



Ptolomcus

Marinus

VIRESCIT VVNERE VERITAS

A
PLAINE AND
EASIE INTRODVCTI-
ON TO PRACTICALL
MVSICKE,

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

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

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

The third and last part entreateth of com-
pulsion of three, foure, five or more parts, with
many profitable rules to that effect.

With new songs of 2, 3, 4, and 5. parts.

Strabo

Aratus

Polibius

Hipparchus

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

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

Astronomia

Geometria



Arithmetica

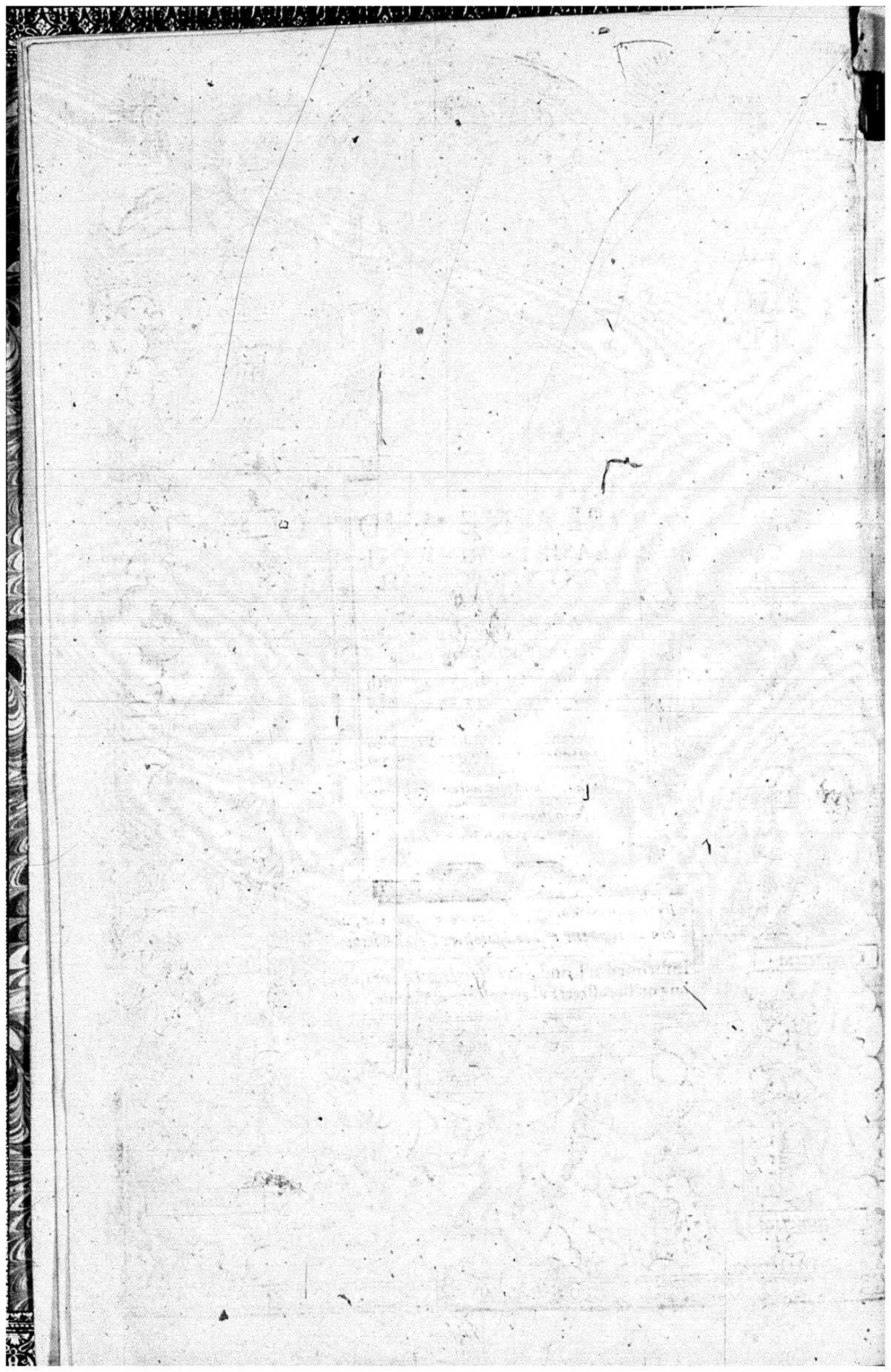


Musica



MERCVRIVS

vault
MT
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1864.4





To the most excellent Musician

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



Here be two, whose benefites to vs can neuer be requited; God, & our parents the one for that he gaue vs a reasonab'e soule, the other for that of thé we haue our being. To these, the prince, & (as *Cicero* tearmeth him) the God of the *Philosophers*, added our maisters, as those by whose directions the faculties of the reasonable soule be stirred vp to enter into contemplation and searching of more then earthly things: wherby we obtain a second being, more to be wished & much more dureable thé that which any man since the worlds creatiō hath receiued of his paréts: causing vs liue in the minds of the vertuous, as it were, deified to the posterie. The consideration of this, hath moued me to publish these labors of mine vnder your name; both to signifie, vnto the world, my thankfull mind: & also to notifie vnto your selfe in some sort the entire loue and vnfaigned affection which I beare vnto you. And seeing we liue in those dayes wherein *Enuic* 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 tru: ly spoken, as that which somtime proceeded from your self. So shal your approbation cause me thinke the better of it; & your name, set in the forefront therof, be sufficient to abate the furie of many insulting *Momistes*, who think nothing true but what they doo themselues. And as those verses were not esteemed *Homers*, which *Aristarchus* had not approoued: so wil I not auouch, for mine, that which by your censure shalbe condemned. And so I rest,

In all loue and affection, to you most addicted,
THOMAS MORLEY.

Ant. Holborne, in commendation
of the Author.

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

Another by A. B.

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

Another by I. W.

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

¶ To the curteous Reader.



Do not doubt, but many (who haue knowen my disposition in times past) will wonder that (amongst so manie excellent Musicians as be in this our Country at this time, and farre better furnished with learning then my selfe) I haue taken vpon me to set out that in our vulgar tongue, which of all other things hath been in writing least knowen to our Countrimen, and most in practise. Yet if they would consider the reasons mouing mee thereunto: they would not onely leaue to meruaile, but also thinke me worthy, if not of praise, yet of pardon for my paines. First, the earnest intreatie of my friends daily requesting, importuning and as it were adiuring me by the loue of my Country, which next vnto the glory of God, ought to be most deare to euery man. Which reason, so often tolde and repeated to mee by them, chiefly caused me yeeld to their honest request, in taking in hand this worke which now I publish to the vewe of the world: Not so much seeking thereby any name or glory, (though no honest mind do contempe 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, imaginea halfe the paines and labour which it cost me, I would sooner haue beene perswaded to any thing, then to haue taken in hand such a tedious peece of worke, like vnto a great Sea which the further I entred into the more I sawe before me vnpast: So that at length despairing euer to make an end (seeing that grow so bigge in my hands, which I thought to haue shut vp in two or three sheetes of paper) I laid it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begun. But then being admonished by some of my friends, that it were pittie to lose the fruites of the imployment of so many good houres, and how iustly I should be cōdemned of ignorant presumption, in taking that in hand which I could not performe, if I did not go forward: I resolved to endure whatsoeuer paine, labour, losse of time and expence (and what not?) rather then to leaue that unbrought to an end, in the which I was so farre ingulfed. Taking therefore those precepts which being a child I learned, and laying them together in order, I began to compare them with some other of the same kind, set downe by some late writers: But then was I in a worse case then before. For I found such diuersitie betwixt them, that I knew not which part said truest, or whom I might best beleeeue. Then was I forced to runne to the workes of many, both strangers and Englishmen (whose labours together with their names had beene buried with me in perpetuall obliuion, if it had not beene for this occasion) for a solution and clearing of my doubt. But to my great grieffe, then did I see the most part of mine owne precepts, false and easie to be confuted by the workes of Tauerne, 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, tosse, and search so many bookes, and with what toile and wearinesse I was enforced to compare the parts for trying out the valure of some notes (spending whole daies, yea and many times weekes for the demonstration of one example, which one would haue thought might in a moment haue beene set downe) I leaue to thy discretion to consider: and none can fully vnderstand, but he who hath had or shall haue occasion to do the like. As for the methode of the booke, although it be not such as

To the Reader.

may in euery point satisfie the curiositie of Dichotomists: yet is it such as I thought most conuenient for the capacitie of the learner. And I haue had an especiall care, that nothing should be set out of his owne place, but that it which should serue to the vnderstanding of that which followeth should be set first. And as for the definition, diuision, parts, and kinds of Musicke, I haue omitted them as things onely seruing to content the learned, and not for the instruction of the ignorant. Thus hast thou the reasons which moued me to take in hand and go forward with the booke. The paines of making whereof, though they haue beene peculiar to me, & onely to me: yet will the profit redound to a great number. And this much I may boldly affirme, that any of but meane capacity, so they can but truly sing their tunings, which we commonly call the six notes, or vt, re, mi, fa, sol, la, may without any other helpe saning this booke, perfectly learne to sing, make descant, and set parts well and formally together. But seeing in these latter daies and doting age of the world, there is nothing more subiect to calumnie and backbiting then that which is most true and right; and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diuerse also will reade it, not so much for any pleasure or profit they looke for in it, as to find some thing whereat to repine, or take occasion of backbiting; Such men I warne, that if in friendship they will (either publikely or priuately) make mee acquainted with any thing in the booke, whicheither they like not or vnderstand not: I will not onely be content to giue them a reason (and if I cannot, to turne to their opinion) but also thinke my selfe highly beholding to them. But if any man, either vpon malice, or for ostentation of his owne knowledge, or for ignorance (as who is more bold then blind Bayard?) do either in huggemugger or openly calumniate that which either he vnderstandeth not, or then maliciously wresteth to his owne sense, hee (as Augustus said by one, who had spoken euill of him) shall find that I haue a tongue also: and that me remorsurum petit, He snarleth at one who will bite againe; because I haue said nothing without reason, or at least confirmed by the authorities of the best, both schollers and practitioners. There haue also beene some, who (knowing their owne insufficiencie, and not daring to disallow, nor being able to improue any thing in the booke) haue neuer thelesse gone about to discredite both me and it another way; affirming that I haue by setting out thereof maliciously gone about to take away the linings from a number of honest poore men, who liue (and that honestly) vpon teaching not halfe of that which in this booke may be found. But to answer those malicious caterpillers (who liue vpon the paines of other men) this booke will be so farre from the hinderance of any, that by the contrarie, it will cause those who they alledge to be thereby damnified, to be more able to giue reason for that which they do: whereas, before, they either did it at hap-hazard, or for (all reasons alledged) that they were so taught. So that if any at all owe me any thanks for the great paines which I haue taken, they be in my iudgement, those who taught that which they knew not, and may here if they will learne. But if the effect do not answere 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 ouerpasse them, as being unworthie to be nominated, or that any man should vouchsafe to answer them: for they be indeede such as doing wickedly hate the light, for feare they should be espied. And so gentle Reader, hoping by thy fauourable curtesie, to auoid both the malice of the enuious and the temeritie of the ignorant, wishing thee the whole profit of the booke, and all perfection in thy studies, I rest

Thine, in all curtesie,

THO. MORLEY.



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

Polymathes.

Philomathes.

Master.

Polymathes.



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

Philomathes. To seeke out an old friend of mine.

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

Phi. It is true indeede. And yesternight, there were a number of excellent schollers, both gentlemen and others : but all the propose, which then was 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 *Sphron* 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 overthrowen. But he still sticking in his opinion, the two gentlemen requested me to examine his reasons, and confute them. But I refusing and pretending ignorance, the whole company condemned me of discourtesie, being fully perswaded, that I had beene as skilfull in that art, as they tooke me to be learned in others. But supper being ended, and Musicke bookes (according to the custome) being brought to the table, the mistresse of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested vnfainedly that I could not: euerie one began to wonder. Yea, some whispered to others, demanding how I was brought vp: so that, vpon shame of mine ignorance, I go now to seeke out mine old friend master *Ghorimus*, to make my selfe his scholler :

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

The first part.

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

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

Phi. Indeede I haue 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 beene very well contented; and haue wished it more than once. But what businesse hath driuen you to this end of the towne?

