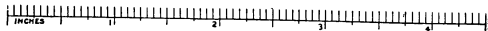


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G. B. ...

A
**PLAINE AND
 EASIE INTRODVCTI-
 ON TO PRACTICALL
 MVSICKE,**

Set downe in forme of a dialogue:
 Deuided into three partes,
 The first teacheth to sing with all
 things necessary for the knowledge of
 psalms.
 The second treateth of descante
 and to sing two partes in one vpon a plain song or
 ground, with other things necessary
 for a dectiner.
 The third and last part entreateth of com-
 positions of three, foure, five or more partes with
 many profitable rules to that effect.
 With new songs of .3. 4. and .5. partes.

*By Thomas Morley, Batcheler of musick
 one of the gent. of hir Maesties Royall Chap*
 Imprinted at London by Peter Short dwe'
 Breedstreet hill at the signe of the Starre. 16

MERCVRIVS



To the most excellent Mu-
sician Maister William Birde
one of the gentlemen of her
Majesties chappell.



Here be two whose benefites to vs can neuer be required: God, and our parents, the one for that he gaue vs a reasonable soule, the other for that of the we haue our beeing. To these the prince & (as *Cicero* 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, & searching of more then earthly things: whereby we obtaine a second being, more to be wished and much more durable the that which any man since the worlds creatiō hath receiued of his parents: causing vs liue in the mindes 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 vnfaigned affection which I beare vnto you. And seeing we liue in those daies wherein enuie raigneth; and that it is necessary for him who shall put to light any such thing as this is, to choose such a patron, as both with iudgement may correct it, and with authority defend him from the rash censures of such as thinke they gaine great praise in condemning others: Accept (I pray you) of this booke, both that you may exercise your deepe skill in censuring of what shall be amisse, as also defend what is in it truly spoken, as that which sometime proceeded from your selfe. So shall your approbation cause me thinke the better of it, & your name set in the forefront thereof be sufficient to abate the furie of many insulting momistes who thinke nothing true but what they doo themselves. And as those verses were not esteemed *Homers* which *Aristarchus* had not approoued, 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 aduised,
THOMAS MORLET.

**Ant. Holborne in commendation
of the Author.**

TO whom can ye, sweet Mufes, more with right
Impart your praises to praise his worthy skill,
Then vnto him that taketh sole delight,
In your sweet art, therewith the world to fill.
Then turne your tunes to Morleys 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 beafts and mountaines to his ditties drew,
So doth he draw with his sweete musicks skill
Men to attention of his Science trew.
Wherein it seemes that Orpheus he exceeds,
For he wylde beafts, this men with pleasure feeds.

Another by A. B.

WHat former tymes through selfe respecting good
Of deepe-bid Musicke clofly kept vnknowme,
That in our tongue of all to be understoode,
Fully and plainly hath our Morley shewme.
Whose worthy labors on so sweete a ground,
Great to him selfe to make thy good the better:
If that thy selfe do not thy selfe confound,
Will win him praise 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.

ANoise did rise like thunder in my hearing,
When in the East I saw darke cloudes appearing:
Where furies sat in Sable mantles couched,
Haughty disdain with cruel enuy marching,
Olde Momus and young Zoylus all watching,
How to disgrace what Morley hath auouched,
But loe the day star with his bright beames shining,
Sent forth his aide to musicks arte refining,
Which gave such light for him whose eyes long honored,
To find a part where more lay vndiscovered,
That all his workes with ayre so sweete perfumed,
Shall live with fame when foes shall be consumed.

To the curteous Reader.



Do not doubt, but many (who haue knownen my disposition in times past) will wonder that (amongst so manie excellent Musicians as be in this our contrie at this time, and farre better furnished with learning then my selfe,) I haue taken vpon mee to set out that in our vulgar tongue, which of all other things hath bene in writing least knownen to our contrimen, and most in practise. Yet if they would consider the reasons mouing mee therevnto: they would not onely leaue to maruile, but also thinke mee worthie, if not of praise, yet of pardon for my paines. First, the earnest inuite of my friends daily requesting, importuning, and as it were aduring me by the loue of my contrie, which next vnto the glorie of God, ought to be most deere to euery man. Which reason so often tolde and repeted to mee by them, chiefly caused mee yeld to their honest request in taking in hand this worke which now I publish: to the viewe of the worlde: Not so much seeking thereby any name or glorie, (though no honest minde do contemne that also, and I might more largely by other means: and lesse labour haue obtained) as in some sort to further the studies of them, who (being indewed with good naturall wittes, 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 mee be glad to finde any thing wherein to keepe my selfe exercised for the benefite of my contrie. But as concerning the booke it selfe, if I had before I began it, imagined halfe the paines and labour which it cost mee, I would sooner haue bene perswaded to a- nie 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 mee vnpast: So that at length despairing euer to make an end (seeing that growe so bigg in mine hands, which I thought to haue shut up in two or three sheetes of paper,) I layd it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begonne. But then being admonished by some of my friends, that it were pittie to lose the frutes of the employment of so manie good houres, and how iustly I should be condemned of ignorant presumption, in taking that in hand which I could not performe, if I did not go forward: I 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 childe I learned, and laying them together in order, I began to compare them with some osher of the same kinde, 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 whome I might best beleene. I then was I forced to runne to the workes of manie both strangers and English men (whose labours together with their names had bene buried with mee in perpetual obliuion, if it had not bene for this occasion) for a solution and clearing of my doubt. But so my great grieffe, then did I see the most part of mine owne precepts false and easie to be confuted by the workes of Tacmer, Fairfax, Cooper, and infinite more, whose names it would be too tedious to set downe in this place. But what labour it was to tomble, tosse, & search so manie bookes, & with what toyle & wearinesse I was enforced to copare the parts for trying out the value of some notes, (spending whole daies, yea & manie times weekes for the demonstration of one example, which one would haue thought might in a moments haue bene set downe,) I leaue to thy discretion to consider: and none can fully vnderstande, but he who hath had or shall haue occasion to do the like. As for the methode of the booke,

B.

alibong

To the Reader.

although it be not such as may in every point satisfie the curiositie of Dichotomistes: yet is it such as I thought most convenient for the capacitie of the learner. And I have had an especiall care, that nothing should be set out of his owne place, but that it which should serve to the understanding of that which followeth should be set first. And as for the definition, division, partes, & kinds of Musicke, I have omitted them as things onely serving to content the learned, and not for the instruction of the ignorant. Thus hast thou the reasons which moved mee to take in hand & go forward with the booke. The paines of making whereof, though they have beene peculier to mee, & onely to mee: yet will the profit redound to a great number. And this much I may boldly asseure, that any of bus meane capacitie, so they can but truly sing their tunings, which we commonly call the fixe notes, or vt, re, mi, fa, sol, la, may without any other help (suing this booke, perfectly learn to sing, make discant, and set partes well and formally together. But seeing in these latter daies & doeing age of the worlde, there is nothing more subiect to calumnie & backbitting then that which is most true & 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 read it, not so much for anie pleasure or profit they looke for in it, as to finde some thing whereat to repine, or take occasion of backbitting. Such men I warne, that if in friendship they will (either publikly or privately) make me acquainted with any thing in the booke, which 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 upon mallice, or for ostentation of his owne knowledge, or for ignorance (as who is more bolde then blinde bayerd) do either in huggermugger or openly calumniate that which either he vnderstandeth not, or then maliciously wresteth to his own sense, he (as Augustus said by one, who had spoken euill of him) shall finde that I haue a tongue also: and that meremorlum petu, He snarleth at one who will bite againe, because I haue saide nothing without reason, or at least confirmed by the authorities of the best, both schollers & practitioners. There haue also been some, who knowing their own insufficiencie, and not daring to disallow, nor being able to improve any thing in the booke) haue neuertheless gone about to discredit both mee and it another waie, affirming that I haue by setting out thereof maliciously gone about to take awaye the liuings from a number of honest poore men, who liue (and that honestly) upon teaching not halfe of that which in this booke may be found. But to answer these malicious caterpillers, who liue upon the paines of other men,) this booke will be so farre from the hinderance of anie, that by the contrarie, it will cause those whom they alledge to be thereby dammified, to be more able to giue reason for that which they do: Where as before they either did it as hap-hazard, or for all reasons alledged, that they were so taught. So that if any at all owe mee 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 answer to my good meaning, and if anie 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 doe the like. And as for those ignorant Asses, who take upon them to lead others, none being more blinde then themselves, and yet without any reason before they haue scene their workes, wil condemne other men, I ouerpasse them, as being unworthie to be nominated, or that any man should vouchsafe to answer them: for they be in deede such as doing wickedly hate the light for feare they should be espyed. And so (gentle Reader) hoping by thy favourable currese, so auoide both the malice of the enuious & the temeritie of the ignorant, wishing thee the whole profit of the booke and all perfection in thy studies, I rest.

Thine in all courttesie
THO. MORLEY.



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

Polymastes. Philomastes. Master.

Polymastes.



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

Philomastes. To seeke out an old frind of mine. Pol. But before you goe, I praie you repeat some of the discourses which you had yester night at master Sophobulus his banquet: For commonly he is not without both wise and learned guesstes.

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

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

Phi. I would that had been the worst: for I was compelled to discouer mine own ignorance, and confesse that I knewe nothing at all in it.

Pol. How so?

Phi. Among the rest of the guesstes, by chance, master Sphron came thether also, who falling to discoure of Musicke, was in an argument so quickly taken vp & hotly pursued by Eudoxus and Calergus, two kinemen of Sophobulus, as in his owne art he was ouerthrowne, But he still sticking in his opinion, the two gentlemen requested mee to examine his reasons, and confute them. But I refusing & pretending ignorance, the whole companie condemned mee of discurtessie, being fully perswaded, that I had beene as skilfull in that art, as they tooke mee 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 mee with a part, earnestly requesting mee to sing. But when after manie excusles, I protested vnfaignedly that I could not: euerie one began to wonder. Yea, some whispered to others, demanding how I was brought vp: so that vpon shame of mine ignorance I go nowe to seeke out mine olde frinde master Gnorimus, to make my selfe his scholler.

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

B 2

Phi.

The first part.

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

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

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

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

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

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

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

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

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

Ma. I will do so, and therefore behold, here is the Scale of Musicke, which we terme the Gam.

ee	la	la	1 note.
dd	la sol	sol la	2 notes.
cc	sol fa	fa sol	2 notes.
bb	fa mi	mi fa	2 notes, 2 clifses.
ra	la mi re	re mi la	3 notes.
sa	sol re ut	re sol	3 notes.
ta	fa ut	ut fa	2 notes.
ua	la mi	mi la	2 notes.
ca	la sol re	re sol la	3 notes.
ca	sol fa ut	ut fa sol	3 notes.
ca	fa mi	mi fa	2 notes, 2 clifses.
ca	la mi re	re mi la	3 notes.
ca	sol re ut	ut re sol	3 notes.
ca	fa ut	ut fa	2 notes.
ca	la mi	mi la	2 notes.
ca	sol re	re sol	2 notes.
ca	fa ut	ut fa	2 notes.
ca	mi	mi	1 note.
ca	re	re	1 note.
ca	ut	ut	1 note.

Phi.

The first part.

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

Ma. For the vnderstanding of this Table, You must begin at the lowest word Gam-ut, 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 saie it forwards and backwards. Secondly, You must learne to knowe, wherein euery Key standeth, that is, whether in rule or in space. And thirdly, How manie clifses and how manie notes euery Key containeth.

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

Ma. A Clifse is a character set on a rule at the beginning of a verse, shewing the height and lownes of euery note standing on the same verse, or in space (although vsc hath taken it for a general rule neuer to set any clifse in the space except the b clifse) and euery space or rule not hauing a clifse set in it, hath one vnderstoode, being only omitted for not pestering the verse, and sauing of labor 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 worde.

Phi. I take your meaning, so that euery key hath but one clifse, except, b fa & 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 saye the two bb be two severall clifses, seeing they are but one & wise named.

Ma. The Heralds shall answer that for mee: 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 feuerall houses, and therefore must giue diuers coates. So these two bb, though they be both comprehended vnder one name, yet they are in nature and character diuers.

Phi. This I doe not vnderstand.

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

Phi. I praie you then go forwards with the clifses: the definition of them I haue heard before.

Ma. There be in all seuen clifses (as I told you before) as A. B. C. D. E. F. G. but in vsc in finging there be but foure: that is to saie, the F fa ut, which is commonly in the Basse or lowest part, being formed or made thus f . The C sol fa ut clifse which is common to euery part, and is made thus c . The G sol re ut clifse, which is commonly vsed in the Treble or highest part, and is made thus g . And the b clifse which is comon to euery part, is made thus b or thus b the one signifying the halfe note and flatt finging: the other signifying the whole note or sharpe finging.

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

Ma. It is so, and therefore be attentiuē and I will be briefe: There be in Musicke but vi. Notes, which are called, ut, re, mi, fa, sol, la, and are comonly set down thus: $\text{ut re mi fa sol la}$

Phi. In this I vnderstand nothing, but that I see the F fa ut clifse 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 Clifse, as though the verse were the Scale note standeth.

The first part.

Scale of Musicke, assigning to euery space and rule a feuerall Keye.

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

Ma. You saie true. Now sing them.

Phi. How shall I terme the first note?

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

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

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

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

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

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

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

Phi. Now I conceiue it.

Ma. Then sing your fixe notes forward and backward.

Musical notation for a scale exercise with the lyrics 'ut re mi fa sol la la sol fa mi re ut' and the question 'Is this right?'.

Ma. Verie well.

Phi. Now I praie you shew me all the feuerall Keyes wherein you may begin your fixe notes.

Ma. Lo here they be set downe at length:

Musical notation showing various key signatures and clefs for the six-note scale.

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

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

Phi. Which be the three properties of finging?

Ma. b quarre. Properchant, and b molle.

Phi. What is b quarre?

Ma. It is a propercie of finging, wherein mi is alwaies song in b fa mi, and is alwaies when you sing ut in Gam ut.

Phi. What is Properchant?

Ma.

A note for finging of Vo.

The three properties of finging

The first part.

Ma. It is a propercie of finging, wherein you may sing either fa or mi in b fa mi according as it shalbe marked b or thus ♯ 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. ♯

Phi. What is b molle?

Ma. It is a propercie of finging, wherein fa must alwaies be song in b fa mi, and is when the ut is in F fa ut.

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

Musical notation for a scale exercise with the question '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 clefe which is F fa ut: for the next keye about F fa ut is G sol re ut.

How to prooue where a note standeth.

Musical notation for a scale exercise with the question 'Now sing this example.'

Musical notation for a scale exercise with the question '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 praie you, F fa ut, how manie clefes and how manie notes?

Phi. One clefe 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 finging of ut, what to be sung about la.

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

Ma. Do so then,

Musical notation for a scale exercise with the question 'But once againe, I knowe not how to go any further.'

Ma. Why?

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

Ma. Wherein standeth the note?

Phi. In b fa mi.

Ma. And what b hath it before it?

Phi. None.

Ma.

The first part.

Ma. How then must you sing it when there is no signe?
Phi. I erie you mercie, it must be sharpe: but I had forgotten the rule you gaue mee, and therefore I pray you set mee another example, to see if I haue forgotten any more?

Ma. Here is one: sing it.

Phi.

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

Phi.

Ma. This is right: but could you sing it no other wise?
Phi. No other wise in tune, though I might alter the names of the notes.
Ma. Of which, and how?
Phi. Of the three first, thus and so fourth of their eyghtes.

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

Ma. You do well. Now for the last try all of your finging in continuall deduction sing this perfectly, and I will saie you vnderstand plainfong well enough.

Phi. I know not how to beginne.

Ma. Why?

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

Musicke is included in no certaine bounds.

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

Phi.

The first part.

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 What is to be the voice seemed as a kinde of humming, and about E la a kinde of constrained skrieking. But wee goe from the purpose, and therefore proceede to the finging of your example.

Phi. Then I perceiue the first note standeth in F fa vt vnder Gam vt, and being the lowest note of the veise I may there sing vt.
Ma. Right, or fa if you will, as you did in the eyght aboute in the other verse before. But goe forward.

Phi. Then though there be no re in Gam vt, nor mi in A re, nor fa in E mi &c. yet because they be in their eyghtes I may sing them there also. But I pray you why do you set a b in E la mi? seeing there is neither in it nor in E la mi in alte, nor in E la any fa, and the b cleife 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 alittle) 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 be time enough for you to learne them when you come to practise prickfong.

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

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

Phi. In good time.

Ma. Here, sing this verse.

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

Ma. When you sing

Imagin a note betwixt them thus: and so

leaving 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:

And so downward againe, thus:

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

Ma. Then sing this verse.

Phi.

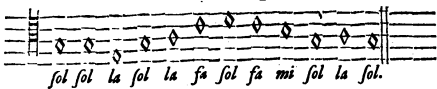
What is to be sung vnder Gam vt.

Every note both sharpe and flat.

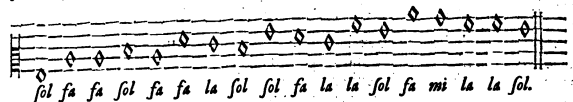
The notes in disjunct deduction.

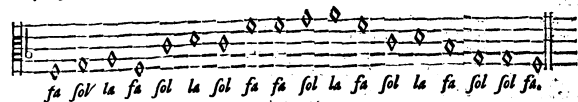
How to keepe right tune in disjunct deduction.

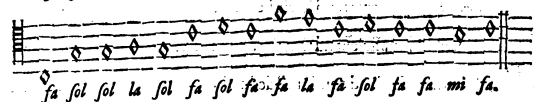
The first part.

Phi. 

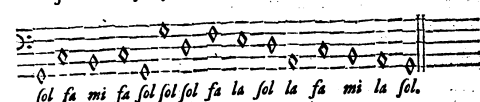
Ma. This is well song. Now here be diuerse other examples of plainfong, which you may sing by your selfe.






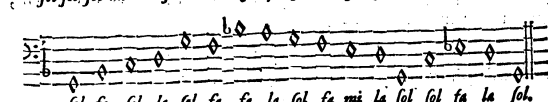




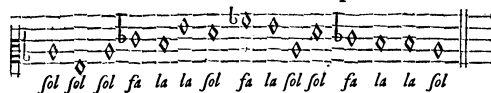








The first part.





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

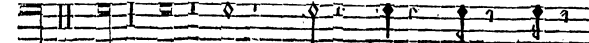
Phi. What is stroke?
 Ma. It is a successe motion of the hand, directing the quantitie of euery note & rest in the song, with equall measure, according to the varietie of signes and proportions: this they make three folde, more, lesse, and proportionate. The More stroke they call, when the stroke comprehendeth the time of a Brieffe. The lesse, when a time of a Semibrieffe, and proportionat where it comprehendeth three Semibriefes, as in a triple or three Minoms, as in the more prolation, but this you cannot yet vnderstand.

Phi. What is the timing of a note?
 Ma. It is a certayne space or length, wherein 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 theret?
 Ma. Eight, which be these.

Alarge. Alonge. Abrieffe. Asemibrieffe. Aminim. Atrotchet. Aquauer. Asemiquauer. Viuall formes of notes.



Phi. What strokes be these set after euery note?

Ma. These be called rests or pauses. And what length the notes, Large, Long, Brieffe Semibrieffe or any other signified in founde the same. The rests are (as you call them) strokes, doe them in silence. But before wee goe anie further, wee must speake of the Ligatures.

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.

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

Ma. I am contented, be then attentue and I will both be brieffe and playne, if your first note lack a taylor, the second descending it is a Long, as in this ensample, First notes in Ligature without taylor.



4 2 4 4 2 4 4 C 2

The first part.

Phi. But what if it have a taile?
Ma. I pray you giue mee leaue first to dispatch those which lacke tailes: and then I will speake of them which haue tailes.
Phi. Go to then, but what if the next note be ascending?
Ma. Then is it a briefe, thus.



Phi. But interrupting your course of speech of Ligatures: how manie notes doeth that character containe which you haue set downe last?
Ma. Two.

Phi. Where doe they stande? for I thought it should haue been set thus,
Ma. The notes stand at the beginning and the ende, as in this example.
Phi. Proceed then to the declaration of the taylor 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 com-
 ming downe.



Phi. But how if the taile goe vpward?
Ma. Then is it and the next immediately following, (which I pray you keepe well in minde,) a semibriefe:

First notes
 with tayles af-
 cending.



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.

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



And this is trow, as well in the last notes as in the first:
Phi. Now I think you haue tolde me all that may be spoken of the first notes: I pray you proceede to the middle notes, and their nature.

Ma.

The first part.

Ma. Their nature is easely knowne, for every note standing betweene two others is a Briefe, as thus. A general rule
for middle notes
in Ligatures



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

Exception,



Phi. So, now goe to the final or last notes.
Ma. Every final note of a Ligature descending: being a square note is a long:

Final notes in
 Ligatures



Phi. But how if it be a hanging or long note?
Ma. Then is it alwaies briefe except it follow a note, which hath the taile vpward as here.



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



There be also Ligatures with prickes, whereof, the first is three Minomes, and the last likewise three Minomes thus, Prick notes in
Ligature,
 And also others, whereof the first is three Semibriefes, and the last two, thus:
 There be likewise other Ligatures which I haue seene, but neuer vsed by any approved author, whereof I will cease to speake further, setting them onely down with figures signifying their value of Semibriefes, whereof if you finde one directly to be set ouer another, the lowest is alwaies first long:



C 3

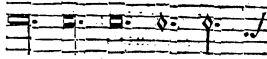
Phi.

The first part.

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

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

Pricks and their signification.



A pricke of augmentation.

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

Phi. What be there any other pricks.

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

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

Ma. Those who within these three hundred yeares haue written the Art of Musicke, haue set downe the Moods otherwise then they eyther haue been or are taught now in England.

Phi. What haue been the occasion of that?

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

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

Ma. I will, and therefore be attentiu.

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

The definition of a degree.

Ma. Those which we now call Moods, they tearmid degree of Musicke: the definition they gaue thus: a degree is a certayne meane whereby the value of the principall notes is perceived by some signe set before them, degrees of musicke they made three,

Three degrees

Moods: Time and Prolation.

Moods.

Phi. What did they tearme a Moode?

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

Great Moode.

Phi. What did they tearme the great moode?

Ma. The dew measuring of Larges by Longes, and was either perfect or vnperfect.

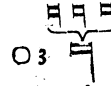
Phi. What did they tearme the Great moode perfect?

Ma.

The first part.

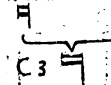
Ma. That which gaue to the Large three Longes, for in both Moode, time, and prolation, that they tearme perfect which goeth by three: as the great Moode is perfect when three longes go to the Large. The lesse Moode is perfect when three briefes go to the long: and time is perfect when three semibriefes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

Franchinus Glareanus Lofius.



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

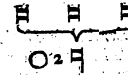
Ma. That which gaue to the Large but two Longes. His signe is thus, C 3



Franchinus op. anal. it. trac. 3. esp. 2. Loistus, lib. 2. cap. 4. Peter Aron Tulcanello.

Phi. What did they call the lesse Moode?

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

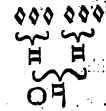


The lesse Moode vnperfect is, when the Long containeth but two Breues. And his signe is thus: C 2

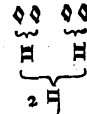


Phi. What called they time?

Ma. The dimension of the Breue by Semibreues: and is likewise perfect or vnperfect. Perfect time is, when the Breue containeth three semibreues. His signes are these, O 3 O



The time vnperfect is, when the Breue containeth but two semibreues, whose signes are these: O 2 C 2 C



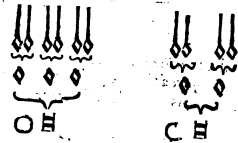
Phi.

The first part.

Phi. What is Prolation?
Ma. It is the measuring of Semibriefs by Minoms, and is either more or lesse. The more prolation is, when the Semibrief consisteth three Minoms, his signes be these: \odot \ominus

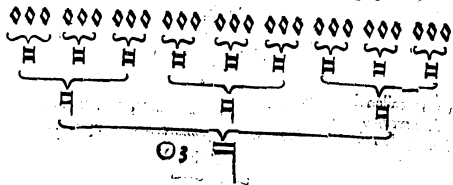


The lesse prolation is when the Semibriefe consisteth but two Minomes. The signe wherof is the absence of the pricke thus: \circ \ominus



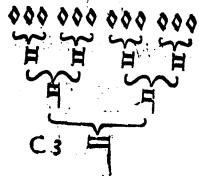
So that you may gather that the number doth signifie the mode, the circle the time, and the presence or absence of the poyns the prolation. I haue thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great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

*Great Moode vnperfect and time perfect.



Great Moode vnperfect and time perfect

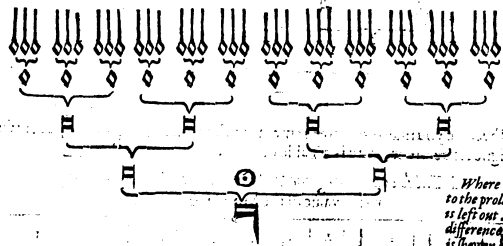
The great Moode vnperfect, with time perfect, is set downe thus.



The

The first part.

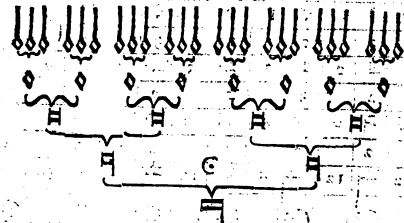
The lesse Moode perfect and vnperfect, may be gathered out of the former two. It followeth, to set downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect is thus:



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

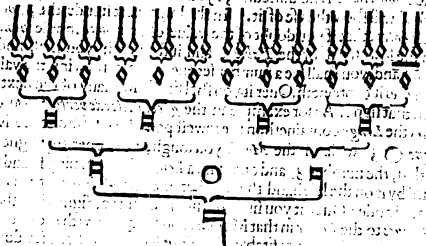
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is shewen, it is fit by the Large: when the prolation is shewen, it is alwaies within.

Prolation perfect in the time vnperfect is set thus:



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

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



Both Moodes vnperfect, time perfect & prolation vnperfect.

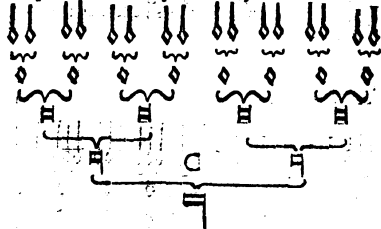
D.

The

The first part.

The vnperfect prolation in the vnperfect time, thus.

Both Moodes, time & prolation vnperfect.



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

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

2	2	2	2	2	2	2	3	3			
I	0	I	0	I	0	I	0	3	0	3	0
3	3	2	2	3	2	3	2	9	6		
3	2	3	2	2	2	2	2	2	2		
9	6	6	4	6	4	6	4	18	12		
3	2	2	2	2	2	2	2	2	2		
27	12	12	8	12	8	36	24				
03	C3	02	C2	01	C1	00	C0				

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

The vse of the precedent Table.

