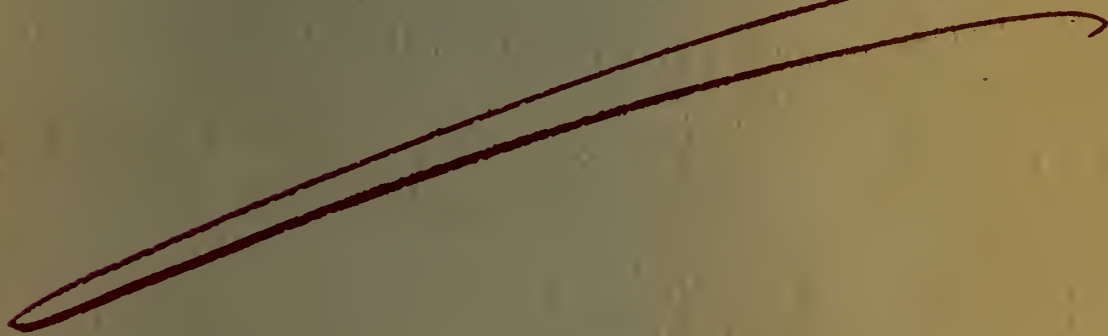
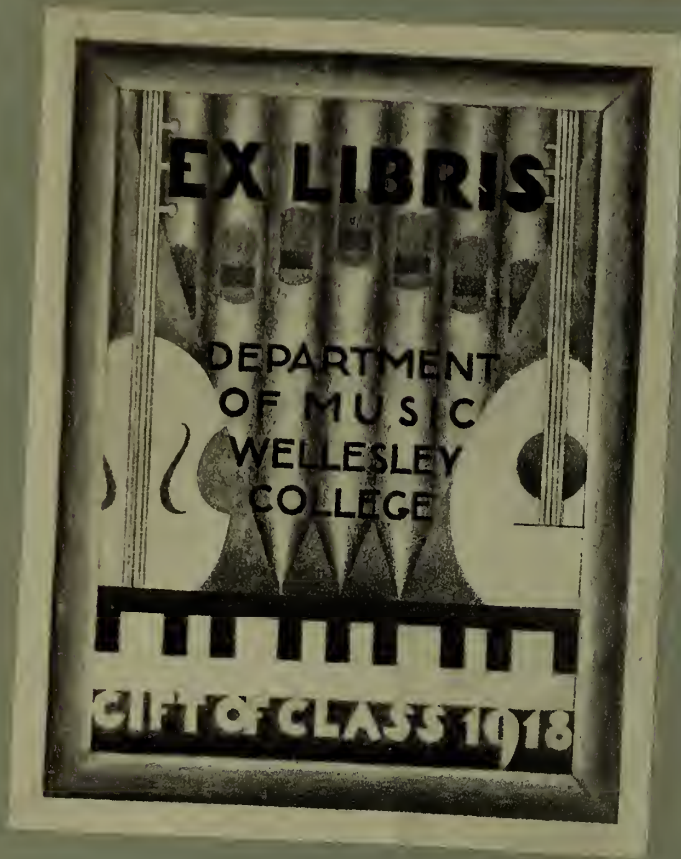


Rules
how to Compose



NOT TO BE TAKEN

From the Library



GIOVANNI COPERARIO

*Rules
how to Compose*

a facsimile edition of a manuscript from
the library of the earl of BRIDGEWATER
(circa 1610) now in the HUNTINGTON LIBRARY
SAN MARINO, CALIFORNIA with an introduction

By

MANFRED F. BUKOFZER

ERNEST E. GOTTLIEB



LOS ANGELES, 1952

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INTRODUCTION

Life and Works of GIOVANNI COPERARIO

The author of the *Rules how to compose* enjoyed a high reputation in the 17th century as a composer of instrumental and vocal music. That he was also a theorist seems to have been completely unknown at the time since his treatise remained unpublished. He was praised and remembered especially for his fantasias or fancies for viols which Playford, many years after the composer's death, called "incomparable." It was during the lifetime of Coperario that the Renaissance tradition of the English madrigal and the ayre for voice and lute (or viols) gave way to the *stile nuovo* of Italian music. While madrigal and ayre had arisen originally under the influence of Italian and French music the impulse emanating from Italy after 1600 was felt as an entirely new departure. Although musical life flourished in England, Italy was nevertheless recognized as the musical center of Europe. This is tacitly acknowledged in the fact that the English musician John Cooper deemed it advisable or even advantageous to Italianize his name to the high-sounding Giovanni Coperario. We do not know whether he had the intention of passing himself off as a born Italian, but he certainly succeeded in confusing later historians who mistook him for one.

