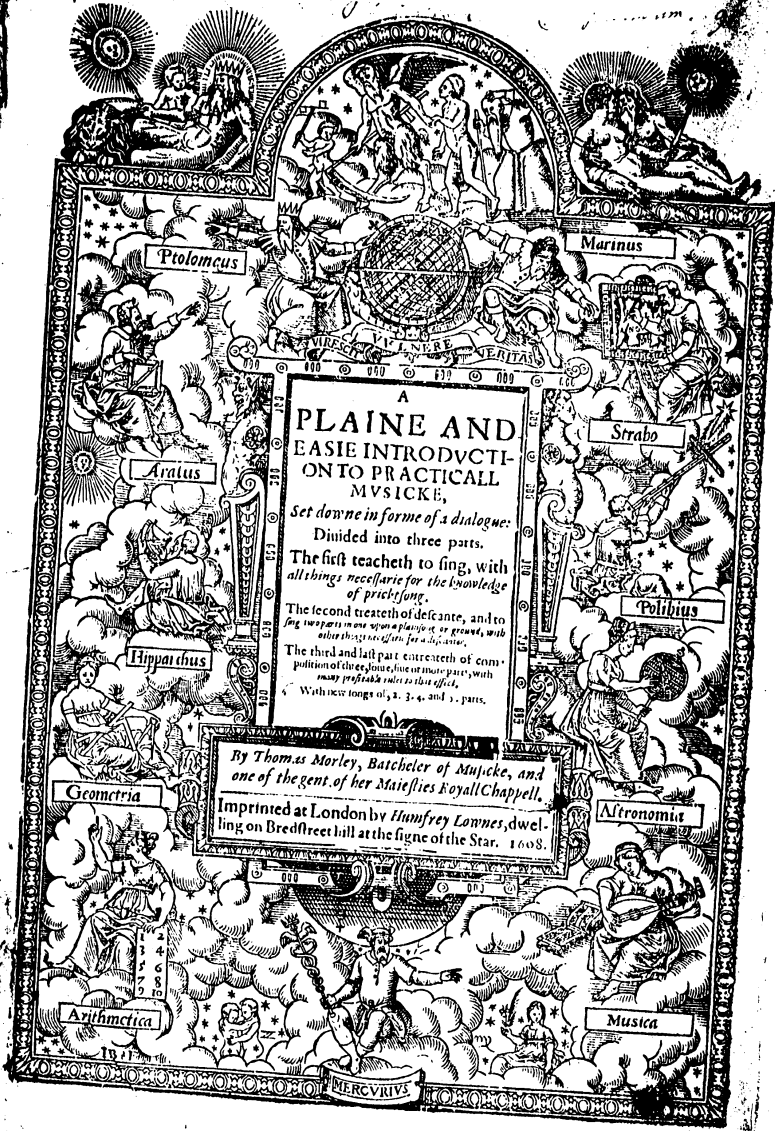


MRS 74.8.60.1
Sept 4. 60.7



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

Set downe in forme of a dialogue:
Divided into three parts.
The first teacheth to sing, with
all things necessarie for the knowlledge
of prickt song.
The second teacheth of descante, and to
sing two parts in one upon a plain of six grounds, with
other things necessary for a descante.
The third and last part containeth of com-
position of three, four, five or more parts, with
many profitable rules to that effect.
With three songs of 2, 3, 4, and 5 parts.

By Thomas Morley, Bachelor of Musicke, and
one of the gent. of her Majesties Royall Chappell.
Imprinted at London by Humphrey Lownes, dwell-
ling on Breadstreet hill at the signe of the Star. 1608.

Ptolemy

Marinus

Strabo

Aratus

Ptolemy

Hipparchus

Geometria

Astronomia

Arithmetica

Musica

MERCVRIVS



To the most excellent Musician

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



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

In all loue and affection to you most adidied,
THOMAS MORLET.

Ant. Holborne, in commendation
of the Author.

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

Another by A. B.

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

Another by I. W.

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

¶ To the curteous Reader.



LDo not doubt, but many (who haue known my disposition in times past) will wonder that (amongst so many excellent Musicians as be in this our Country at this time, and farre better furnished with learning then my selfe) I haue taken vpon me to set out that in our vulgar tongue, which of all other things hath been in writing least knowne to our Countrymen, and most in practise. Yet if they would consider the reasons mouing mee therunto: they would not onely leaue to meruaile, but also thinke me worthy, if not of praise, yet of pardon for my paines. First, the earnest intreatie of my friends daily requesting, importuning and as it were adiuiring me by the loss of my Country, which next vnto the glory of God, ought to be most deare to euery man. Which reason, so often tolde and repeated to mee by them, chiefly caused me yeild to their honest request, in taking in hand this worke which now I publish to the viewe of the world: Not so much seeking thereby any name or glory, (though no honest mind do contemne that also, and I might more largely by other meanes and lesse labour haue obtained it) as in some sort to further the studies of them, who (being indewed with good naturall wits, and well inclined to learne that diuine Art of Musick) are destitute of sufficient masters. Lastly, the solitarie life which I lead (being compelled to keepe at home) caused me be glad to finde any thing wherein to keepe my selfe exercised for the benefit of my Country. But as concerning the booke it selfe, if I had, before I began it, imagine halfe the paines and labour which it cost me, I would sooner haue bene persuaded to any thing, then to haue taken in hand such a tedious peece of worke, like vnto a great Sea, which the further I entred into, the more I sawe before me vnpast: So that at length despairing euer to make an end (seeing that grow so bigge in my hands, which I thought to haue shut up in two or three sheetes of paper) I laid it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begun. But then being admonished by some of my friends, that it were pittie to lose the fruites of the employment of so many good houres, and low inuilly 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 what soeuer paine, labour, losse of time and expence (and what not?) rather then to leaue that vnbrought to an end, in the which I was so farre ingulfed. Taking therefore those precepts which being a child I learned, and laying them together in order, I began to compare them with some other of the same kind, set downe by some late writers: But then was I in a worse case then before. For I found such diuersitie betwixt them, that I knew not which part said truest, or whom I might best beleue. Then was I forced to runne to the workes of many both strangers and Englishmen (whose labours together with their names had bene buried with me in perpetuall oblivion, if it had not bene for this occasion) for a solution and clearing of my doubt. But to my great griefe, then did I see the most part of mine owne precepts, false and easie to be confuted by the workes of Tauerner, Fairfax, Cooper, and infinite more, whose names it would be too tedious to set downe in this place. But what labour it was to tumble, posse and search so many bookes, and with what toile and wearinesse I was enforced to compare the parts for trying out the valure of some notes (spending whole daies, yea and many times weekes for the demonstration of one example, which one would haue thought might in a moment haue bene set downe) I leaue to thy discretion to consider: and none can fully vnderstand, but he who hath had or shall haue occasion to do the like. As for the methode of the booke, although it be not such as

To the Reader.

may in every point satisfie the curiositie of Dichotomists: 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 in which should serve to the understanding of that which followeth should be set first. And as for the definition, division, parts, and 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 me to take in hand and go forward with the booke. The paines of making whereof, though they have beene peculiar to me, & onely to me; yet will the profit redound to a great number. And this much I may boldly affirme, that any of but mean capacity so they can but truly sing their tunings, which we commonly call the six notes, or *ut, re, mi, fa, sol, la*, may without any other helpe learning this booke, perfectly learne to sing, make descant, and set parts well and formally together. But seeing in these latter daies and dotting age of the world, there is nothing more subiect to calumnie and backbiting then that which is most true and right; and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diuers also will read it, not so much for any pleasure or profit they looke for in it, as to find some thing whereat to repine, or take occasion of backbiting. Such men I waine, that if in friendship they will (either publicly or privately) make mee acquainted with any thing in the booke, which either they like not or understand not: I will not onely be content to give them a reason (and if I cannot, to turne to their opinion) but also thinke my selfe highly beholding to them. But if any man, either upon malice, or for ostentation of his owne knowledge, or for ignorance (as who is more bold then blind Bayard?) do either in suggestion, or openly caluminate that which either he understandeth not, or then maliciously wresteth to his owne sense; see (as Augustus said by one, who had spoken euill of him) shall find that I have a tongue also: and that me remorsurum peti. He snarleth at one who will bite againe; because I have said nothing without reason, or at least confirmed by the authorities of the best, both schollers and practitioners. There haue also beene some, who knowing their owne iniusticie, were not daring to disallow, nor being able to improve any thing in the booke) haue neuertheless gone about to discredit both me and it another way: affirming that I haue by setting out thereof maliciously gone about to take away the livings from a number of honest poore men, who live (and that honestly) vpon teaching not balse of that which in this booke may be found. But to answer those malicious caterpillers (who liue vpon the paines of other men) this booke will be so farre from the hinderance of any, that by the contrarie, it will cause those who they alledge to be thereby dammed, to be more able to give reason for that which they do: whereas, before, they either did it at hap-hazard, or for (all reasons alledged) that they were so taught. So that if any at all owe me any thanks for the great paines which I haue taken, they be in my iudgement, those who taught that which they knew not, and may here if they will learne. But if the effect do not answer to my good meaning: and if many do not reape that benefit which I hoped; yet there will be no reason why I should be blamed, who haue done what I could, and giuen an occasion to others of better iudgement and deeper skill then my selfe to do the like. And as for those ignorant Asses, who take vpon them to lead others, none being more blind then themselves, and yet without any reason (before they haue seene their works) will condemne other men, I overpasse them, as being unworthie to be nominated, or that any man should vouchsafe to answer them: for they be indeede such as doing wickedly hate the light, for feare they should be espied. And so gentle Reader, hoping by thy favourable censure, to auoid both the malice of the enuious and the temeritie of the ignorant, wishing thee the whole profit of the booke, and all perfection in thy studies, I rest

Thine, in all curtesie,
THO. MORLEY.



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

Polymathes. Philomathes. Master.

Polymathes.



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

Philomathes. To seeke out an old friend of mine.
Pol. But before you goe, I pray you repeat some of the discourses which you had yesternight at master *Sophobulus* his banquet: For commonly he is not without both wife and learned guests.

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

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

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

Pol. How so?

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

Pol. I am glad you are at length come to be of that mind, though I wished it sooner: Therefore goe, and I pray God send you such good successe as you would wish to your selfe. As for me, I go to heare some *Mathematicall Lectures*: so that I thinke, about one time we may both meete at our lodging.

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 whom I seeke, sitting at yonder doore: out of doubt it is he. And it should seeme he studieth vpon some point of Musicke: But I will distine him out of his dump. Good inorrow, Sir.

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

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

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

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

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

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

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

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

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

D	ce	la	la	1 note.
	dd	la sol	sol la	2 notes.
C	cc	sol fa	fa sol	2 notes.
	bb	fa mi	mi fa	2 notes, 2 cliffes.
B	aa	la mi re	re mi la	3 notes.
	af	sol re ut	ut re sol	3 notes.
F	ca	fa ut	ut fa	2 notes.
	cc	la mi	mi la	2 notes.
C	dc	la sol re	re sol la	3 notes.
	cb	sol fa ut	ut fa sol	3 notes.
B	ba	fa mi	mi fa	2 notes, 2 cliffes.
	af	la mi re	re mi la	3 notes.
F	ca	sol re ut	ut re sol	3 notes.
	cc	fa ut	ut fa	2 notes.
C	dc	la mi	mi la	2 notes.
	cb	sol re	re sol	2 notes.
B	ba	fa ut	ut fa	2 notes.
	af	mi	re	1 note.
F	ca	re	re	1 note.
	cc	ut	ut	1 note.

Phi.

The first part

Phi. Indeede 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 *Gamm*, 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; so say it forwards and backwards. Secondly, You must learne to know, wherein every key standeth; that is, whether in rule or in space. And thirdly, How many cliffes and how many notes every key containeth.

Phi. What do you call a *Clieffe*; and what a *Note*?

Ma. A *Clieffe* is a character set on a rule at the beginning of a verse, shewing the height and lownesse of euery note standing on the same verse, or in space (although we hath taken it for a general rule: neuer to set any clieffe in the space except the *b* clieffe) and euery space or rule not having a clieffe set in it, hath one vnderstood, being only omitted for not pestering the verse, and sauing of labour to the writer: but here it is taken for a letter beginning the name of euery key: and are they which you see here set at the beginning of euery word.

Phi. I take your meaning so, that euery key hath but one clieffe, 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 say the two *bb* be two feuerall clieffes; seeing they are but one, twice named.

Ma. The *Herralds* shall answer that for me: for if you should aske them, why two men of one name should not both giue one Armes: they will straight answer you, that they be of 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. Not cannot, till you know all the clieffes, & the rising and falling of the voyce for the true tuning of the notes.

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

Ma. There be in all seuen clieffes (as I told you before) as *A. B. C. D. E. F. G.* but in vlt in singing there be but foure: that is to say, the *F fa ut*, which is commonlie in the *Basse* or lowest part, being formed or made thus ♩ . The *C sol fa ut* clieffe which is common to euery part, and is made thus ♪ . The *G sol re ut* clieffe, which is commonly vsed in the *Treble* or highest part, and is made thus ♫ . And the *b* clieffe which is common to euery part is made thus *b*, or thus ♮ ; the one signifying the halfe note and flat singing: the other signifying the whole note or sharpe singing.

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

Ma. It is so, and therefore be attentiu and I will be brieue. There be in Musicke but vi. Notes, which are called, *ut, re, mi, fa, sol, la*, and are commonly set downe thus.

Phi. In this I vnderstand nothing, but that I see the *F fa ut* clieffe 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 reck. downe from the *Clieffe*, as though the verse were the

How to know wherein euery note standeth. Scale

The first part.

Scale of Musicke assigning to every space and rule a generall Key.

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

Ma. You say true. Now sing them.

Phi. How shall I tearme the first note?
Ma. If you remember that which before you told me you understood you would resolve your selfe of that doubt. But I pray you in *G*am ut, how many chiefes, and how many notes?

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

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

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

A note for fingering of *ut*.

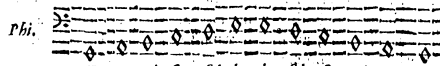
Ma. Take this for a generall rule, that in one deduction of the sixe notes, you can have one name, but once used, although in dedde (if you could keepe right tune) it were no matter how you named any note. But this we vse commonly in singing, that except it be in the lowest note of the part we never use *ut*.

Phi. How then? Do you never sing *ut* but in *G*am ut?

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

Phi. Now I conceiue it.

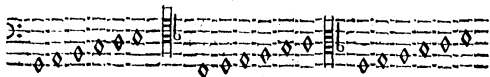
Ma. Then sing your sixe notes forward and backward.

Phi.  Is this right?
ut re mi fa sol la la sol fa mi re ut

Ma. Very well.

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

Ma. Lo here they be set downe at length.



Phi. Be these all the wayes you may have these notes in the whole *G*am?

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

Phi. Which be the three properties of singing?

Ma. *b* quarre. *Properchant*, and *b* molle.

Phi. What is *b* quarre?

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

Phi. What is *Properchant*?

Ma.

The three properties of singing.

The first part.

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

Phi. What if there be no marke?

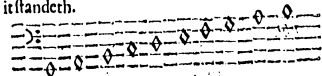
Ma. There it is supposed to be sharpe. \sharp

Phi. What is *b* molle?

Ma. It is a property of singing, wherein *fa* must alwaies be sung in *b* fa *mi*, and is when the *ut* is in *F* fa ut.

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

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



Phi. In *G* sol re ut.

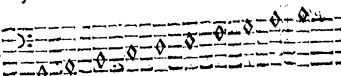
Ma. How knew you?

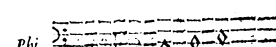
Phi. By my prooffe.

Ma. How do you prooue it?

Phi. From the cleife 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.

Ma. Now sing this example.



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

ut re mi fa sol la

Ma. Wherein standeth the note whereof you doubt?

Phi. In *F* fa ut.

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

Phi. One chief and two notes.

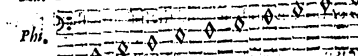
Ma. Which be the two notes?

Phi. *fa* and *ut*.

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

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

Ma. Do so then.

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

ut re mi fa sol la fa sol la

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

Ma. Here is one: sing it. [Musical notation]

Phi. [Musical notation] *re mi fa sol la fa sol la mi fa.*

Ma. This is well sung: Now sing this other. [Musical notation]

Phi. [Musical notation] *re mi fa sol la mi fa sol la.*

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

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

Ma. Of which, and how?

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

Phi. Of the three first, thus; [Musical notation] *fa sol la* &c.

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

[Musical notation]

Phi. I know not how to begin.

Ma. Why?

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

Musicke is included in no certaine bounds.

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

Phi.

The first part.

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

Ma. Because that compasse was the reach of most voyces: so that vnder *Gam ut* the voyce 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 singing of your example.

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

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

Phi. Then though there be no *re* in *Gam ut*, nor *mi* in *Are*, nor *fa* in *mi* &c. yet because they be in their eights, I may sing them there also. But I pray you why do you 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* clefte 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 no. both sharpe and flat: and seeing you might sing *la* in *D sol re*, you might also (altering the tune a little) sing *fa* in *E la mi*. There be manie other flattes in Musicke, as the *b* in *A la mi re*, whereof I will not speake at this time, because I will not cloy your memorie with vnprofitable precepts: and it will bee time enough for you to learne them when you come to practise prick song.

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

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

Phi. In good time.

Ma. Here, sing this verse. [Musical notation] The notes in distinct deduction.

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

Ma. When you sing [Musical notation] Imagin a note betwixt them thus: [Musical notation] and so lea- uing out the middle note, keeping the tune of the last note in your minde, you shall haue the true tune, thus: sing first *ut re mi*, then sing *ut mi*, and so the residue, thus: [Musical notation] How to keepe right tune in distinct deduc- tion.

And so downward againe, thus: [Musical notation]

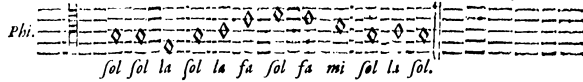
[Musical notation]

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

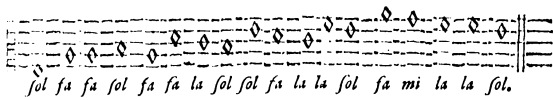
Ma. Then sing this verse. [Musical notation] C

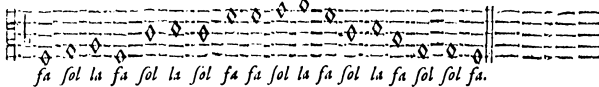
Phi.

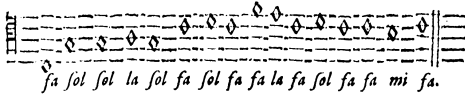
The first part.

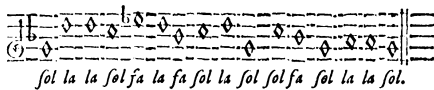
Phi. 

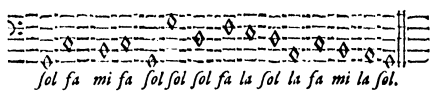
Ma. This is well sung. Now here be diuerse other examples of plaine song, which you may sing by your selfe.

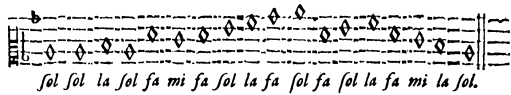




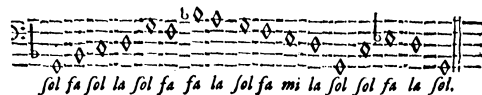






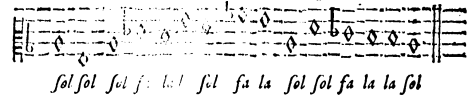


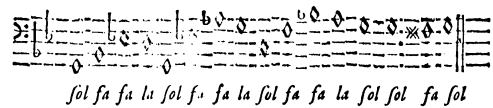




Sol.

The first part.





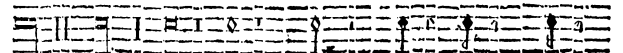
Ma. Thus for the naming and tuning of the notes: it followeth to speake of the diuer-
 fine of tuning of the notes: for hitherto they haue all bene of one length of time, euery note
 making up a whole Breue.

Phi. What is a Breue?
 Ma. It is a certaine motion of the hand, directing the quantity of euery note and rest
 in the song with equal measure, according to the varietie of signes and proportions: thus
 they make threefold, more lesse, and proportionate. The more stroke they call when the
 stroke comprehendeth the time of a Breue. The lesse, when a time of a Semibreue: and pro-
 portionate where it comprehendeth three Semibreues, as in a triple, a three Minims, as in
 the more prolation: but this you cannot yet understand.

Phi. What is the timing of a note?
 Ma. It is a certaine 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 Motion.
 Phi. How many formes of notes be there?
 Ma. Eight, which be these.

A large. A long. A briefe. A semibreue. A minim. A crotchet. A quauer. A semiquauer. Definition of strokes. Division 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, Briefe, Semibreue, or any other, signified in sound; the same, the rests, or (as you call them) strokes, doe in silence. But before wee goe any further, wee must speake of the Liga-
 tures.

Phi. What is a Ligature?
 Ma. It is a combination or knitting together of two or more notes, altering (by their situ-
 ation and order) the value of the same. Definition of Ligatures.

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: beethen attentiu, and I will both be briefe and plaine. If your
 first note lack a taylor, the second descending, it is a Long, as in this example. First notes in Ligature without taylor.



4 2 4 4 2 4 4
C 2

Phi.

The first part.

Phi. But what if it have a taile?

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

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

Ma. Then is it a brieft, thus.



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

Ma. Two.

Phi. Where doe they stand? for I thought it should haue bene set thus, because it stretcheth from *A la mi re*, to *E la mi*.

Ma. The notes stand at the beginning and the end, as in this example a-fore said: the first standeth in *A la mi re*, the last in *E la mi*.

Phi. Proceede 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 brieft.

First notes with tayles coming down.

Example.



Phi. But how if the taile goe vpward?

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

First notes with tayles ascending.

Example.



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



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

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

Ma.

The first part.

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



But if it followe immediatly after another, which had a taile going up, then is it a Semi-brieft as I tolde you before, and you may see here in this

Example.

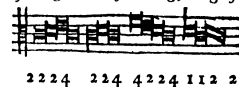


Phi. So, now goe to the finall or last notes.

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

Finall notes in Ligatures

Example.



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

Ma. Then is it alwayes brieft, 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 alwayes a brieft if it lacke a taile, as thus:



There be also Ligatures with prickes thus:

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

Minomes.

And also thus,



Pricke notes in Ligature.

whereof the first is three Semibriefes, and the last two.

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

Example.



C 3

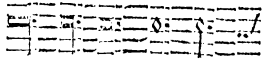
Phi.

The first part.

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

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

Pricke and then its signification.



And as your *rests* signified the whole length of the notes in silence, so doth the *pricke* the halfe of the notes going before to be halde out in voice not doubled, as (make me) vt, re, mi, fa, so, ol, a-a: and this *pricke* is called a *pricke of augmentation*.

Phi. What, be there any other prickes.

Ma. Yes, there be other prickes: whereof wee will speake in their owne place.

Phi. Having learned the formes and value of the notes, rests and prickes by themselves, it followeth to speake of the *Moodes*: and therefore I pray you to proceede to the declaration of them.

Ma. Those who within these three hundred years haue written the *Arte* of Musicke, haue set downe the *Moodes* otherwise then they either haue been or are taught now in England.

Phi. What hath beene the occasion of that?

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

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

Ma. I will, and therefore be attentive.

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

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

Phi. What did they tearme a *Moode*?

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

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

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

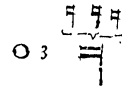
Phi. What did they tearme the *Great moode perfect*?

Ma.

The first part.

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

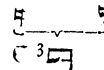
Franchinus
Glaucanus
Lofius.



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

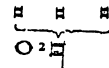
Ma. That which gaue to the *Large* but two *Longs*. His signe is thus, C 3.

Franchinus
op. mus. it. trac.
3. cap. 2.
Lofius, lib. 2.
cap. 4.
Peter Aron
Tulc. nelo.



Phi. What did they call the *lesser Moode*?

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

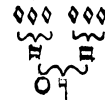


The lesse *Moode* vnperfect is, when the *Long* containeth but two *Breeues*. And his signe is thus, C 2.

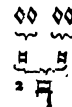


Phi. What called they *time*?

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



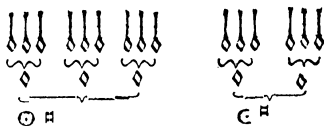
The *time* vnperfect is, when the *Breefe* containeth but two *semibreeues*, whose signes are these: O 2, C 2, C.