Ma. In the Table there is no difficultie, if you consider it attentiuely. Yet to take a way all scruple, I will shew the vse of it. In the lower part stande the signes, and iust ouer them the notes, that if you doubt of the value of any note in any 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 howe 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 vnperfect you doubt how manie Breues the Longe containeth in the lowest part of the table on the left hand, you finde this signe 03 which is the Moode you sought: iust ouer that signe you finde a Large, ouer that, the number 3, and ouer that a Longe. Now hauing found your Longe you finde hard by it on the left hand the number of 9, signifying that it is nyne Semibreues in that Moode: ouer it you finde the figure of three, signifying that there belong three Breues to the Longe 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 doublet, & the great breeches,) I praie you come to the declaration of those which wee vse nowe.

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

The first part.

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

This is imperfection, whereof hereafter.

Augmentation.

Discantus.

Altus.

Tenor.

Bassus.

Time vnperfect.

D 2

Phi.

The first part.

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

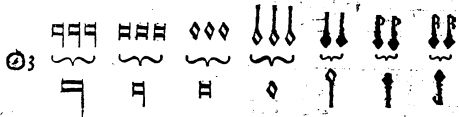
Ma. The rest of the obseruations belonging to this, you shall learne, when wee haue spoken of the *Moodes*.

Phi. You haue declared the *Moodes* vsed in old times so plainly, that I long to heare the other sort of *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 brieue in the explaining of them. There be 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 Semibreefe. His signe is a whole circle with a prick or point in the center or middle thus: ○

Exposition of the foure vniuersal Moodes.

Perfytte of the More.



Phi. What is to be obserued in this Moode?

Ma. The obseruation of euery one, because it doth depend of the knowlege of them all, wee will 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 poynt or prick in the middle, thus: ○

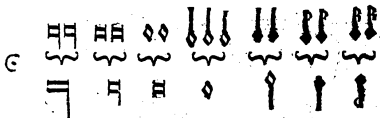
Perfytte of the Lesse.



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 Longe, two Semibreeces to the Breefe, and three Minomes to the Semibreefe: so that though in this Moode the Breefe be but two Semibreifes, yet you must vnderstand that he is fixe Minomes, and euery Semibreiefe three Minomes. His signe is a halfe circle set at the beginning of the song, with a prick in the middle, thus: ◐

Imperfytte of the More.

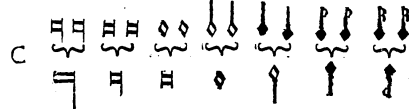


The

The first part.

The *Moode Imperfect of the lesse prolation* is, when all go by two: as two Longes to the Large, two Breeces to the Longe, two Semibreifes to the Breefe, and two Minomes to the Semibreiefe, two Crotchets to the Minome, &c. His signe is a halfe circle without a prick or poynt set by him, as thus: ◑

Imperfytte of the Lesse.



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

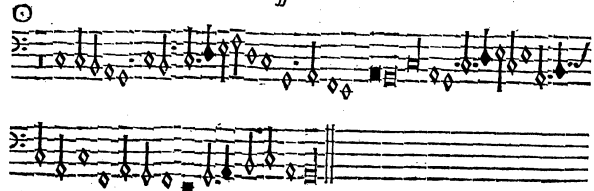
Phi. This is well. Now I pray you shewe mee what is to be obserued in euery one of the *Moodes*?

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

Cantus.



Bassus.



Phi.

The first part.

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

The value of some Notes in this Moode.

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

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, and the vse thereof.

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

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

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

Ma. Yes, for though in this Moode, and likewise in the other of this prolation, eueric Semibreefe be three Minymes: yet if an odd Minyme come immediately either after or before (but most commonly after) a semibreefe, then is the semibreefe fung but for two minymes, and that other Minyme maketh vp the number for the stroke. But to the intent that the singer may the more easly perceiue when the Minyme is to be taken in with the Semibreefe, and when it is to be left out: the maisters haue deuised a certaine pricke (called a pricke of diuision) which being set betwixt a Semibreefe and a minyme thus: sheweth, that the Semibreefe is perfect, and that the minyme 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 minymes, thus: it signifieth, that the Semibreefe going before is imperfect, and that the minyme 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, perue it.

Musical score for the first part on page 20, featuring Cantus, Duo, and Bassus parts with various rests and notes.

The first part.

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

Ma. In this Moode eueric semibreefe is two minymes or one full stroke. Eueric breefe three semibreeces, except it be blacke, in which case it is but two. Eueric longe is sixe semibreeces, except it be blacke, and then it is but foure, or haue a semibreefe following it noted with a pricke of diuision thus: and then it is five, and the other semibreefe maketh up the full time of sixe.

The value of the notes in this Moode.

The value of a Longe hauing a semibreefe with a pricke of diuision after it.

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

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

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

Musical score for the first part on page 21, featuring Cantus, Duo, and Bassus parts with various rests and notes.

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

Phi. And why not the last also? Ma. If you remember that which I tolde you in the obseruations of the perfect moode of this prolation, you would not aske mee that question: For what I tolde you there concerning a minyme following a semibreefe in the more prolation, is as well to be vnderstood of a minyme rest as of a minyme it selfe.

Phi.

The first part.

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

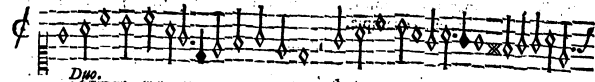
Ma. You see the *minyme* in *al la sol* marked with a pricke, and if you consider the timing of the song, you shal finde that the *minyme* going before that beginneth the stroke, so that those two *minymes* must make vp a full stroke. You must then knowe, that if you finde a pricke so following a *Minyme*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

A pricke of alteration

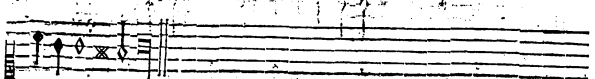
Phi. All that I thinke I vnderstand: therefore I praye you come to the declaration of the fourth and last.

Ma. The last, which is tearmed the Imperfect of the lesse prolation is, when all goe by two, as two *longes* to the *large*, two *breffes* to the *longe*, two *semibreffes* to the *breffe*, two *minymes* to the *semibreffe*, two *crochets* to the *minyme*, two *quauers* to the *crochet*, and two *semiquauers* to the *quauer*, and so forth, Example.

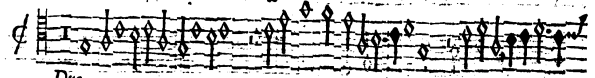
Cantus.



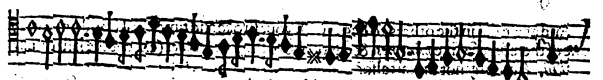
Duo.



Bassus.



Duo.

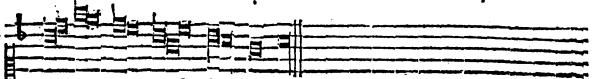
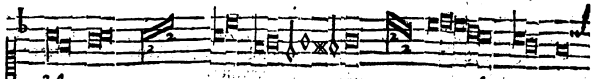
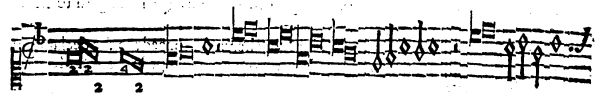


The

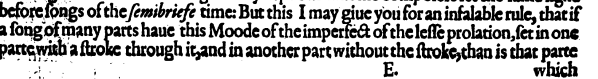
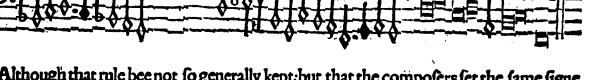
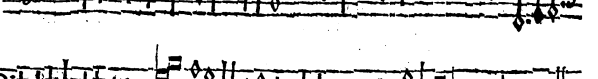
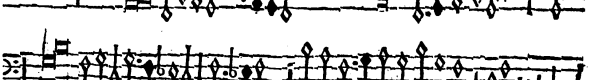
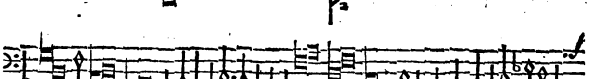
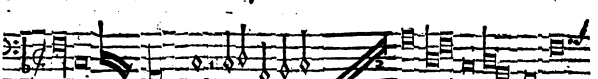
The first part.

The signe of this Moode set with a stroke parting is thus C causeth the song before, which is set, to be so song as a *breffe* or the value of a *breffe* in other notes, make but one full stroke, and is proper to motets specially when the song is prickt in great notes.

Cantus.



Bassus.



Although that rule bee not so generally kept: but that the composers set the same signe before songs of the *semibreffe* time: But this I may giue you for an infalable 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, than is that parte which

E.

The first part.

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 euident example after that we haue spoken of the proportions. But if the signe be crossed thus X then is the song so noted, so diminished in his notes, as foure semibriefes are song but for one, which you shall more cleerly perceiue heereafter, when we come to speake of diminution. The other sort of setting the Moode thus C belongeth to Madrigals, Canzonets, and such like.

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

Phi. What is that?

Ma. It is commonly called imperfection.

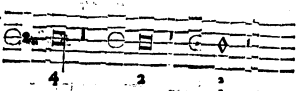
Imperfection.

Phi. What is imperfection?

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



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



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



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

Phi. What is alteration?

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 Moore prolation, so that the note which is to be altered is commonly marked with a pricke of alteration.

Alteration.

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

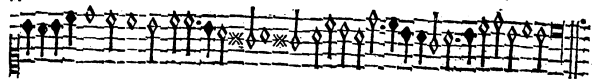
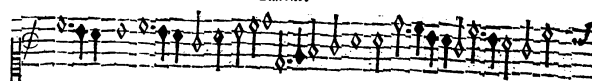
Ma. Of the altering of the Moodes proceedeth augmentation, or diminution. Augmentation proceedeth of setting the signe of the more prolation in one parte of the song onely, and not in others, and is an increasing of the value of the notes about their common and essential valor, which cometh to them by signes set before them; or Moodes set ouer them, or numbers set by them. Augmentation by numbers is when proportions of the lesse in equalitie are set down, meaning that euery note and rest following

Augmentation

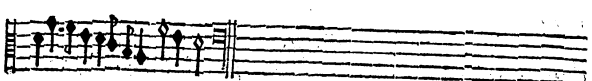
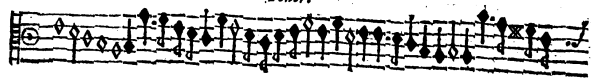
The first part.

following are so often to be multiplied in them selues, as the lower number containeth the higher thus. 3 4 &c. that is, the minym to be a semibriefe, the semibriefe a briefe &c. but by reason that this is better conceiued by deede than worde, heere is an example of augmentation in the Tenor part.

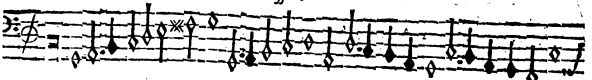
Cantus.



Tenor.



Bassus.



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

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

Diminution.

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

E 2

L 0

The first part.

Ma. Lo, here is one.

Cantus.

Tenor.

Bassus.

Where

The first part.

Where you see two Moode set to one part, the one thus C the other retorted thus D signifying that the first must serue you in your first finging till you come to this signe $||$: where you must begin againe and fing by the retort in halfe tyme (that is, as rounde 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 terme a retorted Moode?

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 finging, that which was a semibreve at the first you did fing in the time of a minime, and the minime in the time of a crochet.

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

Ma. Because a Moode of perfytt time cannot be retorted.

Phi. Of the lesse prolation I haue had an example before, therefore I praie you let me haue an ensamble 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, gree you an example of that Moode, with manie others after wee haue spoken of the proportions.

Phi. What is Proportion?

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

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

Ma. In dede wee doe not in Musicke consider the numbers by themselves, 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 aequal 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 lesse, and in Musicke doeth alwaies signifie diminution. Proportion of the lesse inaequalitie is, where a lesse number is set ouer, and compared to a greater, as $\frac{2}{3}$, and in Musicke doeth alwaies signifie augmentation.

Phi. How manie kindes of Proportions doe you commonly vse in Musicke? for I am perswaded it is a matter impossible to fing them all, especially those which be termed Superperciens.

Ma. You saie true, although there be no proportion so harde but might be made in Musicke, but the hardnesse of finging them, hath caused them to be left out, and therefore there be but sive 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 every note and sett from it, so that two notes of one kinde doe but answer to the value of one: and it is known when the upper number containeth the lower twise thus $\frac{2}{1}$ &c. By the way you must note that time out of minde we haue termed that dupla where we set two Minimes to the Semibreve, which if it were trow, there should be few songs but you should haue dupla quadrupla and octupla in it, and then by consequent must cease to be dupla. But if they thinke that not incontinent, I pray them how will they answer that which from time to time hath been let downe for a general rule amongst all musitions, that proportions of the greater inaequalitie do alwaies signifie diminution, and if their minims be diminished, I pray you how shall two of them make vp the time of a full stroke, for in all

A Retort.

Proportion.

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

Dupla.

A confusion of Dupla in the minime.

proportion

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

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

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

Cantus

Tenor

Diminution in tyme Dupla proportion.

Bassus

Phi. What is tripla proportion in musicke?

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

Cantus.

The first part:

Cantus.

Tenor.

Bassus.

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

A confutation of hemiolia.

Discantus

The first part.

Cantus.

Altus.

Tenor.

Bassus.

Pbi. Proceed now to *Quadrupla*.

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

Pbi. I pray you giue me an enfample of that,

Ma. Heere is one.

F.

Cantus.

The first part.

Cantus.

Tenor.

Bassus.

Quintupla and Sextupla I haue not seene vied by any stranger in their songs (so far as I remember) but here we vie them, but not as they vie their other proportions, for we call that sextupla, where we make fixe black minims to the fembrisafe, and quintupla when we haue but fixe &c. But that is more by custome then reason.

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

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

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

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

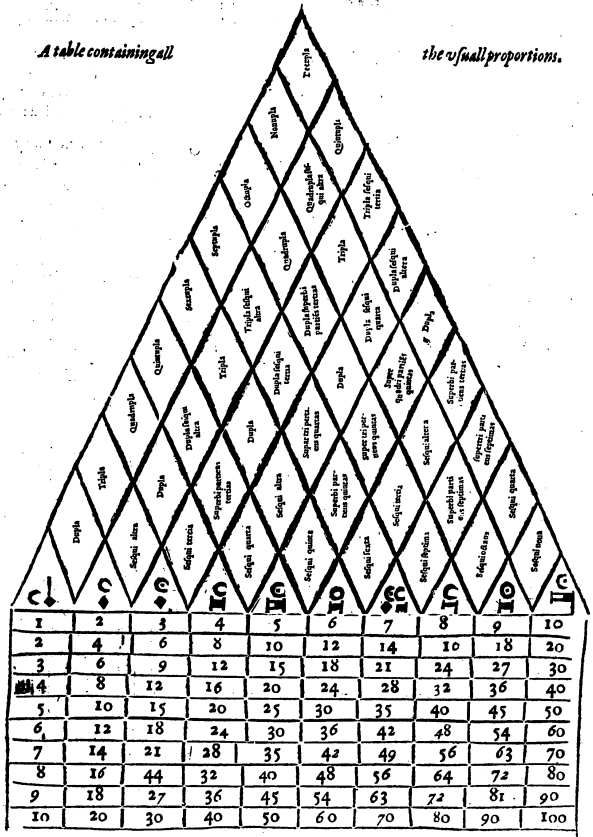
Sequialtera.

The first part.

number contayning another once, and his halfe $\frac{3}{2}$: the example of this you shall haue amongst the others. *Sequitercia* is when foure notes are sung to three of the same kinde, and is knowen by a number set before him, contayning another once, and his third part thus. $\frac{4}{3}$. And these shall suffice at this time: For knowing these, the rest are easilie learned. But if a man would ingulfe himselfe to learne to sing, and set downe all them which *Franchinus Gausficus* hath set downe in his booke *De proportionibus musica*, he should finde it a matter not onely hard, but almost impossible. But if you thinke you would be curious in proportions, and exerceyse your selfe in them at your leasure. Heere is a Table where you may learne them at full,

A table containing all

the usuall proportions.



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

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

Ma. I will, but before I giue it you, I will shew you two others, the one out of the workes of *Julio Renaldi*: the other out of *Alexandro Striggio*, which because they be short & will 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 euery part hath a fearell Moode and prolation.

Ma. The Treble contayneth *Augmentation* of the Moore prolation in the *subdupla* proportion, so that euery *semibreue* lacking an odde *minime* following, it is three: But if it haue a *minime* following it, the *semibreue* it selfe is two *semibreues* and the *minime* one. The *Altus* and *Quintus* be of the lesse prolation, so that betwixt them there is no difference, sauing that in the *Quintus* the time is perfect, and by that meane euerie *breue* three *semibreues*. Your Tenor is the common Moode of the imperfect of the lesse prolation, diminished in *dupla* proportion, so that in it there is no difficultie. Lastly your Base conteyneth *diminution* of *diminution* or *diminution* in *quadrupla* proportion, of that (as I shewed you before) euery *long* is but a *semibreue*, and euery *semibreue* is but a *breue*. And to the ende that you may the more easilie vnderstand the contrarying of these lynes, 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 eighth song of his Madrigals and Neapolitans to five voyces beginning *de c rochet*.

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

Ma. True, but he was moued so to doe by the wordes of his text, which reason also moued *Alexandro Striggio* to make this other, wherein you haue one poynt handled first in the ordinary Moode through all the parts, then in *Tripla* through all the parts, and lastly in proportions, no part like vnto another, for the Treble contayneth *diminution* in the *quadrupla* proportion, The second Treble or sextus hath *Tripla* prick all in blacke notes: your *Altus* or Meane contayneth *diminution* in *Dupla* proportion. The Tenor goeth through with his *Tripla* (which was begonne before) to the ende. The *Quintus* is *sesquialtera* to the *breue* which hath this signe ♩ set before it: But if the signe were away, then would three *minims* make a whole stroke, where as nowe three *semibreues* make but one stroke. The Base is the ordinary Moode, wherein is no difficultie as you may see.

Alexandro Striggio in the end of the 30. song of the Seconde booke of his Madrigals to fixe voyces, beginning *Alli Adagio sopra*.

The first part.

gier

Phi. Now I thinke you may proceed 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 hardpricke-song that may come to your fight.

Cantus.

A 3. voc.

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

The first part.

A 3. voc. Tenor.

Christes crosse.

Verte folium.

A 3. voc. Bassus.

Christes crosse.

Verte folium.

The first part.

A 3. voc.

Cantus.

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

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

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

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

Tenor.

The first part.

Bassus.

The first part.

Cantus.

double
u. x, with y, exad & per se, conper se, title
title, est Amen. Versusolum.

Tenor.

The first part.

3¹
3 to one of the notes precedent.

Bassus.

3¹
3¹

G a

Wren

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. b. i. k. l. m.

Tenor.

91

31 whole.

31

The first part.

Decupla.

Bassus.

3 to one of the notes precedent.

92

31. whole.

51

The first part.

A₃ voc. *Cantus.*

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

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

Tenor.

The first part.

Bassus.

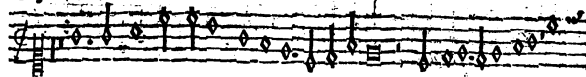
And this is our vsual maner of pricking and setting downe of the Proportions generally receiued amongst our Musitions. But if *Glareanus, Ornithoparchus, Peter Aron, Zarlino*, or any of the greates Musitions of Italy or Germanie had had this example, he would haue set it downe thus, as followeth.



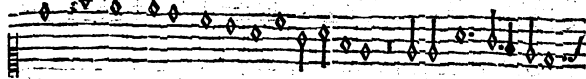
The first part.

A 3. voc.

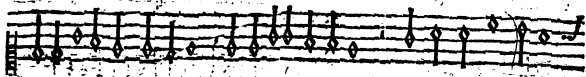
Cantus.



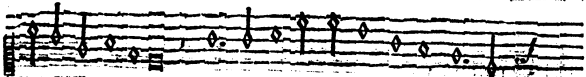
Christes crosse be my speede in all vertue to proccede, A. b. c. d. e. f. g. b.



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

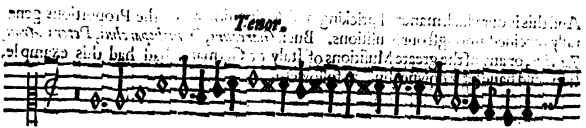


cross. & crosse. con per se. (title title. of Amen, When you have done begin

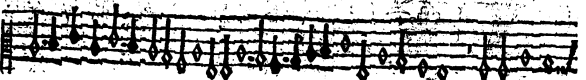


again begin againe. Christes crosse be my speede, in all vertue

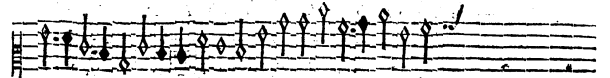
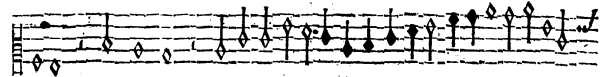
Verte fol



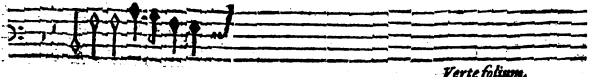
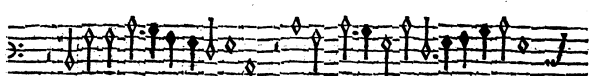
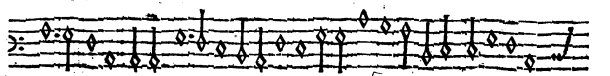
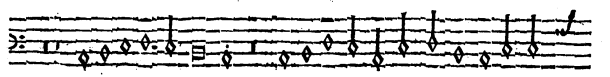
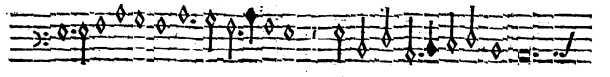
Tenor.



The first part.



Bassus.



Verte folium.

H.

topro

The first part.

Cantus.

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

t, double w, v, x, with y, exod & per se, con per se, title title,

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

speede, in all vertue so proceede, A, b, c, d, e, f, g,

Tenor.

The first part.

Bassus.

Ha

Christes

The first part.

Cantus.

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

se, title title est Amen. When you have done begin againe, begin againe.

Christes crosse be my speede in all vertue to proccede,

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 tripla

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 v, x, with y, exod, & per se, con per se, jitle title est Amen. When you have done begin againe,
begin againe.

Tenor.

the more prolasion. *true quintupla.*
quintupla broken.
the lesse prolasion.

The first part.

true dupla in the more prolasion.

Bassus.

true quintupla.
true septupla.

And

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

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

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

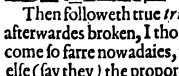
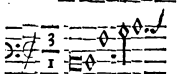
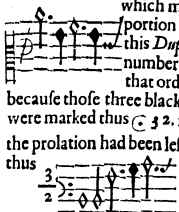
And in this maner most commonlie do the *Italians* signifie their three minimes to a stroke or tripla of three minimes, which is indeed true *sesquialtra*. But because wee would here expresse true tripla, I haue set it downe thus,

Therefore to destroy the proportion follow these proportionate numbers at the signe of degree thus $\text{C} \ 3$; which maketh the common time vnperfect of the lesse prolation. Then followeth true *tripla*, which they call *tripla* to the Semibreue. But because it is afterwarde broken, I thought it better to prick it white then blacke: but the matter is come so farre nowadaies, that some wil haue all semibreues in proportion prickt blacke else (say they) the proportion will not be knowne. But that is false, as being grounded neither vpon reason nor authoritie. The *tripla* broken in the more prolation, maketh nine minimes for one stroke, which is our common *Nonapla*, but in one place of the broken tripla, where a semibreue and a minime come successiuelie that they marked with these numbers 9 2, which is the signe of *Quadruple sesquialtra*, if the numbers were perpendicularly placed: but if that were true, why should not the rest also which were before be so noted, seeing nine of them were sung to two minimes of the Treble.

Then followeth true *Dupla*: but for the reason before saide, I signified it with numbers and not by the retort but in the Basse, because the signe of the lesse prolation went 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 *proportionate* numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterward the contrarie numbers of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Basse singeth *Quintupla* being prickt thus: such was our maner of pricking without any reason or almost common sence, to make five crotchets be *Quintupla* to a Semibreue, seeing foure of them are but the proper value of one Semibreue. But if they would make five crotchets to one semibreue, then must they set downe *Sesquiquarta* proportion thus $\frac{5}{4}$, wherein five semibreues or their value make vp the time of foure semibreues or strokes. But I am almost out of my purpose, and to returne to our matter, I haue altered those crotchets into semibreues expressing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this like-

wife

is but true
expresse
fixe for a
proportion



wife *Quintupla*, because there goeth but the value of five semibreues 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 fixe peeces of two pence a peece, or tvvelue single pence do likewise make a shilling. Yet we will confesse that five semibreues to one is *Quintupla*. But we will not confesse that ten minimes, being the value of five semibreues, compared to one semibreue, is likewise *Quintupla*: and so in *Quadruple sextupla*, *septupla*, and others. Then commeth the common measure, or the lesse prolation (the signe of *Subquintupla* thus; destroying the proportion) for which the base singeth *septupla*, but as it is set downe in the first waie, it is as it were not *septupla*, but *Subparticipiens*, *Quartus*, or $\frac{7}{4}$. Therefore I set them all downe in semibreues, allowing seven of them to a stroke: which ended commeth equalitie after which followeth true *Dupla* in the more prolation, which we sometime call *Sextupla*, and sometime *Tripla*. After which and last of all commeth equalitie.

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

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

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

Phi. Sir I thanke you, and meane so diligentlie to practise till our nexte meeting, that then I thinke I shall be able to render you a full account of all which you haue told me: till which time I wish you such contentment of minde, and ease of bodie as you desire to your selfe, or mothers vs 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 towardlie forward in their studies, which I doubt not but you will doe, if you take but reasonable paines in practise.



I

The first part.

Cantus.

Musical score for page 56, Cantus part. It consists of ten staves of music. The first staff is labeled *Duo.* The music is written in a single system with a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The first part.

Tenor.

The First.

Musical score for page 57, Tenor part. It consists of ten staves of music. The first staff is labeled *Duo.* The music is written in a single system with a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The score concludes with a double bar line and the number '12' below it.

The first part.

Cantus.

Duo.

This page contains ten staves of musical notation for the Cantus part. The notation is in a single system, with a key signature of one flat and a common time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. The first staff begins with the word 'Duo.' written below the staff.

The first part.

Tenor.

Duo.

This page contains ten staves of musical notation for the Tenor part. The notation is in a single system, with a key signature of one flat and a common time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. The first staff begins with the word 'Duo.' written below the staff.

The first part.

The Third.

Cantus.

Duo.

The first part.

Tenor.

Duo.

Duo.

The first part.

Cantus.

A musical score for the Cantus part on page 62. It consists of ten staves of music, each with a treble clef and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line.

Faint, illegible text or markings at the bottom of the page.