Of what is known about the life of Coperario only very little can be said to be definite. The year of his birth has been conjectured as c. 1570. It has been claimed, on undisclosed evidence, that he was a Londoner.¹ Since the days of Burney and Hawkins nearly all reference works report that Cooper changed his name in Italy where he is supposed to have studied. Plausible as this assumption is, especially in view of his numerous compositions with Italian titles, it must be noted that we have no documentary proof for a sojourn in Italy. Roger North in his *Musicall Gramarian*² makes no reference to

an Italian journey but states curtly that Coperario was "plain Cooper but affected an Italian termination." Even less substantiated is Jeffrey Pulver's report that Coperario participated in the performance of an early opera in Italy. Pulver's story grows taller as he recounts it: he speaks in one version³ of "one of the earliest references to Opera," and in another version⁴ of "the production of the first Opera in Italy" which would mean presumably the performance of *Dafne* in Florence. The information is based entirely on hearsay and should not have been allowed to enter the columns of a biographical dictionary unless presented with the greatest reservations. The published excerpts from Italian archives do not mention Coperario. More important than the inconclusive argument *ex silentio* is the fact that if Coperario was familiar with the modern recitative of the Florentine opera, his own music certainly shows no trace of it. It is true that some of his vocal compositions call for solo voice and lute accompaniment, but to confuse the style of these ayres with that of the monody would perpetuate an error of long standing.

The first plainly established fact in Coperario's life is the publication of the *Funeral Teares* in 1606, written in memory of the Earl of Devonshire. We learn from it that Cooper was in some way associated with a noble patron and had by this time adopted his "Italian termination." In 1607 he was paid for some songs he had composed for a feast of the Merchant Taylors in honor of James I. In the following years he contributed music to several masques and thus came in contact with the prominent poets and musicians of his day. Direct evidence of his friendly relations with Thomas Tomkins comes to light in the dedication of one of Tomkins's madrigals (*Songs*, 1622) to "Master John Coperario." There has been some doubt whether he wrote music for Beaumont's *Masque of the Inner Temple and Gray's Inn* (1612), but two tunes entitled *Cupararee* or *Gray's Inn Masque*⁵ remove that doubt. Coperario's employment at the court of James I must have begun some time before 1612 since he was music instructor to Prince Charles, the

¹ E. H. Meyer, *English Chamber Music*, London, 1946, p. 149.

² Roger North, *The Musicall Gramarian*, ed. Hilda Andrews, London, [1925], p. 10. North revised and enlarged the text later in his *Memoires of Musick*, ed. E. F. Rimbault, 1846.

³ Jeffrey Pulver, "Giovanni Coperario alias John Cooper," in *The Monthly Musical Record*, 57 (1927), p. 101. ⁴ Jeffrey Pulver, *A Biographical Dictionary of Old English Music*, 1927. ⁵ British Museum, Add. MS 10444.

future Charles I, and to Prince Henry, who died in 1612. Upon the "untimely death of Prince Henry" Coperario wrote his *Songs of Mourning* (1613) to poems by the versatile Thomas Campion, poet, doctor of medicine, composer, and writer on the theory of English "Poesie" and music.⁶ Coperario and Campion collaborated in the same year also in the masque honoring the Earl of Somerset. Further proof of their association comes to light in the *Rules how to compose*, as will be shown at the end of this introduction. The last two pieces printed during the lifetime of Coperario are two anthems in William Leighton's *Teares or Lamentacions of a Sorrowful Soule* (1614). Four fancies appeared posthumously in the Durch collection *XX Konincklyche Fantasiën* (1648). The court records for 1626 indicate that Alfonso Ferrabosco the younger succeeded Coperario as Composer of Music to the King. It can be safely assumed that Coperario died in that year.

