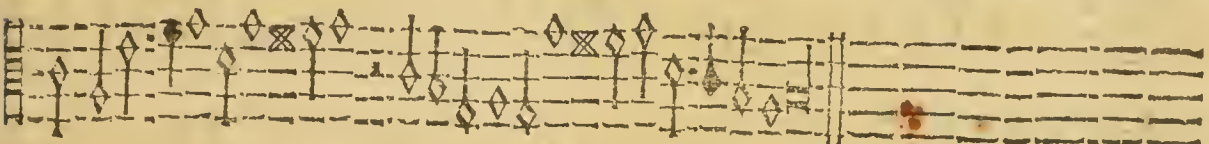
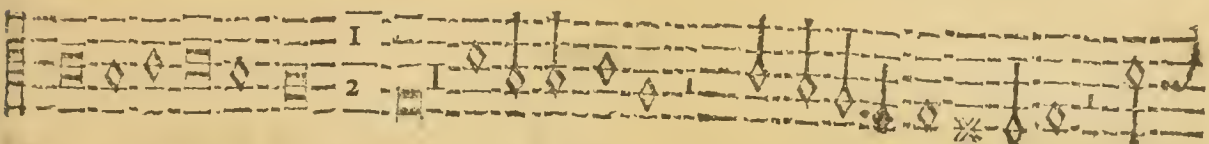
## Cantus.



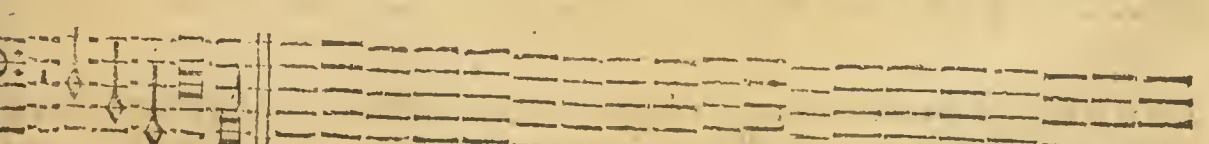
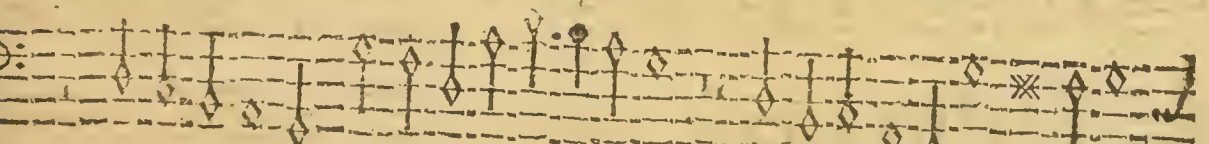
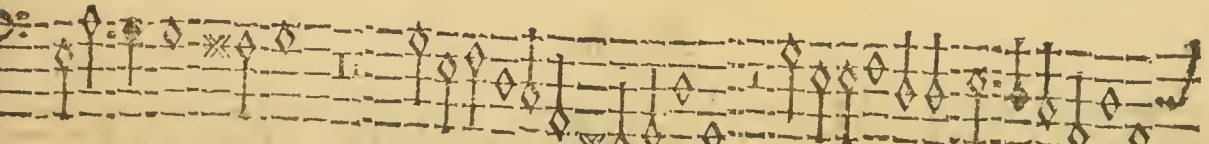
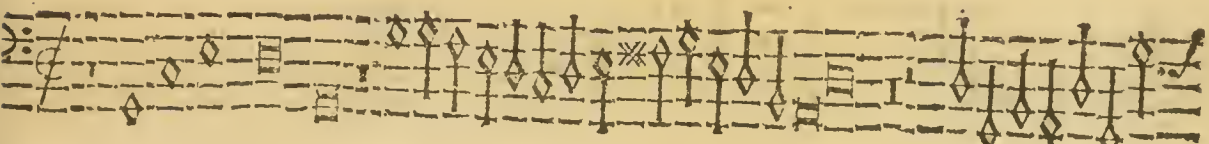
Tenor.



*Diminution in time Dupla proportion.*



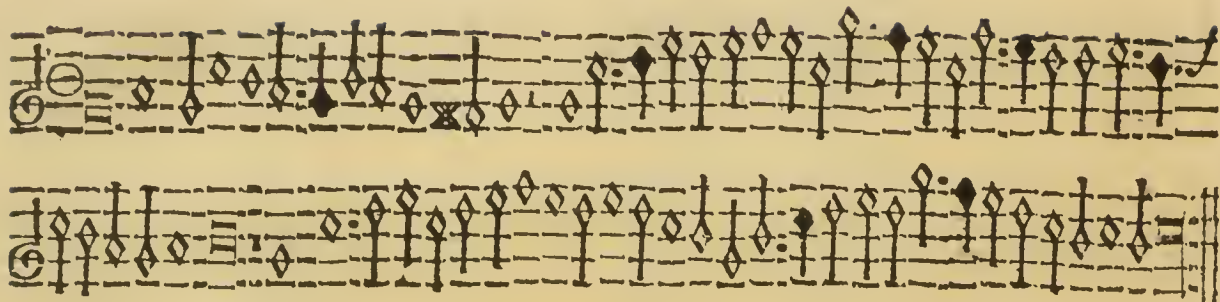
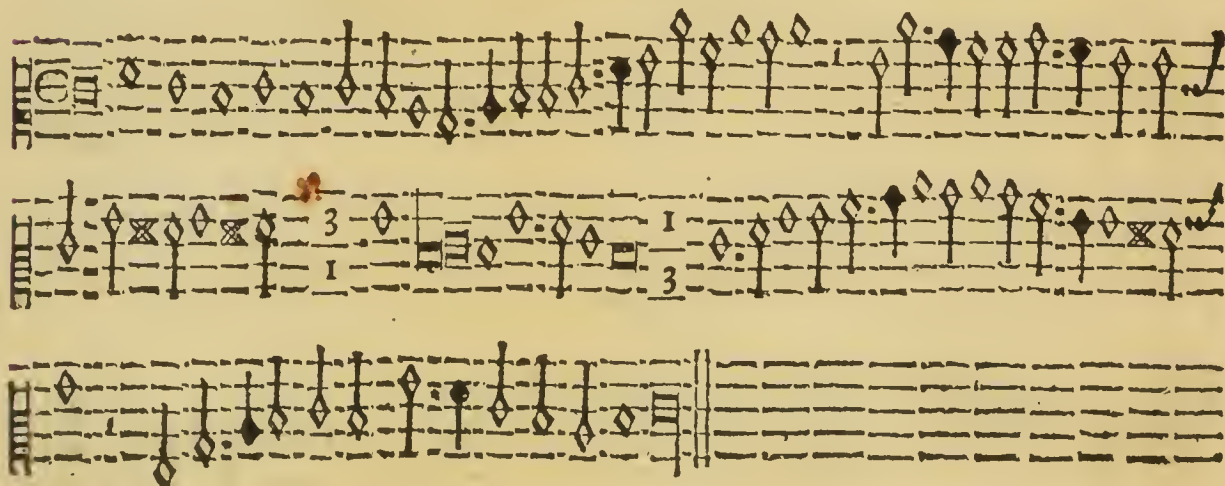
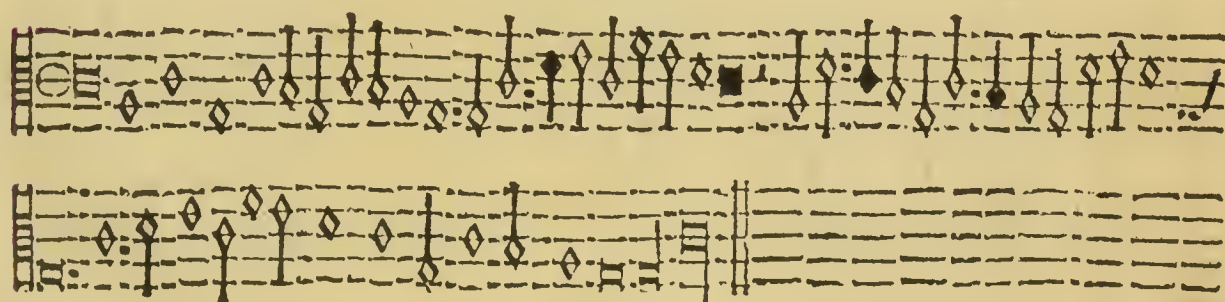
Bassus.



*Phi. What is tripla proportion in musicke?*

*Ma. It is that which diminisheth the value of the notes to one third part: for three briefs are set for one, and three semibrifes for one, and is knowen when two numbers are set Tripla, before the song, whereof the one containeth the other thirse, thus,  $\frac{3}{1}$   $\frac{6}{2}$   $\frac{9}{3}$ . For example of this proportion take this following.*

## The first part.

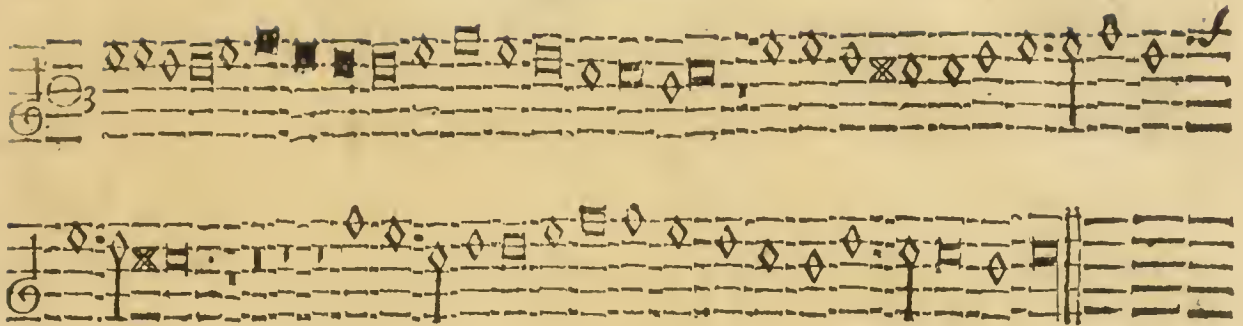
*Cantus.**Tenor.**Bassus.*

A confutation  
of hemiolia.

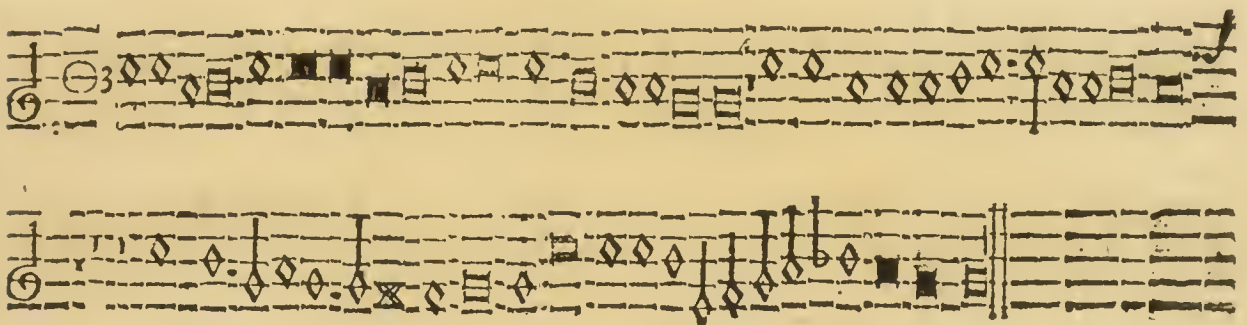
Heere is likewise another ensample wherein *Tripla* is in all the partes together: which if you pricke all in blacke notes, will make that proportion which the musiciens falslie termed *Hemiolia*; when in deede it is nothing else but a round *Tripla*. For *Hemiolia* doth signifie that which the *Latines* tearme *Sesquipla* or *sesquialtra*: but the good *Monkes*, finding it to go somewhat rounder then common *tripla*, gave it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glaucanus*, *Loffius* and others.

*Cantus.*

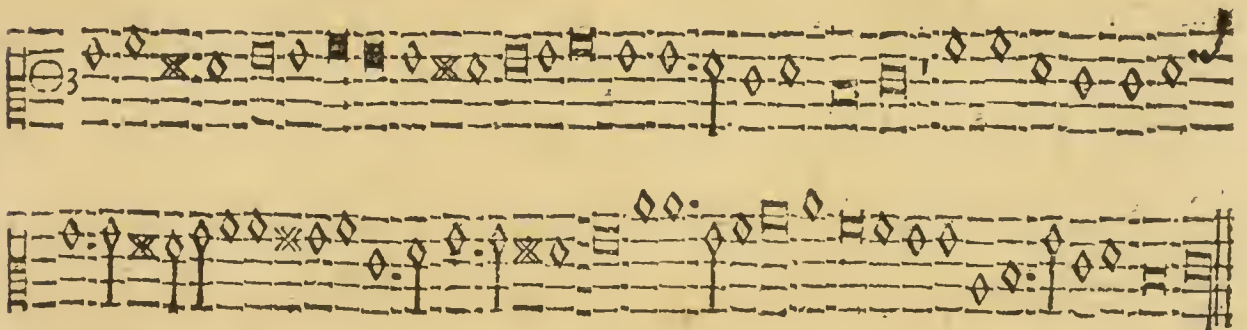
*Cantus.*



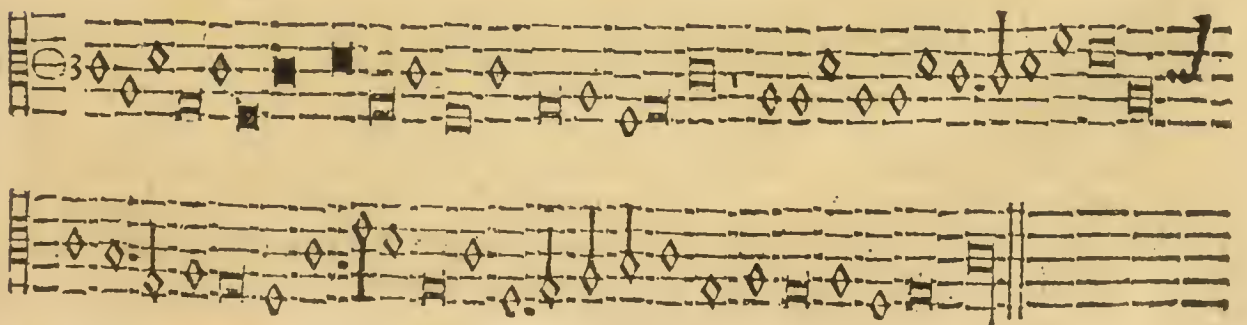
*Altus.*



*Tenor.*



*Bassus.*



*Phi.* Proceede now to Quadrupla.

*Ma.* Quadrupla is a proportion diminishing the value of the notes, to the quarter of that which they were before: and it is perceiued in singing, when a number is set before the song, comprehending another foure times, as  $\frac{4}{1}$   $\frac{8}{2}$   $\frac{12}{3}$  &c.

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

*Ma.* Heere is one.

## The first part.

*Cantus.*
*Tenor.*
*Bassus.*

Quintupla and Sextupla, I have not seene vsed by any stranger in their songs (so farre as I remember) but heere we vse them, but not as they vse their other proportions: for we call that sextupla, where we make fixe black *minims* to the *semibrese*, and quintupla when we haue but fiue, &c. But that is more by custome then reason.

*Phi.* I pray you give me an example of that.

*Ma.* You shall heereafter: but wee will cease to speake any more of proportions of multiplicity, because a man may consider them infinitely.

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

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

number



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 concurse, that is, where your two lynes meete together, there is the propotion of your two numbers written: as for example, let your two numbers be 18. and 24. looke vpward, and in the top of the triangle couering the two lynes which inclose those numbers, you finde written *sesquitertia*: so likewise 24. and 42. you finde in the Angle of concurse written *supertripartiens quartas*, and 110 of others.

*Phi.* Heere is a Table indeede contayning more than euer I meane to beate my brayns about. As for musick, the principall thing we seek in it, is to de'ight 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 give it you, I will shewe you two others, the one out of the workes of *Iulio Renaldi*, the other out of *Alexandro Striggio*: which because they bee short and 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 eueie part hath a seuerall Moode and prolation.

*Ma.* The Treble containeth *Augmentation* of the More prolation in the *subdupla* proportion: so that euerie *semibrese* lacking an *ode minime* following it, is three: But if it haue a *minime* following it, the *semibrese* it selfe is two *semibrese*s, and the *minime* one. The *Altus* and *Quintus* bee of the lesse 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 *semibrese*s. 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 *Bass* containeth *diminution* of *diminution* or *diminution* in *quadrupla* proportio, of that (as I shewed you before) euerie *long* is but a *semibrese*, and euerie *semibrese* is but a *crochet*. And to the ende that you may the more easly vnderstand the contrying of the parts, and their proportion one to another, I haue set it downe in partition.

Explanation of  
the example  
next ensuing.

Giulio Renaldi  
in the eight  
song of his Ma-  
drigali and  
Neapolitans  
to five voyces  
beginning di-  
uerse lingue.

Et c.

# The first part.

*Phi.* This hath beene a mightie musically furie, which hath caused him to shewe such diuersitie in to small bounds.

*Ma.* True: but hee was moued so to doe by the wordes of his text: which reason also moued *Alexandro Striggio* to make this other, wherein you haue one point handled first in the ordinarie Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like vnto another. For, the Trebble containeth *diminution* in the *quadrupla* proportion. The second Trebble or *sexus* hath Tripla prickt all in blacke notes: your Altus or Meane containeth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *sesquialtera* to the *breese*, which hath this signe  $\text{♩} \frac{3}{2}$  set before it: But if the signe were away, then would three *minimes* make a whole stroke, where as now three *semibriefes* make but one stroke. The Base is the ordinarie Moode, wherein is no difficultie; as you may see.

The musical score consists of six staves, each with a clef and a key signature of one flat. The lyrics 'Cangiar fani mille di su fate for me' are written below the first staff. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with proportional signs like '3' and '4'. The score is divided into measures by vertical bar lines.

Alexandro Striggio in the end of the 30. song of the Second booke of his Madrigals to six voyces, beginning *All'Acqua sagra.*



# The first part.

*Phi.* Now I think 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 sight.

## 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. exod. & per se. con per se.*

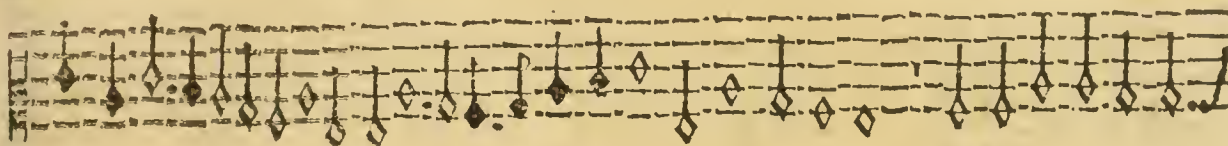
*tittle tittle. est Amen, When you haue done begin againe begin againe.*

Tenor.

A 3. voc.



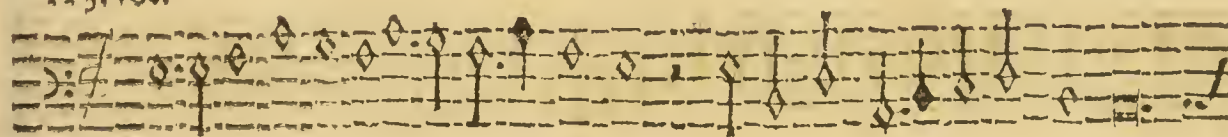
Christes crosse.



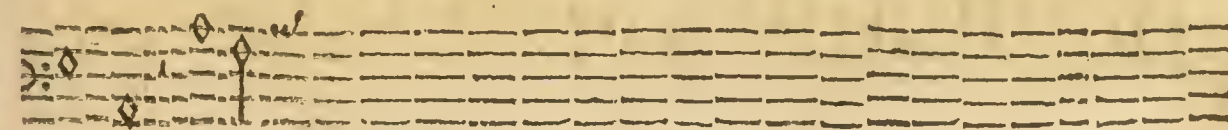
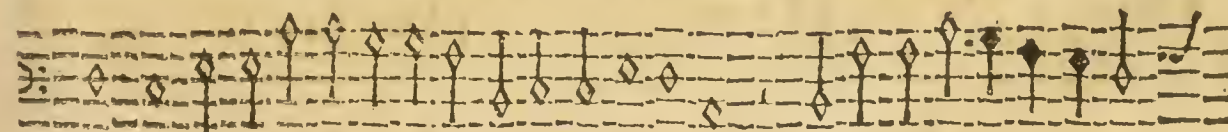
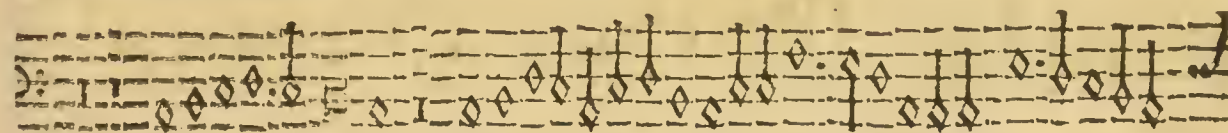
Verte folium.

Bassus.

A 3. voc.



Christes crosse.



Verte folium.

Cantus.

A 3. voc.

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

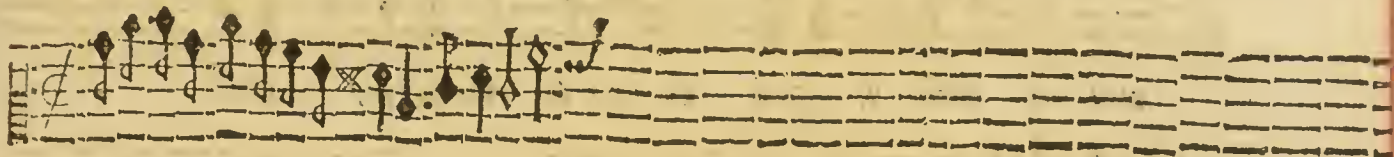
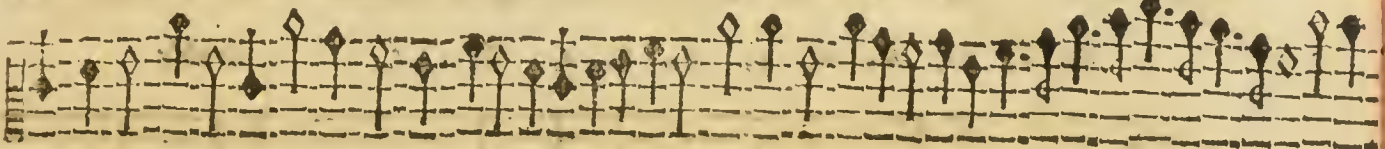
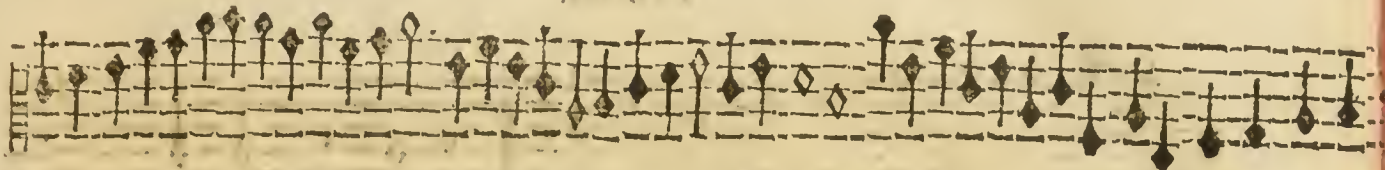
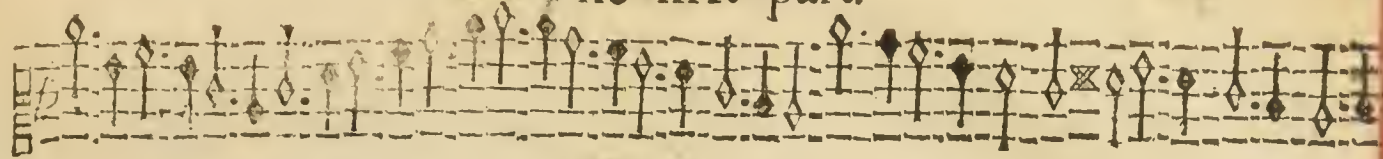
i. k. l. m. n. o. p. q. r. s & t. double w. v. x. with y. ezod. & per se. con per se.

title title. est Amen, When you haue done begin againe begin againe.

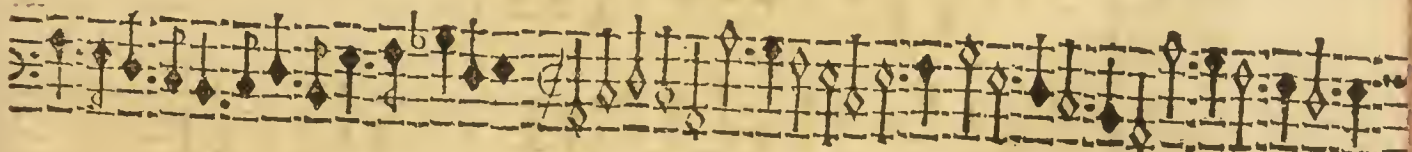
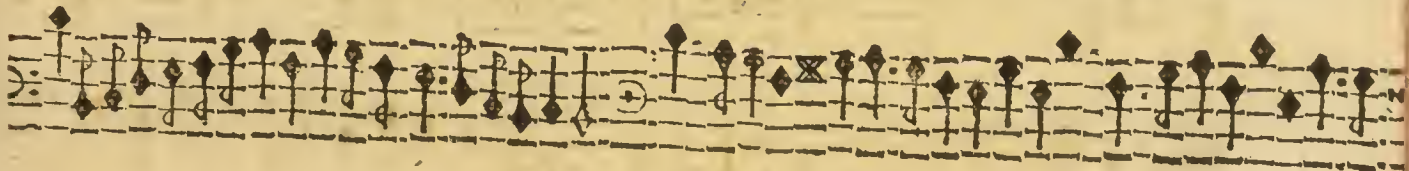
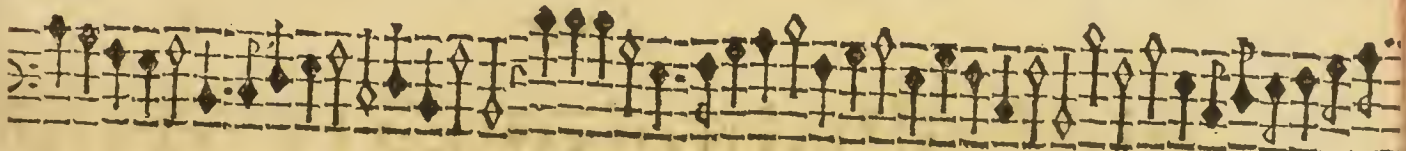
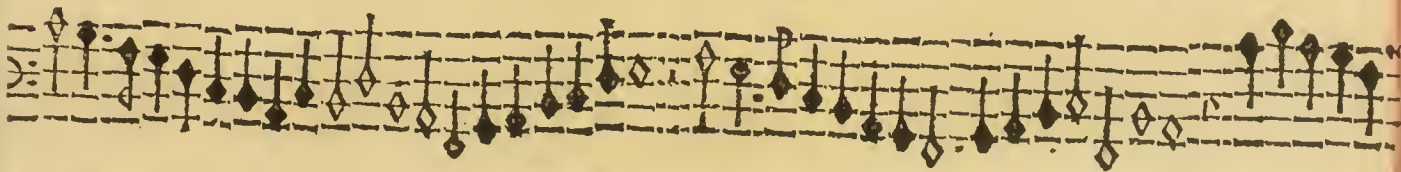
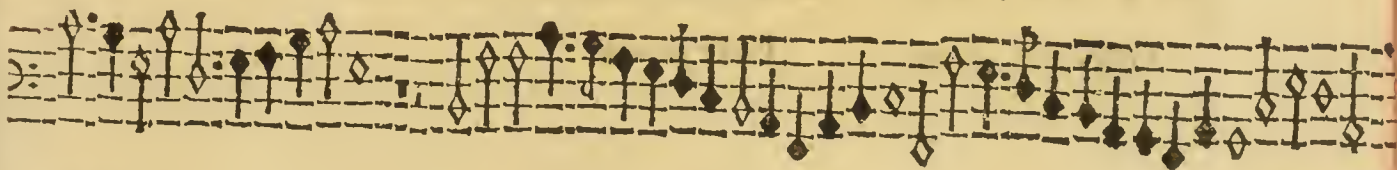
Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. h.

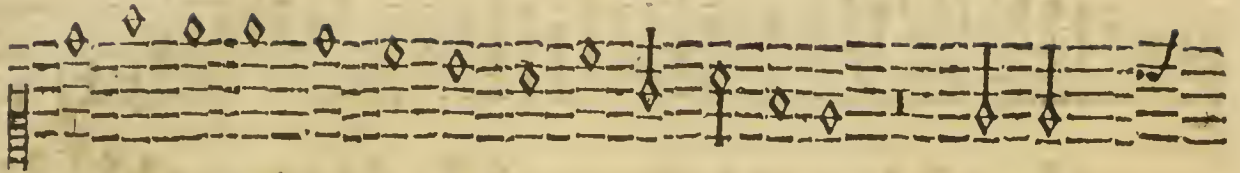
Tenor.

The first part.

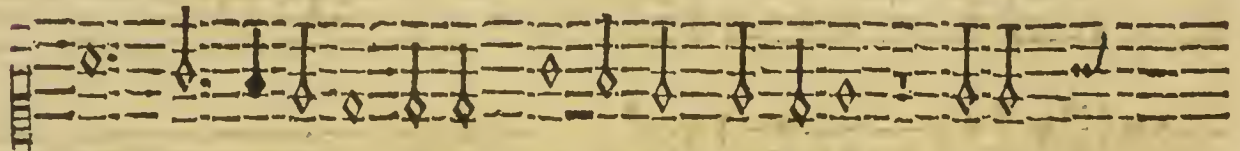


Bassus.

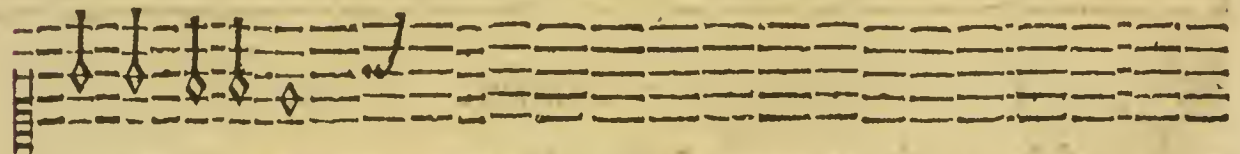


*Cantus.*

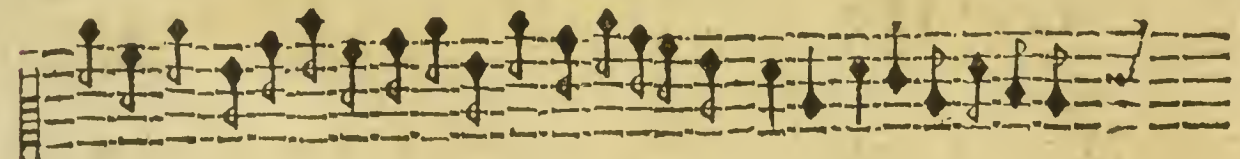
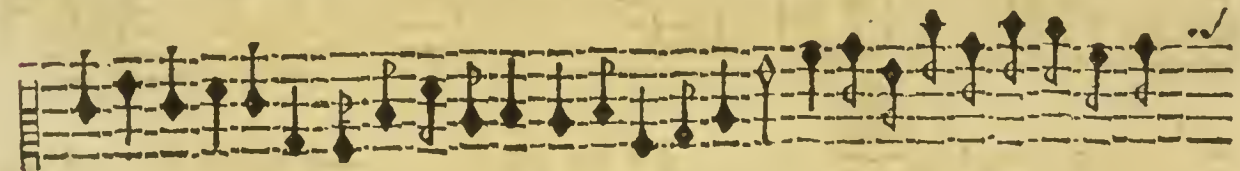
*i, k, l, m, n, o, p, q, r, s, & t, double*

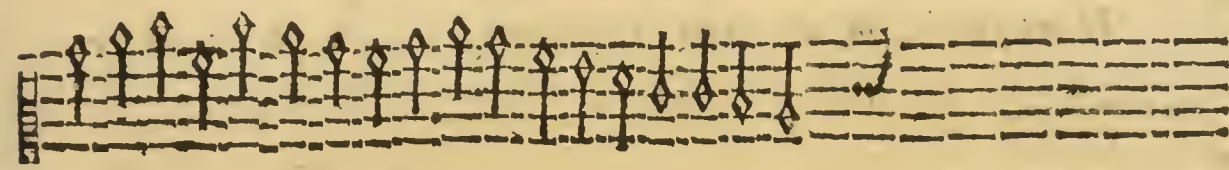
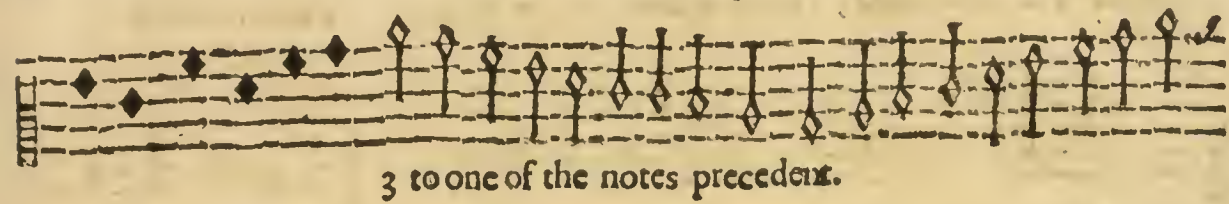
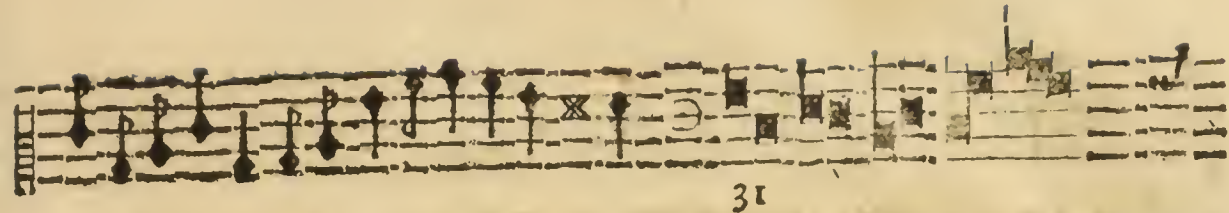


*w, v x, with y, exod & per se, con per se, tittle*

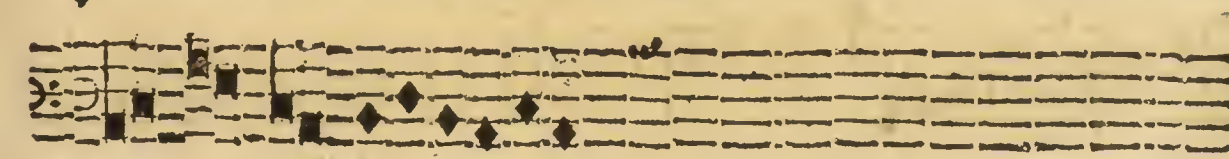
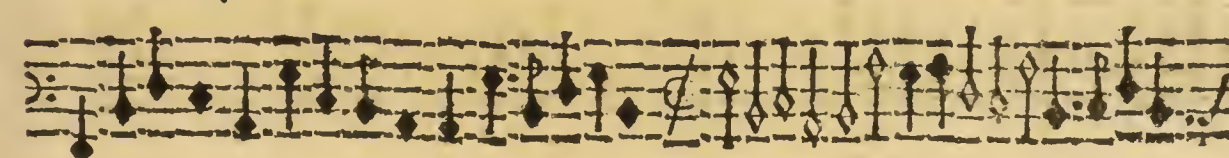
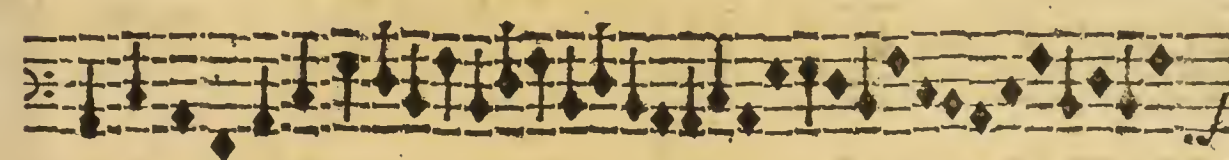
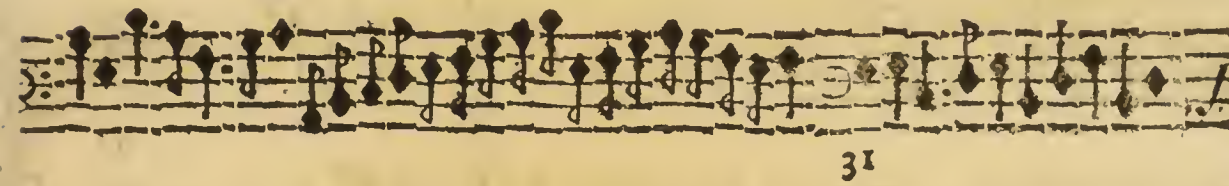


*tittle, est Amen. Verte folium.*

*Tenor.*



*Bassus.*



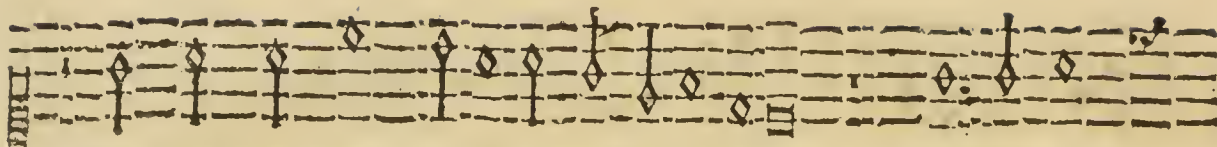
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G 2

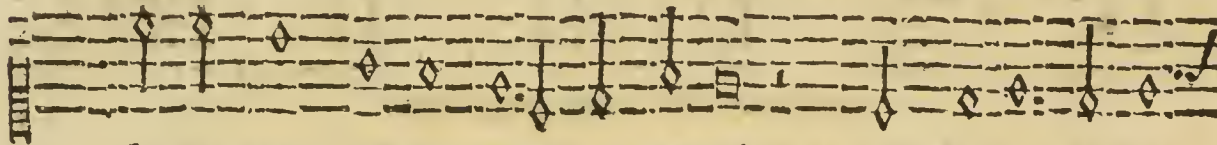
When

# The first part.

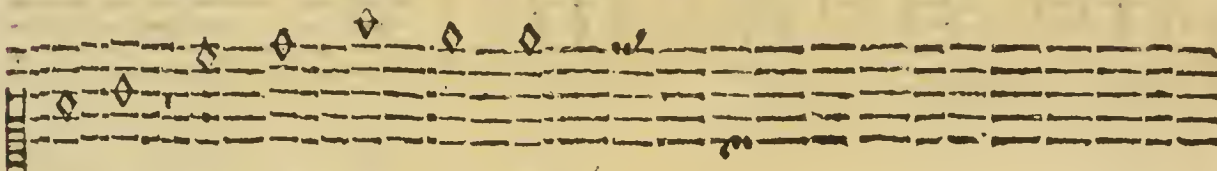
## Cantus.



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

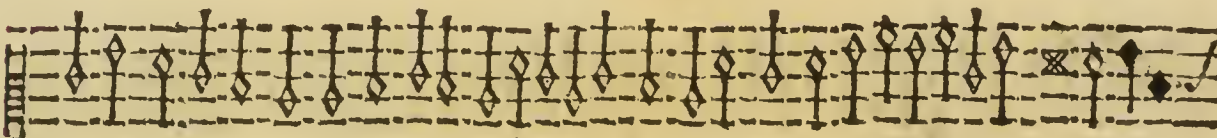


be my speede, in all vertue to proceede, A. b. c. d. e.

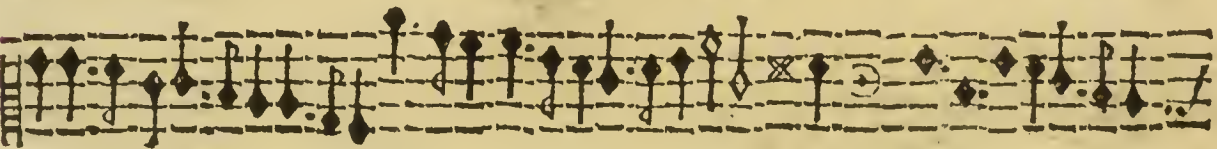
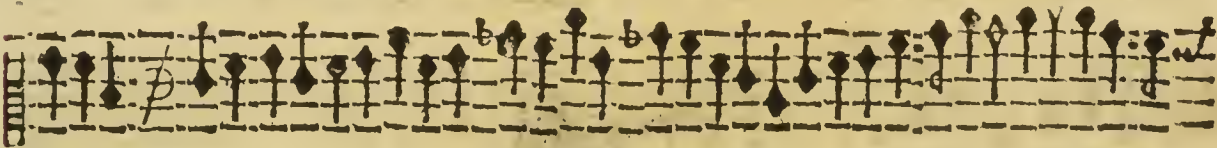
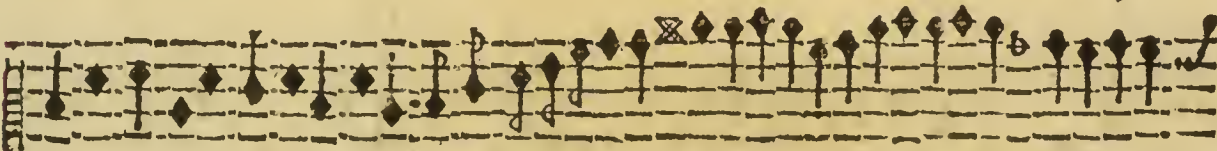


f. g. h. i. k. l. m.

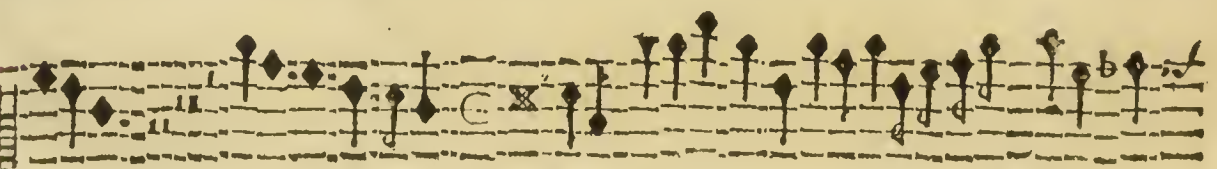
## Tenor.



91



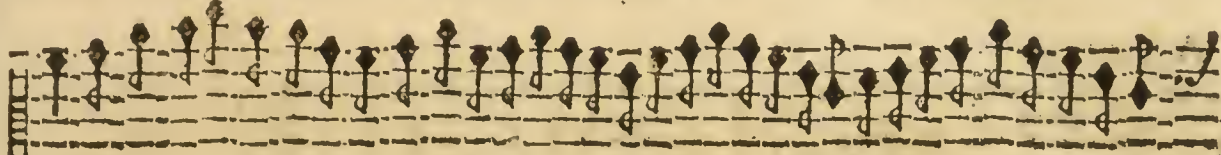
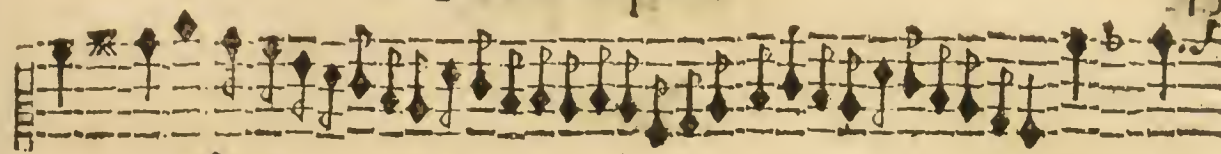
31 whole.



3.1.

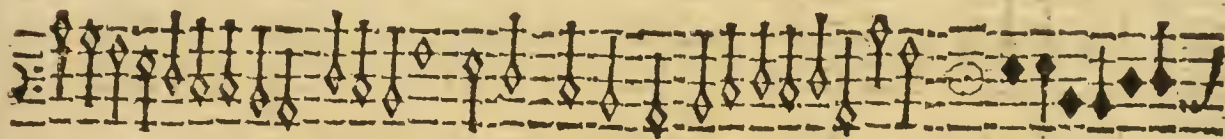
5.1.

The first part.



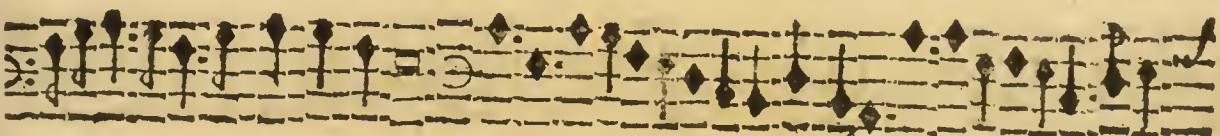
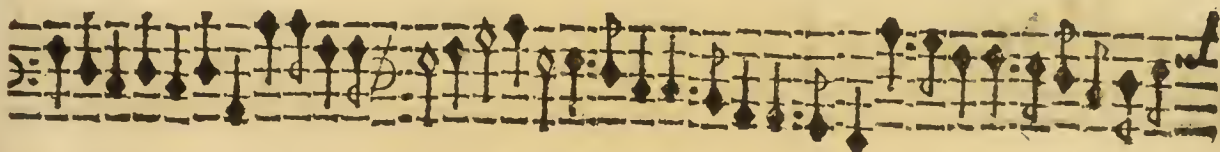
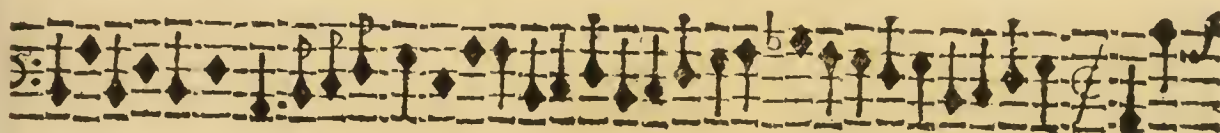
*Decupla.*

*Bassus.*

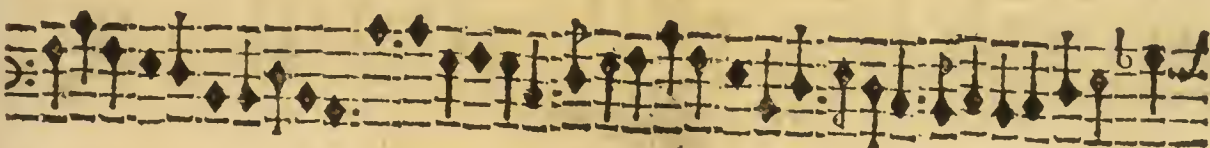


3 to one of the notes precedent.

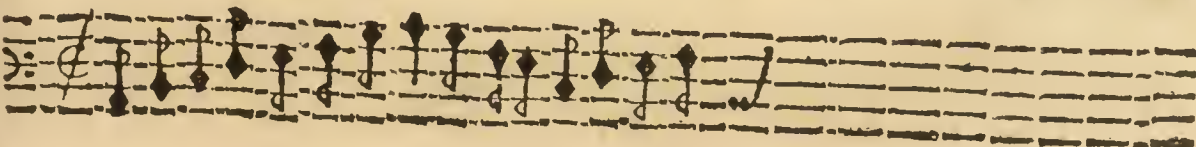
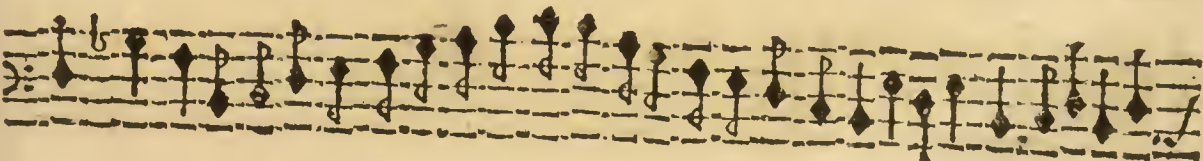
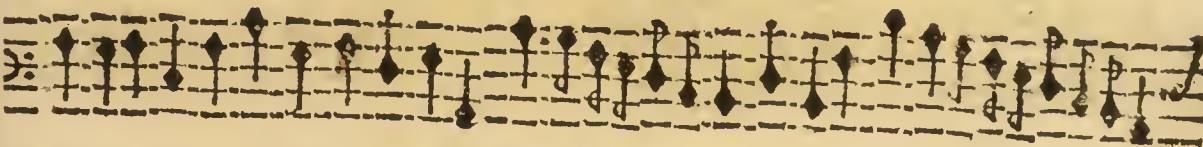
9.2.



3.1. whole:



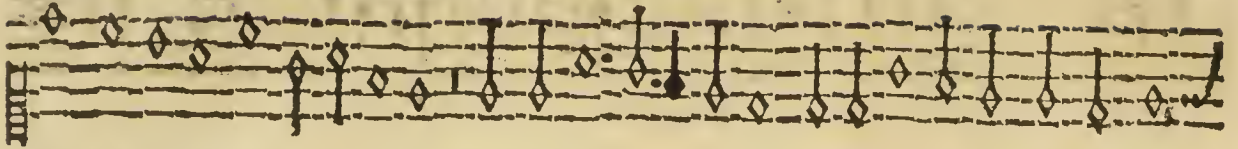
5 1.



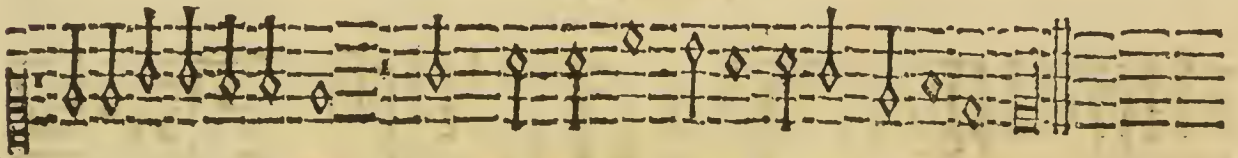


## Cantus.

A. 3. voc.

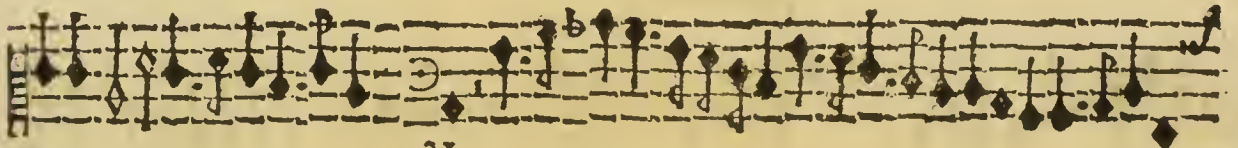
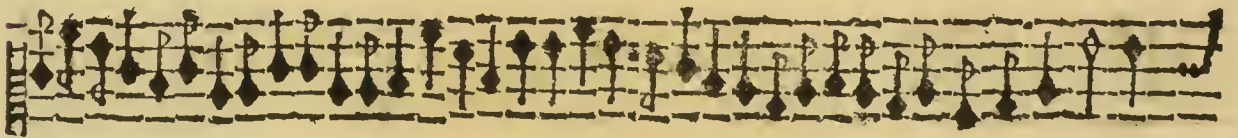
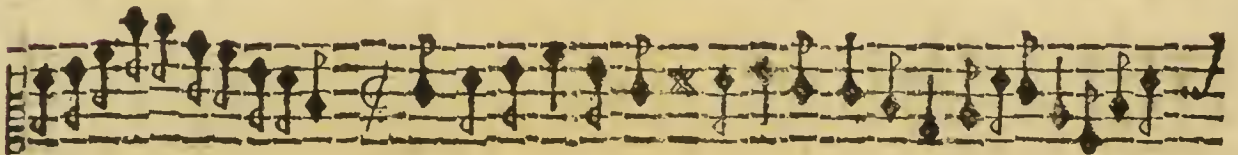


n. o. p. q. r. s. & t. double w. v. x. with y. exod. & per se. con per se.

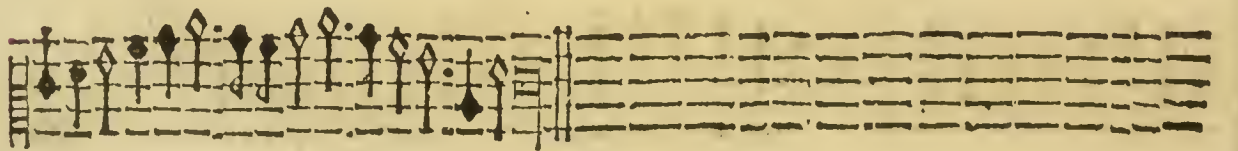
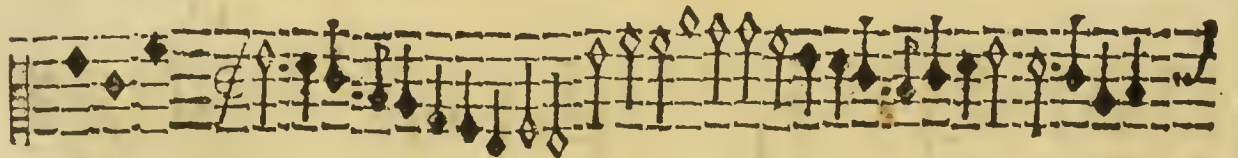


sittle tittle. est Amen, When you have done begin againe begin againe.

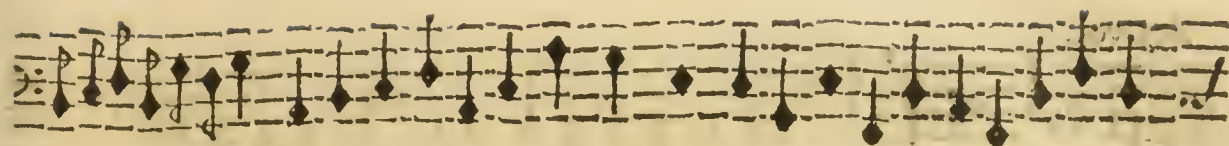
## Tenor.



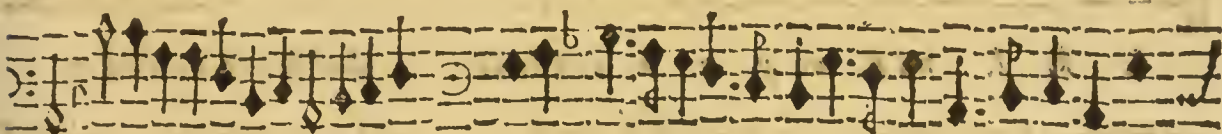
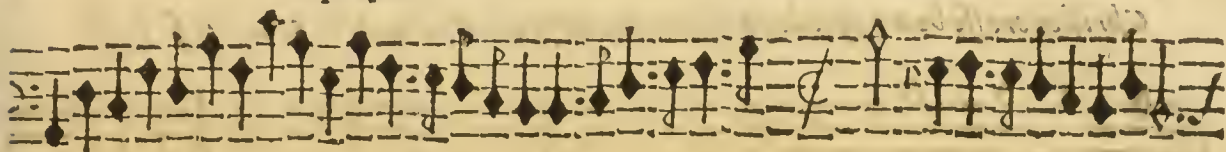
31



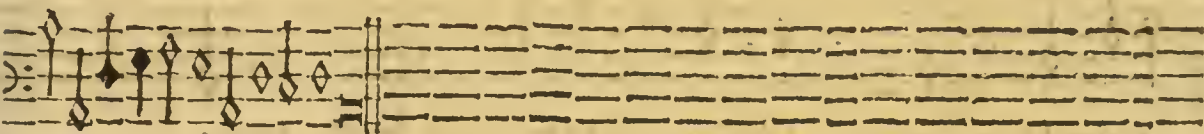
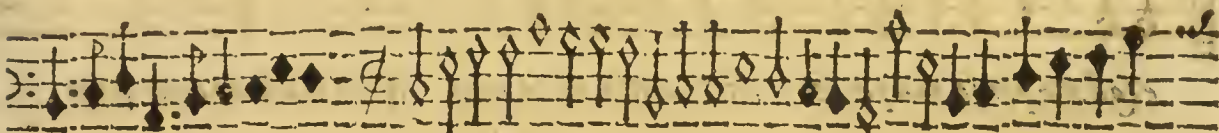
Bassus.



Septupla.



31

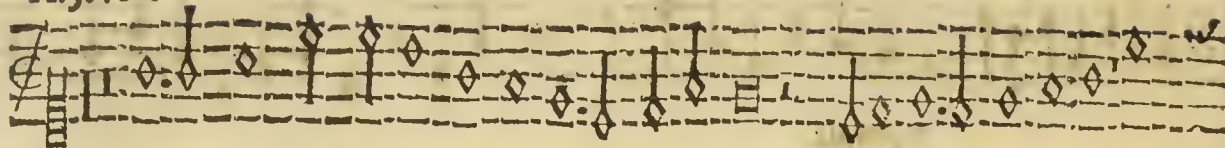


And this is our vsuall manner of pricking and setting downe of the Proportions general-ly receiued amongst our Musicians. But if *Glareanus*, *Ornithoparchus*, *Peter Aron*, *Zarlino*, or any of the great Musicians of *Italy* or *Germanie* had had this example, he would haue set it downe thus, as followeth.

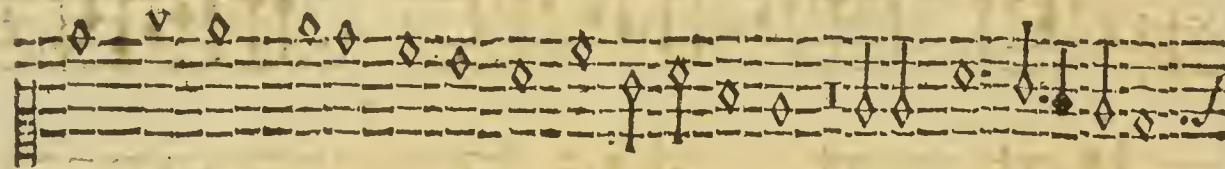


## Cantus.

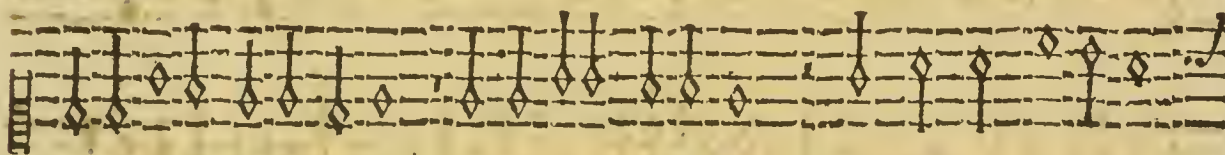
A. 3. voc.



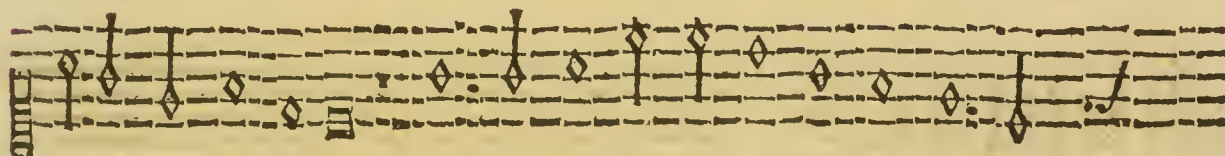
Christes crosse be my speede, in all vertue to proceede, A. b c. d. e. f. g. h.