The first part.

Tenor.

A musical score for the Tenor part on page 63. It consists of ten staves of music, each with a treble clef and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line.

K.

The first part.

The first.

Cantus.

Duo.

32

This page contains a musical score for 'The first part.' It features a vocal line labeled 'Cantus.' and a piano accompaniment labeled 'Duo.' The score is written on ten staves. The key signature has one sharp (F#) and the time signature is 3/4. A measure number '32' is indicated on the eighth staff. The piece concludes with a double bar line on the tenth staff.

The first part.

Tenor.

The fifth.

Duo.

32

K 2

This page contains a musical score for 'The first part.' It features a vocal line labeled 'Tenor.' and a piano accompaniment labeled 'Duo.' The score is written on ten staves. The key signature has one sharp (F#) and the time signature is 3/4. A measure number '32' is indicated on the eighth staff. The piece concludes with a double bar line on the tenth staff. The initials 'K 2' are printed at the bottom right of the page.

The first part.

Cantus.

The first.

The first part.

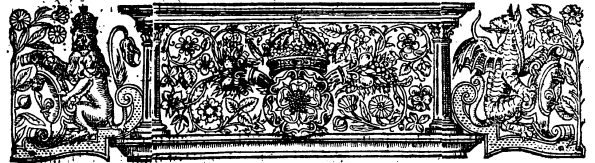
Tenor.

The sixth.

The first part.

Aria. A 3. voices. Cantus.

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



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

Maister.



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

Phi. God give you good morrow, and a hundred: but I marvaile not a little to see you so early, nor only stirring, but out of doores also.

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

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

Ma. Then in playne rearmes, being over-wearied with study, and taking the oportunitie of the fayre morning: I am come to this place to

snatch a mouthful of this holome 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 over-wearied fences. But tel me I pray you the cause of your hither comming: haue you not forgotten some part of that which I shewed you at our last being together?

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

Ma. How came that to passe?

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

Pro-

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

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

Phi. Desire to learne, as before,

Ma. What would you now learne?

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

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

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

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

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

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

Phi. What is a Concord?

Ma. It is a mixt sound compast of diuers voyces, entering with delight in the eare, and is eyther 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 do you meane by their eights.

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

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

Ma. I see you doe not conceiue my meaning in reckoning your distances, for you vnderstood me exclusiue, and I meant inclusiue: as for example, From Gamut to b my is a third: for both the extremes are taken, so from Gamut to G solre ut is an eighth, and from Gamut to D la solre is a twelfth, although it seeme in common sence but an a Leuenth.

Phi.

Exposition of the name of Descant.

What a Concord is.

What a perfect Consonant is.

How many concords there be.

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

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

Phi. What is an vnperfect concord?

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

Phi. Which distances do make vnperfect consonants?

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

Phi. What is a discord?

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

Phi. Which distances make discord or dissonant sounds?

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

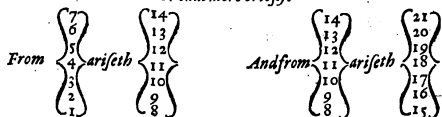
What an vnperfect concord is.

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

Concords.				Discords.			
perfect.	vnperfect.	perfect.	vnperfect.	perfect.	vnperfect.	perfect.	vnperfect.
1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88
89	90	91	92	93	94	95	96
97	98	99	100				

an vnison, a third, a fifth, a sixth, a second, a fourth, a seuenth.

Or thus more briefly.



Phi. I praie you shew me the vse of those cords.
Ma. The first waie wherein we shew the vse of the cordes, is called Counterpoint: that is, when to a note of the plain song, there goeth but one note of descant. Therefore when you would sing vpon a plain song, looke where the first note of it stands, and then sing another for it which may bee distant from it, three, siue, or eight notes, and so fourth with others, but with a sixth we sildome begin or end.

Phi. Be there no other rules to be obserued in singing on a plain song then this?
Ma. Yes.
Phi. Which be they?
L Ma.

The second part.

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

Phi. I pray you explaine that by an example.

Ma. Here is one, wherein the vnifons, fifties, and eights, be feuerallie fet downe,

Consequence of perfect concord of one kind condemned

Vnifons Fifties Eights.

Phi. This is easie to be decerned 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 praie you shew me how they may be perceiued amongst other cordes.

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

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

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

Phi. The first note of the base, standeth in C solfa vt, and the first of the treble in G solre vt: so that they two make a Fifth, and therefore the first note is true. The second note of the base standeth in A lamire, and the second of the treble in E lami, which two make also a fifth, and were true if the base did not fall two notes, and the treble likewise two notes from the place where they were before. The third note is true, and the last false.

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

Phi. What may I not fall from the fifth to the eighth thus?

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

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

Ma. Set downe any you list your selfe.

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

Ma.

The second part.

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

Falling from the eight to the vnison condemned.

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

Falling from sixth to a third both partes descending disallowed.

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

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

Ma. Discords mingled with concord are tollerable, but make the descant more pleasing if they be well taken. Moreover, there is no coming to a close, speciallie with a Cadence without a discord, and that most commonly a seventh bound in with a sixth when your plainfong descendeth, as it doth in that example I shewed you before.

Phi. What do you tearme a Cadence?

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

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

Discords well taken allowed in musike.

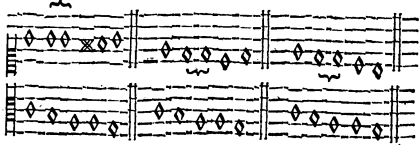
What a Cadence is.

L 2

Ma.

Examples of well taking a discord with a Cadence.

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



And whereas in the first of these examples you begin to bynde upon the sixt, the like you might haue done upon the eight: or in the first, if your playnfong had risen thus.

Phi. The second of these examples clofeth in the first, and I pray you do you esteeme that good?

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

But if the last note of the playnfong ascended to *disolre*, thus: it had been good & the best way of clofing.



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 eare. Now the perfect Concorde of them selues being sufficiently pleasing, neede no helpe to make them more agreeable, because they can be no more then of themselues they were before.

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

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

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

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



Examples of formal clofing without a Cadence.

Phi.

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

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

Phi. Heere is away how like you it?

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

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

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

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

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

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

Phi. Where in doe you condemne it?

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

Phi. But they be not two fifts.

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

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

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

Phi. No.

Ma. Why?

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

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

Phi. No.

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

Phi. I cannot tell.

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

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

shifit

L 3

The scholars second lesfon of Counterpoint.

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

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

Alfonso in his song Si el re me oido no me deging the twentieth song of his second book of Madrigals of five voyces at the very close betweene Canto & Alto

In the third part

Standing with the plainfong condemned. What formalitie is.

Binding descant.

A Fuge.

shift otherwise. Likewise in your penult and antepenult notes, you stande still with your descant, the plainfong 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 onelie seeke true cordes, but formalitie also: that is, to make your descant carrie some forme of relation to the plaine song, as thus for example.

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

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

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

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

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

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

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

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

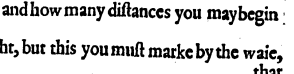
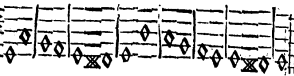
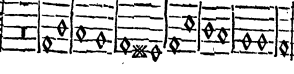
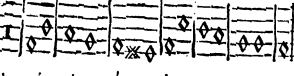
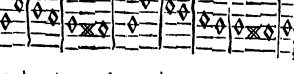
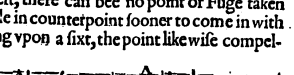
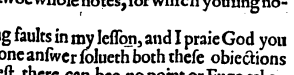
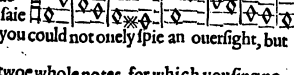
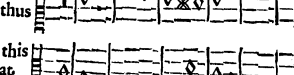
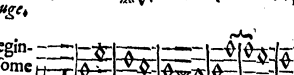
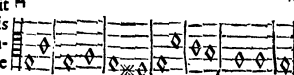
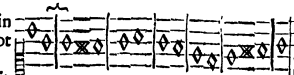
the point likewise doeth excuse all the rest of the faults which might be objected against me, except it be for false descant, that is, two perfect cords of a kind together, or such like.

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

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

Distances where vpon a fuge may be begun.



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

How those distances are reckoned.

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

Ma. Yes there is another waie if you can finde it out. Phi. I shall neuer leaue breaking my braines till I finde it. And loe, here is a waie which although it do not driue the point quite through as yours did, yet I thinke it formall.

Ma. You haue rightlie conceiued the waie which I meant. But whie did you pricke it of so much compasse?

Phi. For auoiding the vnison in the beginning. Ma. It is well, and verie hard and almost impossible to doe more for the bringing in of this point about the plainfong then you haue don.

Wherefore I commend you, in that you haue studied to earnestlie for it, but can you doe it no otherwise?

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

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

Phi. This riseth fiew notes and the plainfong riseth but foure.

Ma. So did you in your example before, although you could perceiue it in mine, and not in your owne: but although it rise fiew notes, yet is it the point. For if it were in Canon, we might not rise one note higher, nor descende one note lower then the plainfong did: but in Fuges wee are not so straightlie bounde.

Rising from the fift to the eighth, disto low ed in musicke.

But there is a worse fault in it which you haue not espied, which is, the rising from the fift to the eighth in the feuenth and eighth notes, but the point excuseth it, although it be not allowed for anie of the best in two parts, but in no parts it might be suffered.

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

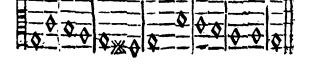
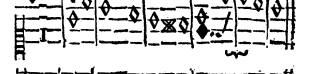
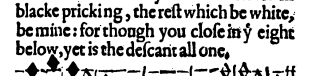
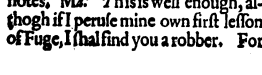
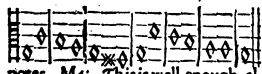
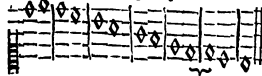
Ma. There be manie things which happen contrarie to mens expectation, therefore yet once againe, trie what you can do vpon this plainfong, though not with a point, yet with some formalitie or meaning in your waie.

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

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

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

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



Phi. In truth I did not willingly rob you, although by chance I fel into your cordes, Ma. I like it al the better. But I would counfel you, that you accustom not your selfe to put in pieces of other mens doings amongst your owne, for by that meanes the diuerfitie of vaines wil appeare, and you be laughed to scorn of the skilful for your pains

Phi. You faie true, and I wil take heed of it hereafter. But I thinke my selfe now reasonable instructed in counterpoint. I praie you therefore go forward to some other matter Ma. There remaineth some things in counterpoint which you must know before you go anie further. The first is called short and long, when we make one note alone, & then two of the same kind bound together, and then another alone, as you see in this lesson.

Short and long



long and short. Phi. Nay by your leaue, I wil make one of euerie sort, and therefore I praie you proceed no further, til I haue made one of these. Ma. If you thinke it worth the making do so, for if you can otherwise do anie thing vpon a plainesong, this wil not bee hard for you, but to doe it twice or thrice vpon one plainesong in feuerall waies, wil bee somewhat harder, because that in these waies there is little shift

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

Ma. This is wel done.

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

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

Long and short

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

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

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

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

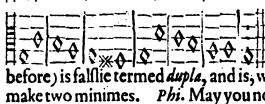
Phi. What followeth next to be spoken of? Ma. The making of twoe or more notes for one of the plainesong, which as (as I tolde you before) is fallie termed *dupla*, and is, when a semibreue or note of the plainesong, we make two minimes. Phi. May you not now and then interminge some crotchets.

Ma. Yes as manie as you list, so you doe not make al crotchets. Phi. Then I thinke it is no more *dupla*. Ma. You faie true, although it should seem that this kind of *dupla* is deriued from the true *dupla*, and the common *quadrupla* out of this. But to talke of these proportions is in this place out of purpose: therefore we wil leaue them and return to the matter we haue in hand.

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

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

Descant commonlie called Dupla.



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

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

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



A discord note to be taken for the first part of a note, except in binding waie

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

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

Ma. Here is one, make 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 scene in counterpoint to attain in short time to y knowledge of this kind.

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

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

Ma. Well for the first triall of your vnderstanding in this kinde of descant. But lets examine particularie euerie note, that you seeing the faultes, may auoide them hereafter.

Phi. I praie you doe so, & leaue nothinge vntouched which aniewaie may bee objected.

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

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

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

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

M

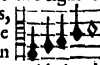
Ma.

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

Ma. Your feuenth and eighth notes haue a fault, cofine germaine to that which the others had, though it be not the fame.

Phi. I am fure you cannot faie that they be two eightes, for there is a tenth after the firft of them.

Ascending or defcending to the eight con demned. *Zarlino infl. mus. part. sexta cap. 48.*

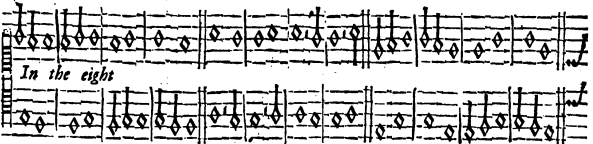
Ma. Yet it is verie naught, to ascend or defcend in that maner to the eight, for thofe foure crotchets bee but the breaking off a femibriefe in *G fol re ut*, which if it were fung whole, would make two eightes together ascending, or if he who fingeth the plainfong would breake it thus,  (which is a thing in common vfe amongst the fingers, it would make five eightes together: and as it is, it ought not to be vfed, especiallie, in two partes: for it is a groffe fault. Your ninth & tenth notes, are two eightes with the plainfong, for a *minime rest set betwixt two eightes, keepeth them not from being two eightes*, becaufe as I faide before, there commeth no other concord betwixt them: but if it were a femibriefe rest, then were it tollerable in more partes, though nor in two, for it is an vnartificiall kinde of defcating in the middle of a leffon, to let the plainfong fing alone, except it were for the bringing in or maintaining of a point *precedent*.

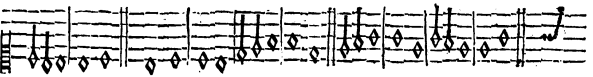
A minime rest put betwixt two perfect cordes of one kind, hindreth not their faulte con fequente

Phi. I praie you giue me fome examples of the bad maner of comming to eightes, fits, or vnifons, that by them I may in time learne to finde out more: for without examples, I fhall manie times fall into one and the leffe fame error.

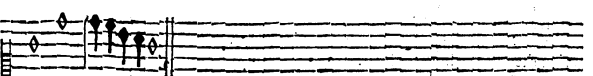
Ma. That is true: and therefore here be the groffest faults. Others by my instruction and your owne obseruations, you may learne at your leifure. And becaufe they may hereafter ferue you when you come to praife bale defcant, I haue fet them downe firft aboute the plainfong, and then vnder it.

Examples for allowances forbidden in musicke.

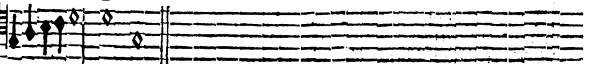

In the eight


In the vnifon


In the fit



ascending and defcending to the eight.



Phi

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

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

Phi. Then I praie you fet downe my leffon corrected after your maner.

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

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

Ma. Doe fo: for the rules and praife ioined together, will make you both certaine and quicke in your fight.

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 defcant is good, the second note is tollerable, but might haue been made better.

Phi. May I not touche a difcorde, passing in y order?

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

An obseruation for passing notes.

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

Wild skipping condemned in defcant.

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

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

Staying before the close con demned.

Phi. I praie you before you go any further, to set me some waies of discordes 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 plainfong, but in forme of a Fuge, that you may perceiue how it is allowable or disallowable in Fuge: And because we will haue the best last, I will shewe you two waies, which though others haue vsed them, yet are no waie tollerable: for it is vnpossible to take a discord worse, then in them you may here see set downe, which I haue of

Bad taking of discords in this kind of descant



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

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

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

The former example bettered.



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

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

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

Phi.



Other examples of discords cull taken.

Phi. What? Will not the Fuge excuse this, seeing it fingereth in a manner euery note of the plainfong?

Ma. No.

Phi. For what cause?

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

But it were better

to leaue the

point and follow

none at all, then

for the pointes

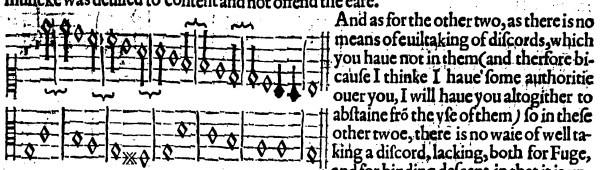
saie, to make

such harsh vnple

asant musicke: for

musicke was deuised to content and not offend the eare.

Examples of discords well taken, wherein all the allowances be cogained.

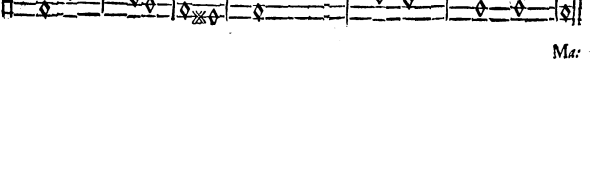


And as for the other two, as there is no means of euil taking of discords, which you haue not in them (and therefore because I thinke I haue some authoritie ouer you, I will haue you altogether to abstaine fro the vse of them) so in these other twoe, there is no waie of well taking a discord, lacking,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

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

Ma. Trye then to make another waie formall without a Fuge?

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



Ma.

Ma. My opinion is that the halfe of it is tollerable, the other halfe I mislike.
Pbi. I suspected so much before, that the latter halfe woulde please you, though the first halfe did not.

Falling downe with the plain song disallowed

Ma. You are deceiued, for the first halfe liketh me better then the latter.
Pbi. How can that be, seeing the latter keepeth point in some sort with the plain song.
Ma. But you fall as the plain song dooeth, itill telling one tale with out varietie. But if you would maintaine a point, you must go to worke thus:



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

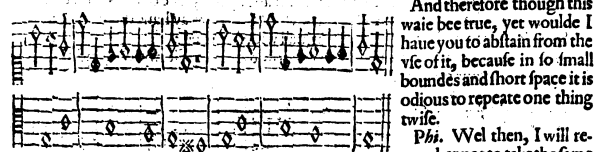
An od rest the most artificiall kind of bringing in a point.

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

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

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

One thinge twice sung in one lesson condemned.



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

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

Ma.

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

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

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

What a reuert is,

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

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

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



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

Ma. That is true indeed, but doe you see how the point is reuerted?
Pbi. Yes verie well, for from your first note till the middle of your fift, your point is contained; and then in the middle of your fift note you reuert it, causing it ascende as manie notes as it descended before, and so descend where it ascended before.

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

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



Ma. I thinke it is fatal to you, to haue these wild points of vnformal skipings (which I pray you learne to leaue) otherwaies your first fise notes be tollerable, in your fift note you begin your reuert well: but in your seuenth and eight notes, you fall from the thirteenth or sixt, to the eight or vnison, which was one of the faults I condemned, in your first lesson of Counterpoint: the rest of your descant is passable. But I must admonishe you, that in making reuerts, you choose such points as may be easilie driuen thorough to the ende, without wrestling, changing of notes, or pointes in harsh cordes, which can not be done perfectly 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

Falling from the sixt to the eight condemned.

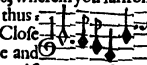
sider your plainfong, to see what pointes will aptliest agree with the nature of it, for that vpon one ground or plainfong, innumerable waies may be made, but manie better then other.

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

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

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



Ma. All this is sufferable, except your seuenth and eight notes, wherein you fall from *B fa b mi to F fa vt*, and so vnformallie to *B fa b mi* backe againe, thus  which though it be better then that which I condemned in the Close of your first lesson of Counterpoint: yer is it of the same nature and

Phi. I know you will make the point your excuse, but (as I tolde you before) I would rather haue begun againe and taken a new point, then I would haue committed so grosse a fault: as for the rest of your lesson it is tollerable. Nowe I hope by the precepts which I haue alreadie giuen you, in your examples going before, you may conceiue the nature of treble descant, it followeth to shewe you how to make base descant.

Phi. What is Base descant?

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

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

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

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

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

Ma. Here is one

Phi.

Falling from a fa b mi sharp to F fa vt con demned.

Base descant.

A caueat for the sight of cordes vnder the plainfong.



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

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

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

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

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

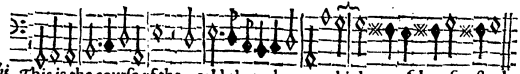
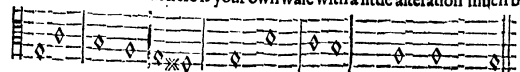
Ma. In those things wherein I did not thinke you should haue erred. For in the beginning of your fourth note, you take a discord for the first part, & not in binding wise: your other faults are not so grosse, and yet must they be told.

Phi. In what notes be they?

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

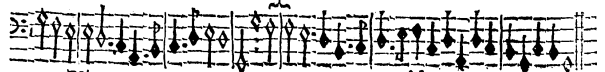
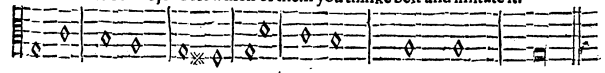
Phi. What? Is not that binding descant good?

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



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

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



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

binding with concordis not so good as that with discords.

The second part.

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



The eare the most iust iudge of al musick.

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

Phi. It is not for me to disallow your opinion: but what rests for me to doe next? Ma. By working we become workemen: therefore once againe set down a waie of this kind of descant.

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



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



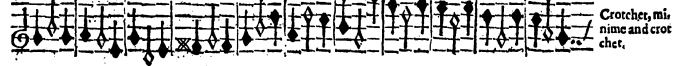
Phi. This is a point reuerted, and (to be plaine) I despaire for euer doing the like. Ma. Yet trie, and I doubt not but with labour you may overcome greater difficulties Phi. Here is a waie, I praie you how like you it?



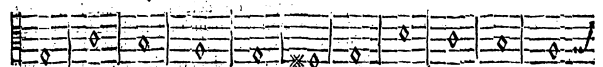
Ma.

The second part.

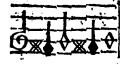
Ma. I perceiue by this waie, that if you will bee carefull and practife, censuring your owne dooings with iudgement, you neede few more iustructions for these waies: therefore my counsell is, that when you haue made any thinge, you peruse it, and correct it the second and third time before you leaue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



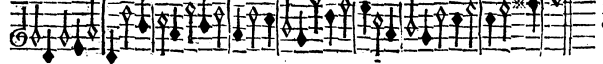
Crotchet, minime and crotchet.



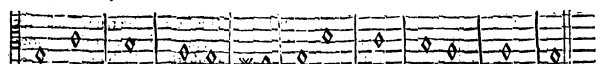
This waie in euerie note commeth euen in time of stroke.



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



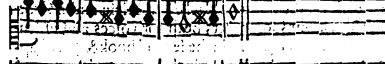
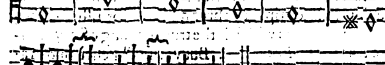
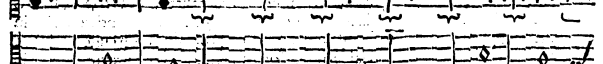
Minime, crotchet & minime.



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



Two crotchets and a minime.



N.s

The

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



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

Figuration.

Phi. What is Figuration?

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

Tripla in the minime.



though (as I tolde you before) this be not the true tripla, yet haue I set it down vnto you in this place, that you might know not onlie that which is right, but also that which others esteemed right. And therefore likewise haue I set downe the proportions following, not according as it ought to bee in reason, but to content wranglers, who I know will at euerie litle ouersight, take occasion to backbite, and detraet from that which they cannot disproue. I know they will excuse themselves with that new inuention of Tripla to the semibreue, and tripla to the minime, and that that kinde of tripla which is tripla to the minime, must be prickt in minims, and the other in semibreues. But in that inuention they ouerhoote themselves, seeing it is grounded vpon custome, & not vpon reason. They will replie and saie, the Italians haue vsed it: that I graunt, but not in that order as we doe: For when they make tripla of three minims for a stroke, they doe most vsualle set these numbers before it: which is the true marking of *Segni altera*, and these three minims are true *segni altera* it selfe. But you shall neuer find in any of their workes a minime set downe for the time of a blacke semibreue and a Crotchet, or three blacke minims, which all our Composers both for voices and instruments doe most commonlie vse. It is true that *Accione* in the second book & 38. chapter of practise of musicke, doth allow a minime for a stroke in the more prolation, and

proo-

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

In the first part



Quadrupla.



Quintupla.



And so fourth *sexupla*, *septupla*, and infinite more which it will bee superfluous to sette downe in this place. But if you thinke you would consider of them also, you may find them in my *Christes Crosse* set downe before, *segni altera* and *sesquitercia*, they denominated after the number of blacke semibreues set for one note of the plainfong, as in these two following.

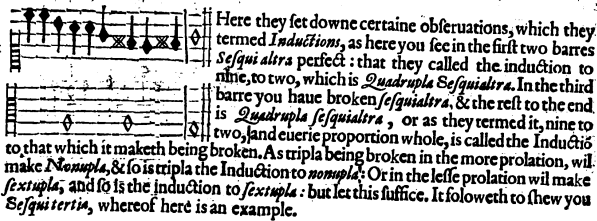
Here

The second part.

Sesquialtra

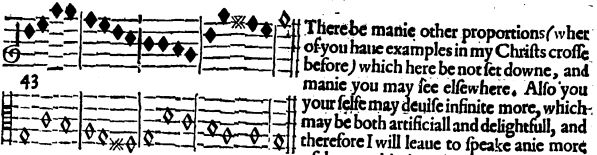


Inductions & what they be.



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

Sesquitercia



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

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

Two parts vpon a plainfong.

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

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



Ma.

The second part.

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



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



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

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

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



Ma.

The second part.

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

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

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

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



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

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

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

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

Pbi. 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 waie which I praeie you censure.

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

Pbi. Then here it is, peruse it.



Ma.

The second part.

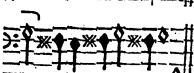
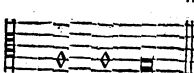
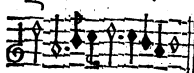
Ma. In this lesson in the verie beginning, I greaetie mislike that rising from the fourth to the fift, betwene the plainfong and the treble: although they bee both true to the base, yet you must haue a regard that the partes be for small betwixt themselves as well as to the base. Next, your standing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

Going vp from the fourth to the fift both partes ascending condemned.

Long standing in a place condemned.

A sharpe eight disallowed.

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



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

Ma. I haue indeede referued your beginning, to lette you see, that by altering but halfe a note in the plainfong, it might haue bene made true as I haue sette it downe.

Pbi. What? may you alter the plainfong so at your pleasure?

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

Pbi. a point.

O

Better to break the plainfong then dissolve

The second part.

Phi. But vpon what considerations, and in what order may you break the plainlong?
Ma. It would be out of purpose to dispute that matter in this place, but you shall know it afterward at full, when I shall fet you downe a rule of breaking any plainlong whatsoeuer.

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

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



Meeting of the flat and sharpe eight condensed.

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

Phi. What doe you terme two partes in one?

Definition of two partes in one.

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

Phi. What generall rules haue you for that?