New information about Coperario's position at the court can be gathered from a petition to Charles I in 1625 in which one John Woodington states that he had been employed "in Coperario's music" for three years.⁷ Coperario must have been in charge of a special group of musicians known by his name within the King's Music. Furthermore, he entertained some relations with the household of Francis Clifford, fourth Earl of Cumberland. This we glean from a household account which records payment to Coperario for a lyra viol in 1614.⁸ It may also be mentioned that one of the catches of Dr. Boyce⁹ refers to one "John Cooper." Whether the person alluded to is the composer can be decided only on the basis of the complete text.

Coperario was the teacher of William Lawes, who is best known for his instrumental works. It has often been claimed that Henry Lawes, too, was the pupil of Coperario, but there is no positive evidence for this statement.¹⁰ However, the *Rules how to compose* establish at least an indirect relation between the two musicians.

At this point it seems appropriate to give a brief description of the treatise.¹¹ The manuscript consists of forty unnumbered folios¹² written by one

hand. It belonged originally to the library of John Egerton, first Earl of Bridgewater, and passed later into the possession of the Huntington Library in San Marino, California. By permission of the Huntington Library the manuscript (call number EL 6863) is reproduced here in facsimile in its original size. The original binding in limp vellum is inscribed "Gio:Coperario"¹³ and "J. Bridgewater" in the hand of the owner. Originally, the title page read only "Rules how to Compose." The name of the author was subsequently supplied at the top of the page by J. Egerton who entered his own name under the title. After he had been made Earl of Bridgewater (in 1617) he signed the book once more by his new name in justifiable pride. This accounts for the signature "J. Bridgewater" written in bolder letters but with fewer flourishes. The double signature proves that the manuscript must have been in Egerton's possession before 1617 and thus gives the latest possible date for the compilation of the treatise. The watermarks of the paper can be dated between 1594 and 1614.¹⁴ On the basis of this evidence the manuscript has been assigned the date of c. 1610.

The *Rules* are written in a very clear, yet quite characteristic, hand, obviously in fair copy. There are but few scribal mistakes. The vertical lines separating the examples are drawn by ruler and the lay-out of the music betrays careful planning. It has not been possible to determine whether or not the treatise is an autograph since no authenticated specimen of Coperario's handwriting has been available for comparison. A manuscript collection of fancies in the British Museum¹⁵ is listed in the catalogue as "apparently autograph," but no reasons for this assumption are given. If the claim be true, our treatise cannot be an autograph because it is written in a different hand. The Coperario manuscripts in the Library of Congress (ML96 C 7895) are described also as autographs in the *Annual Report* for 1920 and 1938 respectively, but again it is not stated on what grounds the claim is made.^{15a} Since the handwriting differs from that of the "apparent autograph" in the British Museum and from that of our

⁶ Campion was a member of Gray's Inn and it may be there that the collaboration between the two began. ⁷ Walter Lincoln Woodfill, *Music in English Social History, c. 1535-c. 1640*, University of California, Berkeley, Ph.D. Dissertation 1940 (type-written), p. 196. The reference may be found in *Historical Manuscripts Commission, Reports*, Cowper Mss XXIII, 195. ⁸ Woodfill, *op. cit.*, p. 257. Bolton Mss of the Duke of Devonshire, Chatsworth, Derbyshire, No. 95, fol. 242v. ⁹ British Museum, Add. MS 31463, fol. 54v. ¹⁰ See the cautious remark by Willa McClung Evans, *Henry Lawes, Musician and Friend of Poets*, The Modern Language Association of America, New York, 1941, p. 24, note 15. ¹¹ The *Rules* have been discussed previously only in Evans, *op. cit.*, p. 24, and Bukofzer, *Music in the Baroque Era*, New York, 1947, p. 383.

