



To the Right Worshipfull, most worthy
 Graue Senators, Guardians, of Gresham Col-
 ledge in London.

Sr. Stephen Soames.
 Sr. John Garret.
 Sr. Thomas Lowe.
 Sr. William Crauen. } Aldermen

Mr. Cornelius Fish. Chamberlaine

Sr. Tho: Bennet } Al-
 Mr. Tho: Ben- } der-
 net Sheriffe. } men
 Sr. Baptst Hicks
 Mr. William Quarles
 Mr. Edward Barnes
 Mr. John Gardiner
 Mr. Willism Ferrers
 And the 2. Wardens }

Of the
 Mercers
 Compa-
 ny.

And to the Right Worshipfull Sir John Swinerton and
 Sir Thomas Hayes Knights and Aldermen, most
 True and honourable affectors
 of Musicke.



SI doe account it a great por-
 tion of happines to haue re-
 ceiu'd first *Instructions*, *Ex-*
ercise, and *Encouragement* of
 my *Studies* in this *Auncient*
 and most *Famous City*: So am
 I thereby bound, and doe
 (willingly) endeuour my best
 part and power, both to testifie and augment the
Life and Honour of this *Liberall Science* which I
 professe

The Epistle.

proesse, to the benefit of all *Students* therein, and the contentment of all *Affectors* thereof in this my native *Country*, and especially in this the *Metropolis* thereof, which gaue first life and breathing to my poore *Ende.uours*. And herein I must, and doe acknowledge it as a singular helpe and benefit, that I haue receiu'd diuers *Instructions*, *Resolutions*, and *Confirmations* of sundry *Points*, and *Præcepts* in our *Art*, from the *Musicke Readers* of that most famous *Colledge*, founded and erected by the euer praiseworthy, and iustly renown'd *Senator* *St. Thomas Cresham*; who bearing his neuer dying Name, as a *Præsident* and *Patterne* to his *Co Citizens*, to shew them the right way to æternize their names to future posteritie, by being kinde *Nursing Fathers* to good *Literature*, Reuiued the liberall *Arts* and *Sciences*, especially the *Mathematickes*, which were somewhat neglected euen in the *Vniuersities*; and endowed them with such Maintenance and exhibition, that (their worldly wants being more then meanly supply'd) they haue and doe continually striue with highest *Art* and *Industry*, so to explaine them to the world by way of *Lecture*, and otherwise, that much good from thence redoundeth to many desirous of those *Knowledges*, and more and more will, as time and occasion shall serue. What fruits my selfe in particular haue receiu'd
by

Dedicatorie.

by that one particular *Lecture* of *Musicke* (whereof I was an vnworthie *Auditor*) I dutifully acknowledge to haue proceeded from that *Colledge*; and doe heere *Commende* and *Dedicate* them to your *Worshipps*, Who are *Visitors* and *Guardians* of that most famous *Foundation*, from whence I haue receiu'd such benefit in these my studies. For as I haue beene encouraged by your Noblenes to trauaile in these Studies, so by Dutie they belong to *You*, from whom they had their *Animation*. May it therefore please your *Worshipps* to accept this my *Discourse* of *Musicke* with some *Harmonicall Examples* thereof, as a *Simple Sacrifice*, in part of that deuotion and seruice which I owe, vpon promise and full intendment by your wonted goodnes and assistance, to search for Richer and riper *Discoueries* in this *Musicall Continent*. So wishing the long Continuance of your carefull *Loue*, and louing *Care* to al good *Learning*, especially to *Musicke*, the earthly *Solace* of Mans Soule, I euer Remaine

The *Honourer*, and sincere *Affector*

of your Approued

good Mindes

Thomas Rauenscroft.

Apologie.

Plutarch in his Booke of
Musicke saith, that *Pherecrates* the Comickall
Poet presented *Musicke* in forme and habite
of a Woman, her body pittuously scourged
and mangled; *Iustice* demaunding the reason,
she in her complaint made answer, that *Me-*
lanipides, *Cynesias*, *Phrynis*, and *Timotheus*
had through certaine *uncertaine Opinions* and
Changes, wrought her so much woe.

If *Pherecrates* had now liued, well and truely might he haue
presented her * *Pannis annis q̄, obstatam*, with scarce *Ligatures* left to
preserue the compacture of her *Body*, so much is she wrong'd, dila-
cerated, dismembred, and disioynted in these our daies; she scarcely
hath *Forme* or *Habite* left, but e'ne as a *Skeleton*, retaines onely a
shape, or shadowe, of what she was in her former purity. * *Tercena.*

Now may she fit complayning, O woe is me, that was ordain'd
for the welfare of all vertue in *Man*; O woe is me, that to whome I
brought so much goodnesse, by him I should be vilified, and so ill
intreated; O woe is me, that for whome, and for whose best good I
ordain'd *Lawes* and *Precepts*, by him, and onely him, I should
be thus abus'd, my *Lawes* violated, my *Precepts* reiected, and my
selfe made a laughing stocke; O woe is me, that e're I was, or did
so much good for *him* that sets so light by *me*.

And (if euer) this braine-sicke *Age* wherein we liue, may best
testifie her misery; for neither *Her selfe*, nor her *Lawes* are regarded
euen of her *Children*, but most led by their stragling passions runne
after their owne rebellious Imaginations; which doth breed a mi-
sery of miseries vnto *Her*, great griefe and sorrow to her true borne
Children, and to all, a base wretched *Estimation*, aswell amongst
those who know her *Eminencie*, as those who neuer knew *Her*, nor
any other vertue.

And if we shall finde (as certainly finde we shall) in one mem-
ber of *Her*, in one little part of her *Precepts*, so many erroneous and
repugnant *Absurdities* committed, what should we meete with, if
we did search into her whole *Body*? surely such a contumelious *In-*
surrection, that either for Ignorance or shame in so much wronging
Her, we must stand obstinate, and set *Her* at defiance, or with peace-
able vnderstanding submit our selues to *Her Censure*, checking our
wisfull

The Apologie.

wilfull Nature, correcting our Ignorance, reforming all offences, with submissiue obedience to follow the *Lawes* and *Precepts* by *Her* ordain'd, whereby we shall returne into grace and fauour with *Her*, and be graced and fauoured of all *Hers*; for she commendeth her *Founders* and *Fauourers*, and she honoureth all those who entertaine *Her*.

And now in the behalfe of my *Mother Musicke*, as a dutiful childe to condole, and (to my power) to minister a Medicine to *Her* Maladies, haue I oppos'd my selfe against a Capitall Rebelle *Common Practise*, or *Custom*, which long since seditiously resisted, & through arrogancy and ignorance hath incens'd against *Her*, and drawne away the most part of her *Children* from their due allegiance; whereby I intend either to right *Her*, by reclaiming them to the *Line* of her *Lawes* and *Precepts*, or to make knowne vnto the world all her *Spurious* and *Illegitimate Children*, that doe thus vnnaturally oppose themselues against *Her*.

For Iudges whereof on *Musickes* behalfe, I haue chosen most worthy and Iudicious *Senators* of *Her* Common-wealth, who following her *Precepts* and *Lawes* from their Infancy, haue sought (as their *Ensamples* testifie) to the vtmost of their powers, to reduce all to *Her* gouernment.

For Iudges on their side, although I could nominate many, and those *Capitall Masters* too (for so they are accounted of the *Rebellious Rowte*, whom in regard of ignorant estimation of their worth, or worthlesse estimation, I forbear to name;) yet may they be knowne to all, because they will be the first that will *oppose*, & the last and least that will, or can alleadge *Reason* for their *Tenents*; only they will vrge effeminately their owne *Will*, or passionately their owne *Fancy*, or that they haue seene the contrary, and their *Ensamples* in *Print*; but true Iudgement will be able to conuince such *Humorists*, and to sift out the *flowre of Truth* from the *bushes of Error* in this Musicall *Monarchie*. For as it is sufficient commendations for an honest *Cato*, if he be disparaged in his reputation but by some dissolute, disordered *Clodrus*, or *Cataline*: so can there be no greater approbation of any *Facultie*, or *Science* whatsoeuer, then to be oppung'd and discommended by an *Ignorant Artist*, or some raxe *Professor* of the same *Mysterie*.

And such be they (if there be any, as I doubt too many) for the most part, whome *Horace* termes *Humorous Singsters*, such as *Arcadius*

Apologie.

Arcadius was, saying of such,

(¹) *Horat. Sa-
tyr. 3. lib. 1.*

(¹) *Vi nunquam inducant animum cantare, rogati,
In:ussi nunquam desistant:*

Thus Englished by *Doctor Case*, a *Mecenas* of *Musicke*,

(²) *Praise of
Mus to the
Reader.*

(²) *That being prai'd to sing and shew their skill,
Cannot induced be, say what thou list:
But unrequested keepe a chaunting still,
And from their folly neuer will desist.*

(³) *Glareanus* termes them *Common Cantors* or *Chaunters*, of whom
(⁴) *Plutarch* (according to the *Prouerbiall* verse) saith,

(³) *Glareanus
Dodechordi.
lib. 3. cap. 8.
Ibidem lib. 3.
cap. 9.*

*A Begger can no Begger well abide,
And Chaunters one by th' other is enuy'de:*

(⁴) *Plutarch
Symposiackes
lib. 1.*

And by diuers others they are term'd *Customable Composers*; But
(⁵) *Ornithoparchus* saith, they entitle themselues the *Musicians* of
Musicians, per excellentiam, who being ignorant of all things in our
Art, yet brag of their *generall Knowledge*; & one discovering such
Natures saith,

(⁵) *Ornitho-
parchus lib. 2.
cap. 8.*

*Such doe contend without the cause discerning,
And argue most of that they haue no learning.*

But let their owne fancies and arrogancies either *Confirme*, or
Confute them; for by their meanes, (and onely them) is grounded
in the heart of *Greatnes*, that our *Arts Greatnes* is great onely in a
Base, whereby she is fallen to such *Vilitie*, that the *Learned* are
weary thereof, the *Ignorant* ashamed, *Themselues* despis'd, made a
mockery, and a Iesting stocke, onely seruing (and good) for no
other vse, then to satisfie their *Barbarous* affections, which are like
those of the (⁶) *Polititian Archidamus*, (or such like *Secretaries*) whose
Belly was his *Idoll*, made more account of a *Caterer*, then a *Cantor*.

(⁶) *Praise of
Mus; fol. 27.*

But the more the pitty, too too many such *Polititians* there are
in these dayes, who esteeme of *Musicks Professors* no otherwise
(nay scarce so much) then they doe of *Hunters* and *Faulkoners*, and
to deserue (at the most) no better to be rewarded, or regarded.

These are no better then *Monstra Hominum*; with *Lucius* the

Emperour

Apologie

Emperours they esteeme *Learning* and all *Vertue* to be the *Bare* and *plaine* of a *Common-wealth*: And yet (forsooth) these *Archidamises* will seeme to countenance and entertaine *Musicks Professors*; But alas it is vpon *Colour* and *Pretext*, to make shew vnto the world that there is in them a *Musicall Genius*, and a religious disposition; they make this their vertue, to shadow such inhumane desires, for the better accomplishing of their priuate ends. And when their humours are to be besotted with the *Soule-vanishing* pleasure and content of melodious *Harmony*, they seeke either by dissembling *Commendations*, or grosse *Flattery*, or the like, (by any ordinary capacity quickly conceiued) to grieue and discontent those *outwardly*, who afford them delight, and contentment *inwardly*.

What pollicies are vs'd in the *Entertaining* of these *Professors*, in the *Retaining* of them, and in their small *Salaries* and *Pittances* (which they terme *Competencies*) I forbear at this time to disclose; But let such *Golden Sheepe*, who are better *Glad* then *Taught*, & wanting an ingenuous & generous disposition, are willing to prostitute themselves to *Dance* after every mans *Pipe*, or to *Fiddle* at every mans *Whistle*, be as they deserue; I could wish & aduice al *Students* of our *Art*, or any other noble *Science* and *Speculative Facultie* whatsoever, to account of *Such* as they account of *Them*, and to stand firme for the honour and estimation of *Learning*.

But to our former discourse: Most men respect *Parasites* most, who foolishly feede, and flatter them in their naturall affections, but reiect and despise those *Tell-truths* who discover their follies. Let *Common Præfise* and her *Complices* censure me as they please, building vpon a good foundation I am prepar'd; For 'tis neither *Vaine-glory*, nor *Ambition* that I ayme at, but onely the *Honour* of our *Art*, to vindicate *Her* from these *Solacismes*, and *Barbarismes*, wherewith she is now pestred. I loue and reuerence the vnderstanding *Artist* and naturall *Affector*, as life; but detest the selfe-conceited pertinacious *Ayrist*, and politick *Fauourite* as death; & both shall be knowne by their affecting, or censuring of me.

It is an *easie matter* (saith one) to *find* fault; & an *ordinary matter* (say I) tis to commit a *fault*, and there is no reason but *faults* (especially great ones as these are) should be corrected.

(1) *Gla: Dedi* (1) *Franchinus* obserued these errors in the *Common Præfise*, and
lib. 3 cap 8. reiected them. *Clareanus*

Apologie.

(¹) *Glaveanus* likewise sought to reforme them.

(²) *Morley* acknowledged them for errors; but was loath to break the *Common Practise*, or received *Customes*; yet if any would change, he would be the first that should follow.

(¹) *Glav: Dodi*
lib 3. cap. I I.
(²) *Morley An-*
nota: an Tri-
pla-proportion.

The Ice is broken, and the Foot-path found; and I hope to finde many *Morleyes* aliue, though *He* (who did shine as the *Sunne* in the *Firmament* of our *Art*, and did first giue light to our vnderstanding with his *Præcepts*) be long since come to the *Cloſe* and *Period* of his *Time*; But his posterity, as *Starres*, receiuing light and benefit from his Labours, will (I hope) according to his desire and wishes, entertaine and embrace such *Opinions*, as he himselſe acknowledg'd to be true.

In this little *Treatise* I haue not obseru'd onely the *Writings* of *Authors* (because I found them various and differing among themselves; Some obseru'd the custome of the *Common Practise*: Others not onely the *Practise*, but the *Reason* of each particular *Præcept*: A third, well vnderstanding neither *Theory* nor *Practise*, drew out certaine *Rules* from both the former, and according to their owne *Imaginations* deliuer'd *absurd Opinions*) but I haue search't the very *Originall* of our *Art*, and *Etimologie* of each proper *Terme*; how, & wher-to each thing is appropriated; I haue compar'd the *Practise* with the *Theory*, *Nature* with our *Art*, and *it* with other *Arts*, and I finde it a *Subordinate Mathematicke*, extracted from the *Quintessence* of *Arithmetick* in the *Rules* and *Præcepts*.

So that then (Courteous Reader) if thou find'st *Reason* and *Authority* for my *Aſſertions*, neither misconstrue me, nor condemne me without better *Reason*, *Prooſe*, and *Authority*, then heere I alleadge; And although diuers may produce *Authors* (and happily the ſelſe ſame which I alleadge) yet ſhal they finde that thoſe *Authors* themselves acknowledge to haue receiu'd them from the *Common Practise*, and not from the *Fundamentall Reasons* of the *Grounds* and *Rules* of our *Art*; But till then, if thou accept and entertaine them, my desires and labours haue their accompliſh'd & wiſh'd for, rewards.

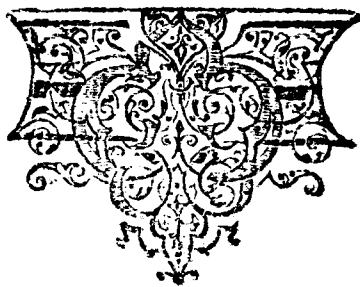
If any obiect, that thoſe former *Harmonies* by mee published in my *Infancy* are contrary to theſe my obiections; I anſwere, I did then as a *Childe*; I did follow *Enſamples* more then *Reasons*; and thoſe *Workes* for the moſt part were not Compos'd by *My ſelſe*, but by diuers and ſundry *Authors*, which I neuer the leſſe compil'd together, in regard of the generall delight men tooke in them;

Apologie.

And although very many of them were *Defectiue* in their Composition when they came to my hands: yet according to my knowledge then, I *corrected* them and *commended* them to the world, and had the *Printer* and *Press-Corrector* discharg'd their office with care, they had appear'd without any defect in their *Cliffes*, *Notes*, and *Ditties*, though most part of their *Measures* in the *Prolation* and *Diminutions* (following the *Common Practise*) are falsely *Character'd*; the which, by this fourth and last worke of *Ionick Harmonies*, may be corrected.

The *Forraine Artift* saith, that an *Englishman* is an excellent *Imitator*, but a very bad *Inuentor*; and indeed it should so appeare; for we obseruing such *Inuentions* which they ensample to vs, as *Madrigalls*, *Pastorals*, *Neapolitanes*, *Ballads*, and diuers other light *Harmonies*, doe bend our courses onely to surpasse the *tuning* of such *Strings*; Among whome if diuers excellent *Composers* haue exceeded their *Ensamples*, why should not we (seeing our *Art* is as copious and ample, our *Clymate* not exceeding moist, and our *Artists* (as they confesse) farre surpasse them in the accuratenes thereof, which is vpon the *Plaine song*, and *multiplicity of Parts*, wherein they doe admire vs,) finde some *Inuention* to set them on worke? Surely the fault is in our slothfull *Natures*, either not aiming at the foresaid *Perfection*, or not making *Vse* of those knowledges for *Inuention*, which they would direct vs vnto.

Wherefore let vs for the honour of our *Art*, of our *Selues* and *Countrey*, (epecially those whome she maintaines) endeaour to bring *Her* vnto that *Life*, *Reputation*, *Estimation* and honour, which she formerly did sustaine; so shall wee acknowledge our selues her *True-borne Children*, and knowe *Her selfe* to be a vertuous *Mother* and *Nurse*, and the *World* will esteeme *Her* according to her *Desire*, and reward vs according to our *Deserts*, and all receiue *Comfort* and *Contentment*, according to that power, which she affoordeth.

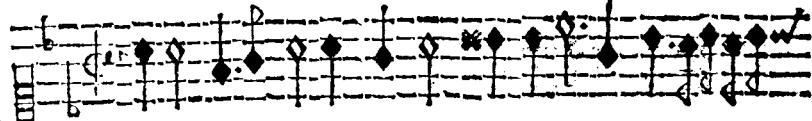


Of Enamoring.

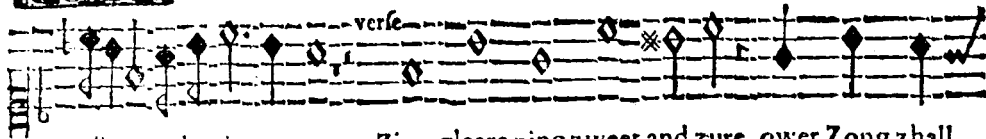
Their Wedlocke.

MEDVZ.

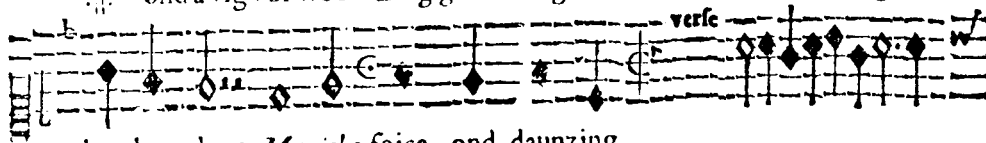
4 VOC.



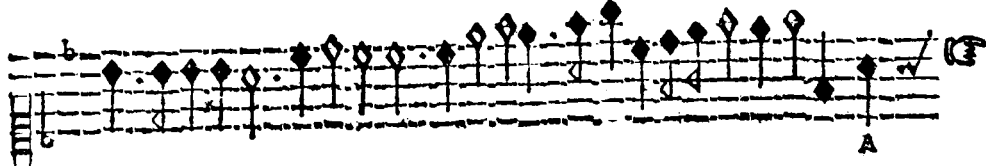
Borgens a Borgen cha hord long agoe be merry merry



:||: ond a vig vor woe Zing gleare zing zweet and zure, ower Zong zhall

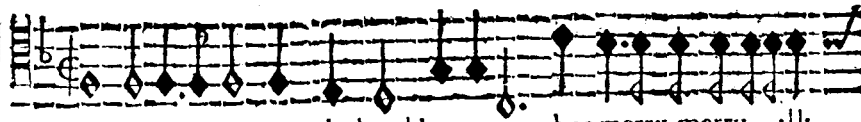


bee but zhort Muzicke foice, ond daunzing



BAZIS.

