

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

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* themselues 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* discretely to *Character* them, that both *Himselfe*, and his *Workes* may haue their due commendation.

And thus much breifly 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 *Vse* 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 vse, we haue nothing at this time to speake thereof: and the like also for