¹² For the sake of reference the folios have been numbered in our facsimile. ¹³ Note the spelling "Coprario" which is used not only in this treatise but also in the *Funeral Teares and Songs of Mourning*, printed presumably under the supervision of the composer himself. The spelling "Coperario" is fairly frequent in the music manuscripts of the time, and since it has been generally adopted by later writers it has been retained here even though the other spelling may be the more authentic one. ¹⁴ The watermark agrees with No. 481 of Edward Heawood, *Watermarks*, 1950. The specimen in Heawood is dated 1602, but similar examples are mentioned from 1594 to 1614.—I am indebted for this information to Mr. Herbert C. Schulz, Curator of Manuscripts at the Huntington Library. ¹⁵ Add. MS 31416. ^{15a} The *Annual Report* for 1938 (p. 135) draws attention to the annotation "This fancie I have prickt in other booke" at the head of one of Coperario's fancies. It is tempting to assume that the "I" of the annotation was the composer, but one cannot rule out the possibility that it was a copyist.

treatise a delicate situation arises. Obviously only one of these manuscripts can be an autograph though conceivably none of them is. The question can be settled only on the basis of some more reliable evidence.

The circumstance that the treatise belonged to the Bridgewater library adds one more facet to the biography of Coperario. In all likelihood the treatise was written for or at the request of Egerton. Egerton in turn establishes the link between Coperario and Henry Lawes since the latter was charged with the musical instruction of the Egerton children. Very possibly Lawes saw and read Coperario's treatise in the Bridgewater library though it is unlikely that he made use of it in his instruction. The *Rules* deal with four-part writing, suspensions, and imitation—topics that would be decidedly old-fashioned to a composer of continuo songs. As a representative of a younger generation of English composers Lawes had an entirely different outlook toward Italian music. While Coperario accepted its superiority without question Lawes made some bitter comments on his countrymen for being "so sated with what's Native, that nothing takes their eare but what's sung in a Language which (commonly) they understand as little as they do the Musick."¹⁶ To prove his point he set to music a table of contents in Italian which made "a strange medley of Non-sense," and passed it off as a rare Italian song. With this practical joke Lawes went perhaps to more trouble than the occasion warranted, but it is indicative of his attitude. It would not have occurred to him to Italianize his name.

What rank does Coperario hold as composer? A fair answer to this question can be given only after all of his music has been thoroughly examined. If the impression gathered from a few key works can be trusted he would seem to belong to the very essential group of composers who are responsible for keeping high the level of the average production. He is in other words a first-class second rater. This evaluation may have to be revised as reprints of his music become more plentiful. In the absence of a complete bibliographical survey his total output can only be guessed at. The bulk of his music exists only in manuscript, the instrumental fancies forming the largest single group of compositions. A detailed catalogue of sources containing fancies can be found in Meyer,¹⁷ but it excludes compositions for the keyboard. From the numerous manuscripts that would complement Meyer's list only the following may be

mentioned:

Oxford, Bodleian Library MS 26459-60¹⁸

British Museum, Royal MS 24 k 3

Add. MS 31416

Egerton MS 2485

Egerton MS 3665

Library of Congress, MS ML 96 C 7895

New York Public Library, Drexel MS 5624

Library of Western Reserve University, Musical Fragments

(bound into a copy of David and Lussy, *La Notation Musicale*, Paris, 1882)

Several of these items have not previously been discussed in the literature about Coperario. Egerton MS 3665, which has only recently been acquired by the British Museum, is an extremely big collection of English origin, containing madrigals and fancies by Italian and English composers. Coperario is represented by a group of twenty-one villanelle for three voices and a group of forty-six fancies for five parts.¹⁹ The manuscript in the Library of Congress consists of two sets of part-books (five each), the first presenting twenty-four fancies with Italian titles and a few untitled compositions (all by Coperario), the second containing fifteen fancies by Thomas Lupo and five by Coperario. Both sets duplicate many of the keyboard versions found in Egerton MS 2485. The manuscript pages bound into a copy of David's and Lussy's *Notation musicale* in the library of Western Reserve University are of little practical value because of their fragmentary state, but they do include sections from one or more fancies by Coperario.²⁰