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

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

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

Phi. I praie you explaine that by an example.

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

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

The second part.

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

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



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



Saluator mundi domine.

The second part.

Great maistries vpon a plainfong not the sweetest musike.

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 musike, yet is it praiseworthy, and though in some places it be harsh to the eare, yet is it more tollerable in this waie, then in two partes in one vpon a plainfong, because that vpon a plainfong there is more shift then in this kind.

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

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

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

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

A note for two partes in one in the fourth.

This waie, some terme a Fuge in epistola, that is in the fourth above. But if the leading part were high, then would they call it in hypodiatessaron, which is the fourth beneath: And so likewise in the other distances, diapente which is the fifth, & diapason which is the eighth.

Musical notation for 'Thus plaine' and 'Thus deuicied' showing two parts in one in the fourth.

Musical notation for 'Two partes in one in the fourth' showing two parts in one in the fourth.

The second part.

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

Musical notation for 'Thus plaine' showing two partes in one in the fifth.

Fuge in epistola

Musical notation for 'Thus deuicied' showing two partes in one in the fifth.

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

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

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

Musical notation for the 'waie' mentioned in the dialogue, showing two partes in one in the fifth.

Ma. It is not materiall which parte leade, except fuge in epistola you were inioyned to the same.

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

Ma.

The second part:

Two parts in one in the fifth.



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

Phi. I praie you yet giue mee leaue to interrupt

your purpose, that seeing I haue made a waie in the fifth, 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 wile without counterpoint, for I thought it too much trouble, first to make it plaine and then break it.

Two parts in one in the fourth.

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

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

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



Another

The second part:

Another example in the fifth the plain song in the middle.



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



Two parts in one in the sixth.



This waie in the sixth (if you sing y lower part eight notes higher, and the higher parte eight notes lower) will be in the third or tenth, & by the contrarie 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 aboue or below, according as the leading part shal be.

Two parts in one in the seventh.



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 parte eight notes lower, will make it in the seventh.

Two parts in one in the eighth.

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

Two parts in one in the ninth.

Two parts in one in the tenth.

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

Duo

The second part.

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

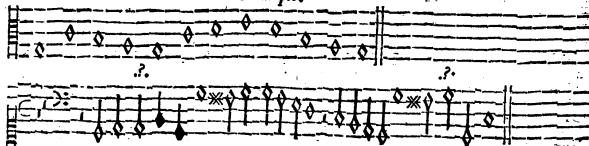
The second part.



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

A compendious way of prick king of canons.

Example.



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

The second part.



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

Double descant

Diuision of double descant.

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

Rules to be observed in composition of the first kinde of double descant.

The second part.

The higher part of the principall.

The lower part of the principall.

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

The higher part of the replie.

The lower part of the replie.

The second part.

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

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

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

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

The

The second part.

The higher part of the principall.

The lower part of the principall.

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

The higher part of the replie.

The lower part of the replie.

The second part.

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

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

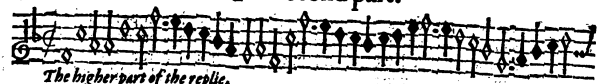
The higher part of the principall, of the second sort of the first kind of double descant.

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

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

The

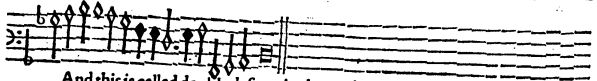
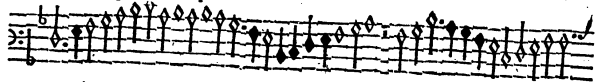
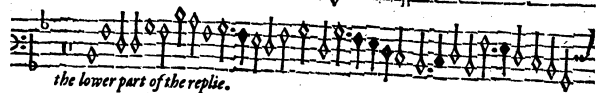
The second part.



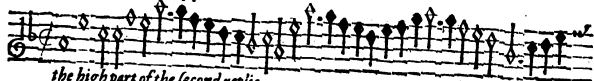
The higher part of the replie.



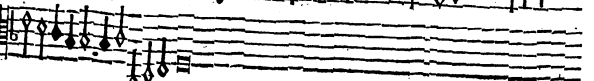
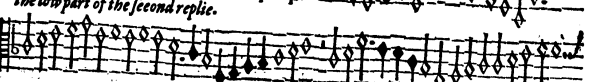
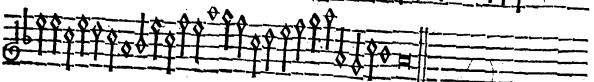
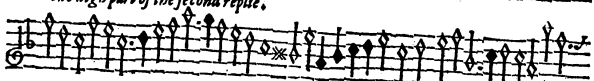
the lower part of the replie.



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



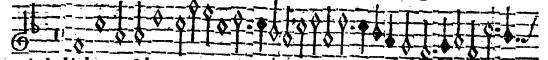
the high part of the second replie.



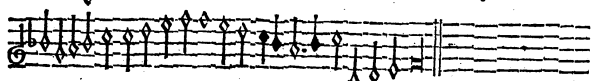
The second part.

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

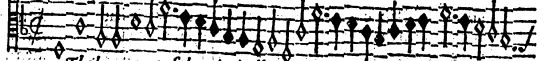
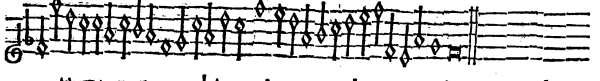
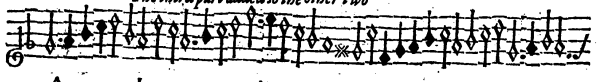
Rule for sing- ing a third part to other two in double descant.



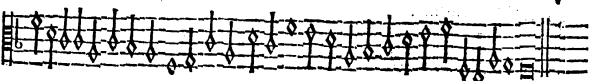
The high part of the principall.



The third part added to the other two



The lower part of the principall.



The second part.

By negligence of not thinking upon a third part in the composition of the principal, the fault of too much distance in the replye was committed which other wise might easily have been avoided, & the example brought in lesse compasse.

the higher part of the replye

The lower part of the replye.

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

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

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

The second part.

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

The low part of the principall.

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

The high part of the replye.

The low part of the replye.

The second part.

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

The second part.

The second part.

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

The image shows two staves of musical notation. The top staff is labeled 'The principall' and the bottom staff is labeled 'The replie'. Both staves contain a single melodic line with various note values and rests, typical of early modern lute tablature notation.

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

The second part.

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

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

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

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





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

Philomathes the Scholer.

Polymathes.

Philomathes.



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

this I must thinke that either your affection towards me doth decrease, or else you begin to suspect my secrecy.

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

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

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

no

The third part.

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

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

Pol. As how?

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

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

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

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

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

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

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

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

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

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

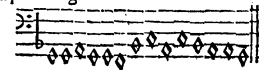
Ma. Who taught you?

Pol. One maister *Boulde*.

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

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

Ma. Here is one sing vpon it.



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

Pol.

The third part.

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

Phi. Who ever gaue him his name hath either foreknow'n 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 do you disallow them?

Phi. First of all in the second note is taken a discord for the first part of the note, and not in the best manner nor in binding: the like faulte is in the fifth note, and as for the two notes before the close, the end of the first is a discord to the ground, and the beginning of the next likewise a discord, but I remember when I was practising with you, you did set me a close thus, which you did so farre condemne as that (as you saide) there could not readily bee a worse made, and though my brothers bee not the verie same, yet is it Cofin germane to it, for this descendeth where his ascendeth, and his descendeth where this ascendeth, that in affect they be both one.

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

Phi. Yea, and iustly.

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

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

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

Two discords together condemned.

Harsh cordes not to be taken for the pointes sake.

Proportions are not ridiculously to be taken.

The third part.

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

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

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

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

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

The fuge of the first leison brought in without had allowances.

Pol. You neede not; but I praie you maister helpe mee for I can spienof faulte in it.

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

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

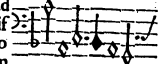
Ma. That is the best manner of descanting, but (hall I heare you sing a lesson of base descant.

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.

The third part.

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 *Prisians*, head to the very brain, but I know you will go about to excute the beginning of your tenth note in that it is in binding wise, but though it bee bound it is in fetters of rusty yron, not in the chaines of goulde, for no care hearing it, but will at the first hearing loth it: and though it bee the point, yet might the point haue bene as neerely followed in this place, not causing such offence to y^e care. And to let you see with what little alteration, you might haue auoided so great an inconueniēce, here be al your owne notes of the fifth bar in the very same substance as you had them, though altered somewhat in time and forme, therefore if you meane to followe musicke any further, I woulde with you to leaue those harsh allowances, but I pray you how did you become so ready in this kind 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.

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

Pbi. What? can a composer be without descant?

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

Binding no excuse for two discords together.

*The name in derision they haue giuen this quadrant pautan, because it waketh amongst the barbarous and fillers more common then any other

The third part.

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

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

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

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

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



A course note to be disliked if it had bene done with iudgement.

The third part.

Ma. Such lips, such letters, such authorities, such imitation, but is this maister Bonld's owne descant?

Pol. The first is his own, the second he wrote out of a verse of two partes of an *Agnus dei*, of one *Henry Rybie*, and recommended it to me for a singular good one, the third is of one *Piggot*, but the two last I haue forgotten whose they bee, but I haue heard them highly commended by many who bore the name of great descanters.

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

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

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

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

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

Ma. Then shew it me?

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

Faults in this lesion.

The third part.

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

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

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

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

The former lesions bettered.

Pol. But you haue remoued the plainfong into the treble, and caused it rest two whole semibreues.

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

Pol. You saie true.

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

Phi. Because I saw none other waie to expresse euerie note of the plainfong.

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

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

Phi. Doe so.

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

Phi. Nor I.

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

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

Pol. Nor so, but I am glad that you can see no further into a millstone then my selfe, and therefore I will plucke vp my spirits (which before was so much dilled, not by mine owne fault, but by the fault of them who taught me) and *Audere aliquid breuibus gyris & carcere dignum*, because I meane to be *aliquid*.

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

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

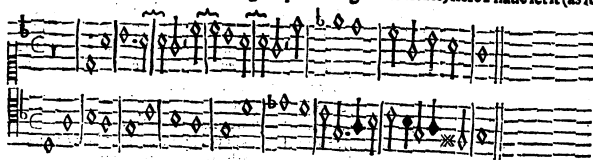
Ma. These reasonings are not for this place, and therefore againe to your lesion of Descant.

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

Ma.

The third part.

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



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

Pol. I pray you fir satisfie my curiositie in that point and shew it vs.

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



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

The third part.

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

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

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

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

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



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

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

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

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

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

Ma. If it please you sing the plainfong.

The third part.



Phi. Here is an instruction for vs (brother) to caufe our bafe defcant be stirring.
Pol. I would I could fo eafely imitate it as marke it.

Phi. But nowe (maifter) you haue fufficientlie examined my brother Polymathes, and you fee he hath fight enough, fo that it will be needeffe to infit any longer in teaching him defcant, therefore I pray you proceede to the declaration of the rules of fetting.

Ma. They bee fewe and eafie to them that haue defcant, for the fame allowances are to be taken, and the fame faults which are to be fhunned in defcant, muft bee auoided in fetting alfo. And becaufe the fetting of two parts is not very farre diftant from finging of defcant, we will leaue to fpeake of it and goe to three partes, and although the precepts of fetting of three parts will be in a maner fuperfluous to you, (Philomathes) becaufe to make two parts vpon a plainefong is more hard then to make three partes into voluntary; yet becaufe your brother either hath not praftised that kinde of defcant, or perchance hath not bene taught how to praftise it, I will fet downe thofe rules which may ferue him both for defcant and voluntary, and therefore to bee breefe perufe this Table wherein you may fee all the waies whereby concords may be fet together in three partes; and though I do in it talke of fifteenth and feuententhes, yet are the cordes feldome to be taken in three partes except of purpofe you make your fong of much compas and fo you may take what diftances you will, but the beft maner of compofing three voices or how many loener is to caufe the parts go clofe.

A Table containing the cordes which are to be vsed in the compofition of fonges for three voices.

<p>If your bafe bee an vnifon or 8. to the tenor, then may your <i>Alus</i> bee a 3. 5. 6. 8. 10. 12. or 15. to the bafe.</p>		<p>If your bafe bee a thirde vnder your tenor, the <i>Alus</i> may bee a 5. 6. 12, or 13. aboue the bafe.</p>	
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The third part.

<p>And if your Bafe bee a fifth to the tenor, your <i>Alus</i> maie bee a 3. 8. 10. 12. or 15. to the bafe.</p>		<p>But if your bafe bee a fixth to the tenor, then muft your <i>Alus</i> be a 3. 8. 10. or 15. to the bafe.</p>	
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Pol. I pray you giue me an example which I may imitate.



Ma. Let this suffice for one at this time, and when you come to praftise, let the third, fifth, and fixth (fometimes alfo an eighth) be your vifual cords becaufe they bee the fweeteft, and bring moft vari-

etie, the eight is in three partes feldome to be vsed, except in paffing maner or at a clofe, and becaufe of all other closes the Cadence is the moft vifual (for without a Cadence in fome one of the parts, either with a difcord or without it, it is vnpossible formallie to clofe) if you carrie your Cadence in the tenor part you may clofe all thefe waies following and manie others, and as for thofe waies which here you fee marked with a ftarre thus* they be paffing closes, which we commonly call falfe closes, being deuifed to fhun a final end and go on with fome other purpofe, &c thefe paffing closes be of two kinds in the bafe part, that is, either afcending or defcending, if the paffing clofe defcend in the bafe it commeth to the fixth, if it afcend it commeth to the tenth or third, as in fome of thefe examples you may fee.



The third part.



If you carrie your *Cadence* in the *basse* part, you may close with any of these waies following the marke still shewing that which it did before, & as concerning the rule which I could you last before of passing closes if your *basse* be a *Cadence* (as your *tenor* was before not going vnder the *basse*) then will the rule bea *construic*, for whereas before your *basse* in your false closing did descend to a *fixt*, now it must your *Alto* or *Tenor* (because sometimes the *Tenor* is above the *Alto*) ascend to the *fixt* or *thirteenth* and descend to the *tenth* or *third*, as here following you may perceiue.



But if your *Cadence* be in the *Alto*, then may you choose any of the *waies* following for you end, the *figre* still shewing the false close, which may not be vied as a final or full close, and though it has bene out vte in times past to end vpon the *fixt* with the *basse* in our *longes*, and speciallie in our *Canons*, yet is it not to be vied but vpon an *extremite* of *Canon*, but by the contrary to be shunned as much as may be, and because it is almost

cuerie

The third part.

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



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

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

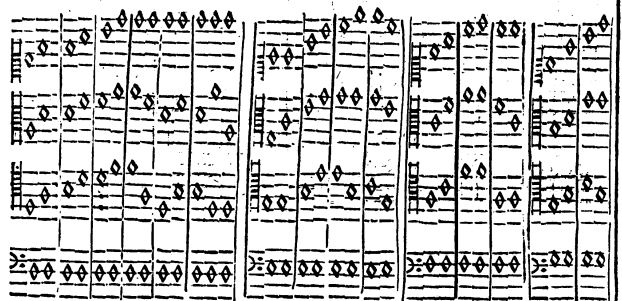
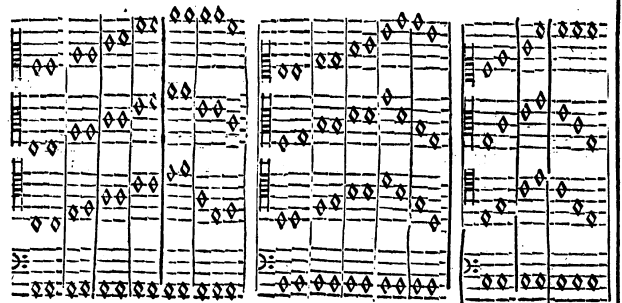
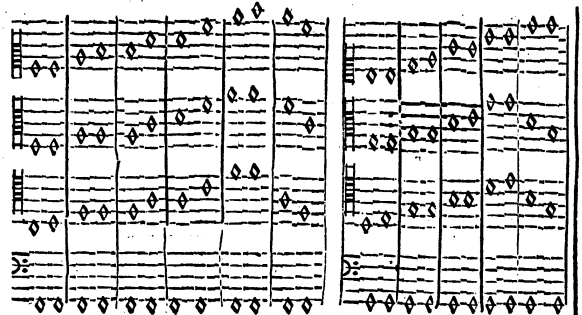
Ma. Then (that I may discharge my selfe of giuing you any more tables) here is one which will serue you for the composition not only of foure parts, but of how many else it shal please you, for when you compose more then foure parts, you do not put to anie other part, but double some of those foure,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

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

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

But if the bafe be the Alto may be made	a twelfth vnder the tenor, a 3. or 10. about the bafe.
Allo the bafe being a the other parts may be	fifteenth vnder the tenor, a 3. 5. 6. 10. 12. and 13. about the bafe.
OF THE THIRD.	
If the treble be and the bafe the Alto may be	a third with the tenor a third vnder it an vnison or 8. with the parts.
If the bafe be the <i>Alto</i> may be	a fixt vnder the tenor, a third or tenth about the bafe.
But if the bafe be then the <i>Alto</i> shall be	an eight vnder the tenor, a fixt or fixt about the bafe.
And the bafe being then the parts may be	a tenth vnder the tenor, in the vnison or eight to the tenor or bafe.
OF THE FOVRTH.	
When the treble thalbe and the bafe then the meane shall be	a fourth to the tenor a fifth vnder the tenor a 3. or 10. about the bafe
But if the bafe be the <i>Alto</i> shall be	a 12. vnder the tenor a 10. about the bafe
OF THE FIFTH.	
But if the treble thalbe and the bafe the <i>Alto</i> may be	a fifth about the tenor an eight vnder it a 3 or tenth about the bafe
And if the bafe be the <i>Alto</i> shall be	a fixt vnder the tenor, an vnison or 8 with the parts
OF THE SIXTH.	
If the treble be and the bafe the <i>Alto</i> may be	a fixt with the tenor a fixt vnder the tenor, an vnison or eight with the partes
But if the bafe be the <i>Alto</i> shall be	a third vnder the tenor, a fifth about the bafe.
Likewife if the bafe be the meane likewife shall be	a tenth vnder the tenor, a fifth or 12. about the bafe.
OF THE EIGHT.	
If the treble be and the bafe the other parts shall be	an 8. with the tenor. a 3. vnder the tenor a 3. 5. 6. 10. 12. 13. about the bafe
So allo when the bafe shall be the other parts may be	a 5. vnder the tenor a 3. about the bafe.
And if the bafe be the other parts shall be	an eight vnder the tenor a 3 5. 10. 12. about the bafe.
Lastly if the bafe be the parts shall make	a 12. vnder the tenor a 10. or 17. about the bafe.

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



The third part.

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

The musical notation on page 132 is organized into two systems. Each system contains five measures of music, each with four staves. The notation includes various rhythmic values such as minims, crotchets, and quavers. Asterisks (*) are placed above certain notes in several measures, indicating 'middle closes' as defined in the text. The notation is written in a historical style with a treble clef and a common time signature.

The third part.

The musical notation on page 133 is organized into three systems. Each system contains five measures of music, each with four staves. The notation includes various rhythmic values such as minims, crotchets, and quavers. Asterisks (*) are placed above certain notes in several measures, indicating 'middle closes'. The notation is written in a historical style with a treble clef and a common time signature.

The third part.

Musical score for page 134, titled "The third part." The score is arranged in three systems, each with four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a style characteristic of 17th-century lute tablature transcriptions.

The third part.

Clefes of five voices.

Musical score for page 135, titled "The third part." The score is arranged in three systems, each with four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a style characteristic of 17th-century lute tablature transcriptions.

The third part.

The first system of music on page 136 consists of four measures. Each measure contains five staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a standard staff format with a treble clef and a key signature of one flat.

The second system of music on page 136 consists of three measures. Each measure contains five staves of music. The notation continues from the first system, featuring similar rhythmic patterns and melodic lines across the staves.

The third part.

The first system of music on page 137 consists of five measures. Each measure contains five staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a standard staff format with a treble clef and a key signature of one flat.

The second system of music on page 137 consists of four measures. Each measure contains five staves of music. The notation continues from the first system, featuring similar rhythmic patterns and melodic lines across the staves.

The first system of music on page 138 consists of three measures. Each measure contains five staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The bottom staff of each measure is in a lower clef, likely bass clef, while the others are in a higher clef.

The second system of music on page 138 consists of four measures. Each measure contains five staves of music. The notation continues with complex rhythmic patterns and accidentals. The layout remains consistent with the first system, with five staves per measure.

The first system of music on page 139 consists of four measures. Each measure contains five staves of music. The notation includes various rhythmic values and accidentals. The bottom staff of each measure is in a lower clef, likely bass clef, while the others are in a higher clef.

The second system of music on page 139 consists of three measures. Each measure contains five staves of music. The notation continues with complex rhythmic patterns and accidentals. The layout remains consistent with the first system, with five staves per measure.

The third part.

Clofes of six voices.

The first system of the musical score on page 140 consists of six staves. The top staff is the vocal line, featuring a melodic line with various note values and rests. Below it are five staves for instruments, likely lutes or violas, with complex rhythmic patterns and accidentals. The system is divided into four measures by vertical bar lines.

The second system of the musical score on page 140 continues the six-voice setting. It consists of six staves, with the vocal line at the top and five instrumental staves below. The notation includes various note values, rests, and accidentals, all contained within four measures.

The third part.

The first system of the musical score on page 141 consists of six staves. The top staff is the vocal line, and the five staves below are for instruments. The notation is dense with notes and rests, organized into four measures.

The second system of the musical score on page 141 continues the six-voice setting. It consists of six staves, with the vocal line at the top and five instrumental staves below. The notation includes various note values, rests, and accidentals, all contained within four measures.

The third part.

And though you haue here some of euerie sort of closes, yet wil not I say that here is the tenth part of those which either you your selfe may deuise hereafter, or may finde in the works of other men, when you shall come to peruse them, for if a man would go about to set down euerie close, hee might compose infinit volumes without hitting the mark which he shot at, but let these suffice for your present instruction, for that by these you may finde out an infinite of other which may be particular to your selfe.

Phi. Nowe 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.

The third part.

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

General rules for setting.

but when you put in a sixth then of force must the fifth bee left out, except at a Cadence or close where a discorde is taken thus, which is the best manner of closing, and the onelie waie of taking the fifth and sixth together.


Phi. I thinke I vnderstand that for prooffe whereof here bee wo other parts to those which you haue set downe.

A caueat for the sixth. How the fifth and sixth may be both vied together.

Ma. In deed you haue taken great paines about them, for in the second and thirde 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 treble, 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 repleat that all these three following.

Faults common led in this les- son.

The third part.

(the first whereof hath onelie one Cadence, in the treble, the second hath two Cadences together, the one in the treble, the other in the counter, in the thirde, the meane counter and tenor Cadence all at once) bee flat Cadences: which thing though it might require long disputation for solutio of many arguments which to diuerse purposes might be brought, yet will I leaue to speake any more of it at this time, but only y they be al three passing closes, and not of y nature of yours, which is a kind of ful or final close although it be commonly vsed both in passing maner in diuers places of your cöposition, and finally at the close, but if your base ascende halfe a note thus,  any of the other parts making *Syn-copation* (which we abusiuely call a Cadence) then of force must your *Syn-copation* be in that order as the first of the aforeshewed examples is, the other two not hauing that necessitie be nor in such common vs, though being apte taken they might in some places bee both vsed and allowed, but of this too much, therefore to retorne to the other faultes of your lesson, in your fifth and sixth notes, your base and counter make two eights, and the base and tenor two fifths, likewise in the ninth note you haue in your tenor part a sharpe eight, which fault I gaue you in your descant to bee auoided: but if you had made the tenor part an eight to the treble it had bene faire better: Last of all your eleuenth and twelfth notes bee two fifthes in the tenor and base.

Pol. Brother me thinketh your setting is no better then my descanting.
Phi. It were well if it were so good, for then could I in a moment make it better, but I pray you (master) shew me howe these faultes may bee auoided hereafter, for that I haue obserued your rule euery where sauing in the seconde and twelfth notes in the tenor part.



Ma. In this example you may see al your ouersights mended.
Pol. But when your base and treble do ascend in tenths, as in the fifth and sixth note of this example, if you must not leaue out the fifth and the eight, I see no other but it will fall out to bee two eights betwixt the base and counter, and likewise two fifthes betwixt the base and tenor.

Ma,

The third part.

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



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



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

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

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

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



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

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

Solution with rules for true ascending or descending.

The middle parts may go one through another.

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

Comming frö the eighth to the fifth both parts ascending naught.

V 2

Pol.

Objection

The third part.

Pol. Take heed of breaking *Pisclius* head, for if you do I assure you (if I perceiue it) I will laugh as hartly 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 sixth, seventh and eight notes of the tenor eight notes higher, and set them in the counterpart, seeing they would haue gone neerer to the treble then that counter which you haue set downe.

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

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

whereby you should both haue had scope enough to bring vp your partes, and caused them come clofer together, which woulde so much the more haue graced your example: for the clofer the partes goe the better is the hemony, and when they stande farre asunder the harmonic vaniseth, therefore hereafter studie so much as you can to make your partes goe clofe together, for so shall you both shew most art, and make your compositions fittest for the finging of all companies.



Phi. I will, but why do you smile?

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

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

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

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

Pol. But either my sight is 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 fifth note of the tenor part?

Phi. I doe.

Pol. What cordie is it to the base.

Phi. An eight, but how then,

Pol. Ergo, I conclude that the next is an eight likewise with the base, both descen-ting, and so that you haue broken *Pisclius* head, wherefore I may *Lege salionis* laugh at *incongruities* as well as you might at vnformality, but now I cry quittance with you.

Phi. In deed I 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 grotest faults which may be committed.

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

Ma.

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

The third part.

Ma. The leauing of that key wherein you did begin, and ending in an other.

Phi. What fault is in that?

Ma. A great fault, for enery 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 wrest a thing out of his nature, making the asse leape vpon his maister and the Spaniell beare the load. The perfect knowledge of these aires (which the antiquity termed *Modi*) was in such estimation amongst the learned, as therein they plac- ed the perfection of musicke, as you may perceiue at large in the fourth booke of *Senec- rinus Boetius* his musick, and *Glareanus* hath written a learned booke which he 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 *Gamus*, you may conclude it either in *C faus* or *D solre*, and from thence come againe to *Gamus*; likewise if you begin your song in *D solre*, you may end in aire and come againe to *D solre*, &c.

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

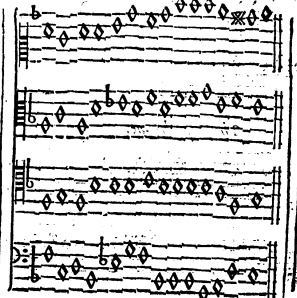
Ma. No, for it must proceede only of the iudgement of the composer, yet the church men for keeping their keyes haue deuised certaine notes commonlie called the eight tunes, so that according to the tune which is to be obserued, at that time if it beginne in such a key, it may end in such and such others, as you shall immediatly know. And these be (although not the true substance yet) some shadowe of the ancient *modi* whereof *Bo- tius* and *Glareanus* haue written so much.