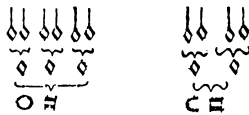
Phi.

The first part.

Phi. What is Prolation?
Ma. It is the measuring of Semibriefes by Minoms, and is either more or lesse. The more prolation is, when the Semibriefe containeth three Minoms: his signes be thele, O C

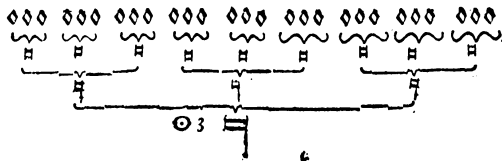


The lesse prolation is when the Semibriefe containeth but two Minoms: The signe whereof is the absence of the prick thus, O C



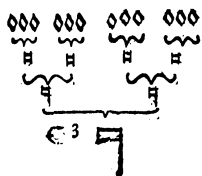
So that you may gather that the number doth signifie the moode, the circle the time, & the presence or absence of the point the prolation. I have thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great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

* Great Moode and time perfect.



Great Moode vnperfect and time perfect.

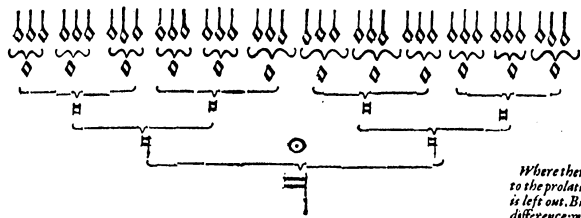
The great Moode vnperfect, with time perfect, is set downe thus.



The

The first part.

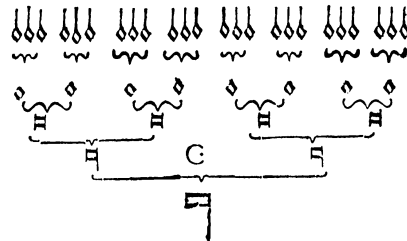
The lesse Moode perfect and vnperfect, may bee gathered out of the former two. It followeth, to set downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect, is thus:



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

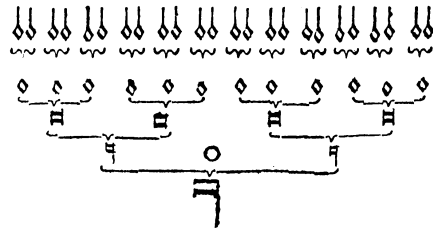
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is new, it is set by the Lary: when the prolation is new, it is alwayes within.

Prolation perfect in the time vnperfect is set thus:



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

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



Both Moodes imperfect, time perfect, & prolation vnperfect.

D

The

The first part.

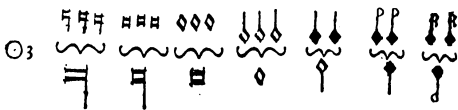
Phi. So much of this song I vnderstand as the knowledge of the degrees hath shoven mee: the rest I vnderstand not.

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

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

Exposition of the fourte vniu-
al Moodes.

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



Perfite of the More.

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

Ma. The obseruation of euerie one, because it doth depend of the knowledge of them all, we will leaue till you haue heard them all.

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

Ma. The *Mood 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 Semibreces to the Breefe: two Minoms to the Semibreefe. And his signe is a whole circle without any point or prick in the middle, thus:



Perfite of the Lesse.

Phi. Verie well. Proccede.

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

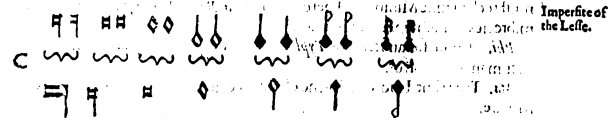


Imperfite of the More.

The

The first part.

The *Mood imperfect of the lesse prolation* is, when all go by two: as two Longes to the Large, two Breeces to the Long, two Semibreiefs to the Breefe, and two Minomes to the Semibreefe, two Crotchets to the Minome, &c. His signe is a halfe circle without a prick or point set by him, as thus:



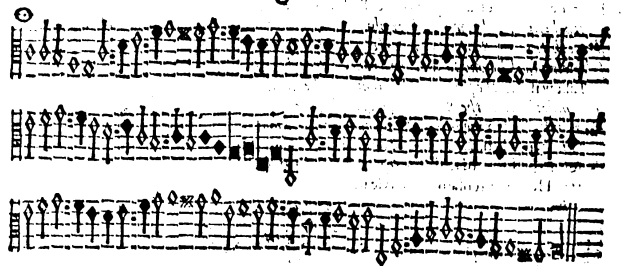
Imperfite of the Lesse.

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

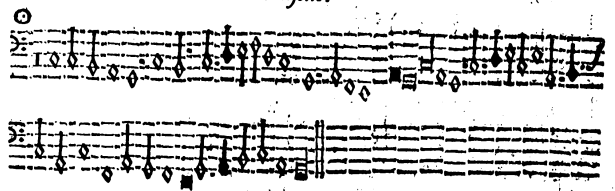
Phi. This is well. Now I pray you shewe mee what is to be obserued in euery one of the *Moodes*?

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

Cantus.



Bassus.



PM.

The first part.

The value of some Notes in this Moode.

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

Phi. A time for an Atlas or Typhans to holde his breath, and not for mee or any other man now adäyes. Ma. True: but I did set it downe of purpose, to make you vnderstand the nature of the Moode.

A director, & the vice thereof.

Phi. You did well. But I pray you, what is that which you haue set at the ende of the verse, thus: Ma. It is called an Index or director: for looke in what place it standeth, in that place doth the note of the next verse stand.

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

Ma. Yes: for though in this Moode, and likewise in the other of this prolation, euerie Semibreffe be three Minimes: yet if an odde Minime come immediatly either after or before (but most commonly after) a semibreffe, then is the semibreffe sung but for two minimes, and that other Minime maketh vp the number for the stroke. But to the intent that the singer may the more easily perceiue when the Minime is to be taken in with the Semibreffe, 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 Semibreffe and a minime thus: sheweth that the Semibreffe is perfect, & that the minime next following doth belong to another stroke.

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

Likewise, if the pricke of diuision come betwixt two minimes, thus: it signifieth, that the Semibreffe going before is vnperfect, and that the minime following it must be sayned 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 example, peruse it.

Cantus.

Musical notation for Cantus part, including a Dno. line.

Bassus.

Musical notation for Bassus part, including a Dno. line.

The first part.

Phi. In this last also I pray you begin with your stroke and time. Ma. In this Moode euerie semibreffe is two minimes or one full stroke. Euerie breffe three semibreffes, except it be blacke, in which case it is but two. Euerie longe is sixe semibreffes, except it be blacke, & then it is but foure, or haue a semibreffe following it noted with a pricke of diuision thus: and then it is fine, and the other semibreffe maketh up the full time of sixe. And though this hath bene received by the composers, yet haue they (but small reason to allowe of it: for of Iusquin they had it in the Tenor part of the Gloria of his Masse Ave Maria stella: but Iusquin in that place vsed it for an extremitie, because after the longe came two semibreffes & then a breffe: so that if the first semibreffe had not bene taken in for one belonging to the longe, the second must haue bene sung in the time of two semibreffes and noted with a pricke of alteration, as in these his notes you may see. And though (as I say) he vsed it vpon an extremitie, yet finde I it vsed of many others without any necessitie. And amongst the rest master Taerner in his Kyries and Alleuyas, and therefore I haue set it downe in this place because you should not bee ignorant how to sing such an example, if you should finde any hereafter in other songs.

The value of the notes in this Moode.

The value of a Long hauing a semibreffe with a pricke of diuision after it.

Cantus.

Musical notation for Cantus part, including a Dno. line.

Bassus.

Musical notation for Bassus part, including a Dno. line.

And as we did in the others, to begin with your stroke and time. Strike and sing euerie one of these breffes sixe minimes, & euerie one of the semibreffes (except the last) three: Phi. And why not the last also? Ma. If you remember that which I told you in the obseruations of the perfect Moode of this prolation, you would not aske mee that question: For, what I tolde you there concerning a minime following a semibreffe in the more prolation, is as well to bee vnderstood of a minime rest as of a minime it selfe.

hhj

The first part.

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

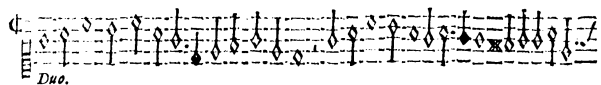
Ma. You see the *minime* in *d la sol* marked with a pricke: and if you consider the ty-ning of the long, you shall finde that the *minime* going before that, beginneth the stroke: so that those two *minimes* must make vp a full stroke. You must then knowe, that if you finde a pricke so following a *minime*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

A pricke of alteration.

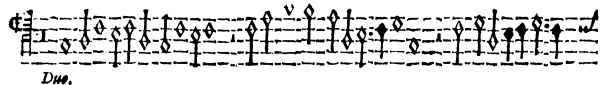
Phi. All that, I thinke, I vnderstand: therefore I pray you come to the declaration of the fourth and last.

Ma. The last, which is rearned the Imperfect of the lesse prolation is, when all goe by two: as two *longs* to the *large*, two *breeses* to the *long*, two *semibreeses* to the *brese*, two *minimes* to the *semibrese*, two *crotchets* to the *minime*, two *quauers* to the *crotchet*, and two *semiquauers* to the *quauer*, and so forth, Example.

Cantus.



Bassus.

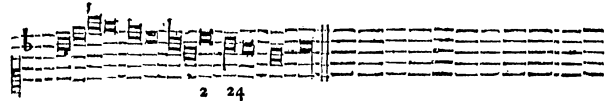
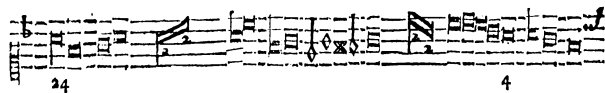
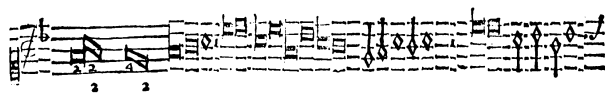


The

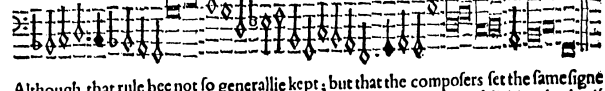
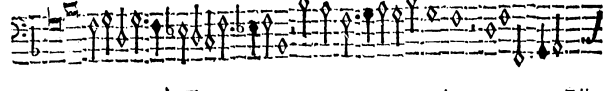
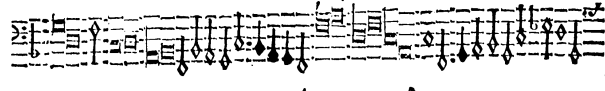
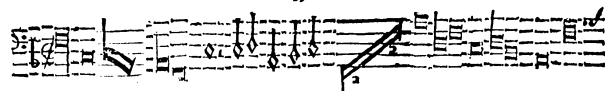
The first part.

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

Cantus.



Bassus.



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

B

which hath the signe with the stroke so diminished, as one *briefe* standeth for a *semi-briefe* of the other part which hath the signe without the stroke: whereof you shall see an evident example, after that we haue spoken of the proportions. But if the signe bee crossed thus \oplus then is the song so noted, so diminished in his notes, as foure *semibriefes* are sung but for one: which you shall more cleerely perceiue hereafter. when wee come to speake of diminution. The other sort of setting the Moode thus C belongeth to Madrigals, Canzonets, and such like.

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

Phi. What is that?

Ma. It is commonly called imperfection.

Imperfection.

Phi. What is imperfection?

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

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

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

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

Phi. What is alteration?

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

Alteration.

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

Augmentation

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

following are so often to be multiplied in themselves, as the lower number containeth the higher thus, ';;' &c. that is, the *minime* 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.

Diminution.

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

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

E 2

Lo,

The first part.

Ma. Lo, here is one.

Cantus.

Tenor.

Bassus.

Where

The first part.

Where you see two Moodes set to one part, the one thus & the other retorted thus ¶ signifying that the first must serue you in your first singing till you come to this signe ¶; where you must begin againe and sing by the retort in halfe time (that is, as round againe as you did before) till you come againe to the same signe, and then you must close with the note after the signe.

Phi. What do you teame a retorted Moode?

A Retort.

Ma. It is a Moode of imperfect time set backward, signifying that the Notes before which it is set must be sung as fast againe as they were before: as in your former example, at the second singing, that which was a semibreue at the first, you did sing in the time of a minime, and the minime in the time of a crotchet.

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

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

Phi. Of the lesse prolation I haue had an example before: therefore I pray you let me haue an example of the imperfect of the More retorted.

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

Phi. What is Proportion?

Proportion.

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

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

Ma. Indeed wee doe not in Musicke consider the numbers by 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 equall quantities together: in which, because there is no difference, we will speake no more at this time. Proportion of inaequalitie is, when two things of vnequall quantitie are compared together; and is either of the more or lesse inaequalitie. Proportion of the more inaequalitie is, when a greater number is set ouer and compared to a lesse, and in Musicke doeth alwayes signifie diminution. Proportion of the lesse inaequalitie is, where a lesse number is set ouer, and compared to a greater, as; and in Musicke doth alwayes signifie augmentation.

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

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

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

Phi. What is Dupla proportion in Musicke?

Ma. It is that which taketh halfe the value of euery note and rest from it, so that two notes of one kinde doe but answere to the value of one: and it is known when the vpper number containeth the lower twise, thus. ¶¶¶¶¶ &c. But by the way you must note that time out of minde we haue teamed that dupla where we set two Minimes to the Semibreue: which if it were true, there should be fewe songes 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 inconuenient, I pray them how will they answer that which from time to time hath bene set downe for a generall rule amongst all musicians, that proportions of the greater inaequalitie, do alwayes signifie diminution? and if their minimes be diminished, I pray you how shall two of them make vp the time of a full stroke? for in all proper-

Dupla.

A confusion of Dupla in the minime.

The first part.

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

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

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

Cantus.

The first part.

Tenor.

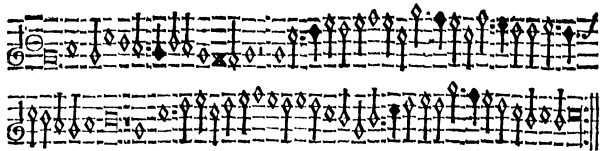
Bassus.

Phi. What is tripla proportion in musicke?
Ma. It is that which diminisheth the value of the notes to one third part: for three briefs are set for one, and three semibrises for one, and is knowen when two numbers are set Triple before the song, whereof the one containeth the other: thus, thus, :: For example of this proportion take this following.

CANTIN

The first part.

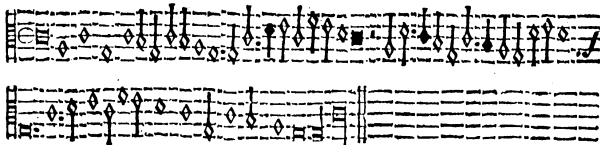
Cantus.



Tenor.



Bassus.



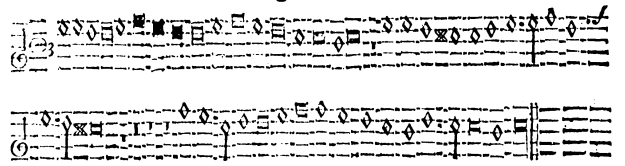
A confusion
of hemiola.

Here is likewise another ensample wherein *Tripla* is in all the partes together: which if you prick all in blacke notes, will make that proportion which the musicians callie termed *Hemiolias* when in decde it is nothing else but a round *Tripla*. For *Hemiolia* doth signifie that which the *Latines* tearme *Sesquipla* or *sesquialtra*: but the good *Mankes*, finding it to go somewhat rounder then common *tripla*, gaue it that name of *Hemiolia* for looke of another. But for their labour they were roundly taken vp by *Glareanus*, *Loffius* and others.

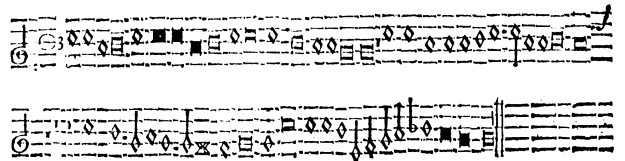
CANTUS.

The first part.

Cantus.



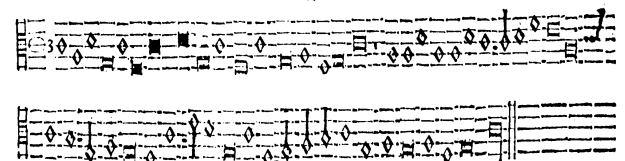
Alus.



Tenor.



Bassus.



Phi. Proceede now to *Quadrupla*.

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

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

Ma. Heere is one.

F

CANTUS.

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 incloing those numbers, and in the angle of concurse, that is, where your two lynes meete together, there is the proportion of your two numbers written: as for example, let your two numbers be 18. and 24. looke vpward, and in the top of the try- angle covering the two lynes which inclose those numbers, you finde written *sesquialtera*: so likewise 24. and 42. you finde in the Angle of concurse written *supertripartiens quartas*, an 110 of others.

Phi. Heere is a Table indeede containyng more than euer I meane to beate my brayns about. As for musick, the principall thing we feek in it, is to de'ight the eare, which cannot so perfectly be done in these hard proportions, as otherwise: therefore proceede to the rest of your musicke, specially to the example of those Proportions which you promised before.

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

Phi. I pray you shew me the true finging of this, first, because euerie part hath a feeral Moode and prolation.

Ma. The Treble containeth *Augmentation* of the More prolation in the *subdupla* proportion: so that euerie *semibreve* lacki g an odd *minime* following it, is three: But if it haue a *minime* following it, the *semibreve* is selfe is two *semibreves*, and the *minime* one. The *Altus* and *Quintus* bee of the lesse prolation: so that betwixt them there is no difference, haing 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 Bass containeth *diminution* of *diminution* or *diminution* in *quadrupla* proportio, of that (as I shewed you before) euerie *long* is but a *semibreue*, and euerie *semibreue* is but a *crotchet*. And to the ende that you may the more easly vnderstand the contrarying of the parts, and their proportion one to another, I haue set it downe in partition.

Explanation of the example next ensuing:

Giulio Renaldi in the eight fong of his Madrigals and Neapolitans to five voyces beginning *dissempare*.

or.

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

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

Alexandro Striggio in the end of the 30. fong of the Second booke of his Madrigals to five voyces, beginning *All'Acqua fresca*.

gior

The first part.

gier.

Phi. Now I think you may proceede to the examples of your other proportions.
Ma. You say well: and therefore take this song, perute it, and sing it perfectly; and I doubt not but you may find any reasonable hard pricke-long that may come to your sight.

Cantus.

A. 3. voc.

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

The first part.

Tenor.

A. 3. voc.

Christes crosse.
Verte folium.

Bassus.

A. 3. voc.

Christes crosse.
Verte folium.

The first part.

Cantus.

A 3. voc.

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

Tenor.

The first part.

Bassus.

G 32

Cantus.

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

m, v, x, with y, exod & per se, conper se, tittle

tittle, est Amen. Verte folium.

Tenor.

3¹

3 to one of the notes preceding.

Bassus.

3¹

3¹

G 2

When

The first part.

Cantus.

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

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

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

Tenor.

91

31 whole.

31. 5.1.

The first part.

Decupla.

Bassus.

3 to one of the notes precedent. 9.2.

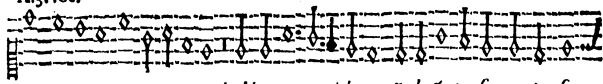
3.1. whole.

5.1.

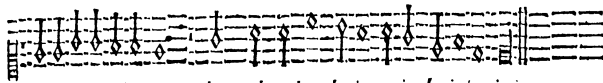
The first part.

Cantus.

A. 3. voc.

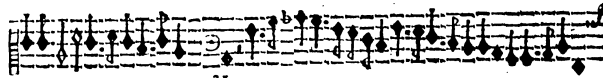
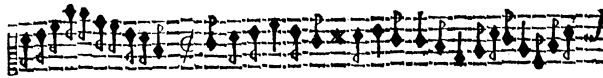


n. o. p. q. r. s. & t. double w. v. x. with y. & ad. & per se. con per se.

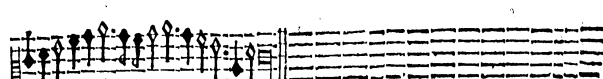
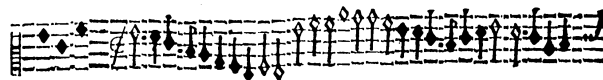


tittle tittle, est Amen, When you have done begin againe begin' againe.

Tenor.

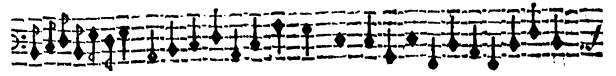


31

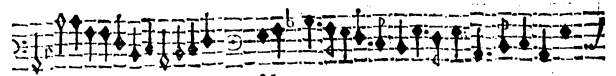


The first part.

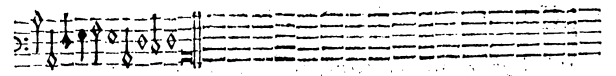
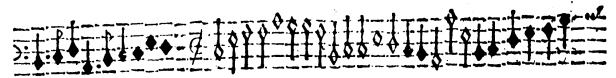
Bassus.



Septupla.



31



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



The first part.

Cantus.

A. 3. voc.

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

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

ex ad. & per se, can per se. tittle tittle, est Amen, When you haue done begin

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

Verte foli.

Tenor.

The first part.

Bassus.

Verte folium.

H

topre

The first part.

Cantus.

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

Tenor.

The first part.

Bassus.

The first part.

Cantus.

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

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

Christes crosse be my speede in all vertue to proceede,

Tenor.

true tripla whole.

true tripla broken in the more prolation.

The first part.

true tripla.

true tripla in the

more prolation.

Bassus.

true tripla.

true tripla whole.

true tripla broken in the more prolation

true dupla.

true tripla in

more prolation.

verte fol.

The first part.

Cantus.

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

Tenor.

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

The first part.

true dupla in the more prolation.

Bassus.

true quintupla.
 true septupla.

And

The first part.

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

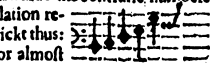
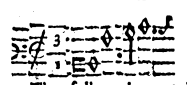
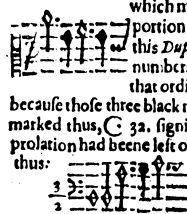
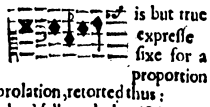
But, if we consider rightly, that which we call *sextupla*, *tripla*, prickt in black notes. But, because I made it to *sextupla*, I haue set it downe in semibreues, allowing stroke, and taking away the retorted mood. The next proportion is true *Tripla*: signified by the time vnperfect of the lesse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

which manner of making *Dupla* cannot be disallowed: but if the proportion next before had bene signified by anie mood, then might not this *Dupla* haue bene signified by the retort, but by proportionate numbers. Thirdly, cometh the lesse prolation in the meane part, & that ordinarie *Tripla* of the three black minims to a stroke in the base: & because those three black minims, be sung in the time of two white minims, they were marked thus, C 32, signifying three minims to two minims. But if the signe of the prolation had bene left out, and all bene prickt in white notes, then had it bene true thus:

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

Therefore to destroy the proportion follow these proportionate numbers at the signe of degree thus C; 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 now adayes, that some will haue all semibreues in proportion prickt blacke: else (saie they) the proportion will not bee knowne. But that is false, as being grounded neither vpon reason nor authoritie. The *tripla* broken in the more prolation, maketh nine minims for one stroke, which is our common *Nonupla*: but in one place of the broken *tripla*, where a semibreue and a minime come successiuelly that they marked with these numbers 92, which is the signe of *Quadrupla sequialtera*, if the numbers were perpendicularly placed: but if that were true, why should not the rest also, which were before be so noted, seeing nine of them were sung to two minims of the Treble?

Then followeth true *Dupla*: but for the reason before said, I signified it with numbers and not by the retort: but in the Bass, because the signe of the lesse prolation went immediately before, I could not with reason alter it, and therefore I suffered the retort to stand still, because I thought it as good as the *proportionat* numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterwarde the contrarie numbers; of *Sub Tripla* destroying the proportion the more prolation remaineth, to which the Bass singeth *Quintupla* being prickt thus: such was our manner of pricking without anie reason or almost common sense, to make five crochets be *Quintupla* to a Semibreue, seeing foure of them are but the proper value of one Semibreue. But if they would make five crochets to one semibreue, then must they set downe *sextupla* proportion thus; 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 crochets into semibreues expressing true *Quintupla*. Then cometh *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this like-



The first part.