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



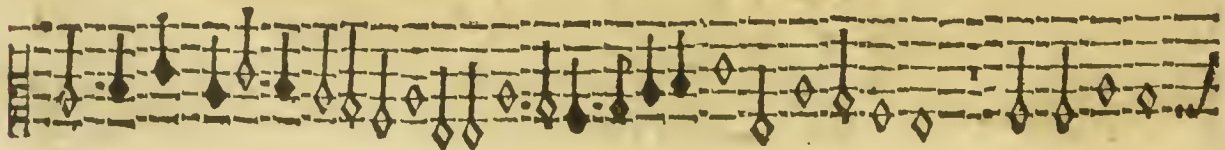
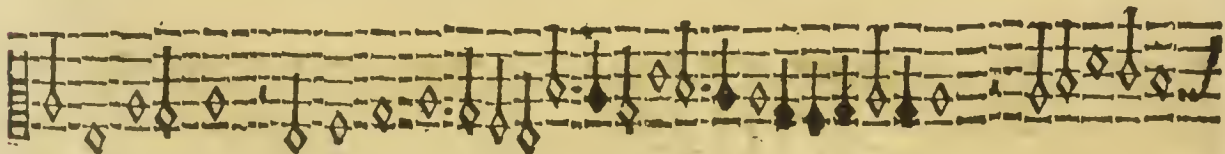
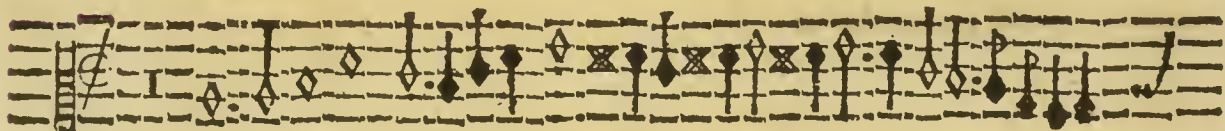
ezod. & per se. con per se. tittle tittle. est A men, When you haue done begin



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

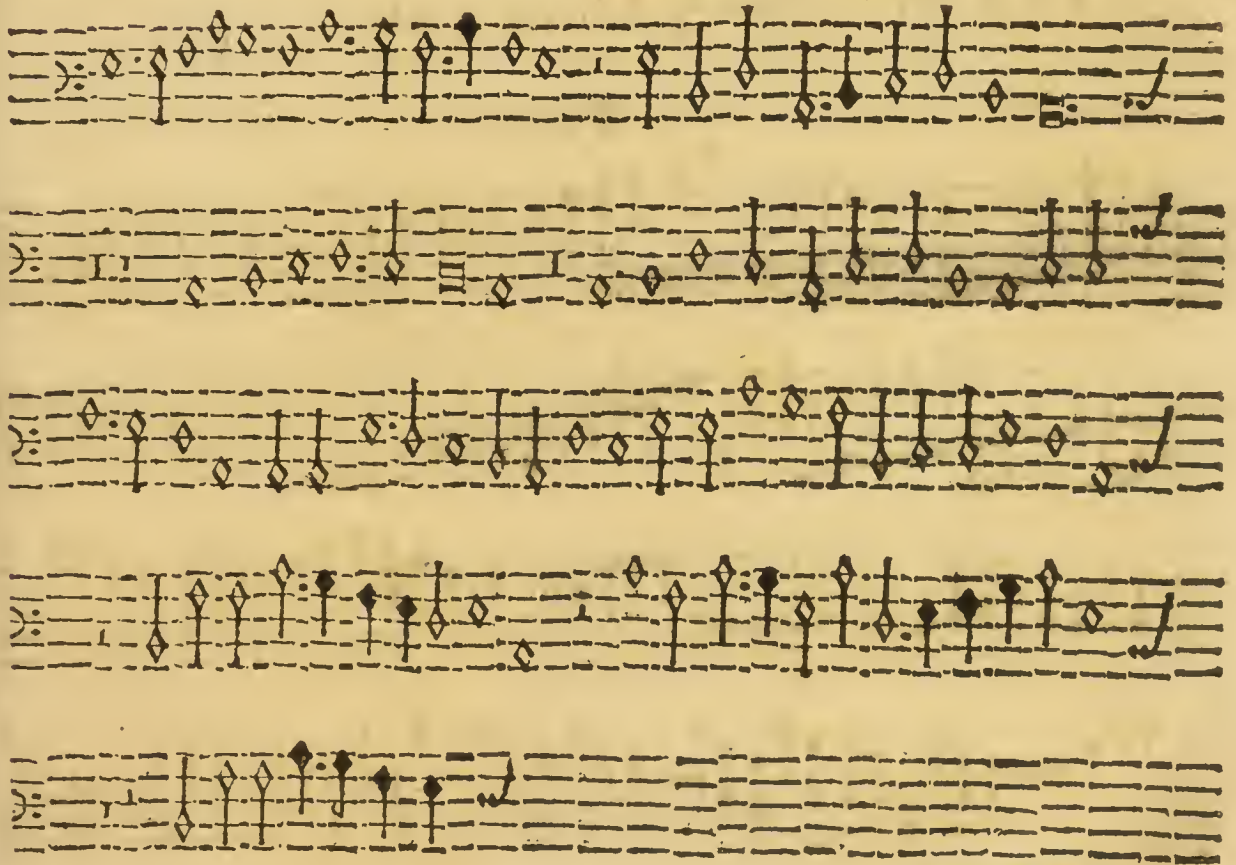
Verte fol:

## Tenor.





*Bassus.*

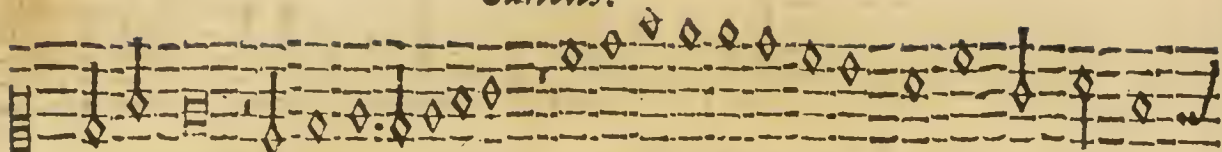


*Verte folium.*

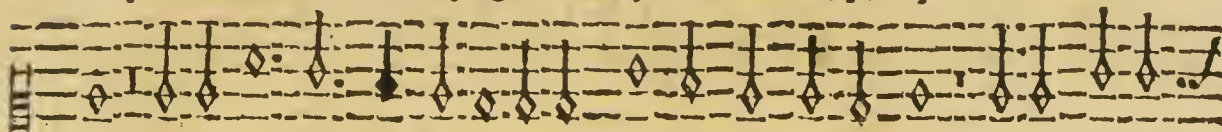
H

*copra*

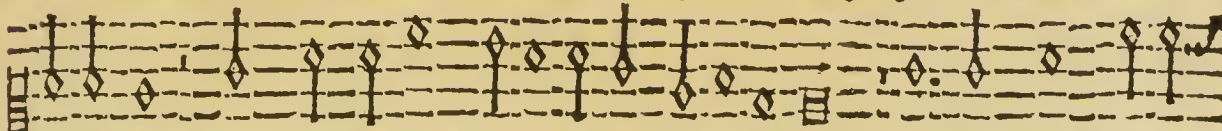
## Cantus.



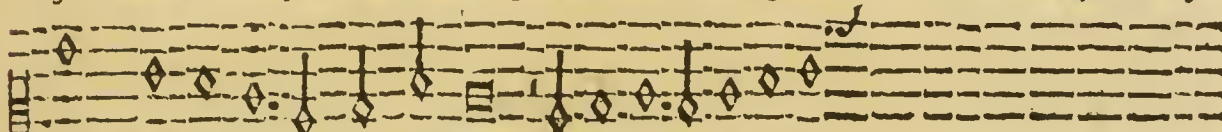
to proccede, A, b, c, d, e f, g, h, i, k, l, m, n, o, p, q, r, s, &



t, double w, v x, with y, ezod & per se, con per se, tittle tittle,

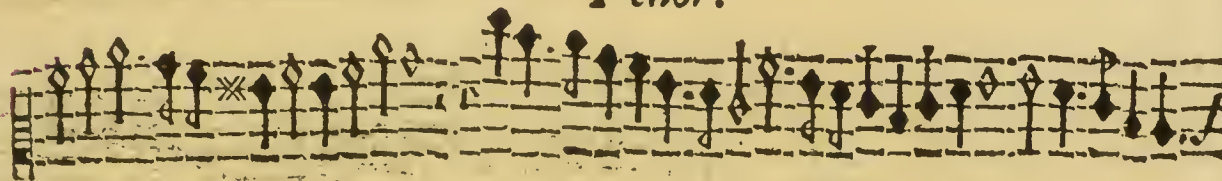
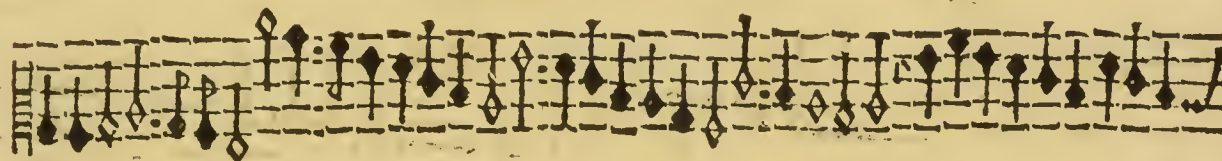
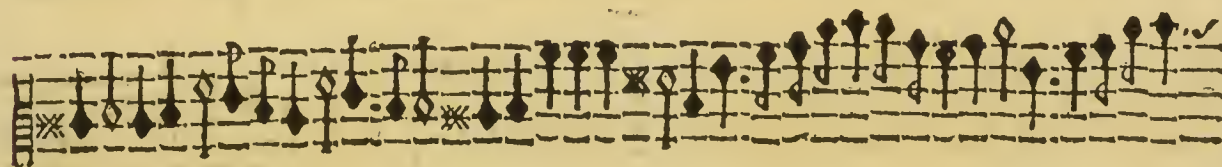


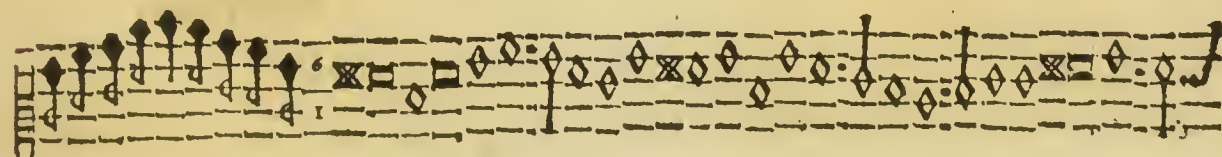
est Amen. When you haue done begin againe begin againe. Christes crosse be my



speede, in all versue to proccede, A, b, c, d, e, f, g,

## Tenor.

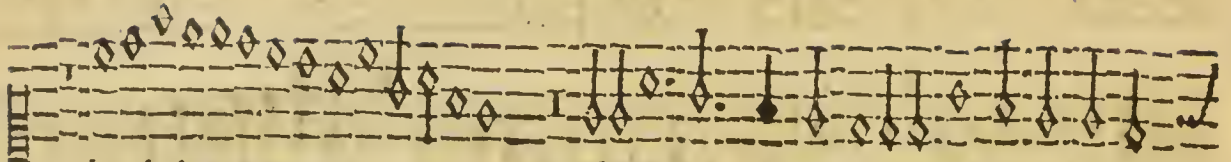



Three staves of musical notation. The first two staves are treble clefs, and the third is a bass clef. The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing upwards. The music concludes with a double bar line and a repeat sign.

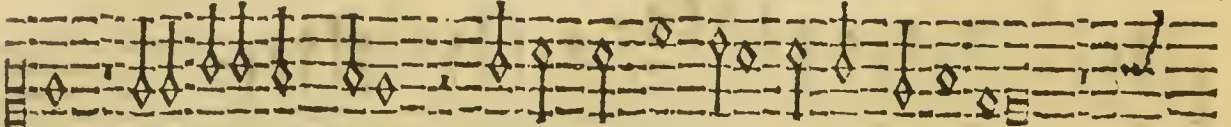
*Bassus.*

Eight staves of musical notation for the Bassus part. The first two staves are treble clefs, and the remaining six are bass clefs. The notation includes various note values and rests, with stems pointing downwards. The music concludes with a double bar line and a repeat sign.

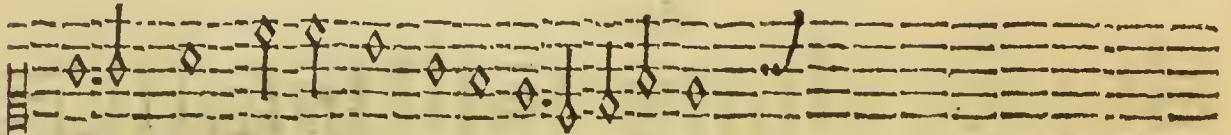
Cantus.



*h, i, k, l, m, n, o, p, q, r, s & t, double w, x, with y, ezod, & per se, con per*

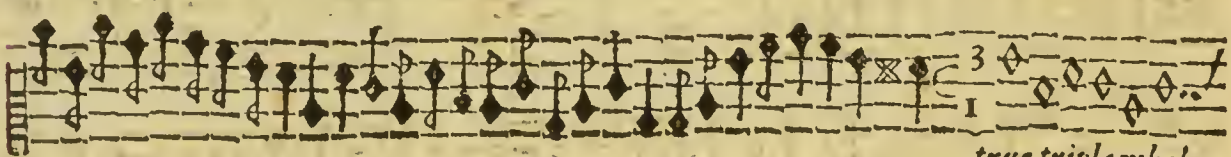
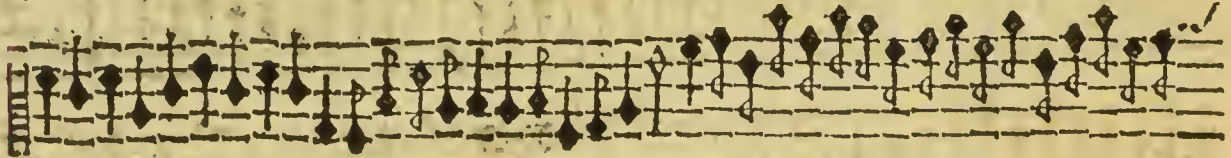
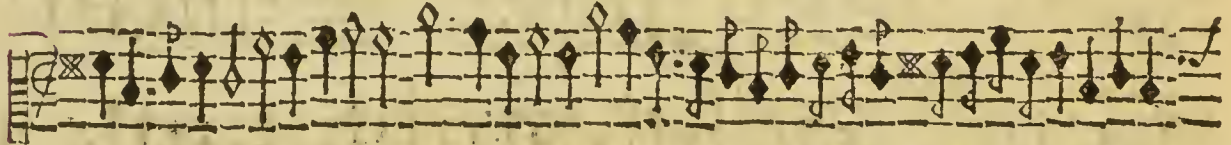


*se, tittle tittle est Amen. When you have done begin againe, begin againe.*

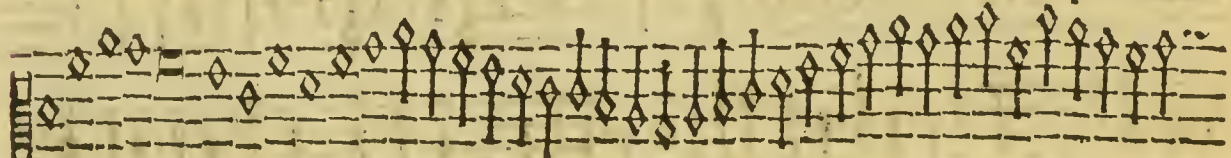


*Christes crosse be my speede in all vertue to proceede,*

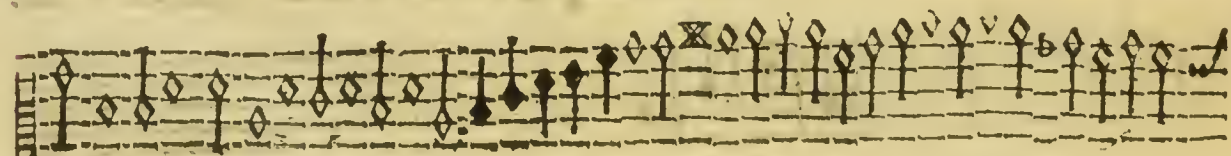
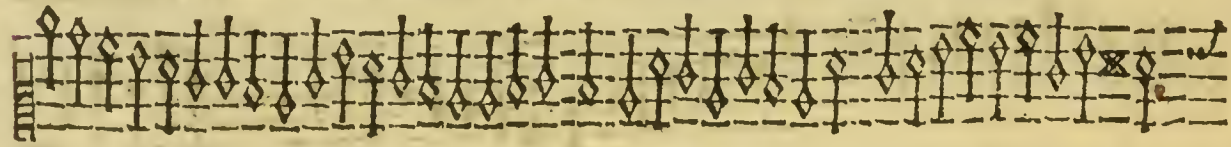
Tenor.



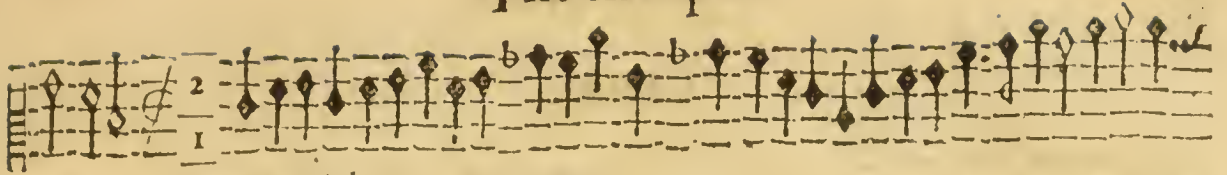
*true tripla whole.*



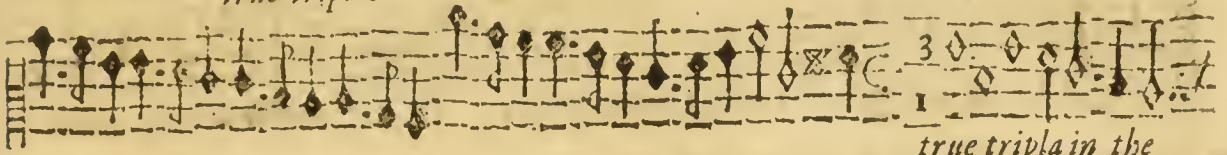
*true tripla broken in the more prolation.*



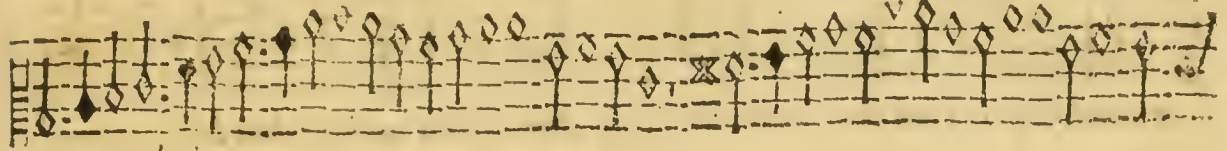
The first part.



*true tripla.*

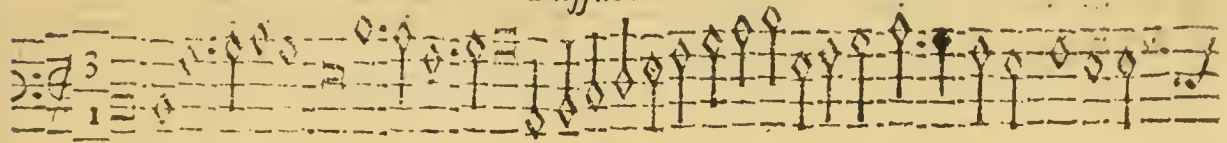


*true tripla in the*

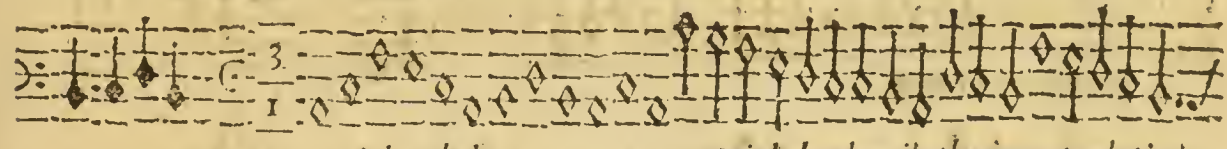
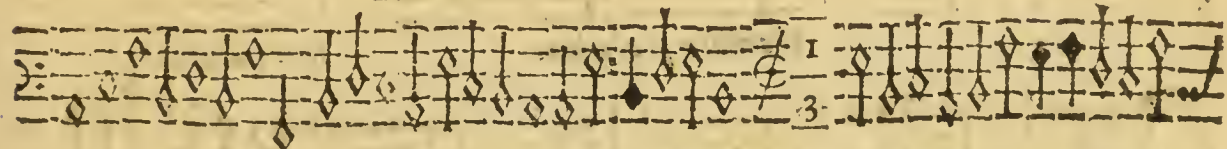
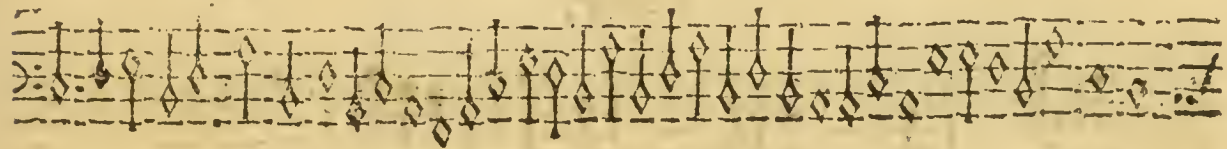


*more prolation.*

*Bassus.*

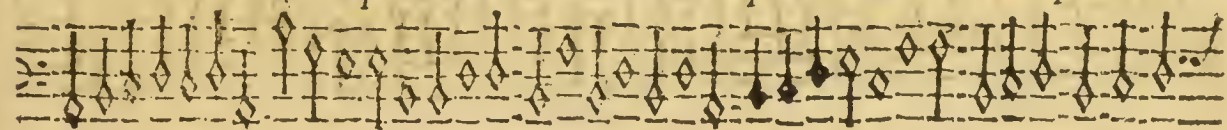


*true tripla.*

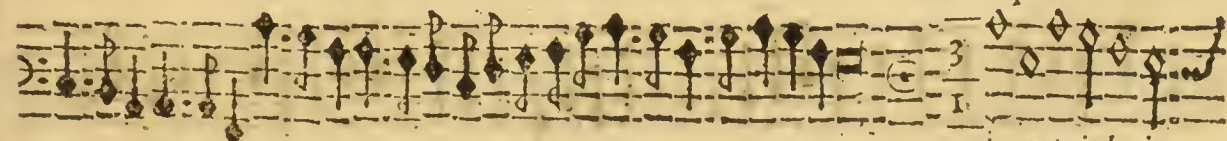


*true tripla whole.*

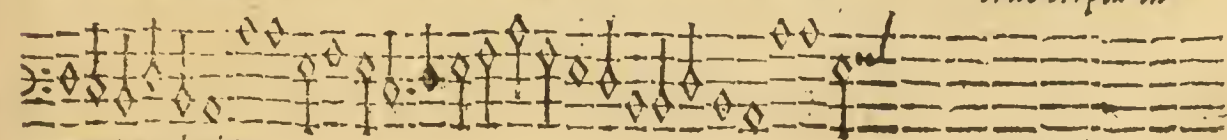
*true tripla broken in the more prolation*



*true dupla.*



*true tripla in*



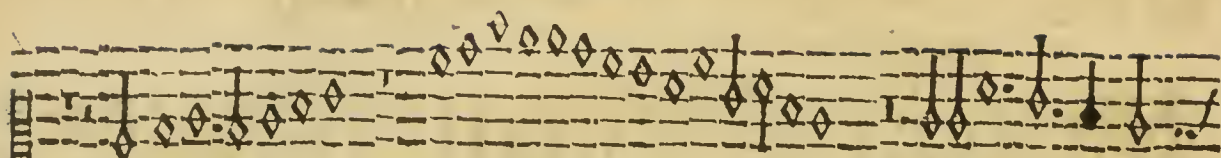
*more prolation.*

*Verte fol.*

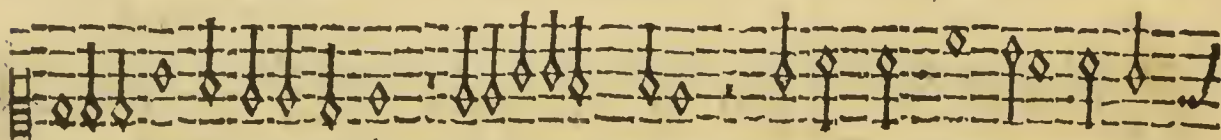


## The first part.

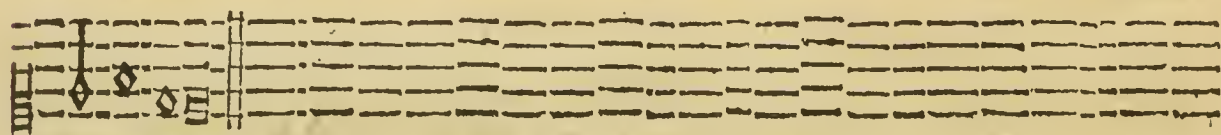
## Cantus.



*A, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s & t, double w, x, with*

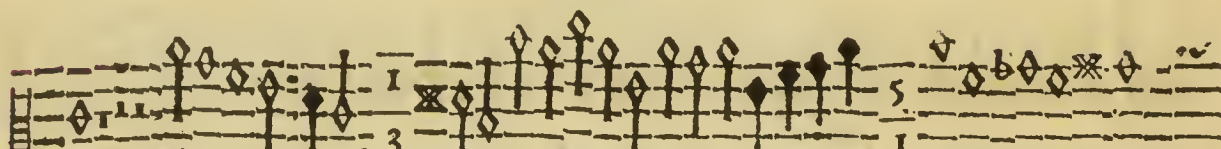


*y, z, od, & per se, con per se, tittle tittle est Amen. When you have done begin againe,*

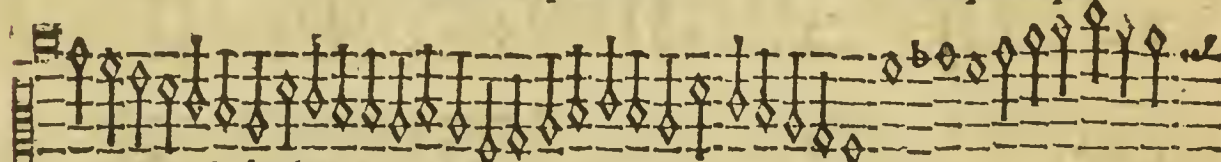


*begin againe.*

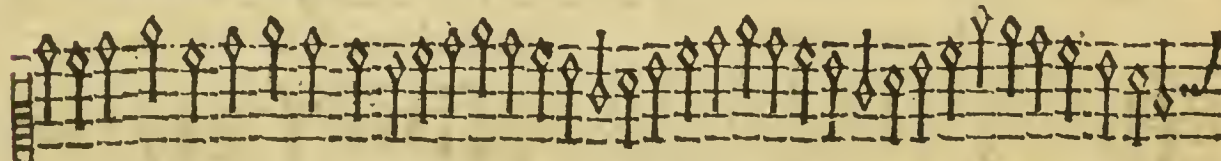

## Tenor.



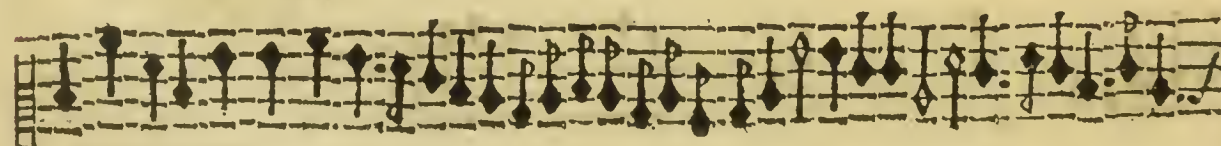
*the more prolation. true quintapla.*



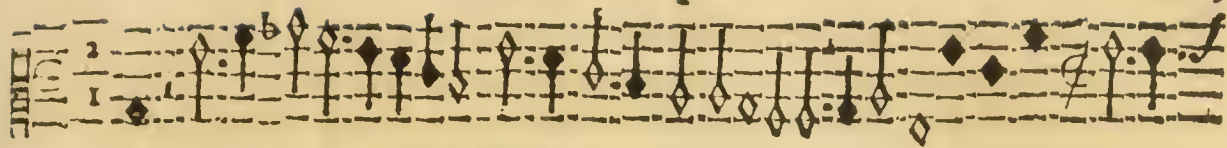
*quintupla broken.*

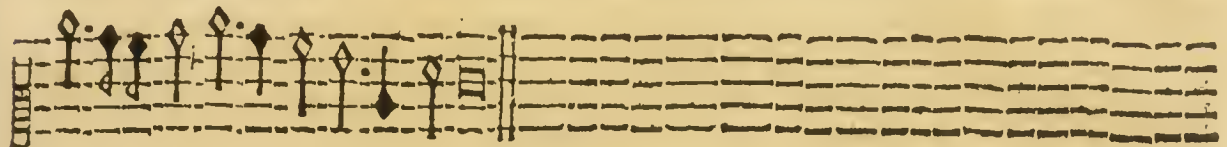
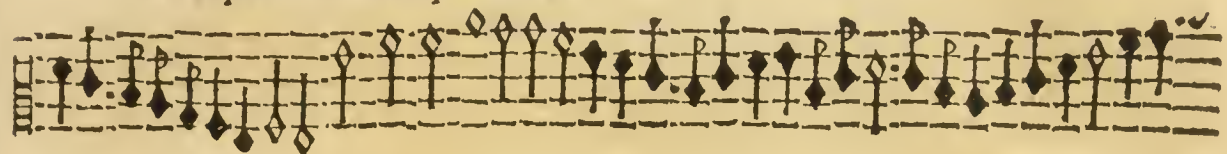
*the lesse prolation.*



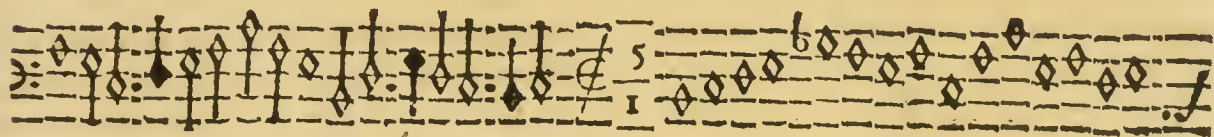
The first part.



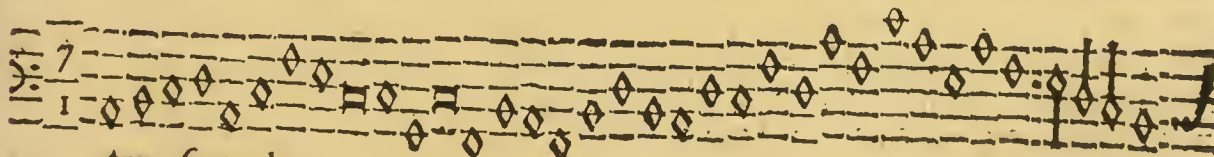
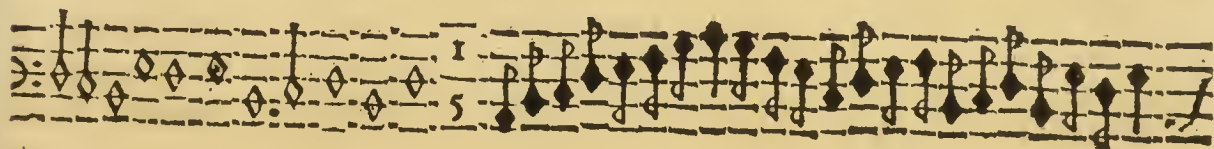
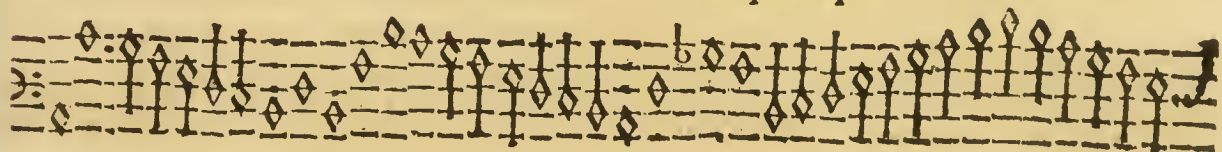
*true dupla in the more prolation.*



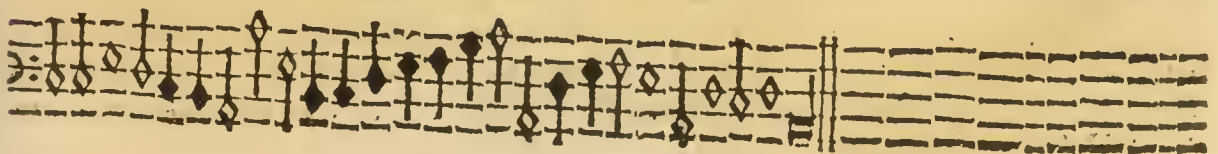
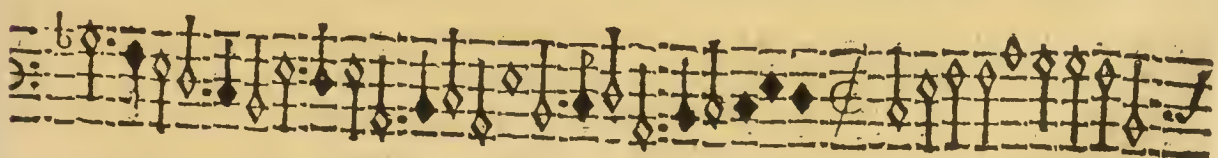
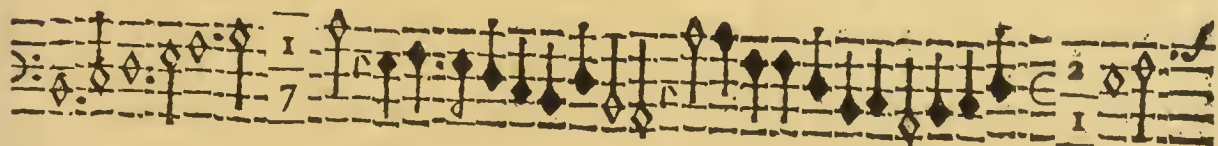
Bassus.



*true quintupla.*




*true septupla.*

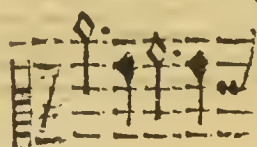


And

And to the ende that you may see how euerie thing hangeth vpon another, and how the proportions follow others. I will shew you particulaly euerie one. The first change which commeth after the proportion of equalitie, is commonly called *sextupla*, or sixe to one, signified by the more prolation, retorted thus:

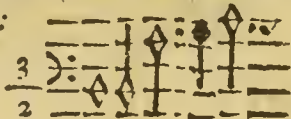
But, if we consider rightly, that which we call *sextupla*, tripla, prickt in blacke notes. But, because I made it to *sextupla*, I haue set it downe in semibriefes, allowing stroke, and taking away the retorted noode. The next is true *Dupla*: signified by the time vnperfect of the lesse prolation,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

 is but true  
expresse  
sixe for a  
proportion

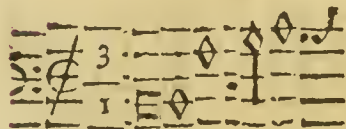


which manner of marking *Dupla* cannot be disallowed: but if the proportion next before had bene signified by anie mood, then might not this *Dupla* haue bene signified by the retort, but by proportionate numbers. Thirdly, commeth the lesse prolation in the meane part, & that ordinarie *Tripla* of the three black minims to a stroke in the base: &

because those three black minims, be sung in the time of two white minims, they were marked thus,  $\text{C} \text{ } 32$ . signifying three minims to two minims. But if the signe of the prolation had bene left out, and all bene prickt in white notes, then had it bene true thus:



And in this manner most commonly do the *Italians* signifie their three minims to a stroke or tripla of three minims, which is indeede true *Sesquialtera*. But, because we would here expresse true tripla, I haue set it downe thus:



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

Then followeth true *tripla*, which they call *tripla* to the Semibriefe. But, because it is afterwarde broken, I thought it better to prick it white then blacke: but the matter is come so farre now adayes, that some will haue all semibriefes in proportion prickt black: else (saie they) the proportion will not bee knowne. But that is false, as being grounded neither vpon reason nor authoritie. The *tripla* broken in the more prolation, maketh nine minims for one stroke, which is our common *Nonapla*: but in one place of the broken *tripla*, where a semibriefe and a minime come successiuelly that they marked with these numbers  $92$ , which is the signe of *Quadrupla sesquialtera*, 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 minims of the Treble?

Then followeth true *Dupla*: but for the reason before said, I signified it with numbers and not by the retort: but in the Basse, because the signe of the lesse prolation went immediately 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, afterwarde the contrarie numbers  $\frac{3}{2}$  of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Basse singeth *Quintupla* being prickt thus:



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

wise

wise *Quintupla*, because there goeth but the value of five semibriefes for a stroke, and I thinke none of vs but would thinke a man out of his wits, who would confesse, that two testers make a shilling, and denie that sixe peeces of two pence a peece, or twelue single pence doe likewise make a shilling. Yet we will confesse that five semibriefes to one is *Quintupla*. But we will not confesse that ten minimes, being the value of five semibriefes, compared to one semibriefe, is likewise *Quintupla*: and so in *Quadrupla*, *Sexupla*, *Septupla*, and others. Then commeth the common measure, or the lesse prolation (the signe of *Subquintupla* thus  $\frac{1}{5}$ , 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  $\frac{3}{4}$ . 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 sometime *Tripla*. 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.

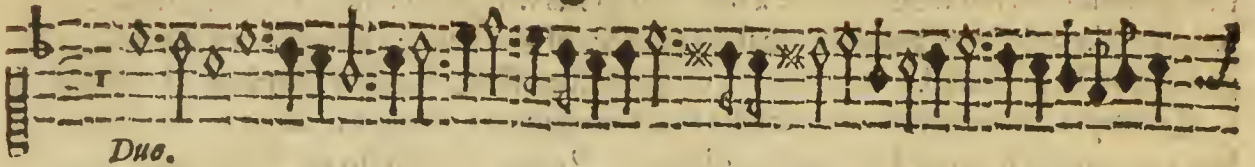
*Phi.* Sir I thanke you, and meane so diligently to practise till our next meeting, that then I thinke I shall be able to render you a full account of all which you haue told me: till which time I wish you such contentment of mind, and ease of body as you desire to your selfe, or mothers vse to wish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

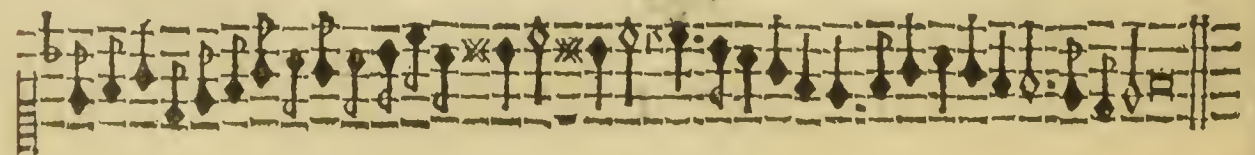
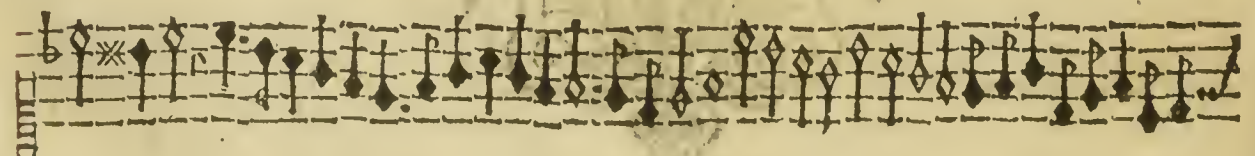
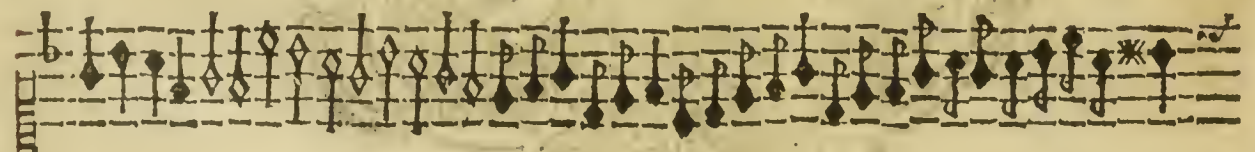
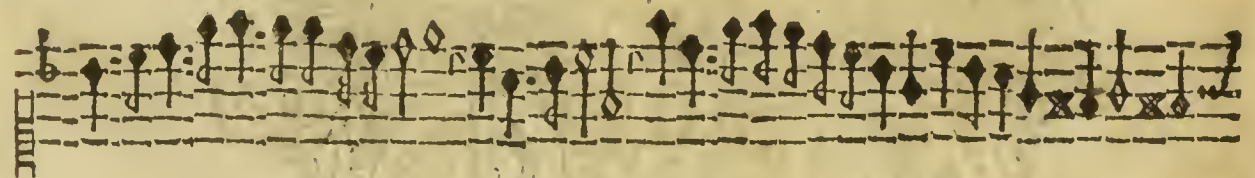
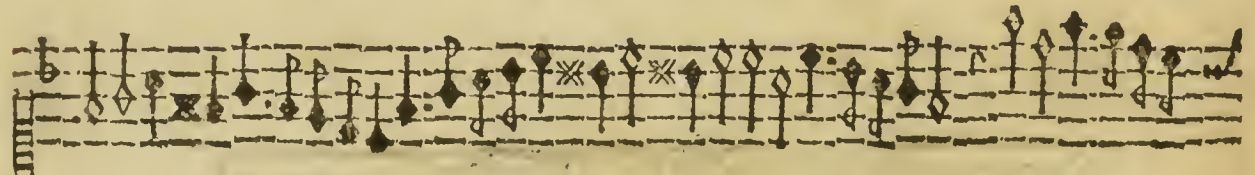
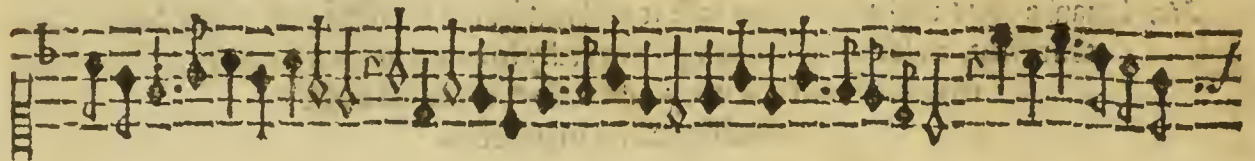
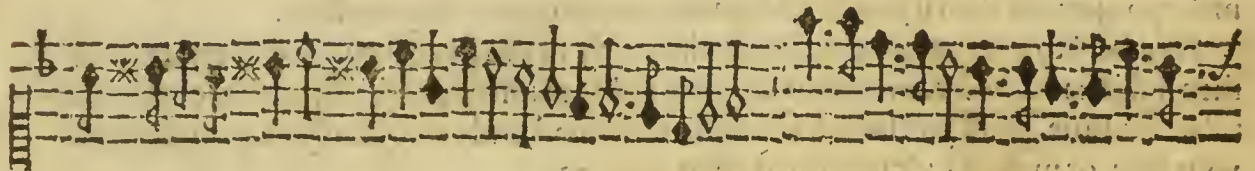
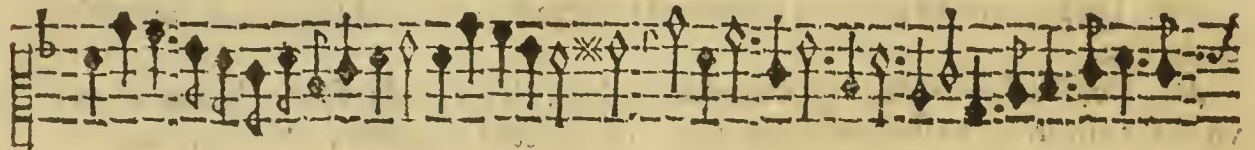
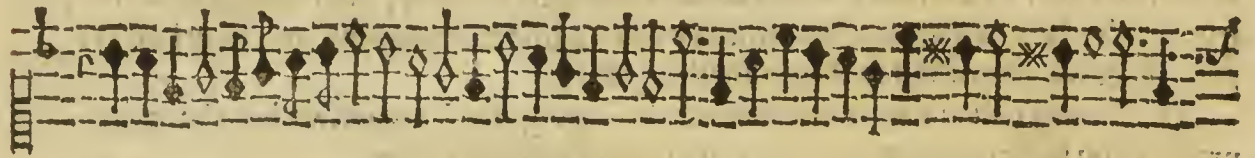


The first part.

*Cantus.*



*Duo.*

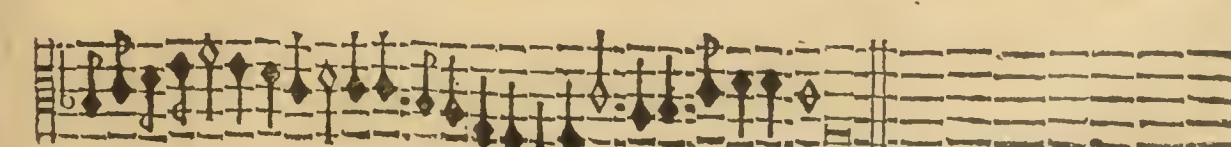
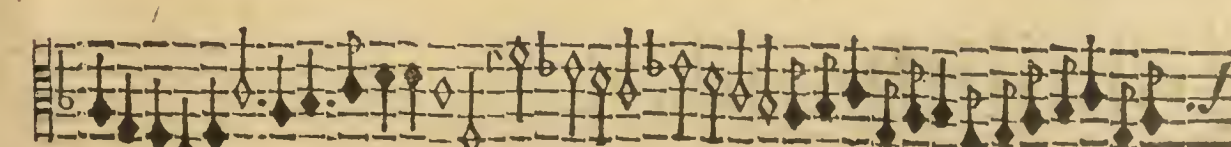
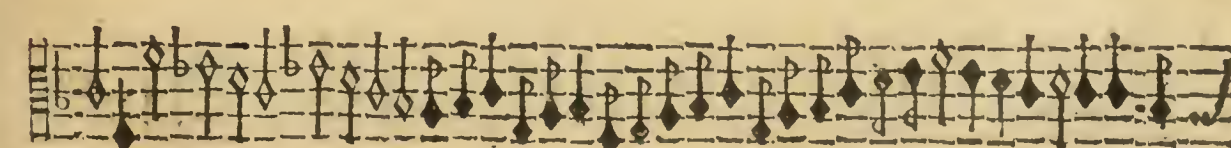
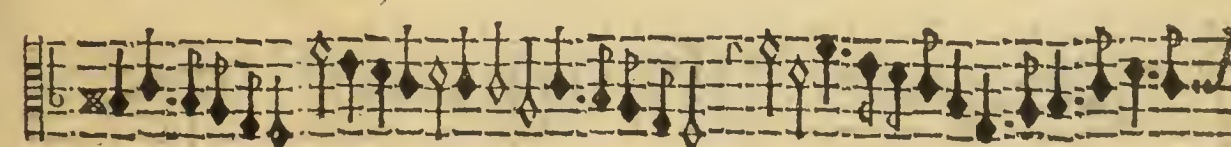
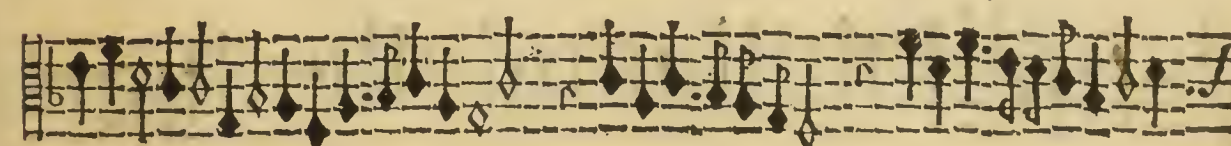
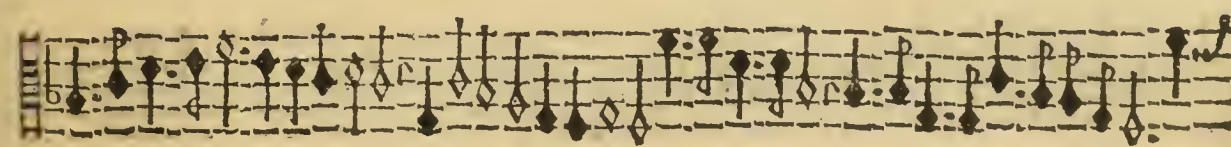
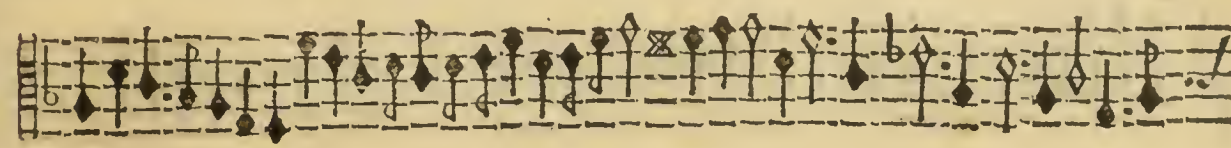
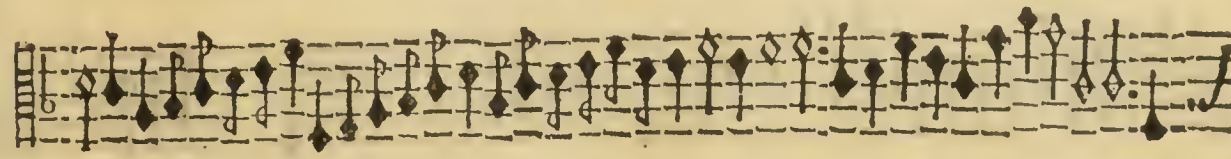
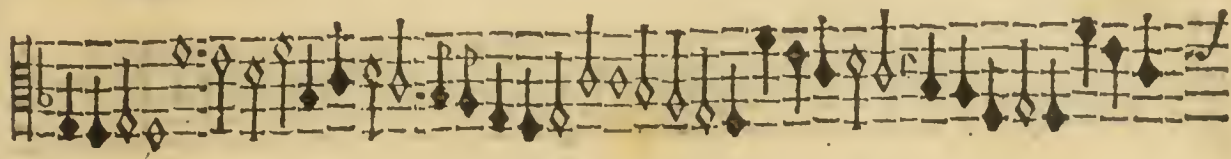


Tenor.



The Fin

*Duo.*



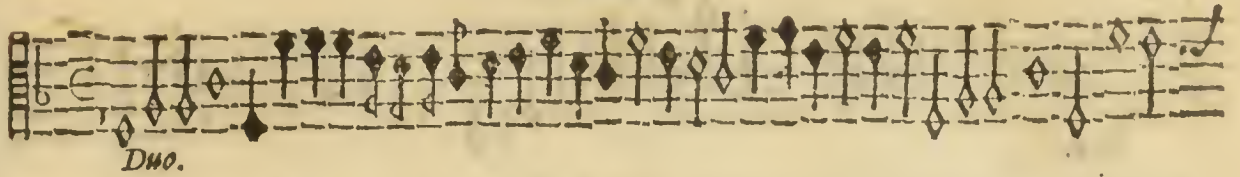
The first part.

*Cantus.*

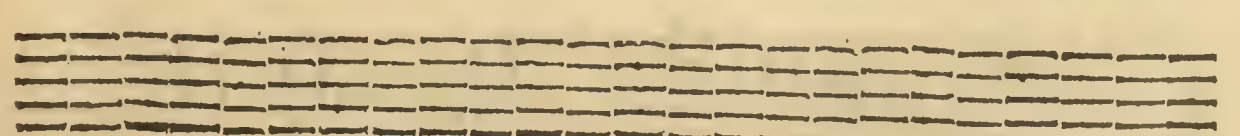
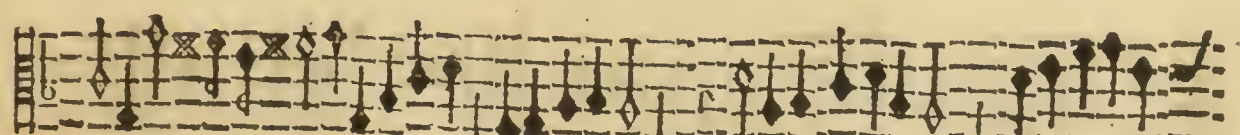
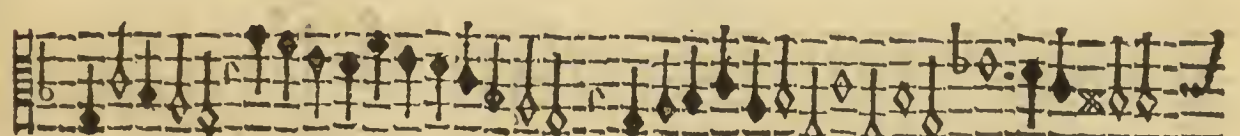
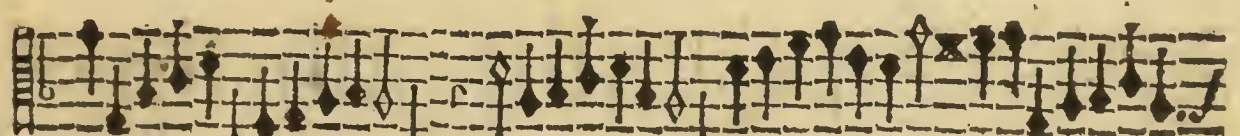
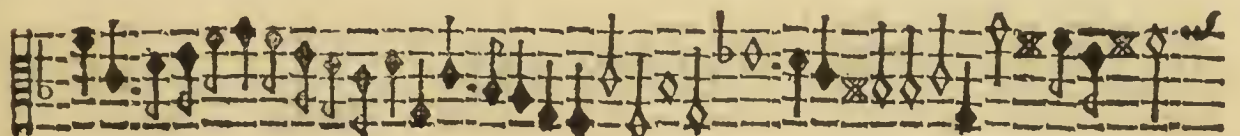
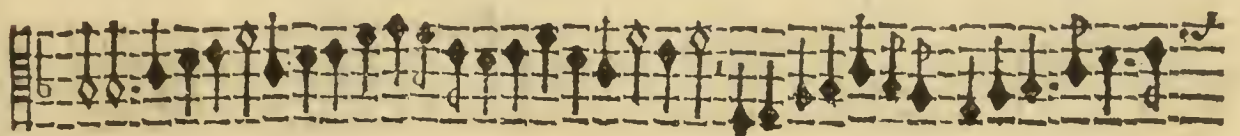
*Duo.*

The first part.

Tenor.



Duo.





*Cantus.*

*the Third.*

Musical staff 1: Treble clef, C major key signature, common time signature. The staff contains a sequence of notes with stems pointing downwards, characteristic of a lute tablature. It begins with a square symbol on the first line, followed by a series of diamond-shaped notes. A double sharp symbol (x) is placed above the 10th note. The staff ends with a fermata.

*Duo.*

Musical staff 2: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. A double sharp symbol (x) is placed above the 10th note. The staff ends with a fermata.

Musical staff 3: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. The staff ends with a fermata.

Musical staff 4: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. A flat symbol (b) is placed above the 10th note. The staff ends with a fermata.

Musical staff 5: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. A flat symbol (b) is placed above the 10th note. The staff ends with a fermata.

Musical staff 6: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. The staff ends with a fermata.

Musical staff 7: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. Double sharp symbols (x) are placed above the 10th and 11th notes. The staff ends with a fermata.

Musical staff 8: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. A flat symbol (b) is placed above the 10th note. The staff ends with a fermata.

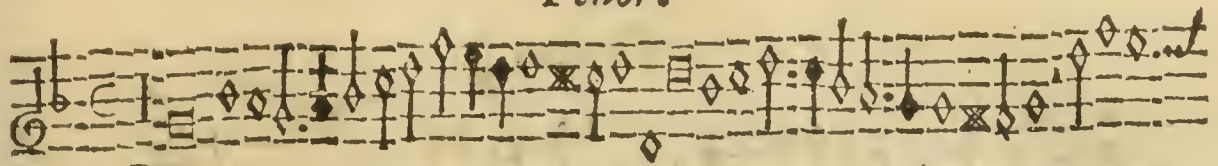
Musical staff 9: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. Double sharp symbols (x) are placed above the 10th and 11th notes. The staff ends with a fermata.

Musical staff 10: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. The staff ends with a fermata.

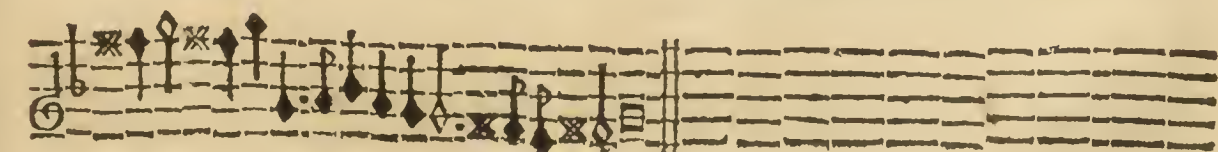
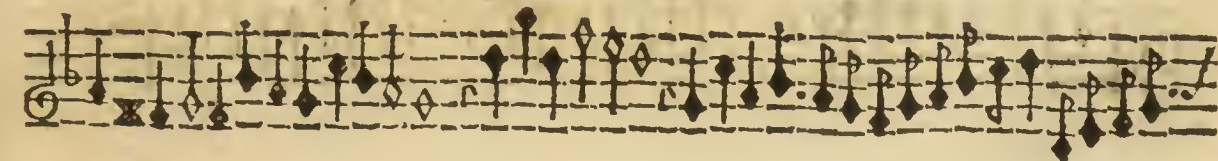
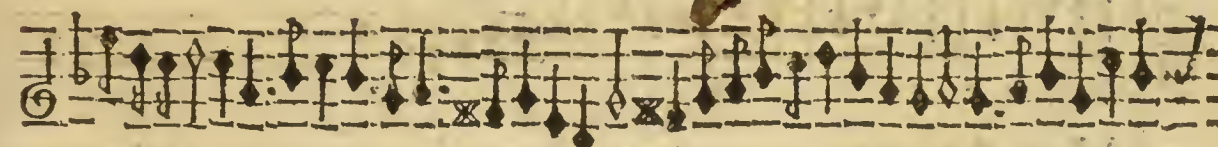
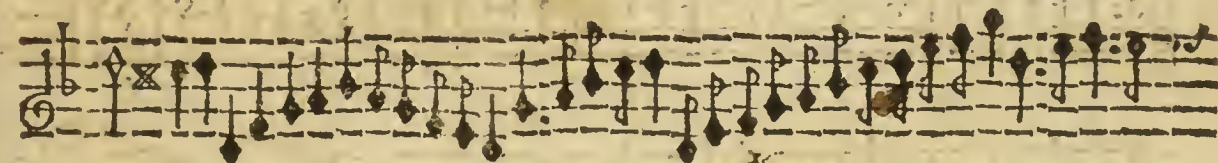
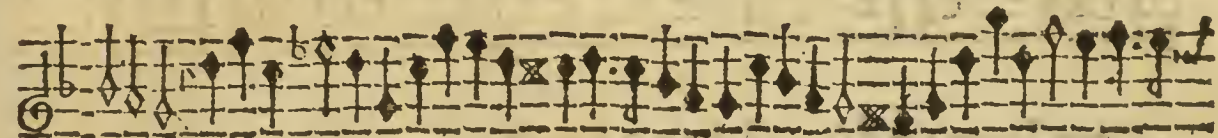
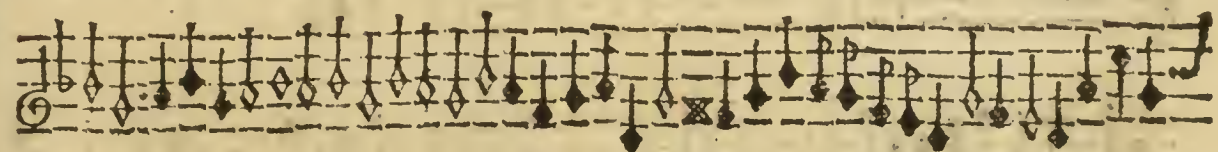
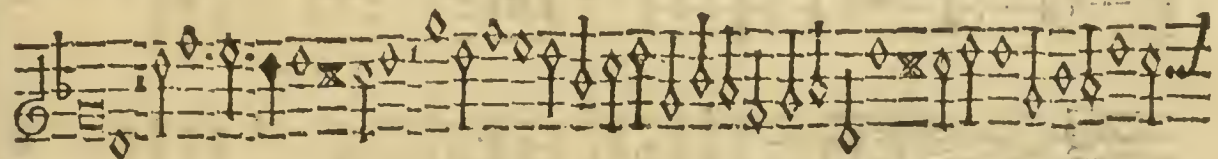
Musical staff 11: Treble clef, C major key signature, common time signature. Continuation of the tablature with diamond-shaped notes and stems pointing downwards. A double sharp symbol (x) is placed above the 10th note. The staff ends with a double bar line.

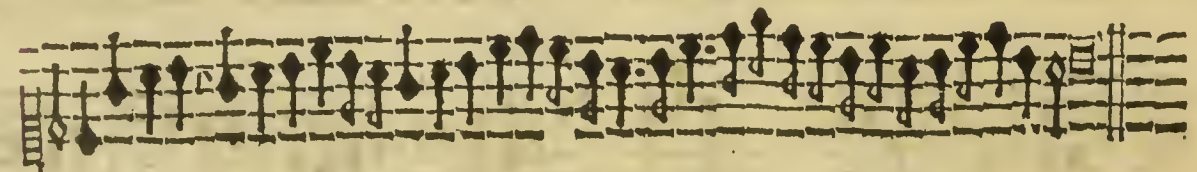
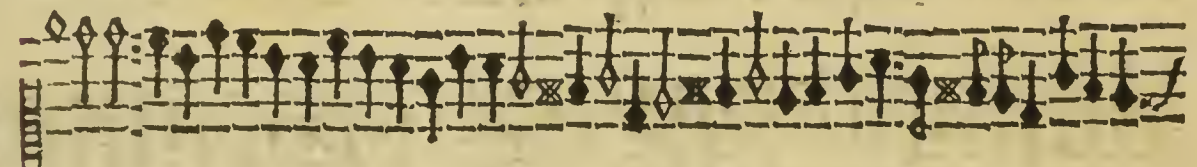
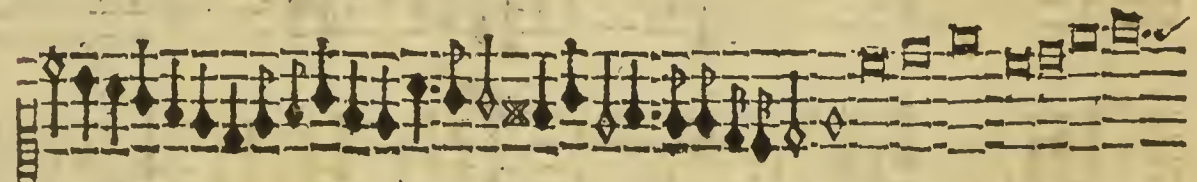
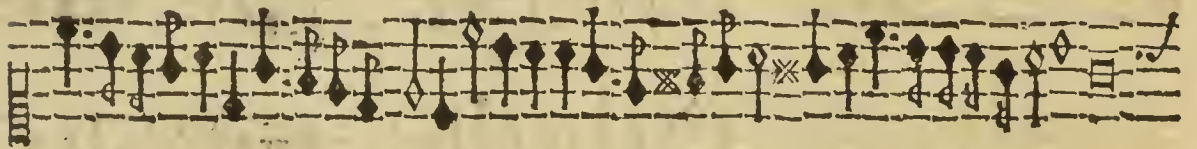
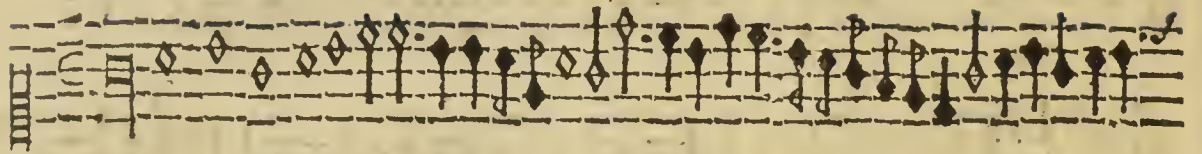
The first part.