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

Ma. Here they be in foure partes, the tenor stil keeping the plainefong.

The first tune.

The second tune.



The eight tunes.

The third part.

The third part.

Phi. I will insist no further to craue the vse of them at this time, but because the day is far spent, I will pray you to go forward with some other matter.
Ma. Then leaue counterpoint, and make foure parts of mingled notes.
Phi. I wil.
Pol. I thinke you will now beware of letting me take you tardie in false cords.
Phi. You shal not by my good will.
Ma. Peruse your lesson after that you haue made it, and so you shal not so often commit such fautes as proceed of ouersight.
Pol. That is true indeed.
Phi. I pray you (maister) peruse this lesson, for I find no sensible fault in it.
Pol. I pray you shew it me before you shew it to our maister, that it may passe censures by degrees.
Phi. I wil, so you wil play the *Aristarchus* cunningly.
Pol. Yea, a *Diogenes* if you wil.
Phi. On that condition you shall haue it.
Ma. And what haue you spied in it?
Pol. As much as he did, which is iust nothing.
Ma. Then let me haue it.
Pol. Here it is, and it may bee that you may spie some informaltie in it, but I will answer for the true composition.

Ma. This lesson is to letable, but yet there bee some thinges in it which I verie much dislike, and first y skip ping from the tenth, to the eight in the last note of the first bar, & first not of the second in the counter & base part, not being intoyed thereunto by any necessitie, either of fuge or Canon, but in plaine counterpoint 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 and almost in euerie song of their *Madrigals* and *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 thinges which are to be found in their works as skipping from the sixth to the eight, from the sixth to the vnison from a tenth to an eight ascending or descending and infinite more fautes which you shall find by excellent men committed, specially in taking of vnisons which are seldome to be vsed but in passing wise ascending or descending, or then for the first or latter part of a note, & so away, not standing long vpon it, where as they by the contrarie wil skip vp to it from a sixth, third or fifth, which (as I told you before) we cal hitting an vnison or other cord on y face, but they before they will break the *are* of their waton amorus humor wil chose to runne into any inconuenient in musick whatsoeuer, & yet they haue gotten the name of musick masters through the world by their *Madrigals* and quicke inuentions, for you mult vnderstand that few of them compose *Mottets*, whereas by the contrary they make infinite

Skipping from the tenth to the eight both parts ascending.

Faults to be avoided in imitation. A note for raising of vnison.

infinite volumes of *Madrigals*, *Canzonets*, and other such ayreable musicke, yea though he were a priest he would rather chooſe to excell in that wanton and pleaſing muſicke then in that which properly belongeth to his profeſſion, ſo much bee they by nature inclined to loue, and therein are they to be commended for one muſician amongst them will honoꝛ and reuerence another, whereas by the contrarie, we (if two of vs bee of one profeſſion) will 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 one another, that is in deede praiſeworthy, and whereas you iuſtly complain of the hate and backbiting amongst the muſicians of our country, that I knowe to bee moſt true, and ſpeciallie in theſe young fellowes, who hauing no more ſkill then to ſing a part of a ſong perfectlie, and ſcarſelie that will take vpon them to cenſure excellent men, and to backbite them too, but I would not wiſh to liue ſo long as to ſee a ſet of booke of one of theſe young 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 whatoer his author ſaith, be it good or bad, and as for theſe ſcapes though in ſinging they be quickly ouerpaſt (as being committed in *Madrigals*, *Canzonets*, and ſuch like light muſicke and in ſmall notes) yet they giue occaſion to the ignorant of committing the ſame in longer notes, as in *Mottets* where the fault would bee more offenſiue and ſooner ſpied. And euen as one with a quick hand playing vpon an inſtrument, ſhewing in voluntarie the agilitie of his fingers, will by the haſt of his conueiance cloke manie faulkes, which if they were ſtoode vpon would mightilie offend the eare, ſo thoſe muſicians becauſe the faulkes are quickly ouerpaſt, as being in ſhort notes, thinke them no faulkes but yet we muſt learne to diſtinguiſh betwixt an inſtrument playing diuifion, and a voice expreſſing a dittie, & as for the going from the tenth to the eighth in this place aſcending, if the baſe had deſcended to *Gammus*, where it aſcended to *Golreus*, then had it bene better, but thoſe fyrie ſpirits from whence you had it, would rather chooſe to make a whole newe ſong, then to correct one which is already made, although neuer ſo little alteration would haue aoided that inconuenient, elſe woulde they not ſuffer ſo manie ſiftes and eightes paſſe in their workes, yea *Croce* himſelſe hath let ſiue ſiftes together ſlip in one of his * ſonges, and in many of them you ſhall finde two (which with him is no fault as it ſhould ſeeme by his uſe of them) although the eaſt wind haue not yet blown that cuſtome on this ſide of the Alpes. But though *Croce* and diuerſe others haue made no ſcruple of taking thoſe ſiftes, yet will wee leaue to imitate him in that, nor yet will I take vpon me to ſaie ſo much as *Arliuo* doth, though I thinke as much, who in the 29. chapter of the third part of his *Inſtitutions of muſick*, diſcourſing of taking of thoſe cords together writeth thus. *Et non ſi dee haueo riguardo che alcuni habbiano voluto fare il conuincario, piu preſto per preſuntione, che per ragione alcuna, che loro habbiano hauuto, come uedia*

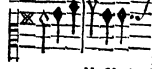
mo nelle loro compoſitioni; conuoſia che non ſi dee imitare coloro, che fanno ſfacciatamente contra li buoni coſtumi, & buoni praſetti d'un arte & di una ſcienza, ſenza renderne ragione alcuna: ma dobbiamo imitar quelli, che ſono ſtati obſeruatori dei buoni praſetti, & acçoſtarſi a loro & abbracciarli come buoni maſtri: laſciando ſempre il triſto, & pigliando il buono: & queſto dico per che ſi comme il uidere una pittura, che ſia dipinta con uarij colori, magiormente diſtetti al occhio, di quello che non farebbe ſe fuſſe dipinta con un ſolo colore: caſi l'udito magiormente ſi diſtetti & piglia piacere delle conſonanze & delle modulationi variate, poſte dal diligentiſſimo compoſitore nelle ſue compoſitioni, che delle ſemplici & non variate. Which is in Eenglish. Nor ought wee to haue any regard though others haue done the contrary, rather vpon a preſumption then any reaſon which they haue had to doe ſo, as

we

we may ſee in their compositions: although wee ought not to imitate them, who doe without any ſhame go againſt the good rules and precepts of an Art and a ſcience, with ouerſeizing any reaſon for their doings: but we ought to imitate thoſe who haue bene obſeruers of thoſe precepts, ioine vs to them, and embrace them as good maſters, euer leauiſe the bad and taking the good: and this I ſay becauſe that euen as a picture painted with diuers cullours doth more delight the eie to beholde it then if it were done but with one cullour 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 *Arliuo*, yet do not I ſpeake this, nor ſeek 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 ſiftes and eightes, yet ſhal you hardly find either in maſter *Alfonſo* (except in that place which I cited to you before) *Orlando*, *Triggio*, *Cleſens non papa*, or any before them, nor ſhall you redily find it in the workes of any of thoſe famous english men who haue bene nothing inferior in art to any of the afore named, as *Farefax*, *Tuerner*, *Shepherde*, *Mundy*, *White*, *Perſons*, *M. Birde*, and diuers others, who neuer thought it greater ſacrilege to ſpurne againſt the Image of a Saint then to take two perfect cordes of one kind together, but if you chance to find any ſuch thing in their workes you may bee hold to impure it to the ouerſight of the copiers, for copies paſſing from hand to hand a ſmal ouerſight committed by the firſt writer, by the ſecond will bee made worſe, which will giue occaſion to the third to alter much both in the wordes and notes, according as ſhall ſeeme beſt to his owne iudgement, though (God knows) it will be far enough from the meaning of the author, ſo that errors paſſing from hand to hand in written copies be eaſilie augmented, but for ſuch of their workes as be in print, I dare bee bould to affirme that in them no ſuch thing is to be found.

Phi. You haue giuen vs a good caueat how to behaue our ſelues in peruſing the workes of other men, and likewiſe you haue giuen vs a good obſeruation for coming into a vnifon, therefore now go forward with the reſt of the faults of my leſſon.

Ma. The ſecond fault which I diſlike in it is in the latter end of the ſift bar and beginning of the next, where you ſtand in eightes, for the counter is an eight to the baſe, and the tenor an eight to the treble, which fault is committed by leauiſe out the tenth, but if you had caued the counter riſe in thirdeſ with the treble, it hadde bene good thus:



the third fault of your leſſon is in the laſt note of your ſeuenth bar, coming from *Bfabmy*, to *Fſaut*, aſcending in the tenor part, of which fault I told you enough in your deſcant, the like fault of vnformal ſkipping is in the ſame notes of the ſame bar in the counter part, and laſtly in the ſame counterpart you haue left out the Cadence at the cloſe.

Phi. That vnformal ſift was committed becauſe I woulde not come from the ſixth to the fifth, aſcending betweene the tenor and the treble, but if I had conſidered where the note ſtoode, I would rather haue come from the ſixth to the fifth then haue made it as it is.

Ma. That is no excuſe for you, for if your partes do not come to your liking, but bee forced to ſkip in that order, you may alter the other partes (as being tide to nothing) for the altering of the leading part will much helpe the thing, ſo that ſometime one part may lead, and ſometime another, according as the nature of the muſick or of the point is, for all points will not be brought in alike, yet alwaies y muſick is ſo to be caſt as the point bee not offenſiue, being compelled to run into vnifons, and therefore when the partes haue ſcope enough, the muſicke goeth well, but when they bee ſcattered, as though they lay a looſe, ſeering to come nere one to another, the is not the harmonie ſo good.

X

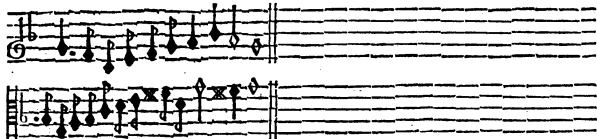
Phi

*The 17. ſong of his ſecond booke of Madrigals of 4. voices, in the 31. & 13. ſonnettes. See alſo the 5. 8. & 15. of the laſt ſet.

The third part.

Phi. That is verie true indeed: but is not the close of the counter a Cadence.
Ma. No, for a Cadence must alwaies bee bound or then odde, driving a small note through a greater which the Latins (and those who haue of late daies written the art of musicke, call *Syncopation*, for all binding and hanging vpon notes is called *Syncopation*, as this and such like:

Examples of
Syncopation.



Here be also other examples of *Syncopation* in three partes, which if you consider diligentlie you shall finde (beside the *Syncopation*) a laudable and commendable manner of causing your partes driue odde, either ascending or descending, and if you cause three partes ascend or descend driving, you shall not possiblie do it after any other maner then here is set down, it is true that you may do it in longer or shorter notes at your pleasure, but that will alter nothing of the substance of the matter. Also these driuings you shall find in manie songes of the most approved authors, yet shall you not see them otherwise corded, either in musicke for voices or instruments then here you may see.

Other exam-
 ples of *Syncopation.*



The third part.



Phi. This I will both diligentlie marke and careful-
 lie keepe, but now I pray you set downe my lesson cor-
 rected after your maner, that I may the better remem-
 ber the correction of the faults committed in it.

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



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

Phi. I am contented, so you will not laugh at my errors if you find any, but rather shew
 me how they may be corrected.

Phi. I will if I can, but if I cannot here is one who shall supplie that want.

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

Phi. You shall rather thinke vs stones then men.

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

Ma. Shew it me.

Faults in this lesson.

Pol. Here it is.

Ma. Although maister Tamerlet did it I would not imitate it.

Pol. For what reasons?

Ma. First of all the beginning is neither pleasing nor artificial because of that ninth taken for the last part of the first note, and first of the nexte which is a thing vntolerable except there were a sixth to beare it out, for discordes are not to be taken except they haue vnperfect cordes to beare them out, likewise betwixt the treble and counter parts another might easilie bee placed, all the rest of the musicke 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 noueltie, but being worne thread bare, wil grow in contempt, and so this point when the lesson was made being a newe fashion was admitted for the raritie, although the descant was naught, as being onely deuised to be foisted in at a close amongst many parts, for lacke of other shift, for though the song were of tenne or more parts, yet would that point serue for one, not troubling any of the rest, but nowe a daies it is growne in such common vse as diuers will make no scruple to vse it in fewe partes where as it might well enough be left out, though it be very vsuall with our Organists.

Pol. That is verie true, for if you wil but once walke to Pauls church, you shall here it three or fourte times at the least, in one seruice if not in one verse.

Ma. But if you marke the beginning of it, you shal find a fault which enen now I condemned in your brothers lesson, for the counter is an eight to the treble, and the base an eight to the tenor, & as the counter commeth in after the treble, so in the same maner without varietie, the base commeth into the tenor.

Pol. These bee sufficient reasons indeede, but howe might the point haue otherwise bene brought in.

Ma. Many waies, & thus for one.

The former lesson bettered

Pol.

Pol. I would I could set down such another.

Phi. Wishing will not auaille, but fabricando fabri sumus therefore neuer leaue practising for that is in my opinion the readiest way to make such another.

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

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

Ma. Be not by his words 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. Very ill. Pol I pray you shew me particularie curie fault.

faults in this lesson.

Ma. First of all you begin vpon a descorde, secondlie the parts be vnformall, and lastlie the base is brought in out of y key which faulte is committed because

of not causing the base answer 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 answer it in the eight, and therefore it had bene better in this place to haue brought in the base in D sol re, for by bringing it in C fa ut, the counter being in D la sol re, you haue changed the airc and made it quite vnformall, for you must cause your fuge answer your leading parte either in the fifth, in the fourth, or in the eight, & so likewise euery part to answer other, although this rule bee not general, yet is it the best manner of maintaining pointes, for those waies of bringing in of fuges in the third, sixth, and euery such like cordes though they shew great fight yet are they vnpleasant and seldome vsed.

Pol. So I perceau 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 heed that your last be not the worst.

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

The third part.

Ma. The musick is in deed true, but you haue set it in such a key as no man would haue done, except it had bene to haue plaide it on the Organes with a quier of fingring men, for in dedde such shifts the Organistes are many times compelled to make for ease of the fingers, but some haue brought it from the Organe, and haue gone about to bring it in common vfe of fingring with bad successe if they respect their credit, for take me any of their songes, so set downe and you shall not find a musician (how perfect soener hee be) able to *solf* it right, because he shall either sing a note in such a key as it is not naturally as *lan C solfant*, *sol in b fa b my*, *fa in a la mi re*, or then hee shall be compelled to sing one note in two seueral keyes in continual deduction as *fa in b fa b mi*, and *fa in A la mi re* immediatly one after another, which is against our very first rule of the fingring our fixe notes or tunings, and as for them who haue not practised that kind 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 finger) make them mistearme their notes and so go out of tune, whereas by the contrary if your song were prickt in another key any young scholler might easilie and perfectlie sing it, and what can they possible do with such a number of flat *b b*, which I could 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 leaving out the Cadence, first in your Alto, and lastly in the tenor at the very close, and as for those notes which you haue put in the tenor part in steede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue bene farre better, for that you cannot formally close without a Cadence in some one of the parts, as for the other it is an olde stale fashion of closing commonly vsed in the first part to these foure (as you shall knowe more at large when I shall shewe you the practise of five partes) but if you would set downe of purpose to study for the finding out of a bad close, you could not redily light vpon a worie then this.

Pol. Then I pray you correct those faults, retaining that which is sufferable.
Ma. Here is your owne way altered in nothing but in the Cadences and key. But here



you must note that your song being governed 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 mi*, and in both places the sixth would haue bene much better, which would haue bene an eight to the treble, besides (which I had almost forgotten) when they make their songes with those flats, they not onelie pester the beginning of euerie verse with them but also when a note commeth in

anic

The third part.

any place where they should beved they will set another flat before it, so that of necessity it must in one of the places bee superfluous, likewise I haue seene 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 be 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 bee sharpe if there happen anie extraordinary flat or sharpe they will signifie it as before, the signes stil 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 any better, and for that effect I pray you giue me some point which I may maintain

Pol. I will shewe you that peeces of fauour if you will promise to requite me with the like fauor.

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

Phi. I wil deale more gentlie 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 bee amended, but I pray you keepe silence for a little while else I shall neuer do any good.

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

Pol. Because you say so, I will proceed no further, and nowe let me here your opinion of it: here after I will shew it to our matter.



The third part.



Faults in the lesson precede.

Phi. I can perceiue no grosse faults in it except that the leading part goeth too far, before any of the rest follow, and that you haue made the three first parts go to wide in distance.

Pol. For the soone bringing in of the point, I care not, but in deede I feare my maisters reprehension, for the compass therefore I will presentlie 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 wideness and 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 meane, and likewise two others betwixt your meane and tenor, therefore in any case hereafter take heed of scattering your parts in that order, for it maketh the musick seeme wild, secondly in your fifth bar you go from the fifth to the eight in the treble and tenor partes, but if you had set that mynime (which standeth in b square) in D solre causing it to come vnder the counter part, it had bene much better and more formal.

Thirdly in the seventh bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three feuerall parts betwene your counter and treble. Fourthly in the eighth bar your tenor and base go into an vnison without any necessitie. Fiftly in the tenth bar all the rest of the partes pause while the tenor leadeth and beginneth the fuge which causeth the musicke to seeme bare and lame, in deede if it had bene at the beginning of the second part of a song, or after a full close the fault had bene more excusable, but as it is vsed in this place, it disgraceth the musicke verie much. Sixthly the last note of the fifteenth bar and first of the next are two fifths in the base and tenor parts. Lastly your close in the treble part is so stale that it is almost worme eaten, and generally your treble part lieth to a loofe from the rest as though it were affraide to come nigh them, which maketh all the musicke both vnformall and vnpleasing, for the most artificial forme of composing is to couch the parts close together, so that nothing may be either added or taken away with our great hinderance to the other parts.

Pol. My brother blamed the beginning, because the leading part went so farre before the next: therefore I pray you let me here your opinion of that matter?

Ma. In deede it is true, that the neerer the following part be vnto the leading, the better the fuge is perceaued and the more plainelie decemmed, and therefore did the musiciens strue to bring in their pointes the soonest they coule, but the continuation of that neerenes cauled them fall into such a common manner of composing that all their pointes were brought in after one fort, so that now there is almost no fuge to be found in any booke which hath not bene many times vsed by others, and therefore wee must giue the fuge some more scope to come in, and by that meanes we shall shew some varietie which cannot the other may be showne.

Pol. Now (Sir) I pray you desire my brother Philomathes to maintaine the same point, that I may censure him with the same liberry wherewith hee censured me, for hee hath heard nothing of al which you haue saide of my lesson.

Ma. I wil. Philomathes: let me here how you can handle this same point.

Phi. How hath my brother handled it?

Ma. That shalbe counsel to you til we see yours.

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

The third part.



Ma. Wee will first here what your brother saith to it, and then will I declare mine opinion.

Phi. If he be the examiner, I am not affraide of condemnation.

Pol. What do you thinke I will spare you?

Phi. Not so: but I doubt of your sufficiencie to spie and examine the faultes, for they will be very grosse if you find them.

Pol. It may be that before I haue don you wil thinke them grosse enough.

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

Pol. Then: *In primo*, I mislike the begining 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 sixth a whole breife together in the third bar in the counter & tenor parts, for though it be true and withal other shift enough to be had, yet be those vnperfect cords, seldome vsed of the skillfull, except when some perfect commeth immediatlie after them, and there for being taken but to sweeten the musicke, though they make great varietie they must not be holden but in length, and stood vpon so long as others, but lightlie touched and away. Besides in many parts if the sixth be so stood vpon it will be the harder to make good parts to them. *Item, Quarto* I condemne the standing in the vnison a whole semibreue in the last note of the seventh bar in the treble and counter partes, where you must note that the fault is in the treble and not in the counter. Lastlie, I condemne two faults in the penultie and last notes of the tenth bar in the treble and tenor partes: likewise, that close of the tenors of the ancient blocke, which is now growne out of fashion, because it is thought better & more comendable to come to a close deliberately with drawing and binding descant, then so suddenly to close, except you had an *auane* or Amen to sing after it. How saie you? *Ma.* I haue not said pretzely wel to my young maisters lesson. *Ma.* In deede you haue spied well, but yet there bee two things which haue escaped your sight.

Y. Pol.

The third part.

More faults in the lesson proceed.

Pol. It may be said that he should have found so many holes in my cote, but I say you which he took care of.

Ma. The taking of a Cadence in the end of the fifth part, and beginning of the next which might either have been below in the tenor or above in the treble, and is such a thing in all musick, as of all other things must not be left out, especiallie in closing either passing in the middle of a song or ending, for though it were but in two partes yet would it grace them musick, & the more it were used, the better the song or lesson would be much more in many parts: and in this place it had bene far better to have left out any cords whatsoeuer then the Cadence: and though you would keepe all the foure parts as they be, yet if you sing in *G solre ut*; either in the treble or tenor, it would make a true fifth part to them. The Cadence likewise is left out where it might have bene taken in the ninth bar and counter part, which if it had bene taken would have caused the Tenor to come vp neerer to the counter, and the counter to the treble, and thereby so much the more have graced the musick.

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

Ma. You may peruse his lesson and see that.

Pol. But (sir) seeing both we have 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 inreat you to do it.

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

The third part.

Pol. In mine opinion hee who can but rightly imitate this one lesson may be counted a good musician.

Phi. Why so?

Y^e

Pol.

Pol. Because there be so many and diuers waies of bringing in the fuge shewed in it as would cause any of my humors bee in loue with it, for the point is brought in in the true waye the parts going to close and formally that nothing more artificiall can be wished: likewise marke in what maner any part beginneth and you shal see some other reply vpon it in the same point, either in shorter or longer notes also in the 22. barre when the Tenor expresth the point, the base reuereth it, and at a worde I can compare it to nothing but to a wel garnished garden of most swete flowers, which the more it is searched the more variety it yeldeth.

Ma. You art too hyperbolicall in your phrases, speaking not according to skil, but affection, but in truth it is a most common point, and no more then commonly handled, but if a man would study, he might vpon it find varietie enough to fil vp many sheets of paper: yea, though it were giuen to all the musiciens of the world they might compose vpon it, and not one of their compositions be like vnto that of another. And you shall find no point so wel handled by any man, either Composer or Organist, but with studie either he himselfe or some other might make it much better. But of this matter enough, and I thinke by the lessons and precepts which you haue already had, you may well enough vnderstand the most vsual allowances and disallowances in the composition of foure parts. It followeth now to shew you the practise of siue, therefore (*Philomithes*) let me see what you can doe at siue, seeing your Brother hath gone before you in foure.

Phi. I wil: but I pray you what generall rules and obseruations are to bee kept in siue partes?

Ma. I can giue you no generall rule, but that you must haue a care to cause your parts giue place one to another, and aboue all thinges 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 shewn in passing notes, and in the last part of a note. The other rules for casting of the partes and taking of allowances be the same which were in foure parts.

Phi. Giue me leaue then to pause a little, and I wil trie my skill:

Ma. Pause much, and you shal do better.

Pol. What wil much studie helpe?

Ma. Too much studie dulleth the vnderstanding, but when I bid him pause much, I wil him to correct often before he leaue.

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

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

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

Ma. It may be that he wil do so at the first, but afterwards when he hath discretion to deeme the goodnesse of one point aboue another, hee will take the best and leaue the worst. And in that kind, the Italians and other strangers are greatie to be commended, who taking any point in hand, wil not stand long vpon it, but wil take the best of it and so away to another, whereas by the contrarie, we are so tedious that of one point wee will make as much as may serue for a whole song, which though it shew great art in variety, yet is it more then needeth, except one would take vpon them to make a whole fancy of one point. And in that also you shall find excellent fantasies both of *maister Alfonso, Horatio Vecchi*, and others. But such they seldome compose, except it either bee to shewe their varietie at some odde time to see what may be done vpon a point without a dittie, or at the request of some friend, to shewe the diuersitie of sundrie mens vaines vpon one subiect. And though the Lawyers say that it were better to suffer a hundred guilty persons

sons escape them to punish one guidle, yet ought a musicien rather blame outwentic good points then to suffer one point passe in his compositions vnartificially brought in: *Phi.* I haue at length wrestled out a way, I pray you sir peruse it and correct the faults,



Ma. You haue wrestled it out in deede, as for the faults they bee not to be corrected.

Phi. what is the lesson so excellent wel contriued?

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

Phi. I pray you what is the fault.

Ma. The compasse, for as it standeth you shall hardly finde siue ordinarie voices to sing it, and is it not a shame for you being tould of that fault so many times before, to fall into it now againe? for if you marke your fifth bar, you may easely put three parts betwixt your meane and tenor, and in the eight bar you may put likewise three parts betweene your treble and meane, grosse faults and only committed by negligence, your last notes

of

The third part.

of the ninth bar and first of the next are two fifths in the treble, and meane parts, and your two last barres you have robbed one of the capacity of some olde Organist, but that close though it fit the finger as that the deformitie whereof may be hidden by sturwith, 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 treble and tenor are a discorde, and the base and tenor likewise a discorde in the latter part of the first semibreve 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 too much estimation here tofore amongst the verie chiefeft of our musicians, whereof amongst many euil this is one of the worst.

Phi. Wherein do ye condemne this close, seeing it is both in long notes and likewise a Cadence,

Ma. No man can condemne it in the treble counter or base partes, but the Tenor is a blemish to the other, and such a blemish as if you will study of purpose to make a bad part to any others you could not possible make a worse, therefore in any case abstaine from it and such like.

Phi. Seeing the other parts be good how might the tenor be altered and made better.

Ma. Thus, nowe let your care bee iudge in the singing, and you your selfe will not denie but that you find much better ayre and more fulnes then was before, you may replie and say the other was fuller because it did more offend the eare, but by that reason you might 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 exam ples.

Five systems of musical notation, each with two staves (treble and bass clef). The first system shows a close with long notes. The second system shows a fuge being drawn out. The third system shows another variation of a close. The fourth system shows a fuge being drawn out. The fifth system shows a close with long notes.

The third part.

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

Ma. Manie waies, and thus for one.

Two systems of musical notation, each with two staves (treble and bass clef). The first system shows a fuge being followed in a certain way. The second system shows the same fuge being followed in a different way.

Phi. You haue caused two sundrie parts sing the same notes in one and the selfe same key.

Ma. That is no fault, for you may make your song either of two Trebles, or two Meanes in y high key, or low key, as you will.

Phi. What do you meane by the high key?