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 resters make a shilling, and denie that sixe peeces of two pence a peece, or twelue single pence doe likewise make a shilling. Yet we will confesse that five semibreues to one is *Quintupla*. But we will not confesse that ten minims, being the value of five semibreues, compared to one semibreue, is likewise *Quintupla*: and so in *Quadrupla*, *sextupla*, *septupla*, and others. Then cometh the common meature, 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 way, it is as it were not *septupla*, but *Supertripartient Quarsa*, or $\frac{3}{4}$. Therefore I set them all downe in semibreues, allowing seauen of them to a stroke: which ended cometh equality, after which followeth true *Dupla* in the more prolation, which we sometime call *Sextupla*, and sometime *Tripla*. After which and last of all cometh equality.

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

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

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

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

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



The first part.
Cantus.

Duo.

The first part
Tenor.

The First.

Duo.

1 2

The first part,
Cantus.

Musical score for the Cantus part on page 58. It consists of ten staves of music. The first staff is marked *Duo.* The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature has one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line on the tenth staff.

The first part,
Tenor.

Musical score for the Tenor part on page 59. It consists of ten staves of music. The first staff is marked *Duo.* The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature has one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line on the tenth staff.

The first part.

Cantus.

The Third.

Duo.

The first part.

Tenor.

Duo.

The first part.

Cantus.

A musical score for the Cantus part on page 62. It consists of ten staves of music, primarily featuring eighth and sixteenth notes with various rests and accidentals. The notation is dense and rhythmic.

The first part.

Tenor.

A musical score for the Tenor part on page 63. It consists of ten staves of music. The notation includes eighth and sixteenth notes, rests, and accidentals. The first staff is marked "The fourth." and the second staff is marked "Duo." At the bottom of the page, there is a small letter "K" below the final staff.

The first part.

Cantus.

The first

Musical score for Cantus on page 64. The score consists of ten staves of music. The first staff is marked 'The first' and 'Duo.'. The music is written in a single system. There are various annotations throughout the score, including 'Duo.' and the number '32' appearing on the eighth staff. The notation includes notes, rests, and other musical symbols typical of a vocal or instrumental score.

The first part.

Tenor.

Musical score for Tenor on page 65. The score consists of ten staves of music. The first staff is marked 'The first.' and 'Duo.'. The music is written in a single system. There are various annotations throughout the score, including 'The first.', 'Duo.', and the number '32' appearing on the eighth staff. The notation includes notes, rests, and other musical symbols typical of a vocal or instrumental score.

The first part.
Cantus.

The first.

Musical score for Cantus on page 66, featuring 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. The piece concludes with a double bar line.

The first part.
Tenor.

The first.

Musical score for Tenor on page 67, featuring 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. The piece concludes with a double bar line.

The first part.

Aria. A 3. voices. Cantus.

When you see this figure of repetition, you must begin again, making the note next before the figure (be it minime, crotchet, or whatsoever) a feminine in the first singing. At the second time you must sing it as it is, going forward with out any respect to the close. When you come to the end, find the figure of repetition before the final close, you must sing the note before the figure as it is, and then begin again at the place where the stroke parted all the lines, & so sing to the final close. But if you find any song of this kin without the stroke to parting all the lines, you must begin at the first figure of repetition, and so sing to the end in this manner (for saving of labour in pricking them at length) do they prick all their ayres & villanelles.

Tenor.

Bassus.



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

Mailler.



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

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

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

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

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

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

Ma. How came that to passe?

Phi. Be silent, and I will shewe you. I haue a Brother a great scholler, and a reasonable Musician for singing: hee, at my first comming to you conceied an opinion (I knowe not vpon what reason grounded) that I should neuer come to any meane knowledge in musick: and therefore, when hee heard mee practice alone, hee would continually mocke mee; in deede not without reason: for many times I would sing halfe a note too high, or ther while as much too lowe; so that hee could not containe himselfe from laughing: yet now and then hee would let mee right, more to let mee see that hee could doe it, then that he meant any way to instruct mee: which caused mee so diligently to apply my pricking booke; that in a manner, I did no other thing but sing; practicing to skip from one key to another, from flat to sharpe, from sharpe to flat, from any one place in the Scale to another, so that there was no song so hard, but I would venture vpon it: no Moode nor

Pro-

The second part.

Proportion so strange, but I would goe through, and sing perfectly before I left it: and in the end I came to such perfection, that I might have bene my brothers maister: for although he had a little more practice to sing at first sight then I had: yet for the Moods, Liganures, and other such things I might let 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. Being this last day upon occasion of some businesse at one of my friends houses, wee had some songs sung: Afterwards falling to discourse of musicke and Musicians, one of the company naming a friend of his owne, termed him the best Defecanter that was to be found. Now Sir, I am at this time come to knowe what Defecant is, and to learne the same.

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

Phi. Indeed: when I came to you first, I was of that minde: but the common Proverb is in my verie mind, that *Man should have more*: And seeing I have so farre set loose in musick, I do not mean to goe backe till I have gone quite through all: therefore I pray you now (seeing the time and place fit for such a web) to discourse to me what Defecant is, what parts, and how many there are, and thereof.

Ma. The heate of the season and that which you demand, required longer discourse then you look for. Let vs therefore goe and sit in your shade Arbor, to avoid the vehemence of the Sunne. The name of Defecant is vnderstood of the Musicians in diuers significacions: sometime they take it for the whole harmonic of many voyces: others sometime for one of the voyces or parts: and that is, when the whole song is not passing three voyces: Last of all, they take it for singing a part extempore upon a plaine song, in which sense wee commonly vse it: so that when a man talketh of a Defecanter, it must be vnderstoode of one that can extempore sing a part upon a plaine song.

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

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

Exposition of the name of Defecant.

What a Concord is.

Phi. What is a concord?

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

What a perfect Consonant is.

Phi. Which distances make a Concord or consonant Harmony.

Ma. A third, a fifth, a sixth, and an eighth.

How many concords there be.

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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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. What is a vnperfect 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.

The second part.

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

Ma. Then I say, a vnison, a fifth, an eighth, a twelfth, a sixteenth, a nineteenth, and so forth in infinitum, be perfect chords.

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.

What an vnperfect concord is.

Phi. Which distances do make vnperfect consonants?

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

How many vnperfect concords there be.

Phi. What is a discord?

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

What a discord is.

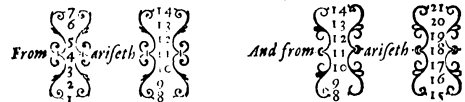
Phi. Which distances make discord or dissonant sounds?

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

Concords.		Discords.	
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 leuenth.

Or thus more briefly.



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

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

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

Ma. Yes.

Phi. Which be they?

L

Ma.

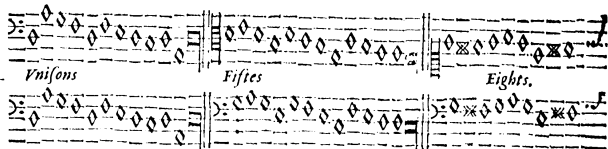
The second part.

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

Phi. I pray you explaine that by an example.

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

Consequence of perfect concord of one kind condemned.



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

Ma. There is no way to discern them, but by diligent marking wherein euery note standeth, which you cannot doe but by continuall practise: and so by marking where the notes stand, and how far euery one is from the next before, you shall easily know, both what cordes they be, and also what cordes cometh next.

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

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

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

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

Consequence of perfect concord of diuers kinds allowed.

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

Ma. Yes, but you mu't take the meaning thereof to be of perfect concord of one kind.

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

Ma. Set downe any you list your selfe.

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



Ma.

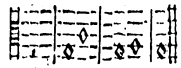
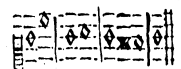
The second part.

Ma. This is well being your first proofe. 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 plain song from G sol re vt, to C fa vt, then would your descant be two eights: and whereas in your tenth and eighth notes you fall from a sixt to an vnison, it is indeede true, but not allowed in two parts either ascending or descending, but worse ascending then descending: for descending it cometh to an eight, which is much better, and hath farre more fullnesse of sound then the vnison hath. Indee, in many parts vpon an extreme, or for the point (or sake) sake thus,

Falling from the eight to the vnison condemned.

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

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



Falling from a sixt to a third both parts descending disallowed.



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

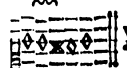
Phi. Indeede me thinkes this fillet mine eares better then mine owne did: but I pray you how do you make your last note sauing two to stand in the harmonie, seeing it is a discord?

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

Discords well taken allowed in musicke.

Phi. What do you tearme a Cadence?

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



What a Cadence is.

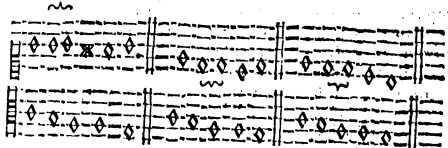
Phi. I pray you then shewe me some wayes of taking a Discord well, and also some, where they are not well taken: that comparing the good with the badde, I may the more easily conceiue the nature of both.

Ma.

The second part

Example of well taking a discord with a Cadence.

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



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

Phi. The second of these examples closeth 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 closeth in the eight, or that which next followeth it.

But if the last note of the plainlong ascended to d la sol re thus: it had bene good and the best way of closing.



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

Ma. Heere is one: peruse it.

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

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

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

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

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

Ma. Though it be vnpleasant, yet is it true: and if it bee true closing 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 closing without a Cadence.

Phi.

The second part

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

Ma. The best meanes to keepe them in minde is continually to bee practicing; and therefore let me see what you can doe, on the same plainlong againe.

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

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

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

Ma. You liue in a good opinion of your selfe: but let vs examine your example. This is indeede better then your first: But marke wherein I condemne it. In the first and second notes you rise as though it were a close, causing a great informality of closing, when you should but begin. Your third note is good: your fourth note is tolerable: but in that you goe from the face, when we come to an eight, and skip vp from it againe to another perfect concord: But if it had bene meeting one another: the plainlong ascending, and the Defciant descending: it had bene verie good thus: But I pray you where was your memorie when you set downe this sixt note?

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

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

Phi. Wherein doe you condemne it?

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

Phi. But they be not two fifths.

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

Phi. Because in singing I was taught that the sharp cleff taketh away halfe of his found so that it cannot be properly called a fifth.

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

Phi. No.

Ma. Why?

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

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

Phi. No.

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

Phi. I cannot tell.

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

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

thiff

The shallers second lesson of Counterpoint.

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

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

In the third part.

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

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

Ma. That is the best kinde of descant, so it bee not too much vsed in one song, and it is commonly called binding descant: but to instruct you somewhat more in formalitie, the chiefest point in it is singing with a point of 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 *zailus* with you in this example, I might find much matter to cauill at.

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

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

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

the descant begin it otherwise, as thus for auoiding of the sixt, altering the leading part: but then would not your point haue gone through to the ende, answering to euery note of the plaine song, for that the ninth note of force must be a fourth as you see. But if you would sing the descant part fifteene notes lower, then will it goe well in the eight below the plaine song: and that note which above was a fourth, will fall to be a sixt vnder the plaine song thus:

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

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

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

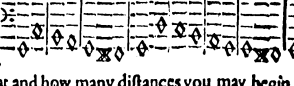
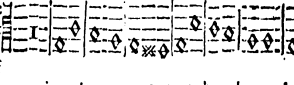
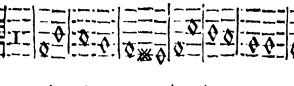
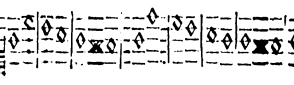
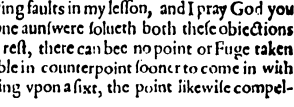
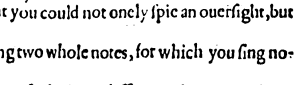
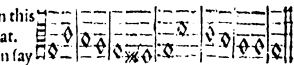
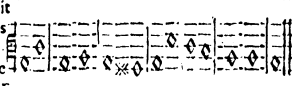
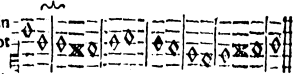
Seending with the plaine song condensed. What forms it is.

Binding descant.

A Fuge.

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

Distances where vpon a fuge may be begun.



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

How these distances are reckoned.

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

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

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

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

Phi. For auoiding the vnison in the beginning.

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

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

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

Phi. This thirteenth five notes, and the plaine song thirteenth but four.

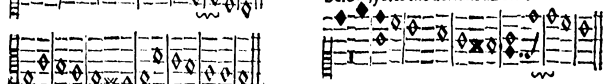
Ma. So did you in your example before, although you could perceiue it in mine, and not in your owne: but although it rise five notes, yet is it the point. For if it were in Canon, we might not rise one note higher, nor descend one note lower then the plaine song did: but in Fuges we are not so straightly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

Rising from the sixt to the eight disallowed in musike.

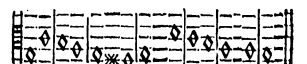
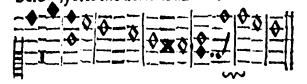
Phi. I would not haue thought there had bin such variety to be vsed vpon so few notes.

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

Phi. You vse me as those who ride the great horses: for hauing first ridden them in a small compasse of ground, they bring them out and ride them abroade at pleasure. But behold here bee all your owne notes in blacke pricking; the rest which be white, be mine: for though you close in the eight below, yet is the descant all one.



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



Phi. In truth I did not willingly rob you, although by chance I fell into your cordes.
Ma. I like it all the better. But I would counsel you, that you accoutome not your selfe to put in pieces of other mens doings amongst your owne. For by that means, the diuersitie of vaines will appeare, and you be laughed to scorn of the skilfull for your paines.

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

Short & long.

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

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

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

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

Ma. This is well done.

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

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

Long & short.

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

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

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

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

Phi. What followeth next to be spoken of?
Ma. The making of two or more notes for one of the plaine long, which (as I told you before) is fully termed *dupla*, and is, when for a semibreue or note of the plaine long, we make two minims.

Descant commonly called *Dupla*.

Phi. May you not now and then interminge some crotchets.
Ma. Yes as many as you list, so you do not make all crotchets.

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

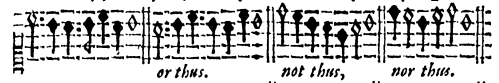
Phi. I pray you then set me downe the generall rules of this kinde of descant, that so soone as may be I may put them in practise.

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

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

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

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



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

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

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

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



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

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

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

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

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

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

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

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

A discord comming betweene two perfect corde of one kinde, taketh not away the faulty concord.

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

M

Ma.

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

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

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

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

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

Ascending or descending to the eight conueniently.

A minime rest put betwixt two parts & cōcord of one: kind humbreth in the first any consequenc.

Examples for a ouances for foude in musicke.

Musical notation examples for 'In the eight', 'In the vnison', and 'In the fift'. Includes a section for 'Ascending and descending to the eight'.

Phi.

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

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

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

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

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

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

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

Musical notation examples showing corrections for descanting faults.

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

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

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

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

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

M 2

Phi

An obseruation for passing notes.

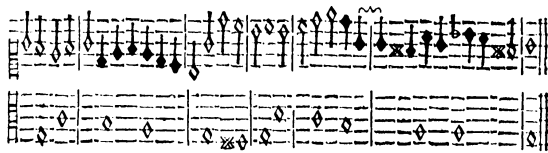
Wild skipping condemned in descant.

Staying before the close condemned.

The second part.

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

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



Bad taking of discords in this kind of descant

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

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

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



The former example bettered.

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

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

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

Phi.

The second part.



Other examples of discord well taken.

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

Ma. No.

Phi. For what cause?

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



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

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

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

Phi. I thanke you hartly 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 ready.

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

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



Ma.

The second part.

Ma. My opinion is, that the halfe of it is tolerable: the other halfe I mislike.
Phi. I suspected so much before, that the latter halfe would please you, though the first halfe did not.

Ma. You are deceived: for the first halfe liketh me better then the later.
Phi. How can that be, seeing the latter keepeth point in some sort with the plaine song?
Ma. But you fall as the plaine song doth, still telling one tale without varietie. But if you would maintaine a point, you must goe to worke thus:

Falling downe with the plaine song ditallowed.



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

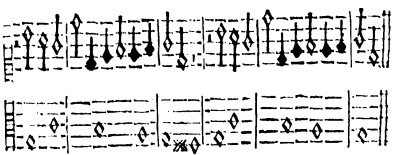
An odd rest the most artificiall kind of bringing in a point.

Phi. Here is a way which I have beaten out, wherein I haue done what I could to maintaine the point.

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



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



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

Ma.

One thing twice sung in one lesson condemned.

The second part.

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

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

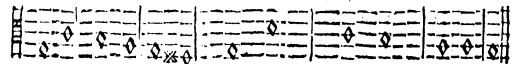
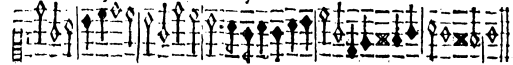
Ma. Now seeing (as you say) you vnderstand this kinde of descant, and knowe how to follow or maintaine a point, it followeth to learne how to reuert it.

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

What a reuert it.

Phi. That would be better vnderstood by an example then by words, and therefore I pray you giue me one.

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



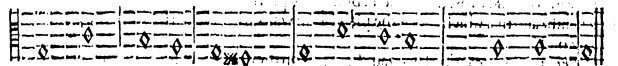
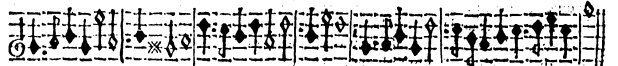
Phi. This way argueth maistric: and in my opinion, he who can doe it at the first sight, needeth not to stand telling his cordes.

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

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

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

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



Ma. I thinke it is fatal to you, to haue these wilde points of vnformall skipings (which I pray you learne to leaue) otherwaies your first five notes bee tolerable, in your fifth note you begin your reuert well: but in your leauenth and eightieth notes, you fall from the thirteenth or sixt, to the eighth or vniion, which was one of the faults I condemned, in your first lesson of Counterpoint: the rest of your descant is passable. But I must admonish you, that in making reuerters, you choose such points as may bee easilie driuen thorough to the end, without wresting changing of notes, or points in harsh cordes, which cannot bee done 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 your

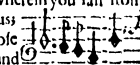
your plaine song, to see what pointes will aptliest agree with the nature of it, for that vpon one ground or plainefong, innumerable waies may bee made, but many better then other.

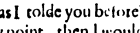
Phi. Then for a triall that I haue rightly conceiued your meaning, I will make another way reuerced, that then we may go forward with other matters.

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

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



Ma. All this is sufferable, except your seventh and eight notes, wherein you fall from *B fa b mi*, to *fa ut*, and so vnformally 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, yet is it of the same nature and

naught: but you may in continuall deduction, ascend from *mi* to *fa* thus  I know you will make the point your excuse, but (as I tolde you before)

I would rather haue begun againe and taken a new point, then I would haue committed to grosse a fault: as for the rest of your lesson it is tolerable. Nowe I hope by the precepts which I haue alreadye giuen you, in your examples going before, you may conceiue the nature of treble descant: it followeth to shew you how to make base descant.

Phi. What is base descant?

Ma. It is that kind 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 cordes deceiue you not; for that which about your plainfong was a third, will be vnder your plainfong a sixt: and that which about your plainfong was a fourth, will be vnder your plainfong a nint: and which about was a fift, will vnder the plainfong be a fourth: and lastly, 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 seventh: and that which about the plainfong was a seventh, will be vnder the plainfong a second.

Phi. But in descanting I was taught to reckon my cords 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 downwardes, 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 pray you set me an example of base descant.

Ma. Here is one.

Phi.

Falling from B fa b mi sharp to f fa re condemned.

Base descant.

A cleue for the sight of C. ris vnder the plainfong.



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

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

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

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

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

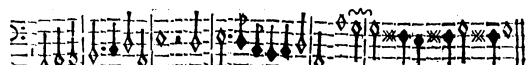
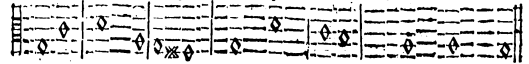
Ma. In those things wherein I did not thinke you should haue erred. For in the beginning of your fourth note, you take a discord for the first part, and not in binding wise: your other faults are not so grosse, and yet must they be told.

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.

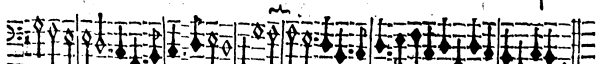
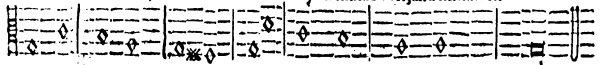
Phi. What? Is not that binding descant good?

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



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

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



N

A disco rd take for the first part of a note not in binding wise comfaced

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

The second part.

Phi. It is not for me to iudge or censure your workes, for I was so farre dashed in my last way (which I thought so exceeding good) that I dare neuer credite mine owne iudgement heereafter. But yet I pray you why haue you left out the sharpecliffe before your sixt note in the plain song of your second way.



The care the most iust iudge of all musick.

Ma. Although the descant be truee (if the sharpecliffe 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 any man like the other way better, let him vse his discretion.

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

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

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



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



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

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

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



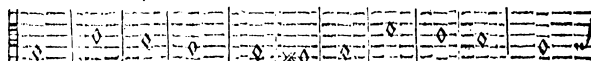
Ma.

The second part.

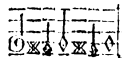
Ma. I perceiue by this way, that if you will be carefull and practise, censuring your owne dooings with iudgement, you neede few more instructions for theic waies: therefore my counsell is, that when you haue made any thinge, you peruse it, and correct it the second and third time before you leaue it.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



Crotchet, minime and crotchet.



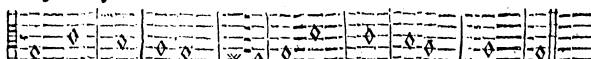
This way in eury note commeth euen, in time of stroke.



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



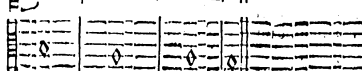
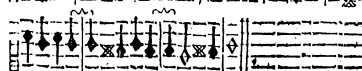
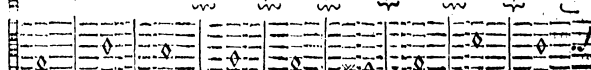
Minime, crotchet & minime.



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



Two crotchets and a minime.



N 2

The

The fourth waie driue the 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 crieing it thorough others, or by some rest driuen, or making your plainfong figuration.

Figuration.

Phi. What is Figuration?

Ma. When you sing one note of the plainfong long, and 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 to manie men so many mindes, so their inuentions will bee diuers, and diuersly inclined. The fifth way is called Tripla, when for one note of the plainfong, they make three blacke minims thus;

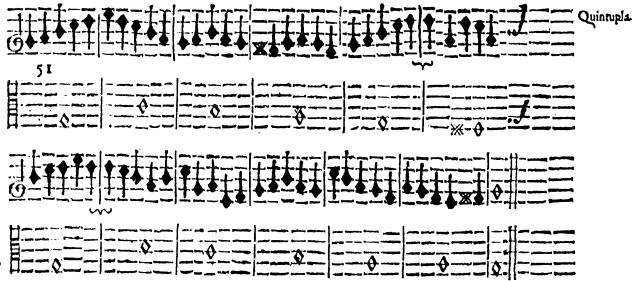
Tripla in the minime.



though (as I tolde you before) this bee not the true tripla, yet haue I set it downe vnto you in this place, that you might knowe not only that which is right, but also that which others esteemed right. And therefore likewise haue I set downe the proportions following, not according as it ought to bee in reason,

but to content wranglers, who I know will at euerie little oversight, take occasion to backbite and detract from that which they cannot disproue. I knowe they will excuse themselues 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 prick in minims, and the other in semibreues. But in that inuention they ouerthoote themselues, seeing it is grounded vpon custome, and not vpon reason. They will replie and saie, the Italians haue vled it: that I graunt, but not in that order as wee doe. For when they marke tripla of three minims for a stroke, they doe most vsually set these numbers before it 3: which is the true marking of Sesquialtera, and these three minims are true Sesquialtera it selfe. But you shall neuer finde in any of their workes a minime set downe for the time of a blacke semibreue and a Crotchet, or three clacke minims, which all our Composers both for voyces and instruments doe most commonly vse. It is true that Zaccone in the second book and 38. chapter of practise of musicke, doth allow a minime for a stroke in the more prolation, and

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



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

Here

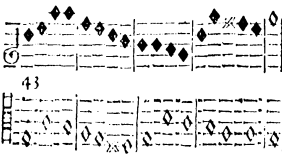
Sequialtra.



Inductions and what they be.

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

Sequitertia.



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

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

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

Ma. If you list do so.

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



Two parts vpon a plainesong.