Tenor.



Duo.



*Cantus.*

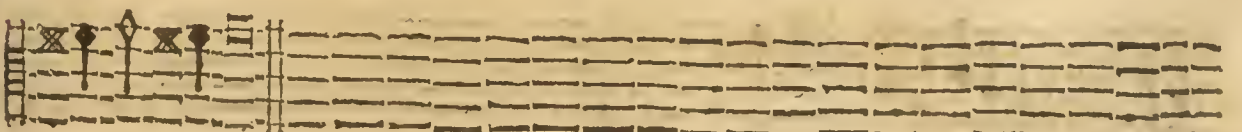
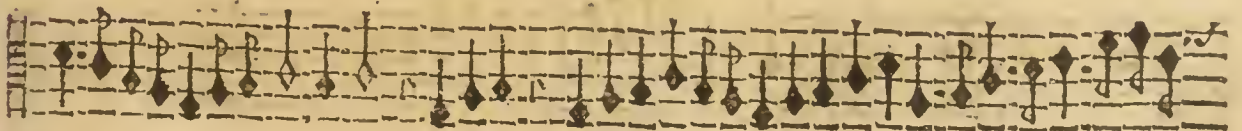
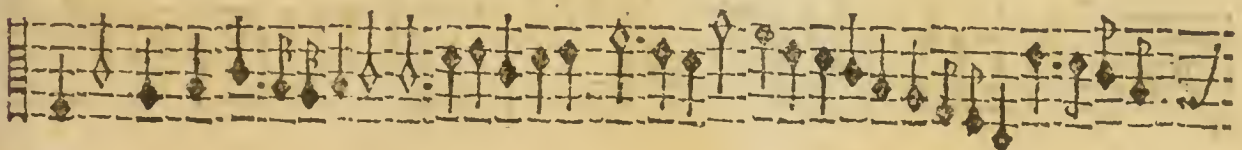
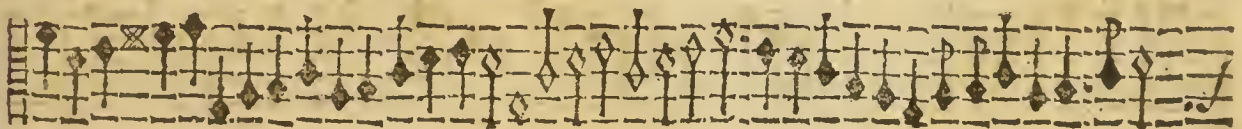
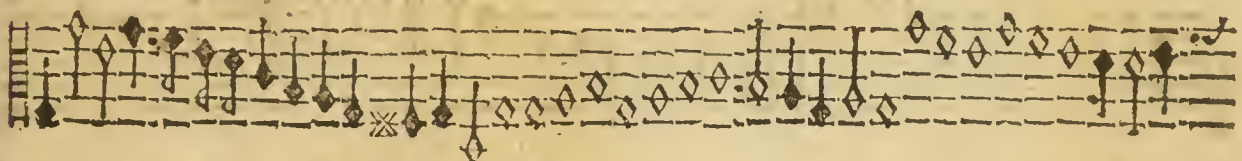
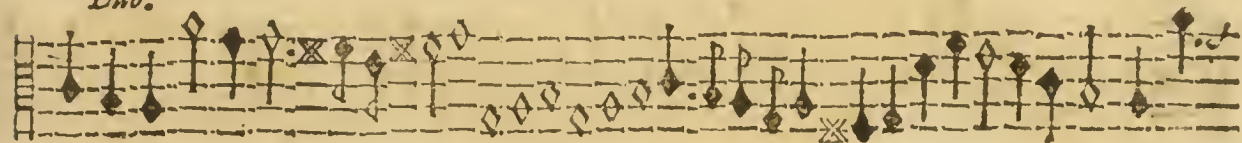
The first part.

Tenor.



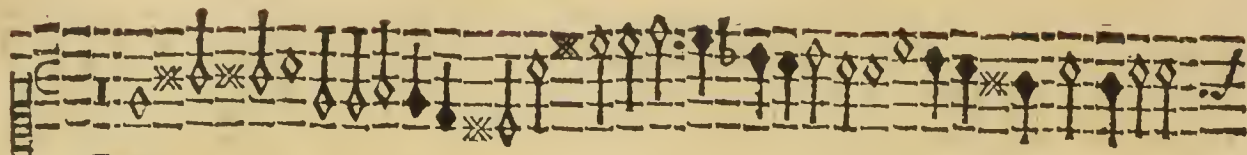
The four

*Duo.*

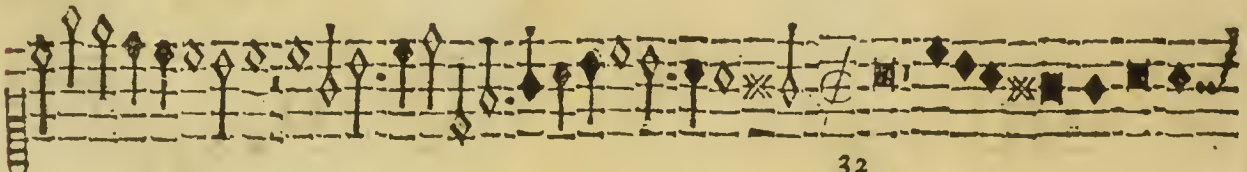
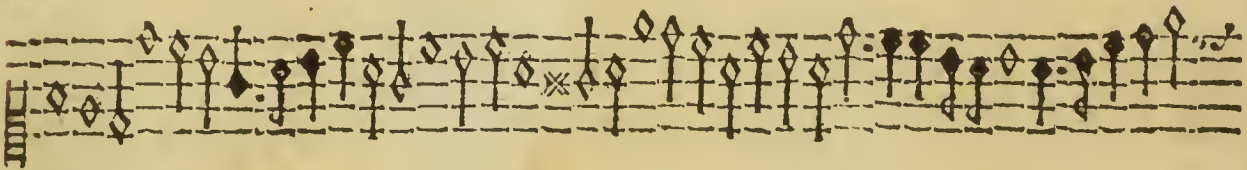
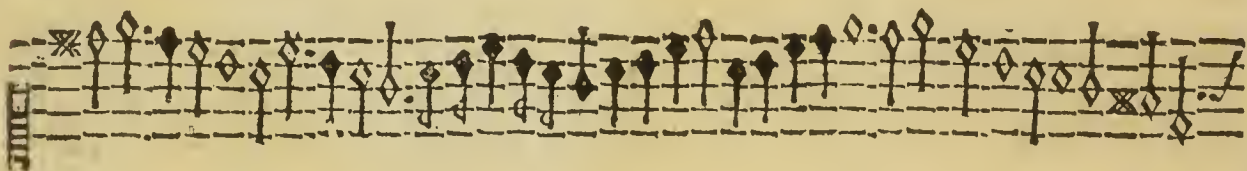
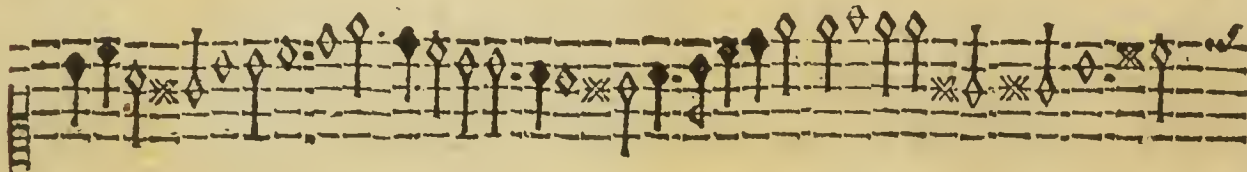


Cantus.

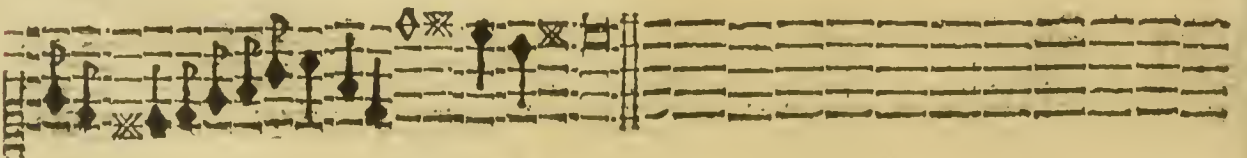
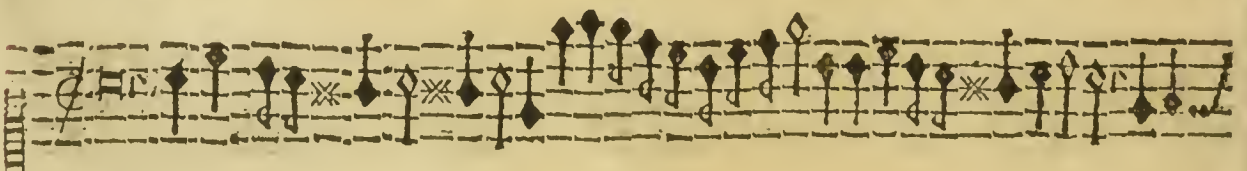
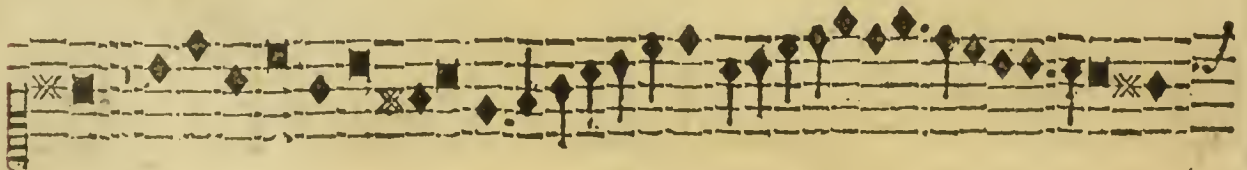
The Fifth.



Duo.



32

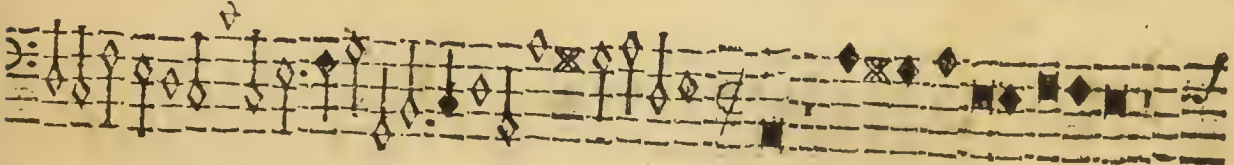
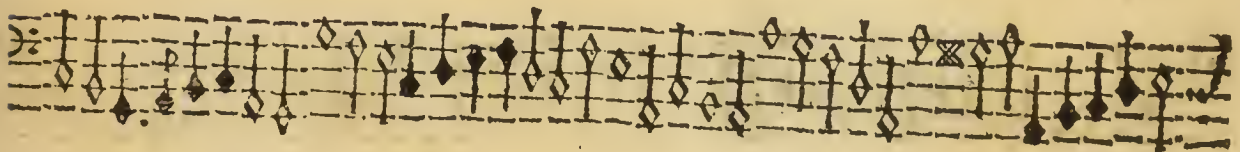
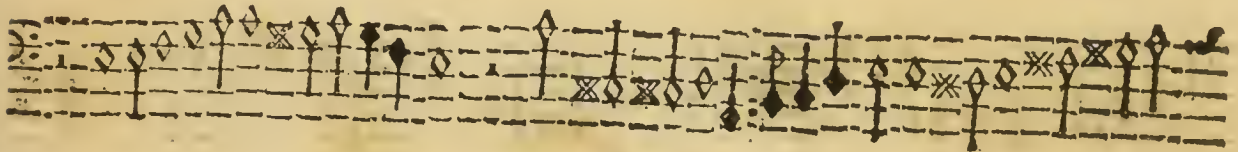
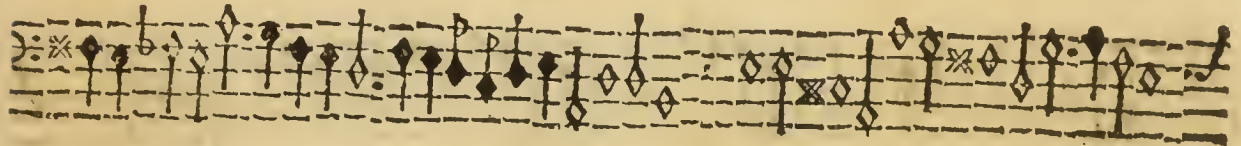
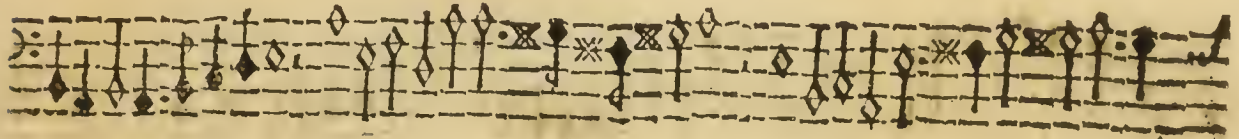
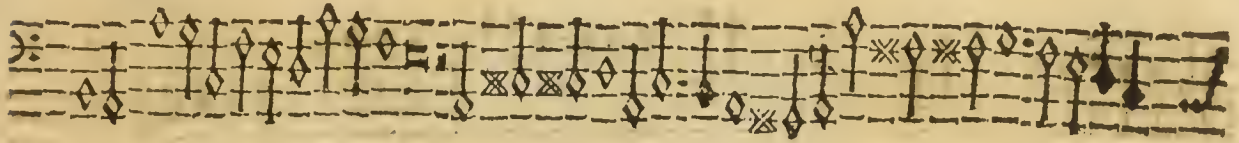


The first part.

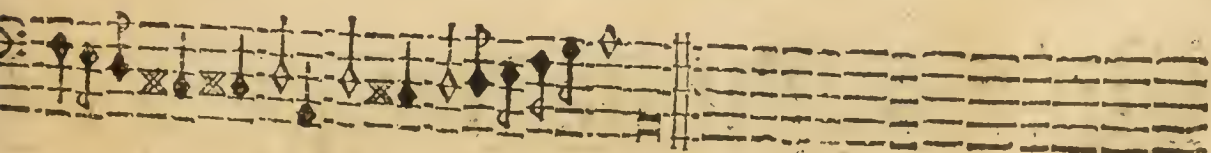
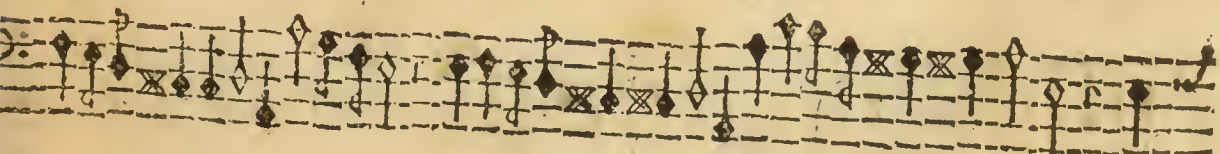
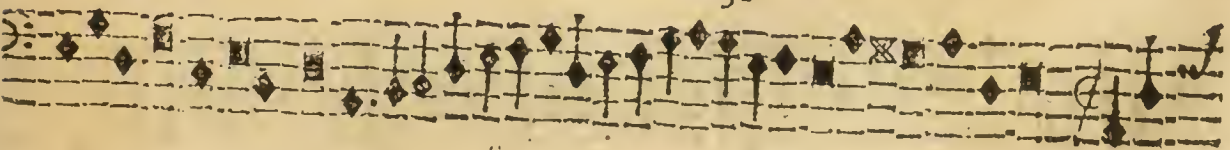
Tenor.



Duo.

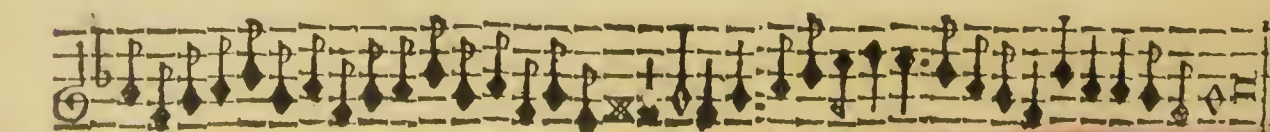
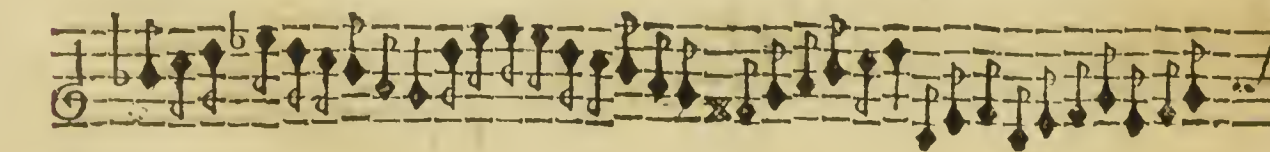
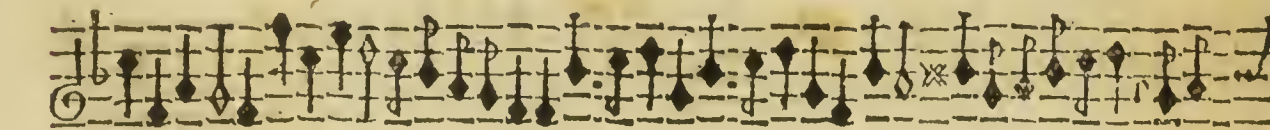
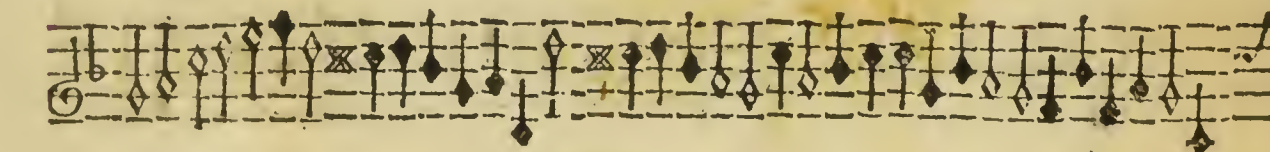
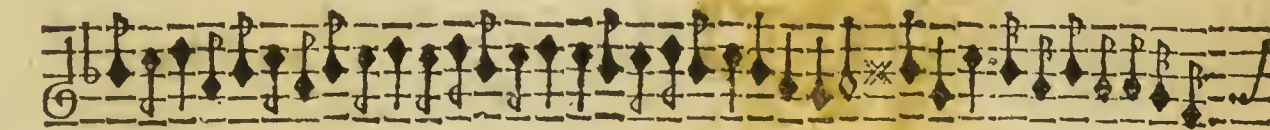
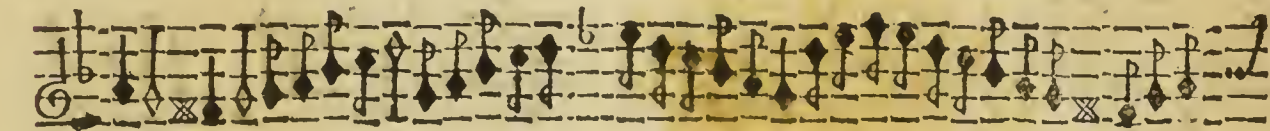
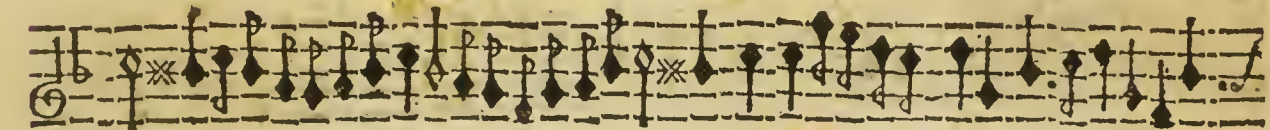
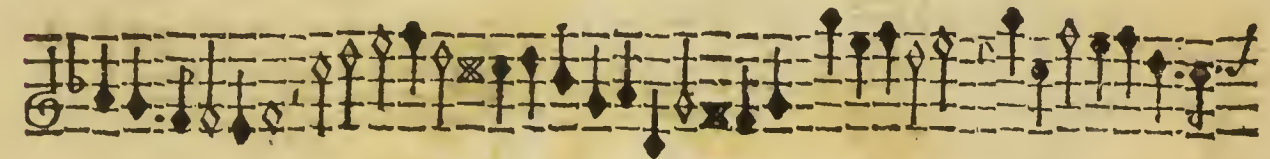
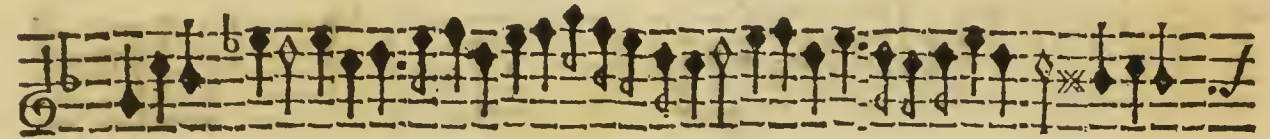
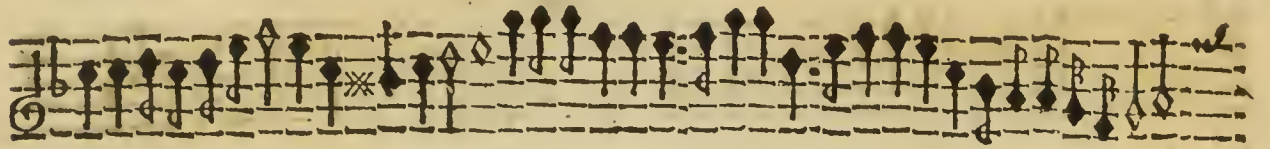
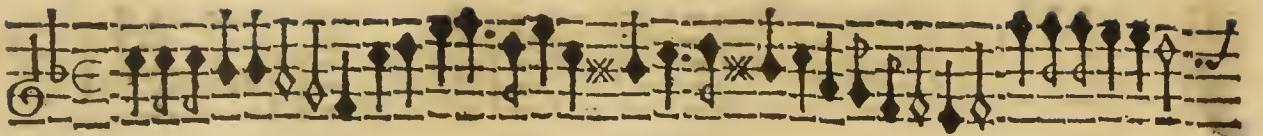


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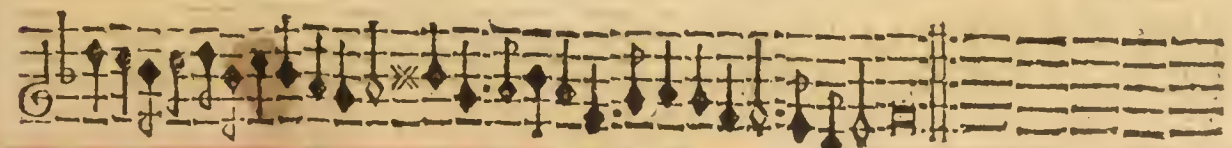
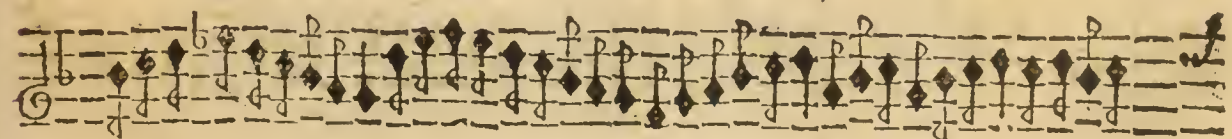
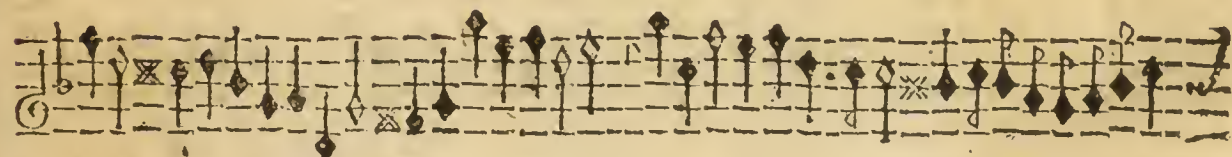
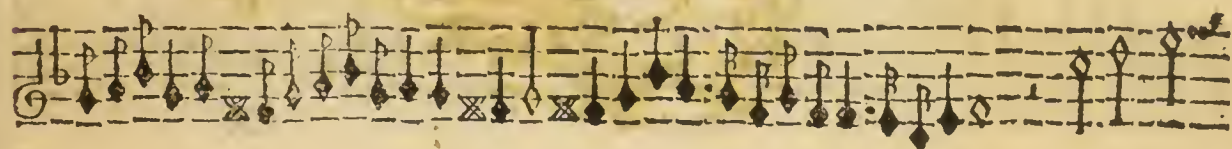
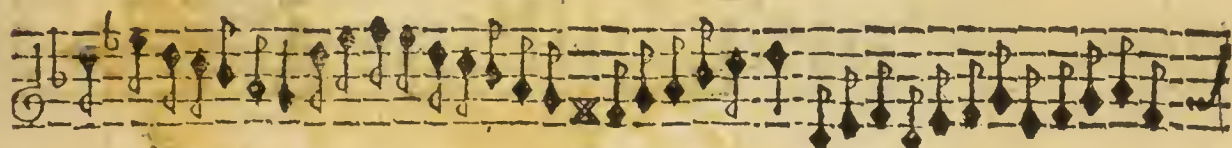
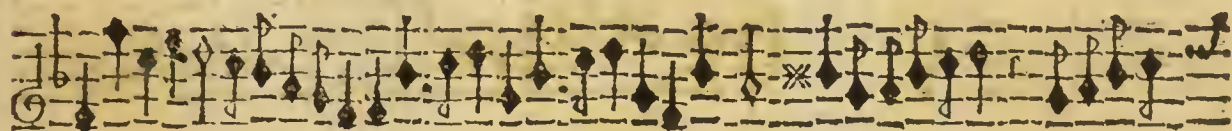
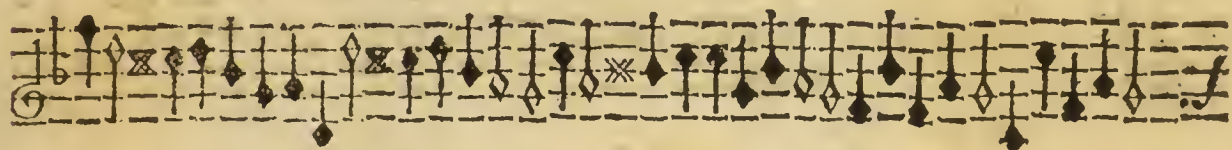
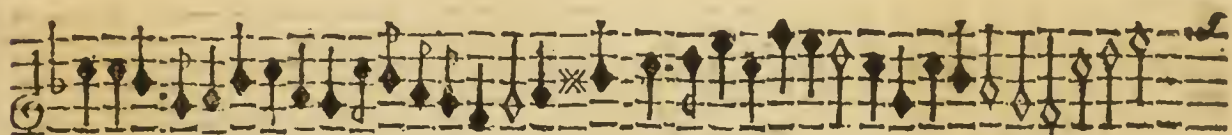
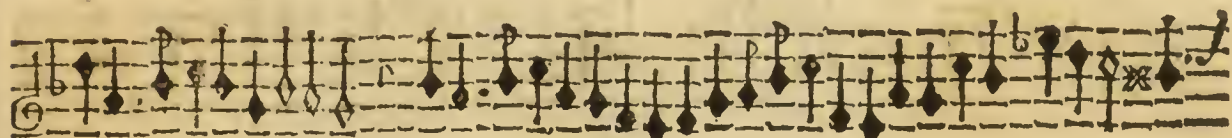
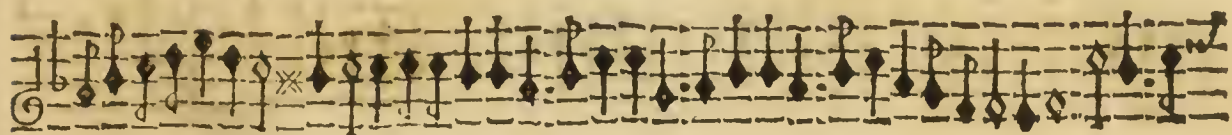
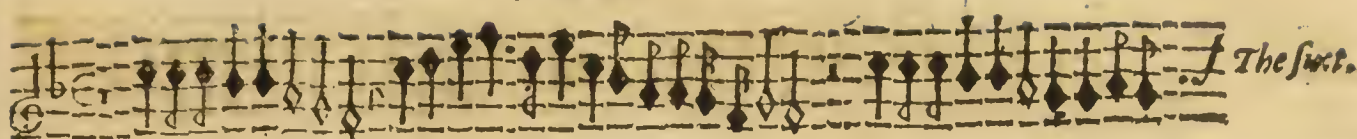
Cantus.

*sist.*



The first part.

Tenor.



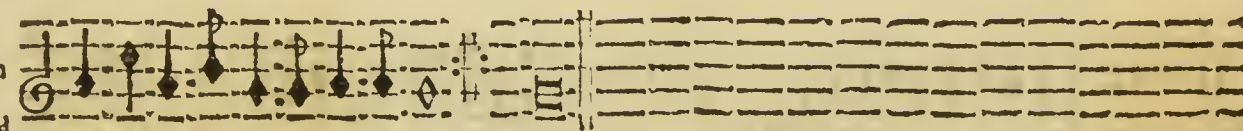
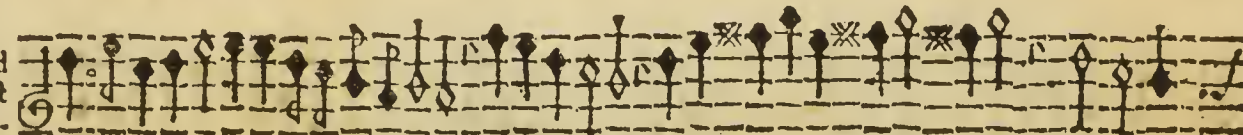
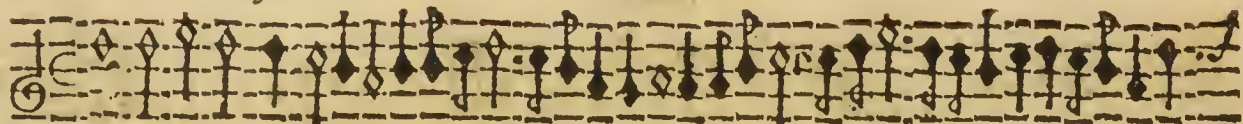


*Aria.*

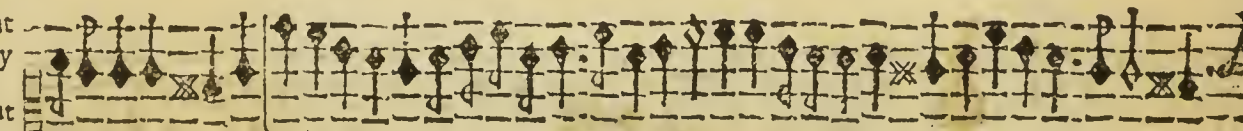
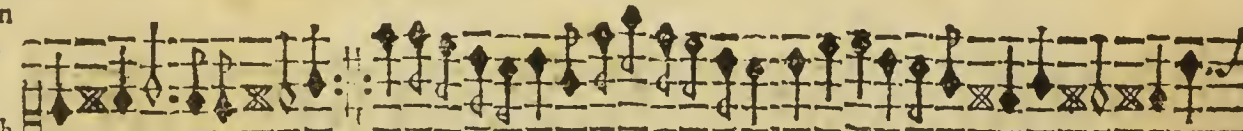
*A 3. voices.*

*CANTUS.*

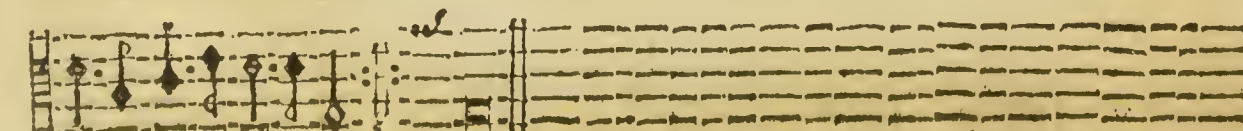
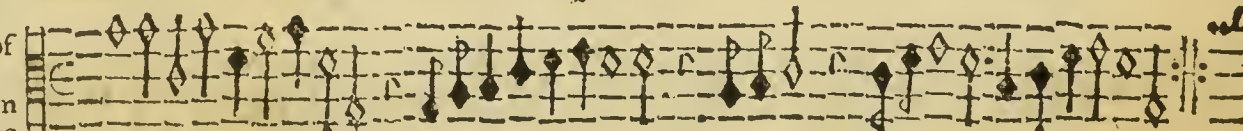
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*Tenor.*



*Bassus.*





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

*Maister.*



How 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 giue you good morrow, and a hundredth: 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, seeking the moysture.

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

*Ma.* Then in plaine tearmes, being ouer-wearied 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 these sweet smelling flowers, and making a whispering noyse amongst these tender leaues, delighteth with refreshing, and refresheth, with delight, my ouer-wearied senses. 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 would 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 neuer come to any meane knowledge in musicke: and therefore, when hee heard mee practice alone, hee would continually mocke mee; indecde 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 set 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 would 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 beene my brothers maister: for although he had a little more practice 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.* Being this last day vpon occasion of some businesse at one of my friends houses, wee had some songs sung: Alterwards falling to discourse of musicke and Musicians, one of the company naming a friend of his owne, tearmed 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 Pricksong, 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 Prouerb 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: therefore I pray you now (seeing the time and place fiteth 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 demaund, requireth longer discourse then you looke for. Let vs therefore goe and sit in yonder thadie Arbor, to auoid the vehementnesse of the Sunne. The name of Descant is vturped of the Musicians in diuers 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 Fifth, a Sixth, and an Eighth.

*Phi.* Which be perfect, and which vnperfect.

*Ma.* Perfect, an *Vnison*, a Fifth, 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 vnderstand 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 exclusiuelly, and I meant inclusiuelly: as for example. From *Gam ut* to *b my*, is a third: for both the extremes are taken, so from *Gam ut* to *G sol re ut*, is an eight, and from *Gam ut* to *D la sol re* is a twelfth, although it seeme in common sense but an eleuenth.

*Phi.*

Exposition of  
the name of  
Descant.

What a Con-  
cord is.

What a perfect  
Consonant is.

How many cō-  
cords there be.

Phi. Goe forward with your discourse, for I vnderstand 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 vnperfect concord?

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

What an vnperfect concord is.

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.

How many vnperfect chords there be. What a discord is.

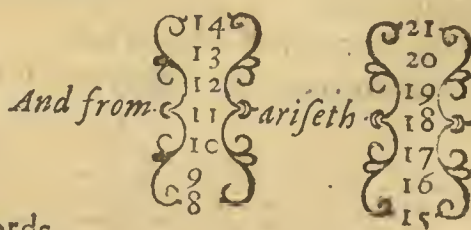
Phi. Which distances make discord or dissonant sounds?

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

Concords.				Discords.		
perfect.	vnperfect.	perfect.	vnperfect.			
M		19	20		18	21
G	17	20		16	20	
X		12	13			14
F	10	12	13		11	
A	8			9		
F						
A						
F						

an vnison. a third. a fift. a sixt. a second. a fourth. a seventh.

Or thus more briefly.



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 fise, or eight notes, and so forth with others, but with a sixt we sildome begin or end.

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

Ma. Yes.

Phi. Which be they?

# The second part.

*Ma.* If you be in the vnison, fist, 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 explaine that by an example.

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

*Vnisons*

*Fistes*

*Eights.*

Consequence of perfect concordes of one kind and condemned.

*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 how they may bee perceiued amongst other cordes.

*Ma.* There is no way to discernethem, but by diligent marking wherein euery note standeth, which you cannot doe but by continuall 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 cometh next.

*Phi.* I pray you explaine this likewise by an example.

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

*Phi.* The first note of the base, standeth in *C sol fa ut*, and the first of the treble in *G sol re ut*: so that they two make a *Fist*, and therefore the first note is true. The second note of the base standeth in *A la mire*, and the second of the treble in *E la mi*, which two make also a *fist*, 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.

*Phi.* What? may I not fall from the fist 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?

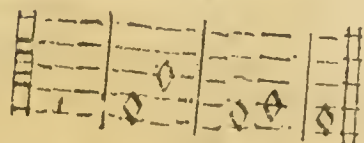
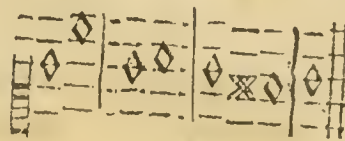
Consequence of perfect concordes of diuers kinds allowed.

# The second part.

*Ma.* This is well being your first prooffe. *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 should for my pleasure descend in the plainfong from *G sol re vt*, to *C fa vt*, then would your descant be two eights: and whereas in your seuenth and eighth notes you *fall from a sixt to an vnison*, it is 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 farre more fulnesse of sound then the vnison hath. Indee, in many parts vpon an extremitie, or for the point (or *fuge*) sake thus, or in *Canon* it were tolerable, but molt 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 forward with the rest of your lesson. In your last two notes, the coming from a *sixt to a third* is altogether not to be suffered in this place: but if it were in the middle of a song, and then your *B fa b mi* being flat, it were not onely sufferable but commendable: but to come from *F fa vt* (which of his nature is alwayes flat) to *B fa b mi* sharpe, it is against nature. But if you would in this place make a flat close to your last note, and so thinke to auoyde the fault; that could no more bee suffered then the other, for no close may be flat: but if you had made your way thus, it had beene much better.

Falling from the eight to the vnison demned.

Falling from a vnison to a v. conde. n. c. two parts.



Falling from a sixth to a third both parts descending discord.



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

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

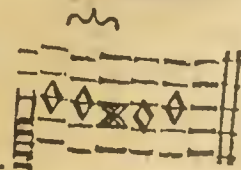
*Ma.* Discords mingled with concords not onely are tolerable, but make the descant more pleasing if they be well taken. Moreover, there is no comming to a close, specially with a *Cadence*, without a discord, and that most commonly a seuenth bound in with a sixt when your plainfong descendeth, as it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

Discords well taken allowed in musicke.

*Phi.* What do you rearme a *Cadence*?

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

*Phi.* I 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.



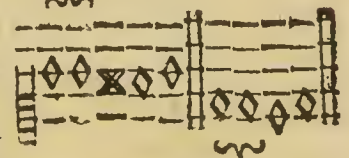
What a Cadence is.

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

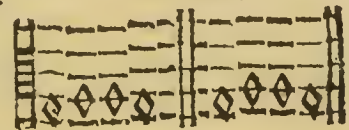
Example of  
all taking a  
discord with a  
cadence.



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

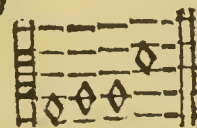
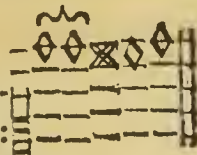


Phi. The second of these examples closeth in the fift: and I pray you do you esteeme that good?

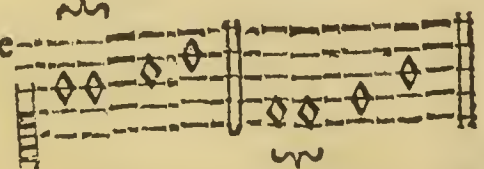


Ma. It is tolerable, though not so good in the care, as that before which closeth in the eight, or that which next followeth it.

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.

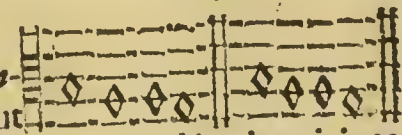


Phi. Now I pray you giue me some examples where the discord is not well taken.



Ma. Heere is one: peruse it.

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

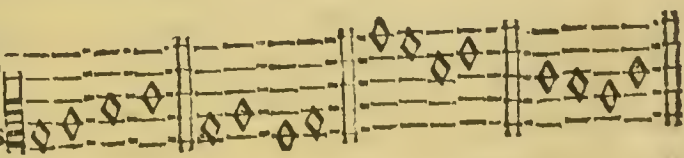


Ma. Because after the *Discord* we do not set a perfect concord: for the perfect concord does not so well beare out the discords as the vnperfect doe, and the reason is this; When a discord is taken, it is to cause the note following be the more pleasing to the care. Now the perfect Concorde of themselues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

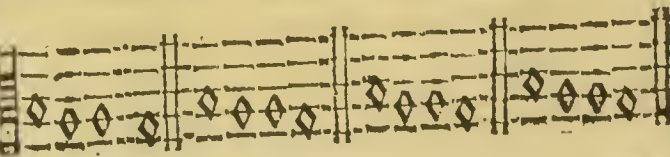
Phi. Let vs now come againe to our example, from which wee haue much digressed.

Ma. We will: and therefore as I haue told you of the good and bad taking of a discord vpon these notes, it followeth to 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 vnpleasant, 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 Prouerbe sayeth) more wayes to the Wood then one.



Examples of  
formall closing  
with out a Ca-  
dence.

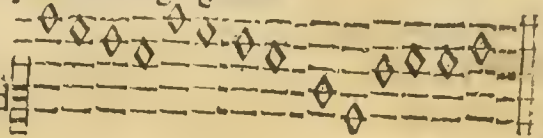
*Phi.* You say true: but I haue had so many obseruations, that I pray God I may keepe them all in minde.

*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?

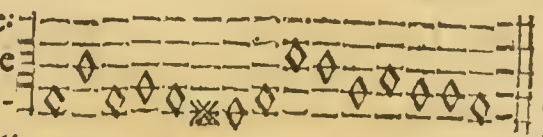
*Ma.* Peruse it, & see how you like it your selfe.

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



The schollers second lesson of Counter-point.

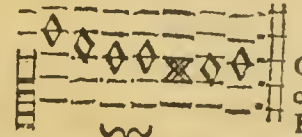
*Ma.* You liue in a good opinion of your selfe: but let vs examine your example. This is indeede better then your first: But marke wherein I condemne it. *In the first and second notes you rise as*



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

*though it were a close, causing a great informality 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 vnpleasing:* 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 beene meeting one another: the plain song ascending, and the Descant descending: it had beene verie good thus:

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



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

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

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

*Phi.* Wherein 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 fift.

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

*Phi.* No.

*Ma.* Why?

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

*Ma.* And I hope you will not tearme it a sixt.

*Phi.* No.

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

*Phi.* I cannot tell.

*Ma.* A womans reason to maintaine an opinion, and then if she be asked why she doth so, will answere, because I doe so. Indee I haue seene the like committed by maister *Alfonso* a great musician, 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 fifts 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 confesse;) my fault came by negligence: But if I had seene it before it came to the presse, it should not haue passed so; for I doe vtterly condemne it, as being expressly against the principles of our art: but of this another time at more length.

*Alfonso* in his song *Sich'io m' cred' homai* being the twentieth song of his second book of Madrigals of five voices at the verie close between *Canto* & *Alto*.

In the third part.

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

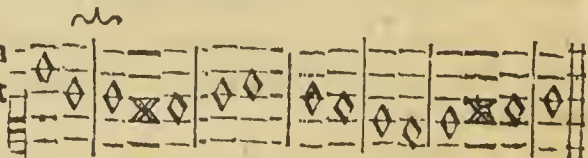


standing with  
the plainesong  
condemned.  
What forma-  
tie is.

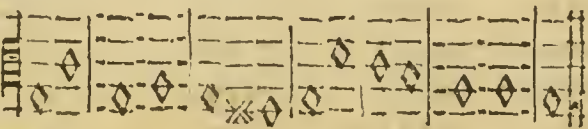
shift otherwise. Likewise in your penult and antepenult notes, you stande still with your descant, the plainesong standing still: which is a fault not to be suffered in so fewe as two partes, especiallie in eightes. But in descanting you must not onely seeke true cordes, but formalitie also: that is,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

standing descant.

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



Ma. That is the best kinde of descant, so it bee not too much vsed 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.

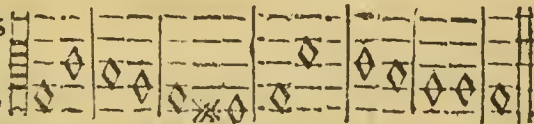
Phi. What is a Fuge?

Ma. We cal 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 *zoilius* 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.

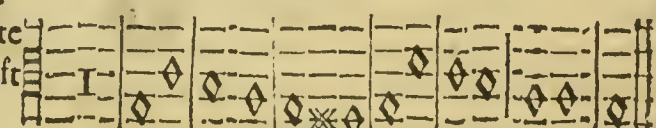
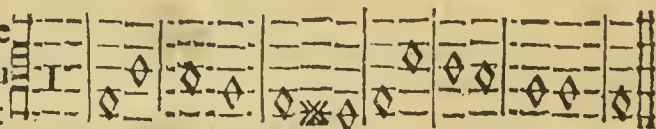
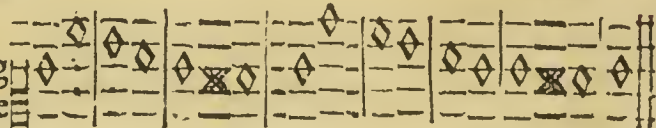


Phi. First of all, you let the plainesong sing two whole notes, for which you sing nothing: secondly, you begin on a sixt.

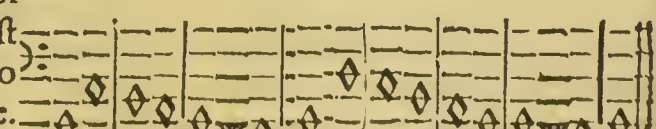
Ma. You haue the eyes of a *Lynx*, in spying faults in my lesson, and I pray God you may bee so circumspect in your owne: but one aunswere solueth both these obiections which you lay against mee. And first for the rest, there can bee no point or Fuge taken without a rest; and in this place, it is vnpossible 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 the descant begin it otherwise, as thus

No fuge can  
be brought in  
without a rest.  
Beginning vpo  
a sixt in a fuge  
tolerable.

for auoiding of the sixt, altering the leading part; but then woulde not your point haue gone through to the ende, answering to euerie note of the plainesong, 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 fift vnder the plainesong 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 reason: and therefore I pray you shew me, in what and how many distances you may begin your point.

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

Distances where  
vpon a fuge  
may be begun.

How those distances are reckoned.

that when we speake of a Fuge or Canon, in the vnison, fift, or eight: it is to be vnderstood, 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.

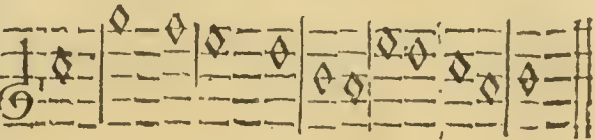
Phi. Well then, seeing by your wordes I conceiue the formality of following a point with a plaine song, I will try vpon the same plaine song what I can do, for the maintenance of this Fuge. But now that I haue seene it, I thinke it imposible to finde any other way then that which you already haue set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

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

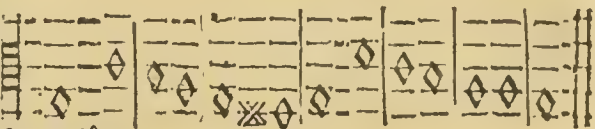
Phi. I shall neuer leaue breaking my braines till I finde it. And loe, here is a way which although it do not driue the point quite through as yours did, yet I thinke it formall.

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

Phi. For auoiding the vnison in the beginning.

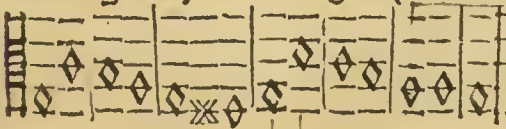


Ma. It is well, and very hard and almost imposible to doe more for the bringing in of this point about the plaine song the you haue don. Wherefore I commend you, in that you haue studied so earnestly for it: but can you do it no otherwise:



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 imposible to set any other way.

Ma. Take the descant of your owne way, which was in the eleuenth, or fourth above, and sing it as you did begin (but in the fift below vnder the plaine song) and it will in a



manner goe through to the end; whereas yours did keepe report but for five notes.

Phi. This riseth five notes, and the plaine song riseth but foure.



Ma. So did you in your example before, although you could perceiue it in mine, and not in your own: but although it rise five notes, yet is it the point. For

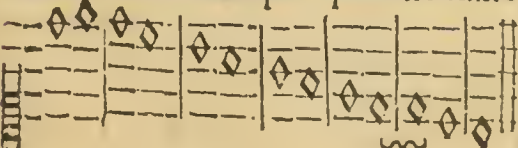
if it were in Canon, we might not rise one note higher, nor descend one note lower then the plaine song did: but in Fuges we are not so straightly bound. But there is a worse fault in it which you haue not espied, which is, the rising from the fift to the eight in the seuenth and eight notes: but the point excuseth it, although it be not allowed for any of the best in two parts, but in mo parts it might be suffered.

Rising frō the fift to the eight disallowed in musicke.

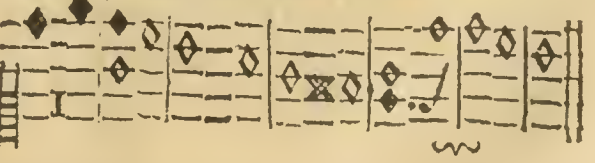
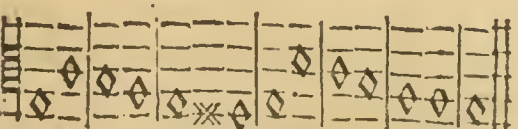
Phi. I would not haue thought there had bin such variety to be vsed vpon so few notes.

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.

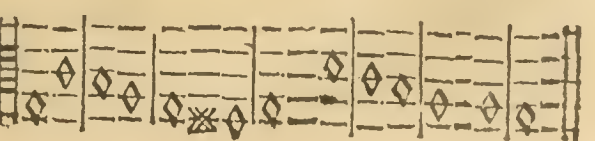
Phi. You vse me as those who ride the great horses: for hauing first ridden them in a small compasse of ground, they bring them out and ride them abroade at pleasure. But loe here is an example vpon the same



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



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

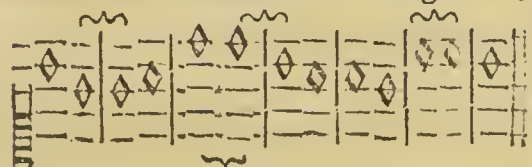


*Phi.* In truth I did not willingly rob you, although by chance I fell into your cordes.

*Ma.* I like it all the better. But I would counsel you, that you accustom not your selfe to put in pieces of other mens doings amongst your owne. For by that meanes, the diuersitie 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.



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 have made one of these.

*Ma.* If you thinke it worth the making, do so; for if you can otherwise doe any thing vpon a plaine long, this will not bee hard for you: but to doe it twise or thrice vpon one plaine long in severall 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 fift I do mislike, in the seventh note, but except I should haue taken your descant, I had none other shift.

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

*Phi.* 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 sixth, or else to haue taken your

beginning, for here I may not rest.

*Ma.* Necessitie 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 long, which (as I told you before) is falsely learned *dupla*, and is, when for a semibriefe or note of the plaine song, we make two minims. *Phi.* May you not now and then interminge some crotchets:

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

*Phi.* Then I thinke it is no more *dupla*. *Ma.* You say true, although it should seeme that this kind of *dupla* is deriued from the true *dupla*, and the common *quadrupla* out of this. But to talke of these proportions is in this place out of purpose: therefore wee will leaue 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 caueat more I must giue you to be obserued

Short & long.

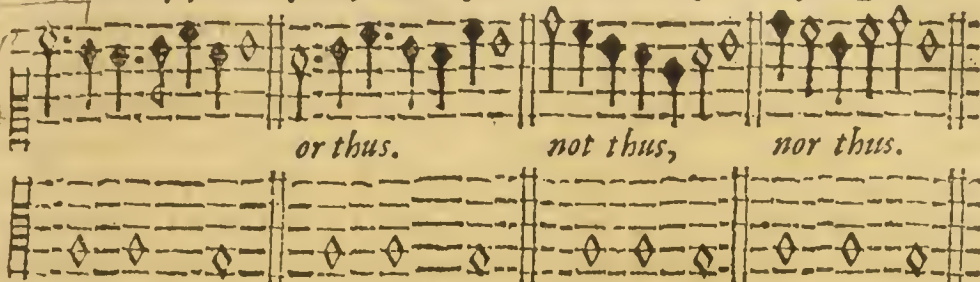
Long & short.

Descant commonly called Dupla.

serued, 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 vnderstand that by an example.

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

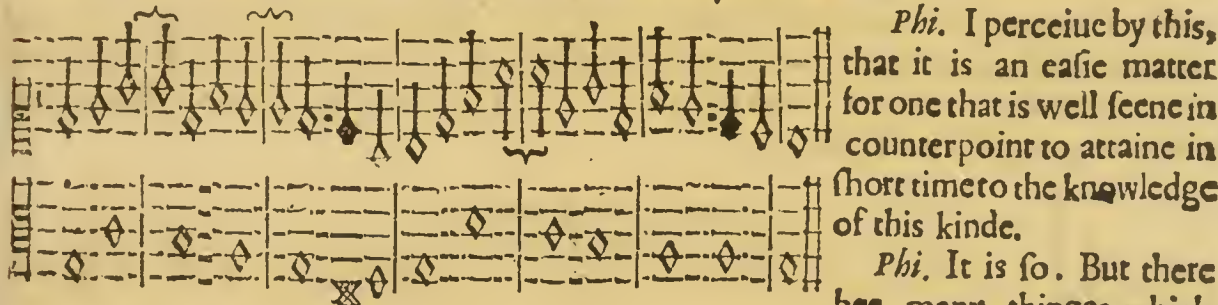


A discord nor to be taken for the first part of a note, except in binding wise.

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 striue 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 thinges 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, second, 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 eighthths.

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

*Ma.* Though 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 eightes 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.

A discord comming betweene two perfect cords of one kind, doth not let them to be two perfect cords of one kind, but taketh not away the faulty consequence.

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

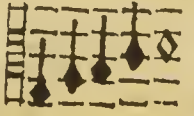

Ma. Your seauenth & eighth notes haue a fault, cōsin germaine to that which the others had, though it be not the same.

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 inst. mus. part. terza cap. 48.

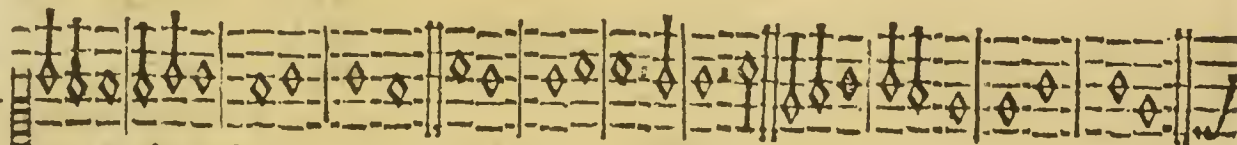
A minime rest put betwixt two perfect cordes of one kind hindreth not their faulty consequence.

Ma. Yet it is verie naught, to ascend or descend in that manner to the eight: for those foure Crotchets bee but the breaking of a semibriefe 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 singers, it would make five eights together: and as it is, it ought not to be vsed, 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 semibriefe rest, then were it tolerable in more parts, though not in two: for it is an vnartificiall 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 *pracedent*.

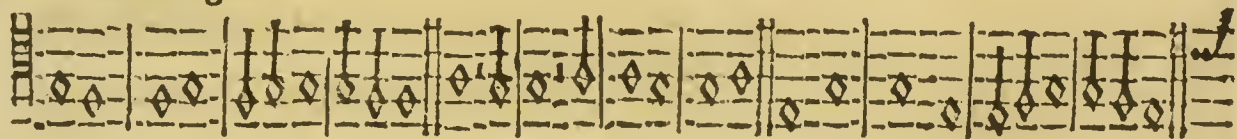
Phi. I pray you giue me some examples of the bad manner of comming to eights, fifts, or vnisons, that by them I may in time learne to finde out more: for without examples, I shall many times fall into one and the selfe same error:

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

Examples for allowances for bidden in musicke.

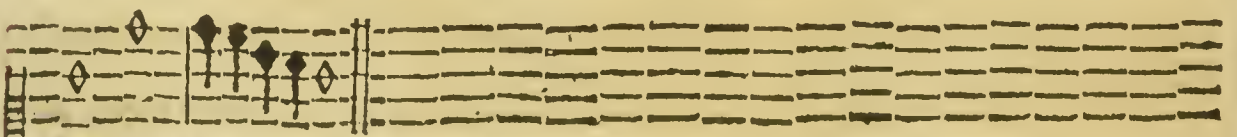
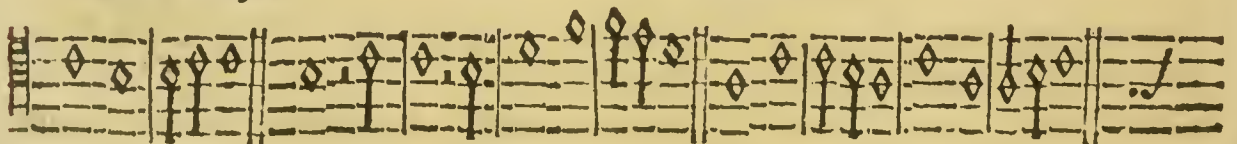


In the eight

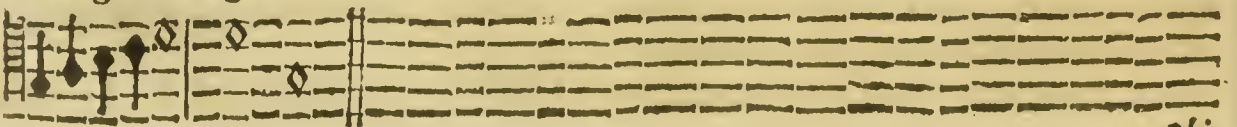


In the vnison

In the fift



ascending and descending to the eight.



Phi.

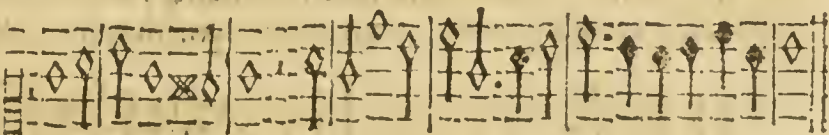
*Phi.* These I will diligently keepe in minde: but I pray you how might I haue auoided those faults which I haue committed in my lesson?

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

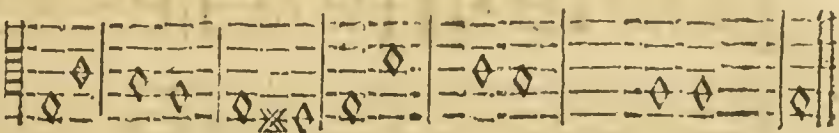
*Phi.* Then I pray you set down my lesson, corrected after your manner.

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

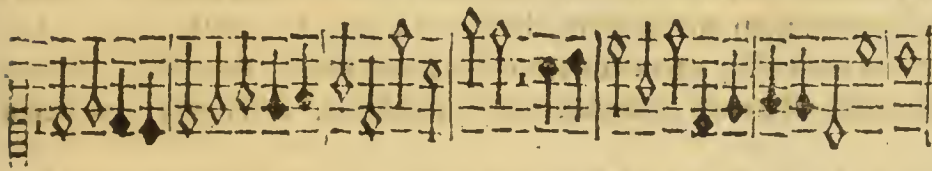
*Phi.* This is well: but I will make another, that all my faultes may come out at the first, and so I may haue the more time to mend them.



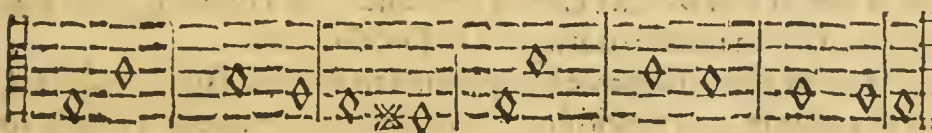
*Ma.* Doe so: for the rules & practice ioyned together, will make you both certaine and quick in your sight.



*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 beene made better.

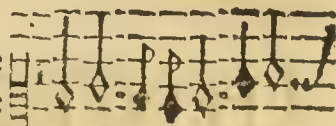


*Phi.* May I not touch a discord, passing in that order?

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

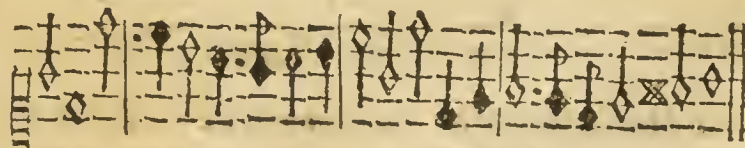
An obseruation for passing notes.

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 beene good and formall.