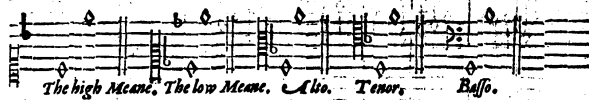
Ma. All songs made by the Musicians, who make songs by discretion, are either in the high key, or in the low key. For if you make your song in the high key, here is the compass of your musicke, with the forme of setting the letters for every part.

Two systems of musical notation, each with two staves (treble and bass clef). The first system shows the compass of a song in high key. The second system shows the forme of setting the letters for every part.

The third part.



But if you would make your song of two trebles you may make the two highest parts both with one cleffe, in which case one of them is called *Quinto*. If the song bee not of two trebles, then is the *Quinto* alwayes of the same pitch with the tenor, your *Alto* or meane you may make high or low as you list, setting the cleffe 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 cleffe as you see here.



The musicians also vse to make some compositions for men onely to sing, in which case they neuer passe this compasse.



Now must you diligentlie make 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 above or below, without it be upon an extreme for the duties sake or in notes taken for *Diapason* in the base. It is true that the high and low keyes come both to one pitch, or rather compasse, but you must understand that those songes which are made for the high key be made for more life, the other in the low key with more graue and staidnesse, so that if you sing them in contrarie keyes, they will loose their grace and will be writt as it were out of their nature: for take an instrument, as a *Lute* *Orpharion*, *Pandora*, or such like, being in the naturall pitch, and let it a note or two lower it will go much heavier 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 about the naturall reach it will make an vnpleasing and swete noise, displeasing both the singer because of the straining, and the hearer because of the wildenes of the sound: euen so, if songes of the high key be sung in the low pitch, & they of the low key sung in the high pitch, though it will not be so offensive as the other, yet will it not breed so much contentment in the hearer as otherwise it would do. Likewise, in what key soeuer you compose, let your parts be so far asunder as that you may put in any other betwixt them, (as you haue don in your last lesson) but keepe them close together, and if it happen that the point cause them go an eight one from the other (as in the beginning of my example you may see) yet let them come close together againe, and alwayes keepe the keye of your key (be it in the first tune, second tune, or other) except you bee by the wordes forced to beare it, for the Dittie (as you shall know hereafter) will compell the author many times to admit great absurdities in his musicke, altering both time, tune, cullour ayre and what soeuer else, which is commendable so hee can cunninglie come into his former ayre againe.

The third part.

Pbi. I will by the grace of God diligentlie obserue these rules, therefore I pray you giue vs some more examples which we may imitate, for how can a workman worke, who hath had no patterne to instruct him.

Ma. If you would compose well the best patternes for that effect or the workes of excellent men, 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 parts at once, or one point fore-right and reuerted. And though your fore-right fuges be verie good, yet are they such as any man of skil may in a manner at the first sight bring in, if hee doe but heare the leading part fung; but this way of two or three seuerall points going together is the most artificiall kinde of composing which hetherto hath bene inuented, either for Motets or *Madrigals*, speciallie when it is mingled with reuertes, because fo it maketh the musick seeme more strange, whereof let this be an example.



The third part.

Musical score for page 168, titled "The third part." It consists of five staves of music. The top staff is in treble clef with a 7/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music features various rhythmic values, including minims, crotchets, and quavers, with some notes marked with asterisks.

A second system of musical score for page 168, continuing the piece. It consists of five staves in the same clefs and time signature as the first system. The notation includes various rhythmic patterns and rests.

Pol. In truth if I had not looked vpon the example, I had not vnderstood your wordes, but now I perceau the meaning of them.

Pbi. And must euerie part maintaine that point wherewith it did begin, not touching that of other parts?

Ma. No, but euerie part may replie vpon the point of another, which causeth verie good varietie in the 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 bee straight waie in a lowe part and contrarie.

Pol. Now shew vs an example of a point reuerted.

Ma. Here is one.

The third part.

Musical score for page 169, titled "The third part." It consists of five staves of music. The top staff is in treble clef with a 7/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music features various rhythmic values, including minims, crotchets, and quavers, with some notes marked with asterisks.

A second system of musical score for page 169, continuing the piece. It consists of five staves in the same clefs and time signature as the first system. The notation includes various rhythmic patterns and rests.

Pol. Brother here is a lesson worthe the noting, for euerie part goeth a contrarie waie, so that it may be called a reuerted.

Pbi. It is easie to be vnderstood, but I am afraid it wil carrie great difficultie 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 foreight point without anie reuerting.

Ma. Here is one, peruse it for these maintaining of long pointes, either foreight or reuert are verie good in Morets, and al other kinds of graue musicke.

Za

The third part.

Ph. Here be good musicians, 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.

Ps. You must not thinke but that our master hath some other secret in composition which is not common to every scholler, and though this seeme absurd in our dull and weake judgement, yet out of doubt our master hath not set it downe to vs without judgement.

Ph. Yes if it were lawfull for me to declare mine opinion, it is least tolerable.

Ms. It is not onely tollerable but commendable; and so much the more commendable as it is far from the common and vulgar vaine of closing, but if you come to peruse the works of excellent musicians you shall finde many such bindings, the strangenesse of the inuention of which, chiefly caused them to be had in estimation amongst the skilful.

Ps. You haue hetherto giuen vs all our examples in Motets maner, therefore I pray you

The third part.

giue vs nowe some in forme of a *Madrigale*, that wee may perceiue the nature of that musicke as well as that of the other.

Ms. The time is almost spent: therefore that you may perceiue the maner of composition in fixe partes, and the nature of a *Madrigale* both at once. Here is an example of that kind of musicke in fixe partes, so that if you make this well, you shall see that no point is long staid

The third part.



upon, but once or twice driven through all the partes, and sometimes reuerted, and so to the clofe then taking another, and that kind of handling points is moft esteemed in *Madrigals* either of five or fixe parts, fpecially when two parts go one way, and two another way, and moft commonly in tenths or thirde, as you may fee in my former example of five parts, of maintaining two points or more at once. Likewise the more varietie of points bee fhewed in one fong, the more is the *Madrigal* esteemed, and withall you muft bring in fine bindinges and ftrange clofes according as the words of your *Ditie* fhall moue you, alfo in thefe compositions of fixe parts, you muft haue an efpecial care of caufing your parts giue place one to another, which you cannot do without refings, nor can you (as you fhall knowe more at large anon) caufe them reft till they haue expreffed that part of the dirtying which they haue begun, and this is the caufe that the parts of a *Madrigal* either of five or fixe parts go fometimes full, fometimes very fingle, fometimes iumping together, and fometimes quite contrarie waies, like vnto the paffion which they exprefse, for as you fhollers fay that loue is full of hopes and feares, fo is the *Madrigal* or louers muficke full of diuerfity of paffions and aytes.

Phi. Now, fince becaufe the day is far fpent, and I feare that you fhall not haue time enough to relate vnto vs thofe things which might be defired for the full knowledge of muficke, I will request you before you proceede to any other matters to fpeake fomething of Canons.

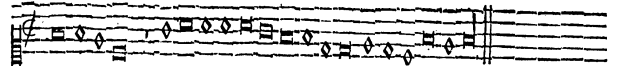
Ma. To fatisfie your request in fome refpect, I will fhewe you a fewe whereby of your felfe you may learne to find out more. A Canon then (as I told you before fholler *Philomathes*) may be made in any diftance comprehended within the reach of 5 voice, as the 3, 5, 6, 7, 8, 9, 10, 11, 12 or other, but for the composition of Canons no generall rule can be giuen as that which is performed by plaine fight, wherefore I will refer it to your own studie to find out fuch points as you fhall thinke meeteft to be followed, and to frame and make them fit for your Canon; the Authors vfe the Canons in fuch diuerfity that it were folly to thinke to fet downe at the formes of them, becaufe they be infinite, and alfo daillie more and more augmented by diuers, but moft commonly they fet fome darke words by them, fignifying obfcurely how they are to be found out, and fung as by this of *Iuquin* you may fee.

Canon

The third part.

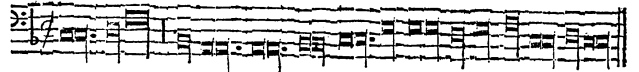
Canon.

In gradus vndenos descendant multiplicantes. Confmilique modo crefcans antipodes vno.



For he fetting downe a fong of foure parts, hauing prickt all the other partes at length, fet- teth this for the bafe, and by the word *Antipodes* you muft vnderftand *per ar fin & the fin* though the word *multiplicantes* bee to obfcure a direction to fignifie that euerie note muft bee foure times the value of it felfe, as you may perceiue by this

Refolution.



And though this be no Canon in that fence as wee commonly take it, as not being more parts in one, yet be thefe words a *Canon*: if you defire to fee the reft of the parts at length you may finde them in the third booke of *Glareanus* his *dodecachordon*. But to come to thofe *Canons* which in one part haue fome others concluded, here is one without any *Canon* in words, composed by an olde author *Petrus Platenfis*, wherein the beginning of euerie part is fignified with a letter S. fignifying the highest or *Suprema vox*, C. the Counter, T. Tenor, and B. the bafe, but the ende of euerie part hee fignified by the fame letters inflofed in a femicircle, thus:

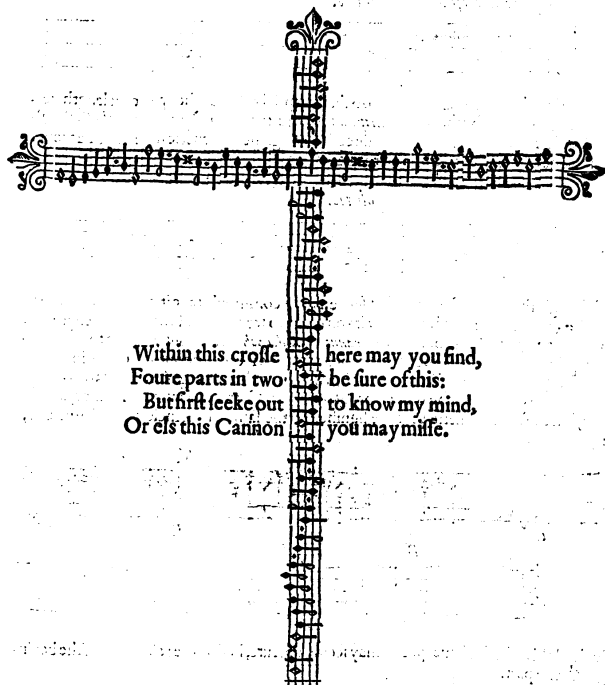


But leaft this which I haue fspoken may feeme obfcure, here is the refolution of the beginning of euerie part.



Of this kinde and fuch like, you fhall find many both of 2, 3, 4, 5, and fixe parts, euery where in the works of *Iuquin*, *Petrus Platenfis*, *Brunel*, & in our time, in the Introductions of *Bafilius & Caluifius* with their refolutions and rules how to make them, therefore I wil ceafe to fpeake any more of them, but many other *Canons* there bee with *enigmaticall* wordes fet by them, which not onlie ftrangers haue vfed, but alfo many Englifhmen, and I my felfe (being as your *Maro* faieth *audax iuuentus*) for exercifes did make this croffe without any cliffes, with thefe wordes fet by it:

The third part.



Within this crosse here may you find,
 Foure parts in two be sure of this:
 But first seeke out to know my mind,
 Or els this Canon you may misse.

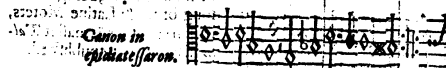
Which is indeed so obscure that no man without the Resolution wil find out how it may be sung, therefore you must not that the *Tranfuerarie* or armes of the crosse containe a *Canon* in the twelfth, aboue which singeth euerie note of the base a pricke minime till you come to this signe A where it endeth. The *Radiu* or staffe of the crosse containeth like wise two partes in one, in the twelfth vnder the treble singeth euerie note of a femibre till it come to this signe as before; like wise you must note that all the parts begin together without any resting, as this *Resolution* you may see.

The third part.

The Resolution.



There be also some compositions which at the first sight will seeme very hard to bee done, yet hauing the rules of the composition of them deliuered vnto you, they will seeme very easie to be made, as to make two partes in one, to be repeated as oft as you will, and at euerie repetition to fall a note, which though it seeme strange, yet it is performed by taking your finall *Canone* one more lower then your first note was, making your first the clofe, as in this example by the director you may perceiue.



Likewise you may make eight partes in foure (or fewer or more as you list) which may bee sung backward & forward, that is, one beginning at the beginning of euery part, and another at the ending, and so sing it quight through, and the rules to make it be these, make how many parts you list, making two of a kind (as two trebles, two tenors, two counters, and two bases) but this 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 pricke in all the song (for though in singing the part forward it wil go wel, yet when the other cometh backward it wil make a disturbance in the musicke because the finger will be in a doubt to which note the pricke belonged. For if hee 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 absurditie to set a pricke before the note, of which it taketh the time, hauing so made your song, you must set one part at the end of the other of the same kind (as treble after treble, base after base, &c.) so that the end of the one be ioined to the end of the other, so shall your musicks go right forward and backward, as thus for example.

Aa. Canon

The third part.

Canon 3. part in 4. retro & retro.

Canto retro & retro

Alto retro & retro

Tenor retro & retro

Basso retro & retro

Resolution.

If you desire more examples of this kind, you may finde one of maister *Birds*, being the last song of those Latine Motets, which vnder his & maister *Tal* his name were published.

In this maner also be ye catches made, making how many partes you list, and setting them all after one thus.

The third part.

The Resolution.

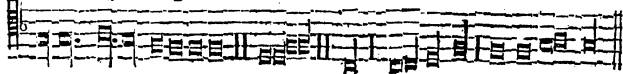
Four parts in one in the unison.

Nowe hauing discoursed vnto you the composition of three, foure, five and six partes with these fewe waies of Canons and catches.

It followeth to shew you how to dispose your musicke according to the nature of the words which you are therein to expresse, as whatsoever matter it be which you haue in hand, such a kind of musicke must you frame to it. You must therefore if you haue a graue matter, applye a graue kinde of musicke to it: if a merrie subiect you must make your musicke also merrie. For it will be a great absurditie to vse a sad harmonic to a merrie matter, or a merrie harmonic to a sad lamentable or tragicall dittie. You must then when you would expresse any word signifying hardness, crueltie, bitternesse, and other such like, make the harmonic like vnto it, that is, somewhat harsh and hard but yet so y^t it offend not. Likewise, when any of your words shal expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonic be sad and doleful, so that if you would haue your musicke signifie hardness, cruelty or other such affects, you must cause the partes proceede in their motions without the halfe note, that is, you must cause them proceed by whole notes, sharpe thirds, sharpe fixes and such like (when I speake of sharpe or flat thirds, and fixes, you must vnderstand that they ought to bee so to the base) you may also vse Cadences bound with the fourth or seuenth, 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 fixes, which of their nature are sweet, speciallie being taken in the true tune and naturall aire with discretion and iudgement. but those cordes so taken as I haue saide before are not the sole and onely cause of expressing those passions, but also the motions which the parts make in singning do greatly helpe, which motions are either naturall or accidental. The naturall motions are those which are naturallie made betwixt the keyes without the mixture of any accidental signe or corde, be it either flat or sharpe, and these motions be more masculine causing in the song more virilitie then those accidental cordes which are marked with these signes. * . b. which be in deede accidental, and make the song as it were more effeminate & languishing then the other motions which make the song rude and sounding: so that those naturall motions may serue to expresse those effectes of crueltie, tyrannie, bitternesse and such others, and those accidental motions may fitly expresse the passions of grieft, weeping, sighes, sorrowes, sobbes, and such like.

Rules to be observed in dittying.

Also, if the tubic be light, you must cause your musicke go in motions, which carrie with them a celeritie or quicknesse of time, as minimes, crotchets and quaveres: if it be lamentable, the note must goe in slow and heauie motions, as semibreues, breues and such like, and of all this you shall finde examples euerie where in the workes of the good musicians. Moreover, you must haue a care that when your matter signifieth ascending, high heauen, and such like, you make your musicke ascend: and by the contrarie where your dittie speaketh of descending lowenes, depth, hell; and others such, you must make your musicke descend, for as it will be thought a great absurditie to talke of heauen and point downward to the earth: so will it be counted great incongruities if a musician vpon the wordes hee ascended into heauen shoulde cause his musicke descend, or by the contrarie vpon the descension shoulde cause his musicke to ascend. We must also haue a care so to applie the notes to the wordes, as in finging there be no barbarisme committed: that is, that we cause no fillable which is by nature short to be expressed by manie notes or one long note, nor no long fillable be expressed with a short note, but in this fault do the practitioners erre more grosselie, then in any other, for you shall find few songes wherein the penult fillables of these words, *Dominus, Angelus, filius, miraculum, gloria*, and such like are not expressed with a long note, yea many times with a whole dosen of notes, and though one should speak of fortie he should not say much amisse, which is a grosse barbarisme, & yet might be easilie amended. We must also take heed of separating any part of a word from another by a rest, as fownduces haue not slackt to do, yea one whose name is *Iohannes Dunstable* (an ancient English author) hath not onlie deuided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of foure parts vpon these words, *Natiens virgo mater virum.*



Ipsam regem angelo rum so la uir go la'ta bat.

For these be his owne notes and wordes, which is one of the greatest absurdities which I haue seene committed in the dittying of musicke, but to shewe you in a worde the vse of the rests in the dittie, you may set a crotchet or minime rest aboute a coma or colon, but a longer rest then that of a minime you may not make till the sentence be perfect, and then at a full point you may set what number of rests you will. Also when you would expresse sighes, you may vse the crotchet or minime rest at the most, but a longer then a minime rest you may not vse, because it will rather seeme a breath taking then a sigh, an example whereof you may see in a very good song of *Stephano uenit* to five voices vpon this dittie *quell'aura che spirandi a Parua mia?* for comming to the worde *sipiri* (that is sighes) he giueth it such a natural grace by breaking a minime into a crotchet rest and a crotchet, that the excellency of his iudgment in expressing and gracing his dittie doth therein manifestlie appeare. Lastlie, you must not make a close (especiallie a full close) till the full sence of the wordes be perfect: so that keeping these rules you shall haue a perfect agreement, and as it were a harmonically concent betwixt the matter and the musicke, 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 dittying can attaine vnto or wish for. Many other petite obseruations there be which of force must be left out in this place, and remitted to the discretion and good iudgement of the skilful composer.

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 obseruations which are to be kept in composing of euerie one of them.

Ma. Although by that which I haue already shewed you, you might with studie collect the nature of all kinds of musicke, yet to ease you of that paine, I will satisfie your request though

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

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

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

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

Pauans.

Galliards.

Almanes.

Bransles.

Voltes courantes.

Countrey daunces.

Ditters men

diuersly affected to diuers kinde

of musickes.

Peroratio

musick cannot be intreated or taught without the knowledge of all other sciences, which if it be true, how far hath the musick of that time bene different from ours, which by the negligence of the professors is almost fallen into the nature of a mechanicall arte, rather then reckoned in amongst other sciences. The next authorities I may take from *Aristophanes* who though he many times scoffe at other sciences, yet teacheth he musick by *Yunioris* a perfect knowledge of all sciences & disciplines. But the Authorities of *Aristoteles*, *Platonem*, & *Socrates* *Basilium*, who have painfully deliuered the arte to vs, may be sufficient to cause the best wits think it worthy their crauel, specially of *Basilium* who being by birth noble and most excellent well versed in Divinity, Philosophy, Law, Mathematics Poetry, and matters of estate, did notwithstanding write more of musick then of all the other mathematical sciences, so that it maybe iustly said, that if it had not bene for him the knowledge of musick had not yet come into our Westerne part of the world. The Greeke tongue lying as it were dead vnder the barbarism of the *Goths* and *Hunnes*, and musicke buried in the bowels of the Greeke works of *Platonem* and *Aristoteles*, 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 every where so faint and hard to come by, that many doubt if they haue bene set out or no. And these few authorities will suffice to dissuade the discreet from the afore named opinion. (because few discrete men will hold it) as for others many will be so false willed in their opinions, that though a man should bring all the arguments and authorities in the world against it, yet should he not perswade them to leaue it. But if any man shall thinke me prolix and tedious in this place, I must for that point craue pardon, & will here make an end, wishing vnto all men that discretion as to measure so to other men as they would be measured themselves.

FINIS.

Quatuor voc. Cantus Bassis Quatuor voc.

Heu E heu susulerunt dominum meum et posuerunt eum in scissuris terrarum

Quatuor voc. Alto Tenor Bassis

Heu E heu susulerunt dominum meum et posuerunt eum in scissuris terrarum

Quatuor voc. Tenor Bassis Quatuor voc.

Heu E heu susulerunt dominum meum et posuerunt eum in scissuris terrarum

Canzonetta. A 4 voci.

Allegro moderato. 4/4.

il cor laf- fo e mai non mo- re e mai non more. *Allegro moderato.*

ma- i non more e- cras non more e- cras non more. *Allegro moderato.*

Allegro moderato. Il cor laf- fo e mai non more. *Allegro moderato.*

Abi chi- il fo- ca d' amor non e mor- tale. *Allegro moderato.*

Es- peger- il fu- ar- dor. *Allegro moderato.*

ac- qua non va- le. *Allegro moderato.*

Canzonetta. A 4 voci. Canto.

Allegro moderato. Ar- do- gn- ho- ra il cor laf- fo e mai non mo- re e mai non more. *Allegro moderato.*

Allegro moderato. Ar- do- gn- ho- ra il cor laf- fo e mai non more. *Allegro moderato.*

il cor laf- fo e mai non mo- re e mai non more. *Allegro moderato.*

Abi chi- il fo- ca d' amor non e mor- tale. *Allegro moderato.*

Es- peger- il fu- ar- dor. *Allegro moderato.*

ac- qua non va- le. *Allegro moderato.*

Allegro moderato.

Amica mea. *Allegro moderato.*

Sunt capilli tui. *Allegro moderato.*

Sicut greges capra- rum. *Allegro moderato.*

Sicut ascenderunt de monte galaad. *Allegro moderato.*

Allegro moderato.

Amica mea. *Allegro moderato.*

Sunt capilli tui. *Allegro moderato.*

Sicut greges capra- rum. *Allegro moderato.*

Sicut ascenderunt de monte galaad. *Allegro moderato.*

Allegro moderato.

Tenor.

Amica mea. *Allegro moderato.*

Sunt capilli tui. *Allegro moderato.*

Sicut greges capra- rum. *Allegro moderato.*

Sicut ascenderunt de monte galaad. *Allegro moderato.*

Canzonetta. A 4. voci. Tenor.

da il core non s'accenda il core
 non s'accenda il core non s'accenda il core
 non s'accenda il core non s'accenda il core
 non s'accenda il core non s'accenda il core
 non s'accenda il core non s'accenda il core
 non s'accenda il core non s'accenda il core
 non s'accenda il core non s'accenda il core

Canzonetta. A 4. voci. Basso.

Perche Per lasciarlo in oblio per lasciarlo in oblio
 Lo fa perche perche l'ardore Ch'hain se nascosto non s'accenda il core
 Ch'hain se nascosto non s'accenda il core Ch'hain se nascosto non s'accenda il core
 cendail core Ch'hain se nascosto non s'accenda il core il core

Canzonetta. A 4. voci. Alto.

mi il core mio per lasciarlo in oblio
 o per lasciarlo in oblio
 o per lasciarlo in oblio
 o per lasciarlo in oblio
 o per lasciarlo in oblio
 o per lasciarlo in oblio
 o per lasciarlo in oblio
 o per lasciarlo in oblio

Canzonetta. A 4. voci. Canto.

Perche tor mi il core mio per lasciarlo in oblio
 lo. Perche tor mi il core mio per lasciarlo in oblio
 lo. Lo fa perche perche l'ardore Ch'hain se nascosto non s'accenda il core
 non s'accenda il core non s'accenda il core non s'accenda il core
 non s'accenda il core non s'accenda il core non s'accenda il core
 non s'accenda il core non s'accenda il core non s'accenda il core

Quinque vocum. Secunda pars. Cantus.

En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||

Quinque vocum. Secunda pars. Tenor.

En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||

Quinque vocum. Secunda pars.

Basis.

En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||

Quinque vocum. Secunda pars. Cantus.

En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||

Quinque vocum. Secunda pars. Altus.

En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||

Basis.

En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||
 En-tes tui sicut gre-ges ton-sa-rum ||

ANNOTATIONS

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

To the Reader.



When I had ended my booke, and showne it (to be perused) to some of better skill in letters then my selfe, I was by the requested, to giue some contentment to the learned, both by setting down a reason why I had disagreed from the opinions of others, as also to explaine something, which in the booke it selfe might seeme obscure. I haue therefore thought it best to set downe in Annotations, such things as in the text could not so commodioully be handled, for interrupting of the continuall course of the matter, that both the young beginner should not be overladed with those things, which at the firste would be to hard for him to conceiue: and also that they who were more skilfull, might haue a reason for my proceedings. I would therefore counsel the young scholler in Musicke, not to intangle himselfe in the reading of these notes, til he haue perfectly learned the booke it selfe, or at least the first part thereof: for without the knowledge of the booke, by reading of them, hee

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 me that I may either mend it, or scrape it out. And so I sende, protesting that *Errare possunt haereticus esse nota.*

Fig. 2. vers. 26. The scale of Musicke) I haue omitted the definition and diuision of musicke because the greatest part of those, for whose sake the booke was taken in hand, and who chiefie are to vse it: be either altogether vnlearned, or then haue not so farre proceeded in learning, as to vnderstand the reason of definition: and also because amongst so many who haue written of musicke, I knew not whom to follow in the definition. And therefore I haue left it to the discretion of y Reader, to take which he list of all these which I 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 I interpret the worde *σοφια*) which in that place he vseth) whereby we may rule a company of singers, or singers in companies (or *quire*, for so the word *χορηγία* signifieth.) But in his *Banquet* he giueth this definition. *Musick*, saith he, is a science of lone matters occupied in harmonie and rhythmus. *Boetius* distinguisheth and theoricall or speculatiue musicke he defineth, in the first chapter of the first booke of his musicke, *Facultas differencialis acutorum et grauium sonorum sensus ac ratione perpendicularis.* A facultie considering the difference of high and lowe foundes by sense and reason. *Augustine* defineth practicall musicke (which is that which we haue now in hand) *Ratio media laudis scientia.* A science of well dooing by time, tune, or number, for in all these three is *modulan diuinita* occupied. *Franchinus confertimus* thus. *Musica est proportionalium sonorum concinnis intervallicis diuinitatum dispositio sensus ac ratione consonantiam monstrans.* A disposition of proportionable foundes deuided by apt distances, flowing by sense and reason, the agreement in found. Those who haue byrthence his time, haue doon it thus. *Rite et bene canendi scientia*, an Art of duly and wel singing, a science of singing wel in tune and number *Arts bene canendi*, an Art of wel singing. Now I laie, let every man follow what definition he list. As for the diuision, Musicke is either *speculatiue* or *practicall*. *Speculatiue* is that kinde of musicke which by Mathematical helps, seeketh out the causes, properties, and natures of foundes by themselves, and compared with others proceeding no further, but content with the on-

and re-ling of sleepe and resting. :||:

fancie and leaue my thoughts molesting, Thy masters head hath neede of sleepe and resting

head alas thou yrest with false delight of that which thou desirest, Sleepe sleepe I say fond

Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie My head alas thou yrest with false delight of that which thou desirest, Sleepe sleepe I say fond fancie and leaue my thoughts molesting, Thy masters head hath neede of sleepe and resting. :||:

of sleepe & resting. :||:

Altus. A 3 voc.