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



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



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

Ma. It is no hard matter: for you are not tied when your base singeth a semibreue or any other note to sing one of the same length, but you may breake your notes at your pleasure and sing what you list, so it be in true cordes to the other two parts; but especially fiftes and thirdes intermingled with sixes, which of all other be 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 stronger vsed.

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



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

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

Hangin in the close condemned. Many perfect cords together condemned.

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



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

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

In what manner a sharpe or a flat is allowable in the first.

Ma. As for the discord it is taken in binding manner, and as for the sharpe in the base for the flat in the trebble, the base being a Cadence, the nature thereof requireth a sharpe, and yet let your eares (or whose so euer elle) be iudge, sing it and you will like the sharpe much better then the flat in my opinion. Yet this you must marke by the waie, that though this bee good in halfe a note as here you see, yet is it intolerable in whole semibreues.

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

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

Phi. Then here it is, peruse it.



Ma.

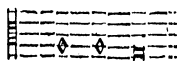
Ma. In this lesson, in the verie beginning, I greatly mislike that ryling from the fourth to the fist, betwene the plaine song and the trebble: although they be both true to the base, yet you must haue a regard that the partes bee for all betwix themselves as well as to the base. Next, your standing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

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

Long standing in a place condemned.

A sharpe eighth disallowed.

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



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

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

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

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

Better to breake the plainesong then dissolue a point.

O

Phi.

The second part.

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

Phi. I will then cease at this time to be more inquisitiue thereof: but I wil see if I can make another way which may content you, seeing my last prouoed so bad: but now that I see it, I thinke it vnpossible to finde another way vpon this bace, 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 kinde 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 mee to bee grounded vpon good reason) how euer it contenteth others. It followeth now to speake of two partes in one.

Phi. What doe you tearme two partes in one?

Definition of two partes in one.

Ma. It is when two parts are so made, as one fingeth euerie note and rest, in the same length and order which the leading part did sing before: But because I promised you to set downe a way of breaking the plainfong: before I come to speake of two partes in one, I will giue you an example out of the workes of M. Perley (wherewith we wil content our selues at this present, because it had bene a thing verie tedious, to haue sette down so many examples of this matter, as are euerie where to be found in the workes of M. Redford, M. Tallis, Preslon, Hodgis, Thorne, Selbie, and diuers others: w^here you shal find such varietie of breaking of plainfongs, as one not verie wel skilled in musicke, should scāt discern any plainfong at all) whereby you may learn to break any plainfong whatsoever.

Phi. What generall rules haue you for that?

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

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

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

Phi. I pray you explaine that by an example.



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

thus or thus: and infinite more wayes which you may deuise to fitte your Cannon: for these

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

Phi.

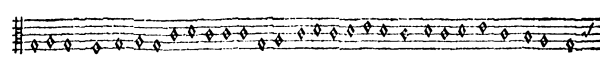
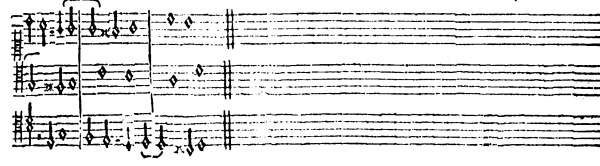
The second part.

Phi. I vnderstand your meaning; and therefore I pray you set down that example which you promised.

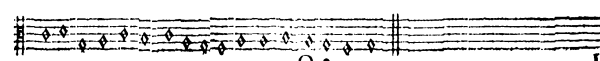
Ma. Here it is set downe in partition, because you should the more easily perceiue the conuenance of the parts.



The plainfong of the Hymne Saluator mundi, broken in diuision, and brought in a Canon of three partes in one, by Olbert Parley.



Saluator mundi domine.



The second part.

Great mailleries vpon a plainfong not the sweetest musicke.

I haue likewise fet downe the plainfong, that you may perceiue the breaking of euery note, and not that you should sing it for a part with the rest: for the rest are made out of it and not vpon it. And as concerning the descanting, although I cannot commend it for the best in the musicke, yet is it prayle worthie: and though in some places it bee harsh to the eare, yet is it more tolerable in this way, then in two parts in one vpon a plainfong, because that vpon a plainfong there is more shift then in this kinde.

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

Ma. Then it followeth to declare the kindes thereof, which wee distinguish no other wayes, then by the distance of the first note of the following part, from the first of the leading, which if it be a Fourth, the fong or Canon is called two partes in one in the fourth; if a Fifth, in the fifth, and so fourth in other distances. But if the Canon bee in the eighth 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 to generall, but that you may set the plainfong either aboue or below at your pleasure. And because he who can perfectly make two parts vpon a plainfong, may the more easie binde himselfe to a rule when he list, I will only let you downe an example of the most vsuall waies, that you may by your selfe put them in practise.

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

A note for two parts in one in the fourth.

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

Thus plaine.

Musical notation for 'Two parts in one in the fourth' in plain style. It shows a single melodic line with notes marked with 'x' to indicate where two parts would be derived from it.

Thus diuided.

Musical notation for 'Two parts in one in the fourth' in diuided style. It shows two separate melodic lines derived from the same source material, with notes marked with 'x'.

This way, some terme a Fuge in epideictico, but it is in the fourth aboue. But if the leading part were highett, then would they call it in hypodiatrisico, which is the fourth beneath. And so likewise in the other distances, disparte which is the fifth, and diapaso which is the eighth.

The second part.

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

Thus plaine.

Musical notation for 'two partes in one in the fifth' in plain style. It shows a single melodic line with notes marked with 'x'.

two partes in one in the fifth.

Fuge in epideictico.

Thus diuided.

Musical notation for 'two partes in one in the fifth' in diuided style. It shows two separate melodic lines derived from the same source material, with notes marked with 'x'.

two partes in one in the fifth.

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

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

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

Musical notation showing a counterpoint exercise for two parts in one in the fifth, with the treble part leading.

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

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

Ma.

The second part.

Two partes in one, in the fift.

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

Phi. I pray you yet giue me leaue to interrupt your purpose; that seeing I haue made a way in the fift, I may make one in the fourth also: and then I will interrupt your speech no more.

Ma. Do so, if your mind serue you.

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

Two partes in one, in the fourth.

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

Phi. I am the better contented: and therefore (if you please) you may proceede to those wayes which you would haue set downe before.

Ma. Here they be. As for the other wayes, because they be done by plaine sight without rule, I will set them downe without speaking any more of them: onely this by the waye 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 *Hypodiatessaron*, which is the fift below: and by the contrary, if your Canon be in the fift, the lower part leading, if you sing the leading part an eight higher, your Canon will be in *hypodiatessaron*, or in the fourth below.

Two partes in one in the fift, the plainesong in the trebble.

Another

The second part.

Another example in the fift, the plainesong in the middest.

Another example of two partes in one in the fift, the plainesong in the base.

Two partes in one, in the sixth.

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

Two partes in one, in the seuenth.

The second part.

If your Canon bee in the feuenth, the lower part being fong 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 fong eight notes higher, and the higher part eight notes lower, will make it in the feuenth.

Two parts in one, in the eightth.

Musical notation for two parts in one in the eighth. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music is written in a style typical of 17th-century lute tablature, with rhythmic values indicated by stems and flags.

The plainfong in the third bar I haue broken, to fhew a little harfhneffe in the defcant: if any man like it better whole, hee may fing it as it was in the Canon before: for though it bee fomewhat harfh, yet is it fufferable.

Two parts in one in the ninth.

Musical notation for two parts in one in the ninth. It consists of three staves with the same clefs and key signature as the previous example. The notation is similar, showing the interlocking parts of the canon.

Two parts in one, in the tenth.

Musical notation for two parts in one in the tenth. It consists of three staves with the same clefs and key signature. The notation continues the canon sequence.

Heere is alfo another way in the tenth, which the Maifters call *per arfin & thefin*, that is by rifing and falling: for, when the higher part ascendeth, the lower part descendeth; and when the lower part ascendeth, the higher part descendeth. And though I haue heere fet it down in the tenth, yet may it be made in any other diftance you pleafe.

Dua

The second part.

Musical notation for the second part on page 103. It consists of three staves with a treble clef on the top and bass clefs on the bottom. The key signature is one flat. The notation is similar to the previous examples.

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

And becaufe we are come to fpeak of two parts in one vpon a plainfong, *per arfin & thefin*, I thought good to fet down a way made by M. Bird, which for difficultie in the compofition is not inferior to any which I haue feene: for it is both made *per arfin & thefin*, & likewise the point or Fuge is reuerfed, note for note: which thing, how hard it is to perform vpon a plainfong, none can perfectly know, but hee who hath or fhall go about to doe the like. And to fpeak vptightly, I take the plainfong to be made with the defcant, for the more eafie effecting of his purpofe. But in my opinion, wholoeuer fhall go about to make fuch another, vpon any common knowne plainfong or hymne, fhall finde more difficultie then hee looked for. And although he fhould affaie twentie feuerall hymnes or plainfongs for finding of one to his purpofe, I doubt if hee fhould any way goe beyond the excellencie of the compofition of this: and therefore I haue fet it downe in partition.

Musical notation for two parts in one, per arsin & thesin, bis repetita. It consists of three staves with a treble clef on the top and bass clefs on the bottom. The key signature is one flat. The notation is similar to the previous examples.

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

Ad placitum

Musical notation for the second part on page 103, lower section. It consists of three staves with a treble clef on the top and bass clefs on the bottom. The key signature is one flat. The notation is similar to the previous examples.

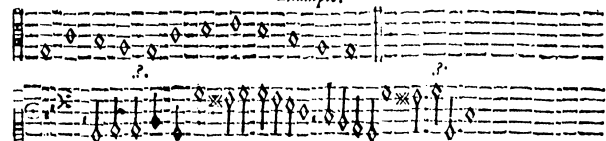
P

The second part.



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

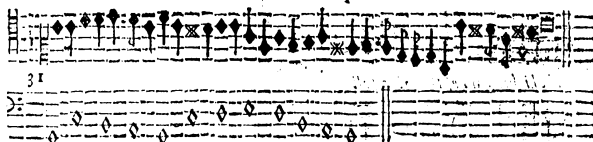
Example.



Here be two parts in one in the *Diapason cum diatessaron*, or as we tearme it, in the eleuenth 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 nearest to the notes, the base (which that cliffe representeth) must begin, resting a minime rest after the plainlong, and the trebble three minime restes. And least you should misse in reckoning your pauses or restes, the note whereupon the following part must begin, is marked with this signe. It is true that one of those two, the signe or the rests, is superfluous; but the order of setting more cliffes then one to one verse, being but of late deuised, was not vled when the signe was most common; but in stead of them, ouer or vnder the song was written, in what distance the following parte was from leading, and most commonly in this manner; *Canon in * or * superiore*, or *inferiore*. But to shun the labour of writing those words, the cliffes and restes haue bene deuised, shewing the same thing. And to the extent you may the better conceiue it, here is another example wherein the trebble beginneth, and the meane followeth within a semibreue after in the *Hypodiapante* or fifth below.

A tompendi-
ous way of pri-
king of canons.

The second part.



And this I thought good to shew you, not for any curiositie, which is in it, but for the easinesse and commoditie which it hath, because it is better then to pricke so as to make one sit fiue or sixe houres beating his braines, to finde out the following part. But such hath bene our manner in many other things heretofore, to do things blindly, and to trouble the wittes of practitioners: whereas by the contrarie, straungers haue puttall their care how to make things plaine and easie vnderstood: but of this inough. There is also a manner of composition vled amongst the *Italians*, which they call *Contrapunto doppio*, or double descant: and though it bee no *Canon*, yet is it verie neere the nature of a *Canon*: and therefore I thought it meetest to bee handled in this place, and it is no other thing, but a certaine kinde of composition, which being sung after diuers sortes, by changing the partes, maketh diuerse manners of harmony: and is found to bee of two sortes. The first is, when the principall (that is the thing as it is first made) and the replie (that is it which the principall hauing the partes changed dooth make) are sung, changing the partes in such manner, as the highest part may be made the lowest, and the lowest parte the highest, without any change of motion: that is, if they went vpwarde at the first, they goe also vpward when they are changed: and if they went downward at the first, they goe likewise downward being changed. And this is likewise of two sortes: for if they haue the same motions being changed, they either keepe the same names of the notes which were before, or alter them: if they keepe the same names, the replie singeth the high part of the principall a 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

Division 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 descende: or if they descende before, they ascende being changed. Therefore, when wee compose in the first manner, which keepeth the same motions and the same names, we may not put in the principall a sixth, because in the replie it will make a discord: nor may wee put the partes of the song so farre asunder, as to passe a twelfth. Nor may we euer cause the higher part come vnder the lower, nor the lower 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 seventh is taken, because that in the replie it will not doe well. Wee may vne 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 twelfth (a flat tenth is when the highest note of the tenth is flat, as from *D sol re, so F fa ut* in alte flate, or from *Gan 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 *Tritonus* or false fourth in the replie. Note also, that euerie twelfth in the principall, will bee in the replie an vnison: and euerie fifth an eighth, & all these rules must be exactly kept in the principall, else wil not the replie be without fault. Note also, that if you will close with a *Cadence*, you must of necessity end either your principall or replie, in the fifth or twelfth, which also happeneth in the *Cadences*, in what place soeuer of the song they bee, and betweene the partes will be heard the relation of a *Tritonus* or false fourth: but that will bee a small matter, if the rest of the composition bee duly ordered, as you may perceiue in this example.

Rules to be ob-
serued in com-
positions 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 reply 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 wee would compose in the second kind (that is in it, which in the replie keepeth the same motions, but not the same names which were in the principall) we must not put in any case two cordes of one kinde together in the principall: as two thirde, or two sixes, and such like; although the one be great or sharpe, and the other small or flat: nor may wee put *Cadences* without a discord. The sixt likewise in this kinde may be vied, if (as I saide befor e) you put not two of them together: also if you list, the partes may one goe thorough another, that is, the lower may goe above the higher, and the higher vnder the lower, but with this caveat, that when they bee so mingled, you make them no further distant then a thirde, because that when they remaine in their owne boundes, they may be distant a twelfth one from another. Indee wee might goe further asunder: but though we did make them so farre distant, yet might wee not in any case put a thirteenth, for it will be false in the replie: therefore it is best not to passe the twelfth, and to keepe the rules which I have given, and likewise to cause the musicke (so farre as possible may) proceede by degrees, and thinne that motion of leaping (because that leaping of the fourth and the fife, may in some places of the replie, ingender a discommoditie) which obseruations being exactly kept, will cause our descant go well and formable, in this manner:

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

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

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

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

The

The second part.

The higher part of the replie.

the lower part of the replie.

And this is called double descant into the tenth.

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

the high part of the second replie.

the lowe 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 lowe part of the principall, and in the reply a seventh vnder the high part. Is it true that the descant will not be so pure as it ought to be: and though it will be true from false descant, yet will there be vnisons and other allowances which in other musick 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 let you downe the principall rules how to do it; leaving the lesse necessarie obseruations to your owne studie. You must not then in any case put a third or a tenth after an eighth, when the parts of the song descend together: and when the parts ascend you must not put a sixth after a fifth, nor a tenth after a twelfth, especially when the high part doth not proceede by degrees; which motion is a little more tolerable then that which is made by leaping. Likewise you must not goe from an eight to a flat tenth, except when the high part 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 contrarie motions. Altho you shal not make the trebble part goe from a fifth to a sharp third, the base standing still: nor the base to goe from a fifth to a flat third, or from a twelfth to a flat tenth, the trebble standing still, because the replie will thereby goe against the rule. In this kind of descant euery tenth of the principall will be in the replie an eighth, & euery third of the principall in the reply will be a fifteenth: but the composer must make both the principall and the reply together; & so he shal commit the fewest errors, by which meanes your descant will goe in this order.

Rules for singing with respect to other two in double descant.

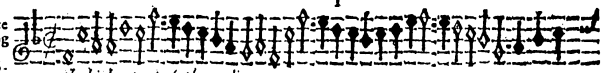
The high part of the principall.

The third part added to the other two.

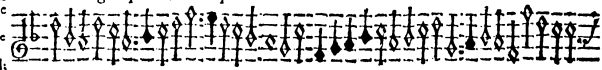
The lower part of the principall.

The second part.

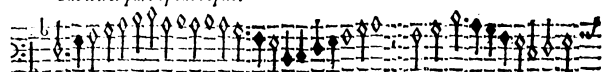
By negligence of not thinking upon a third part in the composition of the principall, the fault of too much distance in the replie was committed; which otherwise might easily have been avoided, and the example brought in lesse compass.



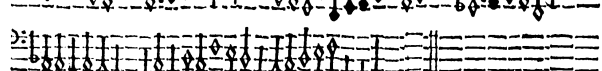
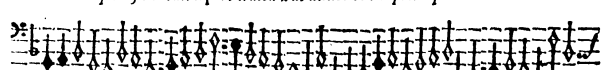
the higher part of the replie



The lower part of the replie.



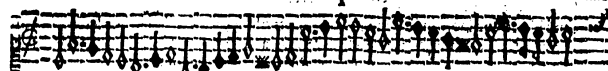
The replie of the third part which was added to the principall.



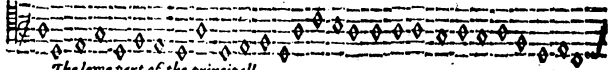
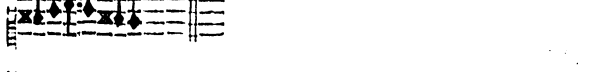
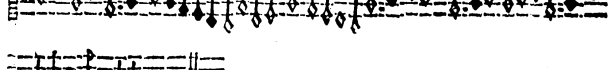
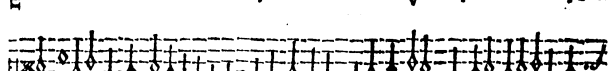
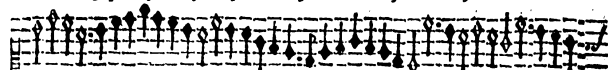
Notes to be observed in the second kinde of double descant.

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

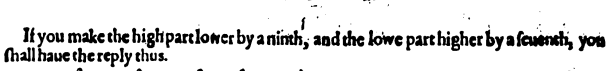
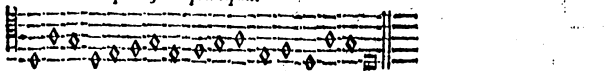
The second part,



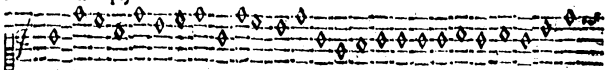
The high part of the principall in the second kinde of double descant.



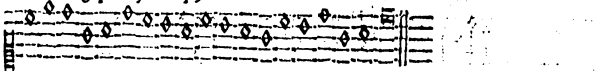
The lowe part of the principall.



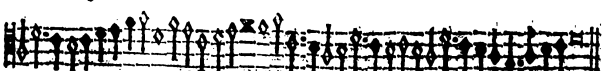
If you make the high part lower by a ninth, and the lowe part higher by a seventh, you shall haue the reply thus.



The high part of the reply.



The lowe part of the reply.



The second part.

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

The high part of the principall.

The low part of the principall.

The high part of the first reply.

The low part of the first reply.

The high part of the second reply.

The low part of the second reply.

The second part.

The high part of the second reply.

The low part of the second reply.

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

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

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

The image shows two musical staves. The first staff is labeled 'The principall.' and contains a single melodic line. The second staff is labeled 'The reply.' and contains a single melodic line. Both staves are written in a historical musical notation style with a treble clef and a key signature of one flat. The notation includes various note values, rests, and bar lines.

Thus you see that these wayes of double descant carie some difficultie, and that the hardest of them all is the Canon. But if the Canon were made in that manner vpon a plaine song (I meane a plaine song nor made of purpose for the descant, but a common plaine song or hymne, such as heere tofore haue bene vsed in Churches) it would be much harder to doe. But because these wayes serue rather for curiositie, then for your present instruction, I would counsaile you to leaue to practice them, till you bee perfect in your descant, and in those plaine wayes of Canon which I haue set downe; which will (as it were) leade you by the hand to a further knowledge: and when you can at the first sight sing two partes in one in those kindes vpon a plaine song: then may you practice other hard wayes, and speciallie those *per arsin & thesin*; which of all other Canons carie both most difficultie, and most maiestie: so that I thinke, that who so canne vpon anie plaine song whatsoeuer, make such another way as that of *M. Bird*, which I shewed you before,

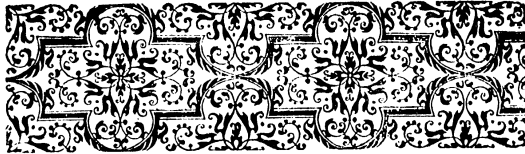
before, may with great reason bee tearmed a great maister in musick. But whofoeuer can sing such a one at the first sight, vpon a ground, may boldly vnderake to make any Canon which in musicke may be made. And for your further encouragement, thus much I may boldly asseme, that whofoeuer will exercise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

And these few wayes which you haue already seene, shall be sufficient at this time for your present instruction in two partes in one vpon a plaine song. For if a man should think to let downe euery way, and do nothing all his life time, but daily inuent variety, hee should lose his labour: for any other might come after him, and inuent as many others as he hath done. But if you thinke to employ any time in making of those, I would counsell you diligently to perseute those wayes which my louing Maister (neuer without reuerence to be named of the Musicians) *M. Bird*, and *M. Alphonso* in a vertuous contention in loue betwixt themselves, made vpon the plaine song of *Miserere*; but a contention, as I saide, in loue: which caused them strite euery one to surmount another, without malice, enuie, or back-biting: but by great labour, studie, and paines, each making other Centor of that which they had done. Which contention of theirs (specially without enuie) caused them both to become excellent in that kinde, and winne such a name, and gaine such credit, as will neuer perish: so long as Musick endureth. Therefore, there is no way readier to cause you become perfect, then to contend with some one or other, not in malice (for so is your contention vpon passion, not for loue of vertue) but in loue: shewing your aduersarie your worke, and not forning to be corrected of him, and to amend your fault if he speake with reason: but of this enough. To returne to *M. Bird*, and *M. Alphonso*, though either of them made to the number of fortie wayes, and could haue made infinite more at their pleasure, yet hath one man, my friend & fellow *M. George Waterhouse*, vpon the same plaine song, of *Miserere*, for variety surpassed all who euer laboured in that kinde of study. For, he hath already made a thousand wayes (yea and though I should talk of halfe as many more, I should nor be farre wide of the truth) euery one different and seuerall from another. But because I doe hope very shortly, that the same shall be published for the benefit of the world, and his owne perpetuall glory, I will cease to speake any more of them, but onely to admonish you, that who so will be excellent, must both spend much time in practice, and looke over the doings of other men. And as for those who stand so much in opinion of their owne sufficiencie, as in respect of themselves they contemne all other men, I will leaue them to their foolish opinions: being assured that euery man but of meane discretion, will laugh them to scorne as fooles: imagining that all the gifts of God should die in themselves, if they should be taken out of the world. And as for foure partes in two, fixe in three, and such like, you may hereafter make them vpon a plaine song, when you shall haue learned to make them without it.

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

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





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

Philomathes the Scholler.

Polymathes.

Philomathes.



WHat new and vnaccustomed passion, what strange humour or minde-changing opinion tooke you this morning (Brother *Polymathes*) causing you without making mee acquainted, so early bee gone out of your chamber? was it some fit of a feauer? or (which I rather beleeuē) was it the sight of some of those faire faces (which you spied in your yester nights walke) which haue banished all other thoughts out of your minde, causing you thinke the night long, and with the day-light, that thereby you might find some occasion of seeing your mistress? or any thing else, I pray you hide it not from mee: for as hitherto I haue bene the secretarie (as you say) of your very

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

Pol. You are too iacobus: for I protest I neuer hid any thing from you concerning either you or my selfe: and where as you talke of passions and minde-changing humours, those selome trouble men of my constitution: and as for a feauer, I knowe not what it is: and as for loue which you would seeme to thrust vpon me, I esteeme it as a foolish passion entering in empty branes, and nourished with idle thoughts: and as of all other things I most contemne it; so doe I esteeme them the greatest foolles, who bee therewith most troubled.

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

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

no small grieffe I haue leauid at his house, that hee is gone to the Vniuersitie to continue Doctor in medicine.

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

Pol. As how?

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

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

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

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

Phi. You say true, but I feare me I haue slept so long, that my Maister will either be gone about some businessse, or then will be so troubled with other schollers, that wee shall hardly haue time to learne anything of him. But in good time, I see him coming from home with a bundle of papers in his bosome: I will salute him. Good morrow Maister.

Ma. Scholler *Philomathes*! God giue you good morrow: I meruailed that since our last meeting (which was so long agoe) I neuer heard any thing of you.