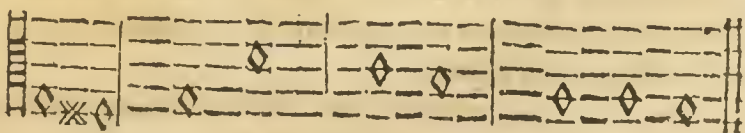


Wild skipping condemned in descant.

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



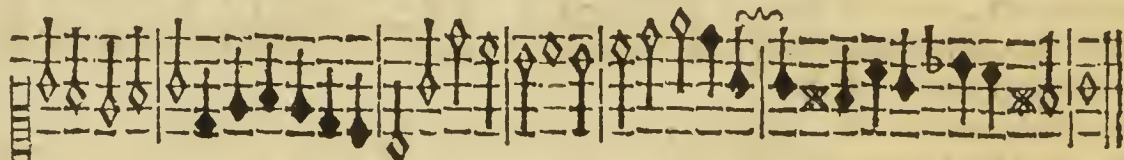
*Ma.* Because you haue stayed in the note before it, a whole semibreue together. For, if your descant should bee stirring in any place, it should be in the note before the close. As for this way, if a Musician should see it, hee would say it hangeth too much in the close. Also you haue risen to the eight: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



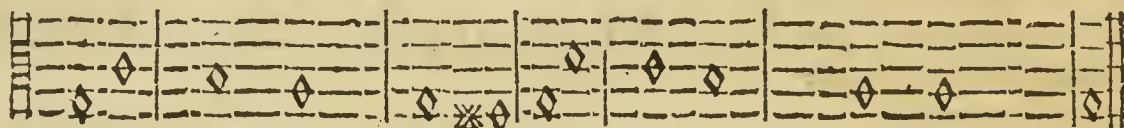
Staying before the close condemned.

*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



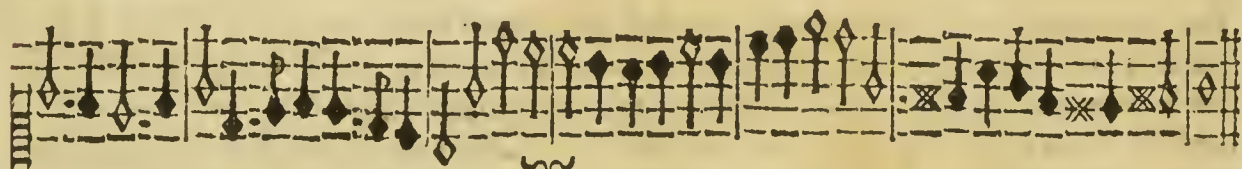
Bad taking of  
discords in this  
kind of descant



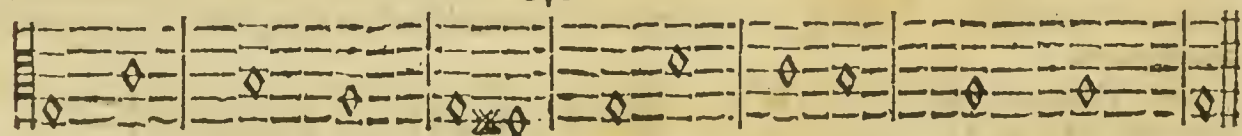
purpose sought out for you; that you may shunne them and such like heereafter. Yet some, more vpon their owne opinion than anie reason, haue not spared to praise them for excellent. But if they or any man else, can deuise to make them falser, then will I yeeld to them, and bee content to bee esteemed 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 thinke it goeth but vnpleasingly to the eare, specially in the two notes next before the close.

*Ma.* I finde no more Art in it, then you perceiued pleasure to the eare. And I doubt not, if you your selfe should examine it, you would finde matter enough without a Tutor, to condemne it: as for the first, there are foure notes that might 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 beene thus,



The former  
example bet-  
tered.



it had beene 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 say as most voices doe, you may vse your discretion, and say, So be it, for variety. Heere is also another way, which for badnesse will giue place to none other.



Other exam-  
ples of 'scor-  
e will taken-

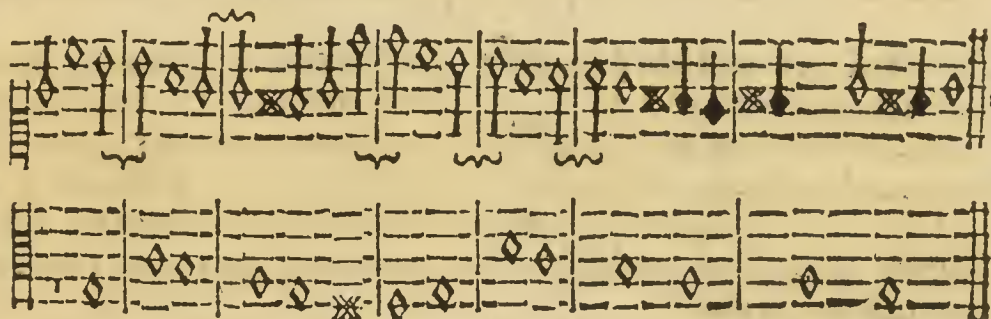
*Phi.* What? Will not the Fuge excuse this, seeing it singeth in a manner euery note of the plaine song?

*Ma.* No.

*Phi.* For what cause?

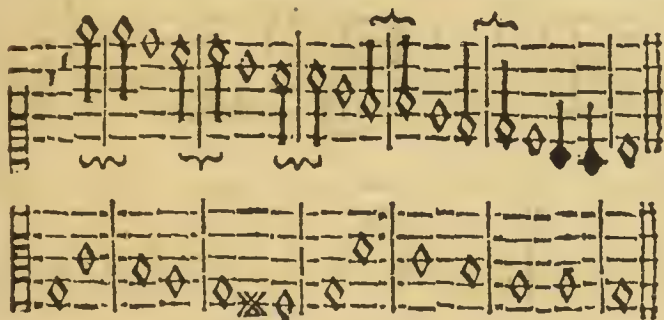
*Ma.* Because it both taketh such bad allowances as are not permitted: and likewise the point might haue beene better brought in thus;

But it were better to leaue the point, & follow none at all, then for the pointes sake, to make such harsh vn-pleasant musick:



Examples of  
discord well  
taken.  
Wherin all th  
allowances be  
contained.

for musick was deuised to content and not offend the eare.



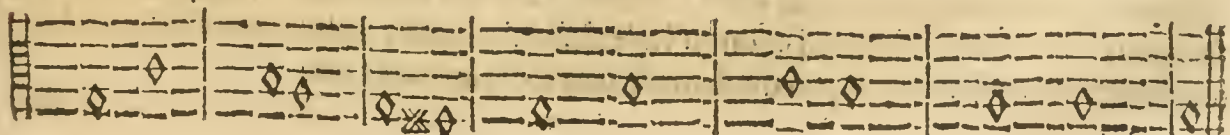
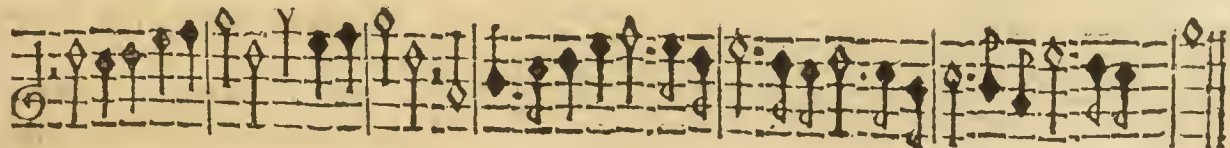
And as for the other two, as there is no means of euil taking of discords, which you haue not in them (and therefore because I thinke I haue some authoritie ouer you, I will haue you altogether to abstain from the vse of them) so in these other two, there is no way of well taking a discord, lacking, both for Fuge, and for binding delcant; in that it is vn-

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



*Ma.*



# The second part.

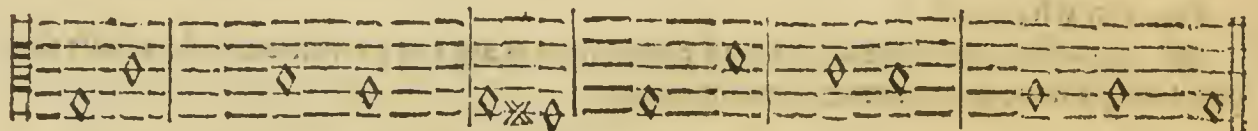
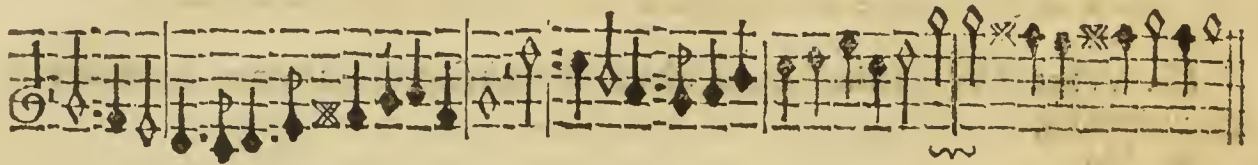
*Ma.* My opinion is, that the halfe of it is tolerable: the other halfe I mislike.

*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?

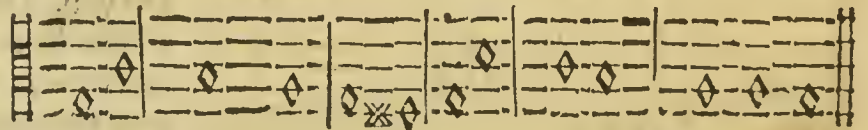
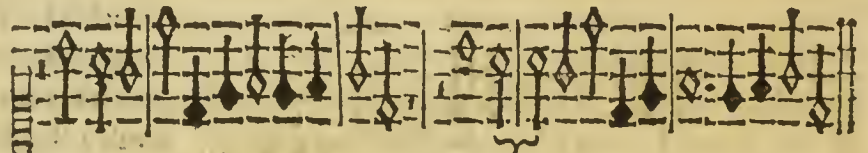
*Ma.* But you fall as the plaine song doth, still telling one tale without varietie. But if you would maintaine a point, you must goe to worke thus :



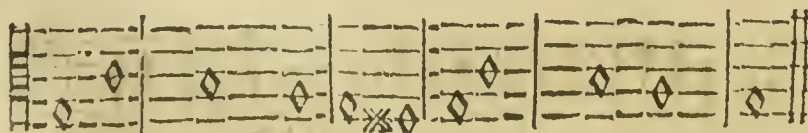
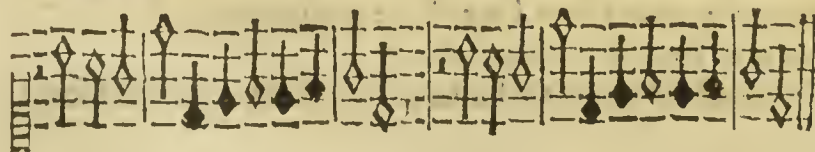
But withall you must take this caueat, that you take not about one Minime rest, or three vpon the greatest extremitie of your point in two parts (for that in long resting, the harmonic seemeth bare) and the odde rest giueth an vnspeakeable grace to the point (as for an euen number of rests, few or none 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 maintaine the point.

*Ma.* You haue maintained your point indeed; but after such a manner, as no body will commend: for the latter halfe of your lesson is the same that your first was, without any alteration,



sauiug 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 away 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 reapeate one thing twice.

*Phi.* Well then, I will remember not to take the same

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

alking down with the plain song disallowed.

And rest the most artificiall kind of bringing in a point.

One thing twice sung in one lesson condemned.

*Ma.* Before you proccede 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.

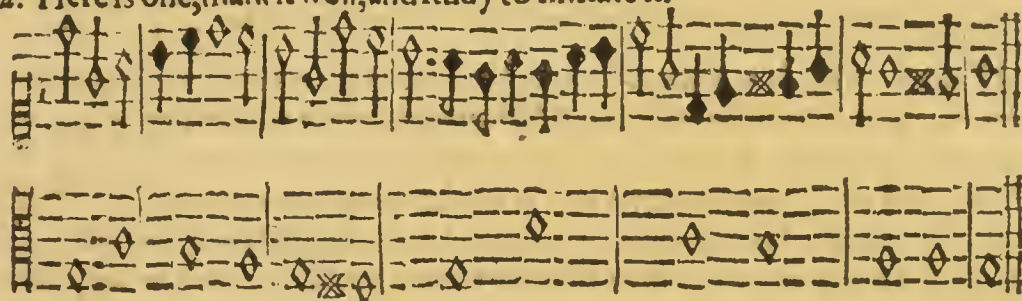
*Ma.* Now seeing (as you say) you vnderstand this kinde of descant, and knowe how to follow or maintaine a point, it followeth to learne how to reuert it.

*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 vnderstoode by an example then by words, and therefore I pray you giue me one.

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



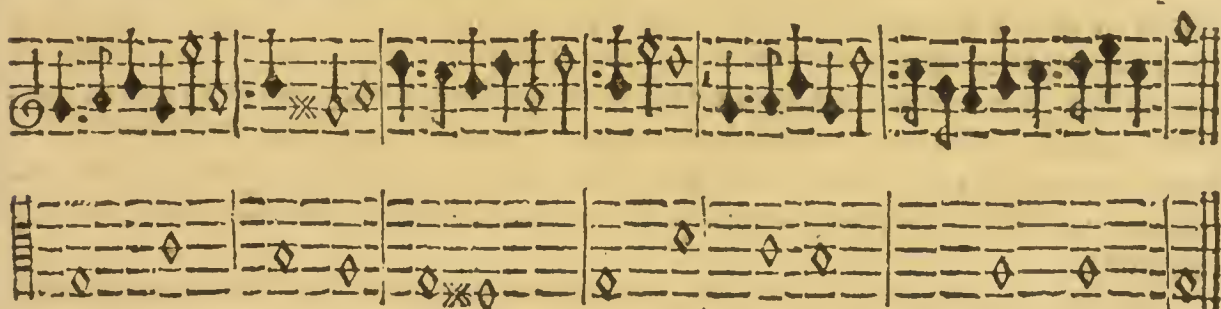
*Phi.* This way argueth maistrice: and in my opinion, he who can doe it at the first sight, needeth not to stand telling his cordes.

*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 fift, your point is contained; and then in the middle of your fift 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 leaue) otherwaies your first fiue notes bee tolerable, in your fift 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 easilie 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 eight condemned.

your plaine song, to see what pointes will aptliest agree with the nature of it, for that vpon one ground or plainesong, 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 reuerted, that then we may go forward with other matters.

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

*Phi.* I am in a better opinion of the goodnesse of mine owne memorie, then to doe so: but I 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 *Bfa b mi*, to *fa vt*, and so vnformally to *Bfa b mi* backe againe, thus; which though it be better then that which I condemned in the Close 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 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 already giuen you, in your examples going before, you may conceiue the nature of treble descant: it followeth to shew you how to make base descant.

*Phi.* What is Base descant?

Falling from  
Bfa b mi sharp  
to Ffa vt con-  
demned.

*Ma.* It is that kind of descanting, where your sight of taking and vsing your cordes must be vnder the plainesong.

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

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

A caveat for  
the sight of  
cordes vnder  
the plainesong.

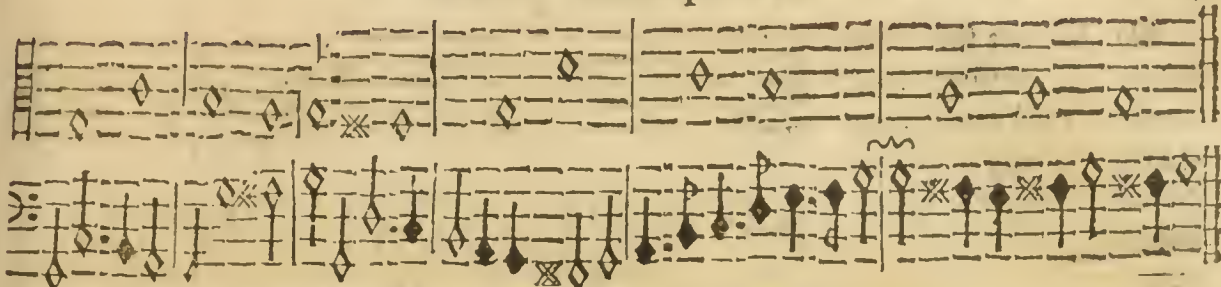
*Phi.* But in descanting I was taught to reckon my cordes from the plainesong or ground.

*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 rtheme, 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 frō Ware to London.

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

*Ma.* Here is one.

*Phi.*



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

*Ma.* Se 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 praysewortheie: 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 should haue erred. For in the be-  
ginning 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 condensed

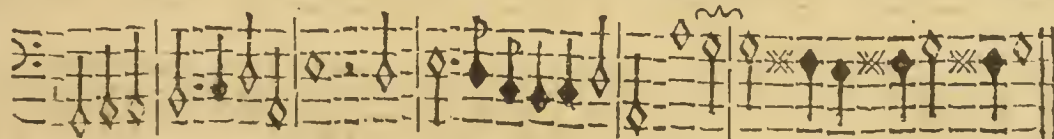
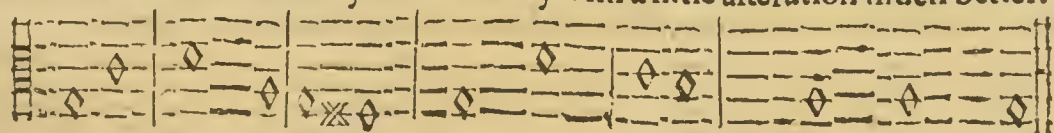
*Phi.* In what notes be they?

*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 comend  
it, although it be true in the cordes.

*Phi.* What? Is not that binding descant good?

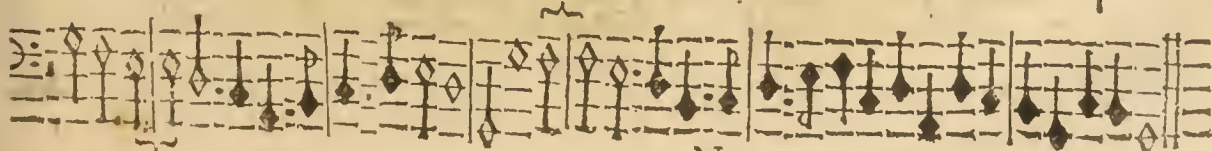
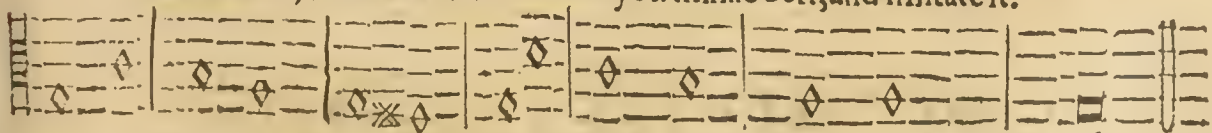
*Ma.* That kind of binding with concords is not so good as those bindings which are  
mixt with discords: but here is your owne way with a little alteration much better.

Binding with  
concords not  
so good as that  
with discords.

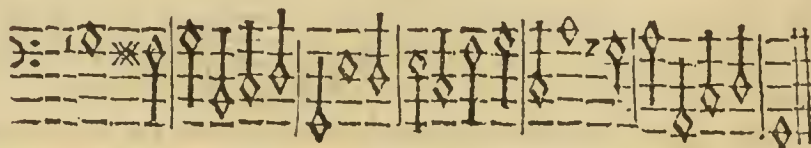
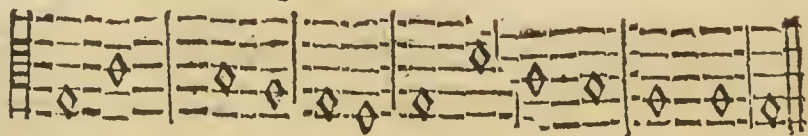


*Phi.* This is the course of the world, that where wee thinke our selues surest, there are  
we furthest off from our purpose. And I thought verely, that if there could haue beene a  
nic fault found in my way, it should haue been so small, that it should not haue bin worth  
the speaking of. But when 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.



*Phi.* It is not for me to iudge or censure your workes, for I was so farre dashed in my last way (which I thought so exceeding good) that I dare neuer credite mine owne iudgement 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.



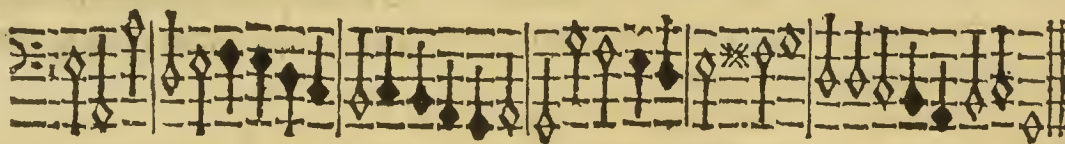
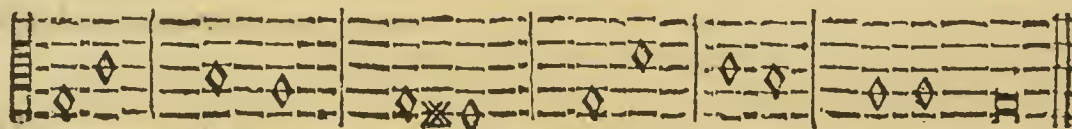
The care the  
most iust Iudge  
of all musicke.

*Ma.* Although the descant be true (if the sharpe cliffe were there) yea and passable with manie, yet let your eare be iudge, how farre different the ayre of the descant (the plain song being flat) is from it selfe, when the plain song is 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.

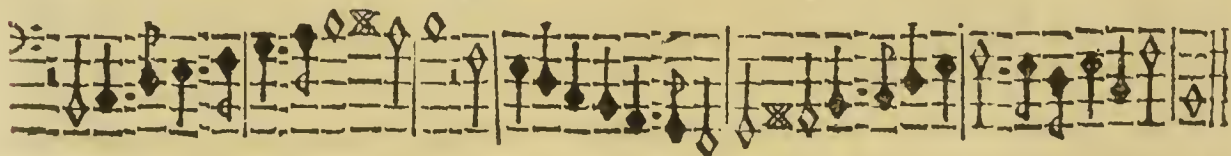
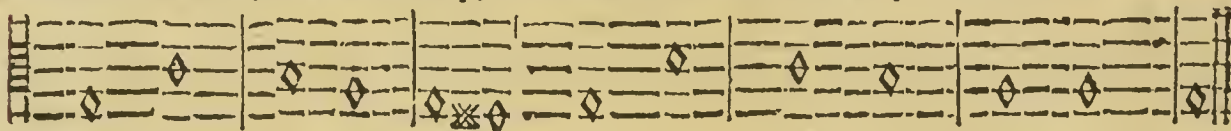
*Phi.* It is not for me to disallow your opinion: but what rests for me to do next?

*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 flatterie.



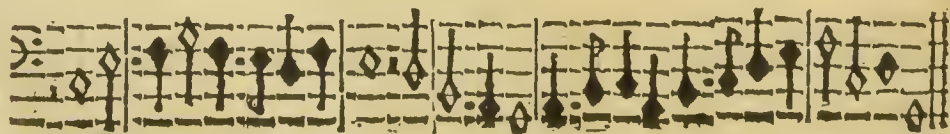
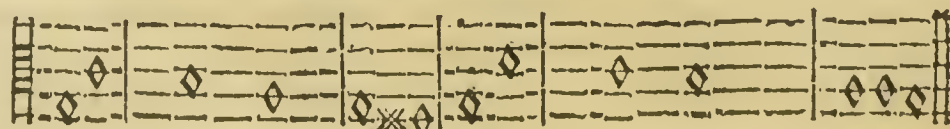
*Ma.* This is verie well, and now I see you begin to conceiue the nature of base descant: wherefore here is yet another way, of which kinde I would haue you make one.



*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 overcome greater difficulties.

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



Ms. I perceiue by this way, that if you will bee carefull and practise, censuring your owne dooings with iudgement, you neede few more instructions for these waies: therefore my counsell is, that when you haue made any thinge, you peruse it, and correct it the second and third time before you leaue it. But now seeing you knowe the rules of 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 delcating be the same which were before. so that hee who can doe that which you haue already 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,

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

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

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



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

Figuration.

*Phi.* What is Figuration?

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



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 ouersight, take occasion to backebite and detract from that which they cannot disproue. I knowe they will excuse themselves with that new inuention of *Tripla* to the semibriefe, and tripla to the minime, and that that kinde of *tripla* which is *tripla* to the minime, must be prick in minims, and the other in semibriefes. But in that inuention they overshoot themselves, 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 minims for a stroke, they doe most vsually set these numbers before it  $\frac{3}{2}$ : which is the true marking of *Sesquialtera*, and these three minims are true *sesquialtera* it selfe. But you shall neuer finde in any of their workes a minime set downe for the time of a blacke semibriefe and a Crotchet, or three clacke minims, which all our Composers both for voyces and instruments doe most commonlie vse. It is true that *Zaccone* in the second book and 38. chapter of practise of musicke, doth allow a minime for a stroke in the more prolation, and

proo-

proneth 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 beene no small toyle for mee to seeke out the authorities of so manie famous and excellent men, for the confirmation of that, which some will thinke scarce worth the making mention of. *Quadrupla* and *Quintupla*, they denominated after the number of blacke minimes set for a note of the plain song, as in these examples you may see.

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

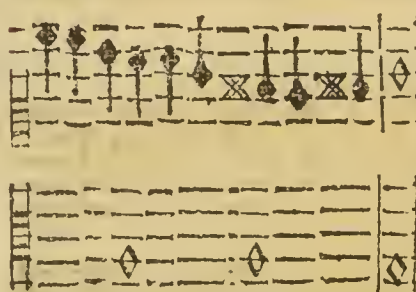
Here



Sesquialtra.



Inductions 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 so tripla the Induction to *Nonupla*: Or in the lesse prolation wil make *sextupla*, and so is the induction to *sextupla*: 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 Christs crosse before) which here be not set downe, and many you may see elswhere. Also you your selfe may deuise 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 o-

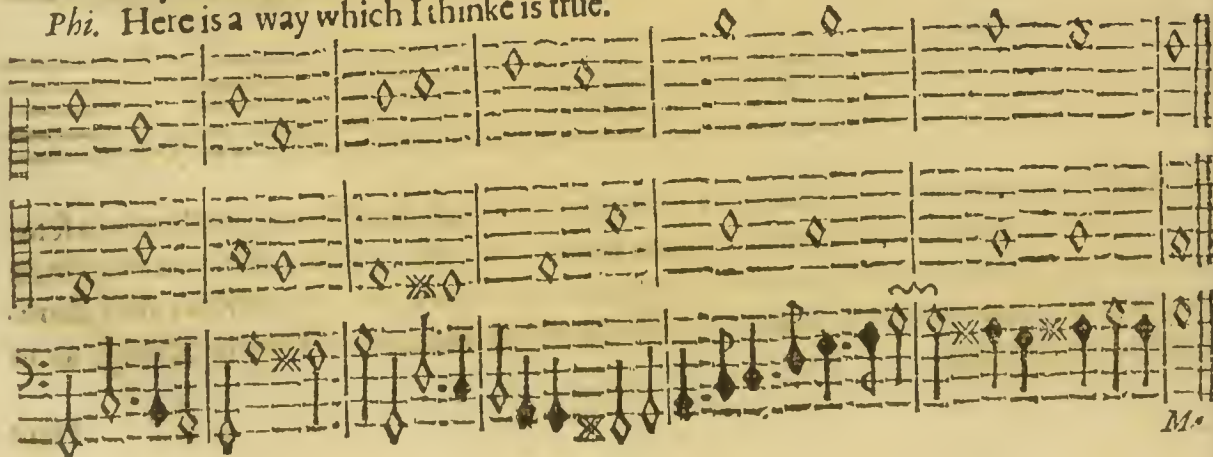
Two parts vp-  
on a plainlong.

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

*Phi.* Yours be better and more for all then mine, & therefore I will take one of yours.

*Ma.* If you list do so.

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



*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 should haue made your trebble 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 counterfait it, although in my opinion it be hard to make.

*Ma.* It is no hard matter: for you are not tied when your base singeth a semibreue 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 oftener vsed.

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

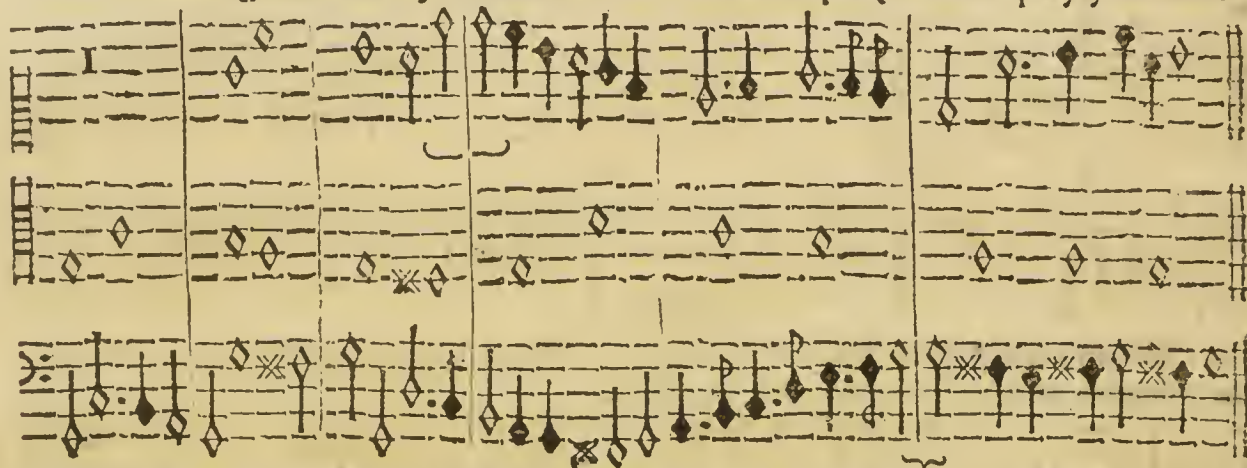


*Ma.* This is well. But why did you stand so long before the close ?

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

Hanging in the  
close condem-  
ned.  
Many perfect  
cords together  
condemned.

*Ma.* Yes there is shift 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 cords together, and not so good in the ayre: But here is another example ( which I pray you marke



and confer 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 treble leadeth the base, and how in the thirde note the base leadeth the treble in the fourth note, and how the beginning of the ninth note of the base, leadeth the treble in the same note and next following.

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

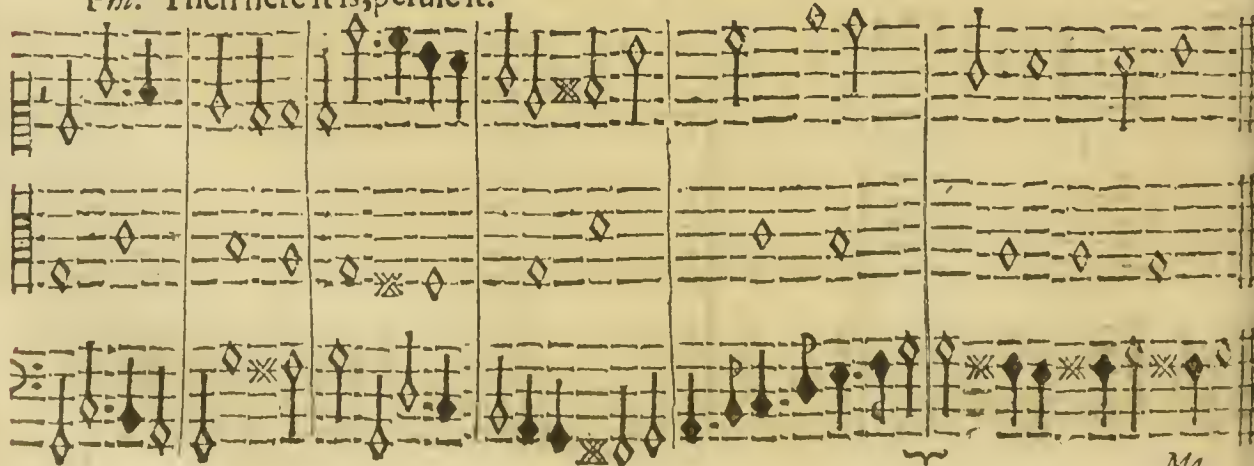
In what maner  
a sharpe or a  
flat is allowa-  
ble in the fist.

*Ma.* As for the discord it is taken in binding manner, and as for the sharpe in the base for the flat in the treble, the base being a *Cadence*, the nature thereof requireth a sharpe, and yet let your eares (or whose 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 semi-briefes.

*Phi.* This obseruation 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 needlesse.

*Phi.* Then here it is, peruse it.



*Ma.*

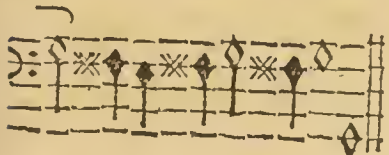
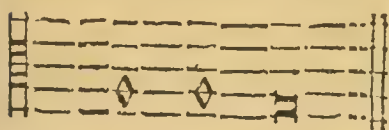
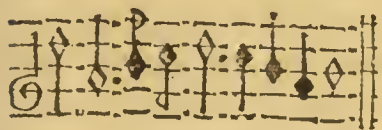
*Ma.* In this lesson, in the verie beginning, I greatly mislike that rising from the fourth to the fifth, betweene the plaine song and the trebble: although they be both true to the base, yet you must haue a regard that the partes bee formall betwixt themselues as well as to the base. Next, your standing in one place two whole semibriefes together, that is, in the latter ende of the thirde note, all the fourth, and halfe of the fifth. Thirdly, your causing the trebble strike a sharpe eighth to the base, which is a fault much offending 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 wrested 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 eightth note: in which fault, you haue beene now thrise raken. 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 beene attentiuie to your matter in hand. But such is the nature of you schollers, that so you do much, you care not how it be done; though it be better to make one point well, then twentie naughtie ones, needing correction almost in euerie place.

Going vp from the fourth to the fifth both parts ascending condemned.

Long standing in a place condemned.

A sharpe eight disallowed.

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



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

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

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

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

Better to breake the plain-song then dissolue a point.

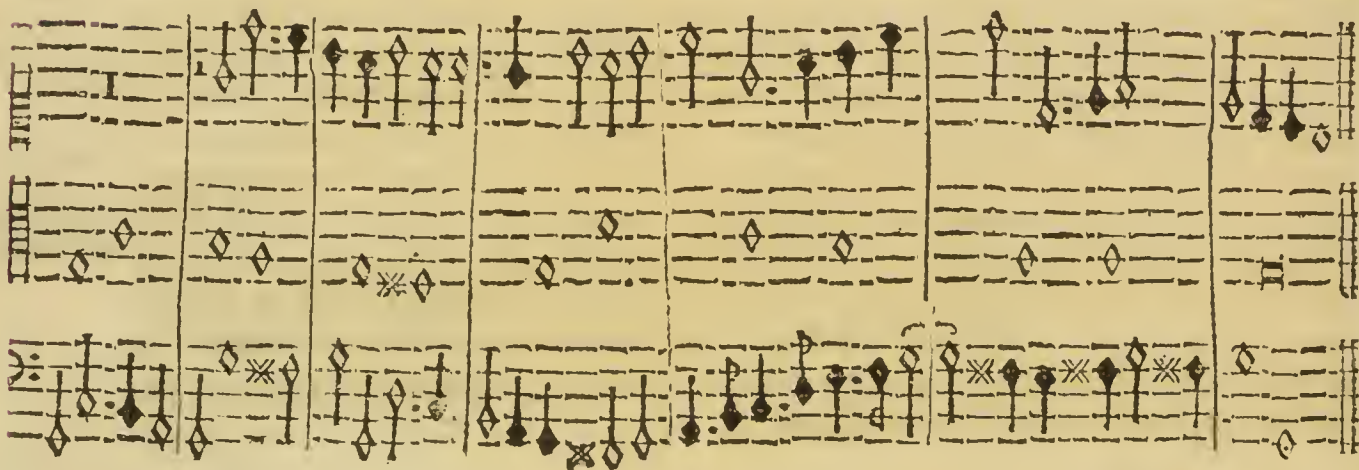
*Phi.*

*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 bales, answering in the Fuge.

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



Meeting of the flat and sharpe eight condemned.

twelfth note I haue set downe a kinde of closing (because of your selfe you coulde not haue discerned it) from which I would haue you altogether abstaine, for it is an vnpleasant harsh musicke. And though it hath much pleased diuers of our descanters in times past, and beene receiued as currant amongst others of 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 falsser (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 speak of two partes in one, I will giue 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 workes of M. *Redford*, M. *Tallis*, *Preston*, *Hodgis*, *Thorne*, *Selbie*, and diuers others: where you shall find such varietie of breaking of plainesongs, as one not verie wel skilled in musicke, should (scāt discern any plainesong at all) whereby you may learn to break any plainesong whatsoeuer.

*Phi.* What generall rules haue you for that?

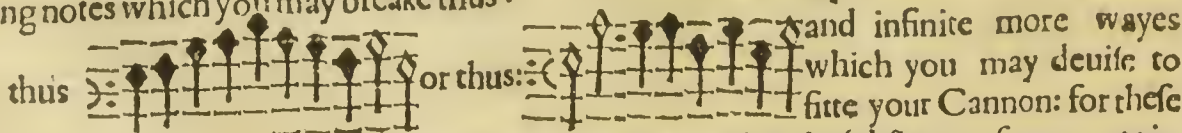
*Ma.* One rule, which is, euer to keepe the substance of the note of the plainesong.

*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 wherein 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:



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

*Phi.*

# The second part.

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

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

The plainfong of the Hymne Saluator mundi, broken in diuision, and brought in a Canon of three parts in one, by Osbert Parsley.

*Saluator mundi domine.*

Great maisteries vpon a plainfong not the sweetest musicke.

I haue likewise set downe the plainfong, that you may perceiue the breaking of euerie note, and not that you should sing it for a part with the rest: for the rest are made out of it and not vpon it. And as concerning the descanting, although I cannot commend it for the best in the musicke, yet is it prayse worthie: and though in some places it bee harsh to the eare, yet is it more tolerable in this way, then in two partes in one vpon a plainfong, because that vpon a plainfong there is more thist 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 definitiō wherof I haue had before.

Ma. Then it followeth to declare the kindes thereof, which wee distinguish 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 Fift, in the fift, and so foorth in other distances. But if the Canon bee in the eight of these, as in the tenth, twelfth, or so, then commonlie is the plainfong in the middle betwixt the leading and following part: yet is not that rule so generall, but that you may set the plainfong either aboue or below at your pleasure. And because he who can perfectly make two parts vpon a plainfong, 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 partes in one vpon a plainfong?

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 partes 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.

This way, some terme a Fuge in epidiatesarō, that is in the fourth aboue. But if the leading part were highest, then would they call it in hypodiatesarō, which is the fourth beneath: And so likewise in the other distances, diapente which is the fift, and diapasō which is the eighth.

Thus diuided.

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

Thus plaine.

*Fuga in epidi  
pente.*

Thus diuided.

*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 partes in one in the fift 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 trebble 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.

*Fuga in hypodiu  
pente.*

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

*Ma.*



## The second part.

*Two partes in one, in the fift.*

A musical score consisting of three staves. The top staff is in treble clef, the middle in tenor clef, and the bottom in bass clef. The music is written in a style with diamond-shaped notes and stems, typical of early printed music. The score is divided into six measures by vertical bar lines.

*Ma.* This is wel broken: & now I will give you some other examples in the fift, wherein you haue your plainſog changed from parte to part, firſt in the trebble, next in the tenor, laſtly in the baſe.

*Phi.* I pray you yet give me leaue to interrupt 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 trouble, firſt to make it plaine, and then breake it.

*Two partes 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.

A musical score consisting of three staves. The top staff is in treble clef, the middle in tenor clef, and the bottom in bass clef. The music is written in a style with diamond-shaped notes and stems. The score is divided into six measures by vertical bar lines. There are wavy lines above the first and second measures of the top staff.

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

*Two partes in one in the fiſt, the plaine ſong in the trebble.*

A musical score consisting of three staves. The top staff is in treble clef, the middle in tenor clef, and the bottom in bass clef. The music is written in a style with diamond-shaped notes and stems. The score is divided into six measures by vertical bar lines.

*Another*

# The second part.

*Another example in the fifth, the plain song in the midst.*

A musical score consisting of three staves. The top staff has a treble clef and contains a series of diamond-shaped notes with stems, some marked with an 'X'. The middle staff has a soprano clef and contains a plain song melody of diamond-shaped notes. The bottom staff has a bass clef and contains a series of diamond-shaped notes with stems, some marked with an 'X'. The score is divided into six measures by vertical bar lines.

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

A musical score consisting of three staves. The top two staves have treble clefs and contain two parts of diamond-shaped notes with stems. The bottom staff has a bass clef and contains a plain song melody of diamond-shaped notes. The score is divided into six measures by vertical bar lines.

*Two parts in one, in the sixth.*

A musical score consisting of three staves. The top two staves have treble clefs and contain two parts of diamond-shaped notes with stems. The bottom staff has a bass clef and contains a plain song melody of diamond-shaped notes. The score is divided into six measures by vertical bar lines.

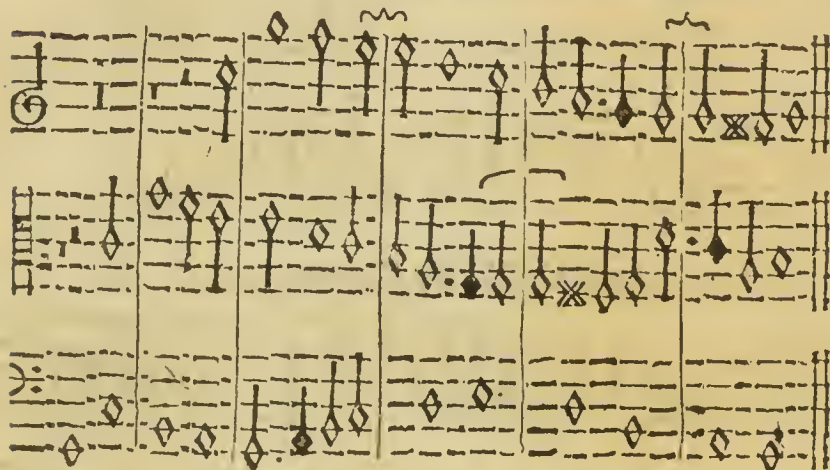
This way in the sixth (if you sing the lower part eight notes higher, and the higher part eight notes lower) will be in the third or tenth, and by the contrary, if the Canon be in the tenth, if you sing the lower part eight notes higher, and the higher part eight notes lower, then will your Canon be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

*Two parts in one, in the seventh.*

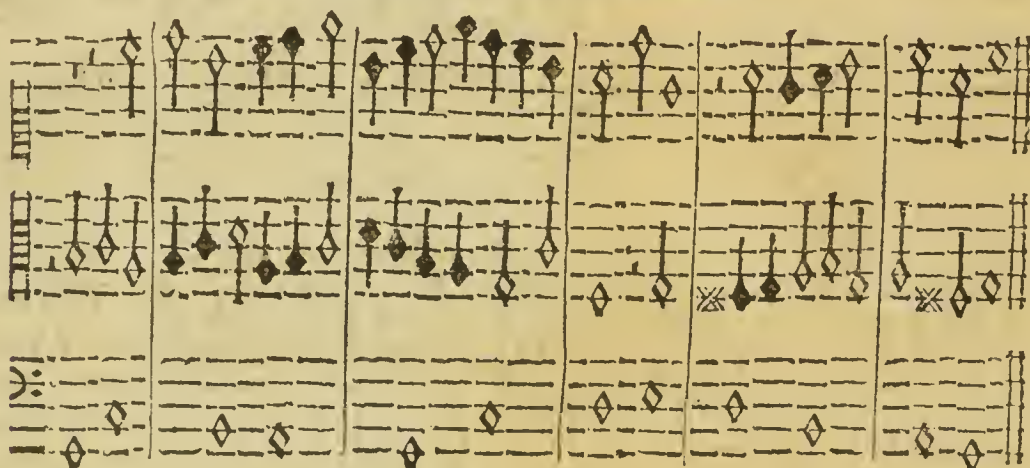
A musical score consisting of three staves. The top two staves have treble clefs and contain two parts of diamond-shaped notes with stems. The bottom staff has a bass clef and contains a plain song melody of diamond-shaped notes. The score is divided into six measures by vertical bar lines.

## 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 eighthth.*

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, hee 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.*

Here is also another way in the tenth, which the Maisters call *per arsin & thesin*, 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.

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

This musical score consists of three staves (treble, alto, and bass clefs) and six measures. The notation uses diamond-shaped notes with stems and various accidentals. The first measure contains the text *Dua partes in una, per arsin & thesin, in the tenth.*

And because we are come to speak of two parts in one vpon a plain song, *per arsin & thesin*, 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 plain song, none can perfectly know, but hee who hath or shal go about to doe the like. And to speak vprightly, I take the plain song to be made with the descāt, for the more easie effecting of his purpose. But in my opinion, whosoeuer shal 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 assaie twentie seuerall 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*

This musical score consists of three staves and six measures. The notation is similar to the first score. The first measure contains the text *Dua partes in una, per arsin & thesin, bis repetita.* and the second measure contains *Ad placitum*.

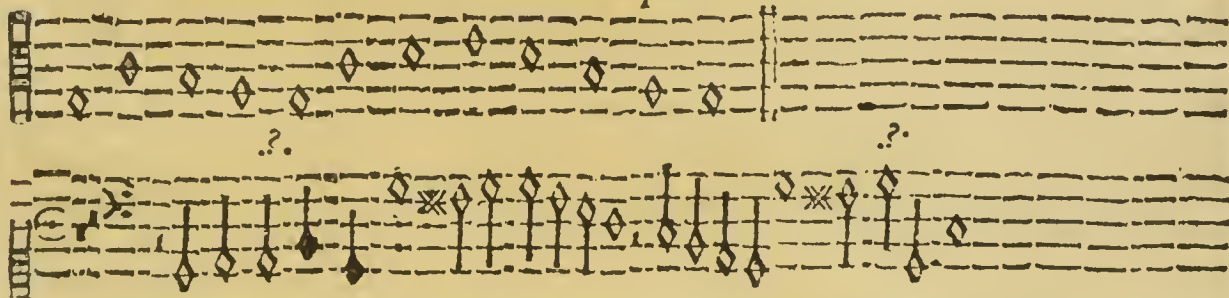
*p*

This musical score consists of three staves and six measures. The notation is similar to the previous scores. A dynamic marking 'p' is located at the bottom center of the page.



And thus much for *Canons* of two parts in one: which though I haue set downe at length in two seuerall parts, yet are they most commonly prickt both both in one; & here in *England* for the most part without any signe at all, where & when to begin the following part: which vsē many times caused diuers 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 *Italians*, haue vsed a way that though there were foure or fiue parts in one, yet might it bee perceiued and sung at the first, and the manner thereof is this; Of how many parts the *Canon* is, so many Cliefes do they set at the beginning of the verse, still causing that which standeth neereſt vnto the musicke, serue for the leading part, the next towards the left hand, for the next following parte, and so consequētie to the last. But if betweene any two Cliefes you finde rests, those belong to that part, which the Cliefe standing next vnto them on the left side signifieth.

## Example.



Here be two parts in one in the *Diapason cum diateſſaron*, or as we tearme it, in the eleuenth aboue; where you see first a *C sol fa vt* Cliefe standing on the lowest rule, and after it three minime rests. Then standeth the *F fa vt* Cliefe 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 plainſong, and the treble three minim restes. And least you should 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 rests, is superfluous: but the order of setting more cliffes then one to one verse, being but of late deuised, was not vsed when the signe was most common; but in stead of them, ouer or vnder the song was written, in what distance the following parte was from leading, and most commonly in this manner; *Canon* in \* or \* *Superiore*, or *inferiore*. But to shun the labour of writing those words, the cliffes and restes haue bene deuised, shewing the same thing. And to the entent you may the better conceiue it, here is another example wherein the treble beginneth, and the meane followeth within a semibriefe after in the *Hypodiapente* or fift below.



And this I thought good to shew you, not for any curiositie, which is in it, but for the easinesse and commoditie which it hath, because it is better then to pricke so as to make one sit five or sixe houres beating his braines, to finde out the following part. But such hath beene our manner in many other things heretofore, to do things blindly, and to trouble the wittes of practitioners: whereas by the contrarie, strangers 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 *Contra-puncto 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 certaine kinde of composition, which being sung after diuers sortes, by changing the partes, maketh diuerse manners of harmony: and is found to be 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 parte 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 downward at the first, they goe likewise downward being changed. And this is likewise of two sortes: for if they haue the same motions being changed, they either keepe the same names of the notes which were before, or alter them: if they keepe the same names, the replie singeth the high part of the principall a fift lower, and the lower part an eight higher: and if it alter the names of the notes, the higher part of the principall is sung in the replie a tenth lower, and the lower part an eight higher.

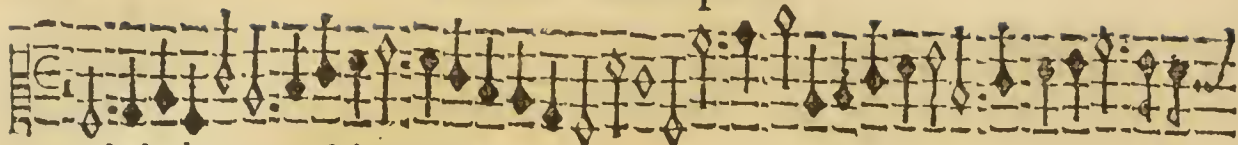
Double descant

Diuision of double descant

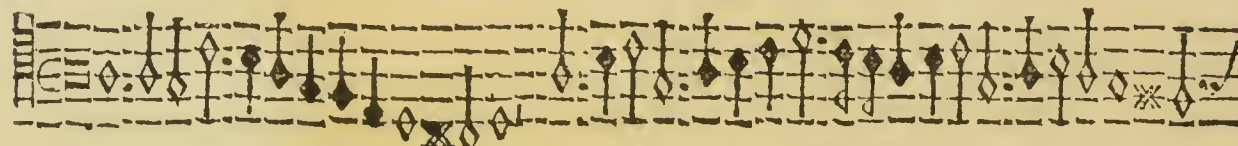
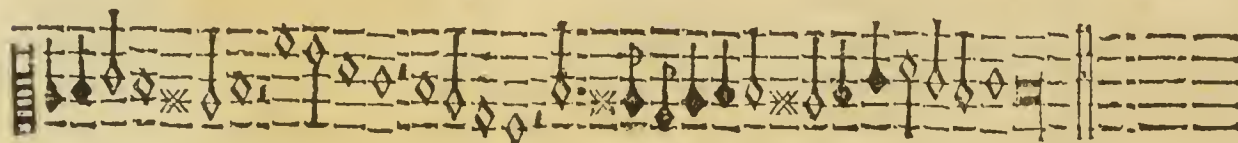
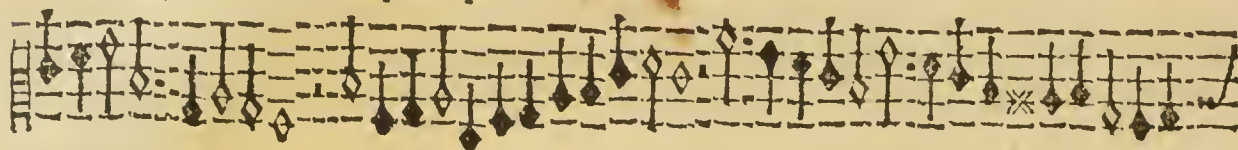
The second kinde of double descant, is when the parts changed, the higher in the lower, go by contrarie motions: that is, if they both ascende before, being chaunged they descende: or if they descende before, they ascend being changed. Therefore, when wee compose in the first manner, which keepeth the same motions and the same names, we may not put in the principall a sixt, 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 parte 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*, wherein the seuenth 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 flatie tenth is when the highest note of the tenth is flat, as from *D sol re*, to *F fa ut* in alte flatte, or from *Gan ut*, to *B fa b mi* flat) nor a flat third before an vnison, or a fift when the parts go by contrarie motions: because if they be so put in the principall, there will follow *Tritonus* or false fourth in the replie. Note also, that euerie twelfth in the principall, will bee in the replie an vnison: and euerie fift 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 fift or twelfth, which also happeneth in the *Cadences*, in what place soeuer 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 duely ordered, as you may perceiue in this example.

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

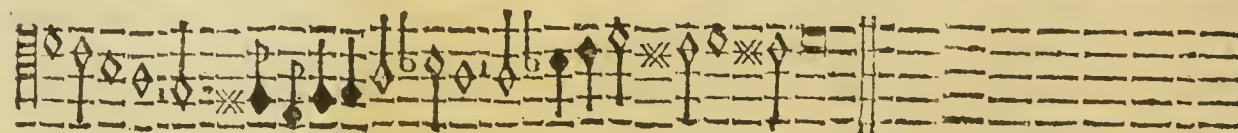
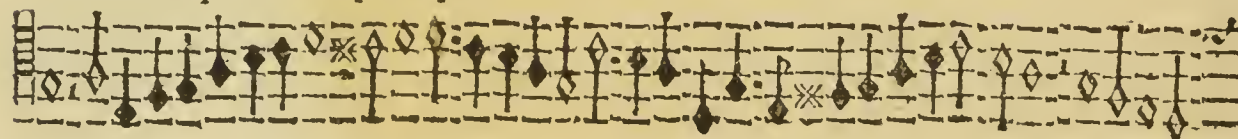
## The second part.



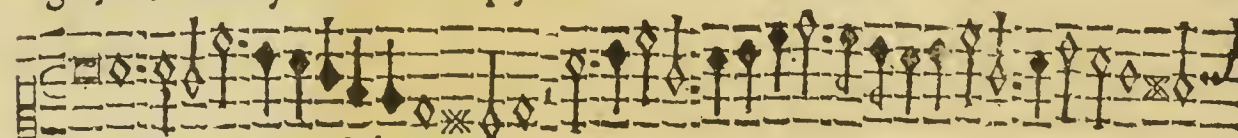
*The higher part of the principall.*



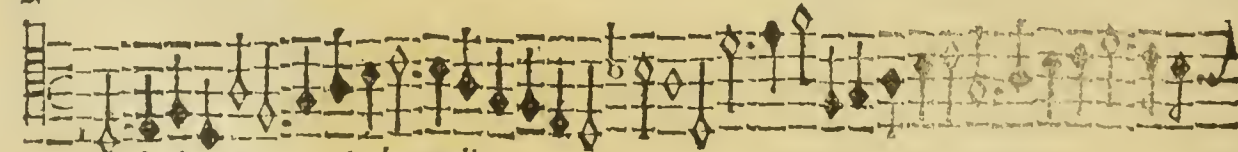
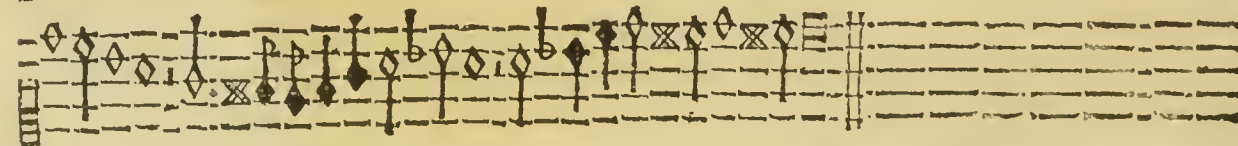
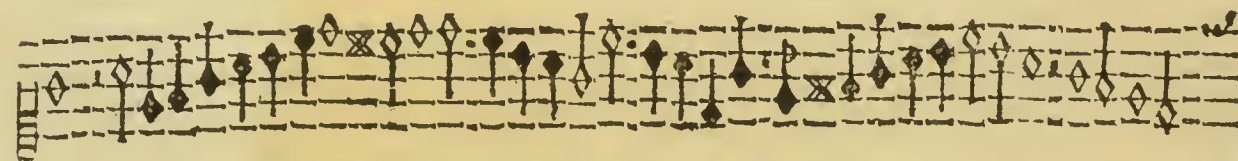
*The lower part of the principall.*



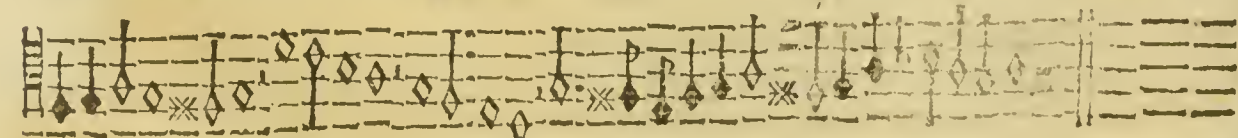
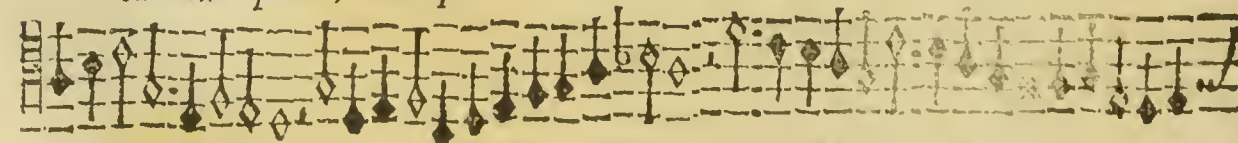
Now change the higher part, making it lower by a fifth, and the lower part higher by an eight, and so shall you haue the reply thus:



*the higher part of the replie.*

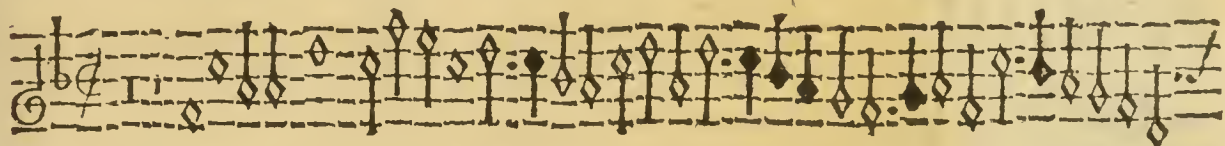


*the lower part of the replie.*

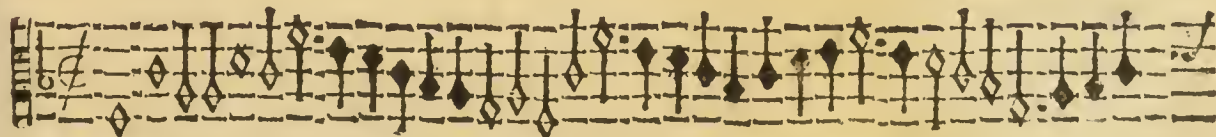
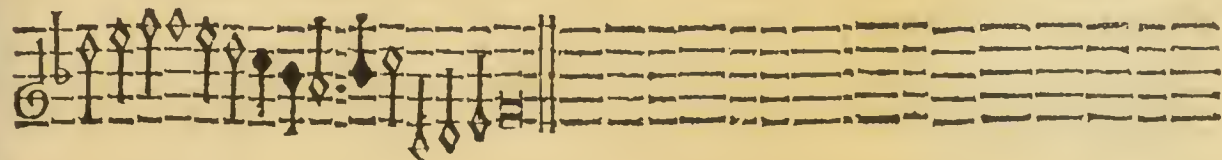
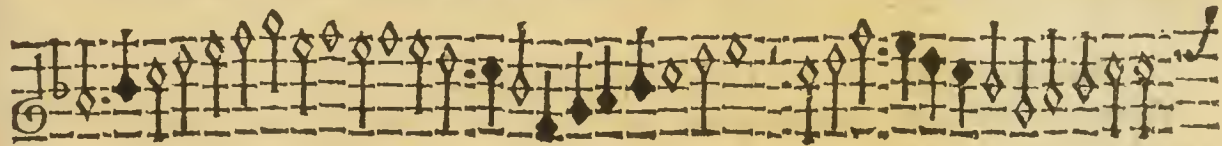


And this is called double descant in the twelfth: but if wee would compose in the second kind (that is in it, which in the replie keepeth the same motions, but not the same names which were in the principall) we must not put in any case two cordes of one kinde together in the principall: as two thirdes, 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 cause our descant go well and formable, in this manner:

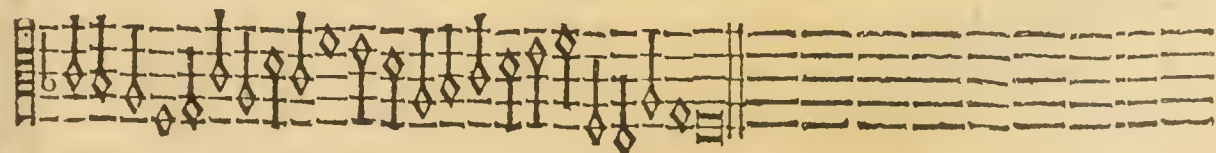
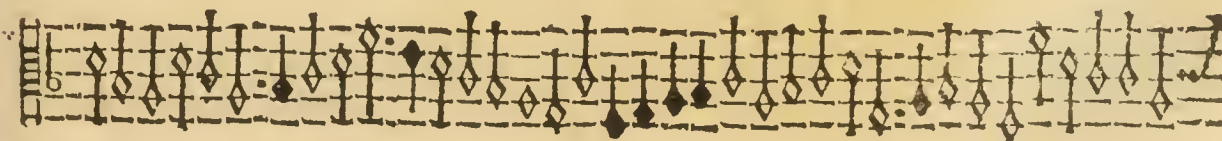
Caueats for compositions in the second sort of the first kinde of double descant.