4. VOC.



Borgens a Borgen, cha hord long agoe, bee merry merry :||:



and a vig vor woe,



Of *Enamoring.*
Their Wedlocke.

DREBLE.

4. VOC



A Borgens a Borgen, vor weale or vor woe. So euer led dis blea-

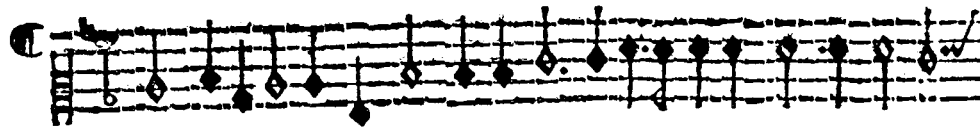


sing Borden goe, So :::

bleasing Burden goe.

DENOR.

4. VOC.



Borgens a borgen vor weale or vor woe, zo euer led dis bleasing borden



goe, so euer let so ::: so euer led dis bleasing burdon goe.

FINIS.



Of Enamoring.

20

Their Wedlocke.

MEDVZ.

4. VOC.

Borgens a Borgens vor weale or vor woe, zo euer led dis blea fing burden
goe, so euer led :||: dis blea fing burdon goe.

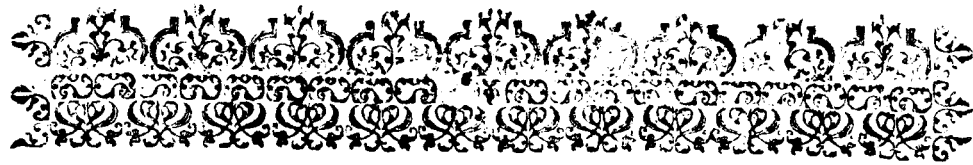
BAZIS

4 VOC

Borgens a Borgens vor weale or vor woe, so euer led dis blea fing burdon
goe, so euer led, so euer led dis blea fing bordon goe.

FINIS.





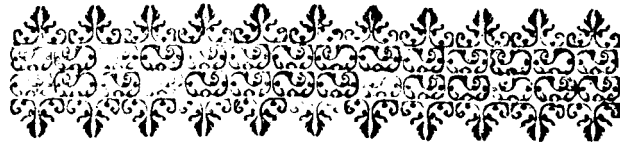
A TABLE OF ALL THE Harmonies Contained in this Booke.

4. VOC.	
HVNTING.	DAVNCING.
1 <i>A Hunts up.</i> John Bennet.	6 <i>Fayries Daunce.</i> } Tho: Rauencroft
2 <i>A Hunting Song.</i> Edward Peirs.	7 <i>Satyres Daunce.</i> } Bach. of Musicke.
	8 <i>Vrchins Daunce.</i>
	9 <i>Elues Daunce.</i> John Bennet
HAVVING.	DRINKING.
3 <i>A Hawks up for a Hunts up.</i> } Th. Ra.	10 <i>Of Beere.</i> }
4 <i>For the Partridge.</i> } B. Mus.	11 <i>Of Als.</i> } Tho: Rauencroft. Bach. of
5 <i>For the Hearne & Duck.</i> Io Bennet.	12 <i>Of Als and Tobacco.</i> } Musicke.

ENAMORING.

- | | |
|--|---------------------------------------|
| 13 <i>Three Fooles.</i> | } John Bennet. |
| 14 <i>The Seruant of his Mistris.</i> | |
| 15 <i>The Mistris of her Seruant.</i> | Edward Peirs. |
| 16 <i>Their Mariage solemnized.</i> | } Thomas Rauencroft Bach. of Musicke. |
| 17 <i>Hodge Trillindle to his sweet hart Molkyn.</i> | |
| 18 <i>Molkyns answer to Hodge Trillindle.</i> | |
| 19 <i>Their Conglusion.</i> | } Musicke. |
| 20 <i>Their Wedlocke.</i> | |

FINIS.



In Approbation of this Worke.

IN former Age, among Musicians rare,
Regard was had of Measures then in use
And Characters; ordain'd by speciall c. re,
Least after-Cómers should the same abuse;
But forasmuch as those Composers Sage
Occasion had not to apply each thing
Vnto the diuers Humours which this Age
Hath studied out, and to the world doth bring:
I well approue this Authors Diligence,
Who by his Labour Characters hath found,
To shew what heretofore by neglig nce
Hath beene omitted, and for certaine ground
To make that plaine, that wanting was before
In Measures, Times, Prolations well obseru'd.
Wherein his Commendations is the more,
His Songs, and Skill high Praise hath well deseru'd.

NATHANIELL GYLES Bachelor of Musicke,
Maister of the Children of his Maiesties
Chappels, of Household, and Windsor.

Of this Ensuing Discourse.

MArkes that did limit Lands in former times
None durst remoue; somuch the common good
Preuail'd with all men; 'twas the worst of crimes.
The like in Musicke may be understood,
For That the treasure of the Soule is, next
To the rich Store-house of Diuinity:
Both comfort Soules that are with care perplext,
and set the Spirit Both from passions free.

*The Markes that limit Musicke heere are t. Right,
So fixt of ould, which none by right can change,
Though Use much alteration hath wrought,
To Musickes Fathers that would now seeme strange.
The best embrace, which herein you may finde,
And th' Author praise for his good Worke, and Minde.*

THO: CAMPION.

JOHN DOWLAND *Bachelor of Musicke, and Lu-
tensist to the Kings Sacred Maiestie, in com-
mendation of this Worke.*

Figurate Musicke doth in each Degree
*Require it Notes, of severall Quantity;
By Perfect, or Imperfect Measure chang'd:
And that of More, or Lesse, whose Markes were rang'd
By Number, Circle, and Poynt: but various use
Of unskild Composers did induce
Confusion, which made muddy and obscure,
What first Invention fram'd most cleere, and pure.
These, (worthy RAVENSCROFT) are restrain'd by Thee
To one fixt Forme: and that approv'd by Me.*

**In the most iust praise of Musicke, this praise-
worthy Worke, and my deare, vertu-
ous, and right expert friend,
the most iudicious
Author.**

THe ten-fold Orbes of Heauen are said to moue
*By Musicke; for, they make Harmonious din:
And all the Powres subordinate above
Spend Time, nay, spend Eternity therein.*

If

If Musicke then, moue all that All doth moue;
 That's not compriz'd in ALL that spights her State:
 If not in ALL, it's nought; which who doth loue
 is worse then nought, to loue what Hea'n doth hate:
 For, NOUGHT is nothing; fith it was not made
 By that great WORD, without which made was nought:
 Then, if that nought but NOUGHT doe her innade,
 Like God, her goodnesse is surmounting THOUGHT!
 But no man is so ill that hath no good;
 So, no man in the Abstract can be nought:
 Then 'tis no man that hates sweete Musickes moode,
 But Some-thing worse then all that can be thought.
 A Beast? O no: A Monster? neither. Then
 Is it a Deuill? Nothing lesse: for, these
 Haue Beings with an Angell, or a Man;
 But that exists not, that sweete Notes displease.
 FORMES, Essence giue to Man, Beast, Fish, & Fowle;
 Then Men WERE not, had they no Soule (their Forme)
 But Musickes haters haue no Forme, nor Soule:
 So, they (like Sinne) exist but to enorre,
 For, had they Soules produc'd in Harmony,
 Orrather Are it selfe (some Wise auouch)
 They would be rauisht with her Suauity,
 And turn'd Cœlestiall with her Heauenly Touch!
 But, let them goe as more than mortall Sinne
 Gains't Wiledomes Spirit, not to be forgiuen:
 While thou dost wooe the Soules, which thou dost winne
 With thy sweet Notes (deere Friend) to mind but Hea'n.
 Thy Nature, Manners, and thy Notes doe make
 A Three-fold-Cord, to drawe all hearts it ganes:
 Thy Musickes Cordes hold Eares and Eyes awake
 (Yet lullaby in pleasure) with their Straines.
 So, then this latter Musicke (though alone)
 'Twixt Fame and Thee doth make an Vnison,
 Through which consent, though Deaths clouds thee o'rern
 Thy glory still shall shine, and cloud the Sun.

Io: Dauies. Heref:

In

In Approbation of this ensuing
Discourse, and the Author thereof my
deare friend, Maister T H O -
M A S R A V E N S C R O F T.

ARts are much al'red from their Pristine State,
Humors and Fancies so pradominate.
Ould Artits though they were Plaine, yet were Sure,
Their Præcepts and their Principles were Pure:
But now a dayes We scarce retaine the Grounds,
W'are so Extrauagant beyond our Bounds.
Among the Rest, Musicke (that noble Art)
In this sad Elegie must beare a Part;
Whose Purity was such in times of yore,
(When Theory the Practise went before)
That then She was had in as great Esteeme
As now of Her the Vulgar basely Deceme.
Errors in Figures, Characters, and Note
Doe Now cause many Teach, and Learne by rote.
This my deare Friend doth seeke here to amend;
Wherein he trauail'd farre, great paines did spend
To right his Mother; he seekes to reduce
Her to her auntsient Grounds, and former Vse,
To beate downe Common Practise, that doth range
Among the Commons, and her Præcepts change.
Heere shall you finde of Measures diuers sorts,
For Church, for Madrigalls, for sundry Sports;
Heere shall you see true Iudgement, store of reading,
All for the Ould true Rules of Musicke pleading.
Numbers of 3, among the Meane respected
Are hence exil'd, and (worthily) reiected,
As being crept in by Custome, and Vse
Among the Vulgars, which the Wise refuse.
Much might be said more of this little Booke:
But let the Reader indge that on't shall looke.

Thi

*This of the Author each I will say,
That in One poyn't to a man he gives way;
Composing of a Song unto some Ditty
He is so Iudicious and so Witty,
That waighing first the Nature of each Word
He findes fit Notes, that thereunto accord,
Making both Sound and Sence well to agree;
Witnesse his sundry Songs of Harmonie.
What shall I say more? this Worke I approove,
And for his Skill, and Paines the Author loue.*

MARTIN PEERSON
Bachelor of Musicke.

To him that reads.

Concord and Discord still haue bene at ods
Since the first howre the Heathens made them Gods.
In euery Profession, Trade, or Art
They draw their swords, and each Wit takes a part.
There's neither Starre that moves, nor Hearbe that grows,
But they Dispute vpon't with Words, or Blowes.
'Mongst which Musicians, hanging vp their Harpes
Doe growe to fall Flat out, for Flats and Sharpes,
And by their Discord make that Art vneuen,
Whose Concord should expresse that Peace in Heauen;
But heere is One, whose Dove-like Pen of Peace
Striues to out-flie such Strife, and make it cease;
And Discord brings with Concord to agree,
That from their Strife he raises Harmonie.
He that for Loue doth This, and not for Gaine,
Must needes haue Praise, the proper due for Paine.

WILLIAM AVSTIN.



To my deare Friend M^rister
T H O M A S R A V E N S C R O F T,
vpon this *Work*.

I Propheſie (deare Friend) that thou which giu'ſt
The Dead deſerued Bayes, ſhalt while thou liu'ſt
Neuer want Garlands of that Sacred Tree
To Crowne thee in *Eternall* memorie :
Thou that haſt made the dying Coales to Glowe
Of oul'd Ed: Piers his name; which now ſhall growe
('Gainſt all that enuious or malicious bee)
In high Opinion 'mongſt Poſteritie;
Nor ſhall they touch Worth without Reuerence,
In whome once dwelt ſuch perfect Excellence
In Heauenly Muſicke ; I may call it ſo,
If oul'd Pythagoras ſaid truly, who
Affirm'd that the Sphæres *Celeſtia'l*
Are in their Motion truly Muſicall:
And Man, in whome is found a humane Minde,
(Then Whome, (Angells except) who'e're could finde
A Nobler Creature) ſome affirme conſiſteth
Onely of Harmony, wherein exiſteth
The Soule of Muſicke; and yet (but for Thee)
This Man had dy'd to all mens memorie;
Whoſe Name (now cleau'd from ruſt) this *Work* of thine
(While there are Times or Men) I doe deuine
Shall keepe Aliue; nor ſhall thy owne Name die,
But by this *Work* liue to *Eternitie* :
And from it men hereafter ſhall pull out
Scourges, to laſh the baſe Mechanicke Rout
Of Mercenary Miniſtrels, who haue made
(To their owne ſcorne) this Noble Art, a Trade.

T H O : P I E R S .

In Laudem huius opusculi.

NI bona (prisca licèt) non consuetudo ferenda;
Dirue, quod rectum ius negat esse suum.
Sit speciosa licèt tua, si sit adultera forma,
Vera magis grata est, altera fucus erit.
Iste *Notas* pariterq; *Nothas* dat (perlege *Lector*)
Quèis miserè est rudibus *Musica læsa Liber*,
Est dignus quem sæpe legas facilisq; paratu est:
Multus in *Authorem* sit tuus ergo fauor.

T. H.

De ingenuo Iuvene T. R. (annos 22. nato) Musica.
Studiofissimo, huius Libelluli
Authore.

RAra auis *Arte Senex* Iuvenis; Sed rarior est, si
Aetate est juvenis, *Moribus* ille *Senex*.
Rara auis est *Author*; (pœné est pars (1) *Nominis vna*)
Namq; annis juvenis, *Moribus*, *Arte* *Senex*.
(2) Non vidit tria *Lustra Puer*, quin *Arte* probatus,
Vitâ laudatus, *Sumpfit* in *Arte* *Gradum*.
Quale fuit *studium*, *Liber* hic testabitur; in quo
Vim, *Vitam* *Numeris* reddidit ille *Nonam*.
Quàm benè castigat, malè quos induxerat *Vfus*.
Errores, *Priscas* hîc renouando *Notas*?
Arte *Senex*, *Virtute* *Senex*, *etate* *Adolescens*
I bone, *Rara auis es*; *Scribe bonis ambus*.

(1) *Rauon-*
croft.

(2) *Ad annos*
14. Creatus est
Baccalaureus
facultatis Mu-
sicae in Academi-
Cambrig.

R. LL. Theo-muso-philus.

FINIS.

THE



THE PREFACE.



*M*usicke in ancient times, was held in as great *Estimation*, *Reuerence*, and *Honour*, by the *Best understandings* and *Noblest Bloods*, as any *Science Liberall* whatsoeuer. The *Grane Philosophers* reputed it an *Inuention* of the *Gods*, which they had bestowed on *Men*, to make them *better condition-*

ed, then bare *Nature* afforded: And the *Wise Grecians* therefore educated their children in *it*, that by meanes of *it*, they might *temper* their mindes, and fully settle therein, the *Vertues* of *Modestie* and *Honesty*: and, (in a word) *all of worth* euer held it, a very *Direct* and *Necessary* course, for the best *Institution of Life*, and *Correction of ill manners*.

The *Causes* then of that *Disrepute*, and *ouer lowe Estimation*, which *Musicke* in these dayes, (for the most part) sustaines, and whether they proceed from *Corruptions of Nature*, or *Art*, or both, as long since I began to meruaile at, so had I now vttered some obseruations thereabout, had not counsaile, and discretion perswaded me a while for a further exact suruay.

I had then (amidst other things) vnfolded on the one side, both the *Naturall*, and also the *Polittick Affecter* and
A *Entertayner*

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Entertayner of our *Art*, and on the other side, the strange *imbecillity* of our *Professors*, a great part of them *Profest Generall Maisters*, able (they will vndertake) fully to teach both *precepts* and *Practise* of our *Art*, in one poore yeare, (or lesse if you will:) and yet (spoken it shall be without offence) the most of them, not well vnderstanding the very *Nature* of a *Sound*, or the *Difference* of *Properties*, the *Distinction* of *Tones*, the *Division* of *Numbers* and *Measures*, the *inequality* of *Proportions*, nay, scarce *Defining* the nature of that *Instrument*, *Maisters* whereof they *professe* themselves to be.

I had likewise *poyn*ted at some other abuses, committed and suffered by *Musicks Professors*, as well in *Ecclesiastike* as *Common Seruice*, whereby the one, findes his *Due Right* empayred; & the other, his *Estimation*; and both, their *Ailities*.

As for those common kinde *Practitioners*, (truly ycleped *Minstrells*, though our *City* makes *Musicians* of them) who making account forsooth to doe the *Art* Honour, now in these daies of the ill opinion, and small credit it beares, haue (fairely) brought it downe from a cheife *Liberall Science*, to the basest almost of *Mechanick Functions*: I make no question, but in good time it may returne vpon their owne necks, and their *Desert* be rewarded, as *Statute* in that case hath already (most worthily) provided.

Besides, I suppose I should hardly haue omitted the *Belee*fe (whereof I finde some *Aery* or *Instrumentall Composers* and *Practitioners* to be) concerning certaine *Vices*, which their *Ignorance* is perswaded, our *Art* receiues helpe by, how disagreeing soeuer, both to *Nature* and *Reason*, which is the soule of all *Arts*.

And then for amends of all, I should at last, haue affoorded somewhat in the generall precepts, both of *Plaine*, and *Measurable Musick*, in the many *Diuer*sities, which the *Nature* of *Compositions* giue vs, from the very *originall* of them, to
that

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that *excellencie*, wherein the *Art* is now to be found, and in divers other particulars tending to the same effect.

But now in the meane time, let the *Affector* shew his *Disposition*, and the *Professor* his *Art*, to both whome I promise, that when e're I proceed in it, I will be free and impartiall, as Rule and Reason onely giues me, laying my Obseruations, and so desiring (if it may be) the restitution of our Science, to Due, and ancient Honour.

And till then (if at all they loue the *Art*) they shall well accept of my good will, and (with me) take in good worth, these *various Sprightfull, Delightfull Harmonies*, which now I bring them. Their *Composure* I dare warrant, 'tis not onely of *Ayre*, made for some small tickling of the outward Sence alone, but a great deale more solide, and sweetly vnited to *Number, Measures, and Nature* of the *Ditty*. The earnest affections which a man hath, in the vse of such *Recreations* as they are made for, are so fully exprest in them, for *Tact, Prolation, and Diminution*, that not onely the *Ignorant* Eare must needs be pleased with them, for their *Variety* of *sweet Straynes*, and the *Humorous Fantastick* eare satisfied, in the *Iocundity* of their many *Changes*, but also the *Judicious* hearer will finde that in them, which passes the *Outward* sence, & strikes a *rare delight*: of *Passion* vpon the *Mind* it selfe, that attends them.

I will take so much *Judgement* vpon me, as to affirme, I finde a *great* part of them so, though (without any tryall) the very *Naming* of those *two Worthies* in their *Art, and Times*, (and especially in these *kinds*) who first *Composed* that part I now speake of, is warrant inough for such a Beleeefe of them. Maister *Edward Pearce* the first, sometimes Maister of the Children of *Saint Paules* in London, and there my Maister, a man of singular eminency in his *Profession*, both in the *Educating* of *Children* for the ordering of the *Voyce* so, as the *Quality* might afterward *credit* him and *pre-*

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ferre them : And also in those his *Compositions* to the Lute, whereof, the world enioyes many, (as from the *Maister* of that Instrument) together with his skilfull Instructions for other Instruments too, as his fruits can beare him witnesse.

The second I name, as partner in this worke, is Maister *John Bennet*, a Gentleman admirable for all kindes of *Composures*, either in *Art*, or *Ayre*, *Simple* or *Mixt*, of what Nature soeuer. I can easily belecue he had somewhat more then *Art*, euen some *Naturall instinct* or *Better Inspiration*, by which, in all his workes, the very *life* of that *Passion*, which the *Ditty* sounded, is so truely exprest, as if he had measured it alone by his owne Soule, and inuented no other *Harmony*, then his owne sensible feeling in that *Affecti- on* did affoord him.