More than a hundred fancies by Coperario are known to exist, but modern reprints are as scarce as the originals are numerous.²¹ The style of the fancies is still essentially polyphonic. With its imitative texture, equivalence of parts, and careful treatment of the dissonance it partakes in the tradition of Renaissance music. Yet there are also indications of a more progressive style or, if one wishes, of the dissolution of the older style. The parts frequently form augmented triads in first inversion, or favor such melodic progressions as diminished and augmented intervals. There is an unmistakable shift of emphasis from contrapuntal to harmonic combinations which are sought for their own sake. The harmonic richness is heightened by occasional passages

¹⁶ Preface to *Ayres and Dialogues*, 1653, quoted by Evans, *op. cit.*, p. 198. ¹⁷ E. H. Meyer, *Die mehrstimmige Spielmusik des 17. Jahrhunderts*, Kassel, 1934, p. 135. See also the thematic catalogue on pp. 149-152.

¹⁸ Quoted in Meyer, *op. cit.*, p. 25, but not in his list. ¹⁹ Bertram Schofield and Thurston Dart, "Tregian's Anthology," in *Music and Letters* XXXII (1951), p. 205. ²⁰ For a brief description of the manuscript insertions see Bukofzer, "A Notable Book on Music," in *The Broadside*, published for the Associates of the Libraries of Western Reserve University [Cleveland, O.] No. 1, 1940. ²¹ For examples see Meyer, *English Chamber Music*, p. 262, and Gerald Hayes, *King's Music*, London, 1937, p. 60.

in somewhat nervous rhythms which differ from the even pulse of Renaissance music. In short, it is the stirring and imaginative music of a transition period, not yet quite set in its goals and on the point of breaking away from the moorings of tradition.

The colorful harmonic combinations in Coperario's music are not his personal property. They belong to the English idiom of the period and abound in the music of the English madrigalists, especially that of Weelkes. Coperario's vocal compositions, less numerous and apparently less known in his day than his fantasies, have not yet been accorded the attention they deserve. They seem to have been widely distributed in manuscripts of the time, of which no systematic survey has yet been made. The villanelle that have come to light in Egerton MS 3665 disclose a new side of Coperario's vocal music. Another little-known collection of Italian madrigals in the Huntington Library (EL 25 A 46-51) contains nine Italian compositions for five and six voices by the composer. Some of these have only an Italian incipit, the remainder of the music being without text. Since the incipits recur as titles of fantasies these versions may throw some light on the relation between vocal and instrumental compositions and on the question which of the fantasies are arrangements of vocal models and which are originals. Coperario's madrigals have not been included in the volumes of *The English Madrigal School* nor do any of his songs appear in *The English School of Lutenist Song Writers*. This omission is deplorable.²² It is true that the *Funeral Teares* appear to be duets rather than solo songs. However, Coperario informs us that in all compositions but the last dialogue the second voice is only optional and "may be added if any shall affect more fulnesse of parts." The *Songs of Mourning*, however, are straight solo songs.

The manifold problems of Coperario's vocal music cannot be discussed here, but one point, small in itself, but of symbolic significance, should be made. The fourth song of the *Funeral Teares* is a setting of *In darkness let me dwell*—the same poem that inspired John Dowland to one of his best songs. Dowland's setting appeared in print four years after that by Coperario in *The Musical Banquet* (1610). The two songs begin in almost identical manner and there can be hardly any doubt that the earlier setting served Dowland as a point of departure. Numerous other parallels, especially with regard to the

declamation of words, furnish interesting material for a comparative study of how two song composers dealt with the same text. However, in the last analysis the resemblances in certain details are less important than the dissimilarities in approach. Dowland rises far above Coperario in musical eloquence, imagination, and poignancy. The comparison illuminates in a flash their fundamental difference in artistic temperament.

the rules how to compose

The *Rules how to compose* show us Coperario from a hitherto unknown side, that of musical theory. It will become evident upon reading the treatise that its author was a practical musician rather than a theorist. His illustrations make much better musical sense than those usually found in theory books, but clear organization and systematic presentation of ideas are not exactly his forte. There is a strange disproportion between the abundance of musical examples and the brevity, if not insufficiency, of the verbal explanations. The *Rules* are nevertheless an interesting and in many respects unique document of musical theory, not only for what is discussed but also for what is taken for granted. And we shall discover the apparent paradox that some of the fundamental concepts that are taken for granted are not, as one would assume, traditional, whereas those which are treated at length are not entirely new. This strange mixture of traditional and new ideas is, in fact, the outstanding characteristic of the work.