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

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

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

Pol. I could haue both sung vpon a plaine song, and began to set three or foure parts: but to no purpose, because I was taken from it by other studies; so that I haue forgotten those rules which I had giuen mee for setting, though I haue not altogether forgotten my descant.

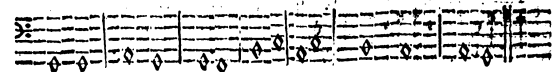
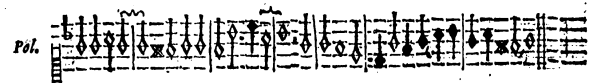
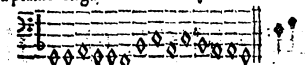
Ma. Who taught you?

Pol. One maister *Boulde*.

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

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

Ma. Here is one: sing vpon it.



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

The third part.

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

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

Pol. Why so?

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

Ma. Why? wherein doe you disallow them?

Phi. First of all, in the second note is taken a discord for the first part of the note, and not in the best manner, nor in binding: the like fault is in the first note. And as for the two notes before the close, the end of the first is a discord to the ground, and the beginning of the next likewise a discord: but I remember when I was practicing with you, you did let mee a close thus, which you did so farre condemne as that

Two discords together condemned.

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

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

Phi. Yea, and iustly.

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

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

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

Musical notation for Polymathes' lesson, showing a sequence of notes with a point and a sharp sign.

Harsh cordes not to be taken for the pointe brought in otherwise, and those offences left out.

Musical notation for the lesson, including a section with a '6t' marking and a 'Preportions are not ridiculous to be taken' note.

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 Sesqui-paltry very tight.

Ma. You must not be so ready to condemne him for that, seeing it was the fault of the time, not of his sufficiency, which causeth him to sing after that manner: for I my selfe being a childe, haue heard him highly commended who could vpon a plaine song sing hard proportions, harsh allowances, and Country daunces; and he who could bring in manifest of them, was counted the iolliest scilowe: but I would faine see you (who haue those Argucies in spying faults in others) make a way of your owne; for, perchance there might likewise be a hole (as they say) found in your owne coate.

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

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

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

Musical notation for Phi's example, showing a sequence of notes with a sharp sign.

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

Musical notation for the first part of Phi's example.

Musical notation for the second part of Phi's example.

Musical notation for the third part of Phi's example.

Pol. You neede not: but I pray you Maister help me, for I can spie no faule in it.

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

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

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

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

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

Musical notation for Polymathes' lesson, showing a sequence of notes with a sharp sign and a '6t' marking.

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 *Priscians* head to the very braine: but I knowe you will goe about to excuse the beginning of your tenth note, in that it is in binding wise: but though it be bound, it is in letters of rusty iron, not in the chaines of gold; for no care hearing it, but will at the first hearing loathe it: and though it bee the point, yet might the point haue bene as necerly followed in this place, not causing such offence to the eare. And to let you see with what little alteration, you might haue auoided so great an inconuenience: here be all your owne notes of the first barre in the very same substance as you had them, though altered somewhat in time and forme: therefore if you meane to follow musick any further, I would wish you to leaue those harsh allowances: but I pray you how did you becom so ready in this kinde of singing?

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

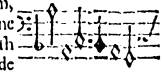
Ma. I pray you trouble vp that long discourse in so fewe wordes as you may, and let vs hear it.

Pol. Be then attentiu. When I learned descant of my maister *Bould*, hee seeing mee so toward and willing to learne, cuer had mee in his company, and because hee continually carried a plaine song-booke in his pocket, he caused me to doe the like: and so walking in the fields, hee would sing the plaine song, and cause mee sing the descant, and when I sung not to his contentment, hee would shew me wherein I had erred. There was also another descanter, a companion of my Maisters, who neuer came in my Maisters companie (though they were much conuersant together) but they fell to contention, struing who should bring in the point sooner, and make hardest proportions, so that they thought they had wonne great glory, if they had brought in a point sooner, or sung harder proportions, the one then the other: but it was a worlde to heare them wrangle, cuerie 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? *Sesqui-paltery* saith the other: nay (would the other say) you sing you knowe not what, it should seeme you came larelie from a Barbers shop, where you had *Gregory Walker*, or a *Curran* plaide in the newe proportions by them lately found out, called *Sesquiblanda*, and *Sesqui barken after*: so that if one vnacquainted with musick, had stooode in a corner and heard them, hee would haue sworne they had bene out of their wittes, so earnestlie did they wrangle for a trifle: and in truth I my selfe haue thought sometime that they would haue gone to round bullets with the matter, for the descant bookes were made *Angels*, but yet siltes were no vissters of eares, and therefore all parted friendes: but to say the very truth, this *Polyphemus* had a verie good sight (speciallie for trebble descant) but very bad vterance, for that his voice was the worst that cuer I heard, and though of others hee were esteemed verie good in that kinde, yet did none thinke better of him then hee did of himselfe: for if one had named and asked his opinion of the best composers liuing at this time, hee would say in a vaine glorie of his owne sufficiencie; tush, tush (for these were his vsuall wordes) hee is a proper man, but hee is no descanter, hee is no descanter, there is no stufte in him, I will not giue two pianes for him except hee hath descant.

Phi. What? can a composer be without descant?

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

This ding no excuse for two discords together.



* That name in definition they haue given this quadrant pian, because it walketh a-rough the Barbara and Fildis, more common then any other.

The third part.

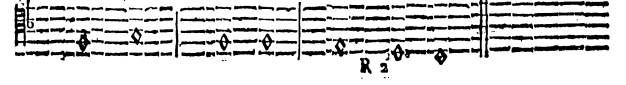
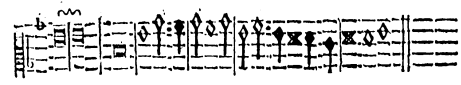
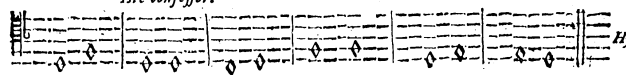
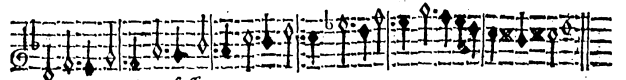
he must giue vs leaue to follow it if we list: for we must not thinke but he, that can formally and artificially put three foure, five, sixe, or more parts together, may at his ease sing one part vpon a ground without great study: for that singing extempore vpon a plain song, is indeed a peece of cunning,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

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

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

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

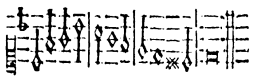
Pol. Here be some which he gaue me, as authorities wherewith to defend mine owne.



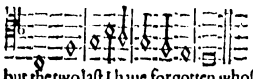
A course not to be disliked, if it had been done with iudice.

R 2

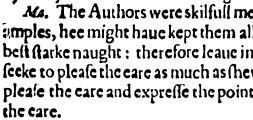
The third part.



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



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



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

In this both the care is to be pleased and answered.

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

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

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

Ma. Then shew it me.

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



Faults in this lesson.

The third part.

Ma. First, that discord taken for the first part of the second note, is not good as standing in that manner: secondly, the discord taken for the last part of the fifth note, and another discord for the beginning of the next, is very harsh and naught: thirdly, the discord taken for the beginning of the tenth note is naught; it and all the other notes following are the same thing which were in the beginning without any difference, sauing that they are foure notes higher: lastly, your cloley you haue takē thrice before in the same lesson, a grosse fault, in sixteene notes, to sing one thing foure times ouer.

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

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

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



The former lesson being red.

Pol. But you haue reiuined the plaine song into the treble, and caused it rest two whole femibrieties.

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

Pol. You say true.
Ma. But why haue you made it in a manner: all counterpoint? seeing there was enough of other shift.

Phi. Because I saw none other way to expresse euery note of the plaine song.
Ma. But there is another way to expresse euery note of the plaine song, breaking it but very little, and therefore finde it out.

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

Phi. Doe so.

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

Phi. Not I.

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

Phi. You be like vnto those who reioice at the aduertity of others, though it doe not any thing profite themselves.

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

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

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

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

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

Ma.

The third part.

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



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

Pbi. I pray you sit fatisfie my curiosity in that point and shew it vs.

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



In taking of discordes vsed in it as might any way offende: but the vnpleasanteffe of it cometh of the wresting in of the point. For seeking to repeate the plaine song, againe the musicke is altered in the aere, seeming as it were another song: which doth disgrace it so farre as nothing more. And though a man (conceiring himselfe in his owne skill, and glorying in that hee can deceiue the hearer) should at the first sight sing such a one as this is, yet another (standing by, and perchance a better Musician then hee, nor knowing his determination, and hearing that vnpleasanteffe of the musicke might iustly condemne it as offensive to the eare: then woulde the descanting alledge for his defence, that it were euerie note of the plaine song twice sung ouer; and this or some such like would they thinke a sufficient reason to moue them to admit any harshnesse, or inconuenient in musicke, what soeuer. Which hath bene the cause that our musicke in times past hath neuer giuen such contentment to the auditor as that of later time, because the composers of that age (making no account of the ayre nor of keeping their key) followed onely that vaine of wresting in much matter in small bounder: so that seeking to shewe cunning in following of points, they mist the marke, whereat euery skillfull Musician doth chiefly shoores, which is, to shewe cunning with delightfullnesse and pleasure. You may also make a lesson of descant,

The third part.

scant, which may be sung to two plaine songs, although the plaine songs doe not agree one with another, which although it seeme very hard to be done at the first: yet hauing the rule of making it, declared vnto you, it will seeme as easie in the making, as to sing a common way of descant. although to sing it at the first sight will be somewhat harder, because the eye must be troubled with two plaine songs at once.

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

Ma. You mislake my meaning: for both the plaine songs must not bee sung at once: but I meane if there be two plaine songs giuen, to make a lesson which will agree with either of them, by themselves, but not with both at once.

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

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



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

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

Ma. Hauing any two plaine songs giuen you, you must consider what corde the one of them is to the other: so that if they be in an vnison, then may your descant be 3, 5, 6, 8, 10, 12, or 15, to the lowest of them: but if the plaine songs be distant by a second or ninth, then may your descant be 6, or a 13, to the lowest of them: moreover, if your plaine songs stand still in seconds or ninthes, then of force must your descant stand still in sixts, because there is no other shifts of concord to be had: if your plaine songs bee distant by a third, then may your descant be a 5, 8, 10, 12, or 15, to the lowest: and if your plaine songs be distant by a fourth, then may your descant be a sixt, 8, 13, or 15, to the lowest of them: likewise if your plaine songs be a fifth one to another, your descant may be a 3, or 5, to the lowest of them: but if your plaine songs be in the sixt, then may your descant be an 8, 10, 15, or 17, to the lowest of them: lastly, if your plaine songs be distant a seventh, then may your descant be only a twelfth: also you must note, that if the plaine songs come from a 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 sixt barre, and first of the seventh of the example) then of force must your descant fall from the tenth to the sixt, with the lower plaine song, and from the sixt to the fifth with the higher: and though that falling from the sixt to the fifth, both parts descending, be not tolerable in other musick, yet in this we must make a vertue of necessity, and take such allowances as the rule will afford.

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

Pol. I will auoide them so much as I can heereafter: but I pray you maister before wee proceede to any other matter, shall I heare you sing a lesson of bale descant?

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

The third part.

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

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

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

Ma. They bee fewe, and easie to them that have descants; for the same allowances are to be taken: and the same faults which are to be shunned in descant, must be avoided in setting also. And because the setting of two parts is not very farre distant from singing of descant, we will leane to speake of it, and goe to three parts: and although these precepts of setting of three parts, will bee in a manner superfluous to you (Philomathes) because to make two parts vpon a plaine song, is more hard then to make three parts into voluntarie; yet because your brother either hath not practiced that kinde of descant, or perchance hath not bene taught how to practice it, I will set down those rules which may serue him both for descant and voluntarie. And therefore to bee briefe, perule this Table, wherein you may see all the wayes whereby concords may be set together in three parts; and though I doe in it talke of fifteenths and leauenthths, yet are these cordes seldome to bee taken in three parts, except of purpose you make your song of much compasse, and to you may take what distancies you will; but the best manner of composing three voices, or how many soeuer, is to cause the parts goe close.

A Table containyng the Cordes which are to be vsed in the composition of Songs for three Voyces.

The third part.

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

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

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

The third part.

If you carrie your *Cadence* in the base part, you may close with any of these wayes following; the make still shewing that which it did before: and as concerning the rule which I could you last before of passing closes, if your base be a *Cadence* (as your tenor was before, not going vnder the base) then will the rule bee contrarie: for whereas before your base in your false closing did descend to the sixth, now must your *Alto* or Tenor (because sometime the Tenor is about the *Alto*) ascend to the sixth or thirteenth and descend to the tenth or third, as heere following you may perceiue.

But if your *Cadence* be in the *Alto*, then may you choose any of these wayes following for your end; the signe still shewing the false close, which may not be used at a final or full close. And though it hath bene our vse in times past to end vpon the sixth with the base in our songs, and specially in our *Canons*: yet is it not to be used but vpon an extremitie of *Canon*, but by the contrarie to be shunned as much as may be: and because it is almost

curey

The third part.

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

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

Phi. Nay, seeing you haue giuen vs a table of three, I pray you giue vs one of foure also. *Ma.* Then (that I may discharge my selfe of giuing you any more tables) here is one which will serue you for the composition not only of foure partes, but of how many else it shall please you: for when you compose more then foure partes, you do not put to any other part, but double some of those foure: that is, you either make two trebbles or two meanes, or two tenors, or two bases: and I haue kept in the table this order: First to set downe the cord which the trebble maketh with the tenor, next how far the base may be distant from the tenor: so that these three partes being so ordained, I set downe what cordes the *Alto* must be to them to make vp the harmony perfect. You must also note that sometimes you finde set downe, for the *Alto*, more then one cord: in which case the cordes may serue not only for the *Alto*, but also for such other partes as may be added to the foure: nor shall you finde the *Alto* set in an vni6 or eighth with any of the other partes, except in foure places; because that when the other partes haue amongst themselves the sixt and thirde, or their eights, of necessitie such partes as shall be added to them (let them be neuer so many) must be in the eighth or vnison, with some of the three afore named: therefore take it and peruse it diligently.

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

OF THE VNISON.	
If the trebble be and the base	an vnison with the tenor,
your <i>Alto</i> or meane shall be	a third vnder the tenor,
but if the base be the <i>Alto</i> shall be	a fifth or sixth about the base.
Likewise if the base be then the <i>Alto</i> may be	a fifth vnder the tenor,
And if the base be the other partes may be	a third or tenth about the base.
But if the base be the meane shall be	a sixth vnder the tenor,
	a 3. or tenth about the base.
	an eighth vnder the tenor,
	a 3. 5. 6 10. or 12. about the base.
	a sixth vnder the tenor,
	a fifth or sixth about the base.

But

The third part.

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

OF THE THIRD.

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

OF THE FOURTH.

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

OF THE FIFT.

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

OF THE SIXT.

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

OF THE EIGHT.

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

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

The third part.

The third part.

Lastly, heere be examples of forrall closes in foure, five and six parts: wherein you must note, that such of them as be marked with this marke * scue for middle closes, such as are commonly taken at the ende of the first part of a song: the other be final closes, whereof such as be suddaine closes belong properly to light musicke, as *Madrigals, Canzonets, Paines* and *Galliards*, wherein a semibreue will be enough to *Cadence* vpon: but if you list, you may draw out your *Cadence* or close to what length you will. As for the *Motes* and other graue musicke, you must in them come with more deliberation, in bindings, and long notes, to the close.

The first system on page 132 consists of four staves of music. The top staff is a vocal line with various note values and rests. The lower three staves are instrumental accompaniment, likely for lute or keyboard, with rhythmic patterns and chordal structures. Some notes are marked with an asterisk (*).

The second system on page 132 also consists of four staves of music, similar in structure to the first system. It features a vocal line and three instrumental staves with various rhythmic and melodic elements.

The third part

The first system on page 133 consists of three staves of music. The top staff is a vocal line, and the two lower staves are instrumental accompaniment. The notation includes various note values and rests.

The second system on page 133 consists of four staves of music. It features a vocal line and three instrumental staves with various rhythmic and melodic elements.

The third system on page 133 consists of four staves of music, similar in structure to the second system. It features a vocal line and three instrumental staves with various rhythmic and melodic elements.

The third part.

Musical score for page 134, titled "The third part." The score is arranged in three systems, each containing 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 common time (C). The music features complex polyphonic textures with multiple voices moving in parallel motion.

The third part.

Clojes of five voyces.

Musical score for page 135, titled "The third part. Clojes of five voyces." The score is arranged in two systems, each containing 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 common time (C). The music features complex polyphonic textures with multiple voices moving in parallel motion.

The third part.

First system of musical notation on page 136, consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals.

Second system of musical notation on page 136, consisting of five staves. The notation continues with complex rhythmic patterns and includes some dynamic markings.

The third part.

First system of musical notation on page 137, consisting of five staves. The notation includes various rhythmic values and accidentals.

Second system of musical notation on page 137, consisting of five staves. The notation continues with complex rhythmic patterns and includes some dynamic markings.

The third part.

The first system of music on page 138 consists of five staves. The top staff is the vocal line, followed by four instrumental staves. The music is written in a common time signature and features a variety of note values including eighth and sixteenth notes, as well as rests.

The second system of music on page 138 continues the composition with five staves. It maintains the same instrumental arrangement as the first system, showing further development of the melodic and harmonic material.

The third part.

The first system of music on page 139 consists of five staves. The notation continues from the previous page, with the vocal line and instrumental parts showing further progression.

The second system of music on page 139 concludes the piece with five staves. The notation includes various musical symbols such as clefs, time signatures, and note values, ending with a double bar line.

The third part.

Closes of six voyces.

Musical score for page 140, titled "The third part. Closes of six voyces." The score is arranged in two systems of six staves each. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The music is written in a style characteristic of 17th-century English lute tablature or early keyboard music.

The third part.

Musical score for page 141, titled "The third part." The score is arranged in two systems of six staves each. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The music is written in a style characteristic of 17th-century English lute tablature or early keyboard music.

The third part.

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

Phi. Now seeing you have abundantlie satisfied my desire in the way 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 goe to the matter roundly without circumstances) here be two parts, make in two middle parts to them, and make them foure, and of all other cordes leaue not out the fift, the eight, and the tenth, and looke which of those two (that is the eight or the tenth) commeth next to the trebble that set vppermost:

General rule for setting

but when you put in a sixt, then of force must the fift be left out, except at a Cadence or close where a discorde is taken thus; which is the best manner of closing, and the onely waie of taking the fift and sixt together.

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


A cause for the sixt. How the fift and sixt may be both used together.

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

v

(die

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 third, the meane counter and tenor Cadence all at once) bee flat Cadences: which thing though it might require long disputation for solution of many arguments, which to diuerse purposes might bee brought, yet will I leaue to speake any more of it at this time, but onely that they be all three passing closes, & not of the nature of yours, which is a kind of full or final close, although it be commonly used both in passing manner in diuers places of your composition, and finally at the close: but if your base ascend half a note thus,  any of the other parts making *Sinco-* *pa-* *tion* which wee abusiuely call a Cadence) then of force must your *Sinco-* *pa-* *tion* be in that order, as the first of the aforeshewed examples is: the other two not having that necessitie bee not in such common vse, though being aply taken, they might in some places be both used and allowed: but of this too much. Therefore to returne to the other faults of your lesson, in your fifth and sixth notes, your base and counter make two eights, and the base and tenor two fifts, likewise in the ninth note you haue in your tenor part a flat eighth, which fault I gaue you in your descant to be auoided: but if you had made the tenor part an eight to the treble, it had bene farre better: Last of al, your eleventh & twelfth notes be two fifts in the tenor and base.

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

Phi. It were well if it were so good, for then could I in a moment make it better: but I pray you (Master) shew me how these faults may be auoided hereafter, for that I haue obserued your rule every where failing in the second and twelfth notes in the tenor part.



Objection.

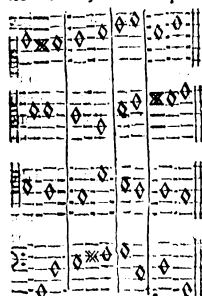
Ma. In this example you may see all your oversights mended.

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

Ma.

The third part.

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



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



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

Ma. You may.

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

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

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

Phi. This example I like verie well for these reasons: for (brother) if you make 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 fit to shew verie well in the care, and it must needs 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 foure notes doth answer the base in fuge from the second note to the fifth, but now I will trie to make foure partes all 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.

C. coming from the eighth to the fifth both parts ascending naught.

Pol. Take heed of breaking *Priscians* head for if you do, I assure you (if I perceive it) I will laugh as hartly at it as you did at my *Selenagers* round.

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

Ma. Well for your first triall: but why did you not put the sixt, seuenth and eight notes of the tenor eight notes higher, and set them in the counterpart, seeing they would have gone neerer to the trebble then that counter which you have set downe.

Phi. Because I should have gone out of the compassse of my lines.

Ma. I like you well for that reason: but if you hadde liked the other way so well, you might have altered your clifves thus:

whereby you should both have had scope enough to bring vp your partes, and caused them to come cloer together, which would so much the more have graced your example: for the closer the partes goe, the better is the harmony, and when they stand farre afunder the harmony vanissheth, therefore hereafter studie so much as you can to make your partes goe cloer together, for so shall you both shew most art, and make your compositions fittest for the singing of all companies.

The parts must be cloer, so that no other may be put in between them.

Phi. I will: but why do you smile?

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

Pol. If you have perused his lesson sufficientlie, I pray you shew it me.

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

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

Pol. But either my sight is dafeled, 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 sixt note of the tenor part?

Phi. I doe.

Pol. What corde is it to the base?

Phi. An eight: but how then?

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

Phi. Indeede 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 grossest faults which may be committed.

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

Ma.

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

Phi. What fault is in that?

Ma. A great fault: for euery key hath a peculiar ayre proper vnto it selfe: so that if you goe into another then that wherein you began, you change the ayre of the song; which is as much as to wrest a thing out of his nature, making the Assleape vpon his Maister, and the Spaniell beare the load. The perfect knowledge of these ayres (which in antiquity termed *Modi*) was in such estimation amongst the learned, as therein they placed the perfection of musick, as you may perceiue at large in the fourth booke of *Seuerinus Boetius* his musicke: and *Glareanus* hath written a learned booke, which hee tooke in hand onely for the explanation of those moodes; and though the ayre of euery key be different one from the other, yet some (by a wonder of nature) to be ioined to others: so that if you begin your song in *Gam ut*, you may conclude it either in *C fa ut* or *D sol re*, and from thence come againe to *Gam ut*: likewise if you begin your song in *D sol re*, you may end in *A re*, and come againe to *D sol re*, &c.

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

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

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

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

Going out of this key, a great fault.

The first tune.

The second tune.

The eight tunes.

The third tune. *The fourth tune.*

The fifth tune. *The sixth tune.*

The seventh tune. *The eighth tune.*

Phi. I will insist no further to craite 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 foute parts of mingled notes.

Phi. I will.

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

Phi. You shall not by my good will.

Ma. Peruse your lesson after that you haue made it, and for you shall not so often commit such faults as proceede of ouersight.

Pol. That is true indeede.

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

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

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

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

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 informality in it, but I will aunswere for the true composition.

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

Phi. skipping from the tenth to the eight both parts ascending

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

Phi. Faulte 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, hee would rather choose to excell in that wanton and pleasing musicke, then in that which properly belongeth to his profession: so much be they by nature inclined to loue, and therein are they to be commended, for one Musician amongst them will honour and reuerence another, whereas by the contrary, we (if two of vs be of one profession) 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 another, that is indeede praiseworthy: and whereas you iustly complaine of the hate and backbiting amongst the musicians of our country, that I knowe to be most true, and specially in these young fellows, who hauing no more skill then to fing a part of a song perfectly, and fearfully that, that will take vpon them to censure excellent men, and to backbite them too: but I would not wish to liue so long as to see a Set of booke of one of those yong yonkers compositions, who are so ready to condemne others.