As for this little worke, and the Diuersities therein, they appertayne all, to the common *Recreations* that men take, and therein vtter that *Passion* which men discover in the vse of those *Recreations* : As are

{ 1 <i>Hunting</i> }	{ 3 <i>Dauncing</i> }
{ 2 <i>Hawking</i> }	{ 4 <i>Drinking</i> }
5 <i>Enamoring</i> :	

All which are here as liuely Characteriz'd, as euer were any of the kind yet among vs, withall *Measure*, and *Rule* to *Art* appertayning.

I. 2.

H *Hunting* & *Hawking* haue the first place, as the most *gene- rous* and *worthy* kindes of *Recreations*. In the *performance* of both which, such are the *Times*, *Numbers*, and *Measures*, obseruable, not in *Man* alone that vses the *Pastime*, but euen in the *Creatures* also, that either *make* the *Game*, or *purshue* it,

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as being duely *Composed*, beget an *excellent Harmony*, and require the *Singers skill* to vtter them, as if he were then abroad at the *performing* of them.

3.

THE next we present is *Dancing*, but that with some difference from the common *Exercise* now a daies of it, in our *Masks* and *Reuels*: As not grounded on the *Dauncing* of *Measures*, and accordingly bound to some particular *Rules* and *Numbers*, proper to the *Nature* of that *Daunce* one-ly, which then is afoot: But fashioned like those *Antique Daunces*, which the *Poets* would haue vs belecue, the *Fayries*, and the *Satyres*, and those other *Rurall Natures* frequented, and hauing in them, much more *variety* and *change* then any other *Composition*, and withall so expressing our *imperfect Moods* and *Measures*, for their *Tact*, *Prolation*, and *Diminution*, that in singing, *cunningly* and *Sprightfully* to resemble them, must needs giue the *performance* high commendation, and the Hearer the most pleasing delight that may be.

4.

DRinking is our *fourth Recreation*. For so'tis become (at least, if not the *first*) by the *use & Delight* that men now take in it, and so, for their sakes, I am content now to terme it. And among all the rest, for theirs Especially, that in the *Aery* part of our *Faculty*, for want of *Skill* and *Reason* in that which they *performe*, set their *Strength* and *Spirits* to search it out of the other *Elements*, chiefly out of those two, that the *Ayre* is euironed with, *Fire* and *Water*, well *compos'd* and *Brew'd* together, wherein they are resolu'd to grow *exceeding skilfull*, or else it shal cost their *Braines* a fiering, and their *Bowells* a drowning. The *Earth* indeed they looke least after, 'tis base that they account, and for *Mechanick Spirits* to runne so lowe, The *Note* they sing

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is of a higher *Strayne*, their *Recreation* lies in a brauer *Element*, wherein they *houer*, so *vnlike Men*, so long, so *desperately*, that at last, in their *miserable ends*, they scarce get the *Earth* honestly to couer them.

'Tis not then either for *Direction* or *Incouragement* herein, that I would be thought to bring this *part*; they that take me so, much mistake me, who can better hope, that the perfect *presentation* of this illaudable *demeanour*, will turne this *Sport* into so much *Earnest*, as shall teach the *Innocent Auditor* to *loath* them, if perhaps not *reclayme* the *guilty*.

5.

Ovrlast *Recreation* heere, is, that they terme *Enamoring*, a *Passion* as (more or lesse) possessing and affecting all, so truly exprest by none, but *Musick*, that is, *Song*, or *Poetry*: the former whereof, giues herein both a *relisb*, and a *beauty* to the latter, inasmuch as *Passionate Tunes* make *Amorous Poems* both willinglier heard, and better remeimbred. I haue heard it said, that *Loue* teaches a man *Musick*, who ne're before knew what pertayned thereto: And the Philosophers three *Principall Causes* of *Musick*, 1. *Dolour*, 2. *loy*, 3. *Enthusiasme* or *rauisbing of the Spirit*, are all found by him within *Loues Territories*. Besides, we see the *Soueraignty* of *Musicke* in this *Affection*, by the *Cure* and *Remedy* it affords the *Dispassionate*, and *Infortunate Sonnes of Loue*, thereby to asswage the *turmoyles*, and quiet the *tempests* that were raised in them.

AND herenow, 'twere high time for me to make an *End of Prefacing*, did I not foresee, that the different *Character* which herein I giue the *Time* of these *Compositions*, may perhaps seeme strange to the *Performer*, because, how're the *Tact*, according to the feuerall *Motions*, is vulgarly knowne, yet is it altogether *vn-art-like Charactered*,

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actered, and accordingly the *Practise* of them, (amongst vs especially) not aright exprest. To approue them therefore to the *Muses*, and to warrant them, for the true *Forme* of *Charactering* the *Time*, both in *imperfect* and *perfect Measures*: As also to preuent the *Ignorant*, that they venture not, (without better *Reason* of the *Art*, then I shall giue them) præiudiciously to draw the common *Practise* for an *Argument* against me, I will now, in as few words as well I may, præmise some particular *Notions and Rules* in the *Measurable part of Musick*, to which alone (and not to the other, the *Playne and Simple Part*;) the *Resolutions* of these doubts may in this case be thought necessary.

* * *





The Definitions and Divisions of
Moode Time, & Prolation
in Measurable Musick.



Ensurabilis Musice is defined to be a *Harmony* of diuers sortes of *Sounds*, exprest by certaine *Characters* or *Figures* called *Notes*, describd on *Lines* & *Spaces*, different in *Name*, *Essence*, *Forme*, *Quantity*, and *Quality*, which are sung by a *Measure* of *Time*; or as⁽¹⁾ *Io: Dunstable*,⁽²⁾ the man whome *Ioan. Nucius* in his *Poeticall Musicke* (and diuers others) affirme to be the first that inuented *Composition* saith, it hath his beginning at an *Vnite*, and increaseth vpward by two and by three infinitely, and from the highest decreaseth in like manner downe againe to an *Vnite*.

(1) *Io: Dunstable* *de Mensurabilis Musica* cap. I.
(2) *Io: Nucius* *musica Poetica* cap. I.

Measure in this *Science* is a *Quantity* of the *length* and *shortnes* of *Time*, either by *Natural* sounds pronounced by *Voice*, or by *Artificiall*, vpon *Instruments*.

Of this *Musick*, *Franchinus de Colonia* was the first *Inuentor*; and to guide our knowledge the better, obseruing the same course that *Guido Aretinus* did, (who instituted the forme of *Plaine*, or *Simple Musick*) He made *Scales* or *Tables*, in the which all things pertaining to the diuision of *Perfect* and *Imperfect Measures* are contained, and by the which we may by degree attaine to the perfection of this *Knowledge*.

The *Scales* or *Tables* (by him instituted) of diuers are vulgarly termed *Moodes*, by some of better vnderstanding, *Measures*; and consist of *Notes*, *Pauses*, *Degrees*, *Signes*, *Perfection*, and *Imperfection*.

The *Scales* or *Tables* (by him instituted) of diuers are vulgarly termed *Moodes*, by some of better vnderstanding, *Measures*; and consist of *Notes*, *Pauses*, *Degrees*, *Signes*, *Perfection*, and *Imperfection*.



Of Notes.

A Note is a Signe, or Character representing either a Natural, or Artificiall Sound: and it is two fold;

1. Simple
2. Compound.

Simple Notes (Like Nowne Substantiues) require none other to be ioyned with them, to shew their signes, or significations; of which there are 8. ⁽¹⁾ the first five are cal'd *Essentiall* the last 3. *Collaterall*. 1. *Large*, 2. *Long*. 3. *Breue* 4. *Semibreue*. 5. *Minime*. 6. *Crosches*. 7. *Quauer*. 8. *Semiquauer*.

(1) *Glareanus*
Dodecachord.
lib. 3. cap. 4.

Compound Notes (Like Nowne Adiectiues) cannot stand by themselues, but require another to be ioyned with them to shew their signes and significations & arise from the 4. first *simple Notes*. *Larg*, *Long*, *Breue*, & *Semibreue*; which being fitly *conioyn'd* one with another, we terme *Ligatures*; of which, those that are with ⁽²⁾ *plikes* or *strokes* in *Quadrate formes* are called *Rectes*,  those that are by crooked ones ⁽³⁾ *Obliques*,  either ascending or descending; in the *Charactering* of which, that at the *beginning*, that in the *Middle*, and that at the *latter end* must specially be obserued.

(2) (3) *Io:*
Dunitt. Mus.
cap. 12.

For ensamples, I refer all to those forraine *Authors*, that haue at large discours'd of the particular præcepts of this part of *Musike*: but domestically to ⁽⁴⁾ *Master Tho: Morley* who will satisfie any curious obseruer.

(4) *Tho: Mor:*
lib. 1. fol. 9.
10. 11.

These *Ligatures* were inuented for two respects: 1. for the *Disties sake* 2. (without *Disty*) for breuity of *Pricking*. But in regard the *Notes* now in vse are not of so long a quantity, as when the *Perfect Modes* were vled, the most part of the *Notes Ligatur'd*, & *Ligatures* themselues are layd aside, except the *Breue* & *Semibreue*, which yet are retain'd for the causes afore mentioned.

The 4.

Of the Inward Signes.

3

The 4 last simple notes, *Minime*, *Crotchet*, *Quaver* & *Semiquaver* are therefore not *Ligable*, because they are not *Measured*; for the ⁽¹⁾*Minime* is the first Note that *Measureth* (being in it selfe indivisible) and the *Semibreue* the first note *Measured*; and therefore the first Note *ligable*; And for the other 3. *Crotchet*, *Quaver*, and *Semiquaver*, they are neither augmented nor diminished, but keepe one continuall quantitie, (1) Ibidem. Mens. Mus. cap. 15.

The first 4. simple Notes ⁽²⁾*Franchinus* Invented; & although part of their formes were not in the original as now they are *charactered*, yet their *Measures* were all one: hee was also the first that deuided the *Largs* into 3. *Longs*, and the *Long* into 3. *Breues*, and the *Breue* into 3. *Semibreues*, (further then which in those dayes the *Measure* tended not) & all of them into 2. likewise; whereby he was the first that Invented *Perfection*, and *Imperfection*. (2) Ibidem. cap. 3.

The *Minime* ⁽³⁾*Ph. Vitriaco* (the Flowre of *Musicians* of all the world in his time) inuented, obseruing the same forme that *Franchinus* did, deuiding the *Semibreue* into 3. *Minimes*, and into 2. at the least, and term'd it *Prolation*; but as for the *Minime*, not counting otherwise of it then as of an *Unit*, or a *Poynt* in *Geometry*, he reckoned it no *Time*, but the beginning of *Time*, and the very beginning of *Measurable Musicke*; and so in these dayes further then the *Minime* the *Measure* tends not, it being the first and shortest Note that any *Measure* can begin on; as contrarywise the *Large* is the last and longest Note, that the voyce of man with one *Breath* can deliuer. (3) Ibidem. cap. 6.

And as for our *Crotchets*, *Quavers*, & *Semiquavers*, I yet finde not the Inuention of them; and therefore I suppose no great heede was taken of the Inuentor, yet they were accepted vpon sufferance; yet so, as that we now differ from the aurtient in the naming of them, ⁽⁴⁾for that which we terme our *Quaver*, they term'd a *Crotchet*, & that which (4) Ibidem. cap. 6.

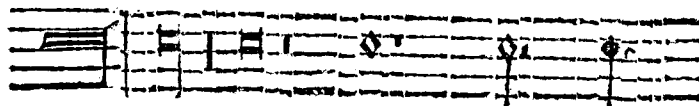
Of Pauses, or Rests.

we terme a *Crotchet*, they term'd a *Semi Minime*, the halfe of our *Minime*, as the *Semibreue* is the halfe of the *Breue*. And these *Simple* and *Compound Notes* are they, which wee commonly call the *Inward signes* of *Measurable Musicke*.

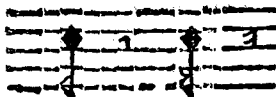
Of Pauses, or Rests.

Pauses, or Rests are silent *Characters*, or an *Artificiall* omission of the voyce, representing the *quantity* of the *Inward notes*, or *Signes*, as they are *Measured* by the *outward Signes*, which were Inuented for 3. causes. 1. For *Closes*, 2. for *Fuges*, 3. for avoyding of *Discords*, and disallowances.

Examples of Inward signes and rests.



Large, Longe, Breue, Semi-breue, Minime, Crotchet,



Quaver, Semi-quaver.

Of Degrees.

Degrees were inuented to expresse the *value* of the afore-said principall *Notes*, by a *Perfect* and *Imperfect Measure*. *Perfect Measure* is when all goe by 3. *Imperfect Measure* when all go by 2. & *Degrees* are three-fold:

1. *Moode*
2. *Time*
3. *Prolation.*

As all

Of the Inward Signes.

5

(¹) As all other things have a *Moode* (saith *Glarean*) so hath *Musicke*; and *Modus* signifieth a manner of something to be represented; and heere are all *Notes* of a *Square* *Quadrat* forme, and thereby are appropriated *Largs* and *Longs*, measured by the least of this forme, the *Breues*.

(¹) *Glareanus*
Dodecachord.
lib. 3. cap. 5.

Tempus signifieth a *Time*, (²) which is ordained by order, having a iult *Measure*, set *Limits* & *Bonds*: and here is a figure or *Note* of a (³) *Rhombus* or *Circular* forme, which we terme the *Semi-breue*; but the reason why the *Time* is appropriated to the *Breue* is in regard of the *Perfect Measure* of the *Breue* by this *Circular Note*, though in the forme it is applied to the *Semi-breue*.

(²) *Plutarch.*

(³) *Glarean*
lib. 3. cap. 1.
Sebald: Heyd:
lib. 3. cap. 1.

Prolation signifieth an extending or putting forth; and it is of the *Degrees* from the first measuring *Note* to the last measured, through the *Perfect* and *Imperfect* figures; vnto which terme *Prolation* is applied, a *Note* of a *Circular* body, but with a *Stroke*, as a head ioyned to that Body, which is term'd the *Minime*; (which (⁴) *Minime* measuring the *Semi-breue*) thereby comes it, that the Terme *Prolation* is appropriated to the *Semi-breue*, as being the first *Note* measured by the *Prolationate*, or extending *Note*.

(⁴) *Sebald.*
Heyd: lib. 2.
cap. 2.
Gla. lib. 3.
cap. 5.

And all three of these *Degrees*, are 2. fold, (⁵) *Maior* & *Minor*:

(⁵) *In: Dignifi-
ble Mensura-
bilis Musica.*
cap. 16.

The *Greater Moode perfect* is, when a *Large* containes 3. *Longs*.

The *Lesse Moode perfect* is, when a *Long* containes 3. *Breues*.

The *Greater Moode Imperfect* is, when a *Large* containes 2. *Longs*.

The *Lesse Moode Imperfect* is, when a *Long* containes 2. *Breues*.

Time perfect is, when a *Breue* containes 2. *Semi-breues*.

Time Imperfect is, when a *Breue* containes 2. *Semi-breues*.

Prolation perfect is, when a *Semi-breue* containes 3. *Minimes*.

Prolation Imperfect is, when a *Semi-breue* containes 2. *Minimes*

Of Outward Signes.

TO these *Degrees* there were added certaine *Outward Signes*, the better to distinguish the *Perfection* and *Imperfection* of *Moode*, *Time*, and *Prolation*.

To the⁽¹⁾ *Moode* expressing the *perfection* of it is attributed a *Ternary number* thus: 3.

To the⁽²⁾ *Imperfection* the *Binary* expresseth thus 2.⁽³⁾ or the *Ternary* omitted.

But in the first Age of the Invention of this *Art*, it was expressed by *Rests* or *Pauses* of their *Notes*, and in regard of the little use of the *Moodes*, and the *Practick* occasion of such *Rests* for *Closes*, and coming in of *Fuges*, they were layd aside, and these *Numbers* aforesaid accepted.

The *Perfection* of *Time*⁽⁴⁾ (as growing out of *Circular motion*) is expressed by a *Round Circle*, thus ○.

The *Imperfection* of it by a *Semicircle* thus ◐⁽⁵⁾ As for those that would haue the *Number* signifie the *Time*, and the *Circle* the *Moode*, *Franchinus*, *Glareanus*, and diuers auncient *Theoriks* iustly reprehend them.

To *Prolation*, for the expressing of the *perfection* thereof is attributed a *Point* or *prick*, signifying the indiuisibility of the *Measure* which is placed in the midst of the *Circle* thus ⊙ or the *Semicircle* thus ◐ as by its presence it causeth *Perfection*; so by the absence thereof it causeth *Imperfection*; But those slender *Artists*, which would haue the *Ternary number* signifie the *Perfect Prolation*, and the *Binary* the *Imperfect*, (and so onely appropriated) the aforesaid Authors condemne, as most ignorant of these *Measures*.

Furthermore these aforesaid *Degrees* are deuided into 4. *Tables*, by some term'd *Moodes*, by others 4. *Prolations*, (but wrong by both, for of *Moodes* and *Prolations* there are but 2. the *Great* & the *Lesse*) but by the best vnderstandings, 4. manner

⁽¹⁾ Glarean
Dodecachord.
lib. 3. cap. 6.

⁽²⁾ Sebaldus
Heydon. lib. 2.

cap. 1.

Orusheparchus
lib. 2. cap. 4. 5.

⁽³⁾ Morley. lib.
2. folio. 4.

⁽⁴⁾ Glare. Dode.
lib. 3. cap. 6. on

⁽⁵⁾ Ibidem.
lib. 3. cap. 8.

Of the Outward Signes.









4. manner of *Figures* are approued to distinguish the *Perfection* and *Imperfection* of these *Degrees*, by which all *Song* in this kinde is measured.

Examples of the 4. *Figures*.

1	Perfect of the more	}	<i>Prolation.</i>
2	Perfect of the Lesse		
3	Imperfect of the more		
4	Imperfect of the Lesse.		

1 **P**erfect of the more *Prolation* in his proper forme, is, when there is *Perfect Moode*, *Perfect Time*, and *Perfect Prolation*, and is thus *Charactered*.

Example.

								
<i>Large</i>								
<i>Longs</i>	3	<i>Breues.</i> 3	<i>Semb.</i> 3	<i>Min.</i> 3	<i>crot.</i> 2	<i>qua.</i> 2	<i>semia.</i> 2	
<i>Breues</i>	9	<i>Sembr.</i> 9	<i>Min.</i> 9	<i>Crot.</i> 6	<i>qua.</i> 4	<i>semq.</i> 4		
<i>Semibreues</i>	27	<i>Min.</i> 27	<i>Crot.</i> 18	<i>qua.</i> 12	<i>sesq.</i> 8			
<i>Minimes</i>	81	<i>Crotch.</i> 54	<i>Qua.</i> 36	<i>Sesq.</i> 24				
<i>Crotchers</i>	162	<i>Qua.</i> 108	<i>Semi.</i> 72					
<i>Quauers</i>	324	<i>Semi.</i> 216						
<i>Semiquauers</i>	648							

This Table, and the rest following expresse all *perfection*, and *imperfection*, and the quantity of the *Disuisible* and *Induisible Notes*, how many goeth to a *Large*.

Perfect

Before the former example this Character of the Perfect
of the More Prolation should be plac'd thus. \odot

3

Perfect of the lesse Prolation or the lesse extenuation in
the lesse Perfect Moode in his proper forme (accord-
ing to those, whose ensamples ought to be the same with
their reasons) in my opinion should be thus Charactered \odot
but with diuers it is thus \circ , thus \circ , and thus \circ ; according
to which differences, wee finde great Masters in their
workes (especially in their ensamples) much ranging,
although the most of them confesse this ⁽¹⁾ Perfect of the
lesse Prolation to be the lesse Moode Perfect: Time perfect, and
the great Moode, (which is 3. Longs to the Large) and perfect
Prolation (which is 3. Minimes to the Semi-breue) to be Im-
perfect, and that Perfection is by 3. and Imperfection by 2.
Why? either the omitting of the Numbers, and the Binary
Number signifying Imperfection, or the single Ternary, al-
though in the Perfect of the more Prolation, the single Ternary
noteth the Perfection of both moodes, ⁽²⁾ and wheresoever
the Greater is there is the Lesse, but not contrarily; by
which reason it makes good the aforesaid Charactering, and
allowes vs for the signifying of the greater Moode Imperfect
the Binary Number, for the Lesse Moode perfect the Ternary,
for the Time perfect the Round Circle, and for Prolation Im-
perfect, the absence of the Point or pricke, Example. \circ
2.3.