The treatise falls into five parts which, in modern terminology, may be summarized in the following manner:

- I. Intervals and Melodic Progressions (fols. 1v-4)
- II. Harmonic Progressions (fols. 4v-11)
 - a. Root Progressions
 - b. Chords of the Sixth
- III. Diminution or Division of Parts (fols. 11v-18)
 - a. In one part
 - b. In the bass (four parts)
- IV. Suspensions (fols. 18v-36)
 - a. On a rising bass
 - b. On a falling bass
 - c. Special Suspensions
 - d. Syncopation
- V. Imitation (fols. 36v-40)
 - a. With overlap
 - b. Without overlap
 - c. With countersubjects

²² The songs *O sweet flower* and *So parted you* may be found in *English Ayres, Elizabethan and Jacobean*, ed. by Peter Warlock and Philip Wilson, Oxford University Press [1931], vols. IV, p. 18 and V, p. 16 respectively. — For a brief discussion of Coperario's songs see Peter Warlock, *The English Ayre*, London, 1922.

It will be seen that the topics are not always as clearly kept apart as the above outline suggests; sometimes certain subjects are briefly touched upon in one part and taken up again in another, or they appear out of order within one part.

I. INTERVALS AND MELODIC PROGRESSIONS (fols. 1v-4)

The treatise opens with two tables listing the possible combinations of consonant intervals or "concordances" first from the bass upward and then from the treble downward. This tabulation of intervals differs from countless similar tables in earlier treatises in one significant point. Renaissance theorists always relate the intervals, even those of the bass, to the tenor, the primary and central voice. This practice may be seen in Zarlino's *Istitutioni Harmoniche*²³ and Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597).²⁴ Although he wrote only a little more than a decade before Coperario, Morley presents strictly the Renaissance view in this matter. The idea of counting intervals from the bass upward—now the "normal" procedure—marks a turning point in contrapuntal theory. On its very first page the treatise breaks with Renaissance tradition by shifting the emphasis from the tenor to the bass. It is quite consistent with this novel approach if later on in the treatise the order of examples is determined by bass progressions. The same principle is observed in the early writings on thorough bass which have otherwise little in common with the *Rules*. We shall have occasion to return to this point in the further discussion.

The tabulation is followed by a list of consonant and dissonant intervals, called here "perfect" and "imperfect chords."²⁵ There is no connection between this list and the next rule in which Coperario, suddenly turning to part-writing, proscribes parallel octaves and fifths. Skipping back to intervals he then gives rules for "what chords parts are to use" or for what is now called the spacing of chords. Here again the wording implies that the bass is considered as the voice of reference.

The section on "How to com from a discord" (fol. 3) discusses dissonances in terms of melodic progressions. Of special interest is Coperario's remark that "in diatonic songs" a sharpened note in the bass calls for a sixth, not the octave and fifth.

The rule is stated in a rather obscure manner, but it makes very good sense. It means that whenever the bass contains a leading note it must be harmonized by a sixth chord because the triad in root position would be diminished. The bass may function as leading note by virtue of its position in the diatonic scale, as *f*-sharp in the key of *G*, or may become a leading note "accidentally" by the insertion of a sharp, as *c*-sharp in the key of *G* or *b*-natural in the key of *F*.²⁶ It is interesting to note that two early theorists of the basso continuo, Bianciardi (1607) and Sabbatini (1628), state the same rule.²⁷ The direction that bass notes with a sharp demand automatically sixth chords (even if no figure is given) is in spite of its primitive and purely empirical nature a very efficient guide for the realization of unfigured basses. Modern editors have often sinned against the rule in their realizations.