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

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

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

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

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

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

Double of Treble keys.	ee	la	la	1 note.
	dd	la sol	sol la	2 notes.
	cc	sol fa	fa sol	2 notes.
	bb	fa mi	mi fa	2 notes, 2 clifses.
	aa	la mi re	re mi la	3 notes.
	aba	sol re vt	vt re sol	3 notes.
	aba	fa vt	vt fa	2 notes.
	o	la mi	mi la	2 notes.
	d	la sol re	re sol la	3 notes.
	c	sol fa vt	vt fa sol	3 notes.
	b	fa mi	mi fa	2 notes, 2 clifses.
	a	la mi re	re mi la	3 notes.
	G	sol re vt	vt re sol	3 notes.
	F	fa vt	vt fa	2 notes.
	E	la mi	mi la	2 notes.
	D	sol re	re sol	2 notes.
C	fa vt	vt fa	2 notes.	
B	mi	mi	1 note.	
A	re	re	1 note.	
F	vt	vt	1 note.	

Septima vt prima.
Sexta vt tertia.
Quinta vt secunda.
Quarta vt prima.
Tercia deductio.
Secunda deductio.
Prima sex vocum deductio.

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 Gamut, and so go upwards to the end still ascending.

Phi. That I do vnderstand. What is next?

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

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

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

What a cliefe is.

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

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

Phi. In this likewise I thinke I vnderstand your meaning. But I see no reason, why you should say the two *bb* be two seuerall cliefes; seeing they are but one, twise named.

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

Phi. This I doe not vnderstand.

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

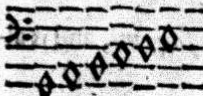
Phi. I pray you then go forwards with the cliefes: the diffinition of them I haue heard before.

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

How manie cliefes there be. The formes of the vsuall cliefes.

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

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



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

The sixe notes in continuall deduction.

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

Phi. Verily, no.

How to know wherein euery note standeth.

Ma. You must then reckon downe from the Cliefe, as though the verse were the

The first part.

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

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

Ma. You say true. Now sing them.

Phi. How shall I tearme the first note?

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

Phi. One clefe 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 singing of *Ps*.

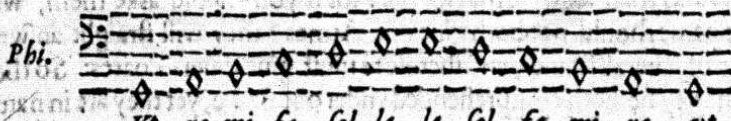
Ma. Take this for a generall rule, that in one deduction of the sixe notes, you can have one name but once used, although in deede (if you could keepe right tune) it were no matter how you named any note. But this we vse commonly in singing, that except it be in the lowest note of the part we neuer vse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

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

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

Phi. Now I conceiue it.

Ma. Then sing your sixe notes forward and backward.

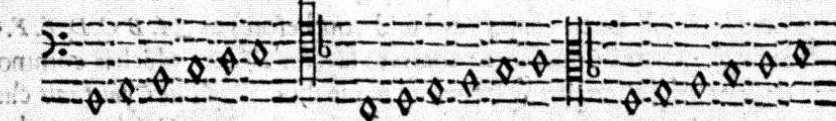
Phi.  Is this right?

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

Ma. Very well.

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

Ma. Lo here they be set downe at length.



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

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

Phi. Which be the three properties of singing?

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

Phi. What is *b quarre*?

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

Phi. What is *Properchant*?

The three properties of singing.

The first part.

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

Phi. What if there be no marke?

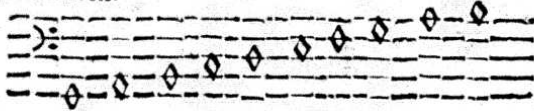
Ma. There it is supposed to be sharpe. \square

Phi. What is *b molte*?

Ma. It is a property of finging, wherein *fa* must alwaies be sung in *b fa* \square *mi*, and is when the *vt* is in *F fa vt*.

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

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



Phi. In *G sol re vt*.

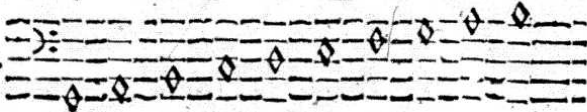
Ma. How knew you?

Phi. By my prooffe.

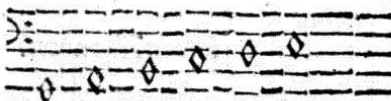
Ma. How do you prooue it?

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

Ma. Now sing this example.



Phi.



vt re mi fa sol la

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

Ma. Wherein standeth the note whereof you doubt?

Phi. In *F fa vt*.

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

Phi. One cliefe and two notes.

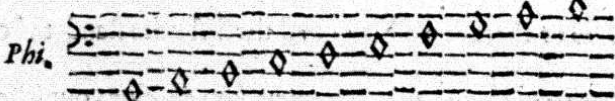
Ma. Which be the two notes?

Phi. *fa* and *vt*.

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

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

Ma. Do so then.



vt re mi fa sol la fa sol la

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

Ma. Why?

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

Ma. Wherein standeth the note?

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

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

Phi. None.

The first part.

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 aboue *E la* a kinde of constrained skrieking. But wee goe from the purpose, and therefore proceede to the singing of your example.

What is to be sung vnder *Gam ut*.

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 *A re*, 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* cliefe 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 flatt and sometime sharpe: so that there is no note in the whole Scale which is not both sharpe and flatt: and seeing you might sing *la* in *D sol re*, you might also (altering the tune a little) sing *fa* in *E la mi*. There be manie other flattes in Musicke, as the *b* in *A la mi re*, whet of 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 leame them when you come to practise prick song.

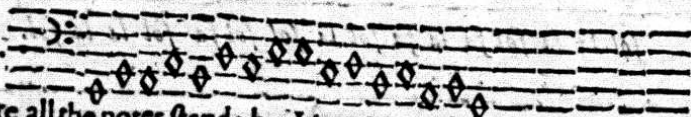
Euerie note both sharpe and flat.

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

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

Phi. In good time.

Ma. Here, sing this verse.

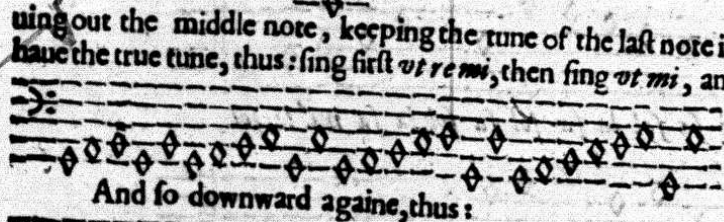


The notes in disjunct deduction.

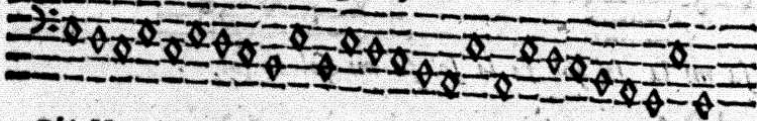
Phi. Here I knowe where all the notes stand: but I knowe not how to tune them by reason of their skipping.

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

How to keepe right tune in disjunct deduction.



And so downward againe, thus:



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

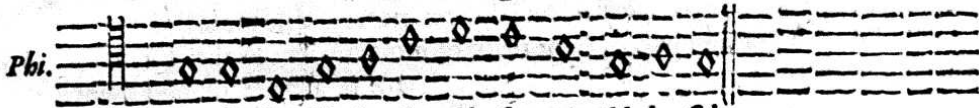
Ma. Then sing this verse.



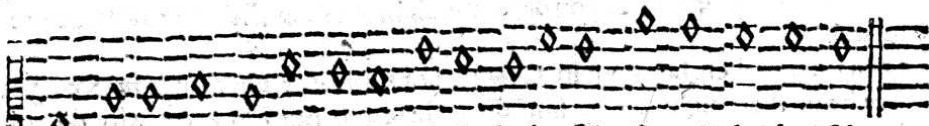
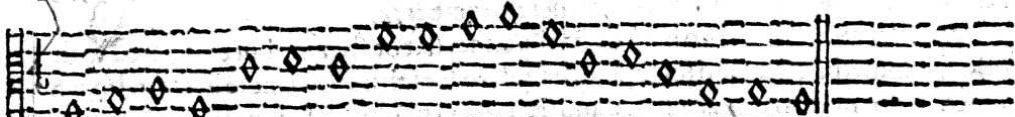
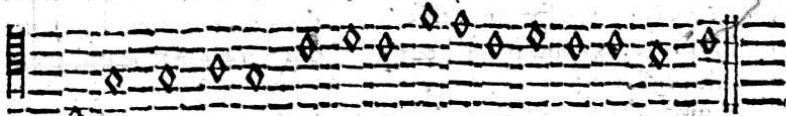
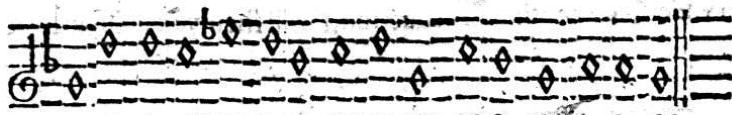
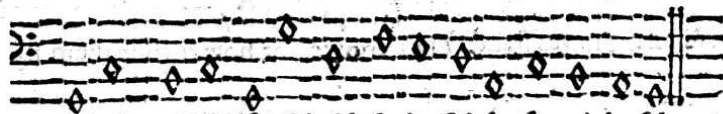
C

Phi.

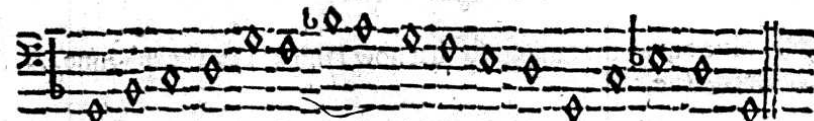
The first part.

Phi. 
sol sol la sol la fa sol fa mi sol la sol.

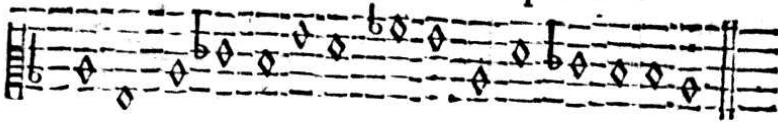
Ma. This is well sung. Now here be diuerse other examples of plainesong, which you may sing by your selfe.


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

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

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

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

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

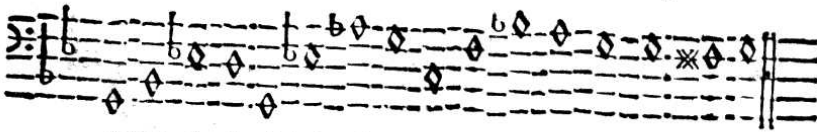
sol sol la sol fa mi fa sol la fa sol fa sol la fa mi la sol.

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

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

The first part.



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



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

Ma. Thus for the naming and tuning of the notes: it followeth to speake of the diuer-
sitie of timing of them; for hether to they haue all beene of one length or time, euey note
making vp a whole stroke.

Phi. What is stroke?

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

Definition
of strokes.
Diuisiō of
strokes,

Definition of
time.

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 Moode.

Phi. How many formes of notes be there?

Ma. Eight, which be these.

A large. A long. A briefe. A semibriefe. A minim. A crotchet. A quauer. A semiquauer. Vsuall formes
of notes.



Phi. What strokes be these set after euey note?

Ma. These be called *rests* or *pauses*. And what length the notes, *Large, Long, Briefe,* Restes
Semibriefe, or any other, signified in sound; the same, the rests, or (as you call them)
strokes, doe in silence. But before wee goe anie further, wee must speake of the *Liga-*
tures,

Phi. What is a Ligature?

Ma. It is a combination or knitting together of two or more notes, altering (by their situ- VWhat liga-
ation and order) the value of the same. tures be.

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

Ma. I am contented: bee then attentine, and I will both be briefe and plaine. If your First notes in
first note lack a taile, the second descending, it is a Long, as in this ensample. Ligature with-
out tayles.



4 2 4 4 2 4 4
C 2

Phi.

The first part.

Phi. But what if it haue a taile?

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

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

Ma. Then is it a briefe, thus.



2 2 2 2 2 2

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

Ma. Two.

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



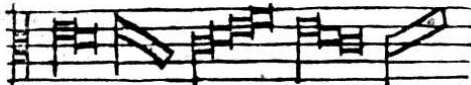
Ma. The notes stand at the beginning and the end, as in this example a-fore said: the first standeth in *A la mi re*, the last in *E la mi*.

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

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

First notes with tayles coming down.

• Example.



2 4 2 2 2 2 2 2 4 2 2

Phi. But how if the taile goe vpward?