(1) Sebald: Hey:
lib. 2. cap. 1.
Glareas: Dode
lib. 3. cap. 5.
John Dunstons
cap. 10.
Ornitho: lib. 2
cap. 4.
Morley lib. 1.
fol. 13.



















(2) Ornitho.
lib. 2. cap. 5.

Example.

Of Lesse Mooode Perfect.

Example of the *Perfect* of the *Lesse Prolation* in the *Measure and diuision* of the *Notes.*

○
23

																	
<i>Large.</i>																	
<i>Long</i>	2	<i>Brues</i>	3	<i>f. m. b.</i>	3	<i>Min.</i>	2	<i>Crot.</i>	2	<i>qua</i>	2	<i>Sem</i>	2				
<i>Brues</i>	6	<i>Semib.</i>	9	<i>Min</i>	4	<i>Crot.</i>	4	<i>quam.</i>	4	<i>Se.</i>	4						
<i>Semibreues</i>	18	<i>Min.</i>	18	<i>Crot.</i>	12	<i>quam.</i>	4	<i>semiq</i>	4								
<i>Minimes</i>	26	<i>Crotch</i>	36	<i>quam.</i>	24	<i>sem:q</i>	16										
<i>Crotchets</i>	72	<i>quarer</i>	46	<i>Semi.</i>	48												
<i>Quarers</i>	144	<i>Semiq.</i>	144														
<i>Semiquarers</i>	288																

THESE 2. *Perfect Mooodes* in these dayes are of little or no vse, and therefore I haue little to say to them concerning their *Diminutions*; only I finde that the Auncients exprest them by *Stroks* drawn through their *Circles*: In the *Perfect of the More* for the great *Diminution* thus, (1) ⊕ for the *Lesse* thus (2) ⊕ In the *Perfect of the Lesse* for the great thus (3) ⊙ for the *Lesse* (4) ⊕ but these for the most part are out of vse, only we finde in diuers *Church & Madrigall Compositions*, the *Perfect of the Lesse* in his great *Diminution* expressing *Sesqui-altera Proportion* thus Charactered (5) ⊙ & by diuers examples for *Triple proportion* thus (6) ⊙, but because these 2. *Imperfect Mooodes* following are now only in vse, I will somewhat speake of the absurdities committed in the *Charactering* of their *Measures*, especially for the *Prolations & Diminutions*; whereby wee may discouer what things are necessarie and *Art-Like*, & reiect those *Vn-Art-Like Formes* which by Ignorance are crept in.














(1) *Glaream: Dode. lib. 3. cap. 11.*
 (2) *Sebald: Heydon lib. 2. cap 6.*
 (3) *Loffio Senior. lib. 2. cap 6.*
 (4) *Murley lib. 1. fol 25.*
 (5) *Ibidem.*
 (6) *Clarc: Dode. lib. 3. cap. 11.*
 (7) *Sebald: Heyd. lib 2. cap. 6.*

Imperfect of the *More Prolation* (which is the extenuation of the *perfect prolation* through the *Imperfect Mooodes* and Time)

C

Time) in the proper forme of it is, when wee haue *Imperfect Moods, Imperfect Time, and Perfect prolation*, all *Notes Measured by 2.* (saue the *Semi-breue* which is by 3. and by all approued *Theorickes* thus *Character'd.* ©

Example of the Imperfect of the
More Prolation.

												
Larg	Breues	Semibr	Min.	Crot.	qua.	semq.	cro.	qua.	semq.	cro.	qua.	semq.
2	2	4	4	6	6	12	3	4	4	2	2	2
4	4	8	8	12	12	24	6	8	8	4	4	4
8	8	16	16	24	24	48	12	16	16	8	8	8
24	24	48	48	72	72	144	36	48	48	24	24	24
48	48	96	96	144	144	288	72	96	96	48	48	48
96	96	192	192	288	288	576	144	192	192	96	96	96
192	192	384	384	576	576	1152	288	384	384	192	192	192

But now *Practise* hath so infected this *Measure*, especially in the *Prolation* and *Diminution* of it, that when a *Perfect Artist* comes to sing a song of such *Practisall Charactering*, (supposing it to be *Character'd* according to the iust *Perfection* and *Imperfection* of the *Degrees*) hee shall bee (almost) as far to seeke for the *Measure* intended, as were they that *Compos'd* it to seeke for the true *Charactering* of that *Measure*, they would haue exprest. For that I may giue instance herein, I finde it by them thus exampl'd ©₃ or thus ©, the which indeed I must confesse is the *Imperfect Time*, and the *More Prolation*; But then I demaund to what end tends that *Ternary Number*? Hereto they will answer (especially those who in conceyt are *Masters* that it is to signifie a *Triple Proportion*, by which the Song before which it is set, must

must be sung; and that is (say they) 3. to one. True; but then askethem *what three to one?* and they will tell you, 3. *Minimes* to one *Semi-breue*; O most *Vnproportionate Customable Compositors*, whose Art serues them not so much as to distinguish *Prolation* from *Proportion*! For *Prolation* is, when 3. *Minimes* goe to one *Semi-breue*, and *Triple Proportion* is, when 3. *Semi-breues* to one *Semi-breue*, as being a *Proportion of the Greater Inequality*, and (as wee terme it) *Multiplicis generis*, that is when a *Greater Number* is compar'd with a *Lesser*, and containeth the *Lesser* many Times as $\frac{3}{1}$ &c. It is euident then, that this single *Ternary Number* cannot stand for a *Triple Proportion*, seeing it wants a *Lesser Number* to bee compar'd with all; and beside that, were there a *Number* adioyn'd, yet the signe of the *Imperfect Time*, the *Perfect Prolation*,⁽¹⁾ (and *Number* cannot work vpon *Prolation* ^{(2)Ornitbo. lib. 2. cap. 8.}) so long as the *Circle* retains the *Poynt*,) the *Charactering* of the *Note* in white, the breaking of the *Measur'd Notes*, and the *Measure* of a *Lesser Quantity* and *Quality* to the *Tact*, would all resolue vs, 'tis no *Triple Proportion*.

Others then being beaten from that opinion, and yet not doubting but to hit the marke, make answer; Some, that the *Number* is there set to signifie, that 3. *Minimes* went to a *Semi-Breue*, in their idle conceites neuer remembering that the *Poynt* in the *Semi-Circle* signifies that sufficiently: Some, that it is to signifie the *Moode*, not regarding that the *Measure* it selfe confutes them, in as much as this *Ternary Number* signifieth *Perfection*, and the *Moodes* in this *Measure* are *Imperfect*. And lastly, Some (rather then faile) will haue it signifie *Time*, quite forgetting (as good *Authors* obserue) that 'tis the *Circle* which signifies it, which being broken in this *Measure*, makes it therefore *Imperfect*.

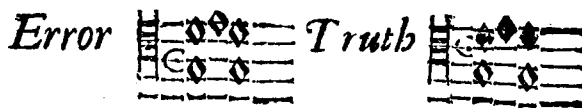
May I not then wel conclude, that seeing this *Number* signifieth neither *Proportion*, nor *Prolation*, nor *Imperfect moodes*,

nor *Time*, 'tis but an Intruder, and by right must be wholly left out in the *Measure* of the *Perfect Prolation*? which being graunted, I will say no more of it, as making account that it is a thing generally knowne.

The vse of this *Perfect Prolation* is, in *Service Divine* for *Jubilees* and *Thanksgivings*, and otherwise for *Galliards* in *Renellings*.

But in this *Measure*, I obserue another great *error* committed by them, which expresse the *Sesqui-altera-Proportion* with 3. *White Semi-breues*, belike not vnderstanding, that herein a *White Semi-breue* contaynes 2. *Minimes*, if it be not *Imperfected* by a *Lesse Note* going *before*, or *following*; Yet will they (forsooth) haue 3. of these *White Semi-breues* goe to the *Tyme* of 2. *Tacts* or *Strokes*; whereas, in all nature of *Proportions*, it (contrariwise) ought to bee exprest with 3. *Semi-breues Denigrated*, and so signifying *Diminution*; which then containe the *quantity* that they ayme at, of two *Strokes* in this *Perfect Prolation*,

Example.



Vnto this *perfect Prolation*, there pertaines a 2. folde *Diminution*, the *Greater* and the *Lesser*; signified by *Internall*, and *Externall Signes*.

(1) To: *Magirus de Art. Musica.*

(1) *Internall* by the *Denigrating* or blacking of the *Inward* or *simple White Notes* without the *Externall Signe*, Diminish the *Tact*, as much as the *Externall Signe* it selfe of the *Great Diminution*: Examples of which wee finde

Of Great Diminution. 13

finde Diuers, in *Church Songs, Madrigalls,* and such like as thus:

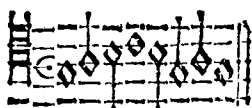


And diuers others there are bothin the *Perfect* and *Imperfect Measures*, all pertaying to the *Great Diminution*.

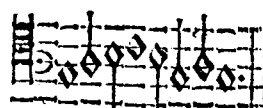
The *Externall Signes* are those which are set, at the beginning of *Songs*, and are the *Characters* of the *Degrees*, for the *Diminishing* of the *White* and *Blacke Notes*, by *Dash* and *Retort*, in the *Great* and *Lesse Motion* of the *Tact*.

The *Great Diminution* and the *Externall Signe* to signifie it in *White*, is by a retort of the *Semi-Circle* with the *Character* of *Prolation* thus

Example.



Perfect Prolation



Great Diminution.

Otherwise ioyning the *Externall* and the *Internall Signes* together, 'tis thus signified,



C 3

Whereas

Whereas the cōmon practise (in *Composition* for *Church Songs, Madrigalls, Pastoralls, Ballads, &c.*) charactereth this *Diminution* with *demigrated Notes*, and the *Outward signe* by the *Ternary Number* thus:



They seeme to drawe their Reasons (as some *Masters* haue affirm'd) from the 3. swift feete in *Poetry, Trocheus, Iambus* and *Tribrachius*, in regard of the *Notes* that are *Diminished*.

But then why it should bee apply'd more to this *Diminution* then to the *Perfect Prolation* I see no Reason at all; by cause how e're the *Tact* of this *Diminution* be of a swifter *Motion*, yet the *Measures* are all one in the diuiding of the *Semi-breue*, according to those feete. As 1. *Trocheus*, which is one long and the other short, a *Semi-breue* and a *Minime*. 2. for *Iambus*, which by way of *Retort* to the former is one short and the other long, a *Minime* and a *Semi-breue*. 3. for *Tribrachius*, which is three short, the *Semi-breue* diuided into 3. *Minimes*; which diuision (say they) pertaines only to the *Diminution* and not to the *Perfect Prolation*; Howbeit many meane *Practitioners* are able to contrary that, and they who aright vnderstand *Poetry*, and *Musicke* shall be Iudges, who knowe the *Measure* to bee all one, and the differences of the *Motion* to bee according to each *Rule*, or according to the discretion of them that *Sing*, or *Reade* them.

But the matter here we chiefly stand vpon is, that the *Ternary Number* ought vtterly to be reiected, as hauing no manner of interest either in the *Perfect Prolation*, or the *Diminutions* therof: The *Perfect Prolation* we spake of before; and now for the *Diminution* thus I say, that if by their *Trochaick* reason they will bring this *Ternary Number* in, to signify

nifie this *Diminution*; they may as well, yea they must necessarily, to euery diuision of the *Semi-breue*, (which may bee as diuers, as is the *Composers* Inuention) set a feuerall *Character* to signifie it, and their applications of it to the feete, by which it is *Measared*: But what a confusion would that be to the *Performer*, (besides the euidence of their ridiculous ignorance) to charge each Diuision with a particular *Character*, when only the *Externall* and *Internall Signes* set at the beginning of *Harmonyes* are thereto sufficient? And if it bee vnecessary to *Character*e all, I see as little reason that they should *Character*e any one: Or if yet they needs will, that one be *Charactered*, then let them show me, why the *Measure* of these other feete, which belong to the Diuision of the *Imperfect Prolation* and the *Diminution* thereof, (as *Spondeus*, *Pyrrychius*, *Anapastus*, *Bacchius*, *Antibacchius*, &c.) should not as well be *Character'd* by them, as these that belong to the diuision of the *Perfect Prolation*, and the *Diminutions* of it. For if they hold that a thing needlesse and superfluous to be done in a case so common and obuious: the consequence will be altogether as good against this their Poeticall, phantasticall *Charact'ring* with the *Ternary Number*.

But see how one error begets another; It is that which I haue obserued as a most grosse *Absurditie* in the pricking of the *Internall Signes* of this *Diminution*, and yet is to be found among those, whome our *Vulgar Practitioners* account approoued *Masters*, & in that opinion haue followed their *Vn-art-like Example*; which is, the setting of it with a *White Minime* and a *Crotchet*, and the *Tact* charactered with the afore said *Ternary Number*; as thus



Their Apologic (vpon exception taken) prooued like

like their ensample, both fond, and fencelesse; to witt, that they might *Character* the *Sounds* in what forme it pleased them, and needed not to be bound to follow the *Laws* and *Rules* of *Art*, which they found were herein wholly against them.

(¹) Morley lib.
1. fol. 15.

THE *Lesse Diminution*, (which is vulgarly call'd (¹) *Diminution of Diminution*, or the *Double Diminution* of the *Perfect Prolation*) is the swiftest *Motion* that any *Tune* is *Composed* of vnder this *Measure*, as *Country Daunces*, *Bransls*, *Volros*, *Courantos*, & such like: And it likewise we find character'd, to signifie the *Tact* of it, with the *Ternary Number*, which is yet of all the rest the greatest *Absurdity*: For herein there are *sixe Notes Measured* to one *Tact*, (whereas afore but 3.) and Their *Ternary Number* is made to signifie no lesse then *Perfect Prolation*, *Great Diminution*, & *Lesse Diminution*, and all vpon the bare and groundlesse warrant of *Common Practise*, which say they, hath so receiu'd it, & therefore they vse it.

But what a confusion will this be when they haue a *Song* or *Tune* composed of all these *Tacts*, (as diuers there are in vse for *Masks* and *Reuells*) and shall finde but onely one *Character* to expresse all *Motions*? how can that worke be perform'd in his proper nature, except the *Composer* shall either *Demonstrate* by a *Canon* what his meaning is, or himselfe personally be there to explaine his *Forme* intended? Therefore the *Authors* of our *Art*, foreseeing the *Diuersities* (and there by the *Absurdities*) which heerein would be inuented concerning the *Diminutions* of the *Tact*, agreed vpon certaine *Rules* and *Characters* together, to *Demonstrate* euery particular *Motion* by, of what kinde of *Diuisiō* locuer the *Tact* was. But now inregard that those *Canons* and *Proportionate Rules* are out of vse, I see no reason why wee should vse their *Characters*, but rather be led by that *Rule*, whereof now in these dayes our practice

Now as before I did in the former, so in this *Measure* also have I obserued diuers absurdities committed, by not distinguishing the *Lesse Prolation* from his *Diminutions*.

For vnto this *Time* and *Prolation* there pertaires a 2. folde *Diminution* (by⁽¹⁾ some termed *Semi-dity*) the *Greater*, and the *Lesser*.

(1) *Glaream.*
Dode. lib. 3.

cap. 10.

Fredericus

Berhusius

cap. 12.

Ornitho. lib. 2.

cap. 8.

(2) *Sebald.*

Hoyd. lib. 2.

cap. 6.

Freder. Ber-

husius cap. 12.

The *Greater Diminution* is rightly thus *Charactered*⁽²⁾ ¶ or (by *Retort* of the aforefayd *Imperfect Circle*) thus ∩; though diuers there be, that from the *Proportionate Rule* (forth) will haue it thus ∟ 2. but for as much as in this *Measure* there is vs'd no *Denigration*, and all *Proportions* are out of vse saue *Sesqui-altera*, I haue sayd sufficiently for confutation thereof, before.

Vnder this *Diminution* are compos'd *Almayns*, *Free Mens Songs*, *Ayres* and such like, and (accordingly) among our *Minstrells*, 'tis knowne by the name of *Almayne Time*, and is as a *Duple* to the *Lesse Prolation*; that is, a *Motion* as swift againe, as the *Lesse Prolation* is of, in his owne *Natural* *Tact*.

(3) *Morley*
lib. 1 fol. 15.

(4) *Sebald.*

Hoyd. lib. 2.

cap. 6.

Nicholas Le-

sterij lib. 2.

cap. 4.

The *Lesse Diminution* we finde to bee thus *Character'd*⁽³⁾ †, or with *Retort* of the *Great Diminution* thus ∪⁽⁴⁾; and this is the swiftest *Motion* that vnder this *Measure* is Compos'd; and such are all those *Compositions* which are vnder it, as *Jiggs*, and the like.

But heerein now the Ignorance of our times is such, not knowing the differences of this *Imperfect Prolation* and the *Diminutions* thereof, that they commonly *Character*-the *Church Songs*, and *Motets*, with the *Greater Diminution* thus ∟; according whereunto if those *Songs* should be sung, it would not only alter the nature of those *Harmonies*, but also make them seeme rather some *Dauncing* or *Reuelling Measure*, then a religious *Note* to be vsed in Gods Service.

'Tis then the *Lesse Prolation* (thus ∟) wherewith all such
Diuine

Divine *Compositions* (especially those which are with *Fuges*) ought to be *Character'd*, and that is the slowest and greatest *Measure* now in use.

And so againe for those *Madrigalls*, *Pastoralls*, *Pauens*, and such like, which are *Character'd* with this *Great Diminution*, should they be sung according to the *Tact* thereof, they would make such a confusion, that the *Performers* would surely be taken for mad-men, and the *Songs* themselves would seeme no better then common *Sigs* to the hearers.

Wherefore it concerns the *Composer* to vnderstand the differences of these *Tacts*, and according to the nature of the *Composition* discreetly to *Character* them, that both *Himselfe*, and his *Workes* may haue their due commendation.

And thus much briefly for the true *Charactering* of the 4. *Figures* or *Measures*, concerning the *Perfection*, *Imperfection*, and *Diminutions* of *Moode*, *Time*, and *Prolatow*. Onely thus much more of *Diminution* it selfe I must craue leaue to adde, namely, the *Description* and *Use* of it, that it is a certaine ⁽¹⁾Decreasing of the *Quality* (and not of the *Quantity*) of the *Notes* and *Rests*, by *Internall* and *External Signes*: or ⁽²⁾when the *Element* is abated in the *Greater*, or *Lesser* of the *Nature* of it; and it was inuented to hasten the *Tact*, for a reuiuing of the Eare, when it is dul'd and wearied with a slow *Motion*; ⁽³⁾Not that the *Number* or value of the *Notes* is thereby *Diminished*, but only that the *Tact* for the *Motion* of it is hastened, both in the *Perfect* and *Imperfect Measure*.

And this by the *Ancients* was obserued 3. wayes.

- 1 By a *Canon*.
- 2 By *Proportionate Numbers*.
- 3 By *Retort* of the *Semi-Circle* and a *Dash*.

Now the *Canon* being cleane out of use, we haue nothing at this time to speake thereof: and the like also for

But these our dayes obserue but two, and those deriued from the former obseruations.

The first is the *Perfect Diuision* of the *Semi-breue* which is by 3. the which we call *Minime Time*, & as some say, from the *Proportionate Rule*.

The second is the *Imperfect Diuision* of the *Semi-breue* which is by 2. the which we terme the *Semi-breue Time*, and as some say, from the *Diminished Breue*.