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

¶ The 17. song of his second booke of Madrigals of 5. voices, in the 11 & 12. figures. See also the 18. & 19. of the same set.

we

we may see in their compositions: although we ought not to imitate them, who doe without any shame goe against the good rules and precepts of an Art and a Science, without giuing any reason for their doings: but we ought to imitate those who haue bene obseruers of those precepts, ioine vs to them, and embrace them as good Masters, euer leauing the bad and taking the good: and this I say, because that euen as a picture painted with diuers colours doth more delight the eye to beholde it, then if it were done but with one colour alone: so the eare is more delighted, and taketh more pleasure of the consonants by the diligent Musician placed in his compositions with varietie, then of the simple concords put together without any varietie at all. This much *Zarlino*: yet doe not I speake this nor seeke this opinion of his, for derogation from *Croce* or any of those excellent men, but with as they take great paines to compose, so they will not thinke much to take a little to correct: and though some of them doe boldly take those fifts and eightes, yet shall you hardly finde either in *Maister Alfonso* (except in that place which I cited to you before) *Orlando, Striggio, Clemens non papa*, or any before them, nor shall you readily finde it in the workes of anie of those famous English men, who haue bene nothing inferior in Art to any of the afore named, as *Farefax, Tawerner, Shepherd, Mundy, White, Persons, M. Birde*, and diuers others, who neuer thought it greater facledge to spurne against the image of a Saint, then to take two perfect cordes of one kinde together: but if you chanc to finde any such thing in their workes, you may be bolde to impute it to the ouersight of the copiers: for, copies passing from hand to hand, a small ouersight committed by the first Writer, by the second will be made worse, which will giue occasion to the third, to alter much both in the words and notes, according as shall seeme best to his owne iudgement, though (God knowes) it will be farre enough from the meaning of the Author: so that errors passing from hand to hand in written copies, be easi'y augmented: but for such of their workes as be in print, I dare be bolde to affirme that in them no such thing is to be found.

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

Ma. The second fault which I dislike in it, is in the latter end of the fift bar and beginning of the next, where you stand in eights; for the counter is an eight to the base, and the tenor an eight to the treble, which fault is committed by leauing out the tenth, but if you had caued the counter rise in thirds with the treble, it had bene good thus. The third fault of your lesson is in the last note of your seuenth bar, comming from *Bfabmy*, to *Ffaus*, ascending in the tenor parts of which fault I told you enough in your descant: the like fault of vnformall skipping is in the same notes of the same bar in the counterpart: and lastly, in the same counterpart you haue left out the Cadence at the close.

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

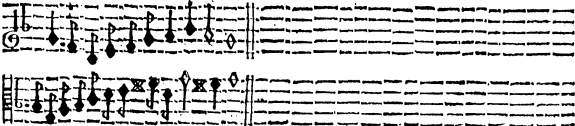
Ma. That is no excuse for you: for if your parts do not come to your liking, but be forced to skip in that order, you may alter the other parts (as being tied to nothing) for the altering of the leading part will much help the thing: so that sometime one part may lead, and sometime another, according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

X

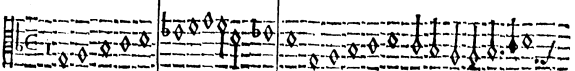
Phi.

The third part.

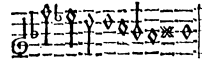
Phi. That is very true indeede: but is not the close of the counter a Cadence?
Ma. No, for a Cadence must alwaies bee bound or then odde, driving a small note through a greater, which the Latines (and those who haue of late daies written the Art of musicke, call *Sincopation*: for all binding and hanging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

Examples of
Sincopation.

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

Other exam-
ples of *Sincopation.*

The third part.



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

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



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

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

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

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

Phi. You shall rather thinke vs stones then men.

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

Ma. Shew it me.

Faults in this lesson.

Pol. Here it is.
Ma. Although Maister *Tauerners* did it, I would not imitate it.
Pol. For what reasons?
Ma. First of all, the beginning is neither pleasing nor artificial, because of that ninth taken for the last part of the first note, & first of the next, which is a thing vntolerable, except there were a sixt to beare it out: for discords are not to be taken, except they haue vnperfect cordes to beare them out: likewise betwixt the trebble and counter parts, another might easily be placed. All the rest of the musick is harsh, & the close in the counter part is both naught and stale, like vnto a garment of a strange fashion, which being new put on for a day or two, will please because of the nouelty; but being worne thread bare, will growe in contempt: and so this point when the lesson was made being a new fashion, was admitted for the raritie, although the descant was naught, as being onely deuiled to bee foisted in at a close amongst many parts, for lack of other shift: for though the song were of ten or more parts, yet would that point serue for one, not troubling any of the rest: but now adays it is growne in such common vse, as diuers will make no scruple to vse it in few parts, where as it might well enough be left out, though it be very vsuall with our *Organists*.

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

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

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

Ma. Many waies, and thus for one:

The former lesson bettered.

Pol.

Pol. I would I could set downe such another.
Phi. Wishing will not auayle; but *fabricando fabri sumus*: therefore neuer leaue practicing: 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.

Ma. Verie ill.
Pol. I pray you shew me particularlie euerie fault.
Ma. First of all you begin vpon a discorder: secondly, the parts be vnformall, and lastlie the base is brought in out of the key: which fault is

Faults in this lesson.

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 in the eight, & therefore it had been better in this place to haue brought in the base in *D sol re*: for by bringing it in *C fa ut*, the counter being in *D la sol re*, you haue chaged the aire & made it quite vnformall: for you must cause your fuge answer your leading part either in the first, in the fourth, or in the eighth: & so likewise euerie 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, sixt and euerie such like cordes, though they shew great sight, yet are they vnpleasant and feldome vsed.

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

Ma. Take heede that your last be not the worst.
Pol. I would not haue it so: but *tandem aliquando*, how like you this?

Ma. The musicke is indeede true: but you haue set it in such a key as no man would haue done, except it had bene to haue plaid it in on the Organes with a quier of singing men: for indeede such shifts the Organites are many times compelled to make for ease of the singers. But some haue brought it from the Organe, and haue gone about to bring it in common vse of singing with bad successe if they respect their credite: for take me any of their songes, so set downe and you shall not finde a musician (how perfect soeuer hee be) able to sol fa it right, because he shall either sing a note in such a key as it is not naturally, as in C sol fa ut, sol in b fa b mi, fa in A la mire, or then he shall be compelled to sing one note in two severall keys in continual deduction, as fa in b fa b mi, and fa in A la mire immediately one after another, which is against our verie first rule of the singing our fixe notes or tunings. And as for them who haue not practised that kinde of songes, the verie sight of those flat cliffes (which stande at the beginning of the verse or line like a paire of staires, with great offence to the eye, but more to the amasing of the yong singer) make them misheareme their notes and so goe out of tunes: whereas by the contrarie if your song were prickt in another key, any young scholler might easily and perfectly sing it: and what can they possibly do with such a number of flat b b, which I coulde not as well bring to passe by pricking the song a note higher? lastly in the last notes of your third bar and first of the next, and likewise in your last bar you haue committed a grosse oversight, of leaving out the Cadence, first in your Alto, and lastly in the tenor at the verie close: and as for those notes which you haue put in the tenor part in steede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue bene farre better, for that you cannot formally close without a Cadence in some one of the partes, as for the other it is an olde stale fashion of closing commonlie vsed in the first part to these foure (as you shall know more at large when I shall shewe you the practise of fixe partes) but if you would set downe of purpose to studie for the finding out of a bad close, you could not readily light vpon a worle then this.

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

Ma. Here is your owne waie altered in nothing but in the Cadences and key. But here



you must note that your song beeing gouerned with flats it is as vsformall to touch a sharpe eight in *E la mi*, as in this key to touch it in *F fa ut*, and in both places the sixt would haue bene much better, which would haue bene an eight to the trebble, besides (which I had almost forgotten) when they make their songes with those flats, they not onely peller the beginning of euerie verse with them, but also when a note commeth in any

any place where they should be vsed they will set another flat before it, so that of necessity it must in one of the places be superfluous: likewise I haue 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 peller their verse with those flats: but if the song bee naturally flat they will set one b, at the beginning of the verses of euerie part, and if there happen anie extraordinary flat or sharpe, they will set the signe before it, which may serue for the note and no more: likewise if the song be sharp if there happen any extraordinary flat or sharp they will signifie it as before, the signe still seruing but for that note before which it standeth and for no more.

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

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

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

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

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

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

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



The third part.



Faults in the
lesson precede-
dent.

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

Pol. For the soone bringing in of the point, I care not: but indeede I feare my Maisters reprehension, for the compasse: therefore I will presently bee out of feare, and shew it him: I pray you (sir) shew me the faults of this lesson.

Ma. The first thing which I dislike in it, is the wideness & distance of your parts one from another, for in your fourth bar it were an easie matter to put in two parts betwixt your treble and mean, and likewise two others betwixt your mean and tenor: therefore in any case hereafter, take heed of scattering your parts in that order, for it maketh the musicke seeme wilde: secondly, in your fifth bar you goe from the fixt to the eight in the treble and tenor parts: but if you had set that minime (which standeth in *b* square) in *D solre*, causing it to come vnder the counterpart, it had bene much better and more formall. Thirdly, in the seventh bar, your counter and tenor come into an vnison, whereas it is an easie matter to put in three (seuerall) parts betweene your counter and treble. Fourthly, in the eighth bar your tenor and base goe into an vnison without any necessitie. Fifthly, in the tenth bar all the rest of the parts pause, while the tenor leadeth and beginneth the fuge, which causeth the musicke to seeme bare and lame. Indee 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 very much. Sixtly, the last note of the fifteenth bar, and first of the next are two fifts in the base & tenor parts. Lastly, your close in the treble part, is so stale, that it is almost worne eaten, and generally your treble part lieth so aloofe from the rest, as though it were afraid to come nigh them; which maketh all the musick both vnformall & vnpleasing: for the most artificiall form of composing is to couch the parts close together, so that nothing may bee either added or taken away, without great hinderance to the other parts.

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

Ma. Indee it is true, that the nearer the following part bee vnto the leading, the better the fuge is perceiued, and the more plainly discerned, and therefore did the Musicians strue to bring in their points the soonest they could: but the continuation of that neeress caused them fall into such a common manner of composing, that all their points were brought in after one sort, so that now there is almost no fuge to be found in any book which hath not bene many times vsed by others, and therefore wee must giue the fuge some more scope to com in, and by that means we shall shew some variety; which cannot the other way be shouen.

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

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

Phi. How hath my brother handled it?

Ma. That shall be counsell to you till we see yours.

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

The third part.



Ma. We will first heare what your brother saith to it, and then will I declare mine opinion.

Phi. If he be the examiner, I am not afraine 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 faults, for they will bee very grosse if you finde them.

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

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

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

Ma. Indee 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 precede.

Pol. It may be it pass my skill to perceiue them : but I pray you which be those two ?
Ma. The taking of a Cadence in the end of the first barre, and beginning of the next, which might either haue beene below in the tenor, or about in the trebble, and is such a thing in all musicke, as of all other things must not bee left out, especiallie in closing either passing in the midst of a song or ending : for though it were but in two parts, yet would it grace the musicke; and the oftner it were vled, the better the song or lesson would bee : much more in many parts : and in this place it had beene farre better to haue left out any cords whatsoever, then the Cadence : and though you would keepe all the foure parts as they be, yet if you sing it in *G sol re ut*, either in the trebble or tenor, it would make a true first part to them. The Cadence likewise is left out, where it might haue beene taken in the ninth bar and counter part, which if it had beene taken, would haue caused the Tenor to come vp neerer to the counter, and the counter to the trebble, and thereby so much the more haue graced the musick.

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

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

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

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

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

The third part.

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

Phi. Why so?

Pol. Because there be so many and diuers waies of bringing in the fuge shewed in it, as would cause any of my humor be in loue with it: for the point is brought in, in the true ayre; the parts going so close and formally, that nothing more artificiall can bee wished: likewise marke in what manner any part beginneth, and you shall see some other reply vpon it in the same point, either in shorter or longer notes: also in the 22. barre, when the Tenor expresseth the point, the base reuereth it: and at a word, I can compare it to nothing, but to a well garnished garden of most sweet flowers, which the more it is searched, the more variety it yeeldeth.

Ma. You are too hyperbolicall in your phrases, speaking not according to skill, but affection: but in truth it is a most common point, and no more then commonly handled: but if a man would study, he might vpon it finde variety enough to fill vp many sheetes of paper: yea, though it were giuen to all the Musicians of the world, they might compose vpon it, and not one of their compositions bee like vnto that of another. And you shall finde no point so well handled by any man, either Composer or Organist, but with studie either he himselfe or some other might make it much better. But of this matter enough: and I thinke by the lessons & precepts which you haue already had, you may well enough vnderstand the most vsuall allowances & disallowances in the composition of foure parts. It followeth now to shew you the practice of five: therefore (*Philomathes*) let me see what you can doe at five, seeing our Brother hath gone before you in foure.

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

Ma. I can giue you no generall rule: but that you must haue a care to cause your parts giue place one to another, and aboue all things auoide standing in vnisons: for seeing they can hardly bee altogether auoided, the more care is to bee taken in the good vse of them which is best shewen in passing notes, and in the last part of a note. The other rules for casting of the parts, and taking of allowances, be the same which were in foure parts.

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

Ma. Pause much, and you shall doe better.

Pol. What? will much study helpe?

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

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

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

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

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

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

Phi. I haue at length wrestled out a way: I pray you sir peruse it and correct the faultes.

Ma. You haue wrestled it out in dedde: as for the faultes they be not to be corrected.

Phi. What is the lesson so excellent well contriued?

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

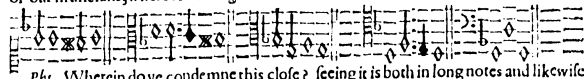
Phi. I praie you what is the fault.

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

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

Phi. As how?

Ma. Discorde against discorde, that is, the trebble and tenor are a discorde, and the base and tenor likewise a discorde in the latter part of the first semibreve of the last barres and this fault is committed by breaking the notes in division: but that and many other such closings have beene in two much estimation heretofore amongst the veric chiefest of our musiciens, whereof amongst manie euill this is one of the worst.



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

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

Phi. Seeing the other parts be good, how might the tenor be altered and made better.
Ma. Thus, now let your eare bee iudge in the singing, and you your selfe will not deny but that you finde much better ayre and more fullnesse 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 fugue which hath beene in the same song handled is drawne out to make the close in binding wise: as imagine that this point hath in your song beene maintained, you may drawe it out to make the close as you see in the last of these examples.



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

Ma. Many wayes: and thus for one,



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

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

Phi. What doe you meane by the high key?

Ma. All songes made by the Musicians, who make songes by discretion, are either in the high key or in the low key. For if you make your song in the high key, here is the compasse of your musicke, with the forme of setting the clifses for eueric part.



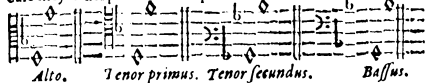
The third part.



But if you would make your song of two trebbles, you may make the two highest parts both with one cliffe, in which case one of them is called *Quinto*. If the song be not of two trebbles, then is the *Quinto* alwayes of the same pitch with the tenor: your *Alto* or meane you may make high or lowe as you list, setting the cliffe on the lowest or second rule. If you make your song in the low key, or for meanes, then must you keepe the compasse and let your cliffe as you see here :



The musicians also vse to make some compositions for men onely to sing, in which case they neuer passe this compasse :



Now must you diligently mark, that in which of all these compasses you make your musicke, you must not suffer any part to goe without the compasse of his rules, except one note at the most above or below, without it be vpon an extremitie for the duties sake or in notes taken for *Diapasons* in the base. It is true that the high and lowe keys come both to one pitch, or rather compasse: but you must vnderstand that those songes which are made for the high key be made for more life, the other in the low key with more grauitie and staidnesse, so that if you sing them in contrarie keys, they will lose their grace and will be wrested as it were out of their nature: for take an instrument, as a *Lute*, *Orphurion*, *Banloras*, or such like, being in the naturall pitch, and let it a note or two lower, it will go much heauier and duller, and far from that spirit which it had before: much more being foure notes lower then the naturall pitch.

Likewise take a voice being neuer so good, and cause it sing about the naturall reach it will make an vnpleasing and vnswere noyse, 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, and they of the low key sung in the high pitch, though it will not be so offensive as the other, yet will it not breede so much contentment in the hearer as otherwise it would do. Likewise, in what key soeuer you compose, let not your parts be so farre asunder as that you may put in any other betwixt them, (as you haue don in your last lesson) but keepe them close together: and if it happen that the point cause them goe an eigh one from the other (as in the beginning of my example you may see) yet let them come close together againe. and about all things keepe the ayre of your key (be it in the first tune, second tune, or other) except you bee by the wordes forced to beate it: for the Dittie (as you shall know hereafter) will compel the author manie times to admit great absurdities in his musicke, altering both time, tune, colour, ayre and what fouer else, which is commendable, so hee can cunningly come into his former ayre againe.

The third part.

Phi. I will by the grace of God diligently obserue these rules: therefore I pray you giue vs some more examples which we may imitate: for how can a workman worke, who hath had no patience to instruct him.

Ma. If you would compose well, the best patermes for that effect are the works of excellent men, when eyn you may perceiue how points are brought in: the best way of which is when either the song beginneth two severall points in two severall partes at once, or one point foreright and reuerterd. And though your foreright fuges be verie good, yet are they such as any man of skill may in a manner at the first sight bring in, if hee doe but heare the leading part sung: but this way of two or three severall points going together is the most artificiall kinde of composing which hitherto hath bene inuented, either for Motets or *Madrigals*, specially when it is mingled with reuerterres: because so it maketh the musicke seeme more strange: whereof let this be an example.

7

The third part.

Pol. In truth if I had not looked vpon the example, I had not vnderstood your words: but now I perceiue the meaning of them.

Phi. And must euery part maintaine that point wherewith it did begin, not touching that of other parts?

Ma. No, but euery part may replie vpon the point of another: which causeth verie good varietie in the harmonic: for you see in the example that euery part catcheth the point from another, so that it which euen now was in the high part, will be straight way in a lowe part, and contrarily.

Pol. Now shew vs an example of a point reuerted.

Ma. Here is one.

The third part.

Pol. Brother, here is a lesson worthie the noting, for euery part goeth a contrarie way: so that it may be called a reuert reuerted.

Phi. It is easie to be vnderstood, but I am afraid it wil carry great difficulty in the practise.

Pol. The more paines must be taken in learning of it but the time passeth away, therefore I pray you (Sir) giue vs another example of a foresight point without any reuerting.

Ma. Here is one, peruse it: for these maintaining of long points, either foresight or reuert are verie good in Motets, and all other kinds of grauemusicke.

The third part.

Musical score for page 170, titled "The third part." It consists of six staves of music. The top two staves are vocal parts, and the bottom four are instrumental parts. The music is written in a historical style with various note values and rests.

Phi. Here be good instructions: but in the ninth bar there is a discord so taken, and so mixed with flats and sharps, as I have not scene any taken in the like order.

Pol. You must not think but that our master hath some one secret in composition which is not common to euery scholler: and though this seeme absurd in our dul & weak iudgement, yet out of doubt our master hath not set it downe to vs without iudgement.

Phi. Yet if it were lawfull for me to declare mine opinion, it is scant tolerable.

Ma. It is not onely tolerable but commendable, and so much the more commendable as it is far from the common and vulgar vaine of closing; but if you come to peruse the workes of excellent musicians, you shall finde many such bindinges, the strangeness of the inuention of which, chiefly caused them to be had in estimation amongst the skilfull.

Pol. You haue hetherto giuen vs all our examples in Motets manner: therefore I pray you giue

The third part.

giue vs now some in forme of a *Madrigale*, that we may perceiue the nature of that musick as well as that of the other.

Ma. The time is almost spent: therefore that you may perceiue the manner of composition in fixe partes, & the nature of a *Madrigale* both at once; here is an example of that kind of musick in fixe partes: so that if you marke this well, you shall see that no point is long staied

Musical score for page 171, titled "The third part." It consists of six staves of music, continuing from the previous page. The notation is dense and complex, characteristic of a madrigal. The score includes various musical notations such as notes, rests, and clefs.

The third part.

upon, but once or twice driven through all the parts, and sometimes reuered, and so to the close then taking another: and that kind of handling points is most esteemed in *Madrigals* either of five or six parts, specially when two parts go one way, & two another way, and most commonly in tenths or thirds, as you may see in my former exaple of five parts, of maintaining two points or more at once. Likewise the more varietie of points be shewed in one *Org.* the more is the *Madrigal* esteemed: & withal you must bring in fine bindings & strange closes according as the words of your *Dittie* shall moue you: also in these cōpositions of sixe parts, you must haue an especial care of causing your parts giue place one to another, which you cannot do without resting, nor can you (as you shal knowe more at large anon) cause the rest til they haue expressed that part of the dntying which they haue begun: & this is the cause that the parts of a *Madrigal* either of five or sixe parts goe sometimes full, sometimes verie single, sometimes iumping together, & sometime quite contrary waies, like vnto the passion which they expresse: for as you schollers say that loue is full of hopes and feares, so is the *Madrigal* or louers musicke full of diuersitie of passions and ayres.

Phi. Now sir because the day is far spent, and I feare that you shal not haue time enough to relate vnto vs those things which might be desired for the full knowledge of musick, I wil request you before you proceede to any other matters, to speake something of Canons.

Ma. To satisfie your request in some respect, I wil shew you a fewe, whereby of your selfe you may learne to find out more. A Canon the (as I told you before, scholler *Philomathes*) may be made in any disface cōprehended within the reach of the voice, as the 3, 5, 6, 7, 8, 9, 10, 11, 12, or other: but for the composition of Canons no general rule can be giuen, as that which is performed by plain sight: wherefore I wil refer it to your own study to find out such points as you shal thinke meetest to be followed, & to frame and make them fit for your Canon. The Authors vse the Canons in such diuersitie that it were folly to thinke to let downe all the formes of them, because they be infinite, and also dayly more and more augmented by diuers: but most commonly they set some darke words by them, signifying obscurely how they are to be found out and sung, as by this of *Iusquin* you may see.

Canon

The third part.

Canon.

*In gradus vndenos descendant multiplicantes.
Consimilique modo crescant antipodes vno.*

For hee, setting down a song of foure parts, hauing prickt all the other parts at length, fettereth this for the base: and by the word *Antipodes* you must vnderstand *per arsin & thesin*, though the word *multiplicantes* be too obscure a direction to signifie that euerie note must be foure times the value of it selfe, as you may perceiue by this

Resolution.

And though this be no Canon in that sense as we commonly take it, as not being more parts in one, yet be these words a *Canon*: if you desire to see the rest of the parts at length, you may finde them in the third booke of *Glareanus* his *dodecachordon*. But to come to those *Canons* which in one part haue some others concluded, here is one without any *Canon* in words, composed by an olde author *Petrus Platensis*, wherein the beginning of euerie part is signified with a letter S, signifying the highest or *Suprema vox*, C, the Counter, T, Tenor, and B, the base: but the end of euerie part hee signified by the same letters incloled in a semicircle, thus:

But least this which I haue spoken may seeme obscure, here is the resolution of the beginning of euerie part.

Of this kinde and such like, you shall finde many both of 2, 3, 4, 5, and sixe parts, euerie where in the works of *Iusquin*, *Petrus Platensis*, *Bramel*, & in our time, in the *Introduction* of *Bafelius* and *Calisius*, with their resolutions and rules how to make them. Therefore I will cease to speake any more of them: but many other *Canons* there be with *enigmatical* words set by them, which not only strangers haue vsed, but also many Englishmen, and I my selfe (being as your *Maro* sayth *audax inuenta*) for exercise did make this crosse without any cliftes, with these wordes set by it:

Within this crosse here may you finde,
 Four parts in two be sure of this:
 But first seeke out to knowe my minde,
 Or els this Cannon you may misse.

Which is indeed so obscure that no man without the Resolution will find out how it may be sung. Therefore you must note that the *Transversarie* or armes of the crosse containe a *Canon* in the twelfth, about the which singeth euery note of the base a prick minime till you come to this signe (†) ♪ where it endeth. The *Radius* or staffe of the crosse containeth likewise two parts in one, in the twelfth vnder the trebble, linging euery note of it a fembrie till it come to this signe as before ♪ likewise you must note that all the parts begin together without any resting, as in this *Resolution* you may see.

The Resolution.

Cantu.
 Alto.
 Tenor.
 Bass.

There be also some compositions which at the first sight will seem very hard to be done, yet hauing the rules of the composition of them deliuered vnto you, they will seem very easie to be made: as to make two parts in one, to be repeated as oft as you will, & at every repetition to fall a note: which though it seeme strange, yet it is performed by taking your finall Cadence one note lower then your first note was, making your first the close, as in this example by the director you may perceiue.

Canon in epidiastaron.