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



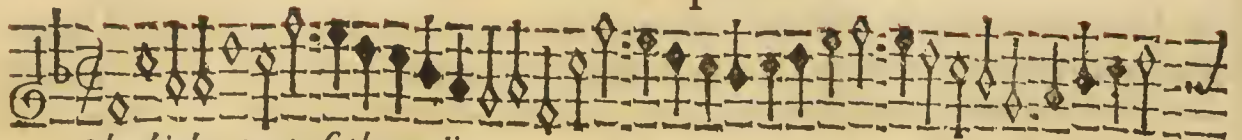
*The lower part of the principall of the second sort of the first kind of double descant.*



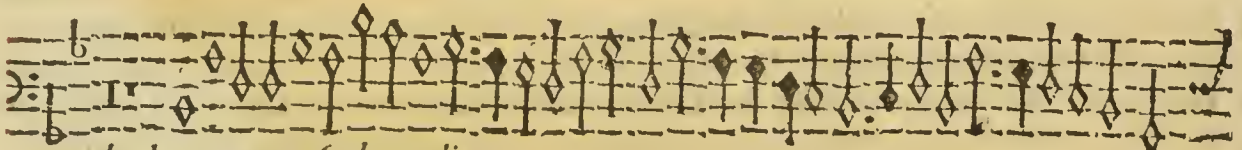
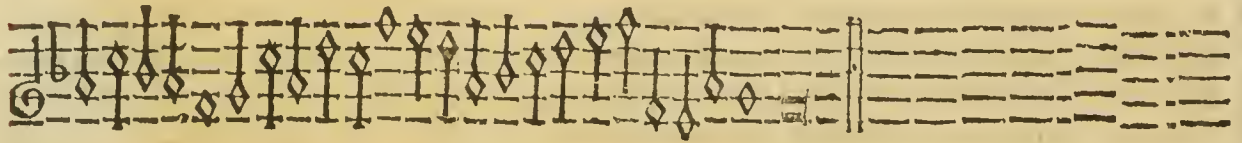
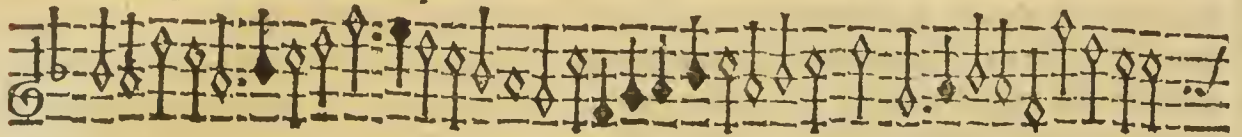
And changing the parts, that is, setting the trebble lower by a tenth, and the lower part higher by an eight, wee shall haue the reply thus.

The

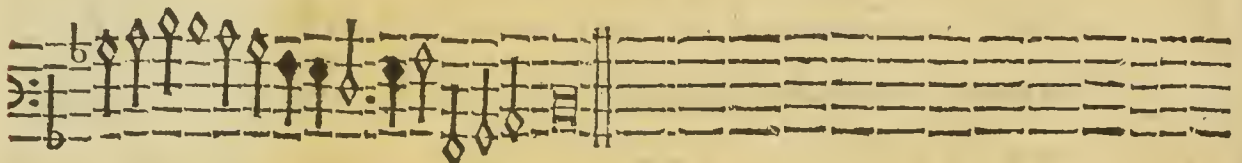




*The higher part of the replie.*

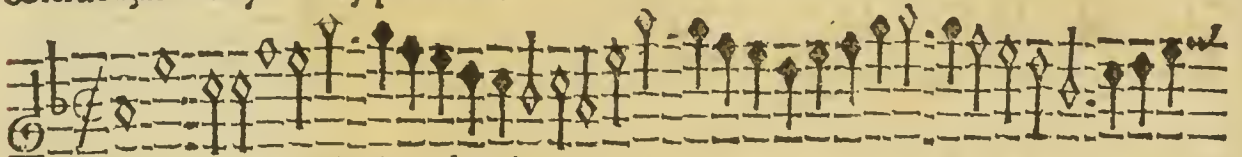


*the lower part of the replie.*

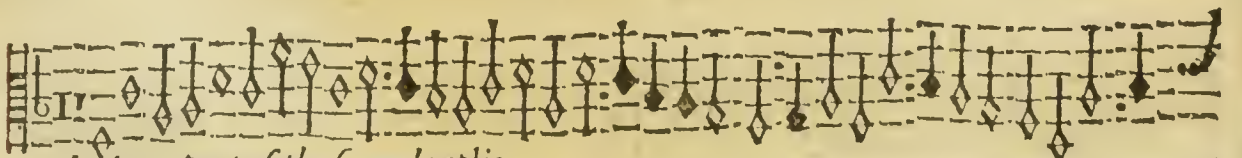
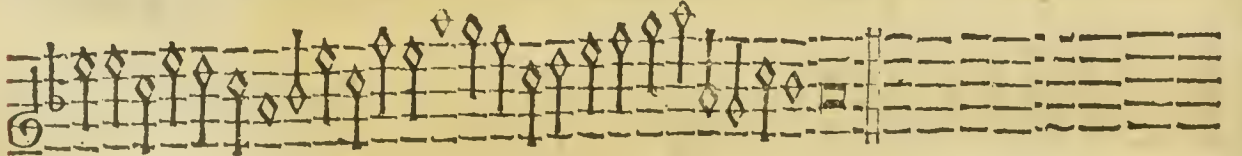
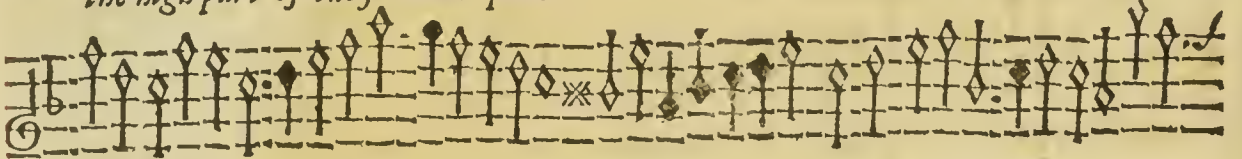


And this is called double descant into the tenth.

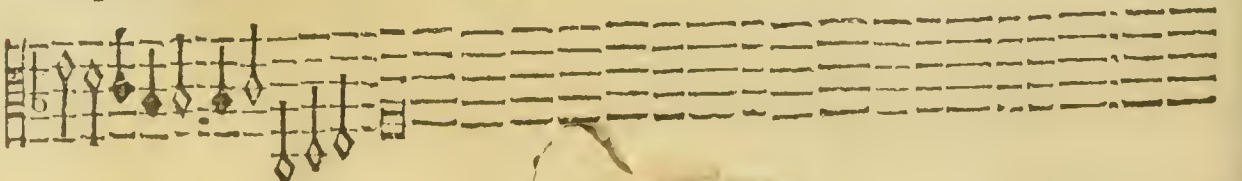
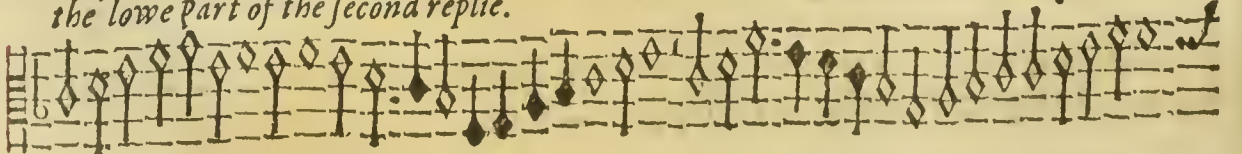
You may also make the trebble part parte of the principal an eighth lower, & the base a tenth higher, which will doe verie well, because the nature of the tune wil so bee better obserued, as here you may perceiue.



*the high part of the second replie.*

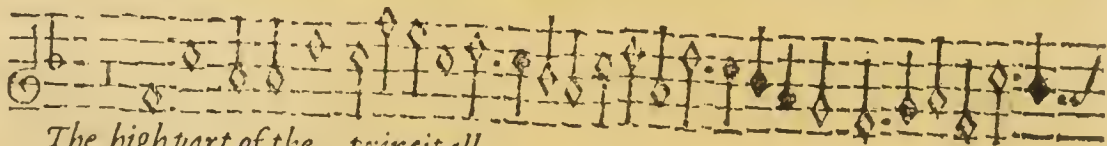


*the lowe part of the second replie.*

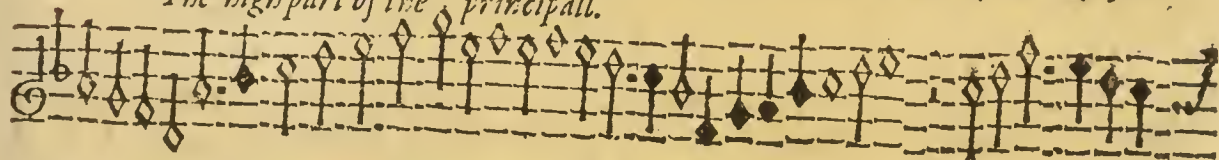


Also these compositions might be sung of three voices, if you sing a part a tenth above the lowe part of the principall, and in the reply a seventh vnder the high part. Is is true that the descant will not be so pure as it ought to be: and though it will be true from false descant, yet will there be 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 any 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 sixth after a fifth, nor a tenth after a twelfth, 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 mooueth by a whole note, and the lower part by a halfe note (nor yet from a third or fifth, to a flat tenth by contrarie motions. Also you shall not make the trebble part goe from a fifth to a sharpe third, the base standing still; nor the base to goe from a fifth to a flat third, or from a twelfth to a flat tenth, the trebble standing still, because the replie will thereby goe against the rule. In this kind of descant euery tenth of the principall will be in the replie an eight, & euery third of the principall in the replie will be a fifteenth: but the composer must make both the principall and the reply together; & so he shall commit the fewest errors, by which meanes your descant will goe in this order.

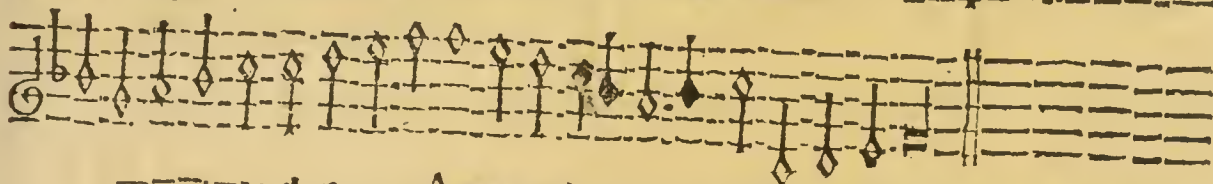
Rules for singing a third part to other two in double descant.



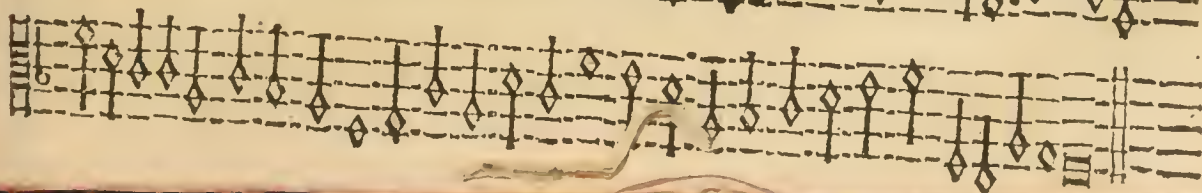
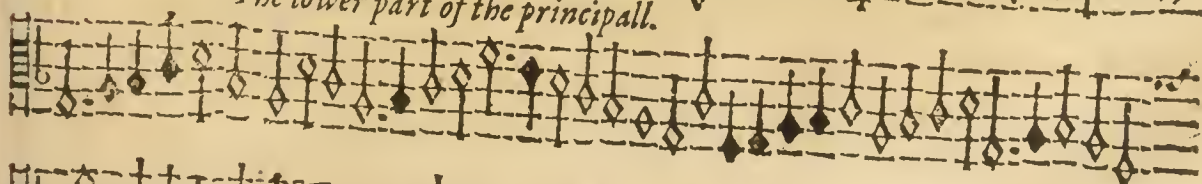
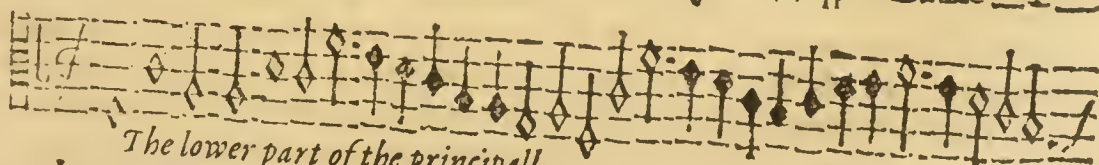
The high part of the principall.



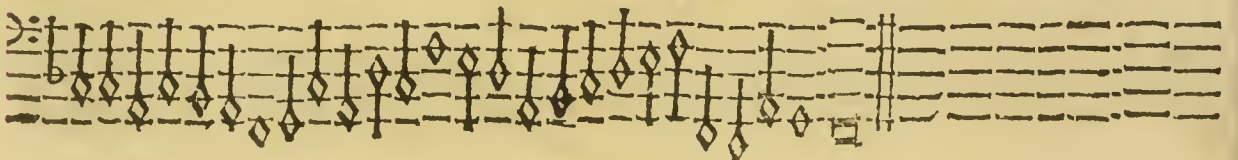
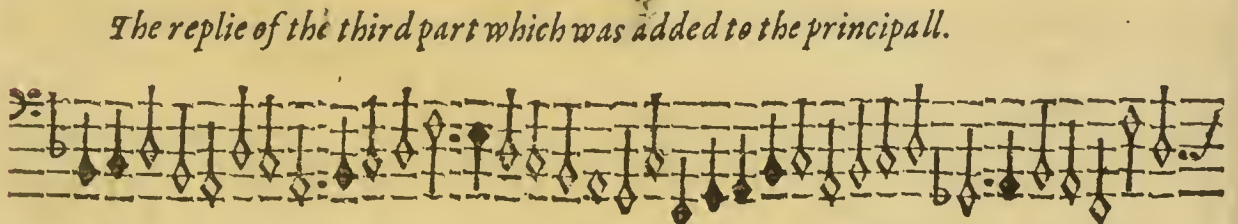
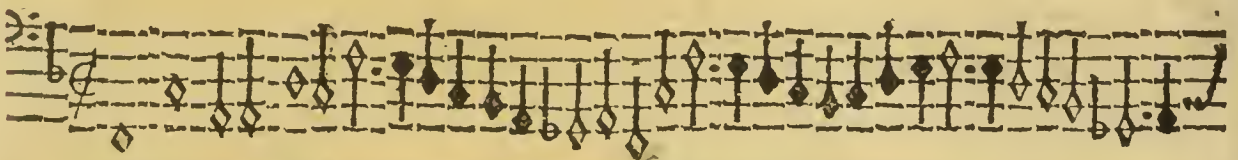
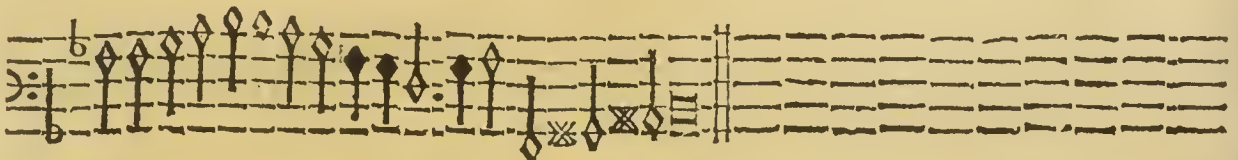
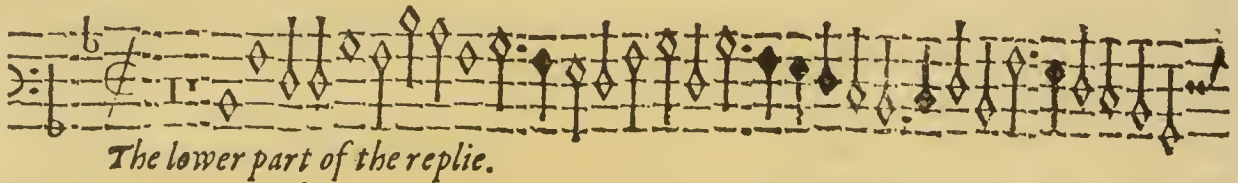
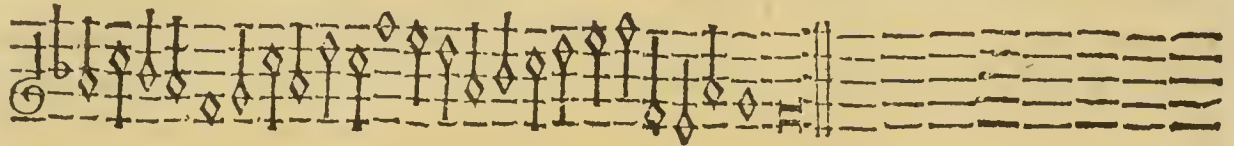
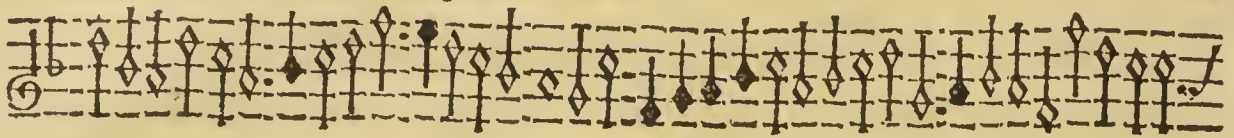
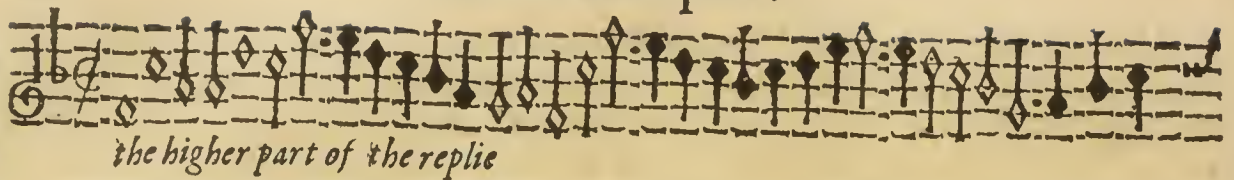
The third part added to the other two.



The lower part of the principall.



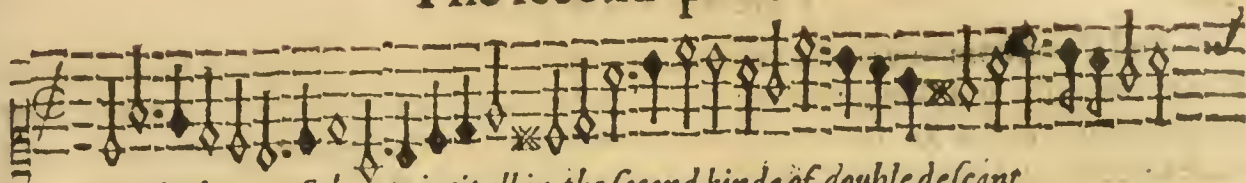
By negligence of not thinking vpon a third part in the composition of the principall, the fault of too much distance in the replie was committed; which otherwise might easily haue been auoided, and the example brought in lesse compass.



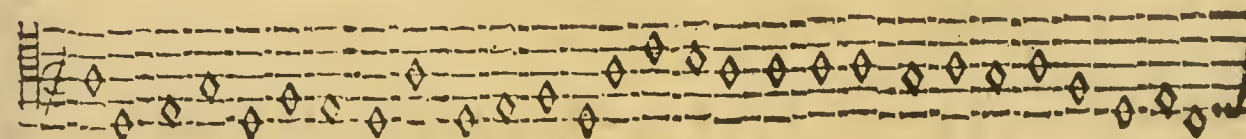
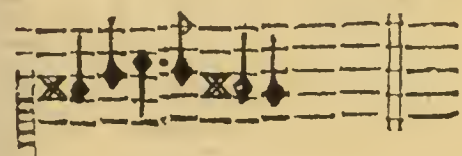
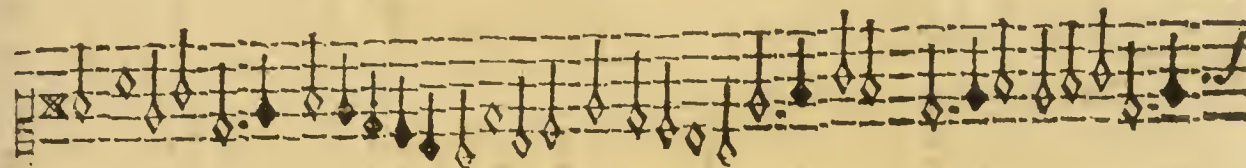
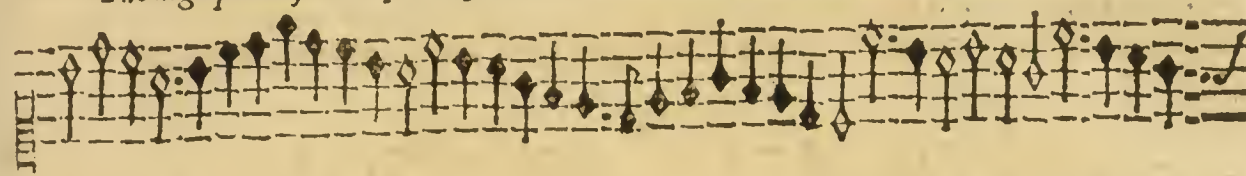
Notes to be obserued in the second kinde of double descant.

In the second kinde of double descant, where the replie hath contrarie motions to those which were in the principall, keeping in the partes the same distances, if you put 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.

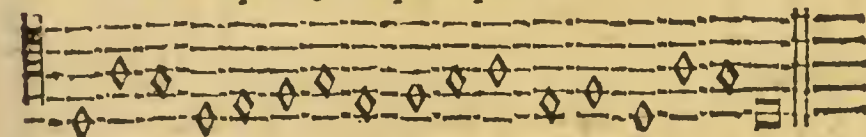
# The second part.



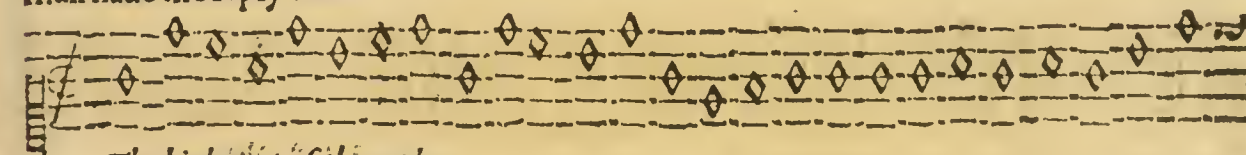
*The high part of the principall in the second kinde of double descant.*



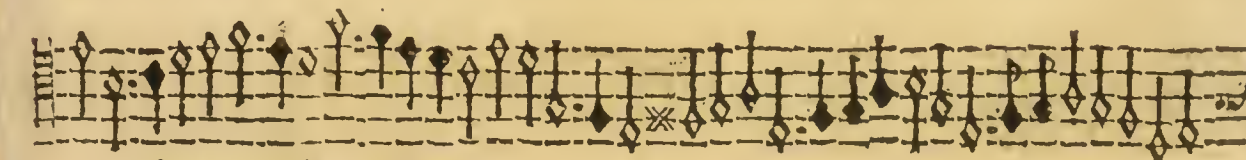
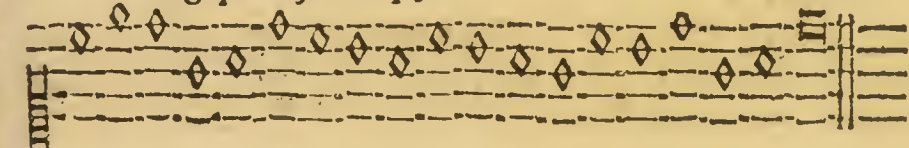
*The lowe part of the principall.*



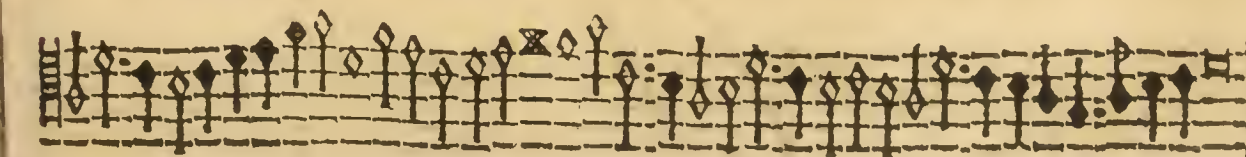
If you make the high part lower by a ninth, and the lowe part higher by a seventh, you shall haue the reply thus.



*The high part of the reply.*

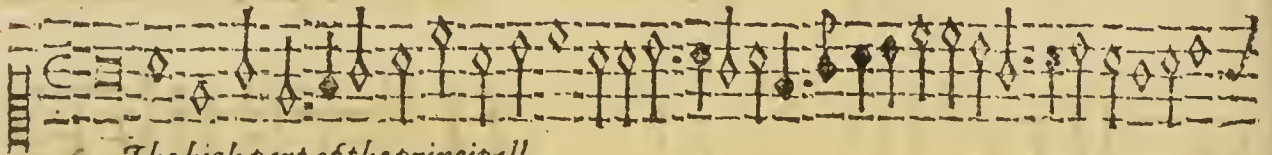


*The lowe part of the reply.*

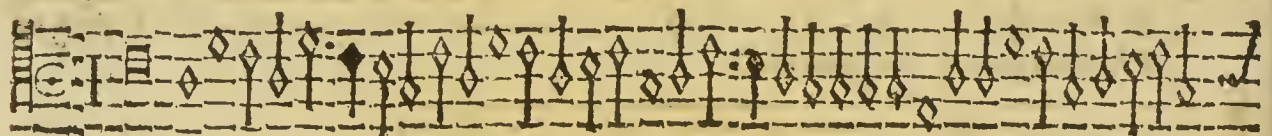
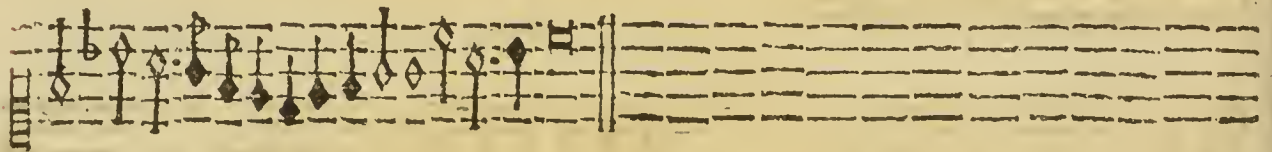
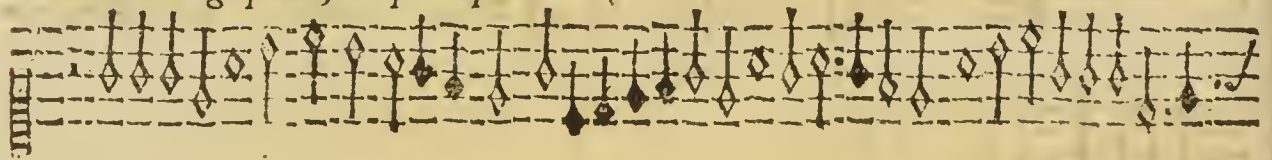


## The second part.

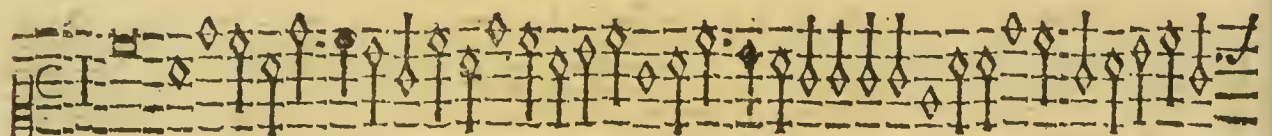
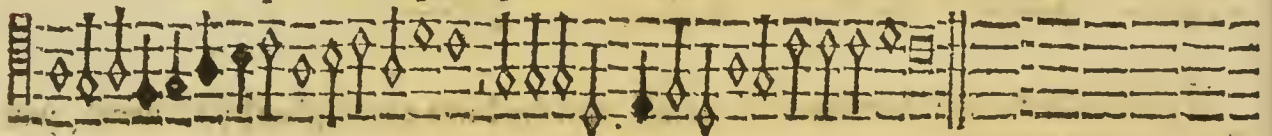
And if you compose in this manner, the parts of the principall may bee set in what distance you will; yea, though it were a fiftenth, because in the reply it will doe well: but yet ought we not to doe so. Likewise, if you examine well the rules giuen before, and haue a care to leaue out some things, 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.



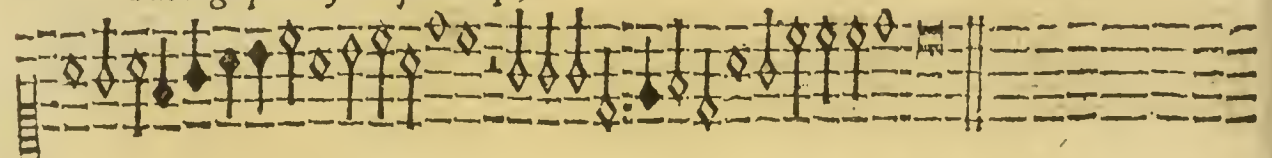
*The high part of the principall.*



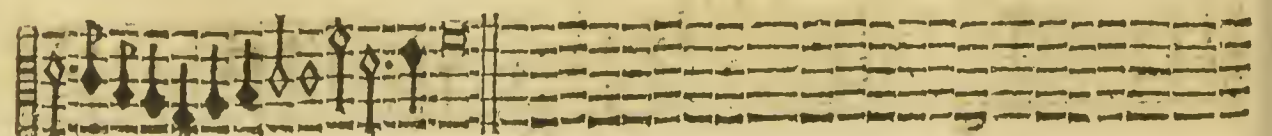
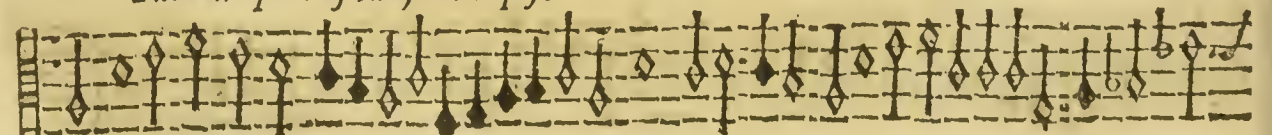
*The lowe part of the principall.*

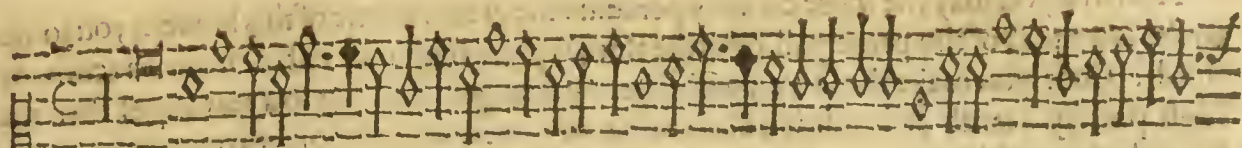


*The high part of the first reply.*

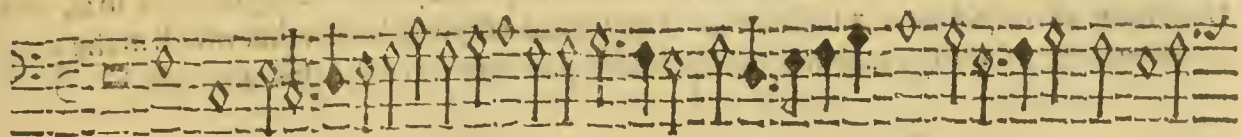
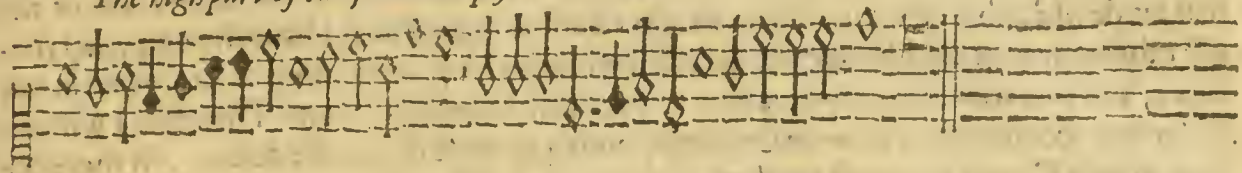


*The lowe part of the first reply.*

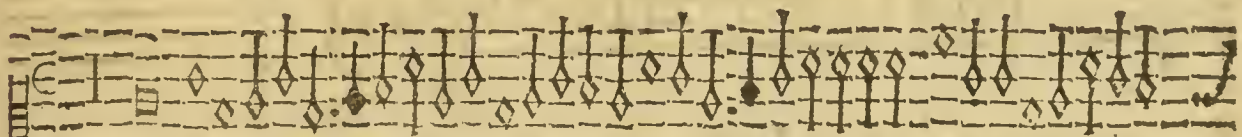
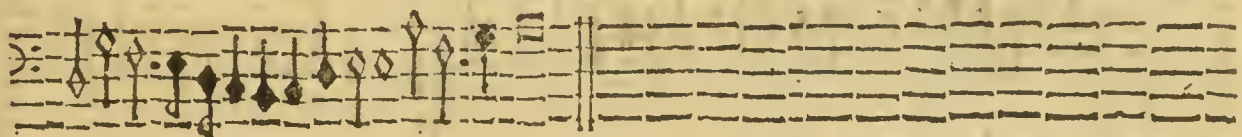
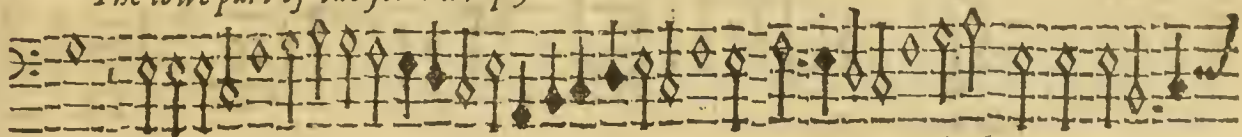




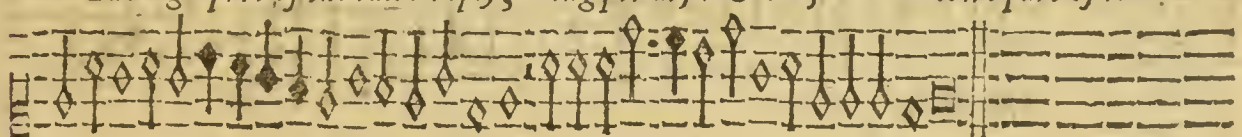
*The high part of the second reply.*



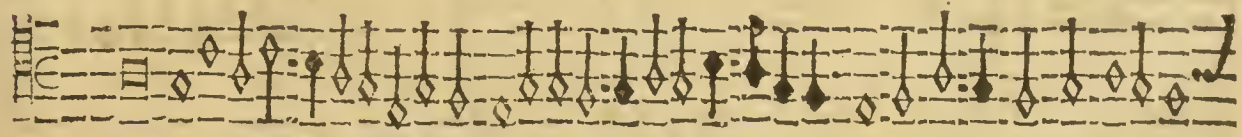
*The low part of the second reply.*



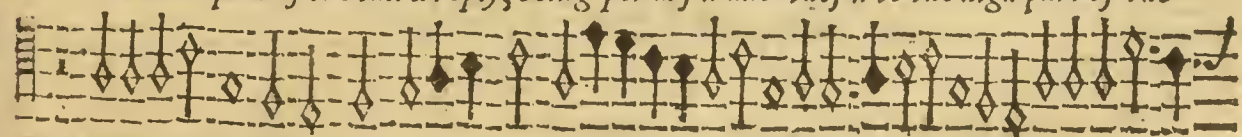
*The high part of the third reply, being per arsin & the sin to the low part of the*



*principall.*



*The low part of the third reply, being per arsin and the sin to the high part of the*

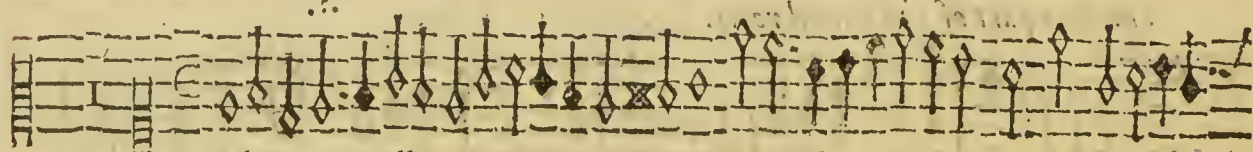


*principall.*

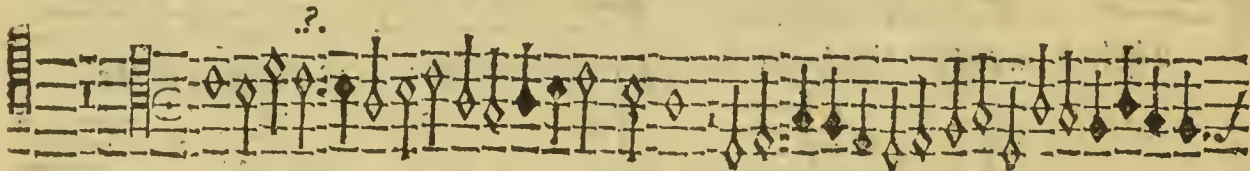
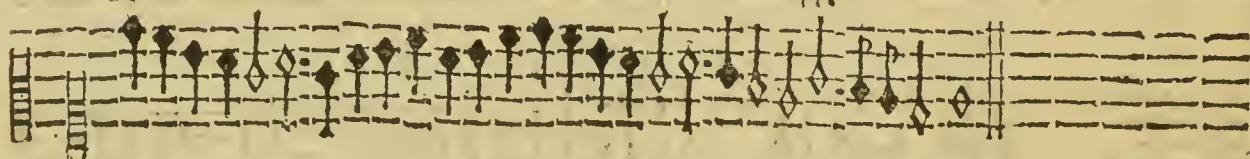
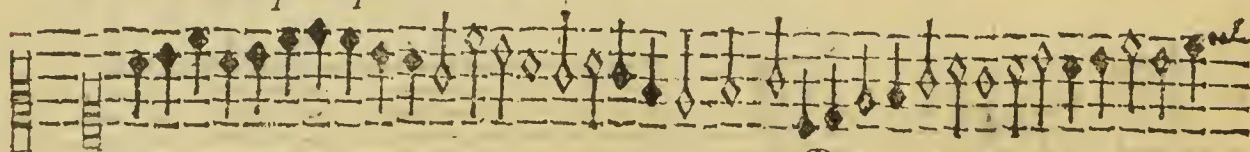


## The second part.

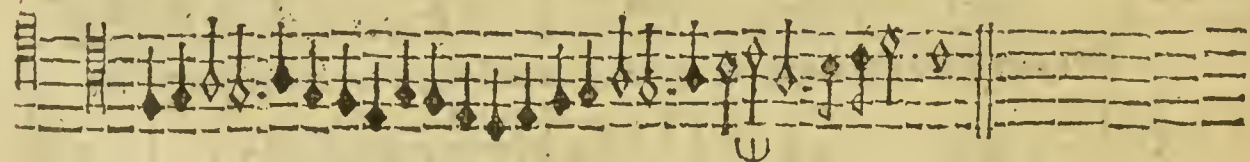
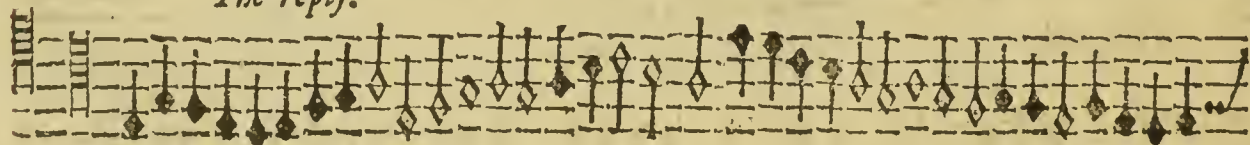
And that you may the more clearly perceiue the great varietie of this kinde; if you ioine to the lowe part of the principall, or of the third reply, a high part distant from it a tenth, or third: Or if you make the lowe part higher by an eight, and put to a part lower then the high part by a tenth (because it will come better) euery 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 shouen 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. If 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 principall.



The reply.



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 vppon 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 beene 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 leaue to practice 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 vppon a plaine song: then may you practice other hard wayes, and speciallie those *per arsin & thesin*; which of all other Canons carie both most difficultie, and most maiestie. So that I thinke, that whoso canne vpon anie plaine song whatsoever, make such another way as that of M. Bird, which I shewed you before,

before, may with great reason bee tearmed a great maister in musick. But whosoever can sing such a one at the first 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 which 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 should think to set downe euery way, and doe nothing all his life time, but daily inuent variety, hee should lose his labour: for any other might come after him, and inuent as many others as he hath done. But if you thinke to imploy any time in making of those, I would counsell you diligently to peruse those wayes which my louing Maister (neuer without reuerence to be named of the Musicians) *M. Bird*, and *M. Alphonso* in a vertuous contention in loue betwixt themselues, made vpon the plaine song of *Miserere*; but a contention, as I saide, in loue: which caused them striue euery 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 cause you become perfect, then to contend with some one or other, not in malice (for so is your contention vpon passion, not for loue of vertue) but in loue: shewing your aduersarie your worke, and not 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 should talk of halfe as many more, I should not be farte wide of the truth) euery one different and seuerall 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 sufficiency, as in respect of themselues they contemne all other men, I will leaue 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 foure parts in two, sixe in three, and such like, you may hereafter make them vpon a plaine song, when you shall haue learned to make them without it.

*Phi.* I will then take my leaue 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 myselfe 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*.



That 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 beleeeue) 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 with 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 bene 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 neuer hid any thing from you concerning either you or my selfe: and where as you talke of passions and minde-changing humours, those seldome trouble men of my constitution: and as for a feauer, I knowe not what it is: and as for loue which you would seeme to thrust vpon me, I esteeme it as a foolish passion entering in 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 leaue out infinite examples of others, I could set before you those whom you esteemed chiefest in wisdom, *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 euetie morning priuately in his owne house, reade a lecture of *Ptolomey* his great construction: and remembring that, this morning (thinking the day farther spent then in deede it was) I hid mee out, thinking that if I had stayed for you, I should haue come short: But to my

no small grieſe I haue learned at his houſe, that hee is gone to the Vniuerſitie to commence Doctor in medicine.

*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 maifter, and a quick conceit.

*Phi.* If my wit were ſo quick as my maifter 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 threatned raine.

*Phi.* You ſay true. but I feare me I haue ſlept ſo long, that my Maifter 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 coming from home with a bundle of papers in his boſome: I will ſalute him. Good morrow Maifter.

*Ma.* Scholler *Philomathes!* God giue 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 me, were ſo many and diuerſe, that they required long time to put them in practice: and that hath beene 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.

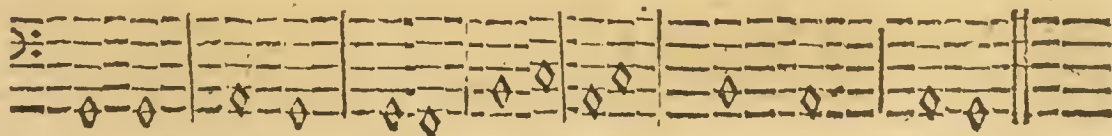
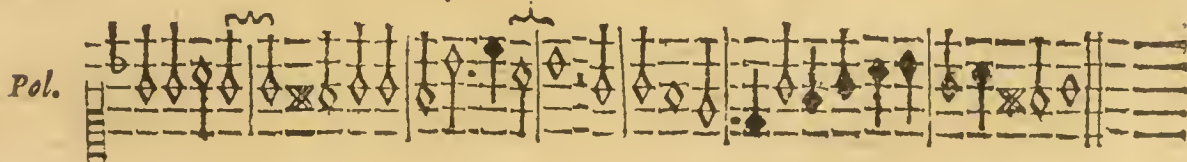
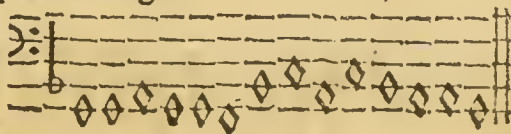
*Ma.* Who taught you?

*Pol.* One maifter *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.



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

*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 *Craylus*.

*Pol.* Why so?

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

*Ma.* Why? wherein 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 close thus, which you did so farre condemne as that



Two discords together condemned.

(as you saide) there could not readily bee a worse made. And though my brothers bee not the verie same, yet is it *Cosin* germaine to it: for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in effect they bee both one.

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

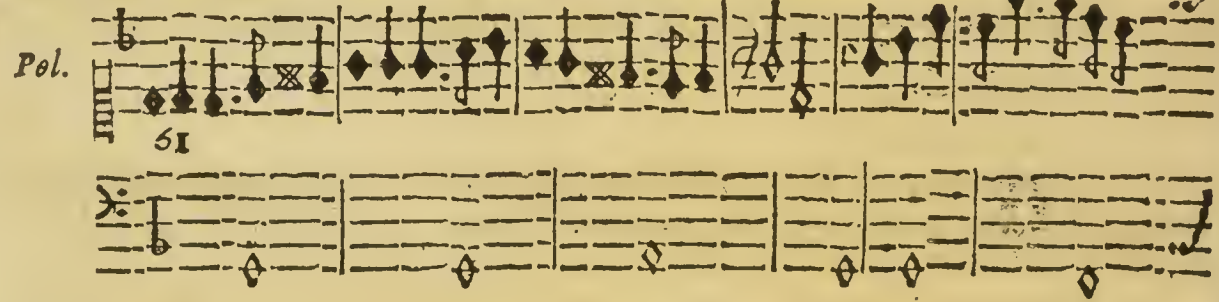
*Phi.* Yea, and iustly.

*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.

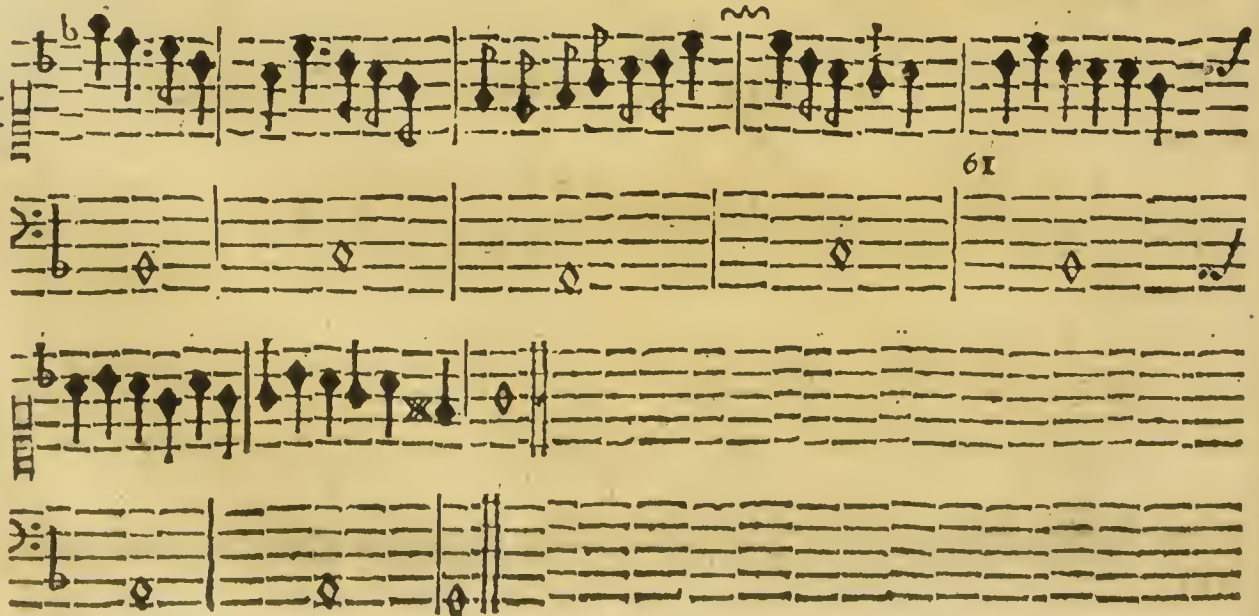
*Phi.* But I was taught otherwise: and rather then I would haue committed so grosse oversight, I would haue left out the point; although here both the point might haue beene brought in otherwise, and those offences left out.

Harsh cordes not to be taken for the point sake.

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



Proportions are not ridiculously to be taken.



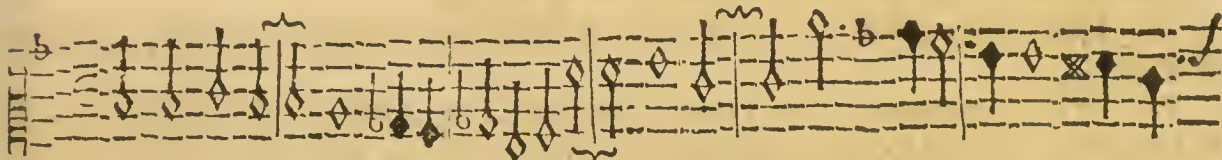
*Phi.* I promise you (brother) you are much beholding to *Sellingens round* for that beginning of yours, and your ending you have taken *Sesqui-paltry* very right.

*Ma.* You must not be so ready to condemne him for that, seeing it was the fault of the time, not of his sufficiency, which causeth him to sing after that manner: for I my selfe being a childe, have heard him highly commended who 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.

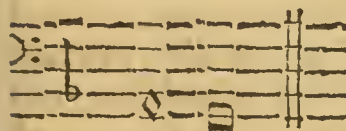
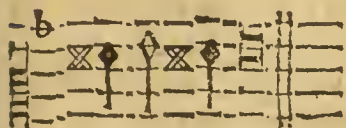
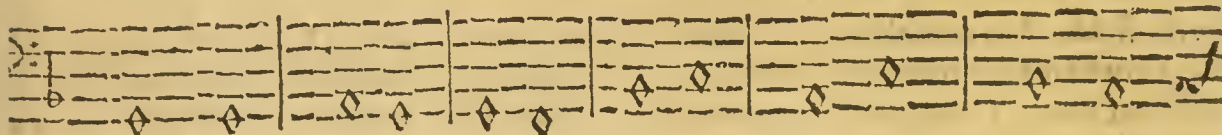
*Phi.* I would be ashamed of that, specially hauing had so many good precepts, and practicing them so long.

*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 need not: but I pray you Maister help me, for I can spie no fault in it.

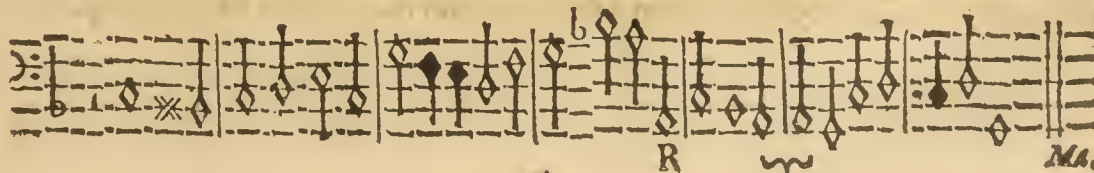
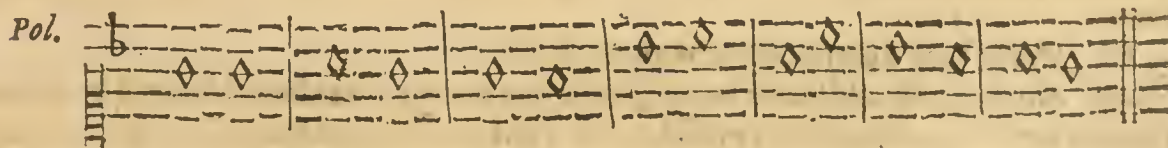
*Ma.* Nor I, and by this lesson (*Icholler Phylomathes*) I perceiue that you haue not beene idle at home.

*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.

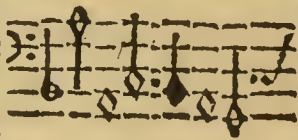
*Ma.* That is the best manner of descanting: but shall I heare you sing a lesson of base descant?

*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.



*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 hearing loathe it: and though it bee the point, yet might the point haue bene 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 first barre in the very same substance as you had them, though altered somewhat in time and forme: therefore if you meane to follow musicke any further, I would wish you to leaue 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 attentiuē. 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 continuallye 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 neuer came in my Maisters companie (though they were much conuersant together) but they fell to contention, striuing who shou'd 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? *Sesquialtery* saith the other: nay (would the other say) you sing you knowe not what, it should seeme you came latelie from a Barbers shop, where you had \* *Gregory Walker*, or a *Cur-ranta* plaide in the newe proportions by them lately found out, called *Sesquiblanda*, and *Sesqui harken after*; so that if one vnacquainted with musicke, had stode in a corner and heard them, hee would haue sworne they had bene out of their wittes, so earnestlie did they wrangle for a trifle: and in truth I my selfe haue thought sometime that they would haue gone to round buffets with the matter, for the descant bookes were made *Angels*, but yet fiftes were no visiters of eares, and therefore all parted friendes: but to say the very truth, this *Polyphemus* had a verie good sight (speciallie for trebble descant) but very bad vterance, 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 liuing 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 stufte 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 musicke, but wrest and wring in hard points vpon a plaine song, they would not esteeme him a descanter: but though that be the *Cyclops* his opinion,

he

Binding no excuse for two discords together.

\* That name in derision they haue giuen this quadrant pavan, because it walketh amongst the Barbars and Fiddlers, more common then any other.

he must giue vs leaue to follow it if we list: for, we must not thinke but he, that can formally and artificially put three, foure, fiue, 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 necessaric to bee perfectly practised of him, who meaneth to be 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 deuised (as to cut) is vnprofitable and of no vse, euen so is descant; which being vsed 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 pufte of winde, which being past, commeth not againe. Which hath beene the reason that the excellent Musicians haue discōtinued 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 knowen then the singers mouth is open expressing it, and for the most part cannot be twise repeated in one manner.

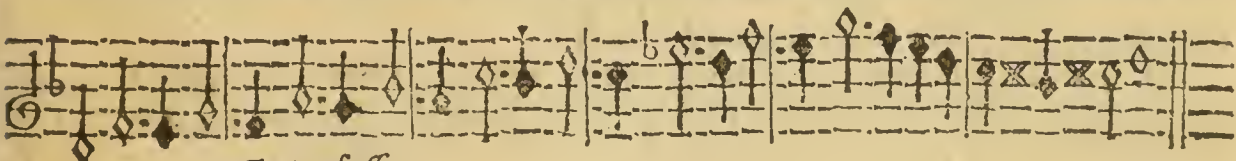
*Phi.* That is true: but I pray you brother proceede with the cause of your singing of descant in that order.

*Pol.* This *Polyphemus* carying such name for descant, I thought it best to imitate him: so that euery lesson which I made, was a counterfet of some of his; for at all times and at euery occasion, I would soist 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, if it had been done with iudgement.

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

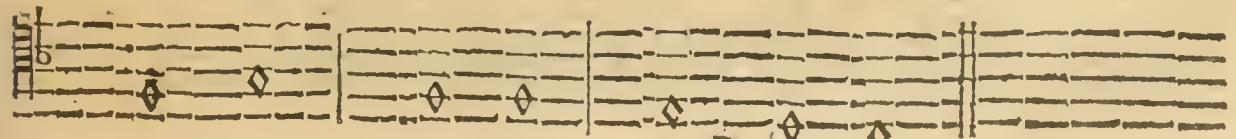
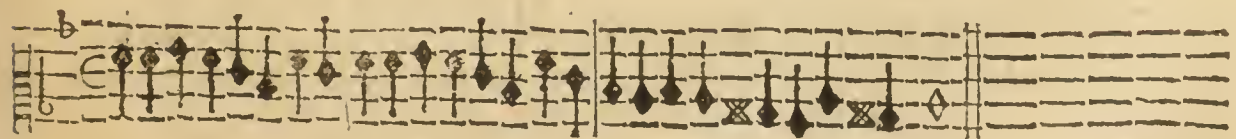
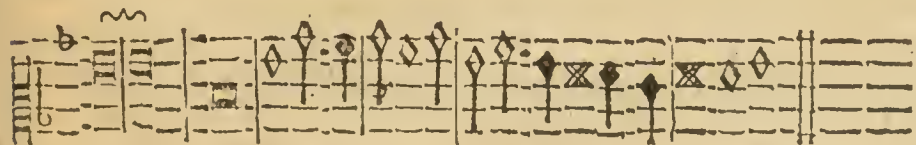
*Pol.* Here be some which he gaue me, as authorities wherewith to defend mine owne.



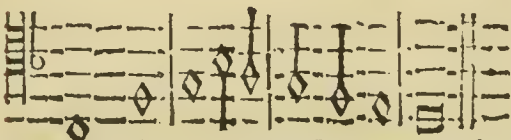
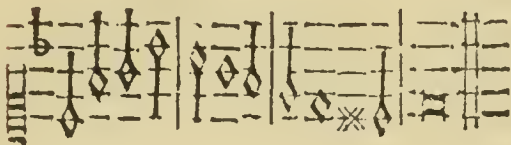
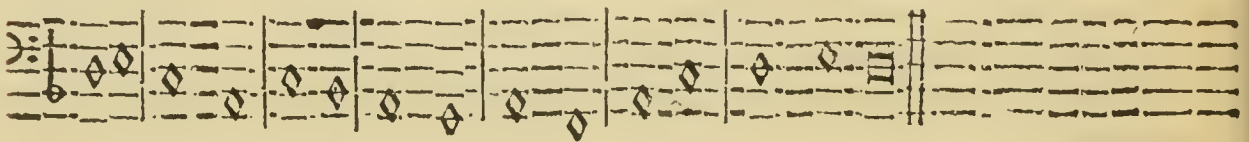
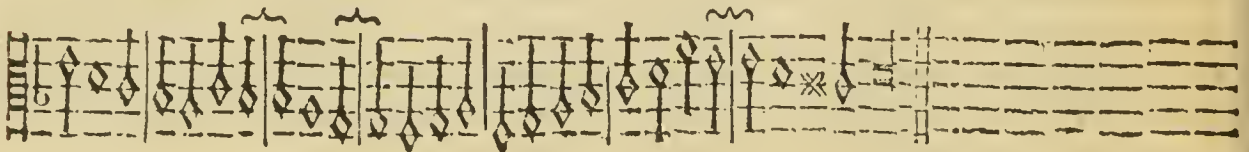
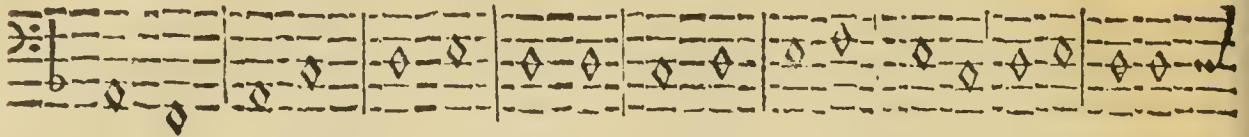
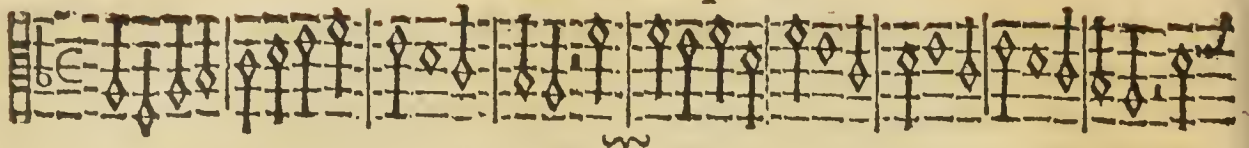
*Iste confessor.*



*Hymne.*



## 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 pattes 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 leaue imitating of them and such like, and in your musicke seeke 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.

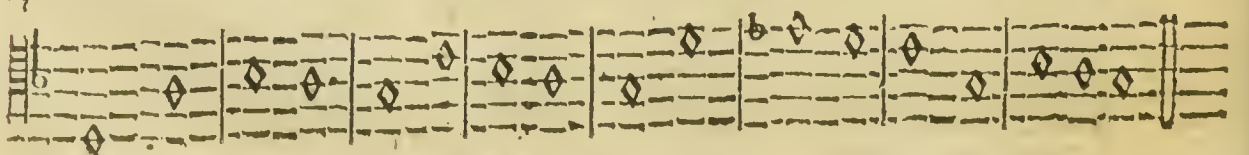
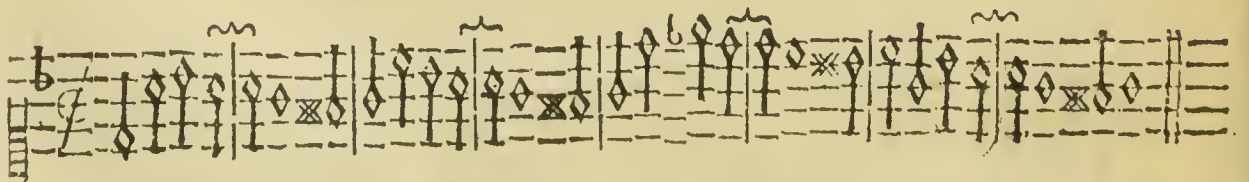
*Pol.* That is true indeede : but seeing that such mens workes are thus censured, I cannot hope any good of mine owne : and therefore before you proccede to any other purpose, I must craue your iudgement of a lesson of descant which I made long agoe, and in my conceite at that time, I thought it excellent : 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 iudgement,

*Ma.* Then shew it me.

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



In musick both the eare is to be pleased and art shewed.

Faults in this lesson.

*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 fifth 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, saving that they are four notes higher: lastly, your close you have takē thrice before in the same lesson; a grosse fault, in sixteene notes, to sing one thing foure times over.