All which *Tact* or *Time* according to the discretion of the *Singer* (and according to the *Measure*) may be sung swifter, or slower.

BESIDES all these, vnto these foure foresaid *Figures* or *Measures*, there appertaine diuers other *Rules*; As *Augmentation*, *Sincopation*, *Imperfection*, the *Pricks* of *Perfection*, *Addition*, *Diuision*, *Alteration*, & such like; All which serue to distinguish the *Diuision*, *Alteration*, and *Augmentation* of *Perfect* and *Imperfect Notes*; but because we haue little or no vse of the most of them, saue the *Pricke* of *Addition*, ^{(1) Morley A-} ^{nota. fol. 5.} which some terme that of *Perfection*, others of *Aug-* ⁽²⁾ *mentation*, making little difference betweene them) at this time I'll speake of it onely, and not of the rest.

A *Prick* is a *Signe* of an *indiuisible Quantity* placed either before, after, on the vpper, nether ends, or sides of a *Note*, and there seruing for the afore said distinctions.

This *Pricke* of *Addition* placed on the right side of a *Note*, (thus ♪. ♪. ♪.) in *Perfect Time*, & *Perfect Prolation* if a *Minime* or a *Lesse* | *Note* follow, causeth the same to be *Perfect*, and in *Imperfect Time* it maketh the said *Note*, if a *Breue* or *Semi-breue*, to be *Perfect*, but as for *Lesse Notes*, being *Indiuisible*, it doth *Augment* the same to be halfe so long againe, as the *Quantity* of it afforded.

And

AND last of all, as necessary to all *Harmonies*, pertaine certaine *Signes* for diuers vses, as *Repetitions*, thus *Character red.* ¶ ij :) : ?.

Conueniences thus ¶ ¶

Concordances, or *Cardinals* thus ¶ as *Pauses* ¶

Connexions, when two *Notes* are ioyn'd together both for the better ordering of *Discords*, and the applying of the *Note* to the *Ditty* thus ¶ ¶ ¶ ¶ ¶; all which this worke is full of.

Index or *Director* thus ¶

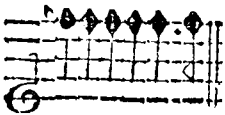
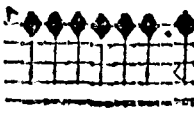
And these *Signes*, let me entreate all those which would performe these *Harmonies* in their proper Nature, strictly to obserue; which if they will doe, with the *Distinctions* of the *Prolations* and *Diminutions*, they shall doe the Authors much right, and no doubt giue themselues & the hearers good contentment.



This then is it I had now to say concerning the necessary *Rules* of this part of our *Art*, as pertaining to the vse of our *Common Practise*. If my *Labours* herein proue as *Acceptable* as they are *True* and *Necessary*, it will giue me much encouragement to proceed further in a generall *Suruey* by me intended; if not, I shall perhaps become loath to bestow my *Talents* in such a *Fruitleffe Soile*.


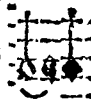
E F N F S.

Errata in the Harmonies.

3. for *Peirce* read *Peirs*.

4. Treble. at *ware hauns* for  thus 

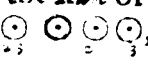

5. Tenor. at *hey lo. the Cliffe* for this  thus 

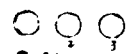
7. Bass. at *humble Siluans* for  thus 

9. Tenor. at the second line the Cliffe for  thus 

13. Bass. for the Cliffe thus  thus 

Errata in the Discourse.

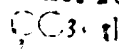

Indiuers of the bookes, in the *Rule of the Perfect* of the *Lesse* his *Character* is thus, folio 8. , but should be thus 



folio 13. in the fourth *Example of Internall Signes*.

for  thus 

folio 17. for *Direction' Tis*, read *Now*.

folio. 20. line 7. for the *Characters of the Imperfect of the Lesse*  thus .



Hunting,
&
Hawking,

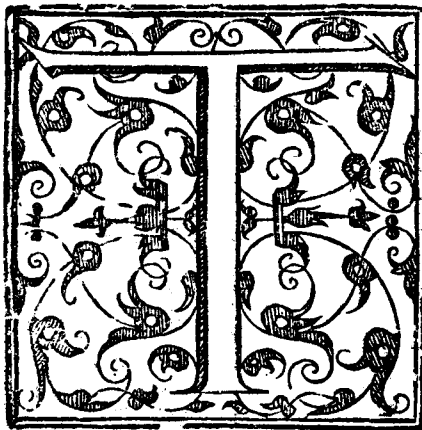


A Hunts vp.

Tenor.

JOHN BENNET.

4. Voc.



Cho.



The *hunt* is vp, :||: sing merrily wee,



the *hunt* is vp, sing merrily wee, the *hunt*



is vp, The *Birds* they sing, the *Deare*



they fling, hey nony nony nony no, the *Hounds* they crye, the *Hunters* they flye,



hey trolilo, trolilo, hey trolilolililo. The *hunt* is vp, *vt supra.*

The *Woods* resounds
 To heere the *Hounds*,
 hey, nony nony-no:
 2 The *Rocks* report
 This merry sort,
 hey, trolilo trolililo.
 3 The *hunt* is vp, the *hunt* is vp,
 Sing merrily wee the *hunt* is vp.

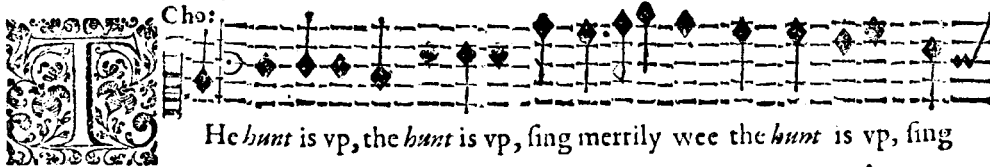
Then hye apace
 Vnto the *chase*
 hey nony, nony nony-no
 3 Whilst euerie thing
 Doth sweetly sing,
 hey trolilo trololy-lo.
 The *hunt* is vp, the *hunt* is vp,
 Sing merrily wee the *hunt* is vp.

A Hunts vp.

JOHN BENNET.

MEDIVS.

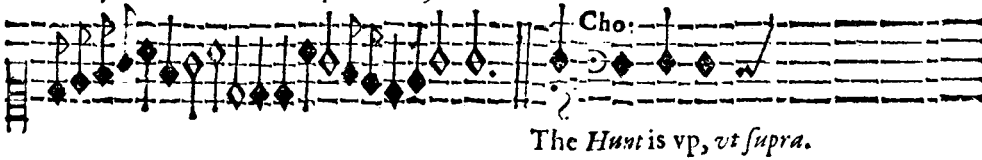
4. VOC.

Cho: 

He *hunt* is vp, the *hunt* is vp, sing merrily wee the *hunt* is vp, sing

 -verse

merrily wee the *hunt* is vp. Hey downe

 Cho:

The *Hunt* is vp, *ut supra*.

Cho: 

He *Hunt* is vp, the *Hunt* is vp, sing merrily wee, the *Hunt* is vp,

 -verse

sing merrily wee, the *Hunt* is vp: hey downe

 Cho:

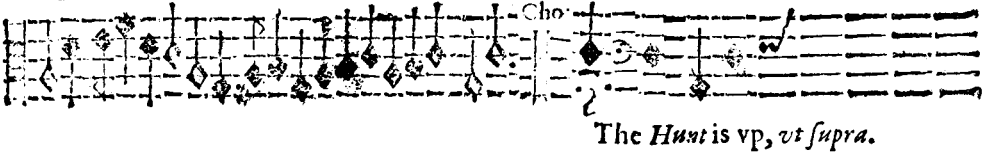
the *Hunt*, &c.

Cho: 

He *Hunt* is vp, the *Hunt* is vp, sing merrily wee, the *Hunt* is vp,

 -verse

sing merrily wee, the *Hunt* is vp. Hey downe

 Cho:

The *Hunt* is vp, *ut supra*.



For Hunting.

EDVARD PIERS.

TREBLE.

4. VOC.



Ey trola, trola, hey trola, trola, there,

there boyes there :||: hoicka, hoick, :||: whoope :||:

Crie there they goe, crie, there they goe, they goe, they are at a fault,

Boy winde the Hor ne, Ho rne, Boy, winde the Ho rne,

TENOR.

4. VOC.



Ey trola, trola, hey trola, trola, there, there boyes

there, :||: boyes there: hoicka hoick, whoop: :||: crye

there they goe, crye there they goe, they goe, they goe, they are at a fault :

Boy winde the Ho rne Ho rne Boy, winde the Ho rne.

For Hunting.

EDWARD PEIRS.

MEDIUS.

4. VOC

H Ey trola, trola, hey trola trola, there,
there boyes there, :||: hoicka hoick, :||: whoop
:||: crye there they goe, crye there they goe, they are at a fault:
Boy, winde the ho rne, ho rne, Boy winde the ho rne,

H Ey trola, trola, hey trola, trola, there,
there boyes there, there boyes there, hoicka hoick, whoop, :||: crye
there they goe, crye there they goe, :||: they are at a fault, Boy
winde the ho rne, ho rne, Boy, wind the ho rne,

The Hunting of the Hare.

EDWARD PEIRCE.

TREBLE.

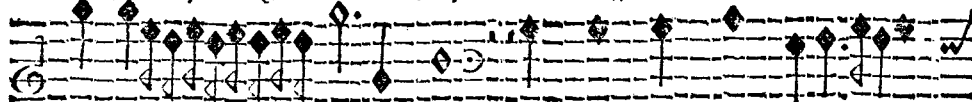
4. VOC.



Ho rne, Ho rne : Sing tiue, tiue, tiue, :||: Now in full crie,



with yeeble yabble, gibble gabble, hey, with :||: with gibble gabble



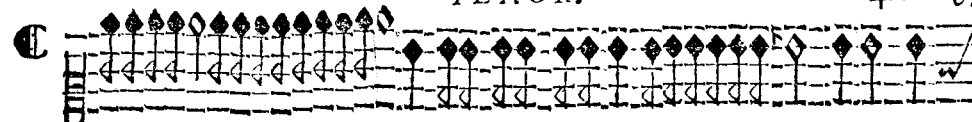
hey, with :||: hey with hey, the *Hounds* doe knocke it lusti ly,



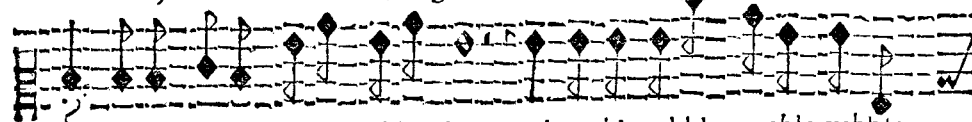
with open mouth and lustie crye.

TENOR.

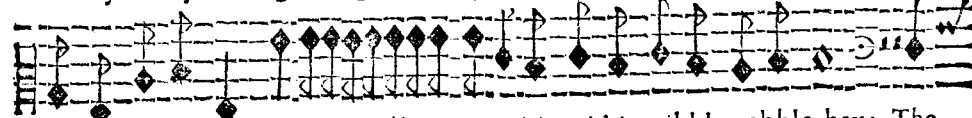
4. VOC.



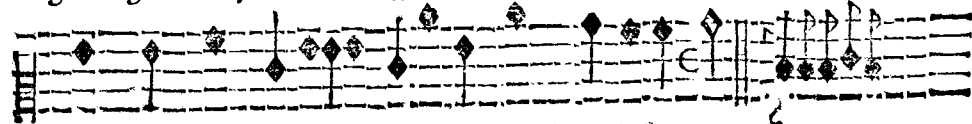
Ho rne, Ho rne, sing tiue, tiue, tiue, sing :||: now in full crie,



with yeeble yabble, geeble gabble, hey : with yeeble yabble, yeeble yabbie,



gibble gabble hey : with :||: yeeble yabble, gibble gabble, hey : The



Hounds doe knocke it lustily, with open mouth and lustie crye.

The Hunting of the Hare.

EDWARD PEIRCE.

MEDIVS.

4. VOC.

ho rne, ho rne, sing tiue, tiue, tiue :||: now in full crye,
 with yeeble yabble, gibble gabble, hey : :||: with hey : with yeeble
 yabble, gibble gabble, yeeble yabble, gibble gabble, hey : the *Hounds* doe knocke
 it lusti ly, with open mouth and lustie crye.

BASIS.

4. VOC.

Ho rne, Ho rne, sing tiue, tiue, tiue :sing now in full crye,
 with yeeble yable, gibble gabble hey, with : :||: with yeeble yable,
 gibble gabble, yeeble yabble, gibble gabble, hey : The *Hounds* doe knocke
 it lustily, with open mouth and lustie crye.



A Hawkes-vp, for a Hunts vp.

THOMAS RAVENSCROFT. Bachelor of Musicke.

MEDIVS.

4. VOC.



verse—
Wake, awake, the day doth break, our Spanyels couple

them: our Hawkes shall flye lowe, meane, or high,

and trusse it, :||: and trusse it :||: if they can, hey trolly lolly ly lolly lo,

hey trolly ly :||: :||: hey :||: and trusse it,

and trusse it, and trusse it if they can, you can, and trusse it if they can.

Then rise, arise, And Coveyes lye,
for Phæbus dies in Feilds hard by,
(in golde) the dawne of day, then Sing we care away.
Chor: Hey trolly, lolly, then sing wee care away.

TENOR.

4. VOC.



verse—
Wake, awake,

hey trolly lolly ly

A Hawkes vp, for a Hunts vp

TENOR.

4. VOC

lolly lo hey, :||: :||: :||: hey troy loly lo, and trusse it,
and trusse it, and trusse it if you can you can, and trusse it if you can.

TREBLE.

4. VOC.

Wake Cho
hey troy lo
ly loly loly lo hey :||: hey hey :||:
and trusse it, :||: and trusse it if you can you can, and trusse it if you can.

BASIS

4. VOC

wake, Cho
hey troy lo ly loly lo, hey troy lo ly lo :||: hey tro loly
lo and trusse it, and trusse it, and trusse it if you can, and trusse it if you can.

B

Hawking for the Partridge.



MEDIUMS.

THOMAS RAVENSCROFT. Bach: of Musicke. 4. VOC



Ith Sickles & the sheering Sythe, hath shorne the Feilds

of late, now shall our Hawkes & we be blythe, Dame Partridge

ware your pate: our murdring Kites, in all their flights, wil fild or neuer neuer neuer

feld or neuer misse, To trusse you euer euer euer euer, & make your bale our blisse,

whur ret Duty, whur ret Beauty ret, whur ret Loue, whur ret, hey dogs hey :||:

TENOR.

4. VOC.



Ith Sickles

whur ret Cater, ret Trea,

Hawking for the Partridge.

4

TREBLE. THOMAS RAVENSCROFT. Bach. of Musicke.

4. VOC.

Ith Sickles

whur ret,

whur ret, *Quando* ret, whur ret, *Nimble* ret, hey dogs hey :||: dogs hey,

B A S I S.

4. VOC.

Ith Sickles

whur ret, whur ret, *Tranel* ret, whur ret, *Troner* ret, hey dogs hey :||:

whur ret *Iew*, whur ret, *Damsell* ret, whur ret, hey dogs hey, hey dogs hey,

Hawking for the Partridge

MEDIVS.

4. VOC.

ware haunt, :||: hey *Sempster*, ret *Faver*, ret *minx*, ret *D·do*, ret *C·uill*, ret *Lymmon*,

ret, whur, whur, let fli e let flie O well flowne :||: :||:

:||: :||: well flowne eage r *Kitz*, *marke*, *marke* :||: O *marke* be.

lowe the *Ley*, this was a fayre, moit fayre :||: and Kingly

Cho *flight*, we *Falkners* thus make *sullen Kites* yeild pleasure fit for Kings, & sport with
T E N O R.

ware haunt, :||: hey *Call* is ret *Doner*, ret *Sant*, ret *Cherrie*, ret *Carner*, ret

Courtier ret, whur, whur let fli e let fli e O well flowne

:||: :||: :||: :||: well flowne, well flowne, eage r *Kye*, eage r *Kite*,

marke :||:

Cho we *Faulkners* thus make *sullen Kites* yeild pleasure fit for Kings, &

Hawking for the Partridge.

4

TREBLE.

4. VOC.

Musical staff for Treble clef, first system. The staff contains a series of diamond-shaped notes on a five-line staff, with a treble clef on the left and a common time signature 'C' below the staff.

ware haunt, hey *Wanton* ret, *Sugar* ret, *Mistress* ret, *Tricker* ret, *Crafty* ret, *Minion*

Musical staff for Treble clef, second system. The staff contains diamond-shaped notes on a five-line staff, with a treble clef on the left and a common time signature 'C' below the staff.

ret, whur whur, let fli e let fli e O well flowne: ||:

Musical staff for Treble clef, third system. The staff contains diamond-shaped notes on a five-line staff, with a treble clef on the left and a common time signature 'C' below the staff.

we flowne, ||: eage r Kite, marke, ||:

Musical staff for Treble clef, fourth system. The staff contains diamond-shaped notes on a five-line staff, with a treble clef on the left and a common time signature 'C' below the staff.

Musical staff for Treble clef, fifth system. The staff contains diamond-shaped notes on a five-line staff, with a treble clef on the left and a common time signature 'C' below the staff.

we *Falkners* thus make *fullen Kites*, yeeld pleasure fit for Kings,

BASSIS.

4. VOC.

Musical staff for Bass clef, first system. The staff contains diamond-shaped notes on a five-line staff, with a bass clef on the left and a common time signature 'C' below the staff.

ware haunt ||: hey *Dawncer* ret, *Ierker* ret, *Quoy* ret, *Stately* ret, *Ruler*

Musical staff for Bass clef, second system. The staff contains diamond-shaped notes on a five-line staff, with a bass clef on the left and a common time signature 'C' below the staff.

ret, *Ierman* ret whur, whur, let flye ||: let flye ||: O

Musical staff for Bass clef, third system. The staff contains diamond-shaped notes on a five-line staff, with a bass clef on the left and a common time signature 'C' below the staff.

well flowne ||: ||: well flowne, ||: eage r Kite, marke: marke: ||:

Musical staff for Bass clef, fourth system. The staff contains diamond-shaped notes on a five-line staff, with a bass clef on the left and a common time signature 'C' below the staff.

Musical staff for Bass clef, fifth system. The staff contains diamond-shaped notes on a five-line staff, with a bass clef on the left and a common time signature 'C' below the staff.

wee *Falkners* thus, make *fullen Kites*, yeeld pleasure fit for Kings,

4

Hawking for the Partridge.

MEDIUS.

4 VOC.



them :: and :: in those delights, and oft, and oft

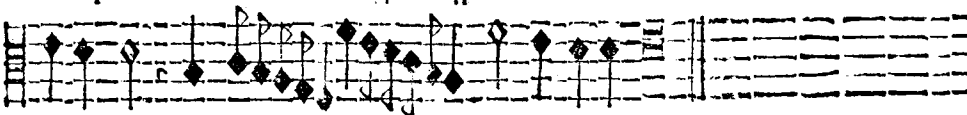


in other things, and oft :: in other things.

TENOR.



sport with them, and :: :: with them in those delights, & oft in



other things, and oft :: oft in other things.

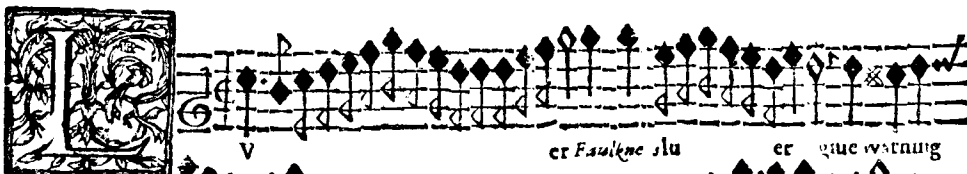
5

For the Hearne and Ducke.

TREBLE.

JOHN BENNET.