First notes with tayles ascending.

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

Example.



1 1 4 1 1 1 1 1 1 1

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

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

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

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

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



4 2 4 2 4 4 4 4

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

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

Ma.

The first part.

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

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

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

Example.

1 1 2 1 1 2 2 4 1 1 2 2

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

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

Example.

2 2 2 4 2 2 4 4 2 2 4 1 1 2 2

Finall notes in Ligatures.

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

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

4 2 2 2 2 1 1

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

2 2 2 2 2 2 2 2 2 2 2 1 1 2

There be also *Ligatures* with prickles thus:

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

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

Minomes. *Prickt notes in Ligature.*
And alio thus,

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

Example.

1 1 2 4 2 4 4 4 2 4

C 3

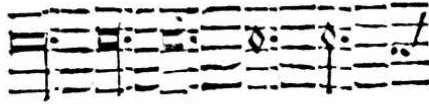
Phi.

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 prickt *Ligature*, I doe not vnderstand that yet perfectly: therefore I pray you say what *Prickes* or *poyns* signifie in singing.

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

Prickes and
their significa-
tion.



A pricke of
augmentation.

And as your *rests* signified the whole length of the notes in silence, so doth the *pricke* the halfe of the note going before to be holden out in voice not doubled, as (*matke me*) v vt, re e, mi i, fa a, 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, *restes* and *prickes* by themselves, it followeth to speake of the *Moodes*: and therefore I pray you to proceede to the declaration of them.

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

Phi. What hath beene the occasion of that?

Ma. Although it be hard to assigne the cause, yet may we coniecture that although the great musicke maisters who excelled in fore time, no doubt were wonderfully 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 superficiall knowledge come in steede thereof: so that it is come now adayes to that, that if they know the common *Moodé* & some *Triples*, they seeke no further.

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

Ma. I will, and therefore be attentiué.

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

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

Phi. What did they tearme a *Moodé*?

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

Moodes.

Great Moodé.

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

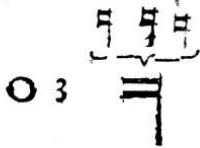
Ma. The dew measuring of *Largs* by *Longs*: and was either perfect or vnperfect.

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

The first part.

Ma. That which gaue to the Large three Longs: for in both Moode, time, and prolation, that they rearme perfect which goeth by three: as, the great Moode is perfect when three longs go to the larg: The lesse Moode is perfect when three briefes go to the long: and time is perfect when three semibriefes go to the briefe. And his signe is thus. $\circ 3$.

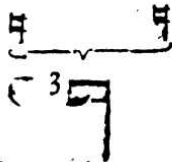
Franchinus
Glareanus
Lofsius.



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

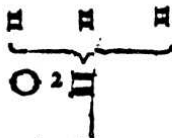
Ma. That which gaue to the Large but two Longs. His signe is thus, $\text{C} 3$

Franchinus
op. mut. it. trac:
3. cap. 2.
Lofsius. lib. 2.
cap. 4.
Peter Aaron
Tufcanello.



Phi. What did they call the lesser Moode?

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

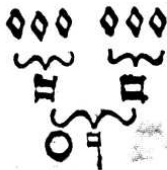


The lesse Moode vnperfect is, when the Long containeth but two Breeces. And his signe is thus, $\text{C} 2$

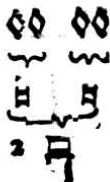


Phi. What called they time?

Ma. The dimension of the Breese by Semibreeces: and is likewise perfect or vnperfect. Perfect time is, when the Brief containeth three semibreeces. His signes are these, $\oplus 3$; \circ



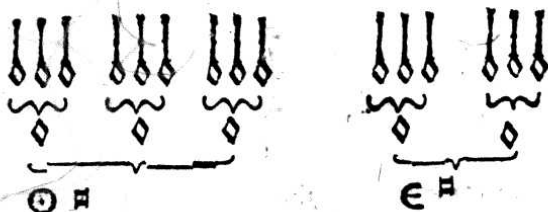
The time vnperfect is, when the Brief containeth but two semibreeces, whose signes are these: $\circ 2$ $\text{C} 2$ C



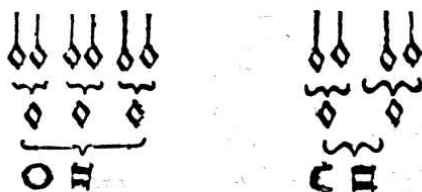
Phi.

Phi. What is Prolation?

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

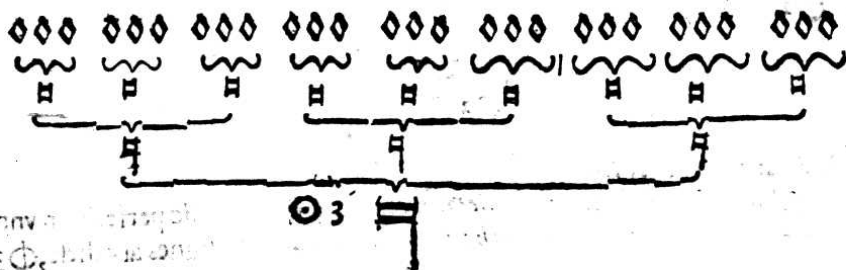


The lesse prolation is when the Semibriefe containeth but two Minomes: The signe whereof is the absence of the pricke thus, $\odot \omin�$



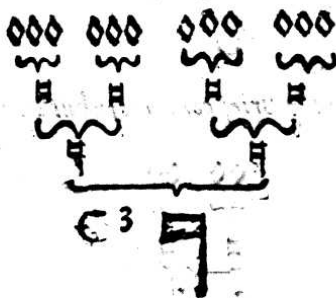
So that you may gather that the number doth signifie the moode, the circle the time, & the presence or absence of the point the prolation. I haue thought good for your further knowledge to set downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great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

* Great Moode and time perfect.



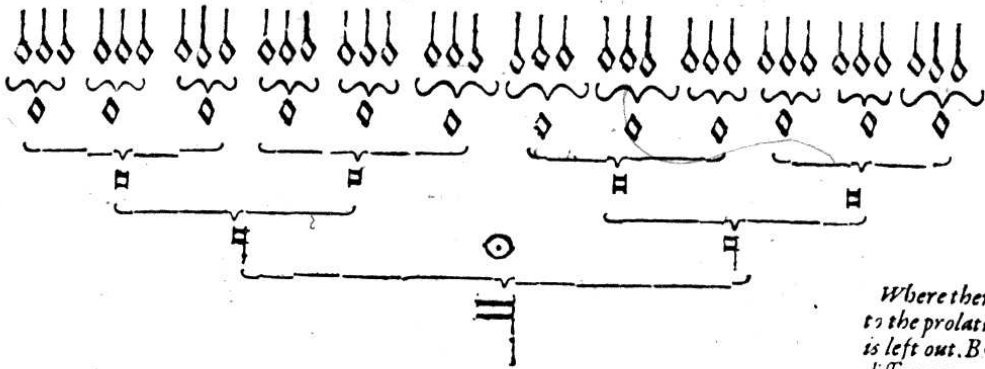
Great Moode vnperfect and time perfect.

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



The first part.

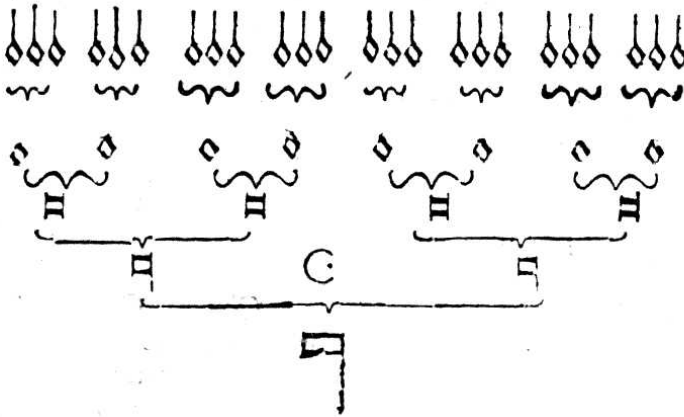
The lesser Moode perfect and vnperfect, may be gathered out of the former two. It followeth, to let downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect, is thus:



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

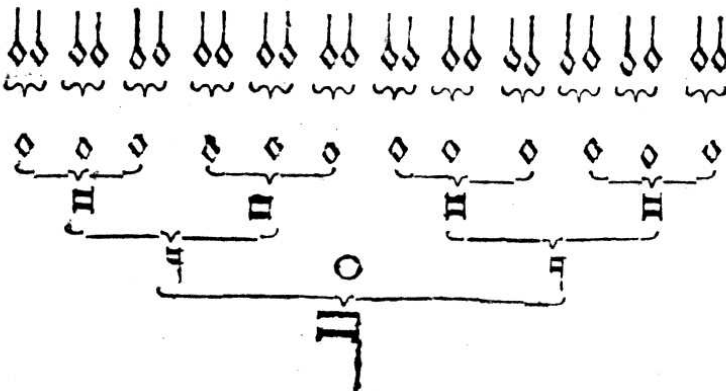
Where there is respect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is the x̄e, it is set by the Larg: when the prolation is the w̄e, it is alwayes within.

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:

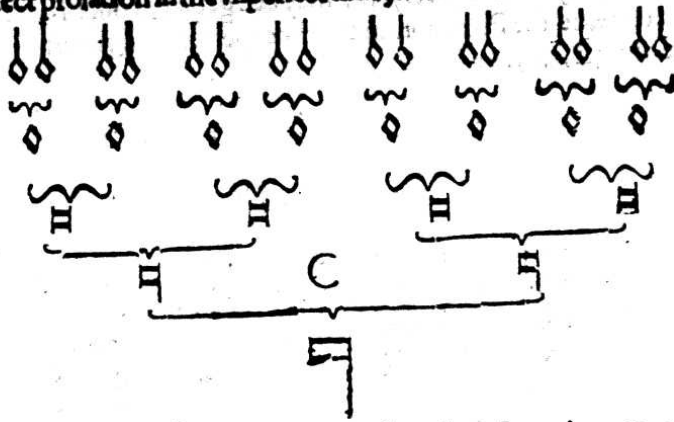


Both Moodes imperfect, time perfect, & prolation vnperfect.

The first part.

The vnperfect prolation in the vnperfect time, thus :

Both Moodes,
time and prolacion vnperfect.



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

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

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

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

The vse of the
precedent Ta-
ble.

Ma. In the Table there is no difficultie, if you consider it attentively. Yet, to take away all scruple, I will shew the vse of it. In the lower part stande the signes, and iust ouer them the notes, that if you doubt of the value of any note in anie signe, seeke out the Signe in the lowest part of the Table, and iust ouer it you shall finde the note: then at the left hand, you shall see a number set euen with it, shewing the value or how many Semibreues it containeth. Ouer it you shall find how many of the next lesser notes belong to it in that signe. As for example, in the great Moode perfect you doubt how many Breues the Long containeth: in the lowest part of the Table on the left hand, you finde this signe O 3 which is the Moode you sought: iust ouer that signe you finde a Large, ouer that the number 3, and ouer that a Long. Now hauing found your Long you finde hard by it on the left hand the number of 9, signifying that it is nine Semibreues in that Moode: ouer it you finde the figure of three, signifying that there belong three Breues to the Long in that Moode: and so forth with the rest.

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

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

The first part.

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

This is imperfection, wherof hereafter.

Discantus.

Augmentation.

The Augmentation section consists of three staves of music. The first staff begins with a treble clef and a common time signature. The notes are written in a rhythmic pattern characteristic of augmentation, with some notes marked with an 'X' to indicate specific values or rests. The second and third staves continue the melodic and rhythmic development of the piece.

Alsus.

The Alsus section consists of three staves of music. It continues the rhythmic and melodic patterns established in the previous section, featuring a mix of note values and rests. The notation is dense and rhythmic, typical of a discantus.

Tenor.

The Tenor section consists of a single staff of music. It features a rhythmic pattern with square notes and rests, characteristic of the tenor part in this style. The staff begins with a common time signature and ends with a double bar line.

Bassus.

Time perfect.

The Bassus section consists of two staves of music. The first staff begins with a treble clef and a common time signature. The notes are written in a rhythmic pattern characteristic of the bass part. The second staff continues the piece, ending with a double bar line. The notation includes various note values and rests.

D a

Phi.

The first part.