Coperario then pursues the question of accidentals further and shows how they should be applied to melody: an ascending line calls for sharps (and naturals), a descending line for flats. This consideration of the direction of the melodic line indicates that Coperario has not yet abandoned the modal concepts of the 16th century. Melody is to him something flexible, something that has not yet crystallized in one key. However, he specifically exempts from his rule melodic progressions in "chromatic songs" which by their very nature destroy the modal characteristics. His distinction between diatonic and chromatic songs is important as it gives theoretical recognition to two styles of writing which the madrigalists were practicing at the time. Indeed, in chromatic songs the accidentals have ceased to be what their name implies; they have become essentials which cannot be omitted. As if to prove this point Coperario is careful throughout the treatise to supply all accidentals.

The rules about accidentals contain also the direction that the third should be made sharp (=major) if the bass moves to a cadence or half-cadence. The manner in which the bass progressions are specified can be easily misunderstood. The skip of "a sharp third" downward means a skip of a third down to a note with a sharp, as from *a* to *f*-sharp. A sharp third descending is therefore a *minor* third (see also fol. 32); conversely, a sharp third ascending, as from *a* to *c*-sharp, would be a *major* third (see also fol. 23). The confusion resulting from this ambiguous, if logical, terminology is compounded further by the reference to "making

²³ Here quoted after the first edition, Venice, 1558; III, 58, p. 241.

²⁴ Reprint of the Shakespeare Association, London, 1939, p. 129. Morley's table is no more than a literal translation of the passage in Zarlino. It is one of the numerous instances where Morley helps himself to the ideas of others. ²⁵ Note that in this period "chord" always means interval.

²⁶ Coperario always cancels a flat by means of a sharp which does double duty as sharp and natural. ²⁷ Cited in F. T. Arnold, *The Art of Accompaniment from a Thorough Bass*, London, 1931, pp. 75 and 111.

the third sharp" which has a different meaning altogether.

On fol. 3v Coperario begins the discussion of part writing, or rather a limited aspect of it. This would have been the proper place to deal with "unlawfull" consecutives. Instead, he takes up similar motion between parts, especially what is now called "hidden" or "covered" parallels in the outer voices. Most of the rules are conventional and self-explanatory, but his advice to avoid skipping from the octave to the sixth is very uncommon and more restrictive than usual. He gives no reason for the restriction nor does he mention the fact that in the example the sixth appears to a "sharp" bass note. Since no hidden parallels are involved the rule belongs to an altogether different category. If stated without qualifications it can be understood only as a special case of the much more general rule that skips in similar motion are less good than those in contrary motion. In this connection it should be pointed out that contrary motion is not even mentioned in the treatise.

The final section of the first part (fol. 4) illustrates typical cadences with suspensions. This matter is treated again and much more fully in the part dealing with suspensions. However, the main purpose of the passage under discussion is to show the use of the cadence in two parts to which the suspension is an incidental, though indispensable, corollary. It may be anticipated here that certain examples of this section appear also in another treatise of the time, which will be discussed at the end of the introduction.

The first part of Coperario's treatise is less clearly organized than the other parts. It gives the impression of a rather diffuse compilation written without a definite idea of what to include and what to omit.

II. HARMONIC PROGRESSIONS (fols. 4v-11)

The title of the second part, "What chords parts are to use in Contrapoint," raises a point of terminology. Counterpoint means writing in note-against-note style, all notes being of equal value (usually a semibreve). The theorists of the Renaissance keep alive the original meaning of the term which is derived from *punctus contra punctum*, and Coperario follows their footsteps. Part writing in note-against-note style, especially in four voices, looks on paper like chordal or harmonic progressions,²⁸ but it would be ill advised to call them

homophonic or monodic, as certain modern writers do. Chords in the modern sense did not exist in Renaissance theory; they were combinations of intervals, and there was not even a clear term for triad since "chord" or "*accordo*" meant interval. Zarlino and most of his fellow theorists concentrate on counterpoint in two parts and deal with that in three or more parts merely by way of extension. The preoccupation with two-part counterpoint, which not even by implication could be termed "chordal," proves how misleading it is to apply terms suggesting chordal concepts or melody and accompaniment.