4. VOC



er Faulkne slu er que warning

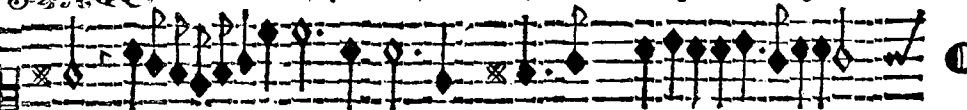


to the Feild, let flye let flye, make mounting *Hearnes* to yeilde. ::

TENOR.



Ver *Falkners* luer, luer *Falkners* luer lure, giue warning to the



Feild, let flye let flye let flye, make mounting *Hearnes* to yeild. ::

Hawking for the Partridge.

4

THOMAS RAVENSCROFT. Bach. of *Musicke.*
TREBLE.

4. VOC

and sport with them :||: in those delights, and oft in other
things, and oft :||: and oft :||: in other things,

RASIS. 4. VOC.

& sporte with them :||. in those delights, and oft and oft
in other things, & oft and oft :||: in other things.

For the Hearne and Ducke.

5

MEDIVS.

4 VOC.

warning to the Feild, let flye let flye, make mouning Hearnes to yeild. :||:
BASIS.

Ver Fawknars luer, luer Passknars luer luer, giue warn ng to the Feild
Feild: let flye let flye let flye, make mouning Hearnes to yeild. :||:

Of the *Hearne* and the *Ducke*.

TREBLE.

4. VOCE.



Dye fearfull *Duckes*, and climbe no more so high, :||: :||: The *Nyas*
Hauke will kisse the Azure Skie. But when our *Soare Haukes* flye, & stiffe windes blowe : then
 long to late we *Faulknors* crye *hey lo, hey lo, hey lo.* :||:
hey lo, hey lo. But when &c.

TENOR.

4. VOCE.



Dye fearfull *Duckes* :||: and climbe no more so high, and :||: The *Nyas Hauke* will
 kisse the Azure Skie, But when our *Soare Haukes* flye and swift windes blowe, then long to late
 we *Faulknors* crye *hey lo hey lo, :||: hey lo :||: hey lo :||: hey lo :||: hey lo :||:*
hey lo :||: hey lo But when &c.

Of the Hearne and Ducke.

5

MEDIVS.

4. VOC.



Dye fearefull Duckes & climbe no more so high, no :||: & :||:

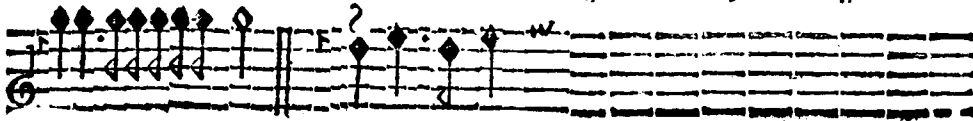
The Nyase Hauke



will kisse the Azure Skye, But when our Soare Haukes flye and stiffe windes blowe, then long to late



we Faulkeners crye, hey lo hey lo :||: hey lo :||: hey lo :||:



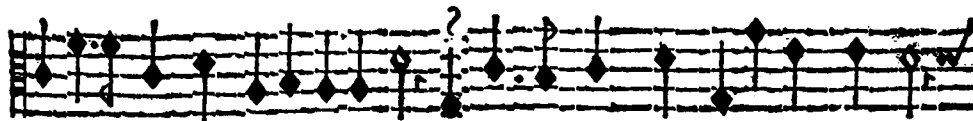
hey lo :||: lo But when our Soars &c.

BAS IS.

4. VOC



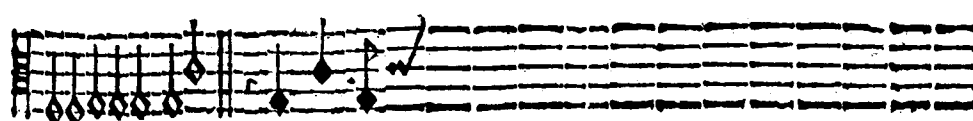
Dye fearefull Duckes, and climbe no more so high:||: no more so high so high.



The Nyase Hauke will kisse the Azure Skye, But when our Soare Haukes flye, & stiffe windes blowe,



then long to late we Faulkeners crye, hey lo hey lo :||: hey lo :||: hey



lo :||: hey lo. But when cur

Dauncing.

6.

The *Fayries* Daunce.

TREBLE. THOMAS RAVENSCROFT. Bach. of *Musicke.* 4. VOC.

D Are you haunt our *hallowed greene*, none but *Fayries* heere
 are seene, downe and sleepe, wake and weepe: pinch him
blacke, and pinch him *blow*, that seekes to steale a louer true. When you come to
 hear vs *sing*, or to tread our *Fayrie ring*, pinch him *blacke* & pinch him *blow*, (O

TENOR.

4. VOC.

D Are you haunt our *hallowed greene*, none but *Fayries* here are seene:
 Downe and sleepe, wake and weepe, pinch him *blacke*, and pinch
 him *blow*, that seekes to steale a Louer true: when you come to heare vs *sing*,
 or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blow*, O

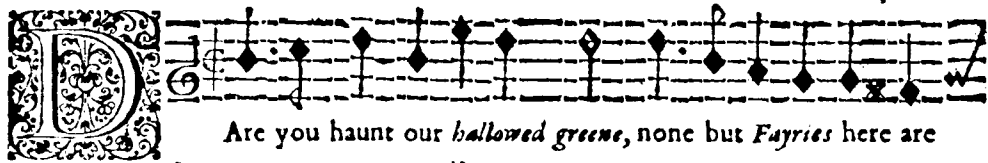
The Fayries Daunce.

6

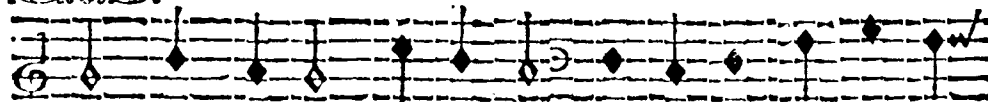
THOMAS RAVENSCROFT. Bach, of Musicke.

MEDIVS.

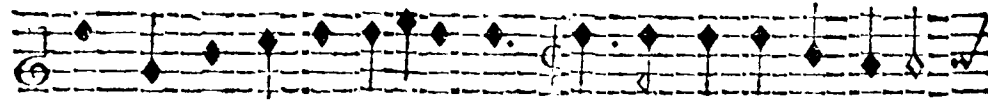
4. VOC



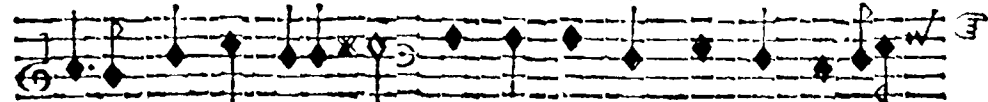
Are you haunt our *hallowed greene*, none but *Fayries* here are



scene: Downe and sleepe, wake and weepe, pinch him *blacke* and pinch him



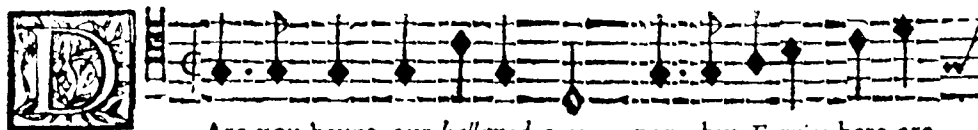
blew, that seekes to steale a Louer true. When you come to heare vs *sing*,



or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

BASIS.

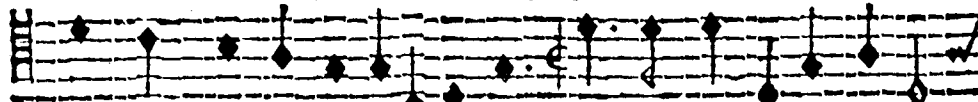
4. VOC.



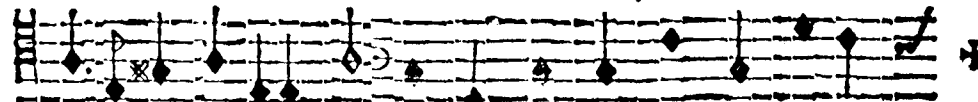
Are you haunt our *hallowed greene*, none but *Fayries* here are



scene, Downe and sleepe, wake and weepe, pinch him *blacke* and pinch him



blew, that seekes to steale a Louer true. When yee come to heare vs *sing*,



or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

6

The *Fayries* Daunce.

TREBLE.

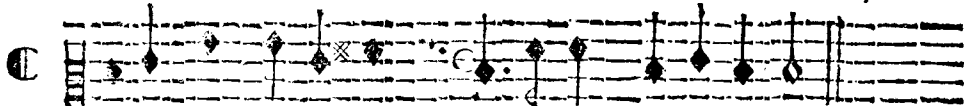
4. VOC



thus our nayles shall handle you, thus our nayles shall handle you.

TENOR.

4. VOC



thus our nayles shall handle you. thus our nayles shall handle you.

7

The *Natures* Daunce.

TREBLE.

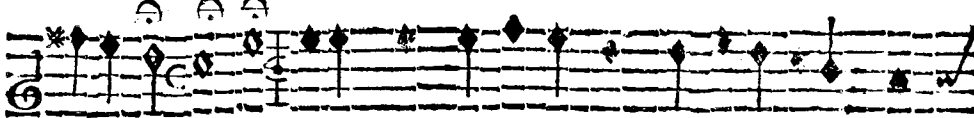
THOMAS RAVENS CROFT

Rich: of *Melick.*

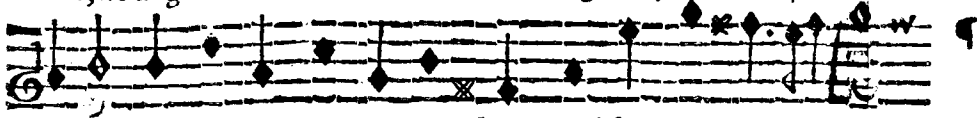
4. VOC



Ound a round a round a :||: keep your ring to the glorious



Sunne, we sing *Hoe! hoe!* he that weares the flaming *rayes*, and the Imperiall Crowne



of *Bayes*, him with him, with him, with shoutes and songs we praise, we praise,

TENOR.

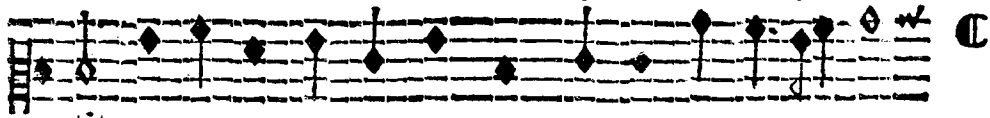
4. VOC.



Ound a round a round a :||: keep your ring to the glorious



Sunne we sing *Hoe! hoe!* he that weares the flaming *rayes*, and the Imperiall Crowne



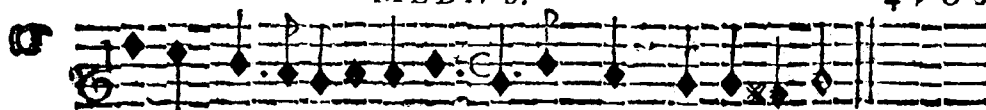
of *Bayes*, him with him, with him, with shoutes and songs, we praise, we praise,

The *Fayries* Daunce.

6

MEDIVS.

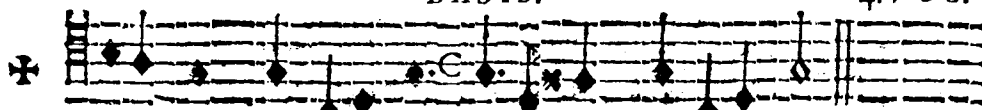
4 VOC



thus our nayles shall handle you, thus our nayles shall handle you.

BASIS.

4. VOC.



thus our nayles shall handle you, thus our nayles shall handle you.

The *Satyres* Daunce.

7

MEDIVS.

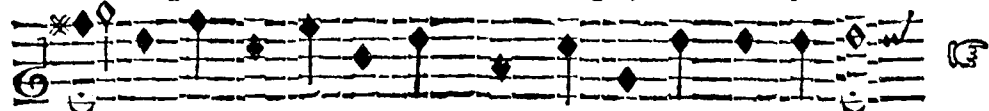
4. VOC



Round a round a round a :||: keep your ring, to the glorious



Sunne we sing, *Hoe! hoe!* he that wears the flaming *rayes*, & the Imperiall Crowne



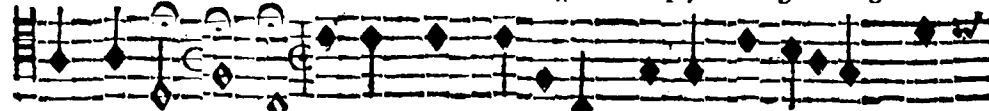
of *Bayes*, him with him, with him, with shoutes and songs, we praise, we praise,

BASIS.

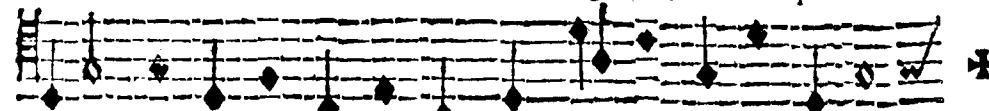
4. VOC



Round a round a round a, :||: keep your ring to the glorious



Sunne we sing. *Hoe! hoe!* he that wears the flaming *rayes*, & the Imperiall Crowne



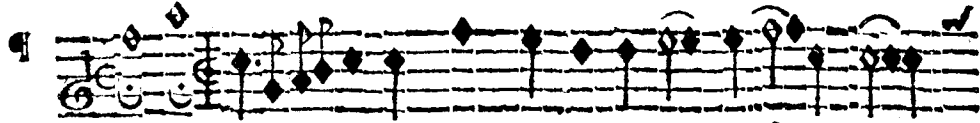
of *Bayes*, him with him, with him, with shoutes and songs, we praise, we praise,

7

The Satyres Daunce.

TREBLE.

4. VOC



hoe! hoe! that in his bountie would vouchsafe, to grace the humble, humble,

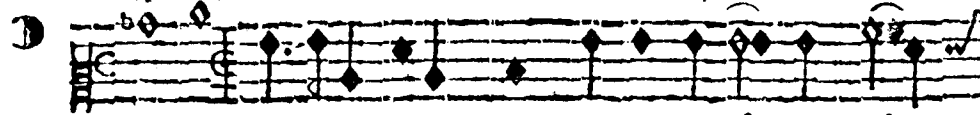


humble *Syluans* & their shag

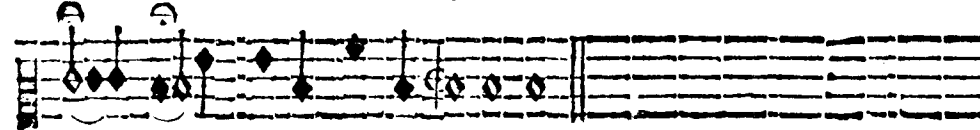
gy race.

TENOR.

4. VOC.



hoe! hoe! that in his bounty would vouchsafe, to grace the humble,



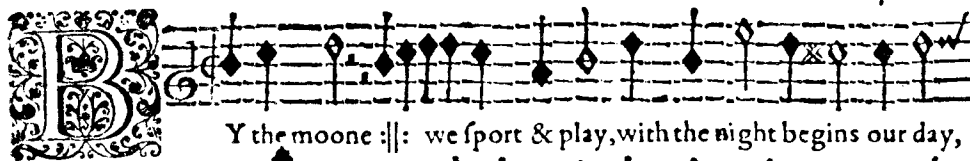
humble, humble *Syluanes* and their shaggy race.

8

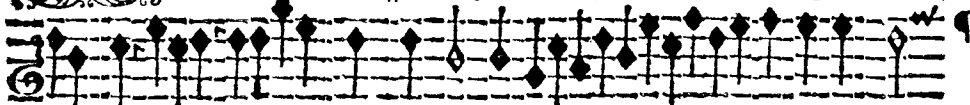
The Urchins Daunce.

TREBLE.

4 VOC



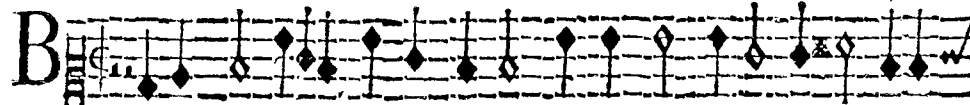
Y the moone :: we sport & play, with the night begins our day,



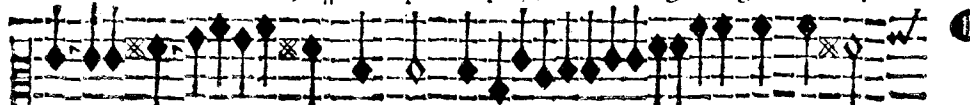
as we friske :: the dew doth fall, trip it, :: little *Urchins* all,

TENOR.

4. VOC



Y the Moone, :: we sport & play, with the night begins our day, as we



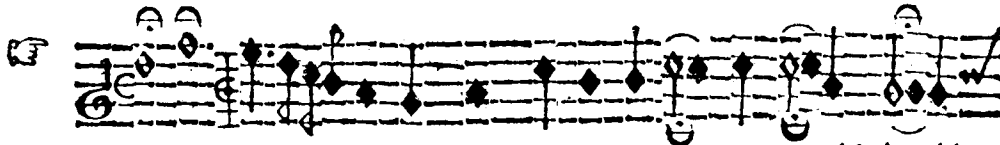
friske, :: the dew doth fall, trip it, :: little *Urchins* all,

The Satyres Daunce.

7

MEDIVS.

4 VOC.



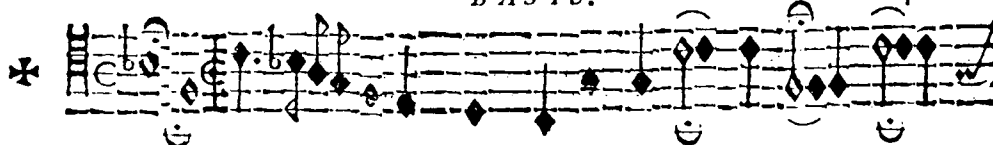
ho! ho! that in his bountie would vouchsafe, to grace the humble, humble,



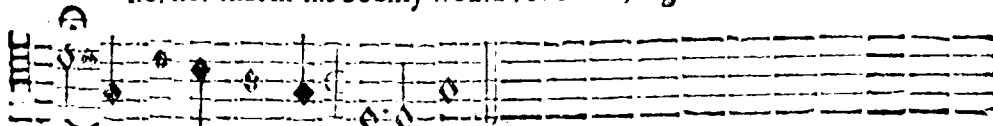
humble *Syluanes* and their shaggy race.

BASSIS.

4 VOC



ho! ho! that in his bounty would vouchsafe, to grace the humble, humble,



humble *Syluanes* and their shaggy race.

The Urchins Daunce

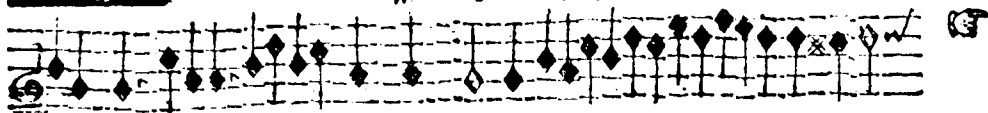
8

MEDIVS.

4 VOC.



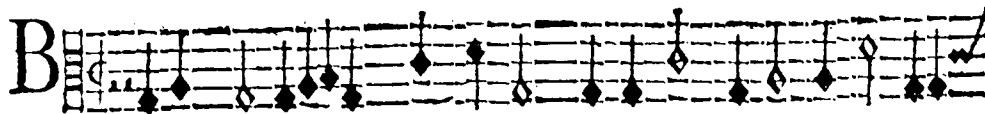
Y the *Moone* :||: we sport & play, with the night begins our day,



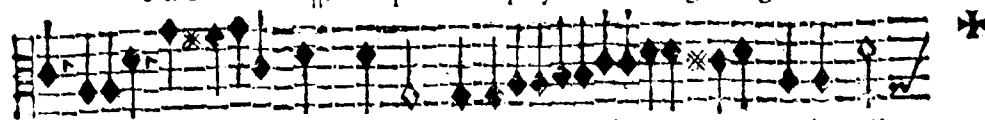
as we friske :||: the dew doth fall, trip it :||: little *Urchins* all,

BASSIS.