Likewise you may make eight parts in foure (or fewer or more as you list) which may be sung backward and forward, that is, one beginning at the beginning of euery part, and another at the end, and so sing it quite through, and the rules to make it be these; Make how many parts you list, making two of a kinde (as two trebbles, two tenors, two counters, and two bases) but this caueat you must haue, that at the beginning of the song all the parts must begin together full, and that you must not set any prick in all the song (for though in finging the part forward it will goe well, yet when the other cometh backward, it will make a disturbance in the musicke, because the finger will be in a doubt to which note the prick belongeth. For if he should hold it out with the note which it followeth, it would make an odde number, or then he must hold it in that tune wherein the following note is, making it of that time, as if it followed that note, which would be a great absurdity to set a prick before the note, of which it taketh the time; hauing so made your song, you must set one part at the end of the other of the same kinde (as trebble after trebble, base after base, &c.) so that the end of the one be ioined to the end of the other: so shall your musicke goe right, forward and backward, as thus for example:

A a

Canon.

The third part.

Canon 8. parts in 4. retro & retro.

Resolution.

If you desire more examples of this kinde, you may finde one of Maister Birds, being the last song of thole Latine Morets, which vnder his & Maister Tallis his name were published.

In this manner also be the catches made, making how many parts you list, and setting them all after ooe, thus:

The third part.

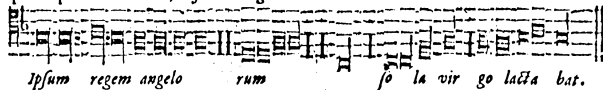
The Resolution.

Foure parts in one in the unison.

Now hauing discoursed vnto you the composition of three, foure, fise, and sixe parts, Rules to be obserued in disposing.

It followeth to shew you how to dispose your musicks, according to the nature of the words which you are therein to expresse: as whatsoeuer matter it bee which you haue in hand, such a kinde of musicke must you frame to it. You must therefore if you haue a graue matter, apply a graue kinde of musicke to it: if a merry subiect, you must make your musicke also merrie. For, it will bee a great absurditie vse a sad harmonie to a merrie matter, or a merrie harmonie to a sad lamentable or tragicall Dittie. You must then when you would expresse any word signifying hardnesse, cruelty, bitterness, and other such like, make the harmonie like vnto it, that is, somewhat harsh and hard, but yet so that it offend not. Likewise, when any of your words shall expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonie be sad and dolefull: so that if you would haue your musicke signifie hardnesse, cruelty, or other such affects, you must cause the parts proceed in their motions without the halfe note, that is, you must cause them proceede by whole notes, sharpe thirds, sharpe sixes and such like (when I speake of sharpe or flat thirds, and sixes, you must vnderstand that they ought to be so to the base) you may also vse Cadeneces bound with the fourth or feuenth, which being in long notes, will exasperate the harmonie: but when you would expresse a lamentable passion, then must you vse motions proceeding by halfe notes. Flat thirds and flat sixes, which of their nature are sweete, specially being taken in the true tune and naturall airc, with discretion and iudgement: but those cords so taken as I haue saide before, are not the sole and onely cause of expressing those passions; but also the motions which the parts make in singing doe greatly Helpe, which motions are either naturall or accidentall. The naturall motions are those which are naturally made betwixt the keyes, without the mixture of any accidentall signe or cord, bee it either flat or sharpe: and these motions be more masculine, causing in the song more virilitie then those accidentall cords which are marked with these signes *♯* & *♭*, which be indeede accidentall, and make the song as it were more effeminate & languishing then the other motions, which make the song rude & sounding: so that those naturall motions may serue to expresse those effects of cruelty, tyrannie, bitterness, and such others: & those accidentall motions may fitly expresse the passions of griefe, weeping, sighs, sorrowes, iobs, and such like.

Also, if the subject be light, you must cause your musick go in motions, which carry with them a celeritie or quicknes of time, as minimes, crotchets & quavers: if it be lamentable, the note must goe in slow & heavy motions, as crotchets, beues & such like, and of all this you shall find examples every where in the works of the good musicians. Moreover, you must have a care that whē your matter signifieth ascending, high heaven, & such like, you make your musick ascend: & by the contrary where your dittie speaketh of descending lowenes, depth, hell, & others such, you must make your musicke descend. For as it will be thought a great absurditie to talke of heaven & point downward to the earth: so will it be counted great incongruities if a musician vpon the words he ascended into heaven should cause his musick descend, or by the contrary vpon the descension should cause his musick to ascend. We must also have a care to apply the notes to the words, as in singing there be no barbarisme committed: that is, that we cause no syllable which is by nature short, be expressed by manie notes or one long note, nor no long syllable be expressed with all one note: but in this fault do the practitioners erre more grossely, then in any other, for you shall find few songs wherein the penult syllables of these words, *Cominus, Angelus, filius, mirabilis, gloria*, & such like are not expressed with a long note, yea manie times with a whole dosen of notes, & though one should speak of fortie he should not say much amisse: which is a grosse barbarisme, & yet might be easily amended. We must also take heed of separating any part of a word from another by a rest, as some dunces have not slackt to do: yea one whose name is *Iohannes Dunstaple* (an ancient English author) hath not only diuided the sentence, but in the verie middle of a word hath made two long rests thus, in a long of foure parts vpon these words, *Rescens virgo mater virum*.



For these be his own notes and words, which is one of the greatest absurdities which I haue scene committed in the ditting of musick: but to shew you in a word the vse of the rests in the dittie, you may set a crotchet or minime rest about a comma or colō, but a longer rest then that of a minime you may not make till the sentence be perfect, & then at a full point you may set what number of rests you wil. Also when you would expresse sighs, you may vse the crotchet or minime rest at the most: but a longer the a minime rest you may not vse, because it wil rather seeme a breath taking then a sigh, an exaple wherof you may see in a verie good long of *Stephano victuri* to five voices vpon this dittie *quell, aura che spirado a Pauna mia?* (or coming to the word *se spiri*) (that is sighs) he giueth it such a natural grace by breaking a minime into a crotchet rest & a crotchet, that the excellency of his iudgment in expressing and gracing his dittie, doth therein manifestly appeare. Lastly, you must not make a close (especially a full close) till the full sense of the words be perfect: so that keeping these rules you shall haue a perfect agreement, & as it were an harmonical consent betwixt the matter and the musick: and likewise you shall be perfectly vnderstoode of the auditor what you sing, which is one of the highest degrees of praise, which a musician in ditting can attain vnto or wish for. Many other petty obseruations there be, which of force must be left out in this place, & remitted to the discretion & good iudgement of the skillful 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 nota 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 euery 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 wil satisfie your request though

though not at full, yet with so many kinds as I can cal to memory: for it wil be a hard matter vpon the suddain to remember them all: & therefore (to go to the matter roundly, and without circūstances) I say that all musick for voices (for only of that kinde haue we hitherto 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 whatsoever musick be made vpon it, is comprehended vnder the name of Motet: a Motet is properly a song made for the Church, either vpon some hymne or Anthem, or such like, & that name I take to haue been giuen to that kind of musick, in opposition to the other which they called *Canto fermo*, & we do commonly call plain song: for as nothing is more opposit to standing & firmnes then motion, so did they giue the Motet that name of mouing, because it is in manner quight contrary to the other, which after some sort, & in respect of the other standeth still. This kind of all others which are made on a dittie, requireth most art, & moueth & causeth most strange effects in the hearer, being aptly framed for the dittie & well expressed by the finger: for it wil draw the auditor (& especially the skillful auditor) into a deuout and reuerent kind of consideration of him for whose praye it was made. But I see not what passions or motions it can stir vp, being sung as most men doe commonly sing it: that is, leauing out the dittie, & singing onely the bare note, as it were a musicke made onely for instruments, which wil indeed shew the nature of the musick, but neuer carry the spirit and (as it were) that liuely soule which the dittie giueth: but of this enough. And to return to the expressing of the dittie, the matter is now come to that state that though a sōg be neuer so well made & neuer so aptly applyed to the words, yet shall you hardly find fingers to expresse it as it ought to be: for most of our Church men, (so they can crie louder in the quier then their fellows) care for no more; whereas by the contrary, they ought to study how to vowel & sing clean, expressing their words with deuotion & passion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holy things. But this, for the most part, you shall find amongst them, that let them continue neuer so long in the church, yea though it were twentie years, they wil neuer study to sing better then they did the first day of their preferment to that place: so that it should seeme that hauing obtained the living which they fought for, they haue little or no care at all either of their owne credit, or well discharging of that dutie whereby they haue their maintenance. But to returne to our Motets, if you compose in this kind, you must cause your harmonie to carrie a maiestie, raking discords & bindings so often as you can: but let it be in long notes, for the nature of it wil not beare short notes & quicke motions, which denotate a kind of wantonnesse.

This musick (a lamentable case) being the chiefest both for art & vilitie, is notwithstanding little esteemed, & in final request with the greatest number of those who most highly seeme to fauor art, which is the cause that the composers of musick, who otherwise would follow the depth of their skil, in this kinde, are compelled for lacke of *Mecenas* to put on another humor, & follow that kind whereunto they haue neither been brought vp, nor yet (except so much as they can learne by seeing other mens works in an vnknown tongue) doe perfectly vnderstand the nature of it: such be the new fangled opinions of our countrey men, who will highly esteeme whatsoever cometh from beyond the seas, & especially from *Italy*, be it neuer so simple, contemning that which is don at home though it be neuer so excellent. Nor is that fault of esteeming so highly the light musicke particular to vs in England, but general through the world: which is the cause that the musicians in all countreys & chiefly in *Italy*, haue employed most of their studies in it: whereupon a leamed man of our time writing vpon *Cicero* his dreame of *Scipio* saith, that the musicians of this age, in stead of drawing the minds of men to the consideration of heaven and heavenly things, doe by the contrary set wide open the gates of hell, causing such as delight in the exercise of their art tumble headlong into perdition.

This much for Motets, vnder which I comprehend all graue & sober musicke. The light musicke

Light musicke.
A Madrigal.

musicke hath bene of late more deeply diued into, so that there is no vanitie which in it hath not been followed to the full: but the best kind of it is termed *Madrigal*, a word for the etymologie of which I can giue no realō: yett vs̄ sheweth that it is a kind of musicke made vpō songs & sonets, such as *Petrarcha* & manie Poets of our time haue excelled in. This kind of musick were not so much disallowable, if the Poets who compose the ditties would abstaine from som obscenities, which all honest eares abhor, & sometimes from blaphemies to such as this, *ch'altro di te iddionō voglio* which no mā (at least who hath any hope of saluatiō) can sing without tēbling. As for the musick it is next vnto the Motet, the most artificiall, & to men of vnderstanding most delightfull. It therefore you will cōpose in this kind, you must possess your self with an amorous humor (for in no cōpositiō (that you prone admirable except you put on, & possesse your self wholly with that vain wherin you compose) so that you must in your musick be waivering like the wind, sometime wāron, sometime drooping, sometime graue & staide, otherwhile effeminat, you may maintaine points and reuert them, vs̄ triplāes & shew the verie vtremost of your varietie, & the more varietie you shew the better that you please. In this kind our age excelleth, so that if you wold imitate any, I wold appoint you these for guides: *Alfōso Ferrabosco* for deep skil, *Luca Marēzo* for good ayre & fine inuēctiō, *Toratto Vecchi*, *Stephano Vcturi*, *Ruggiero Giouanelli*, and *Iohn Croce*, with diuers others who are verie good, but not so generally good as these. I the second degree of grauitie in this light musicke is giuen to Canzonets, that is little shorte songs (wherin little art can be shewed being made in strains, the beginning of which is som point lightly touched, & euery strain repeated except the middle) which is in composition of the musick a cōtēteret of the *Madrigal*. Of the nature of these are the *Neapolitans* or *Canzone a la Napolitana*, different from the in nothing fauing in name: so that whosoever knoweth the nature of the one must needs know the other also: & if you thinke them worthe of your paines to compose them, you haue a pattern of the in *Luco Marenzo* and *Iohn Ferretti*, who as it should seem hath imploied most of al his study that way. The last degree of grauitie (if they haue any at all is giuen to the *villanelle* or cōuntry songs which are made only for the ditties sake: for, so they be aptly set to expresse the nature of the ditty, the cōposer (though he were neuer so excellēt) wil not sticke to take many perfect cords of one kind together, for in this kind they think it no fault (as being a kind of keeping *decorū*) to make a clownish musick to a clownish mater: & though many times the ditty be fine enough, yett because it carrieth that name *villanella* they take those disallowāces, as being good enough for plow & cart. There is also another kind more light then this, which they term *Ballete* or daunces; and are songs, which being song to a ditty may likewise be daunced: these & all other kinds of light musick fauing the *Madrigal* are by a general name called aires. There be also another kind of *Ballets*, comonly called *fa las*: the first set of that kind which I haue seen was made by *Gastaldi*: if others haue labored in the same field, I know not: but a slight kind of musick it is, & as I take it deuised to be daiced to voices. The slightest kind of musick (if they deserue the name of musick) are the *vinate* or drinking songes: for as I said before, there is no kind of vanitie wherunto they haue not applied some musick or other, as they haue framed this to be sung in their drinking: but that vice being so rare among the Italiās & Spaniards, I rather thinke that musick to haue bin deuised by or for the Germans (who in swarms do flock to the Vniuersity of Italy) rather then for the Italians theselues. There is likewise a kind of songs) which I had almost forgotte) called *Iustinianus*, & are al writtē in the *Bergamaica* language: a wanton & rude kinde of musicke it is, & like enough to carrie the name of som notable Curtisan of the Citie of *Bergama*, for no man wil deny that *Iustinianna* is the name of a woman. There be also manie other kinds of songs which the Italiās make as *Pasterellas* & *Pasamefos* with a ditty & such like, which it wold be both tedious and superfluous to dilate vnto you in words, therefore I wil leaue to speak any more of the, & begin to declare vnto you those kinds which they make without ditties. The most principall

Canzonets.

Neapolitans

Villanelle.

Ballete.

Vinate.

Iustinianus.

Pasterelle pasamefos with ditties, Vanities.

cipall & chiefest kind of musicke which is made without a ditty is the *fatāse*, that is, whē a musician taketh a point at his pleasure, & wresteth & turneth it as he list, making either much or little of it according as (hal seem best in his own conceit. In this may more art be shown then in any other musicke, because the cōposer is tied to nothing but that he may adde, diminish, & alter at his pleasure. And this kind wil bear any allowances whatsoever tolerable in other musick, except chāging the ayre & leauing the key, which in *fatāse* may neuer be suffered. Other things you may vs̄ at your pleasure, as bindings with discordes, quick motions, slow motions, proportions, & what you list. Likewise, this kind of musicke is with the who practise instruments of parts in greatest vs̄: but for voices it is but sildom vs̄ed. The next in grauitie & goodnes vnto this is called a *pauane*, a kind of staide musicke, ordained for graue dauncing, and most commonly made of three strains, whereof euery strain is plaid or sung twice: a strain they make to contain 8, 12, or 16. semibreues as they list, yett 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 *fatāse*, but it shal be enough to touch it once & so away to som close. Also in this you must cast your musicke by foure: so that if you keep that rule it is no matter how manie foures you put in your strain: for it wil fall out wel enough in the end; the art of dauncing being come to that perfection that euery reasonable dancer wil make measure of no measure, so that it is no great matter of what nūber you make your strain. After euery pauan we vsually set a *galliard* (that is, a kind of musick made out of the other) causing it go by a measure, which the learned call *trachaic ratiōnē*, consisting of a long & short stroke successiuelly: for as the foot *trachus* consisteth of one syllable of two times, & another of one time, so is the first of these two strokes double to the latter: the first being in time of a semibreue, and the latter of a minime. This is a lighter and more stirring kind of dauncing then the *pauane* consisting of the same number of strains: & looke how many foures of semibreues you put in the strain of your pauan, so many times fixe minims must you put in the strain of your galliard. The Italians make their galliards (which they term *salta relly*) plain, & frame ditties to them, which in their *mascardoes* they sing & dance, & manie times without any instruments at al, but in stead of instruments they haue *Curtisians* disguised in mens apparell, who sing and daunce to their own songes. The *Alman* is a more heauie daunce then this) stie representing the nature of the people, whose name it carrieth) so that no extraordinarie motions are vs̄ed in daicing of it. It is made of strains, som times two, somtimes three, and euery strain is made by foure: but you must mark that the foure of the pauan measure is in *dupla* proportiō to the foure of the *Almā* measure; so that as the vsuall *Pauane* cōtaineth in a strain the time of sixteene semibreues, so the vsuall *Almaine* containeth the time of eight, & most commonly in short notes. Like vnto this is the *Frēch branle* (which they call *brāle simple*) which goeth somwhat rouder in time the this: other wise its measure is al one. The *brāle de poicōu* or *brāle double* is more quick in time, (as being in a rounde *Tripla*) but the strain is longer, cōtaining most vsually twelue whole strokes. Like to this (but more light) be the *voltes* & *courātes*, which being both of a measure, are not withstanding daunced after stūdie fashions; the *volte* rising & leaping, the *courante*, trauning, and running; in which measure also our cōuntry dance is made, though it be daunced after another forme then any of the former. All these be made in strains, either two or three as shal seem best to the maker: but the *courāte* hath twice so much in a strain, as the English cōuntry daunce. There be also many other kindes of daunces (as *hornepypes* *tyges* & infinite more) which I can not nominate vnto you: but knowing these, the rest can not but be vnderstood, as being one with som of these which I haue already told you. And as there be diuers kindes of musick, so will som mens humors be more inclined to one kind then to another. As some will be good descanters, & excel in descāt, & yett will be but bad composers, others will be good cōposers & but bad descanters extempore vpon a plaine song: some will excell in composition of Motets, & being set or inioyned to make a *Madrigal*

Pauane.

Galliards.

Almaine.

Branle.

Voltes courātes.

Cōuntry daunces.

Diuers men

diuersly affected to diuers

kindes of musick.

non t' accen- daii co- re

non t' accenda il co- re Ch' hain se nasco- sto

son t' accen- daii co- re non t' accen- daii co- re

Lo fa perche perche l' ardo- re Ch' hain se nasco- sto non t' accenda il co- re Ch' hain se nasco- sto

Perche tor- mi il cor mio per lasciarlo in oblio

Perche tor- mi il cor mio per lasciarlo in oblio

Canzonetta. A 4 voci. Canto.

Alto.

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

Lo fa perche perche l' ardo- re Ch' hain se nasco- sto

non t' accenda il co- re Ch' hain se nasco- sto non t' accenda il co- re

Ch' hain se nasco- sto non t' accenda il co- re Ch' hain se nasco- sto non t' accenda il co- re

non t' accen- daii co- re

Canzonetta. A 4 voci. Basso.

Lo fa perche perche l' ardo- re Ch' hain se nasco- sto non t' accenda il co- re Ch' hain se nasco- sto

Perche tor- mi il cor mio per lasciarlo in oblio

Perche tor- mi il cor mio per lasciarlo in oblio

Canzonetta. A 4 voci. Tenor.

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

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

obli- o Lo fa perche perche l' ardo- re Ch' hain se nasco- sto

non t' accen- daii co- re non t' accen- daii co- re il

co- re Ch' hain se nasco- sto non t' accen-

daii co- re non t' accen- daii co- re il co- re

The Annotations.

All the Scale was diuided into foure Tetrachordes or fourths, the lowest of which foure was called Tetrachordon hypaton, the fourth of principals. The second tetrachordon meson, the fourth of middle or means. The third tetrachordon diezeugmenon, the fourth of strings disioyned or disunnt. The fourth and last tetrachordon hyperbolon, the fourth of strings exceeding: the lowest string Proslambanomenue is called assumed, because it is not accounted for one of any tetrachorde, but was taken in to be a Diapason to the mese or middle string. The tetrachorde of principals or hypaton, beginneth in the distance of one note above the assumed string, containing foure strings or 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 mese. But the third tetrachorde, was of two manner of dispositions: for either it was in the naturall kind of finging, and then was it called tetrachordon diezeugmenon; because the middle string or mese, was separated from the lowest string of that tetrachorde, by a whole note, and was not accounted for any of the foure belonging to it as you may see in the scale, or then in the flat kind of finging: in which case, it was called tetrachordon synzeugmenon, or synemmenon, because the mese was the lowest note of that tetrachorde, all being named thus, mese, Tritie synemmenon, or synzeugmenon, paranete synzeugmenon, and nete synzeugmenon. But least these strange names seeme fitter to coniuere a spirit, then to expresse the Art, I haue thought good to giue the names in English.

All the names of the Scale in English.

Ave.	Proslambanomenue	Mese	Principall of principals.
B mi.	Hypate hypaton		Subprincipall of principals.
C fa ut.	Parhypate hypaton		Index of principals.
D sol re.	Lychanos hypaton		Principall of means.
E la mi.	Hypate meson		Subprincipall of means.
F fa ut.	Parhypate meson		Index of means.
G sol re ut.	Lychanos meson		Next the middle.
A la mi re.	Mese		Third of disunnt.
B fa ut.	Paranete		Penult of disunnt.
C sol fa ut.	Trite diezeugmenon		Last of disunnt.
D la sol re.	Nete diezeugmenon		Third of exceeding or trebble.
E la mi.	Trite hyperbolon		Penult of trebbles.
F fa ut.	Paranete hyperbolon		Last of trebbles.
G sol re ut.	Nete hyperbolon		

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 Proslambanomenue, is sequi octauae, to that which is set before the next; and sequitertia to that which is set at Lychanos hypaton, and so by consideration of these numbers, may be gathered the distance of the found of the one from the other: as sequi octauae produceth one whole note. Then letwitix Proslambanomenue, and hypate hypaton, is the distance of one whole note. Likewise sequitertia, produceth a fourth: therefore Proslambanomenue, and Lychanos hypaton are a fourth, and so of others. But least it might seeme tedious, to diuide so many numbers, and seeke out the common diuisors for so many fractions, both the distance is set downe betwixt 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 we had, or how they did sing, is vncertaine: onely it appeareth by the names, that they teamed the keyes of their scale, after the strings of some instrument, which I doubt not is the harpe. And though the Frier Zaccoue out of Franchinus affirme, that the Greekes did sing by certain letters, signifying both the time that the note is to be holden in length, and also the height and lownesse of the same: yet because I finde no such matter in Franchinus his Harmonia instrumentorum (for his theorie ca not Practica I haue not scene, nor vnderstand not his arguments) I knowe not what to say to it. Yet thus much I will say, that such characters as Boetius setteth downe, to signifie the strings, do not signifie any time: for it is a great controuersie amongst the learned, if the auncient musicians had any diuersitie of notes, but onely the syllable which it served to expresse. But to retorne to Guido: does mention it hath hitherto bene so vniuersall as the olde is gone quite out of mens memorie. And as for the Gam, many haue vpon it deuised such fantasticall imaginations, as it were ridiculous to write, as (forsooth) Ave is siluer, B mi quicksilver &c. for it were too long to fet downe all. But it should seeme, that he who wrote it was either an Alchymist, or an Alchymistes friend. Before an old treatise of musike written in velam aboue an hundred yeares ago, called Regale Franchonis cu additionibus Roberti de Haulo, there is a Gam set downe thus;

The Annotations.

ros.	Terra	E la my	Saturnus
A re.	Luna	F fa ut	Jupiter
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.	Jupiter	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 spheres are most sweetly set downe: which who lo listeth to reade, let him also peruse the notes of Erasmus vpon that place, where hee taketh vp Cæsa roundly for his Greeke translation of it: for there Tullie doeth affirme, that it is impossible that so great motions may be moued without found; and according to their interence to the earth, giueh hee euery one a found, the lower body to the lower founde. But Clareanus, one of the most learned of our time, maketh two arguments to contrary effects, gathered out of their opinion, who deny the found of the spheres.

The greatest bodies saith hee, make the greatest founds, The higher celestiaall bodies ate the greatest bodies, Therefore the highest bodies make the greatest founds, The other proueth the contrarie thus, That which moeth swiftest giueh the biggest found, The higher bodies moue swiftest, Therefore the highest bodies giue the highest found, The Greekes haue made another comparion of the times, keyes, Muses, and planets thus,

Prania	Mese	Hypermixolydius	Caelum stellatum
Polymnia	Lychanos meson	Myxolydius	Saturnus
Eraterpe	Parhypate meson	Lydus	Jupiter
Erato	Hypate meson	Phrygius	Mars
Actipomene	Lychanos hypaton	Dorius	Sol
Terpsichore	Parhypate hypaton	Hypolydius	Venus
Calliope	Hypate hypaton	Hypophrygius	Mercurius
Clio	Proslambanomenue	Hypodorius	Luna

Thalia.
tertia.




And not without reason, though in many other things it hath bene called iustly Mendax and Nigatrix Græca. Some also (whom I might name if I would) haue affirmed, that the Scale is called Cæsa ut, from Cæsa, which signifieth in Greeke graue, or auncient: as for me I finde no such græcke in my Lexicon: if they can proue it they shal haue it.