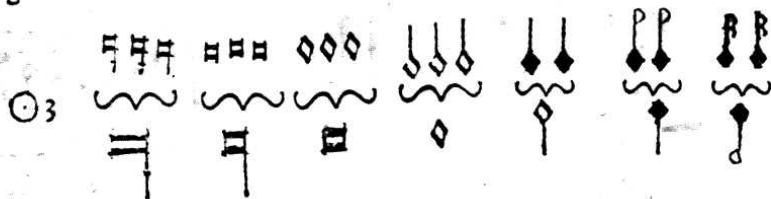
Phi. So much of this song I vnderstand as the knowledge of the degrees hath shoven mee: the rest I vnderstand not.

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.

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

Exposition of the foure vltimal Moodes.



Perfite of the More.

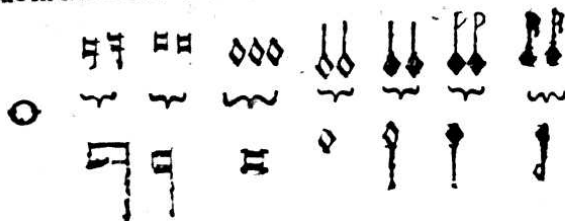
Phi. What is to be obserued in this Moode?

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

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

Ma. The *Moode perfect of the lesse prolation is, when all go by two, except the Semibreefe*: as two Longes to the Large: two Breeces to the Long: three Semibreeces to the Breefe: two Minomes to the Semibreefe. And his signe is a whole circle without any point or pricke in the middle, thus.

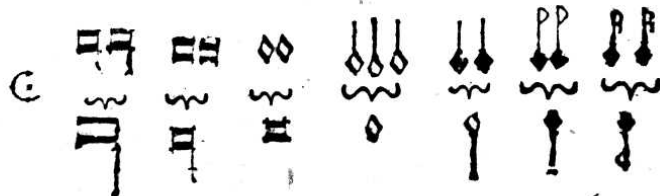
Perfite of the Lesse.



Phi. Verie well Proceede.

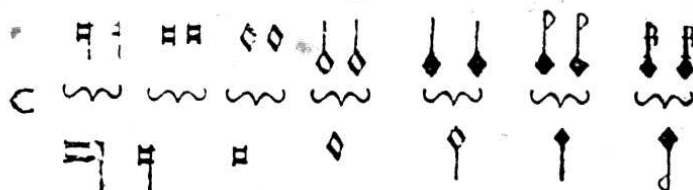
Ma. The *Moode imperfect of the more prolation is, when all go by two, except the Minome which goeth by three*: as two Longes to the Large, two Breeces to the Long, two Semibreeces to the Breefe, and three Minomes to the Semibreefe: so that though in this Moode the Breiefe be but two Semibreiefes, yet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

Imperfite of the More.



The first part.

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



Imperite of
the Lesse.

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

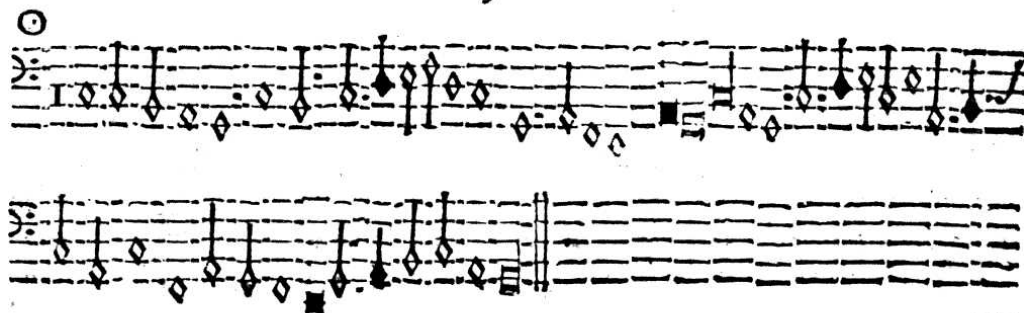
Phi. This is well. Now I pray you shewe mee what is to be obserued in euery one of the *Moodes*?

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

Cantus.



Bassus.



Phi.

The value of
some Notes in
this Moode.

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

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

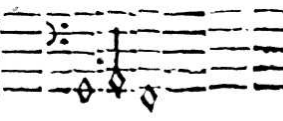
A director, &
the vie therof.

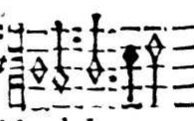
Phi. You did well. But I pray you, what is that which you haue set at the ende of the verse, thus:

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?

A prick of di-
uision, with the
nature & vse
therof.

Ma. Yes: for though in this Moode, and likewise in the other of this prolation, euerie Semibreefe be three Minimes: yet if an *odde Minime* come immediatly either after or before (but most commonly after) a semibreefe, then is the semibreefe sung but for two minimes, and that other Minime maketh vp the number for the stroke. But to the intent that the finger may the more easly perceiue when the Minime is to be taken in with the Semibreefe, and when it is to be left out: the maisters haue deuised a certaine *pricke* (called a prick of diuision) which being set betwixt a Semibreefe and a minime thus:  sheweth, that the Semibreef is perfect, & that the minime next following doth belong to another stroke.

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

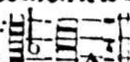
Phi. Now I thinke you haue sufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the lesse prolation.

Ma. Here is an ensample, peruse it.

Cantus.



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

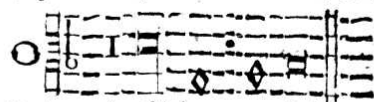
Ma. In this Moode euerie *semibriefe* is two *minimes* or one full stroke. Euerie *breefe* three *semibreeses*, except it be blacke, in which case it is but two. Euerie *longe* is fixe *semibreeses*, except it be black, & then it is but foure, or haue a *semibreefe* following it noted with a prick of diuision thus:  and then it is fixe, and the other *semibreefe* maketh up the full time of fixe.

The value of the notes in this Moode.

And though this hath bene receiued by the composers, yet haue they but small reason to allowe of it: for of *Iusquin* they had it in the Tenor part of the *Gloria* of his Masse *Aue Maria stella*: but *Iusquin* in that place vsed it for an extremitie, because after the *longe* came two *semibreeses* & then a *breefe*: so that if the first *semibriefe* had nor bene taken in for one belonging to the *longe*, the second must haue bene sung in the time of two *semibreeses* and noted with a pricke of alteration, as in these his notes you may see.

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

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 *Tauerne* in his *Kyries* and *Alleluyas*, and therefore I haue set it downe in this place because you should not bee ignorant how to sing such an example, if you should finde any hereafter in other songs.

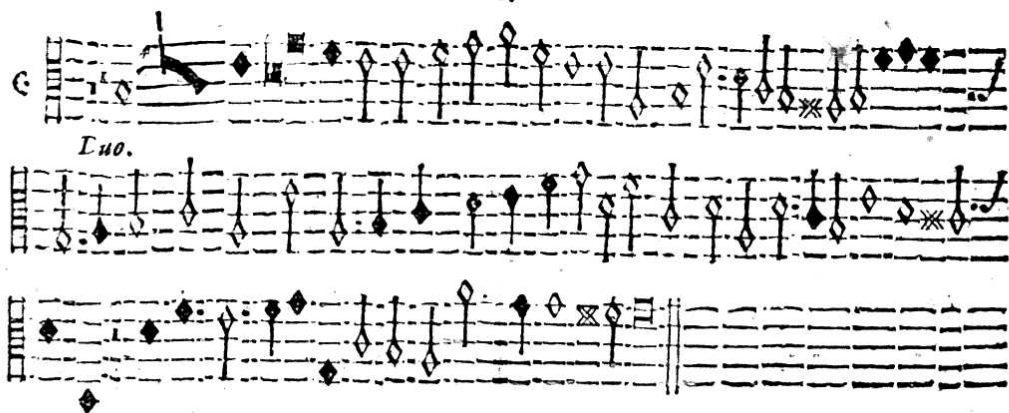


It followeth to speake of the thirde Moode which is the *Imperfect of the more prolation*: of which, let this be an example.

Cantus.



Bassus.



And as we did in the others, to begin with your stroke and time. Strike and sing euerie one of these *breeses* fixe *minimes* & euerie one of the *semibreeses*, except the last three:

Phi. And why not the last also?

Ma. If you remember that which I told you in the obseruations of the perfect Moode of this prolation, you would not aske mee that question: For, what I tolde you there concerning a *minime* following a *semibriefe* in the more prolation, is as well to bee vnderstood of a *minime* rest as of a *minime* it selfe.

Phi.

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

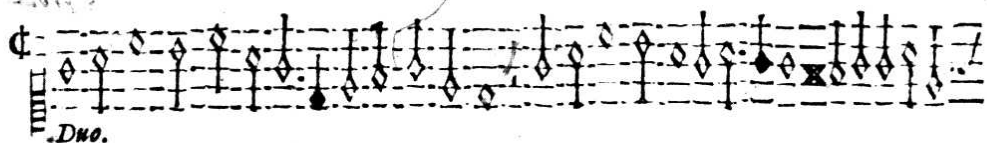
A pricke of alteration.

Ma. You see the *minime* in *d la sol* marked with a pricke: and if you consider the tuning 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 always two *minimes* in this Moode, and the black *breef* twise so much, which is foure *minimes*: and this is all to be obserued in this Moode.

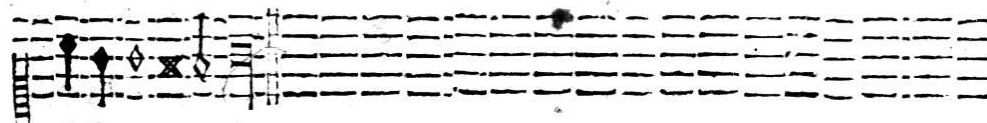
Phi. All that, I thinke, I vnderstand: therefore I pray you come to the declaration of the fourth and last.

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

Cantus.



Duo.



Bassus.



Duo.



The

The first part.

23

The signe of this Moode set with a stroke parting it thus Q causeth the song, before which it is set, to be so sung as a breefe or the value of a breefe in other notes, make but one full stroke, and is proper to moeletes, 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 longs of the *semibrief* 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

E

which

which hath the signe with the stroke so diminished, as one *briefe* standeth for a *semibriefe* of the other part which hath the signe without the stroke: whereof you shall see an evident example, after that we haue spoken of the proportions. But if the signe bee crossed thus \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 heereafter, when wee come to speake of diminution. The other sort of setting the Moode thus \subset 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.

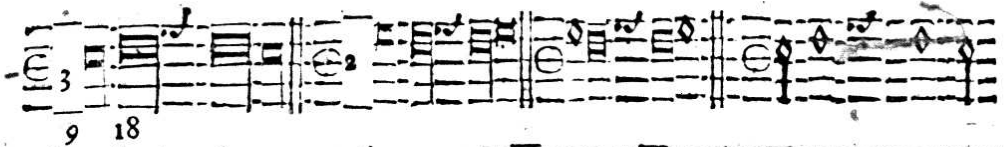
Phi. What is that?

Ma. It is commonly called imperfection.

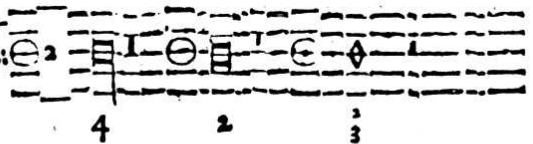
Imperfection.

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*?

Alteration.

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

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

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 songe 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 euery 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 conceived by deede than worde, here is an example of *augmentation* in the Tenor part.

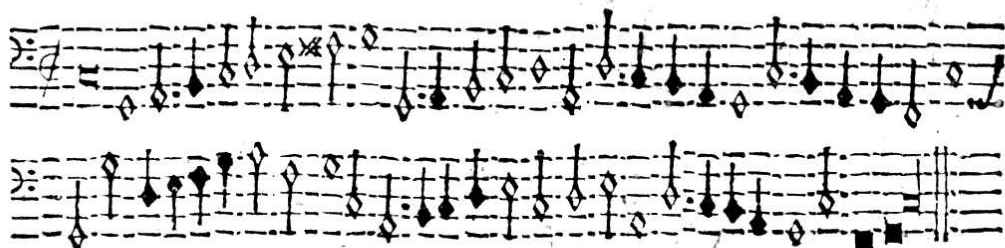
Cantus.



Tenor.



Bassus.



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

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

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

Ma. Lo, here is one.

Cantus.

The Cantus part is written on four staves. The first staff begins with a treble clef and a common time signature. The music consists of a series of notes, many of which are marked with an asterisk (*). The notation includes various note values and rests, with some notes beamed together. The piece concludes with a double bar line.