4 VOC.



Y the *Moone* :||: we sporte and play, with the night begins our day, as we



friske :||: :||: the dew doth fall, trip it :||: little *Urchins* all,

The Urchins Daunce.

TREBLE.

4. VOC

lightly :||: as the little, little bee, two by two, :||: and
 three by three, :||: :||: and about goe wee, :||: and about, about
 about, about, and about, about goe we, and about, about goe we. ?

TENOR.

4. VOC

lightly, :||: :||: as the little, little Bee, two by two, and three by
 three, :||: :||: and about goe we, :||: and about, about,
 about, about, and about, about goe we, and about, about goe we. ?



The Urchins Daunce.

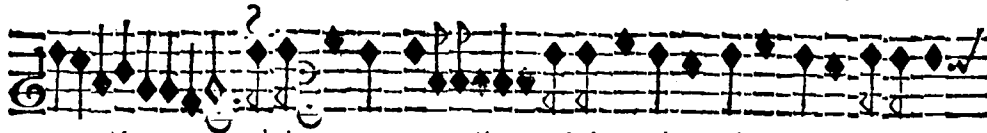
8

MEDIVS.

4. VOC.



lightly, :: as the little little *Bee*, two by two and three by three,



:: and about goe we, :: and about about about about & about



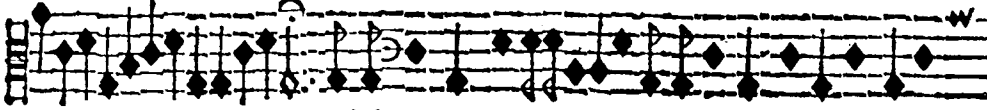
about goe we, and about about goe we.

BASIS.

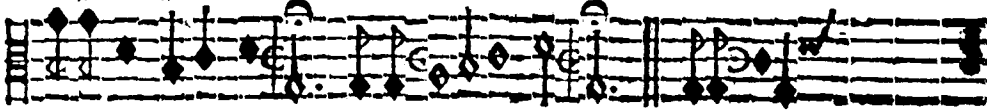
4. VOC.



lightly :: as the little little *Bee*, two by two :: and three by three,



:: :: And about goe we, :: and about about about about



and about about goe we, and about about goe we. 5

D



The Elues Daunce

TREBLE.

JOHN BENNET.

4. VOC.

Round about :: in a faire ring a, thus we daunce :: and thus
 we sing a, trip and trip and goe, too and fro and fro, too and fro, too and fro, ouer
 this greene a, all about, in and out, :: all about, in and out ouer this
 greene a. all about, &c.

TENOR.

4. VOC.

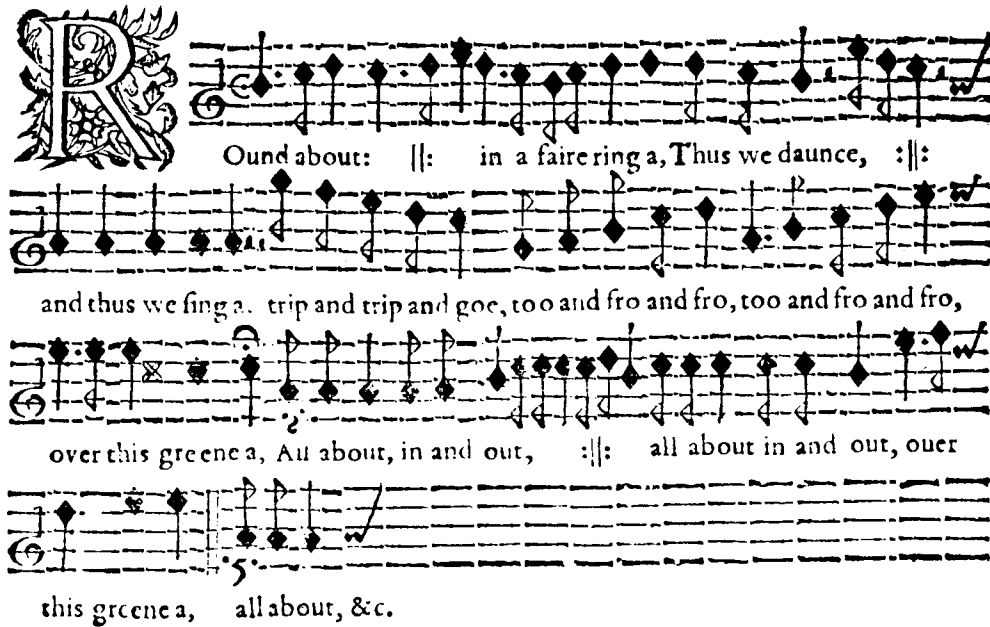
Round about :: in a faire ring a, Thus we dsunce, ::
 and thus we sing a, trip and trip and goe, too and fro and fro, ouer this greene a,
 All about, in and out, :: all about, in and out, ouer this greene a.
 all about, &c.

The Elues Daunce.

9

MEDIVS.

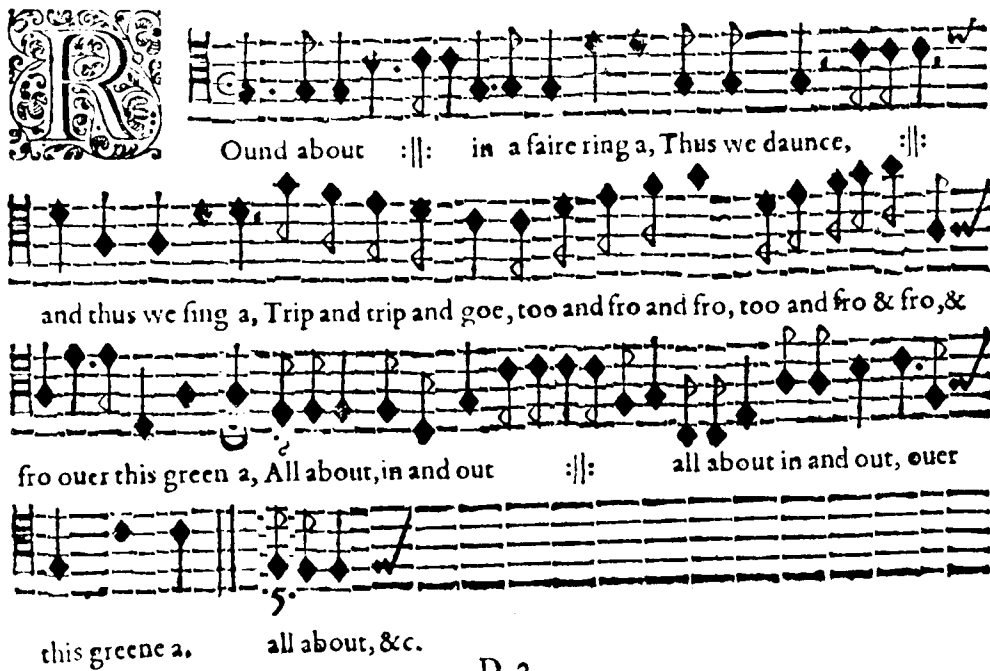
4 VOC



R Ound about: ||: in a faire ring a, Thus we daunce, :||:
and thus we fing a. trip and trip and goe, too and fro and fro, too and fro and fro,
over this greene a, Au about, in and out, :||: all about in and out, ouer
this greene a, all about, &c.

BASIS.

4 VOC



R Ound about :||: in a faire ring a, Thus we daunce, :||:
and thus we fing a, Trip and trip and goe, too and fro and fro, too and fro & fro, &
fro ouer this green a, All about, in and out :||: all about in and out, ouer
this greene a. all about, &c.

D 2

Drinking.

TREBLE. THOMAS RAVENSCROFT. Bach: of Musick. 4. VOC

Rudge away quickly & fill the black Bole, deuoutly as long as wee bide,

now welcome good fellowes, both strangers and all, let madnes & mirth set sadnes

afide. Of all reckonings I loue good cheere, with honest folkes in company: and

when drinke comes my part for to beare, for still me thinks one tooth is drye.

Loue is a pastime for a King,	Masters this is all my desire,
if one be seene in Phisnomie :	3 I would no drinke should passe vs by:
2 But I loue well this pot to wring,	Let vs now sing and mend the fier,
for still me thinks one tooth is drie.	for still me thinks one tooth is drie.

TENOR.

4. VOC.

Rudge away quickly & fill the black Bole, deuoutly as long as we bide,

now welcome good fellowes both strangers & all, let madnes & mirth set sadnes

afide.

for still me thinks one tooth is drye.

Of Drinking.

MED IVS.

4. VO



Rudge away quickly and fill the black Bole, deuoutly as long as we
 bide, now welcome good fellows both strangers and all, let madnes and mirth set
 sadnes aside.

for still me thinks one looth is drye.

4 Mr. Butler giue vs a taste,
 of your best drinke so gently:
 A Iugge or twaine, and make no waste,
 for still me thinks one tooth is drie.

5 Mr. Butler of this take part,
 ye loue good drinke as well as I:
 And drinke to mee with all your hart,
 for still mee thinks one tooth is drie.

Cho: Trudge away quickly, &c.
 now welcome good fellowes, &c.

BASIS

4. VOC.



Rudge away quickly and fill the blacke Bole, deuoutly as long as
 we bide, now welcome good fellowes both strangers and all, let madnes & mirth
 set sadnes aside.

for still mee thinkes one tooth is drie.

Of Drinking.

TREBLE. THOMAS RAVENSCROFT. Bach. of Musicke. 4.VOC

Offe the pot tosse the pot, let vs be merry, and drinke
 till our cheeks be as red as a Cherry. We take no thought
 we haue no care, for still we spend, and neuer spare, till of all money our purffe is
 bare, we e uer tosse the pot.

- Chorus* } Tosse the pot, tosse the pot, let vs be merry,
 And drink till our cheeks be as red as a Chery
- 2 We drinke Carouse with hart most frec,
 A harty draught I drinke to thee :
 Then fill the pot againe to me,
 and euer tosse the pot, *Cho:* Tosse the pot &c.
 - 3 And when our mony is all spent,
 Then sell our goods, and spend our rent,
 Or drinke it vp with one consent,
 and euer tosse the pot. *Cho:* Tosse the pot &c.

TENOR. *Cho:* .c. 4.VOC

Offe the pot tosse the pot let vs be merry, & drink till our cheekes
 be as red as a Cherry.

Of Drinking.

MEDIVS.

4. VOC

Cho. *S.*

Offe the pot tosse the pot let vs be merry, & drink till our cheekes

verf.

be as red as a Cherry.

Cho: Tosse the pot, &c.

- 4 When all is gone we haue no more,
Then let vs set it on the score,
Or chalke it vp behinde the dore,
and euer tosse the pot. *Cho:* Tosse the pot, &c.
- 5 And when our credit is all lost,
Then may we goe and kisse the post,
And eat Browne bread in steed of rost,
and euer tosse the pot. *Cho:* Tosse the pot, &c.
- 6 Let vs conclude as we began,
And tosse the pot from man to man,
And drinke as much now as we can,
and euer tosse the pot.

Cho: } Tosse the pot tosse the pot let vs be merry,
} And drinke till our cheekes be as red as a Cherry.

BASIS.

4. VOC.

Cho.

Offe the pot tosse the pot, let vs be merry, and drinke till our

cheekes be as red as a Cherry.

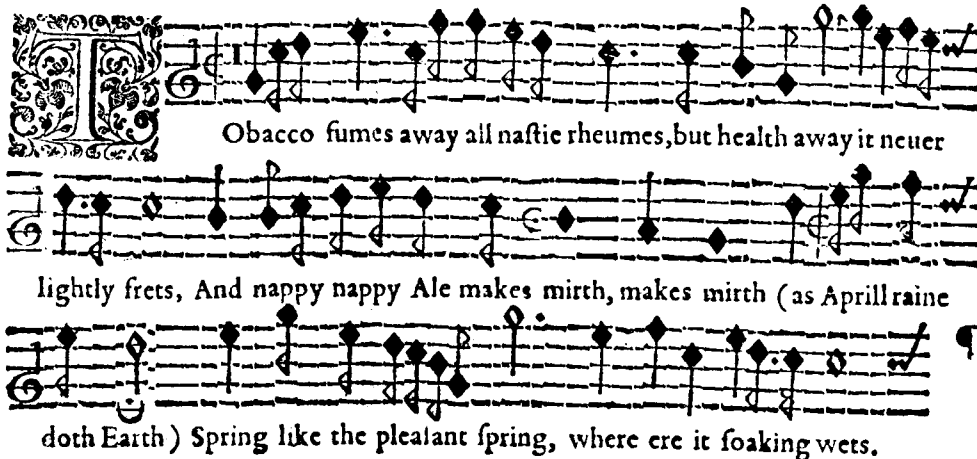
Cho

Of Drinking
Ale and Tobacco.

T H O: R A V E N S C R O F T,
Bach. of Musicke.

TREBLE.

4. VOC



Tobacco fumes away all nasty rheumes, but health away it neuer
lightly frets, And nappy nappy Ale makes mirth, makes mirth (as Aprill raine
doth Earth) Spring like the pleatant spring, where ere it soaking wets.

Chorus. But in that spring, &c.

One cleares the braine, the other glads the hart,
which they retaine, by nature and by art:
The first by nature cleares, by Arte makes giddy will,
the last by nature cheare s, by Art makes heady still.

Chorus. So we whose braines, &c.

TENOR.

4. VOC



Tobacco fumes &c.

Of Drinking.

Ale and Tobacco.

THO: RAVENSCROFT.

Bach. of Musike.

MEDIVS.

4.VOC.

Obacca fumes &c.

Chorus. { So we whose Braines els lowe, swells high with Crotchet rules,
 feede on these two as fat, as heddy giddy fooles.

BASIS.

4.VOC.

Obacco fumes, &c.

E



Of Drinking

TREBLE.

4. VOC.

Cho

But in that spring of mirth of mirth, such madnes :||: hye doth
 growe, as fills a foole by birth, a foole a foole by birth, with crotchets, :||:
 with Ale and Tobacco, Tobacco :||: with :||: Tobacco :||: Ale with

Ale and Tobacco.

Chorus } So we, whose Braynes els lowe swell hye with crotchet rules,
 } Feed on these two, as far as headdy giddy fooles.

Chorus.

TENOR.

4. VOC.

But in that spring of mirth of mirth, such madnes madnes, :||: hye doth
 growe as fillis a foole by birth, a foole a foole by birth, with crotchets, with :||:
 :||: with Ale and Tobacco, and Tobacco :||: with Ale and Tobacco, Tobacco
 :||: with Ale with Ale, & Tobacco.

Of Drinking.

12

MEDIVS.

4. VOC.

But in that spring of mirth of mirth, such madnes madnes :||: hye doth
growe, as files a foole by birth a foole a foole by birth, with crotchets :||:
with Ale and Tobacco, Tobacco, Tobacco, with Ale and Tobacco, Tobacco,
Tobacco, with Ale with Ale and Tobacco.

BASIS.

4. VOC.

But in that spring of mirth of mirth such madnes madnes :||: hye doth
growe, as files a foole by birth by birth with crotchets crotchets, :||: Ale and
Tobacco, Tobacco, :||: with Ale and Tobacco, Tobacco, Tobacco, with
Ale and Tobacco.

Enamoring.

TREBLE.

JOHN BENNET.

4. VOC

V hat seekes thou foole, what seekes thou foole in this place ?

thou foole,

thou foole, gay cloaths and a purse of gould, foole foole, foole foole, whom a

woman sets to schoole, foole foole, :||: whom a woman sets to schoole, whom &c.

TENOR.

4. VOC.

V hat seekes, thou foole,

thou foole the bable of a foole, what seekes thou foole,

what seekes thou foole in this place. foole foole :||: whom a woman sets to schoole,

foole foole, foole foole, whom a woman sets to schoole, whom a woman sets to schoole.

Of Enamoring.

MEDIVS.

4 VOC

V Hat feckes, &c. thou foole a womans
 stouborne will, what teckes thou foole, what teckes thou foole in this place.
 thou foole foole foole, foole
 foole whom a woman sets to schoole, foole foole, foole foole, whom whom a
 woman sets to schoole.

BASIS.

4. VOC.

V Hat feckes, &c.
 foole foole, whom a woman
 sets to schoole, Cho- foole foole, whom a woman sets to schoole, whom a
 woman sets to schoole.



The Seruant of his Mistris.

MEDIVS.

4 VOC

JOHN BENNET.

MY Mistris is as faire as fine, milk-white fingers, Cherry
nose, like twinckling day-starres lookes her eyne, lightning
all thinges where she goes, Faire as *Phæbe* though not so fickle : smooth as glasse
though not so bricke.

My heart is like a Ball of Snowe,
melting at her luke-warme sight :
Her fiery Lips like Night-worms glowe
shining cleere as Candle-light.
Neat she is, no Feather lighter :
Bright she is, no Dazie white :

Of Enamuring.

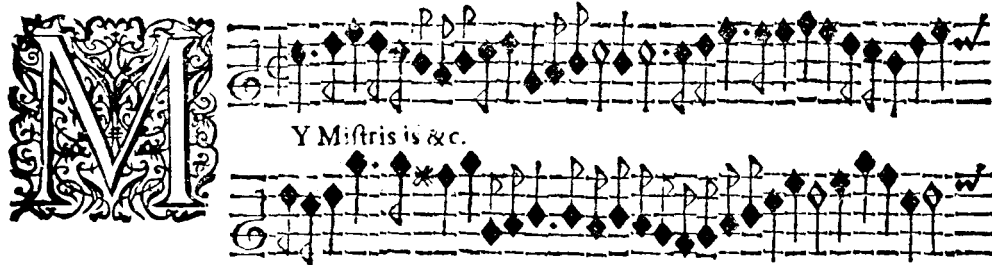
14

The Seruant of his Mistris.

TREBLE.

JOHN BENNET.

4. VOC.

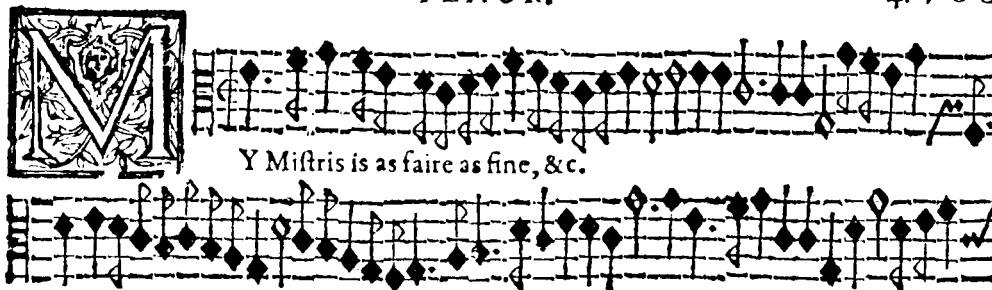


Y Mistris is &c.

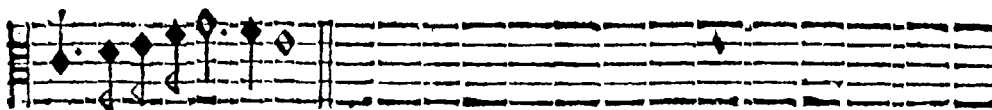


TENOR.

4. VOC



Y Mistris is as faire as fine, &c.

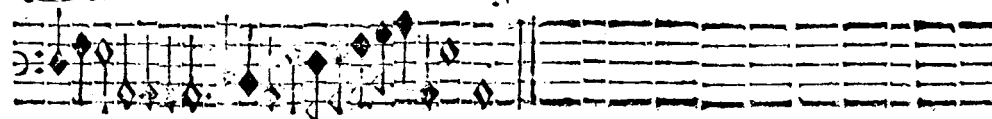


BASS.

4. VOC



Y Mistris is &c.