Cantus. A 3 voc.

Bassus. A 3 voc.

Sleepe O sleepe fond fancie O sleepe O sleepe fond fancie My head alas thou yrest with false delight of that which thou desirest, Sleepe sleepe I say fond fancie and leaue my thoughts molesting, Thy masters head hath neede of sleepe and resting. :||:

of sleepe & resting. :||:

The Annotations.

All the scale was diuided into foure *Tetrachordes* or fourths, the lowest of which foure was called *Tetrachorden hypaton*, the fourth of principals. The second *tetrachorden meson*, the fourth of middle or means. The third *tetrachorden diezeugmenon*, the fourth of strings disioyned or disiunct. The fourth and last *tetrachorden hyperboleon*, the fourth of strings exceeding: the lowest string *Proslambanomena* is called assumed, because it is not accounted for one of any *tetrachorde*, but was taken in to be a *Diapason* to the *meson* or middle string. The *tetrachorde* of principals or *hypaton*, beginneth in the distance of one note above the assumed string, containing foure strings of notes, the last of which is *Hypate meson*: the *tetrachorde* of *meson* or means, beginneth where the other ended (so that one string is both the end of the former, and the beginning of the next) and containeth likewise foure, the last whereof is *meson*. But the third *tetrachorde*, was of two manner of dispositiōs, because the middle string or *meson*, 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 finging: in which case, it was called *tetrachorden synzeugmenon*, of *synzeugmenon*, because the *meson* was the lowest note of that *tetrachorde*, all being named thus *meson*. *Trite synzeugmenon*, or *synzeugmenon*, *paranete synzeugmenon*, and *nete synzeugmenon*. But call these strange names, seeme fitter to coniuere a spirite, then to expresse the Art, I haue thought good to giue the names in English.

All the names of the Scale in English.

Ar.	Proslambanomena	Principal of principals.
Bmi.	Hypate hypaton	Subprincipal of principals.
Cfa ut.	Parhypate hypaton	Index of principals.
D sol re.	Lychanos hypaton	Principal of means.
E la mi.	Hypate meson	Subprincipal of means.
F fa ut.	Parhypate meson	Index of means.
G sol re ut.	Lychanos meson	Next the middle.
A la mi re.	meson	Third of disiunct.
B fa ut.	Paranete	Penult of disiunct.
D la sol re.	Trite diezeugmenon	Last of disiunct. (ble.
E la mi.	Paranete diezeugmenon	Third of exceeding or tre-
F fa ut.	Nete diezeugmenon	Penult of trebles.
G sol re ut.	Trite hyperboleon	
A la mi re.	Paranete hyperboleon	
	Nete hyperboleon	

So much for the names. The numbers set on the left side, declare the habitude (which we call proportion) of one found to another, as for example: the number set at the lowest note *Proslambanomena*, is *sesquialtera*, to that which is set before the next; and *sesquitercia* to that which is set at *Lychanos hypaton*, & so by consideration of these numbers, may be gathered the distance of the one from the other; as *sesquialtera* produceth one whole note. Then betwixt *Proslambanomena*, and *hypate hypaton*, is the distance of one whole note. Likewise *sesquitercia*, produceth a fourth; therefore *Proslambanomena* and *Lychanos hypaton* are a fourth, and so of others. But least it might seeme tedious, to diuide so many numbers, and seeke out the common deuisors for so many fractions, both the distance is set downe betwixt euery 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 fing is vncertaine: onely it appeareth by the names, that they tearmed the keys of their scale, after the strings of some instrument, which I doubt not is the harpe. And though the Frier *Zacone* out of *Franchinus* affirme, that the Greekes didde fing by certain letters, signifying both the time that the note is to be holden in length, and also the heigh and lownesse of the same; yet because I finde no such matter in *Franchinus* his *Harmonia instrumentorum* (for his *theorica* nor *Practica* I haue not seene, nor vnderstand not his arguments) I knowe not what to saie to it. Yet thus much I will saie, that such characteres as *Boetius* setteth downe, to signify the strings, do not signifye any time: for it is a great controuersie amongst the learned, if the auncient musitions had any diuersitie of notes, but onely the figure 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 *Cnidius* inuention, it hath hitherto been so vsuall as the olde is gone quite out of mens memorie. And as for the *Gama*, many haue vpon it deuised such fantastical imaginations, as it were ridiculous to write, as (forsooth) *Ar* is fluer, *Bmi* quickfluer, &c. for it were too long to set downe all. But it should seeme, that he who wrote it, was either an Alcumiffes, or an Alcumiffes friend. Before an old treatise of musicke written in vellin about an hundred yeares ago, called *Regula Franchini cu additiuibus Roberti de Hano*, there is a *Gama* set downe thus.

The Annotations.

Γ ut.	Terra	E la mi	Saturnus
Ar.	Luna	F fa ut	Iupiter
B mi.	Mercurius	G sol re ut	Mars
C fa ut.	Venus	A la mi re	Sol
D sol re.	Sol	B fa ut	Venus
E la mi.	Iupiter	C sol fa ut	Mercurius
F fa ut.	Saturnus	D la sol re	Luna
G sol re ut.	Caelum.		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 foundes of all the sphaeres are most sweetly set downe: which who so listeth to read, let him also peruse the notes of *Erasmus* vpon that place, where he taketh vp *Gama* roundlie for his Greeke translation of it: for there *Tullius* doeth affirme, that it is impossible that so great motions may be moued without found, and according to theyr neereffesse to the earth, giueth he euery one a found, the lower body the lower founde. But *Glaucanus*, one of the most learned of our time, maketh two arguments to contrarie effects, gathered out of their opinion, who denie the found of the sphaeres.

The greatest bodies, saith he, make the greatest founds,
The higher celestiall bodies are the greatest bodies,
Therefore the highest bodies make the greatest founds.

The other proueth the contrarie thus.
That which moueth swiftest giueth the highest found,
The higher bodies moue swiftest,
Therefore the highest bodies giue the highest found.

The Greekes haue made another comparision of the tunes, keys, muses and planets thus,

<i>Vrama</i>	<i>Mese</i>	<i>Hypermaxolydius</i>	<i>Caelum stellatum</i>
<i>Polymma</i>	<i>Lychanos meson</i>	<i>Axyolydius</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>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>Caliope</i>	<i>Hypate hypaton</i>	<i>Hypophrygius</i>	<i>Mercurius</i>
<i>Clio</i>	<i>Proslambanomena</i>	<i>Hypodorius</i>	<i>Luna.</i>

Talia terra.

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

Page 3. verso 22. But one twice named. I should seeme that at the first, the rounde b, was written as now it is thus b, and the square b, thus b. But for haite men not being careful to see the strokes meet iust at right angles, it degenerated into this figure b, and at length came to be confounded with the sign of *Appone* or *semitonium maius*, which is this b. And some fallie terme *Dieffis*, for *dieffis* is the halfe of *semitonium minus*, whose signe was made thus b. But at length, the signe by ignorance was called by the name of the thing signified, and so the other signe being like vnto it, was called by the same name also.

Page end verso 33. But in use of finging these be commonlie called *Claves signata*, or signed Cliffe, because they be signes for all longes, and vs hath requied it for a generall rule, not to sette them in the space, because no Cliffe can be so formed as to stand in a space and touch no rule, except the B cliffe. And therefore least any should doubt of their true standing (as for example the G cliffe, if it stood in space and touched a rule, one might iustlie doubt, whether the Author meant G sol re ut in Base, which standeth in space, or G sol re ut in *Alto* which standeth on the rule) it hath byn thought best by all the musitions, to set them in rule. Indeed I cannot denie, but that I haue seene some *Ar* cliffes, and others in the space: but *Præ horum non facit ver.*

Page 4. vers. 1. as though the verse were the scale) so it is: and though no vsual verse comprehend the whole scale, yet doth it a part ther
 of. For if you put any two verses together, you shall have the whole Gam thus,
 Pag. ead. vers. 3. 4. The three names of fingings: a propertie of finging is nothing else, but the difference of plain songs cau
 sed by the r. etc. in b. fa. X. mi, hauing the halfe note either above or below it, & it may plainly be seen, that those three
 properties haue not byn deuiled for prickings; for you shall find no long inclu
 And therefore these plain songs which were to containe, were called naturall, because euery key of their six notes stood
 inuariablie the one to the other, howeuer the notes were named. As from f. d. e. g. a. b. c. because euery key of their six notes stood
 note, with 1. one did sing fol. la, or e. mi, and so forth. Others, if they had the semitonium vnder it, then was it noted b. & was
 termed b. molle, or soft, if above it, then was it noted c. & termed c. quadratum or b. quarte. In an olde treatise called Tractatus
 quatuor principalem, I find these rules and verses, Omne vs incipit in c. catusse per naturam, in B. per b. molle, in g. per g. quadratum,
 that is, Euery vt beginning in C. is sung by properchant in F. by b. molle or flat, in g. by the square, or sharpe, the ver
 C. naturam d. s. i. f. b. molle mane tibi signas,
 g. quaque b. durum tu semper habet cantu tuum.

Which if they were no truer in subllance then they be fine in words and right in quantitie of syllables, were not much worth. As for
 the three themselves, their names beate manifest witness that musike hath come to vs from the French. For if we had had it from
 any other, I see no reason why we might not a wel haue said the square b. as b. quarte or corre, the signification being all one. In the
 treatise of the four principals I found a table, containing all the notes in the scale; and by what propertie of finging 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. fol re ut, in ut, by the g. and in re by the b. & such like,
 by reason of the voice when the name is changed, for the ascension or descensions sake: as for ex
 ample, in e. fa ut, if you take the note fa, you may rise to the third, and fall to the fourth, in the due
 order of the six notes, if the property let not. But if you would ascend to the fourth, then of force
 must you change your fa, into vt, if you will not sing impropertie, because no man can ascende a
 bout la, nor descend vnder vt propertie: for if he descend, he must call vt, fa. Now in those keys
 wherein there is but one note, in c. e. is no change, where two, there is double change, where three
 is *triple*: but all this must be vnderstood where those three or two notes be all in one founde, for
 if they be not of one founde, 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 the
 ascend, and thereof came this verse: vt re mi descendunt, descendunt fa quaque sol la. But though, as
 I said, these three properties be found in plain song, yet in prickling they be but two: that is, either
 sharp or flat, for where nature is, there no b. is touched. But if you would knowe whereby any note
 singeth (that is whether it sing by properchant, quarte, or b. molle, name the note and so come
 downward to vt: example, you would knowe whereby fol in g. fol re ut singeth, come down thus,
 sol fa mi re vt, fo you find vt in e. fa ut, which is the propertie whereby the fol in g. fol re ut singeth,
 and so by others.

Page 9. vers. 18. By the forme of the note) There were in old time foure maners of prickling, one all
 blacke which they termed blacke full, another which we vie now which they called blacke void,
 the third all red, which they called red full, the fourth red as ours is blacke, which they called redde
 void: al which you may perceiue thus:
 But if a white note (which they called
 blacke void (happened amongst
 blacke full, it was diminished
 of halfe the value, so that a minime was but a crotchet, and a semibreue a minime, &c. If a redde
 full note were found in blacke prickling, it was diminished of a fourth part, so that a semibreue was
 but three crotchets and a Redde minime was but a Crotchet: and thus you may per
 ceiue that they vsed their red prickling in all respects as we vie our blacke nowadaies. But that
 order of prickling is gone out of vie now, so that wee vie the blacke voides, as they vsed their black
 fulles, and the blacke fulles as they vsed the redde fulles. The redde is gone almost quite out of me
 morie, so that none vie it, and fewe knowe what it meaneth. Nor doe we picke any blacke note
 amongst white, except a semibreue thus: in which case, the semibreue so blacke
 is a minime and a picke (though some stand for 2 of a semibreue) and the black
 more blacke semibreues or briefes bee to gither, then is there some proportion,
 & most commonly either tripla or hemella, which is nothing but a rounde
 common tripla or *sequialtera*. As for the number of the formes of notes, there were within these
 two hundred years but foure, knowne or vsed of the Musytions: those were the Longe, Briefe,
 Semibreue, and Minime. The Minime they esteemed the least or shortest note singable, and there
 fore 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 se
 mibreue was 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 afterwarde to the figure
 of a rombe or loseng thus: which forme it still retaineth.

The minime was formed as it is now, but the taile of it they vsed made ascending, and called it
Signum minutissimae in their *Ciceronianae* Latine. The inuention of the minime they ascribe to a cer
 taine picke for who he was I knowe not; in *Nauarre*, or what contrie else it was which they termed
Nauarra, but the first who vsed it, was one *Philippus de vitriaco*, whose *motetes* for some time were
 of all others best esteemed and most vsed in the Church. Who inuented the Crotchet, Quauer, and
 Semiquauer is vncertaine. Some attribute the inuention of the Crotchet to the aforesaid *Philippus*,
 but it is not to be founde in his workes, and before the said *Philippus*, the smallest note vsed was a
 semibreue, which the Authors of that time made of two fortes more or lesse: for one *Francho* diu
 ded the briefe, either in three equal partes (terming them *semibreues*) or in two vnequal partes, the
 greater whereof was called the more *semibreue* (and was in value equal to the vsperet briefe) the
 other was called the lesse *semibreue*, as being but halfe of the other aforesaid.
 This *Francho* is the most ancient of al those whose workes of practical musicke haue come to my
 handes, one *Roberto de Haulo* hath made as it were Commentaries vpon his rules, and termed the
 Additions

The Annotations.

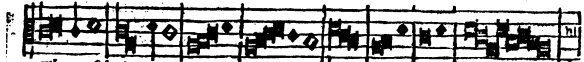
Adition. Amongst the rest when Franco setteth downe, that a square body hauing a taile coming downe on the right side, is a Long, he saith thus: *Si tractum habeat a parte dextra ascendente erecta vocatur ut hic* — *quod ubiqueque mentionatur per semitonium originatur*, that is, if it haue a taile on the right side going upward, it is called erect, or raised thus:  for these raised longes be put for difference from others which be right, and are raised, because wheresoever they be found, they be raised halfe a note higher, a thing which (I beleue) neither he himselfe nor any other, ever saw in practise. The like obseruation he giveth of the Briefe, if it haue a taile on the left side going upward, the *Long long, brevis, semibrevis, & minime* (saith Glareanus) haue these 70. yeares beene in vſe: so that reckoning downward, from Glareanus his time, which was about 50. yeares agoe, we shall find that the greatest antiquity of our prickte song, is not aboute 130. yeares olde.

Page ead. verse ead. and the mood) By the name of *Mood* were signified many things in Musicke, First those which the learned call *mooder*, which afterward were tearmed by the name of *runes*. Secondly a certaine forme of disposition of the Church plainfongs in *longer* and *Breuer* example. If a plainfong consisted al of Longes, it was called the first mood: if of a Long & a Briefe successiue, it was called the second mood, &c. Thirdly, for one of the degrees of musick, as when we saie mood, is the dimension of Larges and Longes. And lastly, for al the degrees of Musicke, in which fence it is commonlie (though fallily) taught to all the young Schollers in Musicke of our time: for those signes which we vſe, do not signifie any moode at all, but stretche no further then time, so that more properly they might cal them time perfect of the more prolation, &c. then mood perfect of the more prolation.

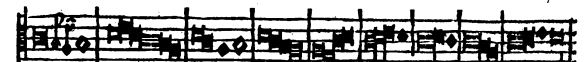
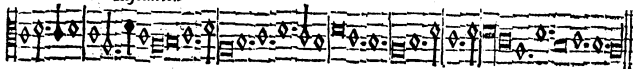
Page ead. verse 23. The restes) Restes are of two kindes, that is: either to be sold, or not to be tolde, those which are not to be tolde be alwaies sette before the long (for what purpose wee shall know hereafter) those which are to be tolde for two caues chiefly were inuented. First, to give some leasure to the fingers to take breath. The second, that the pointes might follow in Fuge one vpon another, at the more ease, and to shew the finger how farr he might let the other goe before him before he began to follow. Some restes also (as the minime and crotchet restes) were deuised, to avoid the harshnesse of some discord, or the following of two perfect concords together.

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

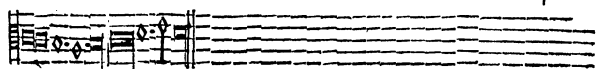
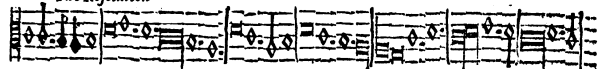
Page ead. verse 25. Ligatures) Ligatures were deuised for the Ditties sake, so that how many notes serued for one syllable, so many notes were tied together. Afterwards they were vſed in songs hauing no dittie, but only for breuitie of writing: but nowadaies our longes consisting of so small notes, few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



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












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

Page ead. verse 8. A pricke of augmentation.) Some tearme it a pricke of addition, some also a pricke of perfection, not much amisse: but that which now is called of our musicians a pricke of perfection, is altogether superfluous and of no vſe in musicke: for after a semibrevis in the more prolation, they set a pricke, though another semibrevis follow it: but though the pricke were away, the semibrevis of it selfe is perfect. The Author of the Treatise *De quatuor principalibus*, saith thus. Take it for certaine, that the point or pricke is set in pricklong for two caues, that is, either for perfection or diuisions sake, although some haue fallily put the point for other caues, that is, for imperfections and alterations sake, which is an absurdity to speake. But the pricke following a note, will make it perfect, though of the owne nature it be vnperfect. Also the point is putte to deuide, when by it the perfection (saith *tearmeth the number of three*) be distinguished, and for any other cause the point in musicke is not set downe. So that by these his wordes it euidentlie appeareth, that in those daies (that is about two hundred yeares agoe) musicke was not so farre degenerate, but also added the fist, thus: There be say they in all these kindes 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 semibrevis in the more prolation, if a minime follow, it causeth the semibrevis to be three white minimes. A pricke of perfection they define, that which being set after a semibrevis in the more prolation, if another semibrevis follow, it causeth the fist to be perfect. The pricke of diuision and alteration they define, as they be in my booke. But if we consider rightly both the pricke of Addition, of Augmentation, and that of alteration, are contained vnder that of perfection: for in the lesse prolation when a semibrevis is two minimes, if it haue a pricke and be three, then must it be perfect; and in the more prolation, when two minimes come betwixt two semibrevises, or in time perfect, when two semibrevises 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 semibrevises is likewise marked with a pricke, and is sung in the time of two semibrevises, which is onely done for perfection sake, that the ternary number may be obserued: yet in such cases of alteration, som call that a point of diuision. For if you diuide the last semibrevis in time perfect from the briefe following, either must you make it two semibrevises, or then perfection decays: so that the point of alteration may either be tearmed a point of perfection, or of diuision. But others whose would seeme very expert in musicke, haue set downe the points or pricks thus: this pricke (say they) dooth perfect  Now this pricke standing in this place  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 refuse this mans opinion (for what or who he is I know not) neede no more then his owne words, for (saith he) if the pricke stand thus  it imperfecteth, if thus  it taketh away the third part of the value. Nowe I praye him, what difference he maketh betwixt taking away the third part of the value and imperfecting? 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 imperfecting, and another of taking away the third part of a notes value.






Againe, all imperfecting is made either by a note reſte or cullor, but no imperfecting is made by a pricke, therefore our Monke (or whatsoeuer he were) hath erred, in making a point of imperfecting. 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 prick following a blacke briefe perfecteth it.

Page and vers. 16. *those who* that is, *Franchinus Gafornus, 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 moodes. But to the ende that you may the more easilie vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two manner of waies, one by numerall figures, another by pauses or restes. That way by numbers I haue handled in my booke, it resteth to set downe that way of shewing the mood by pauses. When they would signifie the great mood perfect, they did set downe three long restes together. If the lesse mood were likewise perfect, then did euery one of those long restes take vp three spaces thus  but if the great mood were perfect, and the lesse mood vnperfect, then did they like wise set downe three long Restes, but vnperfect in this manner,  and though this way be agreeable both to experience and reason, yet hath *Franchinus Gafornus* sette downe the signe of the great mood perfect thus,  of  the great moode vnperfect 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 iustlye doubt if that be the signe of the mood, or some stroke set at the beginning of the lines. But that signe which he makes h of the great moode perfect, that doth *Peter Aron* set for the great mood imperfect, if the lesse mood be perfect. But (saith he) This is not of necessity, but according as the composition shall fall to be, the lesse mood perfect not being ioyned with the great mood imperfect. So that when both moodes 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 small 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 moodes vnperfect, so that it is most manifest, that our common I signes which we vie, haue no respect to the moodes, but are contained within the boundes of time and prolation.

Page 14. ver. 10. *In this mood it is alwaies imperfect.* That is not of necessity, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 81, minims, and the Long 27, the briefe nine, and the semibreue three: so that moodes great and small, time, and prolation, will altogether be perfect.



Page 18. ver. 11. *Perfect of the more.* This (as I said before) ought rather to be tearmed time perfect of the more prolation, then mood perfect, and yet hath it been receiued by consent of our English practitioners, to make the Long in it three briefes, and the Large thrice so much. But to this day could I neuer see in the workes of any, either strangers or Englishmen, a Long set for 3 briefes with that signe, except it had either a figure of three, or then modal rests sette before it, *Zarlino* 1. part. 3. cap. 67. *Zaccaria* 2. cap. 14. But to the end that you may know when the rests 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 accompt or thus  whether they be set thus  or thus  for both those be one thing signifying both moodes perfect.

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



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

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

But by the way you must note, that in all Moodes (or rather signes) of the more prolation, he setteth a minime for a whole stroke, and proueth it by examples out of the masse of *Palestrina*, called *Thomae arm*. There is also another way of setting downe the degrees, which because I had not seen practised by any Musition, I was determined to haue passed in silence. But because some of my friends affirmed to me, that they had seen them so set downe, I thought it best to shew the meaning of the same. The ancient Musytians, who grounded all their practise vpon Speculation, did commonlie sette downe a particular signe for euery degree of mulycke in the song: so that they hauing no more degrees then three, that is, the two moodes & time (prolation not being yet inuented) set downe three is a perfect figure: so that if the great moode were perfect, it was signified by a whole circle, which these signes  were set before any songe, there was the great moode 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 C 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 C 23, then were both moodes vnperfect and time perfect: but if it were thus C 22, then were all vnperfect.

The Annotations.

Crotchet, O but (saith he) the plain long note is likewise diminished, and so the diminished minims will make vp the time of a diminished semibreve. But then how wil one barre of your partition make vpe a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Again, no diminution is euer knowne, but where the signes of diminution be set by the notes, and except you sette the numbers in both partes, diminution will not be in both parts. But to conclude, he who set downe that example, either knew not what *duple* was, or then vnderstood not what he himselfe said, which appeareth in many other places of his booke: as for example, in the tenth page (leaueing out the leafe of the tide) *A perfect found* (saith he) *containeth a distance of two perfect foundes*. What would he say by this? in mine opinion he would say *A perfect second containeth a distance of two perfect foundes*. Yet I know not what he meaneth by a *perfect found*: for any found is perfect not compared to another, and though it were compared to another, yet is the found perfect, though it be not a perfect consonant to the other. But our matter who shewes such *Paradoxes to Musicke*, would say this, *A perfect second containeth a whole note* (or as the Latines terme it *integer tonus*) *as from one tone, is a whole note, &c.* In the beginning of the next page, he saith, *An imperfect second a found and a halfe*: but I pray you good M. *Guide of the Pathway*, howe can you make that a found (for so you interpret the word *tonus*) and 4 halfe, which is not full a halfe found or halfe a *tonus*? But if you had vnderstood what you saide, you would haue said thus: *An imperfect second containeth but a lesse halfe note, as it euer betwixt me and you*. Also defining what *distance of the voice by a fifth*, he saith, *a fourth is the distance of the voice by a fourth*. And likewise, *a fifth the distance of the voice by a fifth*. Notable definitions: as in the play, the pater asking his maister what a *Poe* was, he after a great pause & long studie, answered that it was a *Poe*. Likewise, giuing the definition of a note, he saith *it is a signe (be- wing the length or shortness of the voice, but these be light faulsters to those which follow after*. For the Li- gatures are set downe false, and coming to speake of the Moodes, or degrees of musike, he maketh no mention at all of the lesse sound. And defining time he saith, *it is a small quantity of semibreues measuring them by three or by two*: and prolation he calleth a *small quantity of minims and semibreues*, and the- wing time perfect of the lesse prolation, he setteth it downe thus.



And in the imperfect of the more prolation, he maketh two minims to the semibreve. But I am almoste out of my purpose, following one *quæstio* *in* *the* *beginning* *of* *the* *second* *part* *of* *the* *book* *of* *the* *author* *for* *did* *not* *read* *his* *booke* *if* *you* *read* *his* *booke* *you* *may* *say* *by* *it*, as a great Poet of our time said by another, *It is not in two pages a full libro*. What, said I *ix*? Take away two or three scales which are filched out of *Benouffius*, and fill vp the three first pages of the booke, you shall not finde one side in all the booke without some grosse error or other. For as hee setteth downe his *duple*, so dooth he all his other proportions, giuing true definitions and false examples, the example still importing the contrary to that which was said in the definition. But this is the *World*. Euery one will take vpon him to write, and teach others, none hauing more need of teaching than him- selfe. And as for him of whom we haue spoken so much, one part of his booke he stole out of *Benouffius*, another out of *Loisius*, perueruing the sense of *Loisius* his wordes, and giuing examples false to the con- trary, of that which *Loisius* saith. And the last part of his booke treating of *Defiance*, he tooke *various* out of an old written booke which I haue. But it should seeme, that whatsoever or whoseouer 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.

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



The Annotations.

The signe at the beginning sheweth time perfect, so that euery briefe not hauing a semibreve after it is three semibreues, and so being diminished of halfe their value in *duple* proportion, are but three minims a peece: those briefes which in *duple* haue a semibreve following them, are sung but in time of one semi- breue, the signe of imperfect time comming in after the proportion destroyeth it, but these numbers 4 being the notes of *duple* habitude, following within foure notes, make vp the proportion againe: but 3 in the latter *duple*, you must marke that the diminished briefe is lesse by a whole minime then it was in the former, because the first followed time perfect, and the halfe of a briefe in time perfect, is three minims, the latter followed time imperfect, and the halfe of a briefe in time vperfect, is a semibreue or twoe mi- nims. Likewise you must note, that when *duple* or any, other proportion is in all the partes alike, then can it not be called proportion, seeing there is no comparison of notes together, according to any impa- rity of numbers.