Tenor.

The Tenor part is written on two staves. The first staff begins with a treble clef and a common time signature. The music consists of a series of notes, many of which are marked with an asterisk (*). The notation includes various note values and rests, with some notes beamed together. The piece concludes with a double bar line.

Bassus.

The Bassus part is written on four staves. The first staff begins with a treble clef and a common time signature. The music consists of a series of notes, many of which are marked with an asterisk (*). The notation includes various note values and rests, with some notes beamed together. The piece concludes with a double bar line.

Where

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 tearme a retorted Moode?

A Retort.

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

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

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

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

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

Phi. What is Proportion?

Proportion.

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

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

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

Phi. Proceede then to the declaration of proportion.

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

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

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

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

Phi. What is *Dupla* proportion in Musicke?

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

Dupla.

A confutation of Dupla in the minime.

proportion

proportions the upper number signifieth the semibreve, and the lower number the stroke: so that as the vpper number is to the lower, so is the semibreve 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 vsed the other dupla, and set it downe in their workes: as you may see in the example following, confirmed by the authorities of *Peter Aron*, *Franchinus*, *Jordanus*, and (nowe of late dayes) learned *Glareanus*, *Lofius*, *Lissensius*, *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 cauill 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 lawfull for you to goe from his opinion, as it was for *Aristotle* to disallow the opinion of *Plato* with this reason, that *Socrates* was his friend, *Plato* was his friend, but veritie was his greater friend.

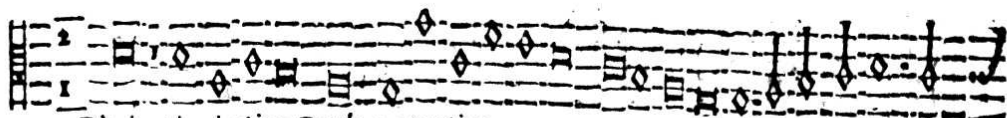
Ma. Yet will I (to content others) set downe the proportions at the ende of this treatise as they are commonly prickt now, to let you see that in the matter there is no difference betwixt vs, except onely in forme of pricking, which they do in great notes and we in small: and to the ende, that if any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

Cantus.

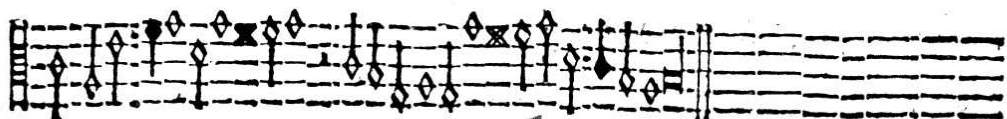
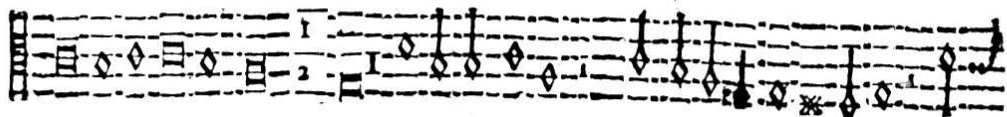


The first part.

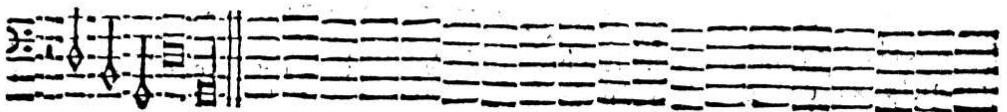
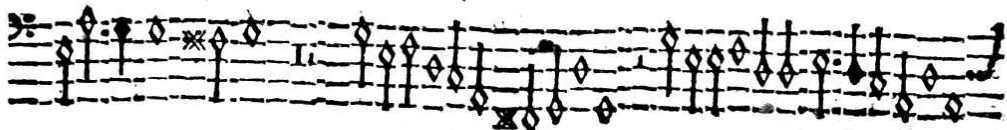
Tenor.



Diminution in time Dupla proportio.



Bassus.

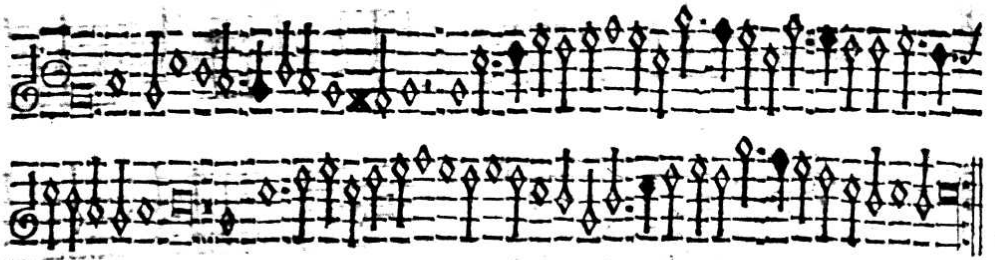


Phi. What is tripla proportio in musike?

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

Cantus

The first part.

Cantus.*Tenor.**Bassus.*

A confutation
of hemiolia.

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 falslie termed *Hemiolia*; when in deede it is nothing else but a round *Tripla*. For *Hemiolia* doth signifie that which the *Latines* tearme *Sesquipla* or *sesquialtra*: but the good *Menkes*, finding it to go somewhat rounder then common *tripla*, gaue it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Lossius* and others.

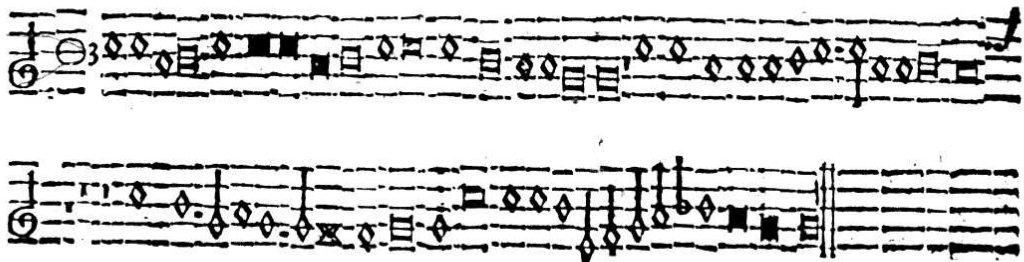
Cantus.

The first part.

Cantus.



Alcus.



Tenor.



Bassus.



Phi. Procede 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 four times, as $\frac{3}{4}$, $\frac{2}{4}$, $\frac{1}{4}$ &c.

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

Ma. Here is one.

The first part.

Cantus.
Tenor.
Bassus.

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

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

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

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

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

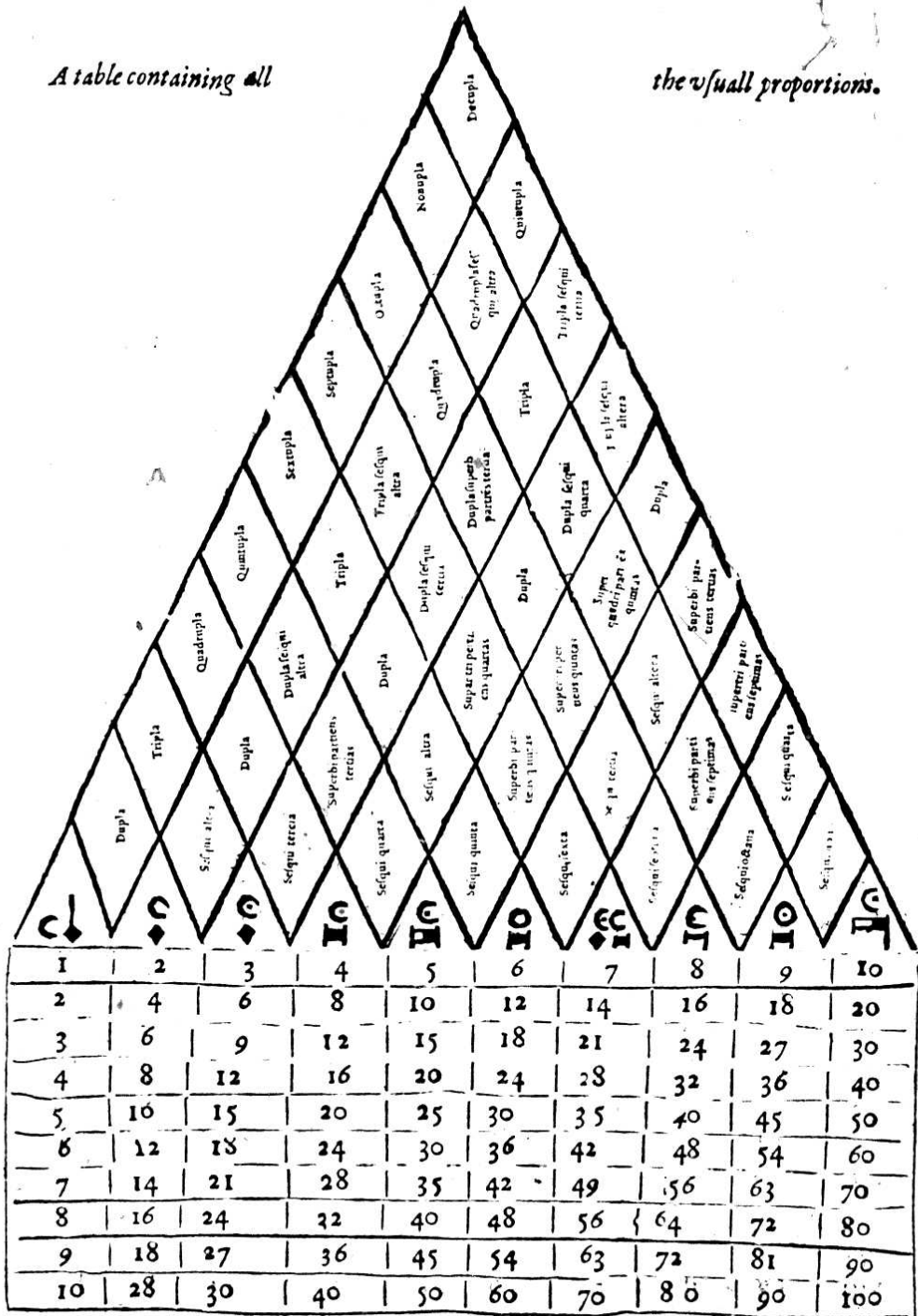
*Sesquial-
tera.*

The first part.

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

A table containing all

the usuall proportions.



As for the use of this Table, when you would know what proportion any one number hath to another, finde out the two numbers in the Table, then looke vpwarde to the triangle inclosing those numbers, and in the angle of concurse, that is, where your two lynes meete together, there is the 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 triangle covering the two lynes which inclose those numbers, you finde written *sesquitertia*: so likewise 24. and 42. you finde in the Angle of concurse written *supertripartiens quartas*, and also of others.

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

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

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

Explanation of
the example
next ensuing.

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

Ma. The Treble containeth *Augmentation* of the More prolation in the *subdupla* proportion: so that euerie *semibrese* lacking an odde *minime* following it, is three: But if it haue a *minime* following it, the *semibrese* it selfe is two *semibreeses*, and the *minime* one. The *Altus* and *Quintus* bee of the lesse prolation: so that betwixt them there is no difference, sauing that in the *Quintus* the time is perfect, and by that meane euerie *briefe* three *semibreeses*. Your *Tenor* is the common Moode of the imperfect of the lesse prolation, diminished in *dupla* proportion, so that in it there is no difficultie. Lastly your *Base* containeth *diminution* or *diminution* in *quadrupla* proportio, of that (as I shewed you before) euerie *long* is but a *semibrese*, and euerie *semibrese* is but a *crochet*. And to the ende that you may the more easily vnderstand the contryuing of the parts, and their proportion one to another, I haue set it downe in partition.

The first part.

Phi. This hath beene a mightie muscicall 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 breefe, which hath this signe ♩ set before it: But if the signe were away, then would three *minimes* make a whole stroke, where as now three *semibriefes* make but one stroke. The Base is the ordinarie Moode, wherein is no difficultie; as you may see.

The musical score consists of six staves, each representing a different voice part. The lyrics 'Cangiar fan mille di su / ate for me' are written below the staves. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with time signatures and proportional signs like '3' and '4'. The score is divided into measures by vertical bar lines.

Alexandro Striggio in the end of the 30. long of the Second booke of his Madrigals to sixe voyces, beginning All'acqua fagra.