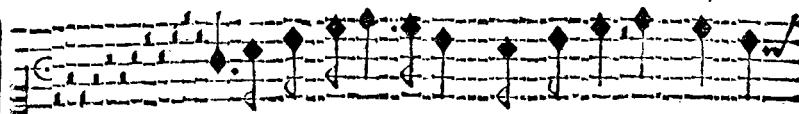


Of Enamoring.

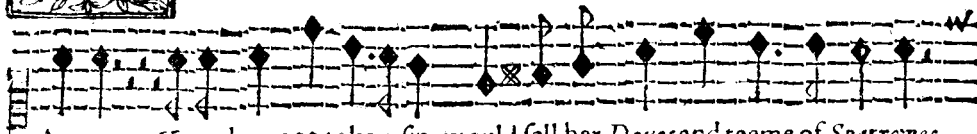
EDW: PEIRS.

TREBLE.

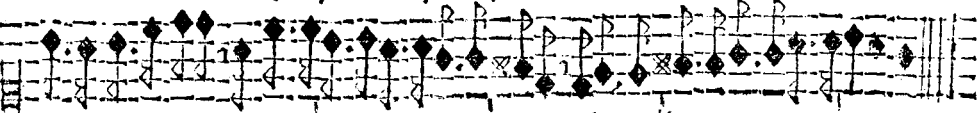
4. VOC



Oue for such a cherry lip, would be glad to pawne his

Arrowes, *Venus* heere to take a sip, would sell her *Dones* and teeme of *Sparrowes*,

but shee shall not so, hey no no ny no ny no, none but I this lip must owe, hey



nony nony nony, hey, :::

hey :::

nony no.

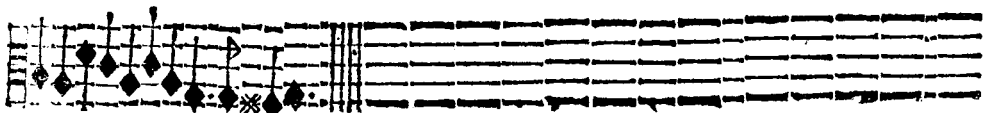
Did *Ione* see this wanton eye,
Gan-med should wayte no longer:
Phebe heere one night to lye,
 would change her face, and looke much yonger.
 but shee shall not see,
 hey no ny, no ny no.
 none but I this lip must owe,
 hey no ny, no ny no.

TENOR.

4. VOC.



Oue for such a cherry lip, &c.



Of Enamoring.

The Mistris of her Seruant.

EDW: PEIRS.

MEDIUS.

4 VOC

One for such a chery lip, &c.

This musical score is for the Medius part. It begins with a large, ornate initial letter 'O' decorated with floral patterns. The music is written on three staves. The first staff contains the vocal line with lyrics. The second and third staves provide accompaniment. The piece concludes with a double bar line.

BASIS.

4 VOC

One for such a chery lip, &c.

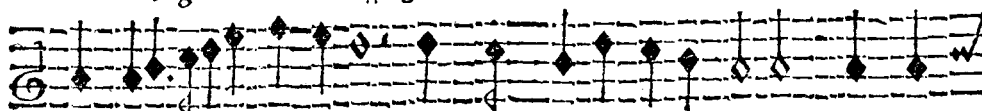
This musical score is for the Basis part. It begins with a large, ornate initial letter 'O' featuring a central figure, possibly a cherub or angel, surrounded by decorative elements. The music is written on three staves. The first staff contains the vocal line with lyrics. The second and third staves provide accompaniment. The piece concludes with a double bar line.

F



Their Mariage Zolemnized.

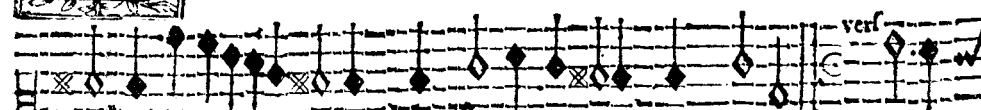
TREBLE.

THOMAS RAVENSCROFT, Bach: of *Musicke*. 4. VOC.Eauc of *Hymen*, and let vs borrow to bid the *Sunne* goodmorrow, good morrow :||: good morrow. See the *Sunne* cannot refrain,but doth rise and giue againe, that which you of *Hymen* borrow, and withsmiling bidst good morrow, good morrow to the *Sunne*, and to our Brides

good-night to your sweet Beauties, sweet Beauties touch your side.

MEDIVS.

4 VOC

Eauc of *Hymen* and let vs Borrow to bid the *Sunne* good

morrow to :||: morrow good morrow :||: good morrow.



Their Mariage Zolemnized.

TENOR.

4. VOC

Cho

Eaue off *Hymen* and let vs borrow, to bid the *Sunne* good
morrow :||: goodmorrow :||: goodmorrow.

verse

Cho

BASIS.

4. VOC.

Cho

Eaue off *Hymen* and let vs borrow, to bid the *Sunne* good
Morrow, good Morrow, good Morrow, good Morrow.

verse

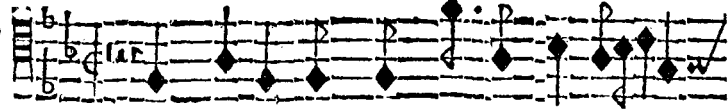
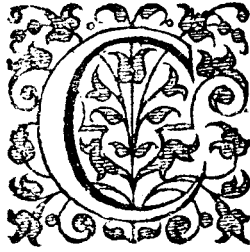
Cho

Hodge Trillindle to his Zweet hort Malkyn.

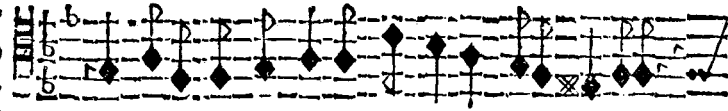
Vurst bart.

DENOR.

4. VOC.



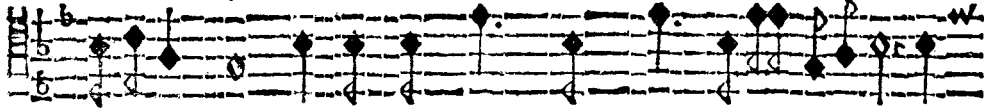
Oame Malkyn, hurle thine oyz at Hodge Trillindle,



And zet a zide thy Distane thy Distane and thy Zpindle,



a little little tyny let a ma braft my minde, to thee which I haue vownd as



ghurst as ghinde, yet loaue ma (Zweet, Zweet, Zweet,) a little tyny vit, and



wee a little little Wedelocke wooll gommit, a little little tyny Wedelocke



wooll gommit, y vaith wooll wee, wooll wee, that wee woolly vaith lo.

Zegund bart vollowes.

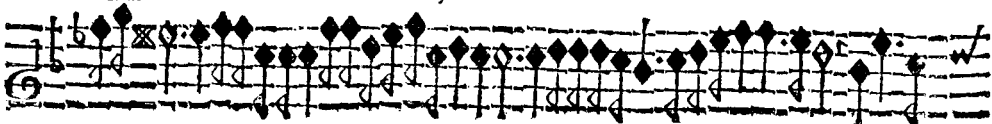
Vurst bart

DREBLE.

4. VOC.



Oame Malkyn, &c.



Of Enamoring.

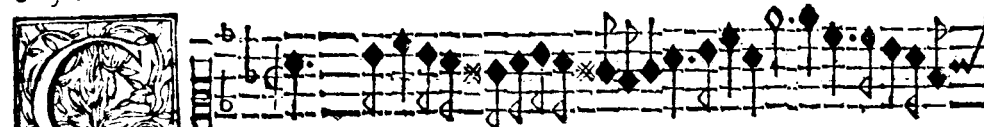
Hodge Trillindle to his Zweet hort Malkyn.

Vurft bart. DREBLE. 4 VOC

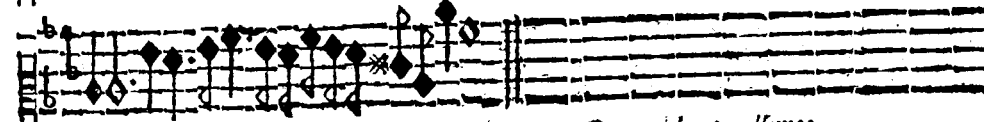
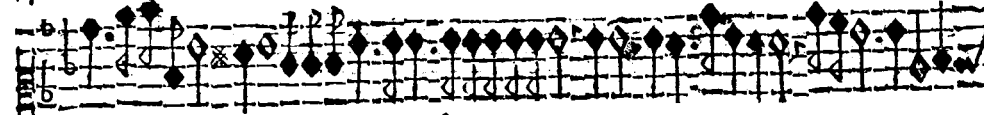


Zegund bart vollomes.

Vurft bart. MEDVZ. 4. VOC.

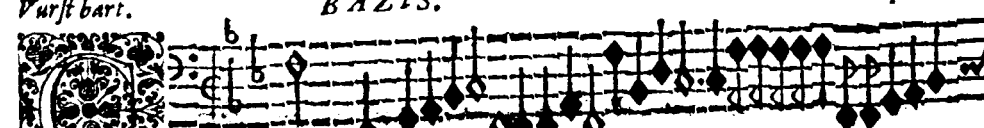


Oame Malkyn, &c.

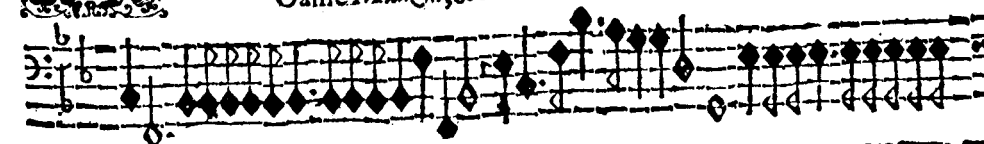


Zegund bart vollomes.

Vurft bart. BAZIS. 4. VOC.



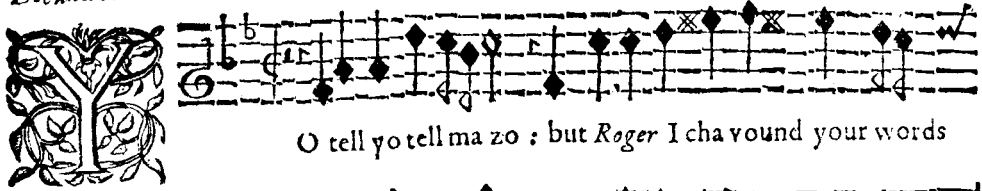
Oame Malkyn, &c.



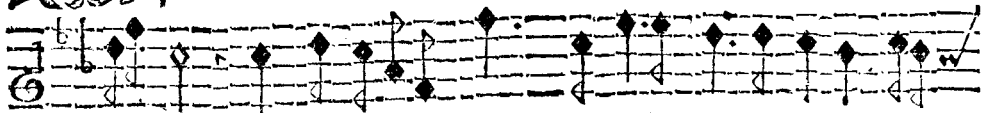
Zegund bart vollomes.

Malking anzwet to Hodge Trillindle.

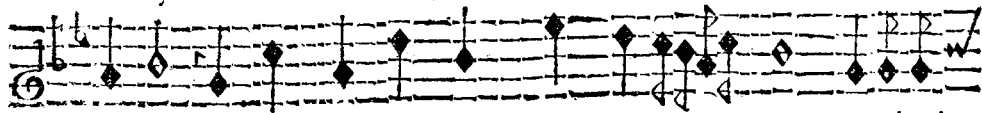
DRELE. THOMAS RAVENSCROFT Bach. of Musicke. 4. VOC.
Zecund bart.



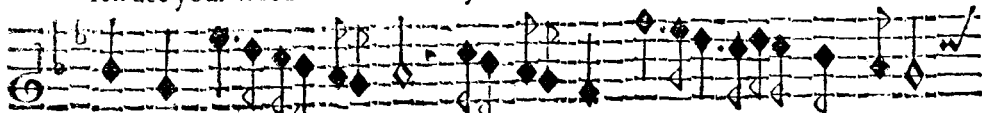
O tell yo tell ma zo : but Roger I cha vound your words



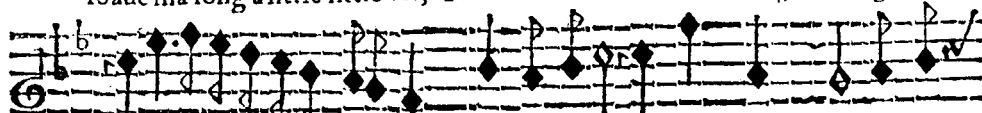
but wynde : thon not forvorty bound, wooll I beeleaue yo vurther thon



Ich zee your words and deeds loyke *Becans* and *Baccoan* gree : But if yol



loaue ma long a little little vit, Thon wedlocke Ich a little :||: wool gómit,



A little little tyny wedlocke wool gommit y vayth wooll I, thot ich

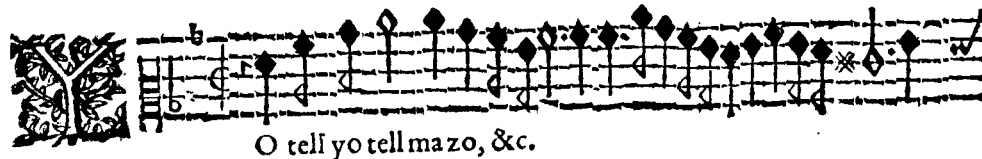


wooll :||: thot ich wooll I vayth lo. *Diburd bart vollones.*

Zecund bart.

MEDVZ.

4. VOC.



O tell yo tell mazo, &c.



Malkinz anzwer to Hodge Trillindle.

MEDIVS.

4. VOC

Diturd bart vollowes

Zecund bart.

DENOR.

4. VOC

O tell yo tell ma zo, &c.

Diturd bart vollowes.

Zecund bart.

BAZIS.

4. VOC.

O tell yo tell ma zo, &c.

Diturd bart vollowes.

Malkyn.

DREBLE.

4 VOC.

Ch con but zweare, &c. Thon Roger zweare

yo wooll be virmer thonyo weare : zo Roger zwear an oape hold Hodge

O hold, oie to wyd yo gape, O hold, O hold, thowlt byte I zweare my wozen.

verse
Ich do good Hodge thon zweare no more, Ich

wooll be thoyne and God a bee vore, Ich :||: be thoyne, & God a beevore.

MEDVZ.

4. VOC.

Ch con but zweare, &c.

Cho

Of Enamoring.

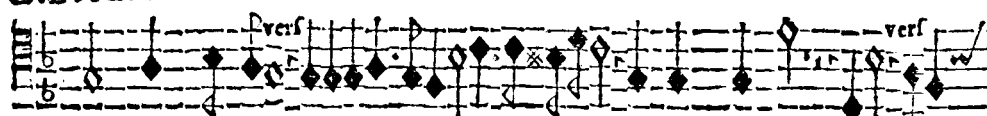
Their Gonciuzion.

DENOR.

4. VOC.

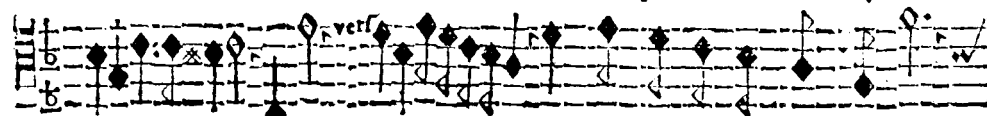


Ch con but zwear (ond thot I chill) vnbonably to loauetha



z till, thot wool I lo.

By theafe ten Boans by Ia-



by Ia-

whay thou beleaue ma whon Ich zwear,



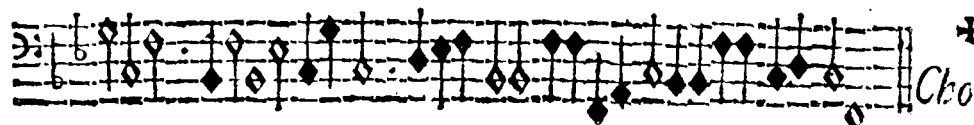
zo do thou.

BAZIS.

4. VOC.



Ch con &c.



Of Enamoring.
The Goncluzion.

Diurd bart.

DREBLE.

4. VOC.



Thon geat wee *Growdes* ond *Boagbipes* ond :||: ond *Boagbipes*,



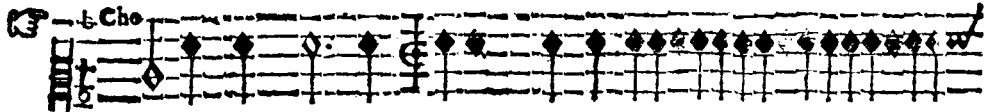
Harbes ond *Dabors* :||: to leead vs on to eand ower loaues



to eand ower loaues great labors, to eand ower loaues great labors

MEDVZ.

4. VOC.



Thon geat wee *Growds* ond *Boagbipes*, *Boagbipes* ond :||:



ond *Boagbipes*, *Harbs* ond *Dabors* :||: to leead vs on to eand ower



loaues, to eand ower loaues great labors to :||:

Of Enamouring

The Concluzion.

DENOR.

4 VOC.

Cho

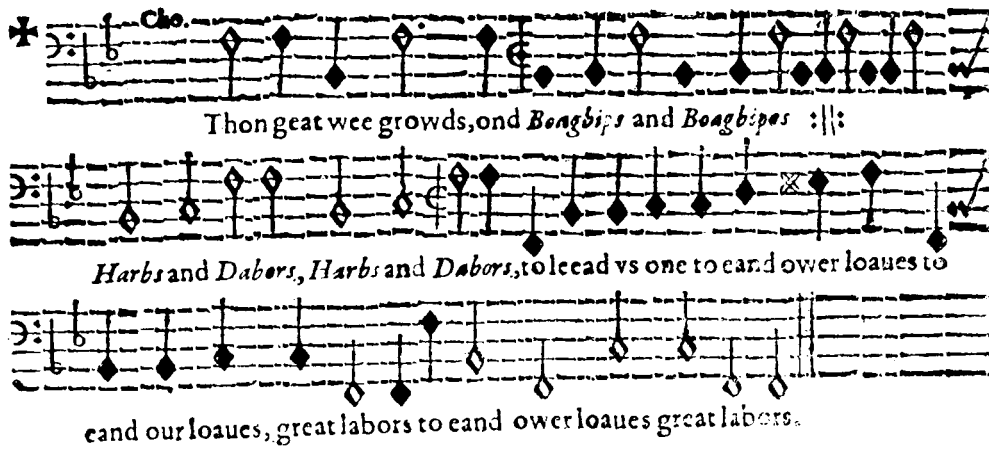


Thon geat wee *Growds* ond *Boagbipes* ond *Boagbipes* :||: ond *Boagbipes*
Harbs and *Dabors* :||: to lcead vs on to eand ower loaes, to eand
 ower loaes great labors.

B AZ IS.

4. VOC.

Cho.



Thon geat wee *growds*, ond *Boagbipes* and *Boagbipes* :||:
Harbs and *Dabors*, *Harbs* and *Dabors*, to lcead vs one to eand ower loaes to
 eand our loaes, great labors to eand ower loaes great labors.

G 2



Of Enamoring.

Their Wedlocke.

JOHN BENNET.

DREBLE.

4. VOC.



Borgens a borgen, che hard long a goe bee

merry merry :: ond a vig vor woe,

O tis faliant sport, then let this Burden zweet ly

zung be ztill, A Borgens a Borgen bee't good be it ill, A

DENOR.

4. VOC.



Borgens a borgen, cha hord long a goe, be merry merry :: ond

a vig vor woe

A.

A B R I E F F E
D I S C O V R S E

Of the true (but neglected) vse of Characterizing the Degrees by their Perfection, Imperfection, and Diminution in meafurable Musicke, against the Common Practife and Custome of these Times.

Examples whereof are exprest in the Harmony of 4. Voyces, Concerning the Pleasure of 5. vsuall Recreations.

1 Hunting, } { 3 Dauncing
2 Hawking, } { 4 Drinking,
5 Enamouring.

By Thomas Rauencroft, Bachelor of Musicke.

L O N D O N

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1614.*

Cum priuilegio Regali.