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

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

*Phi.* Many ways without the fuge and with the fuge, easily thus.

The former lesson better red.

*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 shift.

*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 wil leaue further seeking for it, for I cannot finde it.

*Phi.* Nor I.

*Pol.* I am glad of that: for it would haue grieued 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 any thing profit themselves.

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

*Phi.* So you shall, though you be a Duncce perpetually.

*Pol.* That I denie, as vnpossible, in that sense as it was spoken.

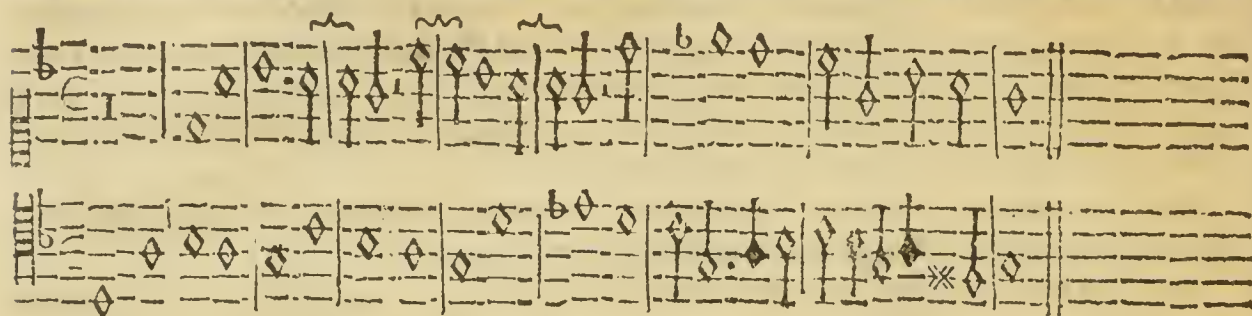
*Ma.* These reasonings are not for this place, and therefore againe to your lesson of Descant.

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



## The third part.

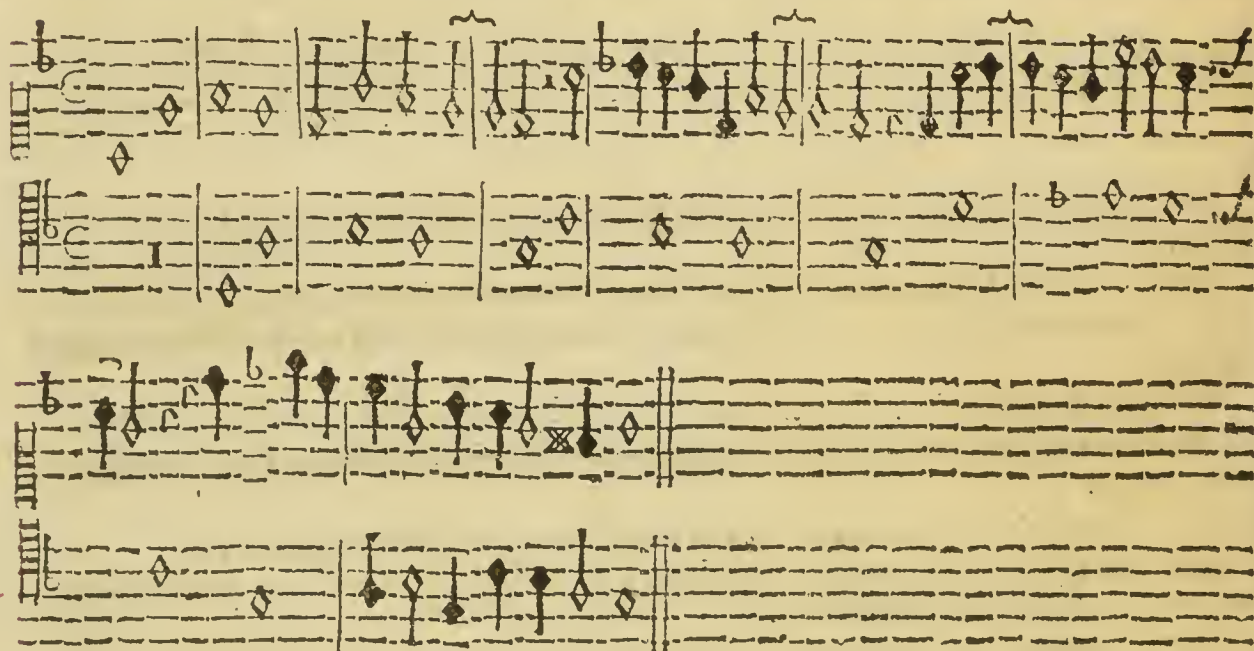
*Ma.* Then heere it is, though either of you might haue found out a greater matter: and because you cauelled at his remouing the plaine song to the trebble, beere I haue set it (as it



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 maistrty, yet will not be so swe et in the eare as others.

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

*Ma.* 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 offende: but the vnpleasantnesse of it commeth of the wresting in of the point. For seeking to repeate the plaine song, againe the musicke 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 perchance a better Musician then hee, not knowing his determination, and hearing that vnpleasantnesse of the musicke might iustly condemne it as offensive 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 inconvenient in musicke, what soeuer. Which hath bene the cause that our musicke in times past hath neuer giuen such contentment to the auditor as that of later time, because the composers of that age (making no account 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 skillfull Musician doth chiefly shoote; which is, to shewe cunning with delightfulness and pleasure. You may also make a lesson of descant,

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 will 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 adventures:

now if you sing the descanting part, it will be true to any one of them.

*Pol.* This is prety, 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 piaine songs be distant a seuenth, 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 seuenth 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 will but haue a little more care not to take that which first cometh 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.

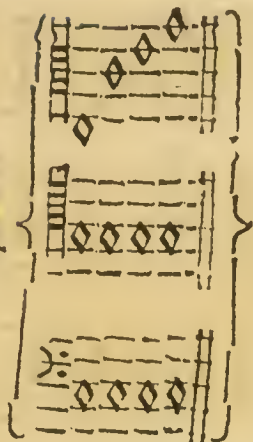
*Ma.* They bee fewe, and easie to them that haue descant; for the same allowances are to be taken: and the same faults which are to be shunned in descant, must be auoided in setting also. And because the setting of two parts is not very farre distant from singing of descant, we will leaue to speake of it, and goe to three 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 bene 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 seldome 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 soeuer, is to cause the parts goe close.

A Table containyng the Cordes which are to bee  
used in the composition of Songes for  
*three Voyces.*

<p>If your base bee an vnison or 8. to the tenor, then maie your <i>Alto</i> bee a 3. 5. 6. 8. 10. 12. or 15. to the base.</p>	<p>example</p>		<p>If your base bee a third vnder your tenor, the <i>Altus</i> may bee a 5. 6. 12. or 13. about the base.</p>	<p>example</p>	
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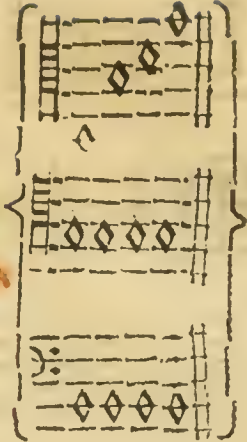
And if your  
Base bee a  
fifth to the  
tenor, your  
*Altus* maie  
bee a 3. 8.  
10. 12, or  
5. to the  
base.

example.

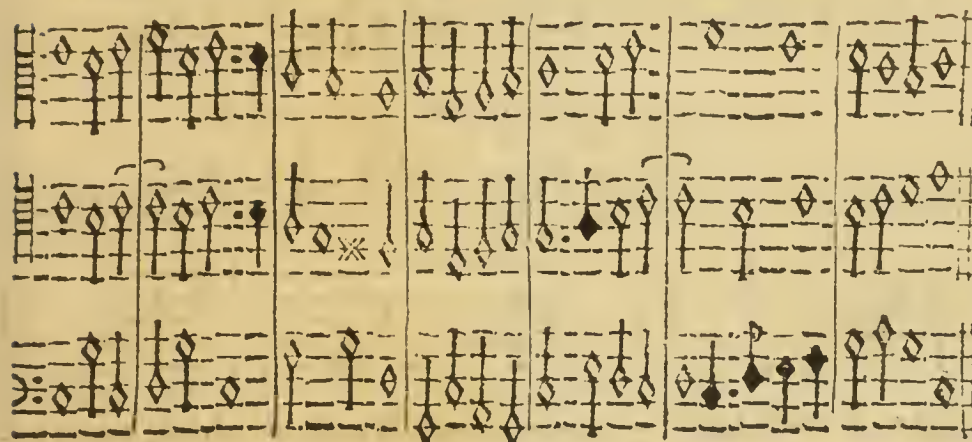


But if your  
base bee a  
sixt to the  
tenor, then  
must your  
*Altus* bee  
a 3. 8. 10.  
or 15. to  
the base.

example.



*Pol.* I pray you giue me an example which I may imitate.



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

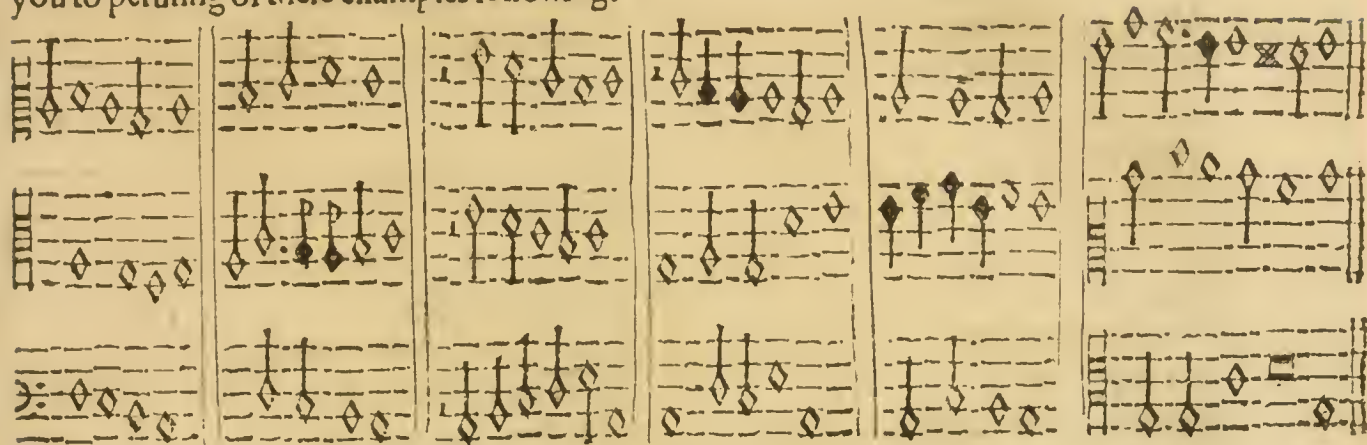
etie: the eight is in three parts seldome to be vsed, except in passing manner or at a close. And because of all other closes the Cadence is the most vsuall (for without a Cadence in some one of the partes, either with a discord or without it, it is vnpossible formallie to close) if you carrie your Cadence 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 deuised to shun a final end and go on with some other purpose. And these passing closes be of two kinds in the base part, that is, either ascending, or descending. If the passing close descend in the base, it commeth to the sixth: if it ascend it commeth to the tenth or third, as in some of these examples you may see.



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 sixth, now must your *Altus* or Tenor (because sometime the Tenor is about the *Altus*) ascend to the sixth or thirteenth and descend to the tenth or third, as 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 vsed at a finall or full close. And though it hath beene our vse in times past to end vpon the sixth with the base in our songs, and specially in our *Canons*: yet is it not to bee vsed but vpon an extremitie of *Canon*, but by the contrarie to be shunned as much as may be: and because it is almost euery

euerie where out of vse, 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 giuing 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 those 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 foure: nor shall 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 themselues 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 shall be	an vnison with the tenor, a third vnder the tenor, a fift or sixt above the base.
but if the base be the <i>Alto</i> shall be	a fift vnder the tenor, a third or tenth above the base.
Likewise if the base be then the <i>Alto</i> may be	a sixt vnder the tenor, a 3. or tenth above the base.
And if the base be the other parts may be	an eight vnder the tenor, a 3. 5. 6 10. or 12. above the base.
But if the base be the meane shall be	a tenth vnder the tenor, a fift or twelfth above the base.

But if the base be the Alto may be made	a twelfth vnder the tenor, a 3. or 10. about the base.
Also the base being the other parts may be	a fifteenth vnder the tenor, a 3. 5. 6. 10. 12, and 13. about 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 <i>Altus</i> may be	a sixt vnder the tenor, a third or tenth about the base.
But if the base be then the <i>Altus</i> shall be	an eight vnder the tenor, a fift or sixt about the base.
And the base being then the parts may be	a tenth vnder the tenor, in the vnison or eight to the tenor or base.

## OF THE FOURTH.

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

## OF THE FIFT.

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

## OF THE SIXT.

If the trebble be and the base the <i>Altus</i> may be	a sixt with the tenor, a fift vnder the tenor, an vnison or eight with the parts.
But if the base be the <i>Altus</i> shall be	a third vnder the tenor, a fift about the base.
Likewite if the base be the meane likewise shall be	a tenth vnder the tenor, a fift or 12. about 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. about the base
So also when the base shall be the other parts may be	a 5. vnder the tenor a 3. about the base.
And if the base be the other parts shall be	an eight vnder the tenor a 3. 5. 10. 12. about the base.
Lastly if the base be the parts shall make	a 12. vnder the tenor a 10. or 17. about the base.

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

The third part.

The first system of the musical score consists of four staves. The top three staves are labeled 'Violin' and contain diamond-shaped notes. The bottom staff is labeled 'Bass' and contains diamond-shaped notes. The notes are arranged in a series of measures across the staves.

The second system of the musical score consists of four staves. The top three staves are labeled 'Violin' and contain diamond-shaped notes. The bottom staff is labeled 'Bass' and contains diamond-shaped notes. The notes are arranged in a series of measures across the staves.

The third system of the musical score consists of four staves. The top three staves are labeled 'Violin' and contain diamond-shaped notes. The bottom staff is labeled 'Bass' and contains diamond-shaped notes. The notes are arranged in a series of measures across the staves.



Lastly, heere be examples of formall closes in foure, fiue 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 end 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*, *Canzons*, *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 bindings, and long notes, to the close.

The first system of musical notation consists of five staves. Each staff contains diamond-shaped notes with stems, arranged in a sequence across five measures. Asterisks (\*) are placed below certain notes, indicating middle closes. The notation is written on a four-line staff with a clef on the left.

The second system of musical notation also consists of five staves. It follows a similar pattern to the first system, with diamond-shaped notes and stems. Asterisks (\*) are used to mark middle closes. A star symbol (\*) is placed above a note in the second measure of the fourth staff. The notation is written on a four-line staff with a clef on the left.

The third part.

The first system of musical notation consists of four staves and three measures. The notation is a form of early shorthand, using diamond-shaped notes with stems and various symbols like asterisks and crosses. The first measure contains a sequence of notes with stems, some marked with asterisks. The second measure shows a similar sequence with a flat symbol above the first note. The third measure continues the sequence with notes marked with crosses and asterisks.

The second system of musical notation consists of four staves and five measures. It continues the shorthand notation from the first system. The notes are diamond-shaped with stems, and the system includes various symbols such as asterisks, crosses, and flats. The notation is organized into five distinct measures across the four staves.

The third system of musical notation consists of four staves and five measures. This system further develops the shorthand notation, featuring diamond-shaped notes with stems and a variety of symbols including asterisks, crosses, and flats. The notation is spread across five measures on four staves.



System 1: Four staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, some marked with an 'x' or an asterisk. The second and third staves have a similar notation. The fourth staff has a bass clef and a key signature of one flat. A small asterisk is placed below the second staff.



System 2: Four staves of music. The first staff has a treble clef and a key signature of one flat, with an asterisk below it. The second staff has a treble clef and a key signature of one flat. The third and fourth staves have a similar notation. The fourth staff has a bass clef and a key signature of one flat.



System 3: Four staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

*Closes of five voyces.*

The first system of musical notation consists of four vertical staves, each containing five horizontal lines. The notation is a form of early shorthand, using diamond-shaped notes with stems and various symbols like asterisks and squares. The notes are arranged in a way that suggests a melodic line for each voice part. The first staff on the left has a clef-like symbol at the beginning. The notation is dense and fills most of the space between the lines.

The second system of musical notation is similar to the first, consisting of four vertical staves with five horizontal lines each. It continues the shorthand notation with diamond-shaped notes and stems. The layout is consistent with the first system, showing a progression of notes across the staves. The notation is clear and systematic, typical of early printed musical shorthand.

The first system of the musical score consists of five staves and four measures. The notation is a form of early keyboard notation, likely for a lute or similar instrument, using diamond-shaped notes on a five-line staff. The first measure begins with a treble clef and a key signature of one flat. The notation is dense, with many notes beamed together. The second measure starts with a bass clef. The third measure begins with a treble clef. The fourth measure starts with a treble clef and a key signature change to two flats. The notation continues across the staves, showing complex rhythmic and melodic patterns.

The second system of the musical score consists of five staves and three measures. The notation continues from the first system. The first measure of this system starts with a treble clef and a key signature of two flats. The second measure begins with a bass clef. The third measure starts with a treble clef and a key signature of one flat. The notation is consistent with the first system, featuring diamond-shaped notes and complex rhythmic structures. The system concludes with a double bar line.

The first system of music consists of five systems, each containing five staves. The notation is a form of early musical shorthand, likely for lute tablature, using diamond-shaped notes on a five-line staff. The first system includes a treble clef on the top staff of the first system and a bass clef on the bottom staff of the fifth system. The notation is organized into measures by vertical bar lines.

The second system of music consists of four systems, each containing five staves. It continues the notation from the first system. The notation is organized into measures by vertical bar lines. The first system of this section includes a treble clef on the top staff of the first system and a bass clef on the bottom staff of the fourth system.

The first system of music consists of three systems, each with three staves. The notation is a form of early musical shorthand using diamond-shaped notes on a five-line staff. The first system contains 15 staves of music. The notes are arranged in a structured, grid-like fashion across the systems, with some notes marked with an asterisk (\*).

The second system of music consists of four systems, each with three staves. This system continues the musical notation from the first system, maintaining the same diamond-shaped notes and staff structure. It contains 12 staves of music. The notation is consistent with the first system, including the use of asterisks to mark specific notes.

The first system of the musical score consists of five staves and four measures. The notation is a form of shorthand, likely for lute tablature, using diamond-shaped notes on a five-line staff. The first two staves are grouped together, as are the last two. The first measure contains a star symbol. The second measure contains a star symbol. The third measure contains a square symbol. The fourth measure contains a star symbol. The notation is dense and rhythmic, with many notes and stems.

The second system of the musical score consists of five staves and three measures. The notation is a form of shorthand, likely for lute tablature, using diamond-shaped notes on a five-line staff. The first two staves are grouped together, as are the last two. The first measure contains a star symbol. The second measure contains a star symbol. The third measure contains a star symbol. The notation is dense and rhythmic, with many notes and stems.



# The third part.

*Closes of six voyces.*

The first system of the musical score consists of six staves, each representing a different voice part. The notation is a form of early mensural notation, featuring diamond-shaped notes on a five-line staff. The notes are connected by vertical stems, and some have horizontal flags. The system is divided into four measures by vertical bar lines. The first measure shows a complex rhythmic pattern with many notes. The second measure has fewer notes, with some marked with an asterisk. The third and fourth measures show a more regular, descending sequence of notes.

The second system of the musical score continues the six-voice setting. It also consists of six staves and is divided into four measures. The notation remains consistent with the first system, using diamond-shaped notes and vertical stems. The first measure of this system is particularly dense with notes. The second measure features a series of notes with asterisks, possibly indicating a specific rhythmic or melodic emphasis. The third and fourth measures show a continuation of the melodic lines from the first system, with some notes marked with asterisks.

The third part.

The first system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a bass clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a style characteristic of early printed music, using diamond-shaped notes and stems.

The second system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a bass clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The music continues in the same style as the first system, using diamond-shaped notes and stems.

And though you haue here some of euerie sorte of closes, 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 other men, whē you shal come to peruse them. For if a man would go about to set downe euerie close, hee might compose 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 forward with that discourse of yours which I interrupted.

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

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 onely waie of taking the fift and sixt together.

*Phi.* I thinke I vnderstand that : for prooffe whereof heere bee two other parts to those which you haue set down.

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

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

Faults controlled in this lesson.

(the first whereof hath onelic one Cadence, in the trebble, the second hath two Cadences together, the one in the trebble, the other in the counter, in the third, the meane counter and tenor Cadence all at once) bee flat Cadences: which thing though it might require long disputation for solution of many arguments, which to diuerse purposes might bee brought, yet will I leaue to speake any more of it at this time, but onely that they be all three passing closes, & not of the nature of yours, which is a kind of full or finall close, although it be commonly vsed both in passing manner in diuers places of your composition, and finally at the close: but if your base ascend half a note thus,  $\underline{\text{b}} \text{ } \underline{\text{b}} \text{ } \underline{\text{b}}$ : any of the other parts making *Sinco-*  $\underline{\text{b}} \text{ } \underline{\text{b}} \text{ } \underline{\text{b}}$  *pa-*  $\underline{\text{b}} \text{ } \underline{\text{b}} \text{ } \underline{\text{b}}$  *tion* which wee abusiuely call a  $\underline{\text{b}} \text{ } \underline{\text{b}} \text{ } \underline{\text{b}}$  Cadence) then of force must your *Sincopation* be in that order, as the first of the aforeshewed examples is: the other two not hauing that necessitie bee not in such common vse, though being aptly taken, they might in some places be both vsed and allowed: but of this too much. Therefore to returne to the other faults of your lesson, in your fift and sixt notes, your base and counter make two eights, and the base and tenor two fifts, likewise in the ninth note you haue in your tenor part a sharpe eight, which fault I gaue you in your descant to be auoided: but if you had made the tenor part an eight to the trebble, it had beene farre better: Last of all, your eleuenth & twelfth notes be two fifts 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 how these faults may be auoided hereafter, for that I haue obserued your rule euery where sauing in the second and twelfth notes in the tenor part.

Obiection.

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

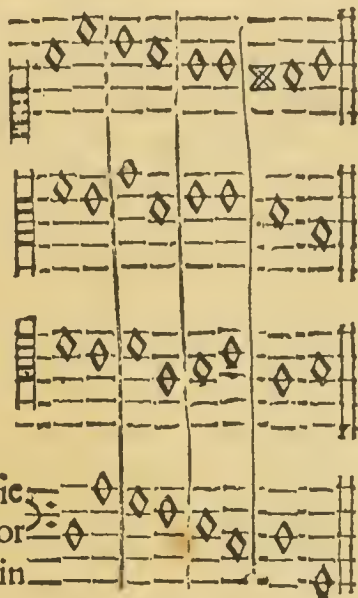
*Pol.* But when your base and trebble doe ascend in tenths, as in the fift and sixt note of this example, if you must not leaue out the fift and the eight, I see no other but it will fall out to be two eights betwixt the base and counter, & likewise two fifts betwixt the base and tenor.

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

Solution, with rules for true, ascending or descending;



but by the contrarie, if the base and treble descend in tenthes, then must the tenor be the eight to the treble in the first of them : example;



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

The middle parts may go one through another.

*Ma.* You may.

*Phi.* But what needed it? seeing you might haue caused the counter sing those notes which the tenor did, and contrarie 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 been two fiftes betwixt the counter and the treble, and the fourth and fift notes beene two eighthes betweene the tenor and treble.

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

*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 set the fourth note of the tenor in *C sol fa vt*, seeing it is a fift and good in the eare?



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

Coming from the eighth to the fift both parts ascending naught.

*Phi.* This example I like verie well for these reasons: for (brother) if you marke the artifice of the composition you shall see that as the treble ascendeth five notes, so the tenor descendeth five notes likewise, the binding of the third and fourth notes in the tenor, the base ascending from a sixt to a fift, causerth that sharpe fift to shew verie well in the eare, and it must needes bee better then if it had beene taken ascending in the first way as I desired to haue had it: last of all the counter in the last foure notes doth answere the base in fuge from the second note to the fift, but now I will trie to make foure partes all of mine owne inuention.

*Pol.* Take heed of breaking *Priscians* head: for if you do, I assure you (if I perceive it) I wil laugh as hartily at it as you did at my *Selengers* round.

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

*Ma.* Well for your first triall: but why did you not put the sixt, seuenth and eight notes of the tenor eight notes higher, and set them in the counterpart, seeing they would haue gone neerer to the trebble 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 way so well, you might haue altered your clifles thus:

whereby you should both haue had scope enough to bring vp your partes, and caused them to come cloier together, which would so much the more haue graced your example: for the cloier the partes goe, the better is the harmony, and when they stand farre afunder the harmony vanissheth, 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 sufficiently, I pray you shew it me.

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

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

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

*Phi.* What is the matter?

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

*Phi.* I doe.

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

*Phi.* An eight: bur 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 vnformalitie: but now I cry quittance with you.

*Phi.* Indeede! confesse you haue ouertaken me: but maister, do you find no other thing discommendable in my lesson?

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

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

*Ma.*

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

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

*Phi.* VVhat fault is in that?

*Ma.* A great fault: for euery key hath a peculiar ayre proper vnto it selfe: so that if you goe into another then that wherein you begun, you change the aire of the song, which is as much as to wrest a thing out of his nature, making the Assle 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 musick, as you may perceiue at large in the fourth booke of *Seuerinus Boetius* his musicke: and *Glareanus* hath written a learned booke, which hee tooke in hand onely for the explanation of those moods; and though the ayre of euery 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 fa ut* 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 *Are*, and come againe to *D sol re*, &c.

Going out of this key, a great fault.

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

*Ma.* No, for it must proceed only of the iudgement of the Composer: yet the Churchmen for keeping their keys, haue deuised certain notes commonly called the eight tunes, so that according to the tune which is to be obserued, at that time if it begin in such a key, it may end in such and such others, as you shall immediatly knowe. And these be (although not the true substance, yet) some shadow of the ancient *modi*, whereof *Boetius* and *Glareanus* haue written so much.

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

*Ma.* Here they be in foure parts, the tenor still keeping the plaine song.

The first tune.

The second tune.

The image shows two columns of musical notation. The left column is titled 'The first tune' and contains four staves of music. The right column is titled 'The second tune' and also contains four staves of music. The notation uses diamond-shaped notes on a five-line staff, with various clefs and accidentals. The notes are arranged in a way that suggests a specific melodic line, likely a tenor part as mentioned in the text.

The eight tunes.



*The third tune.*

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

*The fourth tune.*

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

*The fifth tune.*

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

*The sixth tune.*

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

*The seventh tune.*

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

*The eighth tune.*

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

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

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

*Phi.* I will.

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

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

*Ma.* Peruse your lesson after that you haue made it, and so you shall not so often commit such faults as procede of oversight.

*Pol.* That is true indeede.

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

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

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

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

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

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

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

*Ma.* Then let me haue it.

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

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

Skipping from the tenth to the eight both parts ascending

where enough of other shift was to be had: I know you might defend your selfe with the Authorities of almost all the composers, who at all times & almost in euerie song of their *Madrigals* & *Canzonets* haue some such *quiditie*: and though it cannot bee disproued as false descant, yet would not I vse it, no more then many other things which are to be found in their workes, 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 shall finde by excellent men committed, specially in taking of vnisons which are seldome to bee used but in passing wise ascending or descending. or then for the first or latter part of a note, and so away, not standing long vpon it, where as they by the contrarie will skip vp to it from a sixth, third or fifth, which (as I told you before) wee call hitting an vnison or other cord on the face: but they before they wil break the *are* of the wanton amorous humor wil chose to runne into any inconuenient in musick whatsoever, and yet they haue gotten the name of musicke masters through the world by their *Madrigals* and quicke inuentions: for you must vnderstand that few of them compose Mottets, whereas by the contrary they make infinite

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

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

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

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

¶ The 17, song of his second booke of Madrigals of 5. voices, in the 11 & 12. semi-breeues. See also the 5, 8, 9. & 15. of the same set.

wee may see in their compositions : although wee ought not to imitate them, who doe without any shame goe against the good rules and precepts of an Art and a Science, without giuing any reason for their doings: but wee ought to imitate those who haue bene obseruers of those precepts, ioine vs to them, and embrace them as good Maisters, euer leauing the bad and taking the good: and this I say, because that euen as a picture painted with diuers colours doth more delight the eye to beholde it, then if it were done but with one colour alone: so the eare is more delighted, and taketh more pleasure of the consonants by the diligent Musician placed in his compositions with varietie, then of the simple concords put together without any varietie at all. This much *Zarlino*: yet doe 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 litle to correct: and though some of them doe boldly take those fifts and eights, yet shall you hardly finde either in Maister *Alfonso* (except in that place which I cited to you before) *Orlando*, *Striggio*, *Clemens non papa*, or any before them, nor shall you readily finde it in the workes of anie of those famous English men, who haue bene nothing inferiour in Art to any of the afore named, as *Farefax*, *Tauerne*, *Shepherde*, *Mundy*, *White*, *Persons*, *M. Birde*, and diuers others, who neuer thought it greater sacriledge to spurne against the Image of a Saint, then to take two perfect cordes of one kinde together; but if you chance to finde any such thing in their workes, you may bee bolde to impute it to the ouersight of the copyers: for, copies passing from hand to hand, a small oversight committed by the first Writer, by the second will be made worse, which will giue occasion to the third, to alter much both in the words and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will bee farre enough from the meaning of the Author: so that errors passing from hand to hand in written copies, be easily augmented: but for such of their works as be in print, I dare bee bolde 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 goe 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 thirds with the treble, it had bene good thus. The third

fault of your lesson is in the last note of your seuenth bar, comming from *Bfab my*, to *Ffant*, ascending in the tenor part; of which fault I told you enough in your descant: the like fault of vnformall skipping is in the same notes of the same bar in the counterpart: and lastly, in the same counterpart you haue left out the Cadence at the close.

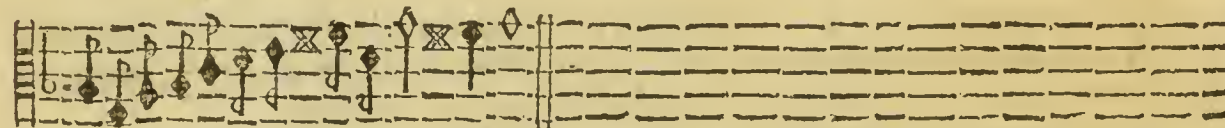
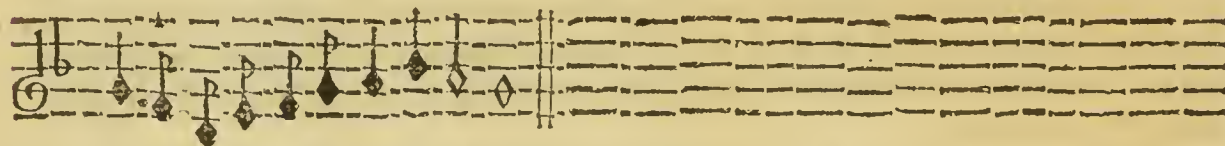
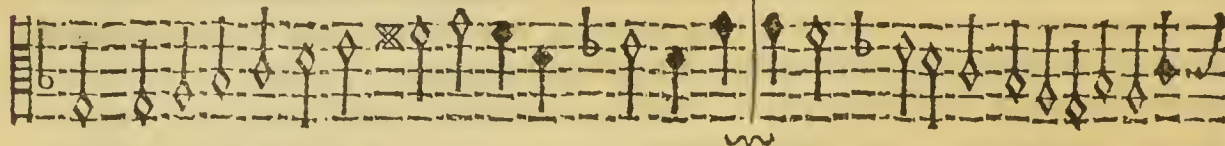
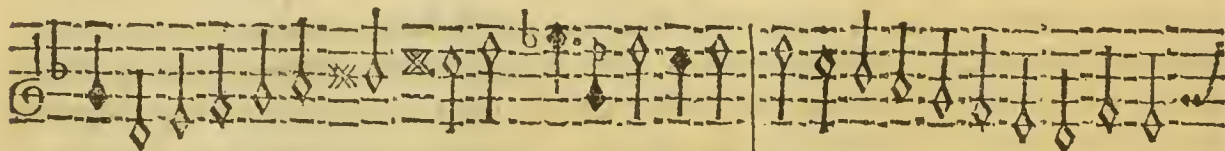
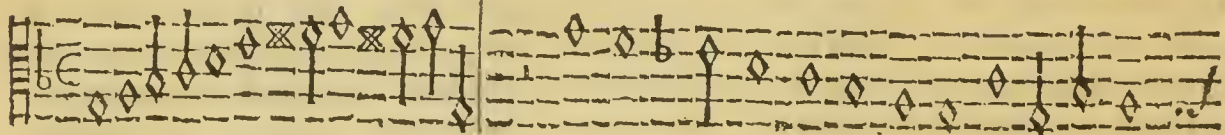
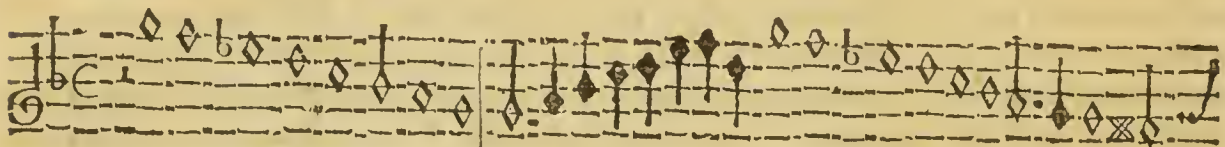
*Phi.* That vnformall fift was committed, because I would not come from the sixt to the fift, ascending betweene the tenor and the treble: but if I had considered where the note stode, I would rather haue come from the sixt to the fift, then haue made it as it is.

*Ma.* That is no excuse for you: for if your parts do not come to your liking, but be forced to skip in that order, you may alter the other parts (as being tied to nothing) for the altering of the leading part will much help the thing: so that sometime one part may lead, and sonetime another, according as the nature of the musick or of the point is, for all points will not be brought in alike, yet alwaies the musick is so to be cast as the point be not offensive, being compelled to runne into vnisons. And therefore when the parts haue scope enough, the musicke goeth well: but when they be so scattered, as though they lay aloofe, fearing to come nere one to another, then is not the harmonie so good.

*Phi.* That is very true indeede: but is not the close of the counter a Cadence?

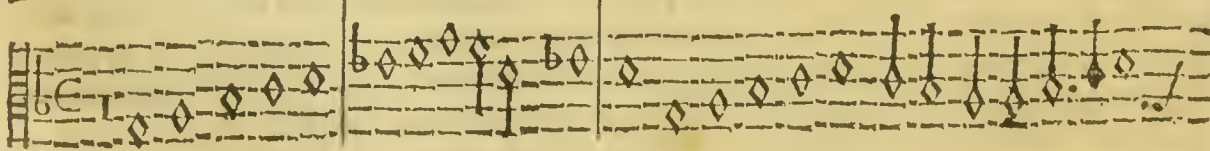
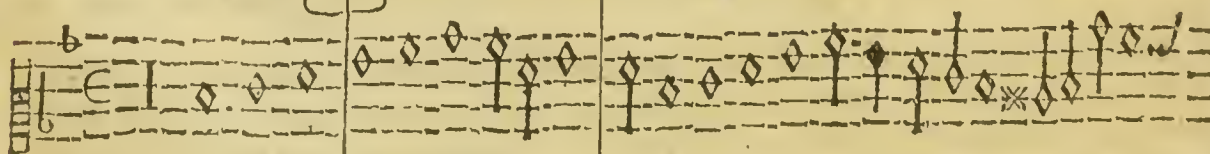
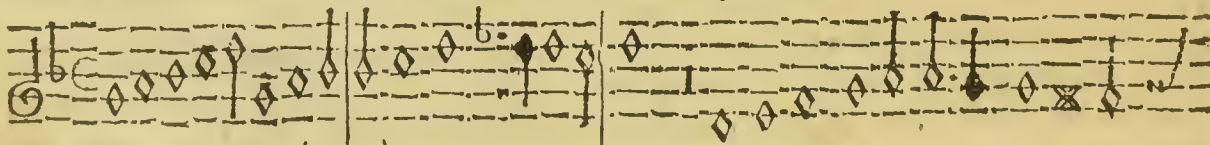
*Ma.* No, for a Cadence must alwaies bee bound or then odde, driuing a small note through a greater, which the Latines (and those who haue of late daies written the Art of musicke, call *Sincopation*: for all binding and hanging vpon notes, is called *Sincopation*, as this and such like:

Examples of  
*Sincopation.*

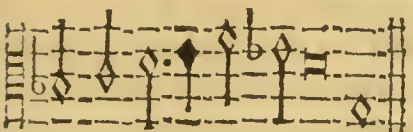
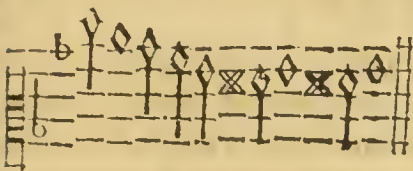
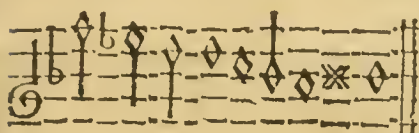
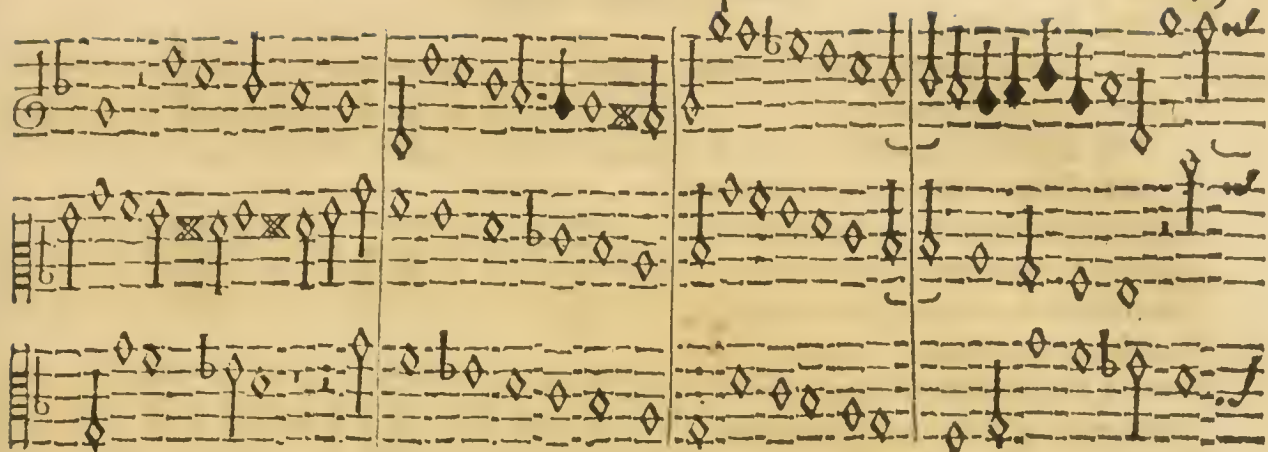


Here be also other examples of *Sincopation* in three parts: which if you consider diligently, you shall finde (beside the *Sincopation*) a laudable and commendable manner of causing your parts driue odde, either ascending or descending: and if you cause three parts ascend or descend driuing, you shall not possibly doe it after any other manner then heere is set down. It is true that you may do it in longer or shorter notes at your pleasure, but that will alter nothing of the substance of the matter. Also these driuings you shall finde in many songs of the most approued authors, yet shall you not see them otherwise corded, either in musick for voices or instruments, then here you may see.

Other exam-  
ples of *Sinco-  
pation.*



The third part.



*Phi.* This I will both diligently marke, and carefully keepe: but now I pray you set down my lesson corrected after your manner, that I may the better remember the correction of the faults committed in it.

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



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

*Pol.* I am contented, so you will not laugh at my errors if you finde 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 supply that want.

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

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

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

*Ma.* Shew it me.

*Pol.* Here it is.

Faults in this  
lesson.

*Ma.* Although Maister *Taverner* 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, & first of the next, which is a thing vntolerable, except there were a sixt to beare it out: for discords are not to be taken, except they haue vnperfect cordes to beare them out: likewise betwixt the trebble and counter parts, another might easily be placed. All the rest of the musick is harsh, & the close in the counter part

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

*Pol.* That is very true: for if you will but once walke to *Paules Church*, you shall heare it three or foure times at the least, in one seruice, if not in one verse.

*Ma.* But if you marke the beginning of it, you shall find a fault which euen now I condemned in your brothers lesson. For the counter is an eight to the trebble, and the base an eight to the tenor: and as the counter commeth in after the trebble, so in the same manner without variety, the base commeth into the tenor.

*Pol.* These be sufficient reasons indeede: but how might the point haue otherwise been brought in?

*Ma.* Many waies, and thus for one:

The former  
lesson bettered.

The musical score consists of four staves of music, each with a clef and a key signature. The notation includes various note values, rests, and accidentals. There are several asterisks (\*) and the letter 'P' placed above or below notes, likely indicating specific points of interest or corrections. The score is divided into measures by vertical bar lines.

*Pol.*

Pol. I would I could set downe such another.

Phi. Wishing will not auaille;but *fabricando fabri finis*:therefore neuer leaue pra-  
ctising: for that is in my opinion the readiest way to make such another.

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

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

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

Pol. How like you this way?

Ma. Verie ill.

Pol. I pray you  
shew me parti-  
cularlie euerie  
fault.

Ma. First of al  
you begin vp-  
on a discorde:  
secondly, the  
parts be vnfor-  
mall, and last-  
lie the base is  
brought in out  
of the key:  
which fault is

Faults in this  
lesson.

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 an-  
swere it in the eight, & therefore it had been 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 chaged the  
aire & made it quite vnformall: for you must cause your fuge answere your leading part  
either in the fift, in the fourth, or in the eight; & so likewise euerie part to answere other.  
Although this rule bee not general, yet is it the best manner of maintaining pointes, for  
those waies of bringing in of fuges in the third, sixt and euerie such like cordes, though  
they shew great sight, yet are they vnpleasant and seldome vsed.

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

Ma. Take heede that your last be not the worst.

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



*Ma.* The musicke is indeede true: but you haue set it in such a key as no man would haue done, except it had beene to haue plaid it in on the Organes with a quier of singing men: for indeede such shiftes the Organistes are many times compelled to make for ease of the singers. But some haue brought it from the Organe, and haue gone about to bring it in common vse of singing with bad successe if they respect their credite: for take me any of their songes, so set downe and you shall not finde a musician (how perfect soeuer hee be) able to *sol fa* it right, because he shall either sing a note in such a key as it is not naturally, as *la* in *C sol fa vt*, *sol* in *b fa b my*, *fa* in *A la mire*, or then he shall be compelled to sing one note in two seuerall keys in continual deduction, as *fa* in *b fa b mi*, and *fa* in *A la mire* immediatly one after another, which is against our verie first rule of the singing our fixe notes or tuninges. And as for them who haue not practised that kinde of songes, the verie sight of those flat cliffes (which stande at the beginning of the verse or line like a paire of staires, with great offence to the eie, but more to the amasing of the yong singer) make them mistearme their notes and to go out of tune; whereas by the contrarie if your song were prickt in another key, any young scholler might easily and perfectly sing it: and what can they possibly 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 verie close: and as for those notes which you haue put in the tenor part in steede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue beene farre better, for that you cannot formally close without a Cadence in some one of the partes, as for the other it is an olde stale fashion of closing commonlie vsed in the fist part to these foure (as you shall know more at large when I shall shewe you the practise of five partes) but if you would set downe of purpose to studie for the finding out of a bad close, you could not readily light vpon a worse then this.

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

*Ma.* Here is your owne waie 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 vt*, and in both places the sixt would haue beene much better, which would haue beene an eight to the trebble, besides (which I had almost forgotten) when they make their songes with those flats, they not ouely pester the beginning of euerie verse with them, but also when a note commeth in  
any

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

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

*Phi.* I will shew you that peece of fauour, if you will promise to requite me with the like fauour.

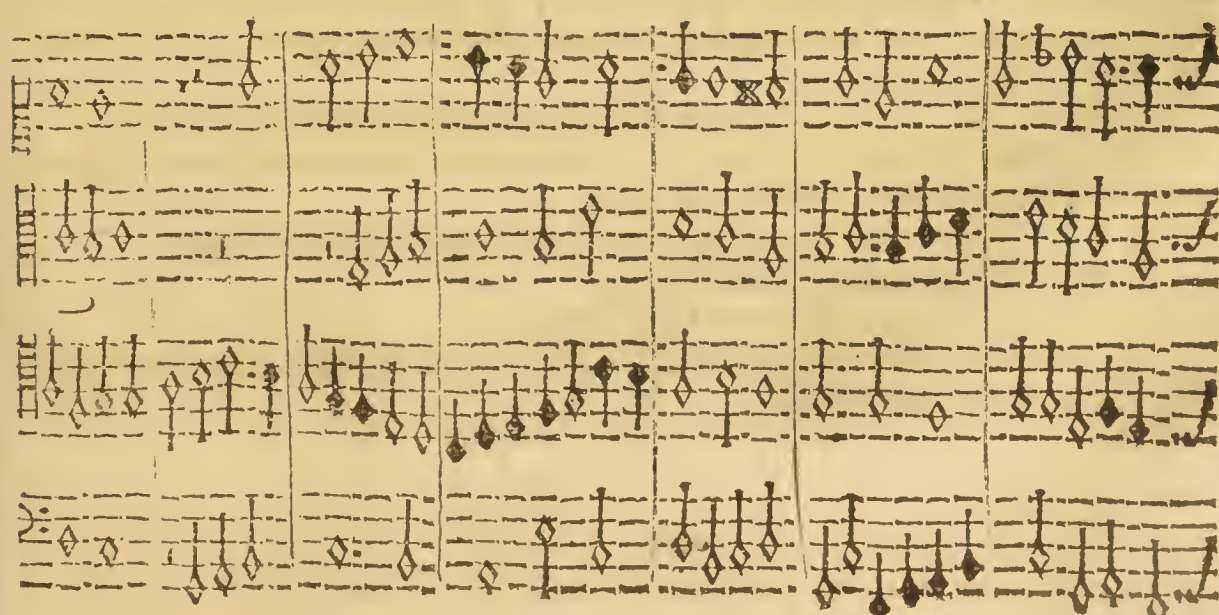
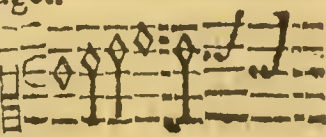
*Pol.* I promise you that you shall haue the hardest in all my budget.

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

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

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

*Pol.* Because you saie so, I will proceede no further, and now let me heare your opinion of it: hereafter I will shew it to our master.



## The third part.

The image shows four staves of musical notation. The first staff is a treble clef with a key signature of one flat (B-flat). It contains several notes, some with accidentals, and rests. The second staff is a treble clef with a key signature of one flat, containing fewer notes. The third staff is a treble clef with a key signature of one flat, containing notes and rests. The fourth staff is a bass clef with a key signature of one flat, containing notes and rests. The notation is somewhat sparse and appears to be a fragment of a larger piece.

Faults in the  
lesson prece-  
dent.

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

*Pol.* For the soone bringing in of the point, I care not: but indeede I feare my Maisters reprehension, for the compasse: therefore I will presently bee out of feare, and shew 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 & distance 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 mean, and likewise two others betwixt your mean and tenor: therefore in any case hereafter, take heed of scattering your parts in that order, for it maketh the musicke seeme wilde: secondly, in your fift bar you goe from the fift to the eight in the treble and tenor parts: but if you had set that minime (which standeth in *b* square) in *D sol re*, causing it to come vnder the counterpart, it had bene much better and more formall. Thirdly, in the seuenth bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three seuerall parts betweene your counter and treble. Fourthly, in the eight bar your tenor and base goe into an vnison without any necessitie. Fiftly, in the tenth bar all the rest of the parts pause, while the tenor leadeth and beginneth the fuge, which causeth the musicke to seeme bare and lame. Indeede if it had bene at the beginning of the second part of a long, or after a full close the fault had bene more excusable: but as it is vsed in this place, it disgraceth the musicke very much. Sixtly, the last note of the fifteenth bar, and first of the next are two fifts in the base & 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 aloofe from the rest, as though it were afraid to come nigh them; which maketh all the musick both vnformal & vnpleasing: for the most artificiall form of composing is to couch the parts close together, so that nothing may bee 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 heare your opinion of that matter.

*Ma.* Indeede it is true, that the neerer the following part bee vnto the leading, the better the fuge is perceiued, and the more plainly discerned, and therefore did the Musicians strue to bring in their points the soonest they could: but the continuation of that neerenesse 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 any book which hath not bene many times vsed by others, and therefore wee must giue the fuge some more scope to com in, and by that meanes we shal shew some variety; which cannot the other way be shoven.

*Pol.* Now (Sir) I pray you desire my brother *Philomathes* to maintain the same point, that I may censure him with the same liberty wherwith he censured me, for he hath heard nothing of all which you haue said of my lesson.

*Ma.* I will. *Philomathes*, let me heare how you can handle this same point.

*Phi.* How hath my brother handled it?

*Ma.* That shall be countell to you till we see yours.

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

*Ma.* We will first heare 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? doe you thinke I will spare you?

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

*Pol.* It may bee that before I haue done, you will thinke them grosse enough.

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

*Pol.* Then, *In primis*, I mislike the beginning vpon an vnison, *Item* I mislike two discordes (that is a second and a fourth) taken both together after the vnison in the second bar betwixt the tenor and counter: *Item, Tertio*, I condemne as naught, the standing in the sixt a whole briefe together in the third bar in the counter and tenor parts, for though it be true and withall other shift enough to be had, yet be those vnperfect cords seldome vsed of the skilful, except when some perfect commeth immediatly after them: and therefore being taken but to sweeten the musick, though they make great variety, they must not be holden out in length, and stood vpon so long as others, but lightly touched & so away. Besides, in many parts if the sixt 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 & not in the counter. Lastly, I condemne two fifts 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 block, which is now growen out of fashion; because it is thought better, and more commendable to come to a close deliberately with drawing and binding descant, then so suddainly to close, except you had an *auoue* or Amen to sing after it. How say you (Maister) haue I not said prettily well to my young Maisters lesson?

Faults in the lesson Precedent.

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

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

More faults in  
the lesson pre-  
cedent.

*Ma.* The taking of a Cadence in the end of the fift barre, and beginning of the next, which might either haue beene below in the tenor, or aboue in the trebble, and is such a thing in all musicke, as of all other things must not bee left out, especiallie in closing either passing in the midst of a song or ending : for though it were but in two parts, yet would it grace the musicke; and the oftner it were vled, the better the song or lesson would bee : much more in many parts : and in this place it had beene farre better to haue left out any cords whatsoever, 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 trebble or tenor, it would make a true fift part to them. The Cadence likewise is left out, where it might haue beene taken in the ninth bar and counter part, which if it had beene taken, would haue caused the Tenor to come vp neerer to the counter, and the counter to the trebble, and thereby so much the more haue graced the musick.

*Phi.* It grieues me that he should haue found so many holes in my coate : but it may be that he hath beene taken with some of those faults himselfe in his last lesson, and so might the more easily finde them in mine.

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

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

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

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



*Pol.* In mine opinion, he who can but rightly imitate this one lesson, may be counted a good Musician.

*Phi.* Why so?

*Pol.* Because there bee so many and diuers waies of bringing in the fuge shewed in it, as would cause any of my humor be in loue with it: for the point is brought in, in the true ayre; the parts going so close and formally, that nothing more artificiall can bee wished: likewise marke in what manner any part beginneth, and you shall 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 reuerterh it: and at a word, I can compare it to nothing, but to a well garnished garden of most sweet flowers, which the more it is searched, the more variety it yeeldeth.

*Ma.* You are too *hyperbolicall* in your phrases, speaking not according to skill, 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 finde variety enough to fill vp many sheetes 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 bee like vnto that of another. And you shall finde no point so well handled by any man, either Composer or Organist, but with studie either he himselve or some other might make it much better. But of this matter enough: and I thinke by the lessons & precepts which you haue already had, you may well enough vnderstand the most vsuall allowances & disallowances in the composition of foure parts. It followeth now to shew you the practice of five: therefore (*Philomathes*) let me see what you can doe at five, seeing our Brother hath gone before you in foure.

*Phi.* I will: but I pray you what generall rules and obseruations are to bee kept in five parts?

*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 vse of them; which is best shouen in passing notes, and in the last part of a note. The other rules for casting of the parts, and taking of allowances, be the same which were in foure parts.

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

*Ma.* Pause much, and you shall doe better.

*Pol.* What? will much study helpe?

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

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

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

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

*Ma.* It may be that he will doe so at the first: but afterwards when he hath discretion to discern the goodnesse of one point aboue another, hee will take the best and leaue the worst. And in that kinde, the Italians and other strangers are greatly to bee commended, who taking any point in hand, will not stand long vpon it, but will take the best of it, and so away to another; whereas by the contrary, wee 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 fancie of one point. And in that also, you shall finde excellent fantasies both of *Maister Alfonso*, *Horatio Vecchi*, and others. But such they seldome compose, except it either bee to shewe their varietie at some odde time, to see what may bee done vpon a point without a Dittie; or at the request of some friend, to shew the diuersitie of sundry mens veines vpon one subiect. And though the Lawyers say, that it were better to suffer a hundred guilty persons

sons escape them to punish one guileless, yet ought a musician rather blotte out twentie good points then to suffer one point passe in his compositions vnartificially brought in.

*Phi.* I haue at length wrested out a way: I pray you sir peruse it and correct the faults.



*Ma.* You haue wrested it out in deede: as for the faultes they be not to be corrected.

*Phi.* What? is the lesson so excellent well contriued?

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

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

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

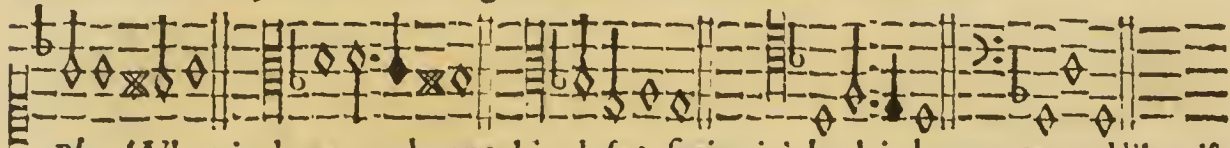
of



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

*Phi.* As how?

*Ma.* Discorde against discorde, that is, the trebble and tenor are a discorde, and the base and tenor likewise a discorde in the latter part of the first semibriefe of the last barre; and this fault is committed by breaking the notes in diuision: but that and many other such closings haue beene in two much estimation heretofore amongst the verie chiefest of our musicians, whereof amongst manie euill this is one of the worst.



*Phi.* Wherein doye condemne this close? seeing it is both in long notes and likewise a Cadence.

*Ma.* No man can condemne it in the trebble, counter, or base partes: but the Tenor is a blemish to the other, and such a blemish as if you will studie of purpose to make a bad part to any others, you could not possibly 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 altered and made better.

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



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

*Ma.* Many wayes : and thus for one;

*Phi.* You haue caused two sundrie partes sing the same notes in one and the selfe same keye.

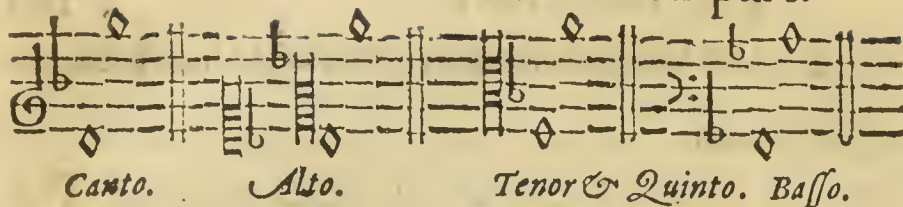
*Ma.* That is no fault, for you may make your song either of two Trebbles or two Means in the high key or low key, as you list.

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

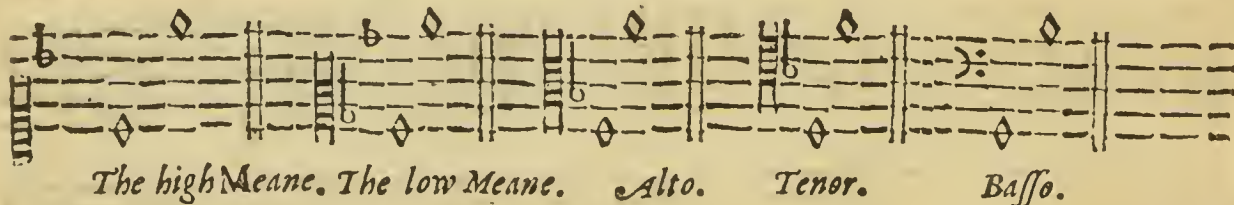
*Ma.* All songes made by the Musicians, who make songs

by discretion, are either in the high key or in the low key. For if you make your song in the high key, here is the compasse of your musicke, with the forme of setting the cliffes for euerie part.

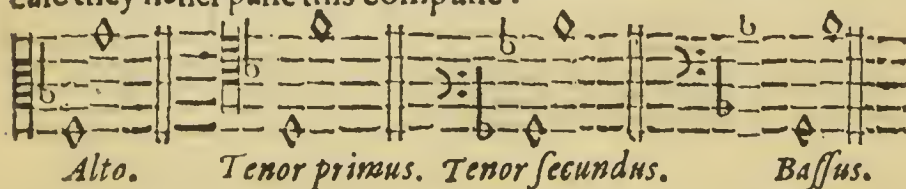
## The third part.



But if you would make your song of two trebbles, you may make the two highest parts both with one cliffe, in which case one of them is called *Quinto*. If the song be not of two trebbles, then is the *Quinto* alwayes 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 diligently mark, that in which of all these compasses you make your musicke, you must not suffer any part to goe without the compasse of his rules, except one note at the most aboue or below, without it be vpon an extremitie 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 songes 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 will lose their grace and will be wrested as it were out of their nature: for take an instrument, as a *Lute*, *Orphurion*, *Bandora*, or such like, being in the naturall pitch, and set it a note or two lower, it will go much heauier and duller, and far from that spirit which it had before: much more being foure notes lower then the naturall pitch.

Likewise take a voice being neuer so good, and cause it sing aboue the naturall reach it will make an vnpleasing and vnswere noyse, displeasing both the singer becau'e of the straining, and the hearer because of the wildenes of the sound: even so, if songes of the high key be sung in the low pitch, and they of the low key sung in the high pitch, though it will not be so offensive as the other, yet will it not breede so much contentment in the hearer as otherwise it would do. Likewise, in what key soeuer you compose, let not your parts be so farre 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 goe an eight one from the other (as in the beginning of my example you may see) yet let them come close together againe. and aboue all thinges keepe the ayre of your key (be it in the first tune, second tune, or other) except you bee by the wordes forced to beare it: for the Dittie (as you shall know hereafter) will compel the author manie times to admit great absurdities in his musicke, altering both time, tune, colour, ayre and what soeuer else, which is commendable, so hee can cunningly come into his former ayre againe.

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

*Ma.* If you would compose wel, the best patternes for that effect are the works of excellent men, wherein 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 partes at once, or one point foreright and reuerted. And though your foreright fuges be verie good, yet are they such as any man of skill 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 seuerall points going together is the most artificiall kinde of composing which hitherto hath bene inuented, either for *Motets* or *Madrigals*, specially when it is mingled with reuerces; because so it maketh the musicke seeme more strange: whereof let this be an example.

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a treble clef and a common time signature. It begins with a whole note G, followed by a dotted half note G, and then a series of eighth notes. The second staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The third staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The fourth staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The fifth staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The system is divided into measures by vertical bar lines.

The second system of the musical score continues the notation from the first system. It consists of five staves. The top staff is a vocal line in G-clef with a treble clef and a common time signature. It begins with a whole note G, followed by a dotted half note G, and then a series of eighth notes. The second staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The third staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The fourth staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The fifth staff is a lute line in C-clef with a common time signature, containing rests and the letter 'I'. The system is divided into measures by vertical bar lines.

A musical score consisting of five staves. The top staff is in treble clef with a common time signature. The bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a style with diamond-shaped notes and stems, characteristic of early printed music. The score is divided into measures by vertical bar lines, with some measures containing asterisks or other markings.

A second musical score, also consisting of five staves. The top staff is in treble clef. The bottom staff is in bass clef. The middle three staves are in alto clef. The notation is similar to the first score, using diamond-shaped notes and stems. The score is divided into measures by vertical bar lines.

*Pol.* In truth if I had not looked vpon the example, I had not vnderstood your words: but now I perceiue 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 repleie vpon the point of another: which causeth verie good varietie in the harmonic; for you see in the example that euerie part catcheth the point from another, so that it which euen now was in the high part, will be straight way in a lowe part, and contrarily.

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

*Ma.* Here is one.

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

*Phi.* It is easie to be vnderstood, but I am afraid it wil carry great difficulty 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 any reuerting.

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

The image displays a musical score for a piece titled "The third part." The score is arranged in two systems, each containing five staves. The notation is a form of early modern musical notation, likely lute tablature, where letters (I, S, L, N, R, T) are placed on or between the lines of the staff to indicate fret positions. The first system consists of nine measures, and the second system consists of seven measures. The notation includes various symbols such as letters, diamonds, and asterisks, which are used to denote specific frets and possibly accidentals or ornaments. The staves are connected by vertical lines, and the music is written in a clear, organized manner.

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

*Pol.* You must not think but that our master hath some one secret in composition which is not common to euerie scholler: and though this seeme absurd in our dul & weak 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 tolerable 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 workes of excellent musicians, you shall finde many such bindings; the strangeness of the inuention of which, chiefly caused them to be had in estimation amongst the skilfull.