The first part.

gicr.

A musical score consisting of six staves. The top staff is labeled 'gicr.' and contains a series of rhythmic figures. The subsequent staves contain more complex rhythmic patterns, including some with asterisks and diamond-shaped notes.

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

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

Cantus.

A. 3. voc.

A single musical staff containing a sequence of notes and rests, representing the first line of the 'Cantus' section.

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

A single musical staff containing a sequence of notes and rests, representing the second line of the 'Cantus' section.

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

A single musical staff containing a sequence of notes and rests, representing the third line of the 'Cantus' section.

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

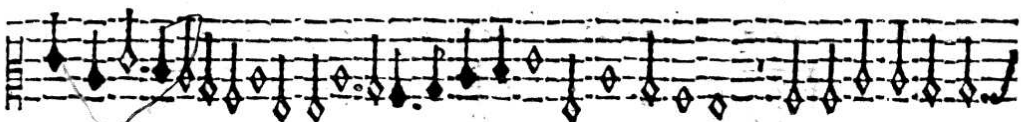
The first part.

Tenor.

A 3. voc.



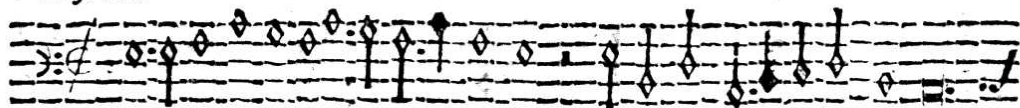
Christes crosse.



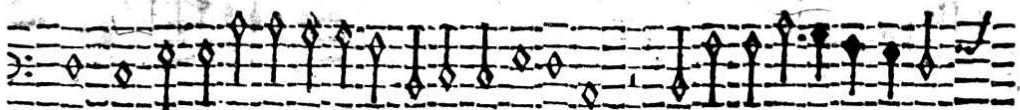
Verte folium.

Bassus.

A 3. voc.



Christes crosse.



Verte folium.

Cantus.

A 3. voc.

Christes crosse be my speede, in all vertue to proceede, A. b. c. d. e. f. g. b.
 i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with y. exod. & per se. com per se.
 tisle tisle. c& 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. b.

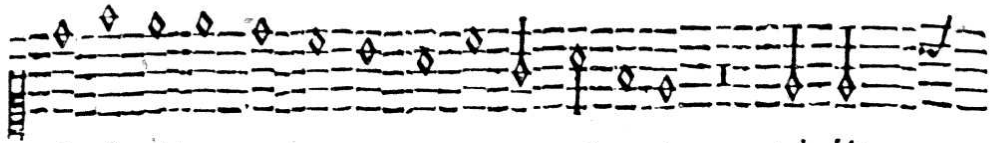
Tenor.

The first part.

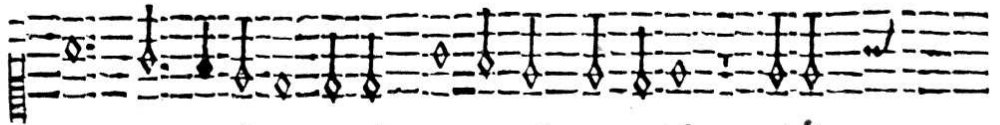
The first part of the music is written on four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals. A large slur is drawn across the first two staves, indicating a continuous melodic line. The music is written in a treble clef.

Bassus.

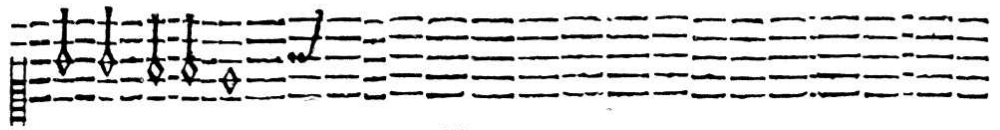
The Bassus part is written on eight staves in a bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. It includes various rhythmic patterns and rests. The piece concludes with a double bar line and a fermata.

Cantus.

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



w, v x, with y, exod & per se, conperse, tittle

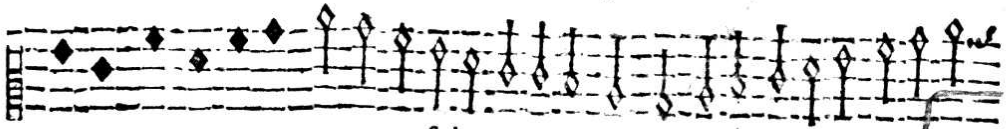


tittle, est Amen. Verte folium.

Tenor.



31



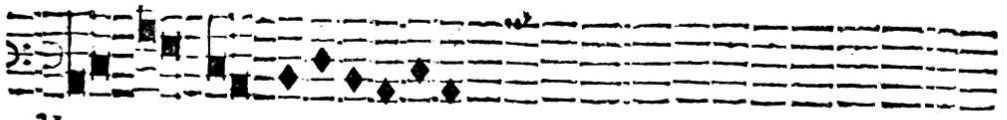
3 to one of the notes precedent.



Bassus.



31



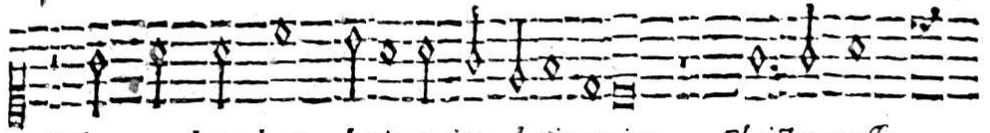
31

G 2

When

The first part.

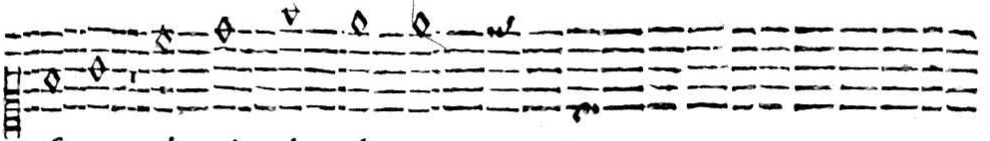
Cantus.



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

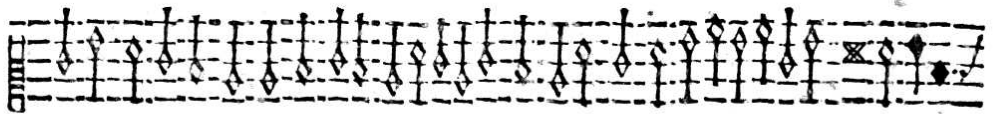


be my speede, in all vertue to proccede, A. b. c. d. e.



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

Tenor.



91



31 whole.



3-1.

5-2.

The first part.

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with an alto clef. Both staves contain a sequence of notes with stems pointing downwards, characteristic of a lute tablature transcription.

Decupla.

Bassus.

A single staff of musical notation in bass clef, containing a sequence of notes with stems pointing downwards.

3 to one of the notes precedent.

9.2.

A single staff of musical notation in bass clef, continuing the sequence of notes with stems pointing downwards.

A single staff of musical notation in bass clef, continuing the sequence of notes with stems pointing downwards.

A single staff of musical notation in bass clef, continuing the sequence of notes with stems pointing downwards.

3.1. whole:

A single staff of musical notation in bass clef, continuing the sequence of notes with stems pointing downwards.

5 1.

A single staff of musical notation in bass clef, continuing the sequence of notes with stems pointing downwards.

A single staff of musical notation in bass clef, continuing the sequence of notes with stems pointing downwards.

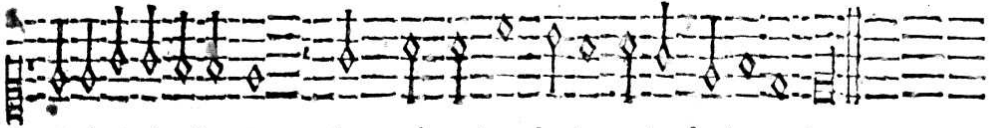
A single staff of musical notation in bass clef, continuing the sequence of notes with stems pointing downwards.

Cantus.

A. 3. voc.



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

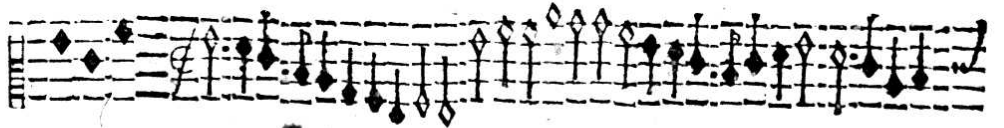


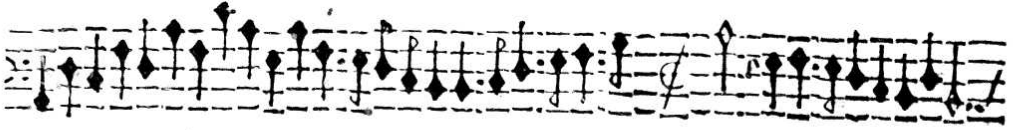
tittle tittle. est Amen, When you have done begin againe begin againe.

Tenor.

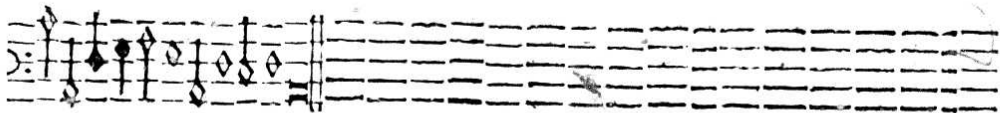
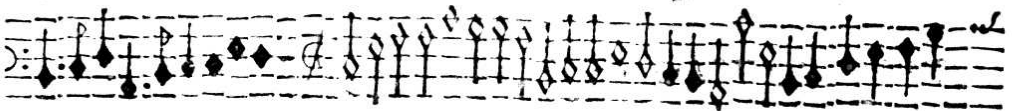


31



Bassus.*Septupla.*

31

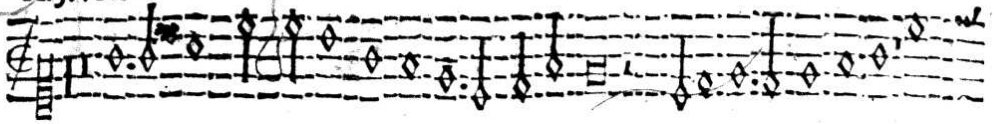


And this is our vsuall manner of pricking and letting downe of the Proportions generally receiued amongst our Musicians. But if *Glareanus, Ornithoparchus, Peter Aron, Zarlino*, or any of the great Musicians of *Italy* or *Germanie* had had this example, he would haue let it downe thus, as followeth.

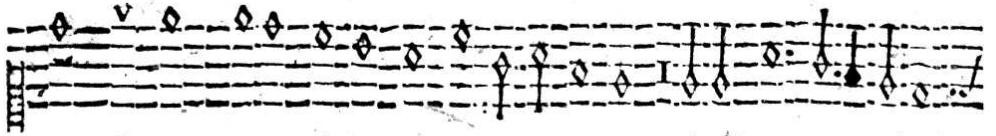


Cantus.

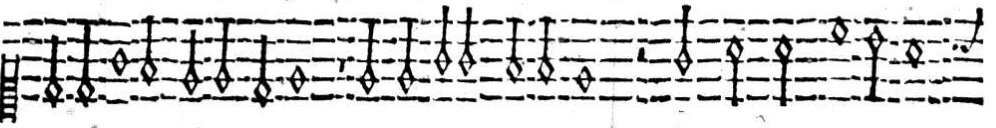
A. 3. voc.



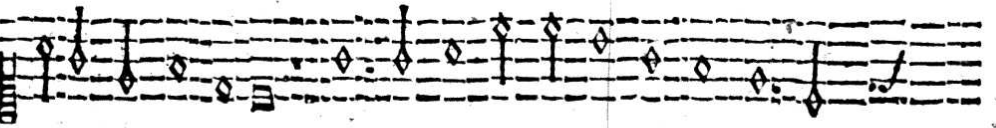
Christes crosse be my speede, in all vertue to proceede, A. b c. d. e. f. g. h.