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

Page. eud. vers 33. But in use of finging) these be commonly called Claves signate, or signed Clifhes, because they be signes for all longes, and vie hath receiued 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 iustly doubt, whether the Author meane G sol re ut in Base, which standeth in space, or G sol re ut in alto which standeth on the rule) it hath bene thought best by all the musicians, to set them in rule. Indeed I cannot denie, but that I haue scene some Ave clifhes, and others in the space: but Vna hirundo non facit ver.




The Annotations.


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

Page. cad. 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 easily vnderstand their nature, I haue collected such rules as were requisite for that purpose, and yet could not so well be handled in the booke. The mood therefore was signified two manner of waies, one by numeral 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 agreeable both to experience and reason, yet hath *Franchinus Gafornus* set downe the figure of the great mood perfect thus,  of the great mood vn-

perfect he setteth no sign, except one would say that this is it; for when he lets downe that mood, there is such a dashe be-  fore it, touching all the five lines. But one may iustly doubt if that bee the figure of the mood, or some stroke set at the beginning of the lines. But that figure which he maketh  of the great mood perfect, that doth *Peter Aron* set for the great mood vnperfect, if the lesse mood be perfect. But (saith he) This is not of necessitie, but according as the composition shall fall to be, the lesse mood perfect not being ioyned with the great mood vnperfect. So that when both moodes be vnperfect, then is the figure thus  And thus much for the great mood. The lesse mood 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 signes which we vie, haue no respect to the moodes, but are contained within the boundes of time and prolation.

Page. 14. vers. 10. *In this mood it is alwayes vnperfect* That is not of necessitie, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 8i, minims, and the Long 27, the briefe nine, and the femibriefe three. so that moodes great and small, time, and prolation, will altogether be perfect.


Page. 8. vers. 11. *Perfect of the more* This (as I said before) ought rather to be learned time perfect of the more prolation than mood perfect, and yet hath it been received 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 figure, except it had either a figure of three, or three modal rests sette before it, *Zur. vol. 1. part. 3. cap. 67. Zacch. lib. 2. cap. 14.* But to the end that you may know when the restes be to be told, and when they stand only for the figure of the mood, you must make if they be set thus, in which case they are not to be told: or thus  and then are they to be numbered. Likewise you must make no accompte whether they be set thus  or thus  for both those bee one thing signifying both moodes perfect.

Page. 8. vers. 18. *The perfect of the lesse* This first caused me to doubt of the certaintie of those rules which being a child I had learned: for whereas in this figure I was taught that euerie Large was 3. Longes, and euerie Long three briefes, I finde neither reason nor experience to proue it true. For reason (I am sure) they can alludge none, except they will vnder this figure  comprehend both mood & time, which they can neuer proue. Yet doe they so stick to their opinions that when too I some of them (who had so set it downe in their bookes) of their error, they flood thickly 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. Taverner*, called *Gloria trinitatis*, where they shall finde examples enow to refute their opinion, and confirme mine. But if they thinke maister *Taverner* partiall, let them looke in the workes of our English doctors of musicke, as *D. Fairfax, D. Newman, D. Cooper, D. Kirby, D. Tie*, and diuers other excellent men, as *Redford, Cornish, Piggot, White*, and *M. Tallis*. But if they will trust none of all these, here is one example which was made before any of the aforementioned were borne.



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 musicians in *Germanie*, and approved by *Fryer Louys Zaccone*, in the 57 chap. of his second booke of practise of musicke.

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

But by the way you must note, that in all Moode (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 *Palstrin*, called *L'home arse*. There is also another way of setting downe the degrees, which because I had not seen practised by any Musician, I was determined to haue passed in silence. But because some of my friends affirmed to me that they had seen them so set downe, I thought it best to shew the meaning of them. The ancient Musicians who grounded all their practise vpon speculation, did commonlie sette downe a particular figure for euerie degree of musike 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 a perfect figure: if it were imperfect, it was marked with a halfe circle. Therefore, where you see a circle  32 were set before any Song, there was the great mood perfect signified by the circle. The small mood perfect signified by the first figure of three, and time perfect signified by the last figure of three. If the song were marked thus C 3 3, 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 2 3, then were both mood, vnperfect and time perfect: but if it were thus C 2 2, then were all vnperfect.

The Annotations.

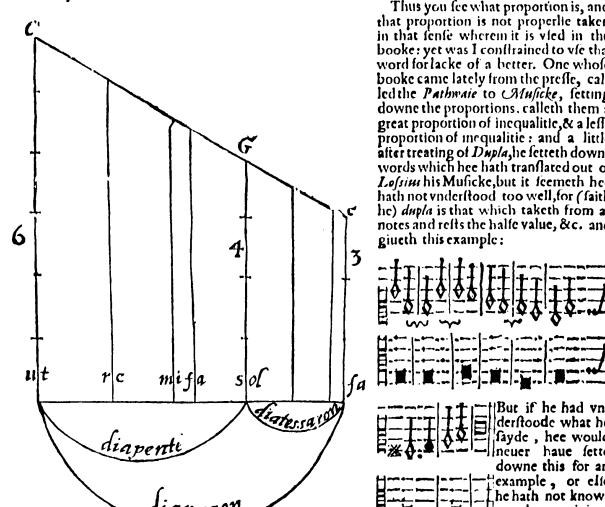
But if in all the long there were no Large, then did they set downe the signes of such notes as were in the long: so that if the circle or femicircle were set before one onely cifer, as \bigcirc a then did it signifie the lesse mood, and by that reason that circle now last set downe with the binarie cypher following it, signified the lesse mood perfect, and time vnperfect. If thus \bigcirc 2; then was the lesse mood vnperfect and time perfect. If thus \bigcirc 3, then was both the lesse mood and time vnperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe circle, so they the more prolation, which notwithstanding altereth nothing in the mood nor time. But because (as Peter Aaron sayth) these are little vfed now at this present, I will speake no more of it, for this will suffice for the vnderstanding of any long which shall be so markt: and whosoer perfectly vnderstandeth and keepeth that which is already spoken, will finde nothing pertaining to the moods to be hard for him to perceiue.

Page 12, line 9 Augmentation. If the more prolation be in one part with this signe \bigcirc and the lesse in the other with this \bigcirc then is euerie perfect femibre of the more prolatiō worth three of the lesse: and euerie vnperfect femibre (that is, if it haue a minime following it) worth two, and the minime one. But if the lesse prolation be in the other parts with this signe \bigcirc euerie perfect femibre of the more prolation is worth fixe of the lesse, and the vnperfect femibre worth foure, and euerie minime two, as in the example of *Iulio Rinata*, set at the ende of the first part of the booke after the proportions, may be perceiued.

Page 12, vers. 18. Proportionis. When any two things of one kind, as two numbers, two lines, or such like are compar'd together, each of those two things is compar'd, so the Greekes called *ῥατιο*, which *Ratio* interiectum in Latine *Terminus*, in English we haue no proper worde to signifie it. But some keepe the Latin, and call it *Terme*: and that comparision of those two things is called of the Greekes *ῥατιο* *ἰσότης*, that is as the Latins say, *Ratio et habitudo* in English we haue no word to expresse those two. But hitheo we haue absulutely taken the worde proportion in that sense. What proportion is wee shall know hereafter: but with what English worde we expresse those *ratio* and *habitudo*, they signifie this, how one terme is in quantite to another: as if you compare 3, & 6 together, and consider how they are one to another, there will be two termes the first three, and the latter fixe, and that comparision and as it were respect of the one vnto the other, is that *ratio et habitudo*, which wee speake of. Now these things which are compar'd together, are either equal one to another, as fixe to fixe, an elle to an elle, an aket to an aket, &c. & then is it called *ἰσότης* *ratio*, respect of equality, which wee fallie tearme proportion of equality, or then vnquall, as three to fixe, a handbreadth to a foot, &c. in which case it is called *ἰσότης* *ἰσότης*, or *ἰσότης* *ἰσότης*. Now this respect of equalitie is simple, and alwayes one, but that of iniquallitie is manifold: wherefore it is diuided into many kindes, of which some the Greekes terme *ῥατιο* and other some *ἰσότης*. Thise kindes they tearme *ῥατιο*, wherein the greater terme is compar'd to the lesse, as fixe to three, which of the late barbarous writers, is tearmed proportion of the greater iniquallitie: and by the contrarie, the lesse kindes they tearme *ἰσότης*, where the lesse terme is compar'd to the greater, as 4, to fixe, which they tearme the lesse iniquallitie. Of each of these two kindes there be found fixe *species* or formes, three simple and two compound. The simple *proportio* at *multiplex superparticularis*, and *superpartiens* compound. *Proportio* at *multiplex superparticularis* & *multiplex superpartiens*. *Multiplex ratio*, is when the greater terme doth containe the lesse, as nothing wanteth or aboundeth, as ten and fixe: for ten doth twice containe fixe precisely and no more nor lesse, of which kinde there be many formes. For when the greater containeth the lesse twice, then is it called *Dupla ratio*, if thise *tripla*, if foure times *quadrupla*, and so infinitely. *Superparticularis ratio*, which the Greekes call *ἰσότης*, is when the greater terme containeth the lesse once with some one part ouer: which one part, if it be the halfe of the lesse terme, then is the respect of the greater to the lesse called *sesquialtera ratio*, as three to two. If it be the third part, it is called *sesquitercia*, as foure to three: if it be the fourth part, it is called *sesquiquarta*, as fixe to foure, and so of others, *Superpartiens* which the learned called *ἰσότης* *ἰσότης*, is when the greater terme containeth the lesse once, and some partes besides, as fixe doth comprehend three once, and moreouer two third parts of 3, which are two vnitites, for the vnitie is the thirde part of three: and ten comprehendeth fixe once, and besides two third parts of 6, for 2 is the thirde part of fixe: in which case it is called *ratio superpartiens tertias* and so of others according to the number and names of the partes which it containeth. *Multiplex superparticularis*, is when the greater terme comprehendeth the lesse more then once, and besides some one part of it: as 9 to 4, is *dupla sesquiquarta*, because it containeth it twice, and moreouer one fourth part of it. Likewise 7 is to 2, *tripla sesquialtera*, that is *multiplex*, because it containeth 2 often, that is thrice: and *superparticularis*, because it hath also a halfe of two: that is one, and so of others: for of this kinde there be as many formes as of the simple kindes *multiplex* and *superparticularis*. *Multiplex superpartiens*, is easilie known by the name, example 14 to 5, is *multiplex superpartiens*. *Multiplex*, because it containeth 2 twice, and *superpartiens*, because it hath foure fit parts more, and so 14 to 5 is *dupla superquadrupartiens quintas*, for of this kind there be so many formes as of *multiplex* and *superpartiens*. Thus you see that two termes compar'd together, containe *ratio*, *habitudo*, *sesquialtera*, or how else you list to tearme it. But if the termes be more then two, and betwixt them one respect or more, then doe the Greekes by the same word *ῥατιο*, tearme it *ἰσότης*, the Latines call it *Proportio*, and define

The Annotations.

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



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



But if he had vnderstood what he sayde, hee would inueer haue sette downe this for an example, or else he hath not knownen what a minime or a crotchet is.

But if I might, I would aske him of what length he maketh euerie note of the plainefong? I knowe he will answere of a femibre of time. Then if your plainefong be of a femibre of time, how will two minimes being diminished, make vp the time of a whole femibre? a minime in *dupla* proportion being but a crotchet.

The Annotations.

who knew not how to employ my time and therefore I will conclude with one word, that proportions of multiplicity might be had & used in any kind without great trouble or offence: but those *superparticulars* & *superpartients* carry great difficulty, & haue crept into musick, I know not how; but it should seem, that it was by means of the *Deficiars*, who striving to sing harder wayes vpon a plain song then their fellows, brought in that which neither could please the ears of other men, nor could by themselves be defended by reason. Here was I determined to haue made an end: but soon more curious then direct, compelled me to speak some words more, & to giue a reason why after the proportions I haue said nothing of the *inductiōns*. And therefore to be brief, I say that all which they can say of these *inductiōns*, is nothing but meer foolishness: *cōmentā otiosorum hominum qui nihil aliud agunt nisi inueniant quomodo in otio negotiū videantur.* Yet I marvel, that a thing which neither is of any use, nor yet can be proved by any reason, should be so much esteemed vpon by them, who take vpon the to teach the youth now adayes. But yet to refuse it I need no other argument then this, that not any one of the who teach it, deliuereth it as another doth. But to be plain, those *inductiōns* be no other thing (as I haue in my book, pag. 92. ver. 7) but that number which any greater notes becom in smaller do make as for example (though their opinions be false) *sesquialtera* or prick semibrete is the inductiō to their *triplica* for sing your *sesquialtera* in minims & you shall find three of them to a stroke. Like wise, breake either your *triplica* of three minims or your picke semibrete into crotchets, & to find the prick semibrete be the inductiō to *sexupla* as they say: but this is so false as what is false for in what notes you sing *sesquialtera* it is alwayes *sesquialtera*, because the value of a semibrete & a half doth alwayes make a full stroke. Break true *triplica* in minims it will make their *sexupla*: make it in crotchets, it will make their *duodecupla*, & this it which they call their inductiōns; which it shall be enough for the scholar to vnderstand when he heareth them name: for no musician if he can but breake a note, can misse the true vie of the. It resteth now to giue a reason why I haue placed that table of proportions in my book, seeing it be longth no more to musick, then any other part of Arithmetick doth. Arithmeticke you must not take here in that sense as it is commonly for the Art of calculation, but as it is taken by *Euclid*, *Nicomachus*, *Boetius* & others, but the reason why I set it there, was to help the vnderstanding of any young practitioners, who though they see a song marked with numbers as thus for example: yet doe they not know what proportion that is. And therefore if they doe but look vpon the numbers, & make the conceits of the lines in closing them, they shall there plainly find set down, what relation one of those numbers hath to another.

Upon the second Part.

Page 70. ver. 22. *The name of descant.* This part is the second member of our diuision of practical musick, which may be properly termed *practical poetics*, call or effect: and though I dare not affirme that this part was in vie with the musicks of the learned age of *Ptolemy*, or yet of that of *Boetius*, yet may I with some reason say, that it is more ancient then prick song, & only by reason of the name which is *concordata* an Italian word used since the *Goths* did ouer-run *Italy*, & changed the Latine tongue into that barbarous which they now vie. As for the word itself, it was at that time fit enough to expres the thing signified, because no diversity of notes being used, the musicians in these sort of notes did set down their musick in plaine prick, or points, but afterwards that custome being altered by the diuinitie of formes of notes, yet the name is retained amongst them in the former significatiō, though amongst vs it be restrained to the generality, to signifie that species or kind, which of all others is the most simple & plain, & in stead of it we haue vnder the name of *descant*. Also by continuance of time, that name is also generated into another significatiō, & for it we vie the word *setting* or *copping*. But to leaue *setting* & *copping*, & come to the matter which now we are to treat of, the word *descant* signifieth in our tongue, the form of setting together of sturdy voices or concert, for producing of harmony. & a musician if he hear a song sung, & unlike it, he will say the *Descant* is naught. But in this significatiō it is seldom used, & the most common significatiō which it hath, is the singing *ex tempore* vpon a plain song: in which sense there is none (who hath tasted the first elements of musick) but vnderstandeth it. When descant did begin by whom and where it was inuented is vncertain, for it is a great courtesie amongst the learned if it were known to the antiquitie, or no. And diuers do bring arguments to prove, and others to dispute the antiquitie of it: & for disproouing of it, they say that in all the works of them who haue written of musick before *Francinus*, there is no mention of any more parts then the one, & 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, say: That if they did not know it, to what end should all those long and tedious discourses & disputations of the consonants wherein the most part of their works are continued? But whether they knew it or not this I will say, that they had it not in hand to vary it wherein we now haue it, though we read of much more strange effects of their musick then of ours.

Page 70. ver. 19. *Intervalla, or distances both Concordata & Discordata* As for the Consonants or cōcords, I do not think that any of those which we call vnperfect chords, were either in vie or acknowledged

The Annotations.

for Consonants, in the time of those who professed musick before *Guido Arezzinus*, or of *Guido* himselfe. *Boetius* setting downe the harmonical proportions and the Consonants which arise of them, talketh of *quadrupla*, *tripla*, *dupla*, *sesquialtera*, and *sesquitercia*, which make *dissonation*, *dissonans cum diapason*, *diapason*, *dissonans*, and *diatesaron*, or as we say, a *fifteenth*, a *twelfth*, an *eleventh*, a *ninth*, a *fifth*, and a *fourth*. But why they should make *diatesaron* a Consonant, seeing it mightily offendeth the eare, I see no reason, except they would make that Geometrical rule of *parallel* lines true in consonants of musick: *Quae sunt vni & eidem parallelā, sunt etiam inter se parallele*, and to make those sounds which to one and the selfe same are consonants, to be likewise consonants amongst themselves. But if any man would aske me a reason why some of those consonants which we are called perfect, and other some vnperfect; I can giue him no reason, except that our age hath learned those Consonants perfect, which haue beene in continual vie since musick began: the others they teame vnperfect, because they leaue, in the minde of the skillfull hearer, a desire of coming to a perfect chord. And it is a ridiculous reason which some haue giuen, that there be vnperfect chords, because you may not begin nor end vpon them. But if one should aske why you may not begin nor end vpon them, I see no reason which might be giuen except this, that they be vnperfect chords: so that in mine opinion, it is a better reason to say, You may not begin nor end vpon them, because they be vnperfect chords; then to say that they be vnperfect, because you may not begin nor end vpon them. And if the custome of musicians should suffer it to come in practice, to begin and end vpon them, should they then become perfect chords? No verily. For I can shew many songs composed by excellent men (as *Orlando de Lassus*, *M. White*, and others) which begin vpon the 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 passe for a reason, I would say that all sounds contained in habitude of multiplicity, or superparticularity, were of the olde musicians esteemed consonants: which was the cause, that they made the *diatesaron* a Consonant, although it were harsh in the eare. The *tonus* or whole note is indeed comprehended vnder superparticular habitude, that is *sesquialtera*; but if they counted the beginning of consonances, and nota consonantia felle. The *sesquialtera*, *ditonus*, *sesquialtera cum diapente*, and *tonus cum diapente* (that is, our flat and sharpe 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 betwene *sesquitercia* and *sesquialtera*, the third and fourth betwene *sesquialtera* and *dupla*. But of this matter enough in this place: if any desire more of it, let him read the third booke of *Iacobus Faber Stapulensis* his musick, the second part of *Zarlino* his harmonical institutions, and *Francinus* his *Harmonia instrumentorum*. As for singing vpon a plaine song, it hath beene in times past in England (as euery man knoweth) and is at this day in other places, the greatest part of the vsual musick which in any churches is sung. Which indeede causeth me to marvel how men acquainted with musick, 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 decanting will sing together vpon a plaine song, without singing either alle chords or forbidden descent 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 to well framed for the ground, yet is it vnpossible for them to be true one to another, except one man should cause all the rest singing the same which he sung before them: and so indeede (if he haue studied the Canon before hand) they shall agree without errors: else shall they neuer doe it. It is also to be vnderstood, that when they did sing vpon their plain songs, he who sung the ground would sing it a fixt vnder the true pitch, and sometimes would breake some notes in diuision, which they did for the more forrall coming to their closes: but euery close (by the close in this place, you must vnderstand the note which serued for the last syllable of euery line in their hymnes) he must sing in that tune as it standeth, or then in the eight below: and this kinde of singing was called in Italy *Falso badone*, and in England a *Fa burden*: whereof here is an example, first the plaine song, and then the *Fa burden*.

Hymnus.

Canditor alme Syderum.

The fa burden of this hymne

And though this be prick a third about the plaine song, yet was it alwayes sung vnder the plaine song. Other things handled in this part of the booke, are of themselves easily to be vnderstood, therefore I will cease to speake any more of them, and proceede to the explanation of other things as yet vnouched.

Quatuor voc. Tenor.

Omne fac mecum Domine fac mecum

quatuor voc. Altus.

Omne fac mecum fac mecum Domine fac mecum

Quatuor voc. Cantus.

Omne fac mecum Domine fac mecum

Quatuor voc. Basis.

Omne fac mecum fac mecum Domine fac mecum

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

Such as haue written of the Art of Musicke.	<i>Antonius Brumel.</i> <i>Johannes Mouton.</i> <i>Adamus a Fulda.</i> <i>Luzauich senft.</i> <i>Johannes Richafarte.</i> <i>Feuin.</i> <i>Sixtus dietrich.</i> <i>De orto.</i> <i>Gerardus de salice.</i> <i>Vaquieras.</i> <i>Nicolas Payen.</i> <i>Passereau.</i> <i>Francoys lagendre.</i> <i>Andreas sylvanus.</i> <i>Antonius a vinea.</i> <i>Gregorius Meyer.</i> <i>Thomas Txamen.</i> <i>Iacques de wert.</i> <i>Iacques du pont.</i> <i>Nicolas Gomberte.</i> <i>Clemens non papa.</i> <i>Certon.</i> <i>Damianus a goes.</i> <i>Adam Luyre.</i> <i>Johannes vannijs.</i> <i>Hurteur.</i> <i>Rinaldo del mel.</i> <i>Alexander Utendal.</i> <i>Horatio ingelini.</i> <i>Lelio Bertani.</i> <i>Horatio vecchi.</i> <i>Orlando de Lasus.</i> <i>Alfonso Ferrabosco.</i> <i>Cyprian de rore.</i> <i>Alessandro striggio.</i> <i>Philippo de monte.</i> <i>Hieronimo Conuersi.</i> <i>Jo. Battista Lucatello.</i> <i>Io. pieriugi palestina.</i> <i>Stephano venturi.</i> <i>Joan. de macque.</i> <i>Hippolito Baccuse.</i>	<i>Paulo quagliati.</i> <i>Luca Marenzo.</i> <i>Englisbmen.</i> <i>M. Pashe.</i> <i>Robert Iones.</i> <i>Io. Dunstable.</i> <i>Leonel Power.</i> <i>Robert Orwel.</i> <i>M. Wilkinfon.</i> <i>Io. Guinneti.</i> <i>Robert Daus.</i> <i>M. Risby.</i> <i>D. Farfax.</i> <i>D. Kirby.</i> <i>Morgan Grig.</i> <i>Tho. Ashwell.</i> <i>M. Sturton.</i> <i>Iacket.</i> <i>Corbrand.</i> <i>Testwood.</i> <i>Vngle.</i> <i>Beech.</i> <i>Bramston.</i> <i>S. Io. Mafon.</i> <i>Ludford.</i> <i>Farding.</i> <i>Cornilh.</i> <i>Pyggot.</i> <i>Tauerne.</i> <i>Redford.</i> <i>Hodges.</i> <i>Selby.</i> <i>Thorne.</i> <i>Oclande.</i> <i>Auerie.</i> <i>D. Tie.</i> <i>D. Cooper.</i> <i>D. Newton.</i> <i>M. Tallis.</i> <i>M. White.</i> <i>M. Persons.</i> <i>M. Byrdo.</i>
<i>Late Writers.</i> <i>Jacobus Faber stapulensis.</i> <i>Franchinus Gausurius.</i> <i>Iohn Spararo.</i> <i>Peter Aron.</i> <i>Author quatuor principal.</i> <i>Franch.</i> <i>Robertus de Haulo.</i> <i>Andreas Ornitoparchus.</i> <i>Incertus impressus Basile.</i> <i>Ludouicus Zaccone.</i> <i>Iosepho Zarlino.</i> <i>Henric loritus Glareanus.</i> <i>Lucas Lossius.</i> <i>Ioannes Listenius.</i> <i>Ioannes Thomas freigius.</i> <i>Fredericus Beurhusius.</i> <i>Serbus Calusius.</i> <i>Andreas Rasselius.</i> <i>Nicolaus Faber.</i> <i>Ioannes Magirus.</i> <i>Marsfredus Barbarinus</i> <i>Coregiensis.</i> <i>Ancient Writers.</i> <i>Pfellus.</i> <i>Boethius.</i> <i>Ptolonaeus.</i> <i>Aristoxenus.</i> <i>Guido Aretinus.</i> <i>Practicioners, the most part of</i> <i>whose works we haue diligently</i> <i>perused, for finding the true</i> <i>use of the Moods.</i> <i>Iusquin.</i> <i>Io. Okenheim.</i> <i>Iacobus Obrecht.</i> <i>Clement Ianequin.</i> <i>Petrus Platenfis.</i> <i>Nicolas Craen.</i> <i>Iohannes Ghiselin.</i>		

Cited by
Franchinus