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

giuevs now some in forme of a *Madrigale*, that we may perceiue the nature of that mu- sicke as well as that of the other.

*Ma.* The time is almost spent: therfore that you may perceiue the manner of cōposi- on in sixe partes, & thenature of a *Madrigale* both at once; here is an example of that kind of musick in sixe parts: so that if you marke this well, you shal see that no point is long staid

The first system of the musical score consists of six staves. From top to bottom, the staves are: a soprano staff with a C-clef, an alto staff with a C-clef, a tenor staff with a C-clef, a bass staff with an F-clef, a fifth staff with an F-clef, and a sixth staff with an F-clef. The notation includes various note values, rests, and bar lines, representing the first system of a six-part madrigal.

The second system of the musical score consists of six staves, continuing the six-part madrigal. The staves use the same clefs as the first system. The notation continues with various note values, rests, and bar lines, representing the second system of the piece.



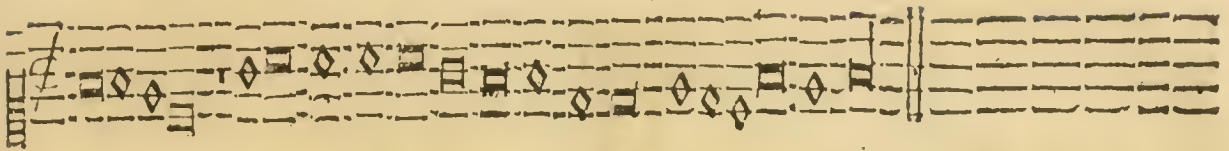
upon, but once or twice driuen through all the parts, and somtimes reuerted, and so to the close then taking another: and that kind of handling points is most esteemed in *Madrigals* either of five or six parts, specially when two parts go one way, & two another way, and most commonly in tenths or thirds,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

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

*Ma.* To satisfie your request in some respect, I wil shew you a fewe, wherby of your selfe you may learne to find out more. A Canon the (as I told you before, scholler *Philomathes*) may be made in any distace comprehended within the reach of the voice, as the 3. 5. 6. 7. 8. 9. 10. 11 12. or other: but for the composition of Canons no general rule can be giuen, as that which is performed by plain sight: wherfore I wil refer it to your own study to find out such points as you shall thinke meetest to be followed, & to frame and make them fit for your Canon. The Authors vse the Canons in such diuersitie that it were folly to thinke to set downe all the formes of them, because they be infinite, and also dayly more and more augmented by diuers: but most commonly they set some darke words by them, signifying obscurely how they are to be found out and sung, as by this of *In squin* you may see.

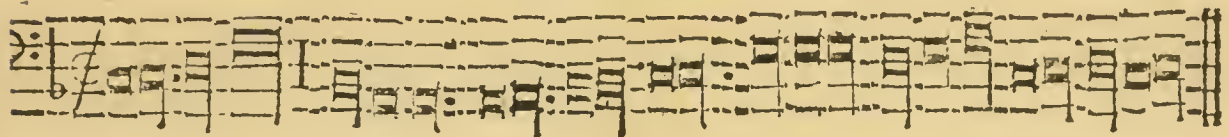
Canon.

*In gradus vñdenos descendant multiplicantes.  
Consimilique modo crescant antipodes vno.*

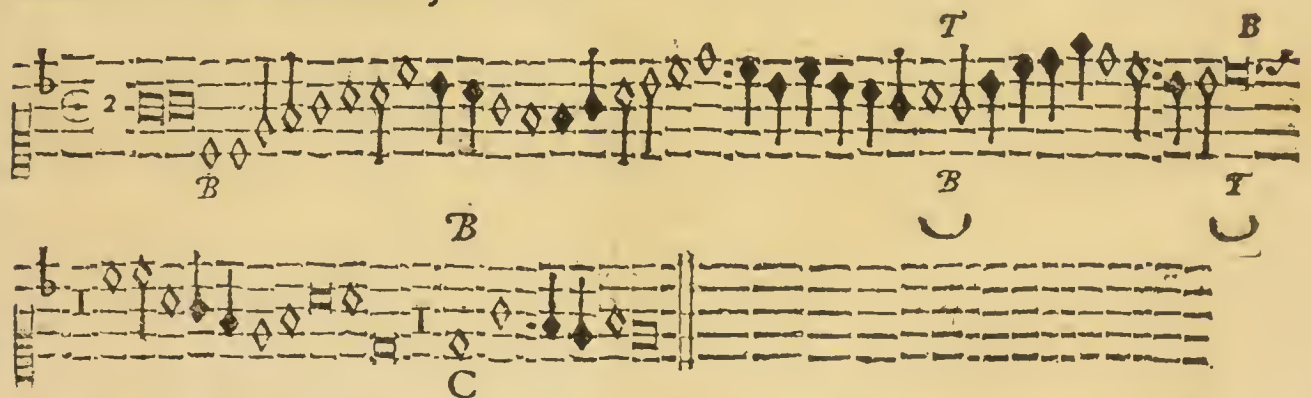


For hee, setting down a song of foure parts, hauing prickt all the other parts at length, setteth this for the base: and by the word *Antipodes* you must vnderstand *per arsin & thesin*, though the word *multiplicantes* be too obscure a direction to signifie that euerie note must be foure times the value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

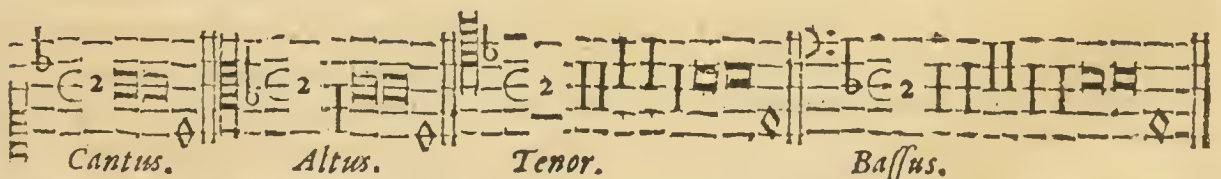
Resolution.



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



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



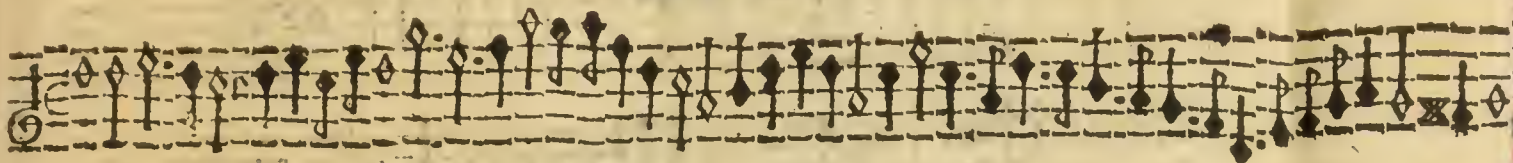
Of this kinde and such like, you shall finde many both of 2, 3, 4, 5. and sixe parts, euerie where in the works of *Insequin*, *Petrus Plateasis*, *Brumel*, & in our time, in the Introductions of *Baselius* and *Caluisius*, with their resolutions and rules how to make them. Therefore I will cease to speake any more of them: but many other *Canons* there be with *anigmaticall* words set by them, which not only strangers haue vsed, but also many Englishmen, and I my selfe (being as your *Maro* sayth *audax iuuenta*) for exercise did make this crosse without any clifses, with these wordes set by it:

Within this crosse here may you finde,  
 Foure parrs in two be sure of this:  
 But first seeke out to knowe my minde,  
 Or els this Cannon you may misse.

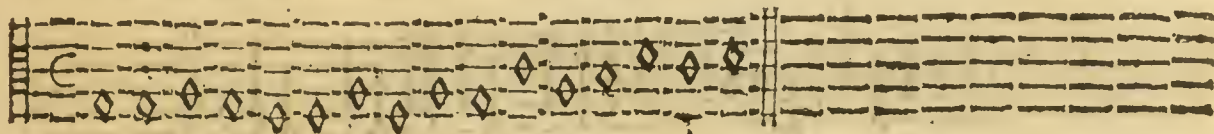
Which is indeed so obscure that no man without the Resolution wil find out how it may be sung. Therefore you must note that the *Transuersarie* or armes of the crosse containe a *Canon* in the twelfth, about the which singeth euerie note of the base a pricke minime till you come to this signe (†) ♪ where it endeth. The *Radius* or stasse of the crosse containeth likewise two parts in one, in the twelfth vnder the trebble, singe euerie note of it a semibriefe till it come to this signe as before ♪ likewise you must note that all the parts begin together without any resting, as in this *Resolution* you may see.

## The Resolution.

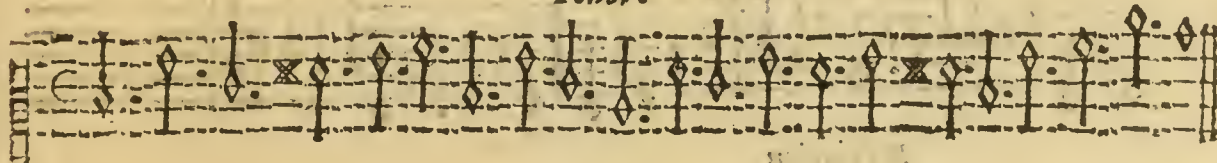
Cantus.



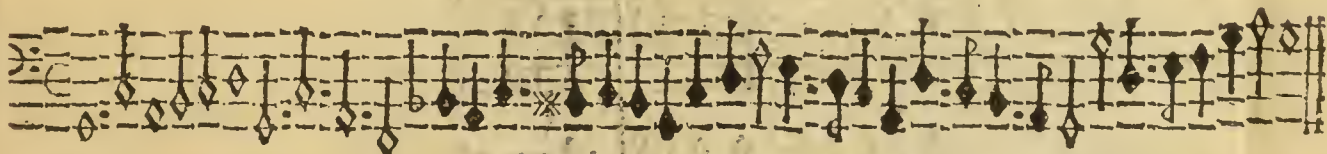
Alto.



Tenor.

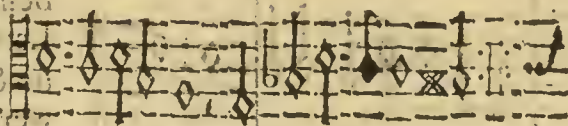


Basso.



There be also some compositions which at the first sight will seem very hard to be done, yet hauing the rules of the composition of them deliuered vnto you, they wil seem very easie to be made: as to make two parts in one, to be repeated as oft as you will, & at euery 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.

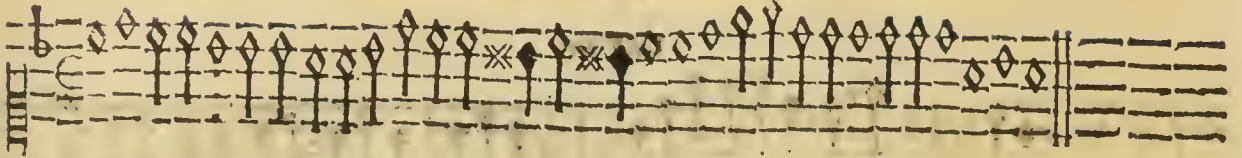
Canon in  
epidiateffaron.



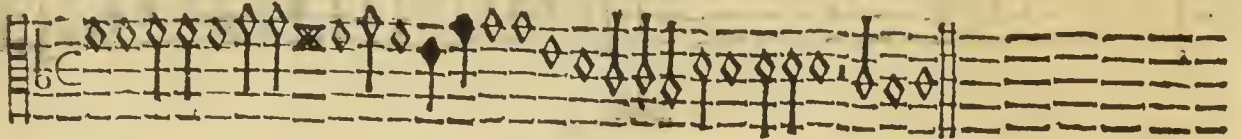
Likewise you may make eight parts in foure (or fewer or more as you list) which may be sung backward and forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quite through, and the rules to make it be these; Make how many parts you list, making two of a kinde (as two trebbles, two tenors, two counters, and two bases) but this caueat you must haue, that at the beginning of the song all the parts must begin together full, and that you must not set any prick in all the song (for though in singing the part forward it will goe well, yet when the other commeth backward, it will make a disturbance in the musicke, because the singer will be in a doubt to which note the prick beiongeth. For if he should hold it out with the note which it followeth, it would make an odde number, or then he must hold it in that tune wherein the following note is, making it of that time, as if it followed that note, which would be a great absurdity to set a prick 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 kinde (as trebble after trebble, base after base, &c.) so that the end of the one be ioined to the end of the other: so shall your musicke goe right, forward and backward, as thus for example:

Canon 8. parts in 4. retro & retro.

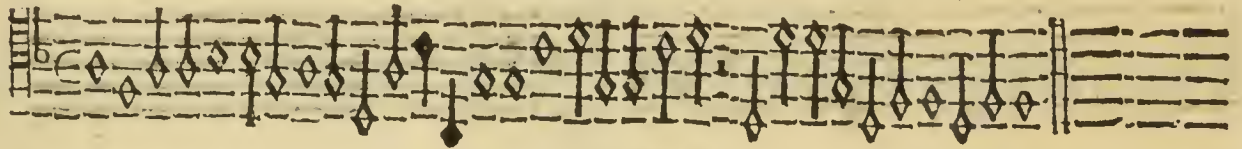
Canto retro & retro.



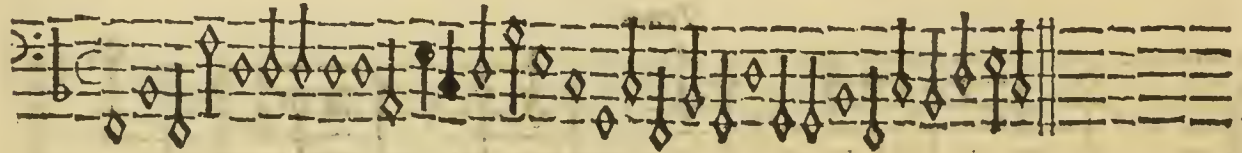
Alto retro & retro.



Tenor retro & retro.



Basso retro & retro.

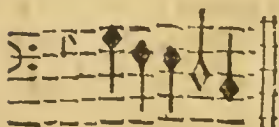
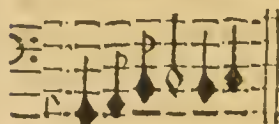
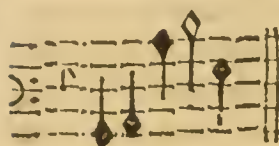
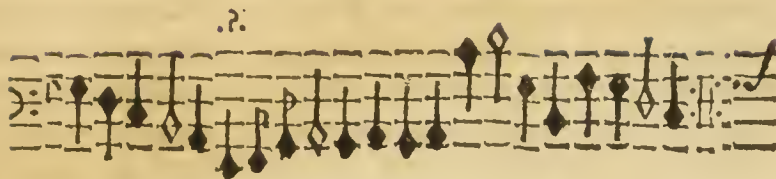


Resolution.



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

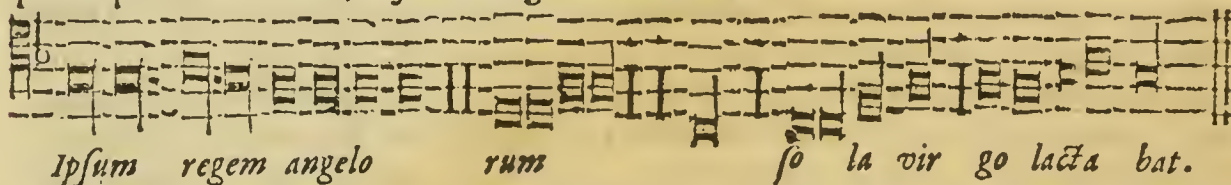
In this manner also be the catches made, making how many parts you list, and setting them all after one, thus:

*The Resolution.**Four parts in one in the unison.*

Now hauing discoursed vnto you the composition of three, foure, fiue, and fixe parts, with these few waies of Canons and catches: Rules to be obserued in ditty-ing.

It followeth to shew you how to dispose your musicke, according to the nature of the words which you are therein to expresse: as whatsoever matter it bee which you haue in hand, such a kinde of musicke must you frame to it. You must therefore if you haue a graue matter, apply a graue kinde of musicke to it: if a merry subiect, you must make your musicke also merrie. For, it will bee a great absurditie to vse a sad harmonic to a merrie matter, or a merrie harmonic to a sad lamentable or tragicall Dittie. You must then when you would expresse any word signifying hardnesse, cruelty, bitternesse, and other such like, make the harmonic like vnto it, that is, somewhat harsh and hard, but yet so that it offend not. Likewise, when any of your words shall expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonic be sad and dolefull: so that if you would haue your musicke signifie hardnesse, cruelty, or other such affects, you must cause the parts proceed in their motions without the halfe note, that is, you must cause them proceede by whole notes, sharpe thirds, sharpe sixes and such like (when I speake of sharpe or flat thirds, and sixes, you must vnderstand that they ought to be so to the base) you may also vse Cadences bound with the fourth or seventh, which being in long notes, will exasperate the harmonic: but when you would expresse a lamentable passion, then must you vse motions proceeding by halfe notes. Flat thirds and flat sixes, which of their nature are sweete, specially being taken in the true tune and naturall aire, with discretion and iudgement: but those cords so taken as I haue saide before, are not the sole and onely cause of expressing those passions; but also the motions which the parts make in singing doe greatly helpe, which motions are either naturall or accidentall. The naturall motions are those which are naturally made betwixt the keyes, without the mixture of any accidentall signe or cord, bee it either flat or sharpe: and these motions be more masculine, causing in the song more virilitie then those accidentall cords which are marked with these signes *♯. b.* which be indeede accidentall, and make the song as it were more effeminate & languishing then the other motions, which make the song rude & sounding: so that those naturall motions may serue to expresse those effects of cruelty, tyrannie, bitternesse, and such others: & those accidentall motions may fully expresse the passions of griefe, weeping, sighes, sorrowes, sobs, and such like.

Also, if the subiect be light, you must cause your musick go in motions, which carry with them a celeritie or quicknes of time, as minimes, crotchets & quauers: if it be lamentable, the note must goe in slow & heauy motions, as semibreues, breues & such like, and of all this you shal find examples euery where in the workes of the good musicians. Moreover, you must haue a care that whē your matter signifieth ascending, high heauen, & such like, you make your musick ascend: & by the cōtrarie where your dittie speaketh of descending lowenes, depth, hell, & others such, you must make your musicke descend. For as it will bee thought a great absurditie to talke of heauen & point downward to the earth: so will it be counted great incongruitie if a musician vpon the words he ascended into heauen should cause his musick descend, or by the contrarie vpon the descension should cause his musick to ascend. We must also haue a care so to apply the notes to the words, as in singing there be no barbarisme cōmitted: that is, that we cause no syllable which is by nature short, be expressed by manie notes or one long note, nor no long syllable be expressed with a litt or note: but in this fault do the practitioners erre more grossely, then in any other, for you shal find few songs wherein the penult syllables of these words, *Dominus, Angelus, filius, miraculū, gloria,* & such like are not expressed with a long note, yea manie times with a whole dossen of notes, & though one should speak of fortie he should not say much amisse: which is a grosse barbarisme, & yet might be easily amended. We must also take heed of separating any part of a word from another by a rest, as som dunces haue not slackt to do: yea one whole name is *Iohannes Dunstaple* (an anciēt English author) hath not only diuided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of foute parts vpon these words, *Nesciens virgo mater virum.*



For these be his own notes and words, which is one of the greatest absurdities which I haue seene committed in the dittyng of musick: but to shew you in a word the vse of the rests in the dittie, you may set a crotchet or minime rest aboue a cōma or colō, but a lōger rest then that of a minime you may not make till the sentence be perfect, & then at a full point you may set what number of rests you wil. Also when you would expresse sighs, you may vse the crotchet or minime rest at the most: but a lōger thē a minime rest you may not vse, because it wil rather seeme a breath taking then a sigh, an exāple wherof you may see in a verie good song of *Stephano vēturi* to fīue voices vpon this dittie *quell, aura che spirādo a Pauramia?* for cōming to the word *so spiri* (that is sighs) he giueth it such a natural grace by breaking a minime into a crotchet rest & a crotchet, that the excellency of his iudgmēt in expressing and gracing his dittie, doth therein manifestly appeare. Lastly, you must not make a close (especially a full close) til the full sense of the words be perfect: so that keeping these rules you shal haue a perfect agreement, & as it were an harmonical consent betwixt the matter and the musick: and likewise you shall be perfectly vnderstoode of the auditor what you sing, which is one of the highest degrees of praise, which a musician in dittyng cā attain vnto or wish for. Many other petty obseruatiōs there be, which of force must be left out in this place, & remitted to the discretion & good iudgement of the skilful composer.

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

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

though not at full, yet with so many kinds as I can call to memory: for it will be a hard matter upon the suddain to remember them all: & therefore (to go to the matter roundly, and without circumstances) I say that all musick for voices (for only of that kinde haue we hitherto spoken) is made either for a ditty or without a ditty: if it be with a ditty, it is either graue or light: the graue ditties they haue still kept in one kind, so that whatsoever musick be made upon it, is comprehended vnder the name of Motet: a Motet is properly a song made for the Church, either upon some hymne or Antheme, or such like, & that name I take to haue been giuen to that kind of musick, in opposition to the other which they called *Canto fermo*, & we do commonly call plain-song: for as nothing is more opposit to standing & firmnes then motion, so did they giue the Motet that name of mouing, because it is in manner quite contrarie to the other, which after some sort, & in respect of the other standeth still. This kind of all others which are made on a ditty, requireth most art, & moueth & causeth most strange effects in the hearer, being aptly framed for the ditty & well expressed by the singer: for it will draw the auditor (& specially the skilful auditor) into a deuout and reuerent kind of consideration of him for whose prayse it was made. But I see not what passions or motions it can stir vp: being sung as most men doe commonly sing it: that is, leauing out the ditty, & singing onely the bare note, as it were a musicke made onely for instruments, which will indeed shew the nature of the musick, but neuer carry the spirit and (as it were) that lively soule which the ditty 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 well made & neuer so aptly applyed to the words, yet shall you hardly find singers to expresse it as it ought to be: for most of our Church men, (so they can crie louder in the quier then their fellowes) care for no more; whereas by the contrarie, they ought to study how to vowel & sing clean, expressing their words with deuotion & passion, wherby to draw the hearer as it were in chaines of gold by the eares to the consideration of holy 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 years, they will neuer study 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 wherby they haue their maintenance. But to returne to our Motets, if you compose in this kind, you must cause your harmonie to carrie a maiesty, taking discords & bindings so often as you can: but let it be in long notes, for the nature of it will not beare short notes & quicke motions, which denotate a kind of wantonnesse.

This musick (a lamentable case) being the chiefeft both for art & vtilitie, is notwithstanding little esteemed, & in small request with the greatest number of those who most highly seeme to fauor art, which is the cause that the composers of musick, who otherwise would follow the depth of their skil, in this kinde, are compelled for lacke of *Mecanates* to put on another humor, & follow that kind whereunto they haue neither been brought vp, nor yet (except so much as they can learne by seeing other mens works in an vnknown tongue) doe perfectly vnderstand the nature of it: such be the new fangled opinions of our country men, who will highly esteeme whatsoever commeth from beyond the seas, & specially from *Italy*, be it neuer so simple, contemning that which is don at home though it be neuer so excellent. Nor is that fault of esteeming so highly the light musicke particular to vs in England, but general through the world: which is the cause that the musiciāns in all countreyes & chiefly in *Italy*, haue imployed most of their studies in it: whereupon a learned man of our time writing upon *Cicero* his dreame of *Scipio* saith, that the musiciāns of this age, in steed of drawing the minds of men to the consideration of heauen and heauenly things, doe by the contrarie set wide open the gates of hell, causing such as delight in the exercise of their art tumble headlong into perdition.

This much for Motets, vnder which I comprehend all graue & sober musicke. The light musicke



Lighe musicke.  
A Madrigal.

musicke hath beene of late more deeply diued into, so that there is no vanitie which in it hath not been followed to the full: but the best kind of it is termed *Madrigal*, a word for the etymologie of which I can giue no reasō: yet vse sheweth that it is a kind of musicke made vpō songs & sōnets, such as *Petrarcha* & manie Poets of our time haue excelled in. This kind of musick were not so much disallowable, if the Poets who compose the ditties would abstaine from som obscenities, which all honest eares abhor, & sometimes from blasphemies to such as this, *ch'altro di te iddio nō voglio* which no mā (at least who hath any hope of saluariō) can sing without triebing. As for the musick it is next vnto the Motet, the most artificial, & to men of vnderstanding most delightfull. If therefore you will cōpose in this kind, you must possess your self with an amorous humor (for in no cōpositiō shal you proue admirable except you put on, & possesse your self wholly with that vain wherein you compose) so that you must in your musick be wauering like the wind, somtime wāton, somtime drooping, somtime graue & staide, otherwhile effeminat, you may maintaine points and reuert them, vse triplacs & shew the verie vtterniost of your varietie, & the more varietie you shew the better shal you please. In this kind our age excelleth, so that if you wold imitate any, I wold appoint you these for guides: *Alfōso Ferrabosco* for deep skil, *Luca Marēzo* for good ayre & fine inuētion, *Loratto Vecchi*, *Stephano Vēturi*, *Ruggiero Giouanelli*, and *John Croce*, with diuers others who are verie good, but not so generally good as these. The second degree of grautie in this light musicke is giuen to Canzonets, that is little shorte songs (wherin little art can be shewed being made in strains, the beginning of which is som point lightly touched, & euery strain repeated except the middle) which is in composition of the musick a cōterfet of the *Madrigal*. Of the nature of these are the *Neapolitans* or *Canzone a la Napolitana*, different from the in nothing sauing in name: so that whosoever knoweth the nature of the one must needs know the other also: & if you thinke them worthie of your paines to compose them, you haue a pattern of the in *Luca Marenzo* and *John Feretti*, who as it should seem hath imploied most of al his study that way. The last degree of grauity (if they haue any at all is giuen to the *villanelle* or cōuntry songs which are made only for the ditties sake: for, so they be aptly set to expresse the nature of the ditty, the cōposer (though he were neuer so excellēt) wil not sticke to take many perfect cords of one kind together, for in this kind they think it no fault (as being a kind of keeping *decorū*) to make a clownish musick to a clownish mater: & though many times the ditty be fine enough, yet because it carieth that name *villanella* they take those disallowāces, as being good enough for plow & cart. There is also another kind more light then this, which they term *Ballete* or daunces; and are songs, which being song to a ditty may likewise be danced: these & all other kinds of light musick sauing the *Madrigal* are by a general name called aires. There be also another kind of *Ballets*, cōmoaly called *fa las*: the first set of that kind which I haue seen was made by *Gastaldi*: if others haue labored in the same field, I know not: but a slight kind of musick it is, & as I take it deuised to be dāced to voices. The slightest kind of musick (if they deserue the name of musick) are the *vinate* or drinking songes: for as I said before, there is no kind of vanitie wherunto they haue not applied some musick or other, as they haue framed this to be sung in their drinking: but that vice being so rare among the Italiās & Spaniards, I rather think that musick to haue bin deuised by or for the Germans (who in swarmes do flock to the Vniuersity of Italy) rather then for the Italians theselues. There is likewise a kind of songs which I had almost forgottē called *Iustinianas*, & are al writtē in the *Bergamasca* language: a wanton & rude kinde of musicke it is, & like enough to carrie the name of som notable Curtisan of the Citie of *Bergama*, for no man wil deny that *Iustinianna* is the name of a woman. There be also manie other kinds of songs which the Italiās makes as *Pasterellas* & *Passamesos* with a ditty & such like, which it wold be both tedious and superfluous to dilate vnto you in words, therefore I wil leaue to speak any more of the, & begin to declare vnto you those kinds which they make without ditties. The most pr.in-

Canzonets.

Neapolitans

Villanelle.

Ballete.

Vinate.

Iustinianas.

Pastorelle pas-  
samesos with  
ditties, Fanta-  
sies.

cipall & chiefest kind of musicke which is made without a dittie is the *fātasie*, that is, whē a musician taketh a point at his pleasure, & wresteth & turneth it as he list, making either much or little of it according as shal seem best in his own conceit. In this may more art be showne then in any other musicke, because the cōposer is tied to nothing but that he may adde, diminish, & alter at his pleasure. And this kind wil bear any allowances whatsoeuer tolerable in other musick, except chāging the ayre & leauing the key, which in *fātasie* may neuer be suffered. Other things you may vse at your pleasure, as bindings with discordes, quick motions, slow motions, proportions, & what you list. Likewise, this kind of musicke is with thē who practise instruments of parts in greatest vse: but for voices it is but sildom vsed. The next in grauitie & goodnes vnto this is called a *pauane*; a kind of staide musicke, ordained for graue dauncing, and most commonly made of three straines, whereof euerie *Pauens.* straine is plaid or sung twice: a straine they make to contain 8, 12, or 16. semibreues as they list, yet fewer then eight I haue not seene in any *pauan*. In this you may not so much insist in following the point as in a *fātasie*: but it shal be enough to touch it once & so away to som close. Also in this you must cast your musicke by foure: so that if you keep that rule it is no matter how manie foures you put in your straine: for it wil fall out wel enough in the end; the art of dancing being come to that perfection that euerie reasonable dancer wil make measure of no measure, so that it is no great matter of what nūber you make your straine. After euerie *pauan* we vsually set a *galliard* (that is, a kind of musick made out of the other) causing it go by a measure, which the learned cal *trochaicā rationē*, consisting of a long & short stroke successiue; for as the foot *trochaus* consisteth of one syllable of two times, & another of one time, so is the first of these two strokes double to the latter: the first being in time of a semibreue, and the latter of a minime. This is a lighter and more stirring kind of dauncing then the *pauane* consisting of the same number of straines: & looke how many foures of semibreues you put in the strain of your *pauan*, so many times sixe minims must you put in the strain of your *galliard*. The Italians make their *galliards* (which they term *salta relly*) plain, & frame ditties to them, which in their *mascardoes* they sing & dance, & manie times without any instruments at al, but in stead of instruments they haue Curtians disguised in mens apparell, who sing and daunce to their owne songes. The *Alman* is a more heauie daunce then this) fitlie representing the nature of the people, whose name it carieth) so that no extraordinarie motions are vied in dācing of it. It is made of strains, som times two, som times three, and euerie strain is made by foure: but you must mark that the foure of the *pauan* measure is in *dupla* proportiō to the foure of the *Alma* measure; so that as the vsuall *Pauane* cōtaineth in a strain the time of sixteene semibreues, so the vsuall *Almaine* containeth the time of eight, & most commonly in short notes. Like vnto this is the *Frēch bransle* (which they cal *brāsle simple*) which goeth som what rounder in time thē this: otherwise y measure is al one. The *brāsle de poictou* or *brāsle double* is more quick in time, (as being in a rounde *Tripla*) but the strain is longer; cōtaining most vsually twelue whole strokes. Like to this (but more light) be the *voltes & courātes*, which being both of a measure, are notwithstanding dānced after sūdrē fashions; the *volte* rising & leaping, the *courāte*, trausing, and running; in which measure also our cōtrey dance is made, though it be dānced after another forme then any of the former. All these be made in straines, either two or three as shal seem best to the maker: but the *courāt* hath twice so much in a strain, as the English cōtrey daunce. There be also many other kindes of daunces (as *hornepypes Jygges* & infinite more) which I cānot nominate vnto you: but knowing these, the rest can not but be vnderstood, as being one with som of these which I haue already told you. And as there be diuers kindes of musick, so will som mens humors be more inclined to one kind then to another. As some will be good descanters, & excel in descāt, & yet wil be but bad composers, others will be good cōposers & but bad descanters extempore vpon a plaine song: some will excell in composition of *Motets*, & being set or inioyned to make a *Madrigal*

Pauens.

Galliards.

Almanes.

Bransles.

Voltes courātes.

Country daunces.

Diuers men diuersly affected to diuers kindes of musike.

*drigal* wil be verie far frō the nature of it, likewise som wil be so possessed with the *Madri-gal* humor, as no man may be compared with thē in that kind, and yet being enioyned to compose a motet or some sad & heauie musick, will be far frō the excellencie which they had in their own veine. Lastly, som wil be so excellent in points of voluntarie vpon an instrument, as one would think it vnpossible for him not to be a good cōposer; & yet being inioyned to make a song, wil do it so simplie as one would thinke a scholler of one yeares practise might easily 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 lygge, he will grossely erre in the true nature and qualitie of it.

Thus haue you briefly those precepts which I thinke necessary and sufficient for you, wherby to vnderstand the composition of 3. 4. 5. or more parts, wherof I might haue spoken much more: but to haue done it without being tedious vnto you, that is, to me a great doubt, seeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practise. Seeing therefore you lacke nothing of perfect musicians, but only vse to make you prompt and quicke in your compositions, and that practise must only bee done in time, as well by your selues as with me, and seeing night is alreadie 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 possibly see you againe before our departure: therefore we must at this time both take our leaue of you, and intreate you that at euerie conuenient occasion and your leasure you will let vs heare from you.

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

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

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

*Pol.* I thanke you for them, & neuer did miserable vsurer more carefully keep his coine (which is his only hope and felicitie) then I shall these.

*Pol.* If it were possible to do any thing which might cōteruaile 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 other wise requite your curtesie then by thankful mindes, and duefull reuerence; which (as all schollers do owe vnto their masters) you shall haue of vs in such ample manner, as when we begin to be vndutifull, we wish that the world may know that we cease to be honest.

*Ma.* Farewel, & the Lord of Lords direct you in all wisdom & learning, that when hereafter you shall be admitted to the handling of the weightie affaires of the cōmon wealth, you may discretely and worthily discharge the offices whereunto you shall be called.

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

## P E R O R A T I O.



Hus hast thou (gentle Reader) my booke after that simple sort, as I thought most conuenient for the learner, in which if they dislike the words (as bare of elegance & lacking fine phrases to allure the munde of the Reader) let thē cōsider that *ornariues ipsa negat, contenta doceri*, that the matter it self denieth to be set out with flourish, but is contented to be deliuered after a plaine and common maner, & that my intēt in this booke hath been to teach musick, not eleguēce, also that the scholler wil enter in the reading of it for the matter not for the words. Moreover, ther is no mā of discretiō but wil think him foolish who in the precepts of an art wil look for filed speech, rethoricall sentēces; that being of all matters which a man can intreat of, the most humble and

and with most simplicitie and sinceritie to be handled, and to decke a lowly matter with loftie and swelling speech, will be to put simplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of skill (for by such I loue to be censured, contemning the iniuries of the ignorant, and making as little account of them as the moone doth of the barking of a dog) shall thinke me either defectuous or faulty in the necessarie precepts, let him boldly 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 will not onely take for no disgrace, but by the contrarie esteeme of it as of a great good turne; as one as willing to learne that which I know not, as to instruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie giue them free course to run in the same field of praise which I haue done, not scorning to be taught, or make my profite of their works, so it be without their præiudice, thinking it praise enough for me, that I haue bin the first who in our tongue haue put the practise of musick in this forme; and that I may say with Horace, *Libera per vacuum posui vestigia principis*; that I haue broken the Ice for others. And if any man shall caull at my vsing of the authorities of other men, and thinke thereby to discredit the booke, I am so far from thinking that any disparagement to me, that I rather thinke it a greater credit. For if in diuinitie, Law, and other sciences it be not only tolerable but commendable to cite the authorities of doctours for confirmation of their opinions, why should it not bee likewise lawfull for me to doe that in mine Arte which they commonly vse in theirs, and confirme my opinion by the authorities of those who haue beene no lesse famous in musicke then either *Paulus*, *Vlpianus*, *Bartholus* or *Baudus*. (who haue made so manie asses ride on foote clothes) haue beene in law. As for the examples, they be all mine owne: but such of them as be in controuerted matters, though I was counsailed to take them of others, yet to auoid the wrangling of the enuious I made them my selfe, confirmed by the authorities of the best authors extant. And whereas some may object that in the first part there is nothing which hath not already beene handled by some others, if they would indifferently iudge they might answer themselves with this saying of the comical Poet *nihil dictum quod non dictum prius*: and in this matter though I had made it but a bare translation, yet could I not haue been iustly blamed, seeing I haue set downe such matters as haue beene hitherto vnknowne to many, who otherwise are reasonable good musicians: but such as know least will be readie to condemne. And though the first part of the booke bee of that nature that it could not haue beene set downe but with that which others haue doone before, yet shall you not finde in any one booke all those things which there be handled: but I haue had such an especiall care in collecting them, that the most comon things, which euerie where are to be had be but slenderly touched. Other things which are as necessary & not so comon are more largely handled, & all so plainly & after so familiar a sort deliuered, as none (how ignorant soeuer) can iustly complaine of obscuritie. But some haue beene so foolish as to say that I haue employed much trauell in vaine in seeking out the depth of those moodes and other things which I haue explained, and haue not stucke to say that they be in no vse, and that I can write no more then they know already. Surely what they know already I know not: but if they account the moodes, ligatures, pricks of diuision and alteration, augmentation, diminution and proportions, thir ges of note, 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 pricke song. And although it be true that the proportions haue not such vse in musicke in that forme as they bee now vsed, but that the practise may be perfect without them, yet seeing they haue beene in common vse with the musicians of former time, it is necessarie for vs to know them, if we meane to make any profite of their works. But those men who think they know enough already, when (God knoweth) they can scarce sing their part with the wordes, bee like vnto those who hauing once superficially read the Tenors of *Littleton* or *Iustinians institutes*, thinke that they haue perfectly learned the whole law; and then being inioyned to discusse a case, do at length perceiue their owne ignorance, and beare the shame of their falsely conceiued opinions. But to such kind of men do I not write: for as a man hauing brought a horse to the water cannot compell 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 returne quietly with his keeper to the stable, and not kicke at him for bringing him forth: our man by the contrarie will not onely not reade that which might instruct him, but also will backebite and maligne him, who hath for his and other mens benefit vndertaken great labor and endured much paine, more then for any priuat gaine or comoditie in particular redounding to himselfe. And though in the first part I haue boldlie taken that which in particular I cannot challenge to bee mine owne, yet in the second part I haue abstained from it as much as is possible: for except the cords of descant, and that common rule of prohibited consequence of perfect cordes, there is nothing in it which I haue seene set downe in writing by others. And if in the Canons I shall seeme to haue too much affected breuity, you must knowe that I haue purposely left that part but slenderly handled, both because the scholler may by his owne studie become an accomplished musician, hauing perfectly practised those fewe rules which be there set downe, as also because I do shortly looke for the publication in print, of those neuer enough praised trauales of master Waterhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most insatiate scheller whatsoeuer. But if mine opinion may be in any estimation with him, I would counsaile him that when he doth publish his labours, he would set by euerie seuerall way some words whereby the learned may perceiue it to be a Canon, and how one of the parts is brought out of another (for many of them which I haue seene be so intricate as being prickt in seuerall bookes one shall hardly perceiue it to be any Canon at all): so shall he by his labors both most benefit his Countrey in shewing the inuention of such varietie, and reape most commendations to himselfe in that hee hath beene the first who hath inuented it. And as for the last part of the booke, there is nothing in it which is not mine owne: and in that place I haue vsed so great facilitie, as none (how simple soeuer) but may at the first reading conceaue the true meaning of the words: and this haue I so much affected, because that part will be both most vsual and most profitable to the young practicioners, who (for the most part) know no more learning then to write their owne names. Thus hast thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I shot at: if otherwise accept my good will, who would haue done better if I could. But if thou thinke the whole arte not worthy the paines of any good witte or learning, though I might answer as *Alonso* king of *Aragon* did to one of his Courriers (who saying that the knowledge of sciences was not requisite in a noble man, the king gaue him onelie this answer *questa e roce d'una bue non d'uno huomo*. Yet wil not I take vpō me to say so; but only for remouing of that opinion, set downe the authorities of some of the best learned of auncient time: and to begin with *Plato*, he in in the seuenth booke of his common wealth doth so admire musicke as that he calleth it *δαμόνιον παράγμα* a heauenly thing, *καὶ κηρίσιμον προς τὸν τῶ καλῶς τε καὶ ἀγαθῶς ζητήσιν* & profitable for the seeking out of that which is good & honest. Also in the first booke of his lawes he saith that

Peroratio.

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

FINIS.

Quatuor voc.      Cantus.

Quatuor voc.

Basis.

**E**

Alus. A Quatuor voc.

Heu! E heu Eheu sustulerunt dominum meum

dominum meum de minum meum sustulerunt dominum meum dominum me-

um et posuerunt e um et posuerunt e um Nescio vbi

Nescio vbi

**E**

Tenor.

A Quatuor voc.

Heu :||: E- heu sustulerunt domi-  
num sustulerunt dominum meum :||: susu-  
lerunt dominum me- um me um et posue-  
runt cum et posuerunt cum et po-suerunt eum :||:  
Nescio vbi. :||:  
Nescio vbi. :||:

Basis.

et posuerunt eum :||: :||: Nescio vbi- bi ||

Nescio vbi :||: :||:



Canzonetta. A 4. voci.

Tenor.

Ea spegner il su' ardor : || : acqua non vale : || :  
 Ea spegner il su' ardor : || : acqua non vale : || :  
 re Abi ch'il foco d'amor non e mortale : || :  
 las-fo e mai non mo- re : || :  
 re. Ard'ogn hora : || :  
 Ard'ogn hora : || :

Canzonetta. A 4. voci.

Bafis.

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





Canzonetta. A 4 voci. Ballo.

Perche Per lasciarlo in oblio :||: per lasciarlo in oblio :||:

Lo fa perche perche l'ardore Ch'hain se nasco- fto non t'accendail core il core Ch'hain se nasco- fto non t'accendail core il core

Ch'hain se nasco- fto non t'accendail core il core Ch'hain se nasco- fto non t'accendail core il core

Ch'hain se nasco- fto non t'accendail core il core Ch'hain se nasco- fto non t'accendail core il core

Canzonetta. A 4 voci. Tenor.

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

li o perche ter- mi il cor mio cor mio per lasciarlo in oblio in

obli- o Lo fa perche perche l'ardore Ch'hain se nasco- fto

ont' accen- dail core non t'ac- cendail core il

co- re Ch'hain se nasco- fto :||: non t'accen-

dail core non t'ac cendail core il co re



A 5. voc.

Quintus.

First system of musical notation for the Quintus part, featuring a large circle at the beginning.

Second system of musical notation for the Quintus part.

Third system of musical notation for the Quintus part.

Fourth system of musical notation for the Quintus part.

Fifth system of musical notation for the Quintus part.

Sixth system of musical notation for the Quintus part.

Seventh system of musical notation for the Quintus part.

Eighth system of musical notation for the Quintus part.

Basi.

First system of musical notation for the Bass part.

Second system of musical notation for the Bass part.

Third system of musical notation for the Bass part.

Fourth system of musical notation for the Bass part.

Fifth system of musical notation for the Bass part.

Sixth system of musical notation for the Bass part.

Seventh system of musical notation for the Bass part.

Eighth system of musical notation for the Bass part.

A 5. voc.

First system of musical notation for the A 5. voc. part.

Second system of musical notation for the A 5. voc. part.

Third system of musical notation for the A 5. voc. part.

Fourth system of musical notation for the A 5. voc. part.

Fifth system of musical notation for the A 5. voc. part.

Sixth system of musical notation for the A 5. voc. part.

Seventh system of musical notation for the A 5. voc. part.

Eighth system of musical notation for the A 5. voc. part.

Altus.

First system of musical notation for the Altus part.

Second system of musical notation for the Altus part.

Third system of musical notation for the Altus part.

Fourth system of musical notation for the Altus part.

Fifth system of musical notation for the Altus part.

Sixth system of musical notation for the Altus part.

Seventh system of musical notation for the Altus part.

Eighth system of musical notation for the Altus part.

Sunt capilli tui tu

Sicut

de monte galaad

quæ ascenderunt

de monte galaad

de monte galaad

de monte galaad

de monte galaad

de monte galaad

O amica mea

amica mea

amica mea

amica mea

amica mea

amica mea

amica mea

amica mea

amica mea

Sunt capilli tui tu

Sicut

de monte galaad

quæ ascenderunt

de monte galaad

de monte galaad

de monte galaad

de monte galaad

de monte galaad

Sunt capilli tui tu

Sicut

de monte galaad

quæ ascenderunt

de monte galaad

de monte galaad

de monte galaad

de monte galaad

de monte galaad

Sunt capilli tui tu

Sicut

de monte galaad

quæ ascenderunt

de monte galaad

de monte galaad

de monte galaad

de monte galaad

de monte galaad

cro qua ascendunt quæ ascenderunt de lauacro de la- uacro.

First musical staff with notes and a large initial 'D'.

ascenderunt de la- uacro : || :

Second musical staff with notes and a large initial 'D'.

Dentes tui sicut greges tonfarum quæ ascenderunt de la- uacro qua

Third musical staff with notes and a large initial 'D'.

Entes tui sicut greges Dentes tui sicut greges tonfarum : || :

Fourth musical staff with notes and a large initial 'D'.

Quinque uocum. Secunda pars.

Quintus.

Quinque uocum. Secunda pars.

Tenor.

Musical staff for Tenor voice.

Entes tui Sicut greges tonfarum Dentes

Musical staff for another voice part.

tui sicut greges tonfarum quæ ascenderunt de lau-

Musical staff for another voice part.

cro : || : quæ ascenderunt de lauacro

Musical staff for another voice part.

quæ ascende- runt de la uacro : || :

Musical staff for another voice part.

quæ ascende- runt de la- uacro

Basis.

Quinque uocum Secunda pars.

Large musical staff for the Basis part.

Entes tui sicut greges tonfa- rum Dentes tui sicut greges tonfarum

Second large musical staff for the Basis part.

tonfa- rum quæ ascende- runt quæ ascenderunt de lauacro de lauacro qua

*Quinq; voc. Secunda pars. Altus.*

**D**entes tui sicut greges tonfarum  
 sicut greges tonfarum tonfarum Dentes tui sicut gre-  
 ges tonfarum tonfa- rum quæ ascenderunt: || :  
 ascenderunt de lauacro: || :  
 uacro quæ ascenderunt quæ ascende-runt de la- uacro  
 de la- uacro

*Basis.*

ascende- runt de la- ua cro. : || :  
 ascenderunt quæ ascende- runt de lauacro : || :  
 quæ

*Quinq; vocum. Secunda pars.*

*Cantus.*

**D**entes tui sicut greges sicut gre- ges tonfarum: || :  
 quæ ascende- runt quæ ascenderunt de lauacro : || :  
 quæ ascenderunt de la- uacro : || :  
 quæ ascenderunt de la- uacro de la- uacro de la- uacro: || :

and re-ling of sleepe and resting. ||: ||:

head alas thou tyreth with false delight of that which thou desirest, Sleepe sleepe I saie fond fancie, and leaue my thoughts molesting, Thy masters head hath neede of sleepe & resting. ||: ||:

reft Sleepe sleepe I say fond

fic My

Sleepe O sleepe fond fancie O sleepe : ||: O sleepe fond fan-

A 3 voc.

A 3 voc.

Cantus.

Sleepe O sleepe fond fancie O sleepe : ||: O

Sleepe fond fan-

fic, My head alas thou

tyrest with false delight of that which thou desirest.

reft. Sleepe sleepe I say fond fancie, and leaue my thoughts

molesting, Thy masters head hath neede of sleepe hath neede

of sleepe & re-ling : ||: ||:

of sleepe & re-ling : ||: ||:

Bassus.

A 3 voc.

Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie, My head alas thou tyreth,

with false delight of that which thou desirest, Sleepe sleepe I saie fond fancie, and leaue my thoughts

molesting, Thy masters head hath neede hath neede of sleepe & resting : ||: ||:

of sleepe & re-ling : ||: ||:

# ANNOTATIONS

necessary for the vnderstanding

of the Booke: wherein the veritie of some of the  
preceptes is prooued, and some arguments,  
which to the contrarie might be obiected,  
are refuted.

To the Reader.



Hen I had ended my booke, and shoven it (to be perused) to some of better skill in letters then my selfe, I was by the requested, to giue some contentment to the learned, both by setting downe a reason why I had disagreed from the opinions of others, as also to explaine something, which in the booke it selfe might scemie obicure. I haue therefore thought it best to set downe, in Annotations, such things as in the text could not so commodiously be handled, for interrupting of the continuall course of the matter; that both the young beginner should not be ouerladen with those things, which at the first would be too hard for him to conceiue: and also that they who were more skilful, might haue a reason for my proceedings. I would therefore counsel the young scholler in Musicke, not to intangle himselfe in the reading of these notes, till 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

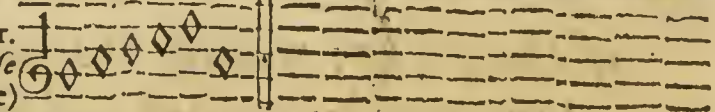
shall runne into such confusion, as hee shall not know where to begin or where to leaue. But thou (learned Reader) if thou find any thing which shall not be to thy liking, in friendship aduertise mee; that I may either mend it, or scrape it out. And so I ende; protesting that *Errare possum, hereticus esse nolo.*

Page. 2. vers. 26. *The Scale of Musicke*) 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 altogether vnlearned, or haue not so farre proceeded in learning, as to vnderstand the reason of a definition: and also because amongst so many who haue written of musicke, I knew not whome to follow in the definition. And therefore I haue left it to the discretion of the Reader, to take which he list of all these which I shall set downe. The most auncient of which is by *Plato* set out in his *Theages* thus. Musicke (saith he) is a knowledge (for so interpret the worde σοφια which in that place he useth) whereby we may rule a companie of singers, or singers in companies (or quire, for so the word χορος signifieth.) But in his *Banquet* hee giueth this definition. Musicke, saith he, is a science of loue matters occupied in harmonie and rythmos. *Boetius* distinguisheth, and theoreticall or speculatiue musicke he defineth in the first chapter of the fift booke of his musicke, *Facultas differentias acutorum & grauium sonorum sensu ac ratione perpendens.* A facultie considering the difference of high and iowe soundes by sense and reason. *Augustine* defineth practicall musicke (which is that which wee haue now in hand) *Rectè modulandi scientia,* A science of wel doing by time, tune, or nuber; for in all these three is *modulandi peritia* occupied. *Franchinus Gausfurius* thus, *Musica est proportionabilium sonorum concinnis interuallis disjunctorum dispositio sensu ac ratione consonantiam monstrans.* A disposition of proportionable soundes diuided by apt distantes, shewing, by sense and reason, the agreement in sound. Those who haue bin since his time, haue doone it thus, *Ritè & bene canendi scientia.* A Science of duly and well finging, a science of singing wel in tune and number; *Ars bene canendi,* an Art of wel finging. Now I say, let euerie man follow what definition he list. As for the diuision, Musicke is either *speculatiue,* or *practicall.* *Speculatiue* is that kinde of musicke which by Mathematicall helps, seeketh out the causes, properties, and natures of soundes by themselues, & compared with others; proceeding no further, but content with the onlie



# The Annotations.

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

called the lesse halfe note) in this manner. 

*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*  $\square$  *mi*.) *Enharmonicum*, is that which riseth by *diezis*, *diezis*, ( *diezis* is the halfe of the lesse halfe note ) and *ditonus*. But in our musicke, I can giue no example of it, because we haue no halfe of

a lesse *semitonium*: but those who would shew it, set downe this example of *Enharmonicum*, and marke the *diezis* thus  $\times$  as it were the halfe of the *apotome* or greater halfe note, which is marked thus  $\boxtimes$ . This signe of the more halfe note, we now adayes confound with our *b* square, or signe of

*mi* in *b fa*  $\square$  *mi*, and with good reason: for when *mi* is sung in *b fa*  $\square$  *mi*, it is in that habitude to *alamire*, as the double *diezis* maketh *F faut* sharp 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 evidently appeare, that this kind of musicke which is vsuall now adayes, is not fully and in euerie 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 sharp in *F faut*: so that it must needs follow, that it is neither iust *diatonicum*, nor right *Chromaticum*. Likewise by that which is said, it appeareth, this point which our Organists vse

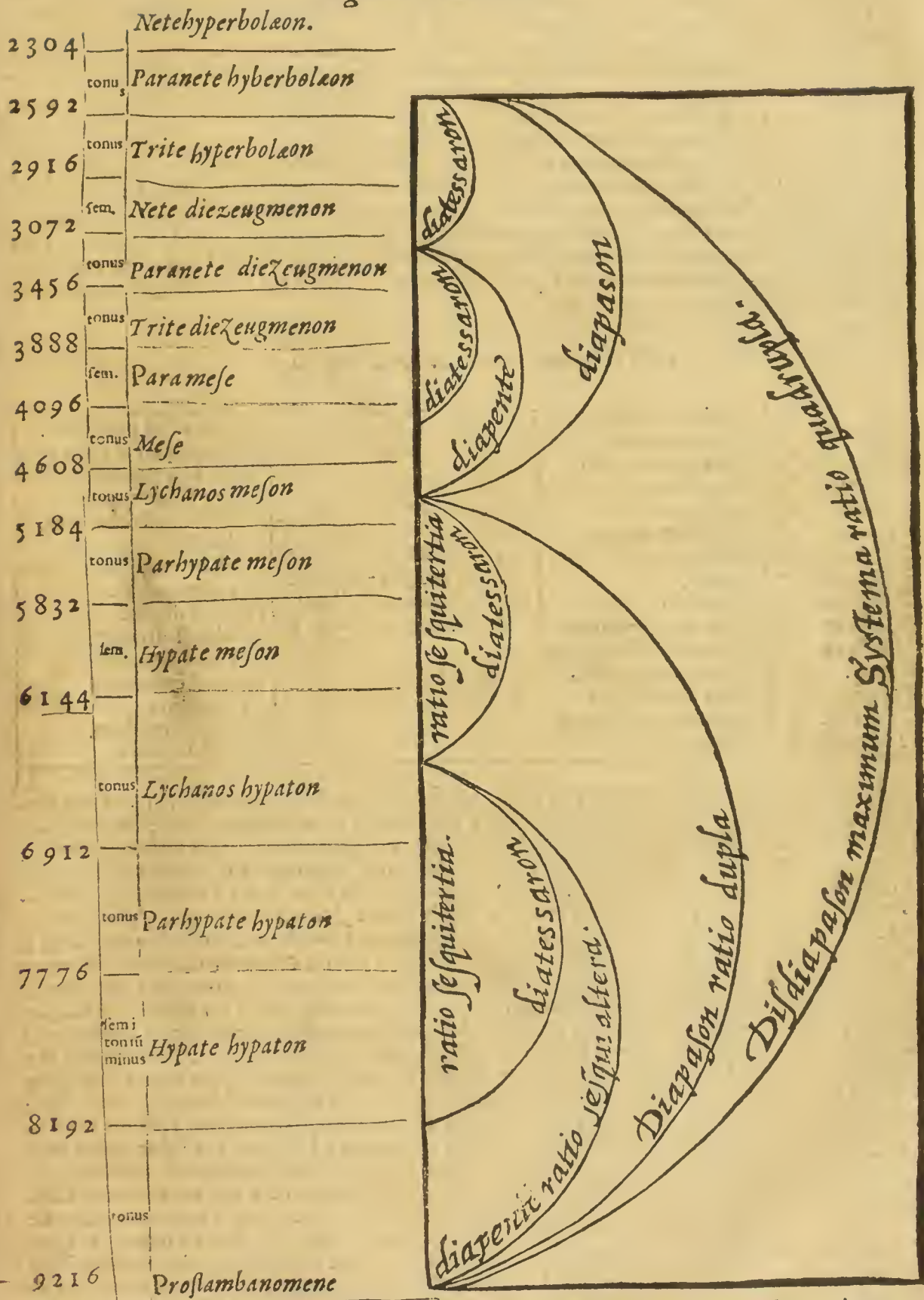
is not right *Chromatica*, but a bastard point patched vp, of halfe *chromaticke*, and halfe *diatonicke*. Lastly it appeareth by that which is said, that those Virginals which our vnlearned musicians cal *Chromatica* (and some also *Grammatica*) be not right *chromatica*, but halfe *enharmonica*: &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

for if you would thinke that the sharp in *g sol re ut* would serue that turne, by experiment you shall finde that it is more then halfe a quarter of a note too low. But let this suffice for the kindes of musicke: now to the parts *Practical*. Musicke is diuided into two parts, the first may be called *Elementarie* or *rudimental*, teaching to know the qualitie and quantitie of notes, & euerie thing else belonging to songs, of what manner or kind soeuer. The second may be called *Syntactical*, *Poetical*, or *effectiue*; treating of soundes, concordances, and discordances, and generally of euerie thing seruing for the formall and apt setting together of parts or soundes, for producing of harmonie either vpon a ground, or voluntary.

*Pag. ead. vers. 27. Which we call the Gam*) That which we call the scale of musicke, or the *Gam*, others call 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 Greek scale (which consisted onely of 15. keyes, beginning at *are*, and ending at *a la mire*) thinking it a thing too tedious, to say such long wordes, as *Proslambanomenos*, *hypatehypaton*, and such like: & turned them into *Are*, *b mi*, *c fa ut*, &c. & to the intent his inuention might the longer remaine and the more easily be learned of children, hee framed and applyed his Scale to the hand; setting vpon euerie ioynt a seuerall keye, beginning at the thumbes ende, and descending on the inside: then orderly through the lowest ioyntes of euery finger, ascending on the little finger, & then vpon the tops of the rest, still going about, setting his last key *ela* vpon the vpper ioynt of the middle finger on the outside. But to the ende that euerie one might know from whence he had the Art, he set this Greek letter  $\Gamma$  *gamma*, to the beginning of his Scale, seruing for a *diapason* to his seuenth letter *g*. And whereas before him the whole Scale consisted of foure *Tetrachorda* or fourthes, so disposed as the highest note of the lower, was the lowest of the next, except that of *mesé*, as we shal know more largely hereafter, he added a fift *Tetrachord*, including in the Scale (but not with such art and reason as the Greeks did) seauen hexachorda or deductions of his sixe notes; causing that, which before contained but fiftene notes, to contain twentie, and so to fill vp both the reach of most voices, and the ioyntes of the hand. 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 Greekes Scale was thus.

# The Annotations.

## Systema harmonicum quindecim chordarum in genere diatonico.



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 reason whereof we shall straight know.

## The Annotations.

All the scale was diuided into foure *Tetrachordes* or fourths, the lowest of which foure was called *Tetrachordon hypaton*, the fourth of principals. The second *tetrachordon meson*, the fourth of middle or meanes. The third *tetrachordon diezengmenon*, the fourth of strings disioyned or disiuinct. The fourth and last *tetrachordon hyperboleon*, the fourth of strings 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 above the assumed string, containing loure strings or notes, the last of which is *Hypate meson*: the *tetrachorde* of *meson*, or meanes, beginneth where the other ended (so that one string is both the end of the former, and the beginning of the next) and containeth likewise foure, the last wherof is *mese*. But the third *tetrachorde*, was of two maner of dispositions: for either it was in the naturall kind of singing, and then was it called *tetrachordon diezengmenon*; because the middle string or *mese*, was separated from the lowest string of that *tetrachorde*, by a whole note and was not accounted for any of the foure belonging to it, as you may see in the scale, or then in the flat kind of singing: in which case, it was called *tetrachordon synezeugmenon*, or *syne-menon*, because the *mese* was the lowest note of that *tetrachorde*, all being named thus, *mese*, *Trite syneugmenon*, or *synezeugmenon*, *paranete synezeugmenon*, and *nete synezeugmenon*. But least these strange names seeme fitter to coniure a spirit, then to expresse the Art, I haue thought good to giue the names in English.

### All the names of the Scale in English.

<p><i>Are.</i> <i>B mi.</i> <i>C fa ut.</i> <i>D sol re.</i> <i>E la mi.</i> <i>F fa ut.</i> <i>G sol re ut.</i> <i>A la mi re.</i> <i>B fa &amp; mi.</i> <i>C sol fa ut</i> <i>D la sol re.</i> <i>E la mi.</i> <i>F fa ut.</i> <i>G sol re ut.</i> <i>A la mi re.</i></p>	<p>re hypaton: me son: et diez eng: set diez eng: set: hyp erboleon</p>	<p><i>Proslambanomene</i> <i>Hypate hypaton</i> <i>Parhypate hypaton</i> <i>Lychanos hypaton</i> <i>Hypate meson</i> <i>Parhypate meson</i> <i>Lychanos meson</i> <i>mese.</i> <i>Paramese</i> <i>Trite diezengmenon</i> <i>Paranete diezengmenon</i> <i>Nete diezengmenon</i> <i>Trite hyperboleon</i> <i>Paranete hyperboleon</i> <i>Nete hyperboleon</i></p>	<p>set: syneze</p>	<p><i>Mes.</i> <i>Trite synezeugmenon</i> <i>Paranete synezeug.</i> <i>Nete synezeugmenon.</i></p>	<p>Principall of principals. Subprincipall of principals Index of principals. Principall of meanes. Subprincipall of meanes. middle. Index of meanes. Next the middle. Third of disiuinct. Penulte of disiuinct. Last of disiuinct. Third of exceeding or trebble. Penulte of trebbles. Last of trebbles.</p>
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So much for the names. The numbers set on the left side, declare the habitude (which wee call proportion) of one sound to another, as for example: the number set at the lowest note *Proslambanomene*, is *sesqui octaue*, to that which is set before the next: and *sesquitercia* to that which is set at *Lychanos hypaton*, and so by consideration of these numbers, may be gathered the distace of the sound of the one from the other: as *sesqui octaue* produceth one whole note. Then betwixt *Proslambanomene*, and *hypate hypaton*, is the distance of one whole note. Likewise *sequitertia*, 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 diuisors 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 teamed the keyes of their scale, after the strings of some instrument, which I doubt not is the harpe. And though the Frier *Zacone* out of *Franchinus* affirmeth, that the Greekes did 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 *theor: canor Practica* I haue not seene, nor vnderstand not his arguments) I knowe not what to say to it. Yet thus much I will say, that such characters as *Boetius* setteth downe, to signifie the strings, do not signifie any time: for it is a great controuersie amongst the learned, if the auncient musicians had any diueritie of notes, but onely the signe of the chord being set ouer the word: the quantitie or length was knowne, by that of the syllable which it serued to expresse. But to returne to *Guldots* inuention it hath hitherto beene so vsuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuised such fantasticall imaginations, as it were ridiculous to write, as (forsooth) *Are* is silver, *B mi* quicksilver &c. for it were too long to set downe all. But it should seeme, that he who wrote it was either an Alchymiste, or an Alchymistes friend. Before an old treatise of musicke written in velam aboute an hundred yeares ago, called *Regula Franchonis cū additionibus Roberti de Hauulo*, there is a *Gam* set downe thus;

## The Annotations.

r vt.	Terra		E la my	Saturnus
Are.	Luna		F fa vt	Iu piter
B mi.	Mercurius		G sol re ut	Mars
C fa vt.	Venus		A la mire	Sol
D sol re.	Sol		B fa $\times$ mi	Venus
E la mi.	Iupiter		C sol fa vt	Mercurius
F fa vt.	Saturnus		D la sol re	Luna
G sol re vt.	Cœlum.			Boetius.