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



exod. & per se. con per se. tittle tittle. est Amen, When you have done begin



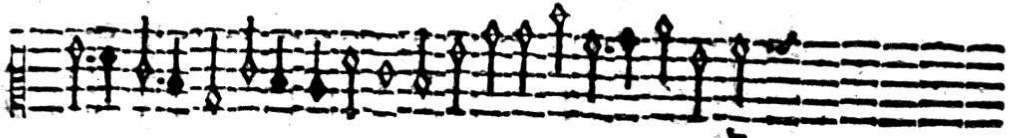
againe begin againe. Christes crosse be my speede, in all vertue

Verte foli

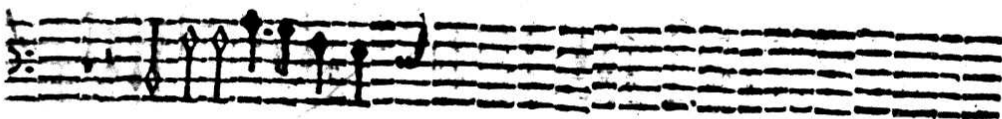
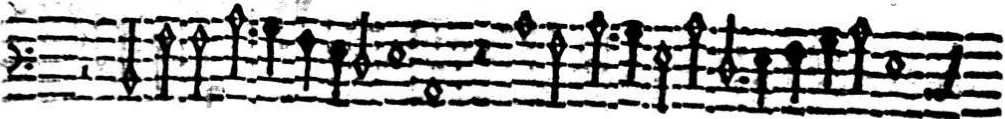
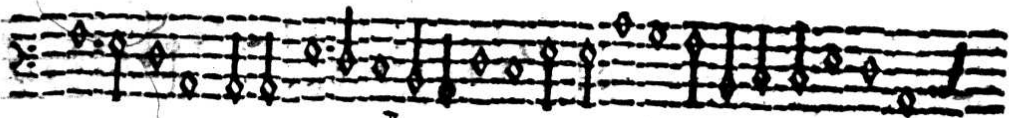
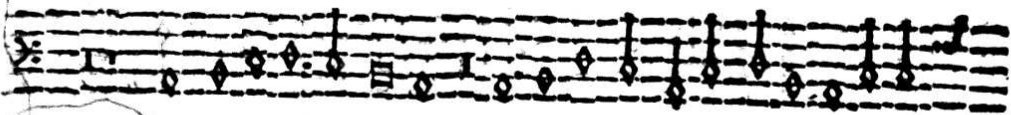
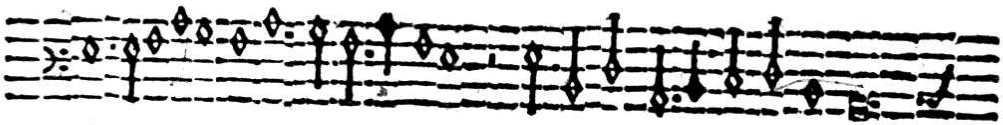
Tenor.



The first part.



Bassus.



Verte folium.

H

sopr

The first part.

Cantus.

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

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

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

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

Tenor.

The first part.

Three staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, some beamed together, with occasional rests. The bottom two staves continue the melodic line with similar rhythmic patterns.

Bassus.

Eight staves of musical notation for the Bassus part. The notation is written in bass clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several measures with rests, and some measures contain accidentals (sharps and flats). The piece concludes with a double bar line and a repeat sign.

The first part.

Cantus.

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

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

Christes crosse be my speede in all vertue to proccede,

Tenor.

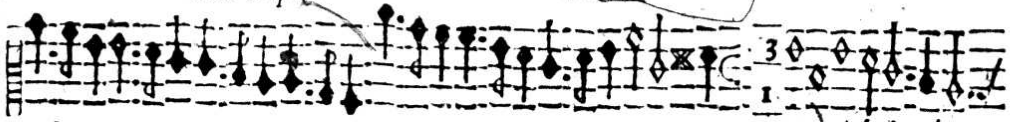
3
1 true tripla whole.

true tripla broken in the more prolation.

The first part.



true tripla.

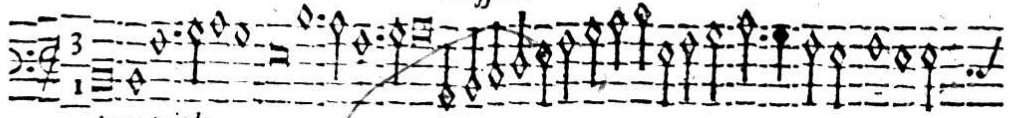


true tripla in the

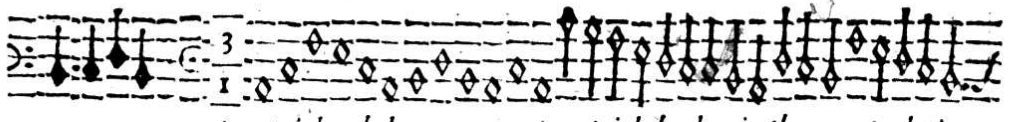
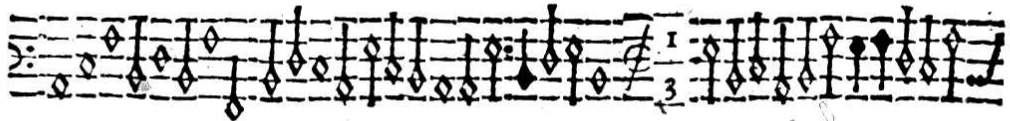
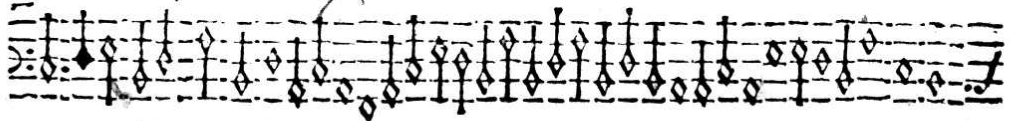


more prolation.

Bassus.

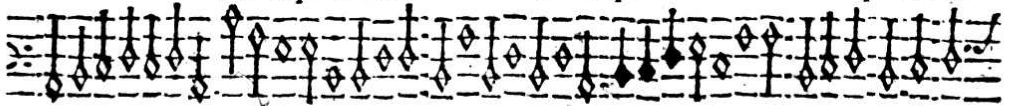


true tripla.



true tripla whole.

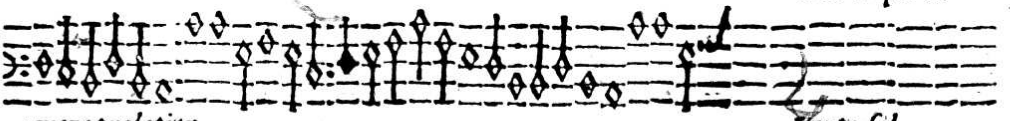
true tripla broken in the more prolation



true dupla.



true tripla in



more prolation.

Verse fol.

The first part.

Cantus.

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

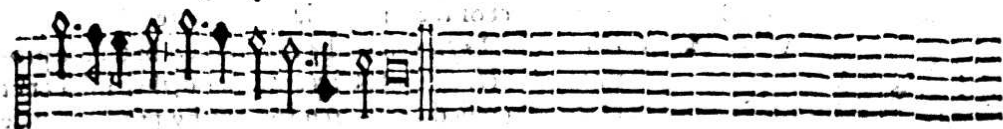
Tenor.

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

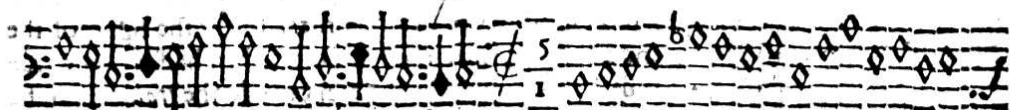
The first part.



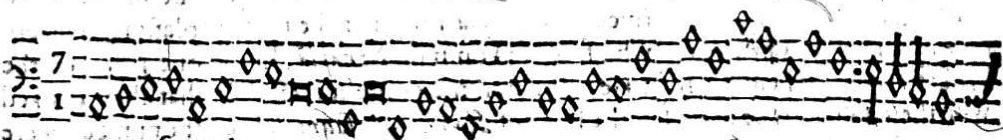
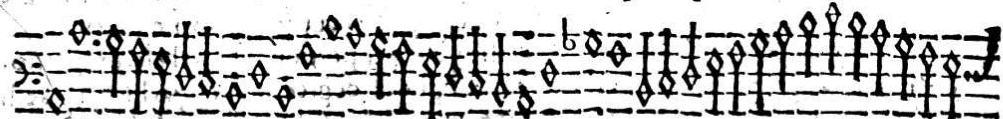
true dupla in the more prolation.



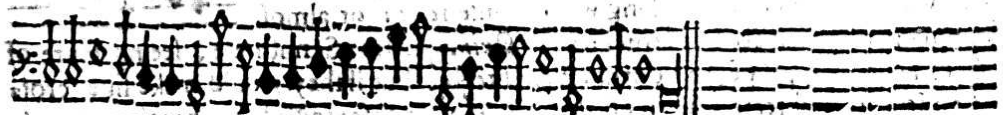
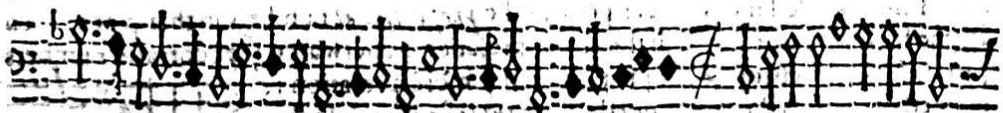
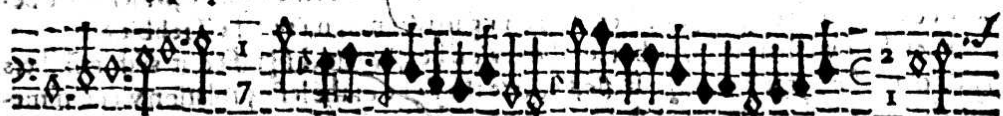
Bassus.



true quintupla.



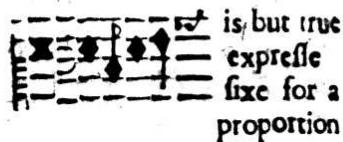
true septupla.



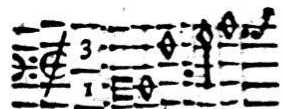
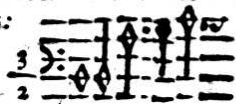
And

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

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



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



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

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

Then followeth true *tripla*, which they call *tripla* to the Semibreue. But, because it is afterwarde broken, I thought it better to prickt it white then black: but the matter is come so farre now adayes, that some will haue all semibreues in proportion prickt black: else (saie they) the proportion will not be knowne. But that is false, as being grounded neither vpon reason nor authoritie. The *tripla* broken in the more prolation, maketh nine minims for one stroke, which is our common *Nonupla*: but in one place of the broken *tripla*, where a semibreue and a minime come successiue that they marked with these numbers 92, which is the signe of *Quadrupla sesquialtera*, if the numbers were perpendicularly placed: but if that were true, why should not the rest also, which were before be so noted, seeing nine of them were sung to two minims of the Treble?

Then followeth true *Dupla*: but for the reason before said, I signified it with numbers and not by the retort: but in the Base, because the signe of the lesse prolation went immediately before, I could not with reason alter it, and therefore I suffered the retort to stand still, because I thought it as good as the proportionate numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterwarde the contrarie numbers of *SubTripla* destroying the proportion the more prolation remaineth, to which the Base singeth *Quintupla* being prickt thus:



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

wife *Quintupla*, because there goeth but the value of five semibriefes for a stroke, and I thinke none of vs but wou'd thinke a man out of his wits, who would confesse, that two resters make a shilling, and denie that sixe peeces of two pence apeece, or twelue single pence doe likewise make a shilling. Yet we will confesse that five semibriefes to one is *Quintupla*. But we will not confesse that ten minimes, being the value of five semibriefes, compared to one semibriefe, is likewise *Quintupla*: and so in *Quadrupla*, *sexrupla*, *septupla*, and others. Then commeth the common measure, or the lesse prolation (the signe of *Subquintupla* thus $\frac{1}{5}$, destroying the proportion) for which the base singeth *septupla*: but as it is let downe in the first way, it is as it were not *septupla*, but *Supertripartiens Quartas*, or $\frac{1}{3}$. Therefore I set them all downe in semibriefes, allowing seauen of them to a stroke: which ended commeth equality, after which followeth true *Dupla* in the more prolation, which we sometime call *Sextupla*, and sometime *Tripla*. After which and last of all commeth equality.

