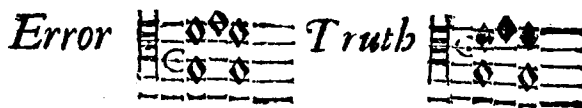


nor *Time*, 'tis but an Intruder, and by right must be wholly left out in the *Measure* of the *Perfect Prolation*? which being graunted, I will say no more of it, as making account that it is a thing generally knowne.

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 (forfooth) 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