Page 29 verso (3. Triple) This is the common hackney horse of all the Composers, which is so many kinde as there be maners of pricking, sometimes all in blacke notes, sometimes all in white notes, some- times mingled, sometimes in briefes, sometimes in semibreues, and yett all one measure. But one thing I mislike (though it be in common vse with vs all) that is, when wee call that *triple* wherein all the voices goe together in one time with the stroke of *sequaltera* time, or three minims for a stroke, for that is no *triple*, but as it were a *sequaltera* compared to a *sequaltera*: and whereas wee commonly make *triple* with three minims for a stroke, we confound it with *sequaltera*. Lastly, true *triple* maketh three semi- breues or their value in other notes to the time of one semibreue, whereof *Clareanus* giueth this example out of *Coelatus*.



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

Page 31 verso (9. Sequaltera) *Sequaltera* is a musical proportion, wherein three notes are sung in the time of two of the same kinde, or rather thus. *Sequaltera* is a kinde of musical diminution, wherein 3. semibreues or their value in other notes are sung for two strokes. But you may object and say, If that be true *sequaltera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibreue and a halfe doe but make one stroke, and a semibreue of it selfe neuer maketh a stroke. And by this it appeareth, that our common *triple* of three minims is false, which is confounded both with the more prolation and *sequaltera*. Therefore take that for a sure and infallible rule which I haue set downe in my booke, that in all musical proportions the upper number signifieth the semibreue, and the lower the stroke, so that if the proportion be noted thus 3 three semibreues or the value of three semibreues must goe to two strokes, but if thus 3 then must twoe 3 semibreues or their value make three whole strokes. And let this suffice for the pro- portions. As for *Sequiteria*, *sequiquarta* and such like, it were folly to make many wordes of them, seeing they be altogether out of vse, and it is a mat- ter almost impossible to make sweet musike in that kind. Yet is *sequiteria* one of the hardest proporti- ons which can be vsed, and carieth much more difficulty then *sequiquarta*, because it is easier to diuide a semibreue into foure equal parts, then into three: nor haue I euer seene an example of true *sequiteria* sauing one, which *Loisius* giueth for an example, and pricketh it in Longs, making them but three strokes a peece, and the briefes one and a halfe: in semibreues it is very hard, and almost impossible to vse it, but according to our manner of singing, if one part sing *sequiteria* in Crotchets, and another sing Quaters in the lesse prolation, whereof eight goe to a stroke, then would we say that that were eight to sixe, which is *sequiteria*.

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

The Annotations.

Crotchet. O but (saith he) the plain song note is likewise diminished, and so the diminished minims will make vp the time of a diminished semibreve. But then how will one barre of your partition make vpe a full stroke? seeing in the lesse prolation a minime is neuer taken for a whole stroke. Again, no diminution is euer knowne, but where the signes of diminution be set by the notes, and except you sette the numbers in both partes, diminution will not be in both partes. But to conclude, he who set downe that example, either knew not what *duple* was, or then vnderstood not what he himselfe said, which appeareth in many other places of his booke; as for example, in the tenth page (leaving out the leafe of the tide) *A perfect found* (saith he) *containeth a distance of two perfect foundes*. What would he say by this? in mine opinion he would say *A perfect second containeth a distance of two perfect foundes*. Yet I know not what he meant by a *perfect found*; for any found is perfect not compared to another, and though it were compared to another, yet is the found perfect, though it be not a perfect consonant to the other. But our matter who shewes such *Paradoxes to Musicke*, would say this, *A perfect second containeth a whole note* (or as the Latines terme it *integer tonus*) *as from vt tone, is a whole note, &c.* In the beginning of the next page, he saith, *An imperfect second a found and a halfe*: but I pray you good M. *Guide of the Pathway*, how can halfe a *tonus* be a found (for so you interpret the word *tonus*) and a halfe, which is not full a halfe found or halfe a *tonus*? But if you had vnderstood what you saide, you would haue said thus: *An imperfect second containeth two lesse halfe notes, as is euer betwixt mi and fa*. Also defining what *diatessaron*, or a fourth is, he saith, *a fourth is the distance of the voice by a fourth*. And likewise, *a fifth the distance of the voice by a fifth*. Notable definitions: as in the play, the page asking his master what a *Poet* was, he after a great pause & long studie, answered that it was a *Poet*. Likewise, giuing the definition of a note, he saith *it is a signe following the loudness or softness of the voice*, but these be light faultes to those which follow after. For the *Ligatures* are set downe false, and comming to speake of the *Moodes*, or degrees of musicke, he maketh no mention at all of the *less mood*. And defining time he saith, *it is a small quantity of semibreues measuring them by three or by two*: and prolation he calleth a *small quantity of minims and semibreues*, and theving time perfect of the lesse prolation, he setteth it downe thus.



And in the imperfect of the more prolation, he maketh two minims to the semibreve. But I am almoste out of my purpose, following one *quæstio vincta in primis* of *diuino aperi fordidum* For if you read his booke you may say by it, as a great *Poet* of our time said by another, *Vix est in toto pagina sanu libro*. What, said I vix? Take away two or three leaues which are filched out of *Bentiusius*, and fill vp the three first pages of the booke, you shall not finde one side in all the booke without some grosse error or other. For as he setteth downe his *duple*, so dooth he all his other proportions, giuing true definitions and false examples, the example still importing the contrary to that which was said in the definition. But this is the *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 booke he stole out of *Bentiusius*, another out of *Losius*, perverting the sense of *Losius* his wordes, and giuing examples false to the contrary, of that which *Losius* saith. And the last part of his booke treating of *Deferent*, he tooke *verbumus* out of an old written booke which I haue. But it should seme, 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.

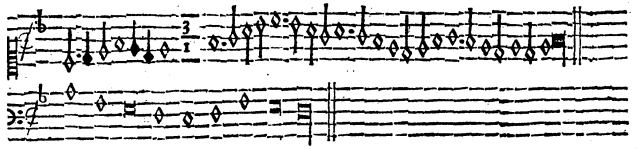
Page 27 verso (40. *Duple*). I cannot imagine how the teachers (which these 30, or 40, years past haue taught) should so farre haue strayed from the truth, as for no reason to call that common sort of Musick, which is in the time vnperfect of the lesse prolation *duple*, or that it is *double* proportion,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



The Annotations.

The signe at the beginning sheweth time perfect, so that euerie briefe not hauing a semibreve after it is three semibreues, and so being diminished of halfe their value in *duple* proportion, are but three minims a peece: those briefes which in *duple* haue a semibreve following them, are sung but in time of one semibreve, the signe of imperfect time comming in after the proportion destroyeth it, but these numbers 4 being the notes of *duple* habitude, following within foure notes, make vp the proportion againe: but 3 in the latter *duple*, you must marke that the diminished briefe is lesse by a whole minime then it was in the former, because the first followed time perfect, and the halfe of a briefe in time perfect is three minims, the latter followed time imperfect, and the halfe of a briefe in time vnperfect, is a semibreve or two minims. Likewise you must note, that when *duple* or any, other proportion is in all the partes alike, then can it not be called proportion, seeing there is no comparison of notes together, according to any imparity of numbers.

Page 29 verso (3. *Tripla*). This is the common hackney horse of all the Composers, which is of so manie kindes as there be maners of pricking, sometimes all in blacke notes, sometimes all in white notes, sometimes mingled, sometimes in briefes, sometimes all in semibreues, and yet all one measure. But one thing I mislike (though it be in common vse with vs all) 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 semibreues or their value in other notes to the time of one semibreve, whereof *Clareanus* giueth this example out of *Coelenus*.



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

Page 31 verso (9. *Sesquialtera*). *Sesquialtera*, is a musical proportion, wherein three notes are sung in the time of two of the same kinde, or rather thus. *Sesquialtera*, is a kinde of musickall diminution, wherein 2 semibreues or their value in other notes are lung for two strokes. But you may object and say, If that be true *sesquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect semibreve maketh vpe a whole stroke and likewise the value of a semibreve: but in *sesquialtera*, the value of a semibreve and a halfe doe but make one stroke, and a semibreve of it selfe 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 and infallible rule which I haue set downe in my booke, that in all musical proportions the upper number signifieth the semibreve, and the lower the stroke, so that if the proportion be noted thus 3 three semibreues or the value of three semibreues must goe to two strokes, but if thus 2 then must two semibreues or their value make three whole strokes. And let this suffice for the pro 3 portions. As for *Sesquitercia*, *sesquiquarta* and such like, it were folly to make many wordes of them, seeing they be altogether out of vse, and it is a matter almost impossible to make sweet musick in that kind. Yet is *sesquitercia* one of the hardest proportions which can be vsed, and carrieth much more difficulty then *sesquiquarta*, because it is easier to diuide a semibreve into foure equal parts, then into three; nor haue I euer seene an example of true *sesquitercia* fauling one, which *Losius* giueth for an example, and pricketh it in Longs, making them but three strokes a peece, and the briefes one and a halfe: in semibreues it is very hard, and almost impossible to vse it, but according to our manner of singing, if one part sing *sesquialtera* in Crotchets, and another sing *Quaers* in the lesse prolation, whereof eight goe 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 bee accounted one who

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who knew not how to employ my time, and therefore I will conclude with one worde, that proportions of *multiplicatis* might be had and vsed in any kinde without great scruple or offence: but those *superparticulars* and *superpartients* carry great difficultie, and haue crept into musick I know not how, but it should seeme, that it was by meanes of the *Descanters*, who straining to sing harder waies vpon a plainfong then their fellows, brought in that which neither could please the eares of other men, nor could by theiues be defended by reason. Here was I determined to haue made an ende, but some more curious then discrete, compelled me to speake some words more, and to giue a reason why, after the proportions I haue faide nothing of the *inductions*. And therefore to be briefe, I say that all which they can say of these *inductions* is nothing but mere foolishnesse, & comments of ignorant humors, qui nihil aliud agunt nisi ut inueniant quomodo in otio negotiosius videantur. Yet I marvel, that a thinge which neither is of any vse, nor yet can be prooued by any reason, should so much be flood vpon by them, who take vpon them to teach the youth now adiaies. But yet to refuse it I need no other argument then this, that not any one of them who teach it, deliuereth it as another doth. But to be plaine, those *inductions* be no other thinge (as I faide in my booke, pag. 92. vers. 7) but that number which any greater notes broken in smaller do make, as for example (though their opinions be false) *sesquialtera* or prickte semibreue is the induction to their *tripla*, for sing your *sesquialtera* in minims, and you shall find three of them to a stroke. Likewise, breake eyther your *tripla* of three minims or your prickte semibreue into crotchets, and so shall the prickte semibreue bee the induction to *sexupla* as they say, but this is so false as what is false: for in whatsoever notes you sing *sesquialtera*, it is alwaies *sesquialtera*, because the value of a semibreue and a halfe doth alwaies make a full stroke. Breake true *tripla* in minims it will make v' eir *sexupla*, make it in crotchets, it will make their *duodecupla*, and this is it which they call their *inductions*, which it shal be enough for the scholar to vnderstand when he heareth them named: for no musician (if he can but breake a note) can misse the true vse of them. It resteth now to giue a reason why I haue placed that table of proportions in my booke, seeing it belongeth no more to musicke, then any other part of Arithmetike doth (Arithmetike you must not take here in that sence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nicomachus*, *Boetius* and others) but the reason why I fet it there, was to helpe the vnderstanding of manye young practicioners, who (though they see a srong marked with numbers, as thus 4 for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the numbers, & marke the course of the lines in clofing them, they shall there plainly finde set downe, what relation one of those numbers hath to another.

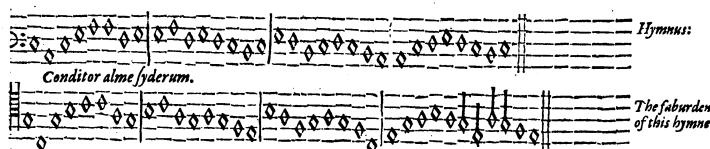
Upon the second Part.

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

Page 24d. vers. 29. *Intervalla betw concords and discords* The Printer not conceiuing the words *concord* and *discord* to be adiectiues, added the word of peruerting the sence, but if you dash out that word,

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the sence will be perfect. As for the Consonants or concordes, I doe not thinke that anye of those which we call vnperfect cordes, were either in vse or acknowledged for Consonants, in the time of those who professed musicke before *Guido Aretinus*, or of *Guido* himselfe. *Boethius* setting downe the harmonical proportions and the Consonants which arise of them, talketh of *quadrupla*, *tripla*, *dupla*, *sesquialtera*, and *sesquitercia*, which make *disiapon*, *diapente cum diapason*, *diapason*, *diapente*, and *diatessarona*, or as we say, a *fifteenth*, a *twelfth*, an *eight*, a *fift*, & a *fourth*. But why they should make *diatessarona* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they would make that Geometrical rule of *parallell* lines true in consonants of musicket. *Que sunt vni vsq; eadem parallela, sum estiam inter se parallela*, &c. to make those founds which to one and the selfe same are consonants, to be likewise consonantes amongst themselves. But if any man would aske me a reason why some of those consonants which we vse are called perfect, and other some vnperfect, I can giue him no reason, except that our age hath tearmed those Consonantes perfect, which haue beene in continuall vse since musicke began: the others they tearme vnperfect, because they leaue in the minde of the skilfull hearer, a desire of comming to a perfect chord. And it is a ridiculous reason which some haue giuen, that these be vnperfect cordes, because you may not begin nor ende vpon them. But if one should aske why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnperfect chords: so that in mine opinion, it is a better reason to say you may not begin nor end vpon them, because they be vnperfect chords, then to say that they be vnperfect, because you may not begin nor end vpon them. And if the custome of musicians should suffer it to come in practise, to begin and end vpon them, should they then become perfect chords? No verily. For I can shew many songes composed by excellent menne (as *Orlando de Lassus*, *M. White*, and others) which begun vpon the sixth: 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 please for a reason, I would say that all founds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonantes, which was the cause that they made the *diatessarona* 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 itselfe. The *sesquialtera*, *diatona*, *semitonium cum diapente*, and *tonus cum diapente*, (that is our flat and sharp thirds and sixes) they did not esteeme consonants, because they were not in habitude of multiplicity or superparticularity, but vnder superpartients: the first and second between *sesquitercia* & *sesquiquarta*, the third and fourth betweene *sesquialtera* and *dupla*. But of this matter enough in this place, if anye desire more of it, let him read the third booke of *Iacobus Faber Stapuleris* his musicke. The second part of *Zarlino* his harmonical institutions, and *Francinus* his *Harmonia instrumentorum*. As for singing vpon a plainfong, it hath byn in times past in England (as euery man knoweth) and is at this day in other places, the greatest part of the vsual musicke which in any churches is sung. Which indeed cauleth me to marvel how men acquainted with musicke, can delight to heare such confusion as of force must be amongst so many singing *extempore*. But some haue stood in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together vpon a plainfong, without singing eyther 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 framed for the ground, yet is it vnpossible for them to be true one to another, except one man shoulde cause all the rest to sing the same which he sung before them: and so indeed (if he haue studied the Canon before hand) they shall agree without errors, else shall they neuer do it. It is also to be vnderstood, that when they did sing vpon their plainfongs, 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 every verse in their hymnes) he must sing in that tune as it standeth, or then in the eight below; & this kind of singing was called in Italy *Falso bordone*, and in England a *Fa burden*, whereof here is an example, first the plainfong, and then the *Fa burden*.



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

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Upon the third part.

Page 147. verse 17. The eight tunes) The tunes (which are also called *modi musici*) the practitioners do define, to be a rule whereby the melodie of every song is directed. Now these tunes arise out of the tunes of the eight, according to the diversity of setting the first and fourth together, for the fourth may be set in the eighth, either above the fifth, which is the harmonical diuision or mediation (as they tearme it) of the eighth, or vnder the fifth, which is the Arithmetical 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 thirteen, some of which are in more vte, and some lesse vtil then others. And these eight which they acknowledge, they neither distinguish truely, nor set downe perfectly, but prescribe vnto them certaine rules which are neither general, 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 *Autentica*, the euen *Plagal*. To the *autentica* they giue more liberty of ascending then to the *Plagal*, which haue more liberty of descending then they according to this verse,

Vult descendere pur, sed ascendere vult modis impar

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

*Impare de numero tonus est autentica, in aliam
Cuius neuima salt, sede a propria diapason
Pertingenti, a qua descendere vix datur illi;
Vult pare de numero tonus esse plagalis in ima
Ab regione sua descendere additatem
Cui datur ad quintam, a quo 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 fifth, it followeth that one diapente must be common to two tunes, the lowest key of which diapente ought to be the final key of the both. It is also to be noted, that euery *autentica* may go a whole eight about the final key, and that the *Plagal* may go but a fifth about it, but it may goe a fourth vnder it, as in the verses now set downe is manifest. So then the first tune is from *dsolre* to *dsolre*, his fifth being from *dsolre* to *Alamire*. The second tune is from *Alamire* to *Are*, the fifth being the same which was before, the lowest key of which is common final to both. In like manner, the third tune is from *elami* to *elami*, and the fourth from *bsabmi* to *bsabmi*, the diapente from *elami* to *bsabmi*, being common to both. Now for the discerning of these tunes one from another, they make three waies, the beginning, middle, and ende: and for the beginning (say they, euery song which about the beginning hath a fifth about the final key, is of an autenticall tune: if it rise not vnto the fifth it is a plagal. And for the middle, euery song (say they) which in the middle hath an eighth about the final key, is of an autenticall tune: if not it is a plagal. And as for the ende, they giue this rule, that euery song (which is not transposed) ending in *G solre vs*, with the sharpe in *bsabmi*, is of the seventh or eighth tune in *bsabmi* of the fifth or sixth tune, in *elami* of the third or fourth tune, in *dsolre* is of the fiftie or second tune. And thus muche for the eight tunes, as they be commonly taught. But *Glareanus* broke the yece for others to follow him into a further speculation & perfect knowledge of these tunes or *modi*, and for the means to discern one from another of them, he saith thus. The tunes or *modi musici* (which the Greeke writers call *akouidos*, sometimes also *vices uari tonos*) are distinguished no otherwise then the kinds of the *diapason* or eight from which they arise, are distinguished, and other kinds of eights are distinguished no otherwise then according to the place of the halfe notes or *emitonia* contained in them, as all the kinds of other consonants are distinguished. For in the *diapason* there be four sounds, and three distances (that is two whole notes & one lefthalf note) therefore there be three places where the halfe note may stand. For either it is in the middle place, hauing a whole note vnder it, and another about it, and so produceth the first kind of *diatessaron*, as from *Are* to *dsolre*, or then it standeth in the lowest place, hauing both the whole notes about it, producing the second kind of *diatessaron*, as from *mi* to *elami*, or then is in the highest place, hauing both the whole notes vnder it, in which case it produceth the third and last kind of *diatessaron*, as from *c* faut to *effaur*, so that how many distances any consonant hath, so many Kindes of that consonant there must be, because the halfe note may stand in any of the places: and therefore diapente hauing five soundes and foure distances (that is three whole notes and a halfe note) there must be foure Kindes of diapente: the first from *dsolre* to *Alamire*, the second from *elami* to *bsabmi*, the third from *F faut* to *c solfaus*, the fourth and last, from *g solreus* to *dsolre*. If you proceed to make any more, the fifth will be the same with the first, hauing the halfe note in the second place from below. Now the *diapason* containing both the diapente & *diatessaron*, 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 manifeste that our practitioners haue erred in making eight tunes, separating the nature of the eight from that of the fiftie, seeing they haue both one kinde 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 eighth the fourth is lowest, which in the first was highest: then of force must they diuide all the other fortes of the *diapasons*, likewise after two manners, by which meanes, there will arise fourteene Kindes of formes, tunes, or *modi*. And to begin at the first kind of *diapason* (that

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is from *are* to *alamire*) if you diuide it Arithmetically, that is, if you set the fourth lowest, & the fifth highest, then shall you haue the compasse of our second mood or tune, though it be the first with *Boetius*, & those who wrote before him, and is called by them *Hypodorus*: also if you diuide the same kind of *diapason* harmonically, that is, set the fifth lowest, and the fourth highest, you shall haue the compasse of that tune which the ancients had for their ninth, and was called *solus*, though the latter age woulde not acknowledge it for one of the number of theirs. Thus you see that the first kind of the *diapason* produceth 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 tearmed the fourth, and in the old time was the second called *hypophrygius*: but if you diuide the same harmonically, setting the fifth lowest, you shall haue a tune or mood which of the ancients was iustly reiecte: for if you ioune *mi* to *F faut*, you shall not make a full fifth. Also if you ioune *F faut* to *bsabmi*, you shall haue a *tritonius*, which is more by a great halfe note then a fourth. And because this diuision is false in the diatonicall kind of musicke (in which you may not make a sharpe in *F faut*) this tune which was called *hypercolius* arising of it was reiecte. If you diuide the third kind of *diap*. from *G solre* to *c solfaus* Arithmetically, you shall haue the compasse and essentiall bounds of the first tune, which the ancients named *hypodorus*: if you diuide it harmonically, you shall haue the ancient *tonus* or *salus*, for both those names signify 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 *hypercolius* or *hypomixolydius*: if harmonically, it is our first tune and the ancient *tonus*, so famous and recommended in the writings of the Philosphers. If the fifth kind of *diap*. from *elami* to *elami*, be diuided arithmetically, it maketh a tune which our age wil acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypodorus*, but if it be harmonically diuided, it maketh our third tune, and the ancient *phrygius*. But if the sixth kind of the *diap*. be diuided arithmetically, it will produce a reiecte mood, because from *F faut* to *bsabmi* is a *tritonius*, which distance is not receiued in the diatonicall kind, and as for the flat in *bsabmi*, it was not admitted in diatonicall musicke, no more then the sharpe in *F faut*, which is a moste certain argument that this musicke which we now vse, is not the true *diatonicum*, nor any species of it. But againe to our definition of the eights. If the sixth kind be diuided harmonically, it is our fifth tune and the ancient *lydius*. Lastly, if you diuide the seventh kind of *diap*. (which is from *G* to *g*) arithmetically, it will make the ancient *hypodorus* or *hypodorus* (for both those are one) but if you diuide it harmonically, it will make our fourth tune, and the ancient *mixolydius*. Thus you see that euery kind of *diap*. produceth two seuerall tunes or moods, except the second & sixth kinds, which make but one a peece, so that now there must be twelue and not only eight. Now for the vse of them (specially in tenors and plain songs, wherein their nature is best perceiued) it is to be vnderstood, that they be vse either simply by themselves, or ioynd 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 musicke doth often goe a whole note vnder the final or lowest key, and that most commonly in the first and seventh tunes: in the third it cometh sometimes two whole notes vnder the final key, and in the fifth but a halfe note. But by the contrary in plagal tunes, they take a note above the highest key of the fifth (which is the highest of the plagal) as in the sixth and eighth, in the second and fourth, they take but halfe a note, though sildome in the second, & more commonly in the fourth. But if any song do exceed the compasse of a tune, then be there two tunes ioynd together, which may be thus: the first and second, the third and fourth, &c. an autenticall still being so to be vnderstood that those examples which I haue in my booke let downe for the eight tunes, be not their palmes in the Churches, which the churchmen (silly) beleue to be the *modi* or tunes, but if we con sider them rightly they be all of some vnperfect mood, none of them filling the true compas of any mood. And thus much for the twelue tunes, which if any man desire to know more at large, let him read the 2 & third booke of *Glareanus* his *de ecclesiasticis*, the fourth booke of *Zaccone* his practice of musicke, and the fourth part of *Zarlino* his harmonicall institutions, where hee may satisfie his desire at full, for with the helpe of this which here is set downe, he may vnderstand easily all which is there handled; though some haue causelesse complained of obscuritie. Seeing therefore further discourse will be superfluous, I will heere make an ende.

ERRATA.

Page 9. line 1. read tuning line. 2. read the rests (or as you, &c. line 21. dash out them. Page 11. line 2. read vnderstand line 1. read speculation. p. 31. l. 13. from below 18. p. 35. l. 8. read corrected. l. 14. read three. p. 70. l. 29. blot out of. p. 74. l. 1. read had. p. 75. l. 6. dash out the second l. l. 15. read rest. l. 18. read defant. p. 78. blot out 1. 14. read of. p. 79. l. 1. read take note about, &c. p. 88. l. 3. read far. p. 89. l. 1. read same to fig. l. 1. read were disposed. p. 110. l. 4. blot out. & p. 115. l. 8. read present instruction. p. 118. l. 1. read far. p. 120. l. 17. read. p. 121. l. 1. read were done. p. 129. l. 3. blot out the. 143. l. 18. read infinity. p. 143. l. 1. read two. p. 145. l. 4. blot out the. 166. l. 1. read blot out one. p. 171. l. 1. read. p. 173. l. 13. read. p. 178. l. 10. read way. p. 180. l. 1. read vnswet. p. 187. l. 1. read arc. p. 170. l. 1. read here be good instructions. other small faults there be, both in the matter and musicke, which the attentive reader may by himselfe easily espie and amend.

Authors whose authorities be either cited

or vfed in this booke.

Such as haue writton of the Art of Musicke	Antonius Brumel Johannes Mouton Adamus a Fulda	Paulo quagliati Luca Maronzi Englishmen
Late Writers.	Luca nich sensis Iohannes Rechasortee Fenuin Sixtus dietrich	M. Pathe. Robert Jones. Io. Dunstons Leonel Power Robert Orwel M. Williston. Io. Guinnes Robert D... M. Risby. D. Farfax. D. Kirby. Morgan Grig Tho. Ashwell. M. Sturton. Iacket. Corbrand. Testwood. Vngle. Beech. Bramston. S. Io. Mason. Ladford. Farding. Cornith. Pyggon. Tauermer. Bedford. Hodges. Selby. Thorne. Oclande. Aueric. D. Tie. D. Cooper D. Newton M. Tallis. M. White. M. Perfoñs M. Byrde.
Author quatuor principal. Francho.	De orso. Gerardus de salice. Uaquieras Nicolas Payen Eustrean Francoyz legendre Andreas Ginnans Antoniuz a vitta Grogorius Meyjer Thomas Tzamen Iacques de rorre Iacques du pont Nicholas Gamberze Clemens uox papi Damianus a goos Adam Luyre Iohannes ruanus Rinaldo del mel	
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Pfellus. Boethius. Ptolemaeus. Aristothenes. Quinto Arctianus. Practicioners, the moste parte of whose works we haue diligently perused, for finding the true use of the Chord.	Abraham W rendal Horatio ingelint Lafia Britani Horatio vescher Orlando de Latus Alfonso Ferrabosca Cyprian de rove Alessandro Striggio Philippo de monte Hieronimo Conuersi. Jo. Battista Lucatello Io. pierluigi palestina Stephano venturi Ioan. de macque Hippolito Baccuse	
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