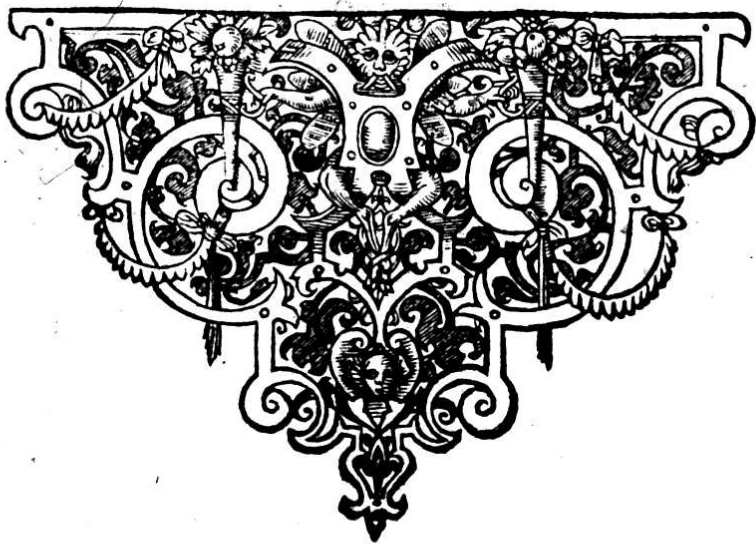
And let this suffice for your instruction in singing, for I am perswaded that except practise you lacke nothing, to make you a perfect and sure singer.

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

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

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

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

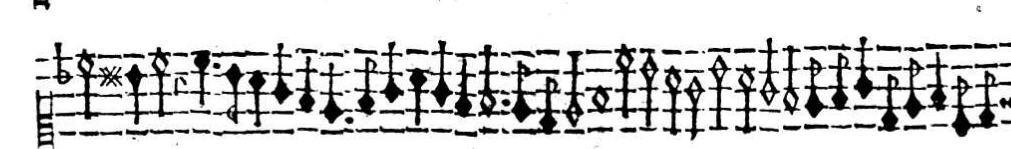
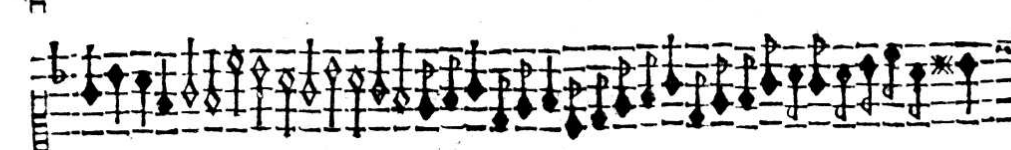
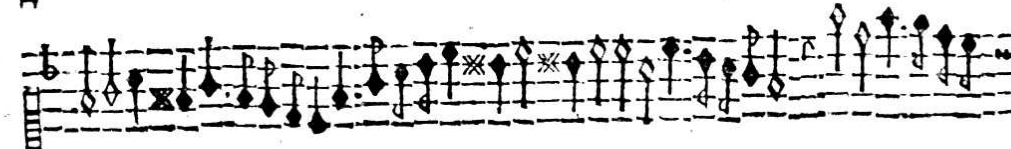


The first part.

Cantus.



Duo.



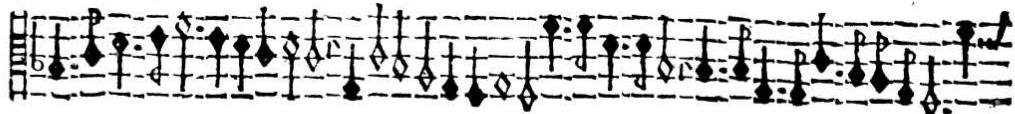
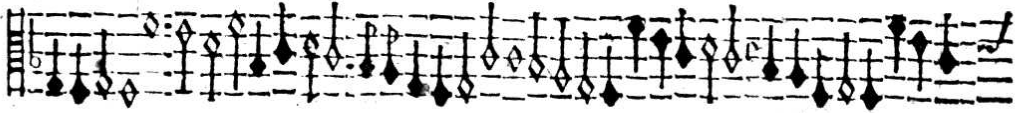
The first part.

Tenor.

The First.

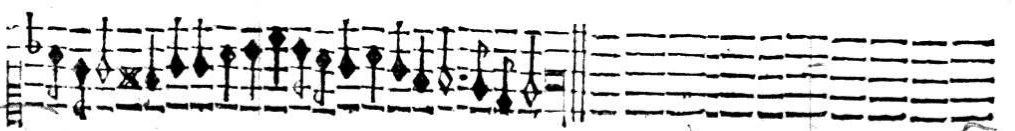
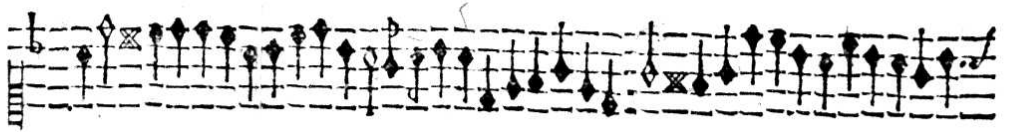
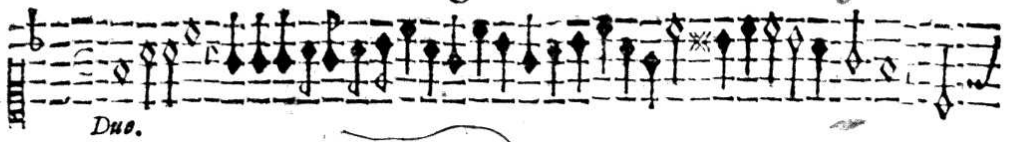


Duo.



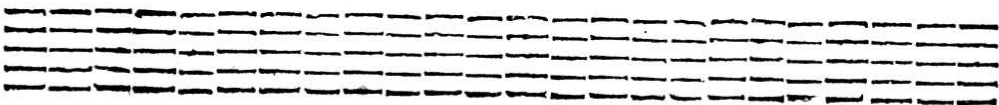
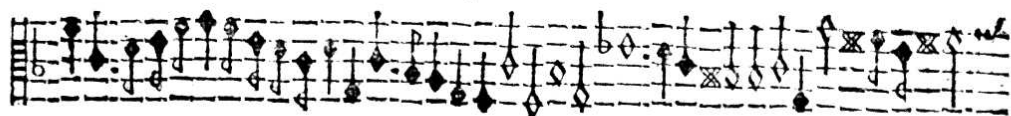
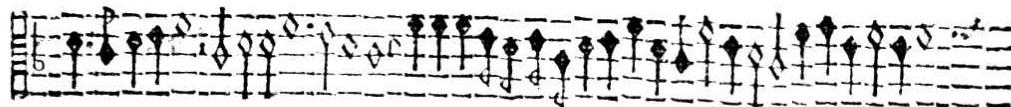
The first part.

Cantus.



The first part.

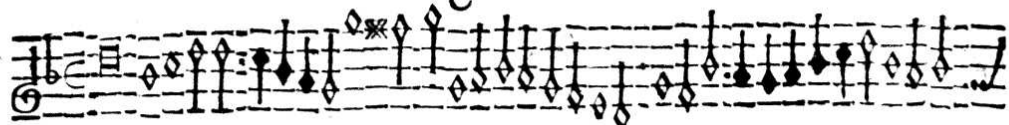
Tenor.



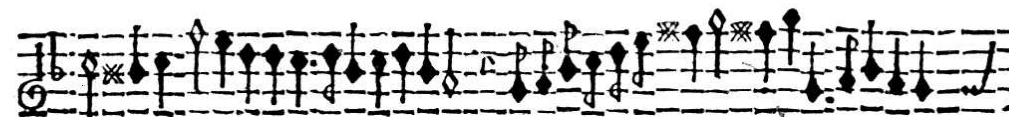
The first part.

Cantus.

The Third.

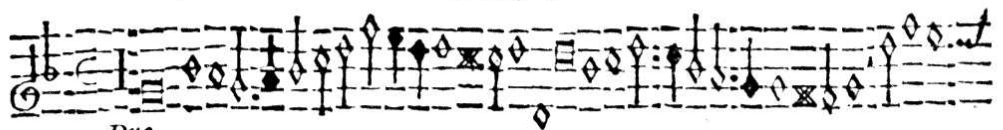


Duo.

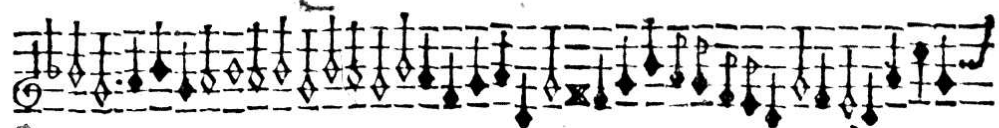
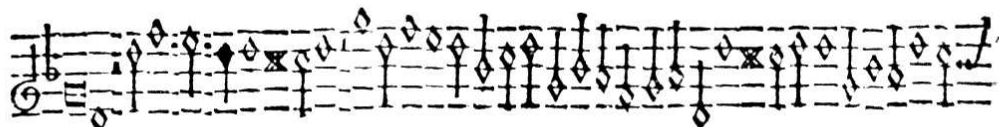
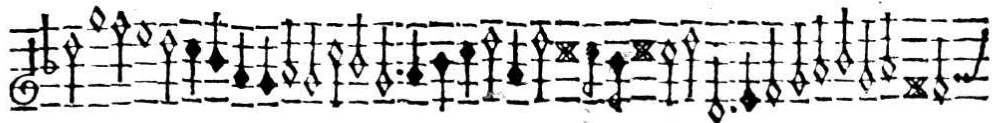


The first part.

Tenor.



Duo.



Cantus.

The image displays a musical score for a piece titled "The first part. Cantus." on page 62. The score is written on eight staves, each containing a single melodic line. The notation is a form of early printed music, likely mensural notation, characterized by diamond-shaped notes and stems. The notes are placed on a five-line staff, and the stems are vertical lines extending from the notes. The music is organized into measures by vertical bar lines. The first staff begins with a clef and a time signature. The notation includes various rhythmic values, such as minims and crotchets, and some notes are beamed together. The overall style is that of a Renaissance or early Baroque manuscript.

The first part.

Tenor.

The fourth.

Duo.

The musical score is written on 12 staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings. The score ends with a double bar line and a repeat sign.

Cantus.

The Fifth.

The musical score consists of ten staves of notation. The first staff is labeled 'The Fifth.' and the second staff is labeled 'Duo.' The notation includes various rhythmic values, stems, and beams. There are several asterisks (*) and crosses (X) placed above or below notes, likely indicating specific performance instructions or editorial markings. The score concludes with a double bar line and repeat signs.

32

The first part.

Tenor.

The fff.

Duo.

The musical score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff is marked with *The fff.* and the second with *Duo.*. The score includes a measure number '32' and a key signature 'K 2' at the bottom. There is a large, dark scribble or ink blot covering a portion of the lower staves.

32

K 2

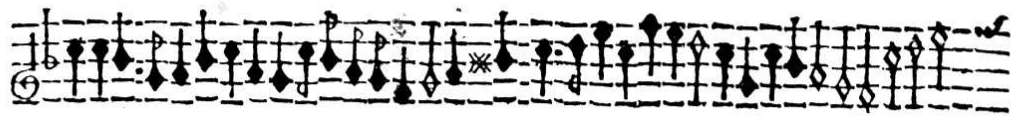
Cantus.

The first.

This musical score consists of 12 staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The key signature is one flat (B-flat). The music is organized into measures by vertical bar lines. There are several asterisks (*) placed above certain notes, likely indicating specific performance instructions or editorial markings. The score concludes with a double bar line and repeat dots at the end of the final staff.

The first part.

Tenor.



*Aria.**A 3. voices.**CANTU.*

When you see
 this signe: ||:
 of repetition,
 you must be-
 gin again, ma-
 king the note
 next before
 the signe (be it
 minime, cro-
 chet, or what-
 soever) a semi-
 briefe in the
 first singing.
 At the second
 time you must
 sing it as it sta-
 deth, going
 forward with
 out any re-
 spect to the
 close. V When
 you come to
 the end, & find
 the signe of
 repetition be-
 fore the final
 close, you must
 sing the note
 before the
 signe at it sta-
 deth, and then
 begin againe
 at the place
 where the
 stroke parteth
 all the lines, &
 so sing to the
 final close. But
 if you find any
 song of this
 kind without
 the stroke so
 parting all the
 lines, you
 must begin at
 the first signe
 of repetition,
 and so sing to
 the end: for in
 this manner
 (for saving of
 labour in
 pricking them
 at length) doe
 they pricke all
 their ayres &
 villancillas.

Tenor.
Bassus.