And at the end thereof, these words *Marcus Tullius*, pointing (as I take it) to that most excellent discourse in the dreame of *Scipio*, where the motions and soundes of all the spheres are most sweetly set downe: which who so listeth to reade, let him also peruse the notes of *Erasmus* vppon that place, where hee taketh vp *Gaza* roundly for his Greeke translation of it: for there *Tullie* doeth affirme, that it is impossible that so great motions may be mooued without sound; and according to their neerenesse to the earth, giueth hee euerie one a sound, the lower body the lower sounde. But *Clareanus*, one of the most learned of our time, maketh two arguments to contrary effects, gathered out of their opinion, who deny the sound of the spheres.

The greatest bodies, saith hee, make the greatest sounds,  
The higher celestiaall bodies are the greatest bodies,  
Therefore the highest bodies make the greatest sounds.

The other proueth the contrarie thus.


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

The Greekes haue made another comparison of the times, keyes, Muses, and planets thus,

<i>Vrania</i>	<i>Mese</i>		<i>Hypermixolydius</i>	<i>Cœlum stellatum</i>
<i>Polymnia</i>	<i>Lychanos meson</i>		<i>Myxolydius</i>	<i>Saturnus</i>
<i>Euterpe</i>	<i>Parhypate meson</i>		<i>Lydius</i>	<i>Iupiter</i>
<i>Erato</i>	<i>Hypate meson</i>	<i>Thalia.</i>	<i>Phrygius</i>	<i>Mars</i>
<i>Melpomene</i>	<i>Lychanos hypaton</i>		<i>Dorius</i>	<i>Sol.</i>
<i>Terpsichore</i>	<i>Parhypate hypaton</i>		<i>Hypolydius</i>	<i>Venus</i>
<i>Calliope</i>	<i>Hypate hypaton</i>		<i>Hypophrygius</i>	<i>Mercurius</i>
<i>Clio</i>	<i>Proslambanomene</i>		<i>Hypodorius</i>	<i>Luna.</i>

*Thalia.*  
terra.

And not without reason, though in many other things it hath beene called iustly *Mendax* and *Nugatrix Gracia*. Some also (whom I might name if I would) haue affirmed, that the Scale is called *Gam vt*, from *Gam*, which signifiein in Greeke graue, or antient: as for me I finde no such greeke in my Lexicon: if they can proue it they shal haue it.

*Pag. 3. verse 22. But one twice named.*) It should seeme that at the first, the rounde b. was written as now it is thus b. and the square b. thus h. But for haist men not being carefull to see the strokes meet iust at right angles, it degenerated into this figure  and at length came to bee confounded with the sign of  $\text{y}$  *Apotome* or *sem: toniu maius*, which is  $\text{y}$  this  $\times$  And some falsly terme *Diesis*, for *diesis* is the halfe of *Semitonium minus*, whose signe was made thus  $\times$  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 vse of singing*) these be commonly called *Claues signata*, or signed Cliftes because they be signes for all songes, and vse hath receiued it for a generall rule, not to sette them in the space, because no Cliffe can bee so formed as to stand in a space and touch no rule, except the B cliffe. And therefore least any should doubt of their true standing (as for example the G cliffe, if it stood in space and touched a rule, one might iustly doubt, whether the Author meane G sol re vt in Base, which standeth in space, or G sol re vt in alto which standeth on the rule) it hath been thought best by all the musicians, to set them in rule. Indeed I cannot denie, but that I haue seene some *Are* cliftes, and others in the space: but *Vna hirundo non facit ver.*

Tag. 4 vers. 1. as though the verse were the scale so it is: and though no vsuall verse comprehen d the whole scale, yet doth it a part there-  
 of. For if you put any two veries together, you shal have the whole Gam thus,

Page. 2nd. verse 34. The three natures of singing) a proprietie of singing is nothing else, but the difference of plainesongs cau-  
 sed by the note. in b fa & mi, baning the halfe note either aboue or belowe it, and it may plainly be seene, that those three  
 proprietie have not been deuised for pricktsongs; for you shal find no song inclu- F ded in to small boundes as to touche no b.  
 And therefore these plainesongs which were lo contained, were called naturall, because euery key of their sixe notes stood  
 inuariable the one to the other, howfoeuet the notes were named. As from. I d sol re, to elmi, was alwayes a whole  
 note, whether one did sing sol la, or re mi, and so forth of others. If the b. had the semitonium vnder it, then was it noted b, and was  
 termed b. molle, or soft; if aboue it then was it noted this H and termed b. quadratum or b. quare. In an olde treatise called Tractatus  
 quatuor princip. Ium, I finde these rules and verses, Omne vt incipiens in c. cantatur per naturam in F. per b. molle, in g. per quadratum.  
 that is, euerie vt beginning in C, is sung by properchant in F. by b. molle or flat, in g. by the square H or sharpe, the ver-  
 C. naturam dat f. b molle nunc tibi signat,  
 g. quoque b. durum tu semper habes caniturum.

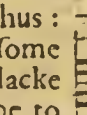
Which if they were no truer in substance then they be fine in words and right in quantitie of syllables, were not much worth. As for  
 the three themselves, their names beare manifest witnes, that musicke hath come to vs from the French. For if we had had it from  
 any other, I see no reason why we might not aswell haue said the square b. as b. quare or carre, the signification beeing all one. In the  
 treatise of the foure principals I found a table, containing all the notes in the scale; and by what proprietie of singing euery 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 propertie, or by reason of the voice. By reason of the propertie, as when you change the sol in *g sol re vt*, in vt, by the  $\square$  and in re by the *b.* & such like by reason of the voice when the name is changed, for the ascensio<sup>n</sup> or descensions sake: as for example, in *c fa vt*, 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 propertie let not. But if you would ascend to the fourth, then of force must you change your fa, into vt, if you will not sing inproperlic, because no man can ascende aboue la, nor descend vnder vt properly: for if he descend, he must call vt, fa. Now in those keyes wherein there is but one note, there is no change: where two, there is double change, where three is *sextupla*: but al this must be vnderstood where those three or two notes be all in one sounde: for if they be not of one sound, they fall not vnder this rule, for they be directed by signes set by them. But all mutation ending in *vt re mi*, is called ascending, because they may ascend further then descend: and all change ending in *fa sol la*, is called descending, because they may descend further then ascend, and thereof came this verse: *vt re mi scandunt, descendunt fa quoque sol la*. But though, as I said, these three properties be found in plain song, yet in prick song they be but two: that is, either sharp or flat: for where nature is, there no *b.* is touched. But if you would knowe wherby any note singeth (that is whether it sing by properchant  $\square$  *quarre*, or *b. molle*, name the note and so come downward to vt. example, you would knowe wherby sol in *g sol re vt* singeth, come down thus *sol fa mi re vt*, so you find vt in *c fa vt*, which is the propertie wherby the sol in *g sol re vt* singeth, and so by others.

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

But if a white note (which they called blacke voyde) 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 red full note were found in blacke pricking, it was diminished of a fourth part, so that a semibriefe was but three crotchettes and a Redde minime was but a Crotchette: and thus you may perceiue that they vsed their red pricking in all respects as we vse our blacke nowadayes. But that order of pricking is gone out of vse now, so that wee vse the blacke voides, as they vsed their blacke fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of memorie, so that none vse it, and fewe knowe what it meaneth. Nor doe we pricke any 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  $\frac{2}{3}$  of a semibriefe) and the blacke minime a Crotchet, as indeede it is. If more blacke semibriefes or briefes be together, then is there some proportion, & most commonly either *tripla* or *hemiolia*, 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 foure, knowne or vsed of the Musicians: those were the Longe, Briefe, Semibriefe, and Minime. The Minime they esteemed the least or shortest note singable, and therefore indiuisible. Their long was in three maners: that is, either simple, double, or triple: a simple Long was a square forme, hauing a taile on the right side hanging downe or ascending: a double Long was so formed as some at this daie frame their Larges, that is, as it were compact of 2. longs: the triple was bigger in quantitie than the double. Of their value we shall speake hereafter. The semibriefe was at the first framed like a triangle thus  as it were the halfe of a briefe diuided by a diameter thus  but that figure not being comly nor easie to make, it grew afterward to the figure of a rombe or losenge thus , which forme it still retaineth.

The minime was formed as it is now, but the taile of it they euer made ascending, and called it *Signum minimitalis* in their *Ciceronian* Latine. The inuention of the minime they ascribe to a certaine priest (or who he was I know not) in *Nauarre*, or what contrie else it was which they tearmed *Nauernia*: but the first who vsed it, was one *Philippus de vitriaco*, whose *motetes* for som time were of al others best esteemed and most vsed in the Church. Who inuented the Crotchet, Quauer, and Semiquauer is vncertaine. Some attribute the inuention of the Crotchet to the aforementioned *Philip*, but it is not to be founde in his workes: 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 equall partes (terming them *semibriefes*) or in two vnequal partes, 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 works of practical inusicke haue come to my handes: one *Roberto de Hauilo* hath made as it were Commentaries vpon his rules, and termed the

*Additions*

# The Annotations.

*Additions.* Amongst the rest when *Franchò* setteth downe, that a square body hauing a taile coming downe on the right side, is a Long, he saith thus: *Si tractum habeat à parte dextra ascendente erecta vocatur ut hic* ———— *ponuntur enim iste longe erecta ad differentiam longarum qua sunt*  
*recta: & vocantur erecta* ———— *quod ubicunque inueniuntur per semitonium eriguntur*, that is, if it  
 haue a taile on the right side going vpward, it is called *erect* or raised thus: ———— for these  
 raised longes be put for ———— difference from others which be right, and are raised, be-  
 cause whersoever they be found, they be raised halfe a note higher; a thing which ———— (I beleue)  
 neither he himselfe nor any other, euer saw in practise. The like obseruation he gi- ———— ueth of  
 the Brieue, if it haue a taile on the left side going vpward. The *Large, long, brieue, semibrieue, & mi-*  
*nime* (saith *Glareanus*) haue these 70. yeares beene in vse: so that reckoning downward, from *Gla-*  
*reanus* his time, which was about 50. yeares agoe, we shall find that the greatest antiquitie of our  
 prickt song, is not about 130. yeares olde.

*Pag. ead. verse ead. and the mood*) By the name of *Moode* were signified many things in Mu-  
 sicke. First those which the learned call *moodes*, which afterward were tearmed by the name of  
*times*. Secondly, a certaine forme of disposition of the Church plainesongs in *longs* and *Breues* ex-  
 amples. If a plainesong consisted al of Longes, it was called the first mood: if of a Long & a Brieue  
 successiuely, it was called the second mood &c. Thirdly, for one of the degrees of musick, as when  
 we say mood, is the dimension of Largs and Longs. And lastly, for all the degrees of Musicke, in  
 which sence it is commonly (though falsly) taught to all the young Schollers in Musicke 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 call them time perfect of the more prolation, &c. then *mood*  
 perfect of the more prolation.

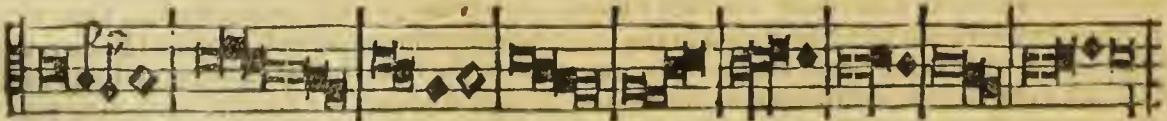
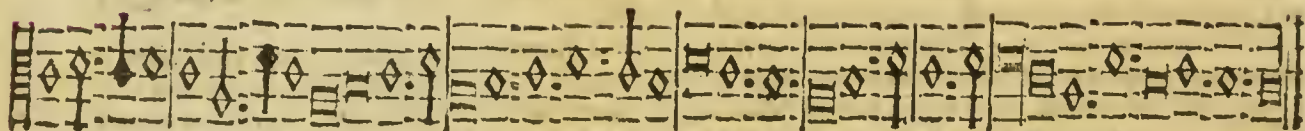
*Page ead. verse 22, The restes*) Restes are of two kindes, that is: either to be told, or not to be  
 tolde: those which are not to be told be alwayes sette before the song (for what purpose wee shall  
 know hereafter) those which are to be told, for two causes chiefly were inuented. First, to giue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

But it is to be noted, that the long rest was not alwayes of one forme: for when the long contai-  
 ned three Breeses, then did the Long rest reach ouer three spaces; but when the Long was imper-  
 fect, then the Long rest reached but ouer two spaces as they now vse them.

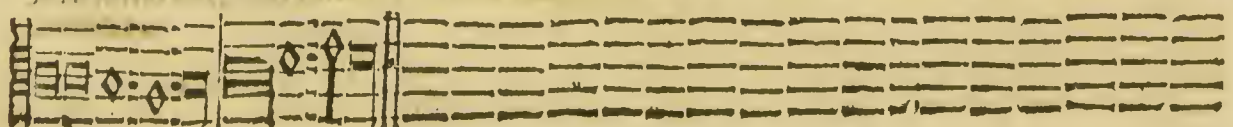
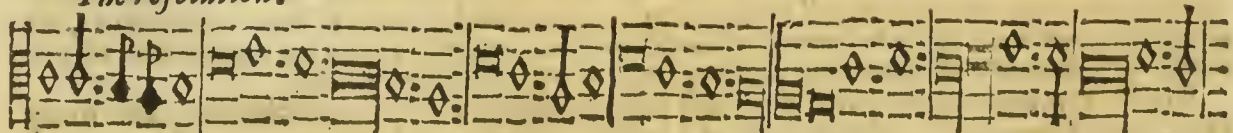
*Pag. ead. verse 25. Ligatures*) Ligatures were deuised for the Ditties sake, so that how many  
 notes serued for one syllable, so many notes were tied together. Afterwards they were vsed in songs  
 hauing no dittie, but only for breuitie of writing: but now adayes our songs consisting of so small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



The Resolution.

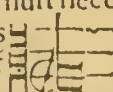

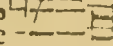













The resolution.



## The Annotations.

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

Page 12. verse 6. Pricks) A pricke is a kinde of Ligature, so that if you would tie a semibrief and a minime together, you may set a pricke after the semibriefe, and so you 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 prick augment the value of the note set before it. But if you would tie a semibriefe and a minime, or two minimes together, which stand not both in one key, then must you vie the forme of some note ligable (for as I tolde you before, the minime and smaller figures then it, bee not ligable) and marke the signe of degree, with what diminution is fittest for your purpose: example. There bee two minimes, the one standing in *Alamire*, the other in *elamu*: if you must needs haue them sung for one syllable, or be tied together, then may you set them down thus  as though they were semibriefes, but dashing the signe of the time with a stroke of  diminution to make them minimes. But if you thinke that would not be perceued,  then may you sette down 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 intied briefes with this  or this  4  
signe before them, which were all one matter with the former.




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







Againe, all imperfection is made either by a note, reste, or colour: but no imperfection is made, by a pricke, therefore our Monke (or whatsoeuer 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)



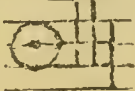


## The Annotations.


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

*Pag. ead. vers. 16. those who*) that is *Franchinus Gausforus, Peter Aron, Glareanus*, and at a word all who euer wrote of the Art of Musicke. And though they all agree in the number and forme of degrees, yet shall you hardly finde two of them tell one tale for the signes to know them. For time and prolation there is no controuersie, the difficultie resteth in the moods. But to the ende that you may the more easily 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 manner of waies, one by numerall figures, another by pautes or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vp three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they likewise set downe three long Restes, but vnperfect in this maner:  and though this way be agreeable both to experience and reason, yet hath *Franchinus Gausforus* set downe the signe of the great mood perfect thus,  of the great moode vn-

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

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

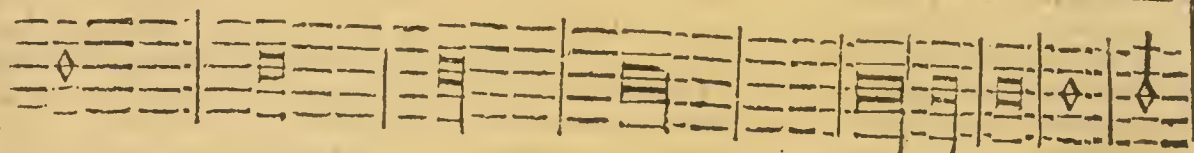
*Pag. 18. ver. 11. Perfect of the more*) This (as I said before) ought rather to be tearmed time perfect of the more prolation, then mood perfect, and yet hath it been receiued by consent of our English practitioners, to make the Long in it three briefes, and the Large thrice so much. But to this day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

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



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

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



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

## The Annotations.

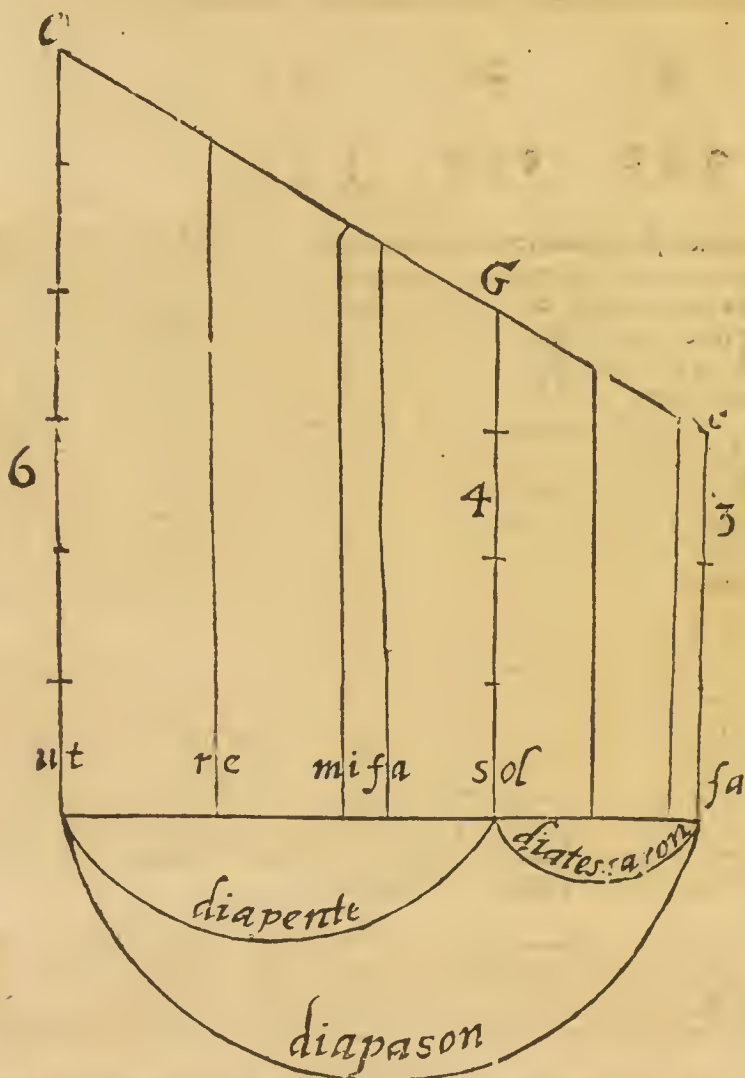
But if in all the song there were no Large, then did they set downe the signes of such notes as were in the song: so that if the circle or semicircle were set before one onely cifer, as  $\bigcirc$  2 then did it signifie the lesse mood, and by that reason that circle now latt set downe with the binarie cipher following it, signified the lesse mood perfect, and time vnperfect. If thus  $\text{C}$  3 then was the lesse mood vnperfect and time perfect. If thus  $\text{C}$  2, then was both the lesse moode and time vnperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe circle, to shew the more prolation, which notwithstanding altereth nothing in the mood nor time. But because (as *Peter Aron* sayth) these are little vsed now at this present, I wil speake no more of it, for this will suffice for the vnderstanding of any song which shall be so maikt: and whoe soeuer perfectly vnderstandeth and keepeth that which is alreadie spoken, wil finde nothing pertaining to the moodes to be hard for him to perceiue.

*Pag. 12, line 9 Augmentation.*) If the more prolation be in one part with this signe  $\bigcirc$  and the lesse in the other with this  $\bigcirc$  then is euerie perfect semibriefe of the more prolatiō worth three of the lesse: and euerie vnperfect semibriefe (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  $\text{C}$  euerie perfect semibriefe of the more prolation is worth sixe of the lesse, and the vnperfect semibriefe worth foure, and euerie minime two, as in the example of *Iulio Rinalai*, set at the ende of the first part of the booke after the proportions, may be perceiued.

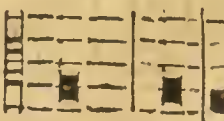
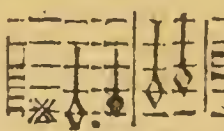
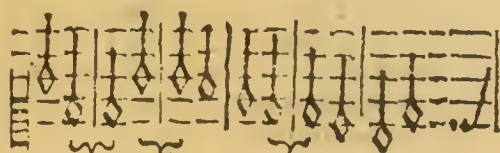
*Pag. 27. vers. 18. Proportion is*) When any two things of one kind, as two numbers, two lines, or such like are compared together, each of those two things so compared, is of the Greekes called  $\rho\acute{\alpha}\theta\omicron\varsigma$ , which *Boetius* interpreteth in Latine *Terminus*, in English we haue no proper worde to signifie it. But some keepe the Latin, and call it *Terme*: and that comparison of those two things is called of the Greekes  $\lambda\omicron\gamma\omicron\varsigma$  καὶ  $\sigma\chi\acute{\epsilon}\sigma\iota\varsigma$ , that is as the Latins say, *Ratio & habitudo*. In English we haue no word to expresse those two. But hitherto we haue abusiuely taken the worde proportion in that sense. What proportion is wee shall know hereafter: but with what English worde soeuer wee expresse those *ratio* and *habitudo*, they signifie this, how one terme is in quantitie to another: as if you compare 3, & 6 together, and consider how they are one to another, there will bee two termes 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 together, are either æquall 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 wee falsly tearme proportion of æquality, or then vnæquall, as three to sixe, a handbreadth to a foot, &c. in which case it is called *inæqualis*, or *inæqualitatis ratio*. Now this respect of equalitie is simple, and alwayes one, but that of inæqualitie is manifold: wherefore it is diuided into many kindes, of which some the Greekes tearme  $\pi\acute{\rho}\omicron\lambda\omicron\gamma\alpha$  and other some  $\upsilon\pi\acute{\omicron}\lambda\omicron\gamma\alpha$ . Those kindes they tearme  $\pi\acute{\rho}\omicron\lambda\omicron\gamma\alpha$ , wherein the greater terme is compared to the lesse, as six to three, which of the late barbarous writers, is tearmed proportion of the greater inæqualitie: and by the contrarie, these kindes they tearme  $\upsilon\pi\acute{\omicron}\lambda\omicron\gamma\alpha$ , where the lesse terme is compared to the greater, as 4. to six, which they tearme the lesse inæqualitie. Of each of these two kinds there be found five 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 containe the lesse, as nothing wanteth or aboundeth, as ten and five: for ten doth twice containe five precisely and no more nor lesse, of which kinde there bee many formes. For when the greater containeth the lesse twice, then is it called *Dupla ratio*, if thise *tripla*, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greekes call  $\epsilon\pi\iota\mu\acute{\epsilon}\rho\iota\omicron\varsigma$ , is when the greater terme containeth the lesse once with some one part ouer: which one part, if it be the halfe of the lesser terme, then is the respect of the greater to the lesser called *sesquiple*, and *sesquialtera ratio*, as three to two. If it be the third part, it is called *sesquitercia*, as foure to three: if it bee the fourth part, it is called *sesquiquarta*, as five to foure, and so of others. *Superpartiens* which the learne d call  $\epsilon\pi\iota\mu\acute{\epsilon}\rho\iota\varsigma$   $\lambda\omicron\gamma\omicron\varsigma$ , is when the greater terme containeth the lesse once, and some partes besides, as five doth comprehend three once, and moreouer two third parts of 3, which are two vnities, for the vntie 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 terme comprehendeth the lesse more then once, and besides some one part of it: as 9 to 4, is *dupla sesquiquarta*, because it containeth it twice, and moreouer, one fourth part of it. Likewise 7 is to 2. *tripla sesqui altera*, that is *multiplex*, because it containeth 2 often, that is thrice: and *superparticular*, because it hath also a halfe of two: that is one, and so of others: for of this kinde there be as many formes as of the simple kindes *multiplex* and *superparticular*. *Multiplex superpartiens*, is easilie knowne by the name, example 14 to 5, is *multiplex superpartiens*. *Multiplex*, because it containeth 5 twice, and *superpartiens*, because it hath foure fitt parts more, and so 14 to 5 is *dupla superquadrupartiens quintas*, for of this kind there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compared together, containe *ratio*, *habitudo*, *respecte*, or how else you liste to tearme it. But if the termes be more then two, and betwixt them one respect or more, then doe the Greekes by the same word  $\lambda\omicron\gamma\omicron\varsigma$ , tearme it  $\alpha\nu\alpha\lambda\omicron\gamma\iota\alpha$ , the Latines call it *Proportio*, and define it

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



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

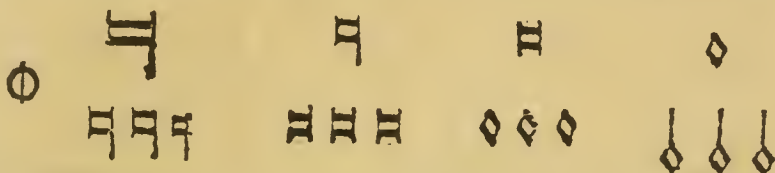


But if he had vnderstoode what he sayde, hee would neuer haue sette downe this for an example, or elie he hath not knowen what a minime or a crotchet is.

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

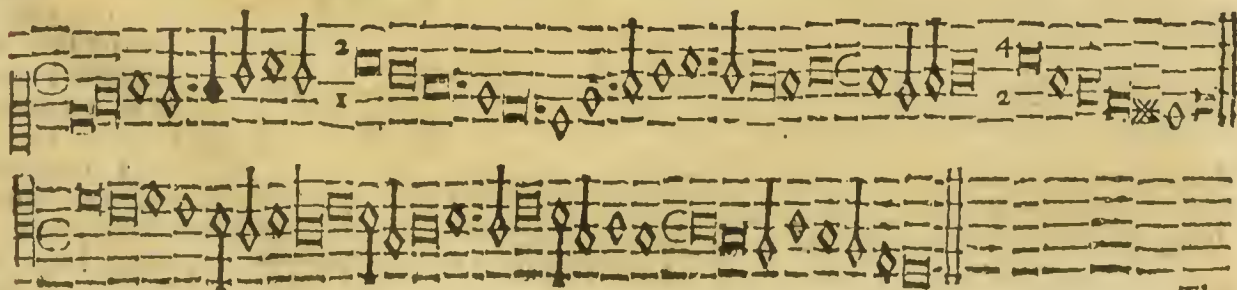
## The Annotations.

Crotchet. O but (saith he) the plain song note is likewise diminished, & so the diminished minims will make vp the time of a diminished semibrief. But then how wil one barre of your partition make vp a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Again, no diminution is euer known but where the signes of diminution are set by the notes: & except you set the numbers in both parts, diminution wil not be in both parts. But to conclude, he who set down that example, either knew not what *dupla* was, or then vnderstood not what he himself said, which appeareth in many other places of his book: as for example, in the tenth page (leaving out the lease of the title) *A perfect sound* (saith he) *containeth a distance of two perfect sounds.* (Leaving out the lease of the title) *A perfect second containeth a distance of two perfect sounds.* What would he say by this? in mine opiniõ he would say, *A perfect second containeth a distance of two perfect sounds.* Yet I know not what he meaneth by a *perfect sound*: for any sound is perfect not compared to another: and thogh it were compared to another, yet is the sound perfect, though it be not a perfect consonant to the other. But our master who shewes such *Pathwaies to musicke*, would say this, *A perfect second containeth a whole note* (or as the Latines tearm it *integer tonus*) *as from vt to re, is a whole note, &c.* In the beginning of the next page, he saith, *An vnperfect second a sound & a halfe*: but I pray you good M. *Guide of the Pathway*, how can you make that a sound (for so you interpret the word *tonus*) and a halfe, which is not full a halt sound or half a *tonus*? But if you had vnderstood what you said, you would haue said thus: *An vnperfect second containeth but a less half 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 voyce by a fourth.* And likewise, *a fift the distance of the voyce by a fift.* Notable definitions: as in the play, the page asking his Master what a *Poet* was, he, after a great pause and long studie, answered that it was a *Poet*. Likewise, giuing the definition of a note, he saith, *it is a signe shewing the lowdnesse or stilnesse of the voyce*: but these be light faults to those which follow after. For the Ligatures are set down false, and comming to speak of the Moods, or degrees of Musick, he maketh no mention at all of the *less mood*. And defining time he saith, *it is a formal quantity of semibriefs, measuring them by three or by two*: and prolation he callth *a formal quantity of minimes and semibriefes*: and shewing time perfect of the lesse prolation, he setteth it down thus:



And in the imperfect of the more prolation, he maketh two minims to the semibrief. But I am almost out of my purpose, following one *quem vincere in gloriis & à quo atteri sordidum*. For if you read his book you may say by it, as a great Poet of our time said by anothers, *Vix est in toto pagina sana libro*. What sayd I *vix*? Take away two or three scales which are filched out of *Beurhusius*, and fill vp the three first pages of the book, you shal not finde one side in all the book without some grosse error or other. For as he setteth down his *dupla*, so doth he all his other proportions, giuing true definitions & false examples the example still importing the contrarie to that which was said in the definition. But this is the World; Euerie 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 book he stole out of *Beurhusius*, another out of *Loffius*, peruerting the sense of *Loffius* his wordes, and giuing examples flat to the contrarie, of that which *Loffius* saith. And the last part of his booke treating of *Descants*, he tooke *verbatim* out of an old writtẽ book which I haue. But it should seem, 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.

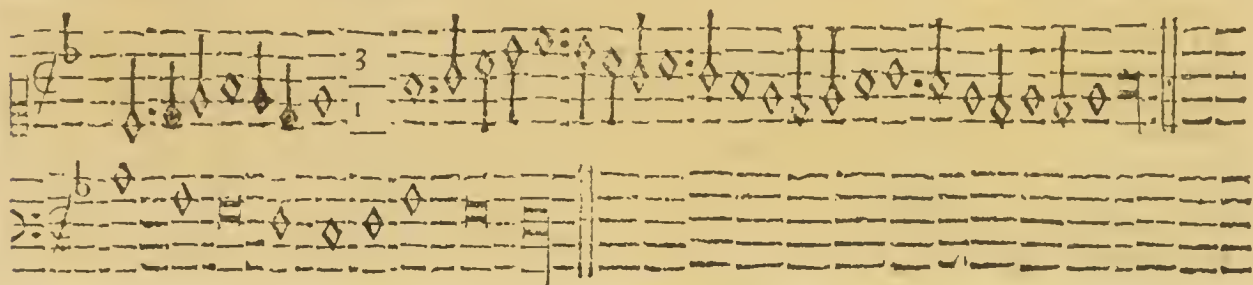
*Pag. 27. vers. 40. Dupla*, I cannot imagine how the teacters (which these 30, or 40, years past haue taught) shuld so far haue strayed from the truth, as for no reason to cal that common sort of Musick, which is in the time vnperfect of the lesse prolation *dupla*, or that it is in *dupla* proportion, except they would say, that any two to one is *dupla*: which none (at least who is in his right wits) wil affirme. For when proportion is, then must the things compared be of one kind: as one akter to two akers is in *subdupla* proportion &c. So when you see *dupla* set downe, you must sing euerie note so faste againe as it was before. *Glareanus* giueth this example of *dupla*, out of *Franchinus*: which because it hath some difficultie, 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 euerie briefe not hauing a semibriefe after it is three semibriefes, & 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 the, are sung but in time of one semibriefe: the signe of imperfect time coming in after the proportion destroyeth it, but these numbers 4 being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but <sup>2</sup> in the latter *dupla*, you must mark that the diminished briefe is lesse by a whole minime the it was in the former, because the first followed time perfect, and the halfe of a brief in time perfect, is three minims; the latter followed time imperfect, and the halfe of a brief in time vuperfect, is a semibriefe or two minims. Likewise you must note, that when *dupla* or any other proportion is in all the parts alike, then can it not be called proportion, seeing there is no comparison of notes together, according to any imparitie of numbers.

Page. 29. vers. 3. *Tripla*) This is the common hackney horse of al the Composers, which is of so many kindes as there be maners of pricking, sometimes al in black notes, sometimes all in white notes, sometimes mingled, sometimes in briefes, sometimes al in semibriefes, & yet all one measure. But one thing I mislike (though it be in common vse with vs al that is, when we call that *tripla* wherein all the voices goe together in one time with the stroke of *sesquialtera* time, or three minims 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 minims for a stroke, we confound it with *sesquialtera*. Lastly, true *tripla* maketh three Semibriefes or their value in other notes to the time of one semibriefe, whereof *Glareanus* giueth this example out of *Coclaus*.



But this *Tripla* is double as swift in stroke as our common *tripla* of three minims; which though I haue vsed & stil doe vse, yet am not I able to defend it by reason: so that if any man would charge before me, 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 wil answere out of *Glareanus*, that it seemeth to be a kind of perfection flourished by Art, & different from the auncient and first kind of order, because in it, both imperfection and alteration haue place. And by this, which in *dupla* & *tripla* is spoken, may all other things concerning proportions of *multiplicite* be easily vnderstood: therefore one word of *sesquialtera*, and then an ende of this first part.

Page. 31. verse 9. *Sesquialtera*) *Sesquialtera* is a musical proportion, wherein three notes are sung in the time of two of the same kind, or rather thus: *Sesquialtera*, is a kind of musical diminution, wherein 3. semibriefes or their value in other notes are sung for two strokes. But you may obiect and say. If that be true *sesquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibriefe maketh vp 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 semibrief of it selte neuer maketh a stroke. And by this it appeareth, that our common *tripla* of three minims is false, which is confounded both with the more prolation and *sesquialtera*. Therefore take that for a sure & infallible rule which I haue set down in my book, that in al musical proportions the upper number signifieth the semibriefe, and the lower the stroke; so that if the proportion be noted thus 3 three semibriefes or the value of three semibriefes must go to two strokes, but if thus <sup>2</sup> then must two semibriefes or their value make three whole strokes. And let this suffice for the proportions. As for *Sesquitercia*, *sesquiquarta* & such like, it were folly to make many words of the, seeing they be altogether out of vse, & it is a matter almost impossible to make sweet musick in that kind. Yet is *sesquitercia* one of the hardest proportions which can be vsed, & carrieth much more difficulty the *sesquiquarta*, because it is easier to diuide a semibrief into foure æquall parts, then into three: nor haue I euer seene an example of true *sesquitercia* sauing one, which *Lofsius* giueth for an example, and pricketh it in Longs, making the but three stroks a-peece, and the briefes one and a halfe: in semibriefes it is very hard, & almost impossible to vse it, but according to our manner of singing, if one part sing *sesquialtera* in Crotchets, & another sing Quauers in the lesse prolation, whereof eight go to a stroke, then would we say that that were eight to fixe, which is *sesquitercia*.

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

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who knew not how to employ my time: and therefore I wil conclude with one word, that proportions of *multiplicitie* might be had & vsed in any kind without great scruple or offence: but those *superparticulars* & *superpartients* carry great difficulty, & haue crept into musick I know nor how: but it shold seem, that it was by meanes of the *Descātters*, who struiuing to sing harder wayes vpo a plainsong then their fellowes, broght in that which neither could please the ears of other men, nor could by these lues be defended by reason. Here was I determined to haue made an end: but som more curious then discrete, compelled me to speak some words more, & to giue a reason why after the proportions I haue said noting of the *inductions*. And therefore to be brief, I say that all which they can say of these *inductions*, is nothing but meer foolishnesse, & cōmentā otiosorum hominum qui nihil aliud agunt nisi ut inueniant quomodo in otio negotiosi videantur. Yet I maruel, that a thing wch neither is of any vse, nor yet can be prooued by any reason, shuld so much be stood vpon by them, who take vpon thē to teach the youth now adayes. But yet to refute it I need no other argument then this, that not any one of thē who teach it, deliuereth it as another doth. But to be plain, those *inductiōns* be no other thing (as I saide in my book. pag. 92. ver. 7) but that number which any greater notes brokē in smaller do make: as for example (though their opinions be false) *sesquialtera* or prick semibriefe is the induction to their *tripla*: for sing your *sesquialtera* in minimes, & you shal find three of them to a stroke. Likewise, breake either your *tripla* of three minims or your prick semibriefe into crotchets, & to shal the prick semibr ef be the induciō to *sextupla* as they say: but this is so false as what is falsest: for in whatsoeuer notes you sing *sesquialtera* it is alwayes *sesquialtera*, because the value of a semibrif & a half doth alwaies make a full stroke. Break true *tripla* in minimes it wil make their *sextupla*: make it in crotchets, it will make their *duodecupla*, & this it which they cal their induciōns; which it shal be enough for the scholler to vnderstand when he heareth them named: for no musiciā, if he can but break a note, can misse the true vse of thē. It resteth now to giue 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 Arithmetick doth (Arithmeticke you must not take here in that sēce as it is commonly for the Art of calculatiō, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* & others) but the reason why I set it there, was to help the vnderstanding of many yong practitioners, who, though they see a song marked with numbers (as thus for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the nūbers, & marke the course of the lines in closing them, they shal there plainly find set down, 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 diuisiō of practical musicke, which may be properly tearmed *syntactical*, *poeticall*, or *effectiue*: and though I dare not affirme that this part was in vse with the musiciās of the learned age of *Ptolomæus*, or yet of that of *Boetius*: yet may I with som reason say, that it is more auncient then prick song, & only by reasō of the name which is *contrapunto* an Italian word deuised since the *Gothes* did ouerun *Italy*, & chāged the Latine tongue into that barbarism which they now vse. As for the word it self, it was at that time fit enough to expresse the thing signified because no diuersity of notes being vsed, the musiciās in stead of notes did set down their musicke in plaine pricks or points: but afterwards that custome being altered by the diuersitie of formes of notes, yet the name is retained amongst them in the former significatiō, though amongst vs it be restrained frō the generality, to signifie that species or kind, which of al others is the most simple & plain, & in stead of it we haue vsurped the name of *descant*. Also by continuance of time, that name is also degenerated into another signification, & for it we vse the word *setting* or *composing*. But to leaue *setting* & *composing*, & come to the matter which now we are to intreat of, the word *descant* significeth in our tongue the form of setting together of sundry voices or concords for producing of harmony: & a musician if he hear a song sung & muslike it, he wil say the *Descāt* is naught. But in this signification it is seldome vsed, & the most cōmon signification which it hath, is the singing *ex tēpore* vpon a plain song: in which sence there is none (who hath tasted the first elements of musick) but vnderstādeth it. When descant did begin by whom and where it was inuented is vncertain, for it is a great cōtrouersie amongst the learned if it were known to the antiquitie, or no. And diuers do bring argumēt to proue, and others to disproue the antiquity of it: & for disprouing of it, they say that in all the works of them who haue written of musick before *Franchinus*, there is no mention of any more parts thē one, & that if any did sing to the harpe (which was their most vsual instrumēt): they sing the same which they played. But those who would affirme that the ancients knew it, say: That if they did not know it, to what ende serued all those long and tedious discourses & disputations of the consonants wherein the most part of their works are consumed? But whether they knew it or not this I will say, that they had it not in half that varietie wherein we now haue it, though we read of much more strange effectes of their musicke then of ours.

Pag. ead. vers. 29. *Internall or distances both Concords & Discords*) As for the Consonāts or cōcords, I do not think that any of those which we cal vnperfect chords, were either in vse or acknowledged for

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for Consonants, in the time of those who professed musick before *Guido Aretinus*, or of *Guido* himselfe. *Boethius* setting downe the harmonickall proportions and the Consonants which arise of them, talketh of *quadrupla*, *tripla*, *dupla*, *sesquialtera*, and *sesquitercia*, which make *disdiapason*, *diapente cum diapason*, *diapason*, *diapente*, and *diateffaron*, or as we say, a *fifteenth*, a *twelfth*, an *eighth*, a *sixt*, and a *fourth*. But why they should make *diateffaron* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they would make that Geometricall rule of *parallell* lines true in consonants of musicke: *Quae sunt uni eidem parallele, sunt etiam inter se parallele*, and so make those sounds which to one and the selfe same are consonants, to be likewise consonants amongst themselves. But if any man would aske me a reason why some of those consonants which we vse are called perfect, and other some vnperfect; I can giue him no reason, except that our age hath tearmed those Consonants perfect, which haue beene in continuall vse since musicke began: the others they tearme vnperfect, because they leaue, in the minde of the skillfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnperfect chords, because you may not begin nor end vpon them. But if one should aske why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnperfect chords: so that in mine opinion, it is a better reason to say, You may not begin nor end vpon them, because they be vnperfect chords; then to say that they be vnperfect, because you may not begin nor end vpon them. And if the custome of musicians should suffer it to come in practice, to begin and end vpon them, should they then become perfect chords? No verily. For I can shew many songs composed by excellent men (as *Orlando de lassus*, *M. White*, and others) which begin vpon the sixt: and as for the third, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man say, that the third is a perfect chord. But if mine opinion might passe for a reason, I would say that all sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonants: which was the cause, that they made the *diateffaron* a Consonant, although it were harsh in the eare. The *tonus* or whole note is indeed comprehended vnder superparticular habitude, that is *sesquialtera*: but it they counted the beginning of consonance, and not a consonant it selfe. The *sesquitonus*, *ditonus*, *semitonium cum diapente*, and *tonus cum diapente* (that is, our flat and sharpe thirds and sixes) they did not esteeme consonants, becaute they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second betwene *sesquitercia* and *sesquiquarta*, the third and fourth betwene *sesquialtera* and *dupla*. But of this matter enough in this place: if any desire more of it, let him read the third booke of *Jacobus Faber Stapulensis* his musicke, the second part of *Zarlino* his harmonickall institutions, and *Franchinus* his *Harmonia instrumentorum*. As for singing vpon a plaine song, it hath beene, in times past in England (as euery man knoweth) and is at this day in other places, the greatest part of the vsuall musicke which in any churches is sung. Which indeede causeth me to maruell how men acquainted with musicke, can delight to heare such confusion as of force must be amongst so many singing *extempore*. But some haue stode in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plaine song, without singing either false chords or forbidden descant one to another: which till I see I will euer thinke vnpossible. For though they should all be most excellent men, and euery one of their lessons by it selfe neuer so well trained for the ground, yet is it vnpossible for them to be true one to another, except one man should cause all the rest sing the same which he sung before them: and so indeede (if he haue studied the Canon before hand) they shall agree without errors: else shall they neuer doe it. It is also to be vnderstood, that when they did sing vpon their plain songs, he who sung the ground would sing it a sixt vnder the true pitche, and sometimes would breake some notes in diuision, which they did for the more formall comming to their closes: but euery close (by the close in this place, you must vnderstand the note which serued for the last syllable of euery verse in their hymnes) he must sing in that tune as it standeth, or then in the eight below: and this kinde of singing was called in Italy *Falso bordone*, and in England a *Fa burden*: whereof here is an example, first the plaine song, and then the *Fa burden*.

The image shows two staves of musical notation. The top staff is labeled 'Hymnus.' and contains the plain song 'Conditore alme syderum.' The bottom staff is labeled 'The fa burden of this hymn' and shows the same melody with a sixteenth note below the main line, representing the 'fa burden'.

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



# The Annotations.

## 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 euery song is directed. Now these tunes arise out of the tunes of the eight, according to the diuersity of setting the first and fourth together; for the fourth may be set in the eight, either about the first, which is the harmonickall diuision or mediation (as they tearme it) of the eight, or vnder the first, which is the Arithmetickall mediation: and seeing there be seauen kindes of eights, it followeth that there be 14. seuerall tunes, euery eight making two. But of these fourteene (saith *Glareanus*) the musicians of our age acknowledge but eight though they vse thirteene, some of which are in more vse, and some lesse vsuall then others. And these eight which they acknowledge, they neither distinguish trulie, nor set downe perfectly, but prescribe vnto them certaine rules which are neither generall, nor to the purpose: but such as they be, the effect of them is this. Some tunes (say they) are of the odde number, as the first, third, fifth and seventh: others of the euen number: as the second, fourth, sixth and eighth: the odde they call *Autentas*, the euen *Plagales*. To the *autentas* they giue more liberty of ascending then to the *Plagale*, which haue more liberty of descending then they, according to this verse,

*Vult descendere par, sed scandere vult modus impar.*

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

*Impare de numero tonus est autentus, in altum*

*Cuius reuma salit, sede à propria diapason*

*Pertingens, à 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 first, it followeth, that one diapente must be common to two tunes, the lowest key of which diapente ought to be the finall key of them both. It is also to be noted, that euery *autenta* may go a whole eight about the finall key, and that the *Plagale* may go but a first about it, but it may go a fourth vnder it, as in the verses now set downe is manifest. So then the first tune is from *d sol re* to *d la sol re*, his first being from *d sol re* to *A la mi re*. The second tune is from *A la mi re* to *Are*, the first being the same which was before, the lowest key of which is common finall to both. In like manner, the third tune is from *e la mi* to *e la mi*, and the fourth from *b fa b mi* to *b mi*, the diapente from *e la mi* to *b fa b mi*, being common to both. Now for the discerning of these tunes, one from another, they make three waies, the beginning, middle, & end: and for the beginning say they, euery song which about the beginning riseth a first about the finall key, is of an *autenticall* tune: if it rise not vnto the first it is a *plagall*. And for the middle, euery song (say they) which in the middle hath an eight about the finall key, is of an *autenticall* tune: if not it is a *plagall*. And as for the end, they giue this rule, that euery song (which is not transposed) ending in *G sol re vt*, with the sharpe in *b fa b mi*, is of the seventh or eighth tune; in *f fa vt* of the fifth or sixth tune, in *e la mi* of the third or fourth tune, in *d sol re* is of the first or second tune. And thus much for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further speculation and perfect knowledge of these tunes or *modi*, and for the meanes to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers call *ἀπορίαι*, sometimes also *ῥήματα καὶ ἴσθμοι*) are distinguished no other wise then the kindes of the *diapason* or eight from which they arise, are distinguished, and other kindes of eights are distinguished no other wise 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 and 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 sol re*, or then it standeth in the lowest place, hauing both the whole notes aboue it, producing the second kind of *diatesaron*, as from *b mi* to *e la mi*, or then is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kinde of *diatesaron*, as from *e fa vt* to *e fa vt*: 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 sounds and foure distances (that is three whole notes and a halfe note) there must be foure kindes of diapente: the first from *d sol re* to *A la mi re*, the second from *e la mi* to *b fa b mi*, the third from *E fa vt* to *e sol fa vt*, the fourth and last, from *g sol re vt* to *d la sol re*. If you proceed to make any more, the first 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 conjunction of them together, it must follow that there be as many kindes of *diapason* as of both the other, which is seuen. Therefore it is manifest that our practitioners haue erred in making eight tunes, separating the nature of the eight from that of the first; seeing they haue both one kind of *diapason*, though diuided after another manner in the last then in the first. But if they will separate the eight from the first, because in the eight the fourth is lowest, which in the first was highest; then of force must they diuide all the other sorts of the *diapason*, likewise, after two manners: by which meanes, there will arise fourteene kindes of forms, tunes, or *modi*. And to begin at the first kind of *diapason* (that

## The Annotations.

is from *are* to *alamire*) if you diuide it Arithmetically, that is, if you set the fourth lowest & the fift highest, then shall you haue the compasse of our second mood or tune, though it be the first with *Boerhins*, & those who wrote before him, and is called by the *Hypodoricus*: also if you diuide the same kind of *diapason* harmonically, that is, set the fift lowest, & the fourth highest, you shall haue the compasse of that tune which the ancients had for their ninth, and was called *colius*, though the latter age would not acknowledge it for one of the number of theirs. Thus you see that the first kind of the *diapason* produceth two tunes, according to two formes, of mediation or diuision. But if you diuide the second kind of *diap.* arithmetically, you shall haue that tune which the latter age tearned the fourth, and in the old time was the second, called *hypophrygius*: but if you diuide the same harmonically, setting the fift lowest, you shall haue a tune or mood which of the ancients was iustly reiected: for if you ioyn  $\square mi$  to *F fa vt*, you shall not make a full fift. Also if you ioyn *F fa vt* 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 diatonick kind of musicke (in which you may not make a sharp in *F fa vt*) this tune which was called *hypercolius* arising of it was reiected. If you diuide the third kind of *diap.* from *C fa vt* to *c sol fa vt* Arithmetically, you shall haue the compass & essential bounds of the sixt tune, which the ancients named *hypolydius*: if you diuide it harmonically, you shall haue the ancient *Ionicus* or *Iastius*, for both those names signifie one thing. If you diuide the fourth kind of *diap.* from *D* to *d* Arithmetically, it will produce our eighth tune, which is the ancient *hyperiaustus* or *hypomixolydius*: if harmonically, it is our first tune and the ancient *doricus*, so famous and recommended in the writings of the Philosophers. If the fift kind of *diap.* from *Elami* to *Elami*, bee diuided arithmetically, it maketh a tune which our age will acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypocolius*, but if it be harmonically diuided, it maketh our third tune, & the olde *phrygius*. But if the sixt kind of the *diap.* be diuided arithmetically it will produce a reiected mood, because from *F fa vt* to *b fa b mi*, is a *tritonus*, which distance is not receiued in the diatonick kind: & as for the flat in *b fa b mi*, it was not admitted in diatonick musicke, no more then the sharpe in *F fa vt*: which is a most certain argument that this musicke which we now vse, is not the true *diatonicum*, nor any *species* of it. But againe to our diuision of the eights. If the sixt kind be diuided harmonically, it is our fift tune and the ancient *lydius*. Lastly, if you diuide the seuenth kind of *diap.* (which is from *G* to *g*) arithmetically it will make the ancient *hypoionicus* or *hypoiaustus* (for both those are one) but if you diuide it harmonically, it will make our seuenth tune, & the ancient *mixolydius*. Thus you see that euerie kind of *diap.* produceth two seuerall tunes or moods, except the second & sixt kinds, which make but one a peece, so that now ther must be twelue and not only eight. Now for the vse of them (specially in tenors and plaine songs, wherein their nature is best perceiued) it is to be vnderstood, that they be vsed either simply by themselves, or ioyned with others, and by themselves sometimes they fill all their compasse, sometimes they do not fill it, and sometime they exceed it. And in the odde or autenticall tunes, the church musick doth often goe a whole note vnder the finall or lowest key, & that most commonly in the first and seuenth tunes: in the third it commeth sometimes two whole notes vnder the finall key, & in the fift but a halfe note. But by the contrary in plagall 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 seldome in the second, & more commonly in the fourth. But if any song do exceed the compasse of a tune, then bee there two runes ioyned together, which may be thus: the first and second, the third & fourth, &c. an autenticall still being 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, be not the true and essentiall formes of the eight tunes or vsuall moods, but the formes of giuing the tunes to their psalmes in the Churches, which the churchmen (falsly) beleue to be the *modi* or tunes, but if we consider them rightly, they be all of some vnperfect mood, none of them filling the true compass of any mood. And thus much for the twelue tunes, which if any man desire to know more at large, let him read the 2 & third bookes of *Glareanus*. his *dodecachordon*, the fourth booke of *Zaccane* his practise of musick, & the fourth part of *Zarlino* his harmonickall institutions, where hee may satisfie his desire at full: for with the helpe of this which here is set downe, he may vnderstand easily all which is there handled, though some haue causelesse complained of obicuritie, Seeing therefore further discourse will bee superfluous, I will heere make an ende.

Quatuor voc.

Tenor.

Omne fac me- cum Domine fac mecum . || :  
 misericordiam tu- am misericordiam tu- am  
 misericordiam tu- am propter nomen tu-  
 am misericordiam tu- am propter nomen tu-  
 am propter nomen tu- am quia  
 suavis est : || :  
 a misericordiam tu- am  
 a misericordiam tu- am

quatuor voc.

Altus.

Omne fac mecum fac mecum Domine fac mecum fac me-  
 cum misericordiam tu- am misericordiam tu-  
 am misericordiam tu- am propter nomen tu- um  
 propter nomen tu- um propter nomen tuum quia suavis est : || :  
 cordia tu- a : || :  
 a. misericordia

Quatuor voc. Cantus.

Omne fac mecum: Domine fac me-cum fac me-cum am misericordiam tu-am misericordiam tu-am propter nomen tu-um propter nomen tu-um quia suavis est misericordia tu-a tu-

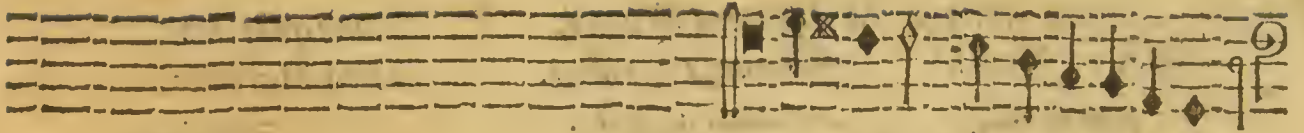
Quatuor voc. Basis.

Omne fac me-cum fac mecum Domine fac me-cum misericordiam tu-am tu-am propter nomen tuum propter nomen tu-um quia suavis est misericordia tu-a tu-

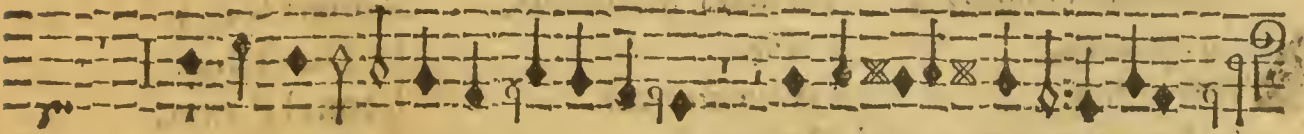


mi le re re no-

Ari.



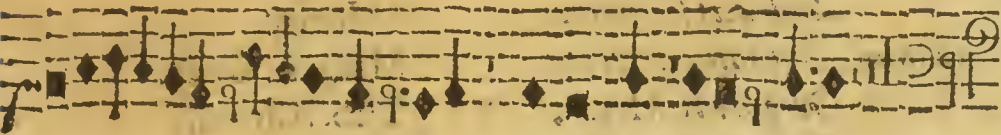
re re no Ari. mi le re re no Ari.



peccata mun di miserere nostri mi-



Gnus Dei qui tollis peccata mun-

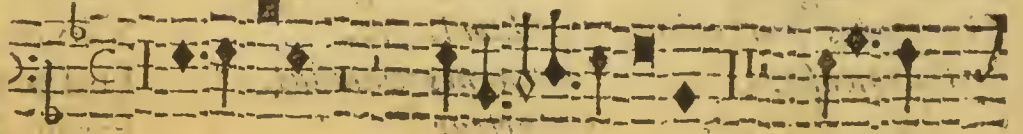


Cantus.

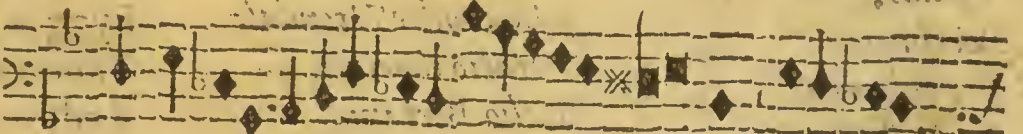
Quatuor vocum.

Quatuor vocum.

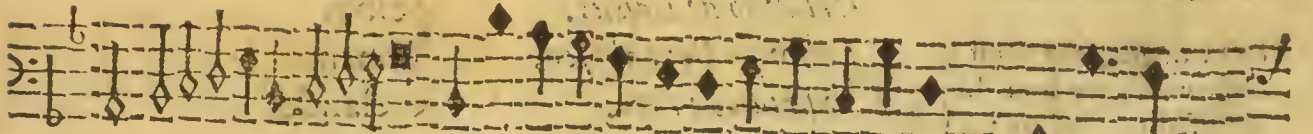
Bassus.



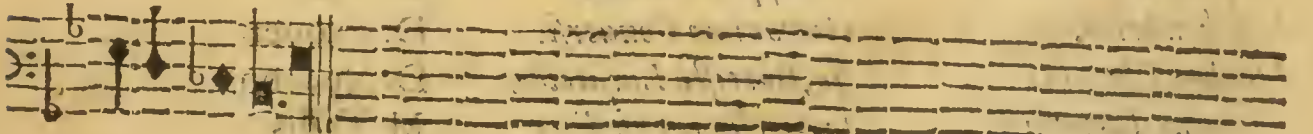
Gnus Dei qui tol- lis peccata



mun di miserere no- stri mi se re re



no- stri mi se re re no- stri mi se



re re no- stri.

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

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

*Late Writers.*

*Jacobus Faber stapulensis.*

*Franchinus Gausfurtus.*

*Iohn Spataro.*

*Peter Aron.*

*Author quatuor principal. De ordo.*

*Fräncho.*

*Robertus de Hauilo.*

*Andreas Ornitoparchus.*

*Incertus impressus Basilea.*

*Ludouicus Zaccone.*

*Iosepho Zarlino.*

*Henric loritus Glareanus.*

*Lucas Lossius.*

*Ioannes Listenius.*

*Ioannes Thomas freigijs.*

*Fredericus Beurhusius.*

*Sethus Caluifius.*

*Andreas Rasselius.*

*Nicolaus Faber.*

*Ioannes Magirus.*

*Marfredus Barbarinus  
Coregiensis.*

*Ancient Writers.*

*Psellus.*

*Boëthius.*

*Protholomæus.*

*Aristoxenus.*

*Guido Aretinus.*

Practitioners, the most part of  
whose works we haue diligently  
perused, for finding the true  
use of the Moods.

*Iusquin.*

*Io. Okenheim.*

*Iacobus Obrecht.*

*Clement. Ianequin.*

*Petrus Platenfis.*

*Nicolas Craen.*

*Iohannes Ghiselin.*

*Johannes Mouton.*

*Adamus a Fulda.*

*Lutaich senfli.*

*Iohannes Richaforte.*

*Feuin.*

*Sixtus dietrich.*

*De ordo.*

*Gerardus de salice.*

*Vaquieras.*

*Nicolas Payen.*

*Passereau.*

*Francoys lagendre.*

*Andreas syluanus.*

*Antonius a vinea.*

*Gregorius Meyer.*

*Thomas Tzamen.*

*Iacques de vert.*

*Iacques du pont.*

*Nicolas Gomberte.*

*Clemens non papa.*

*Certon.*

*Damianus a goes.*

*Adam Luyre.*

*Iohannes Vannius.*

*Hurteur.*

*Rinaldo del mel.*

*Alexander Utendal.*

*Horatio ingelini.*

*Lelio Bertani.*

*Horatio vecchi.*

*Orlando de Laßus.*

*Alfonso Ferrabosco.*

*Cyprian de rore.*

*Alessandro striggio.*

*Philippo de monte.*

*Hieronimo Conuersi.*

*Jo. Battista Lucatello.*

*Io. pierluigi palestina*

*Stephano venturi.*

*Joan. de macque.*

*Hippolito Baccuse.*

*Paulo quagliati.*

*Luca Marenzo.*

*Englishmen.*

*M. Pashe.*

*Robert Iones.*

*Io. Dunstable.*

*Leonel Power.*

*Robert Orwel.*

*M. Wilkinson.*

*Io. Guineth.*

*Robert Dauis.*

*M. Risby.*

*D. Farfax.*

*D. Kirby.*

*Morgan Grig.*

*Tho. Ashwell.*

*M. Sturton.*

*Iacket.*

*Corbrand.*

*Testwood.*

*Vngle.*

*Beech.*

*Bramston.*

*S. Io. Mason.*

*Ludford.*

*Farding.*

*Cornish.*

*Pyggot.*

*Tauerer.*

*Redford.*

*Hodges.*

*Selby.*

*Thorne.*

*Oclande.*

*Aueric.*

*D. Tie.*

*D. Cooper.*

*D. Newton.*

*M. Tallis.*

*M. White.*

*M. Persons.*

*M. Byrde.*

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chinus