Coperario stays essentially within the framework of Renaissance theory, yet he differs from preceding writers in two vital points: (1) he completely dispenses with two-part counterpoint and exemplifies in four parts only, and (2) he regulates the progressions by means of the bass instead of the tenor. These innovations are historically important as they give concrete evidence of how harmonic or chordal thinking gradually encroaches on the concept of intervallic combination. In Coperario's treatise note-against-note writing is seen in the process of becoming harmonic writing—"counterpoint" in the old sense changes before our eyes to "harmony." It is for this reason that the contents of the second part can be summed up under the modern heading of "Harmonic Progressions." It must be kept in mind, however, that Coperario has as yet no clear or consistent conception of how a bass functions in a harmonic setting. A glance at the examples convinces us that the order of bass progressions follows melodic rather than harmonic considerations. Coperario moves us step by step from the smaller to the larger intervals as though the bass were a tenor. A modern theorist would probably start with such "natural" bass progressions as fourths and fifths.

The characteristic mixture of progressive and retrospective features again calls to mind the early theorists of the basso continuo who take a very similar attitude. In his broadside *Breve regola per imparare a sonare sopra il basso* (1607) Bianciardi presents his examples in the order of bass progressions rising successively from the second to the sixth.²⁹ It is difficult to say whether or not this parallel is due to a direct influence. The harmonic approach was in the air and could have been adopted quite independently by Coperario. But even if he was conversant with the early Italian documents on thorough bass the point is that he applies the harmonic approach to music without continuo either

²⁸ Such passages were commonly employed in Renaissance music for purposes of emphatic and solemn declamation.

²⁹ Arnold, *op. cit.*, p. 75. There are some other, but less striking similarities.

by a misunderstanding or in a deliberate attempt to reconcile two opposed concepts in an eclectic manner.

Part II can be subdivided into two sections, the first dealing with what now is called root progressions (fols. 4v-9), the second with chords of the sixth (bols. 9v-11). Taken as a whole the second part forms in some ways a logical sequence to the first one. In the first part the composer shows among other things how intervals can be combined to form chords; now he shows how such combinations may be connected to form harmonic progressions. He describes the progressions by giving first the movement of the bass, the most important voice, and then the movement of the treble (for which he affects the term *canto*). The remaining voices must take whatever intervals are left over to fill in the harmony. The emphasis lies clearly on the outer voices and on the principle of structural contour which was to become so essential in baroque music. The reference to "the inner parts" on fol. 8v confirms that Coperario recognized the functional difference between outer and inner voices.

The examples of section IIa illustrate mainly the usual root progressions which need no further comment.³⁰ But they include also a succession of "third-related" chords which always involve a cross-relation (fol. 5v, Ex. 1). Such progressions were



Example 1

nothing uncommon in the 16th century, especially with Flemish and English composers, but in the second part of the century certain composers began to avoid them and the theorists followed suit. Zarlino, who views cross-relations with obvious displeasure, forbids their use in two-part writing altogether and allows them most reluctantly in more than two parts only in case of necessity.³¹ What is remarkable about Coperario's example is the fact that he treats it so casually like any ordinary progression and loses no word of caution about its use. Moreover, he places the cross-relation in the outer voices where it

³⁰ Two slips of the scribe must be corrected: in the description of the first example on fol. 4v the text reads incorrectly "tenor first an 8, next a 3" instead of "first a 5;" and in the third example on fol. 5 the lower of the two alternate notes must read *b*-flat, not *d* (which would make consecutive fifths with the bass). ³¹ Zarlino, *op. cit.*, III, 30, p. 179. The passage is now easily accessible in English translation in *Source Readings in Music History*, ed. Oliver Strunk, New York, 1950, p. 238.

is most audible. Such conspicuous employment of cross-relations is characteristic of English music which abounds with harmonic effects of this sort and, as we shall see presently, with clashing dissonances. At this place the composer cannot hide his English background,—in other words, Mr. Cooper speaks louder than Signor Coperario.

Section IIb which carries the title "How to use a 6 in Contrapoint," illustrates the use of sixth chords. Here again the progressions are described in terms of intervals though their effect is chordal. The unit of the beat has shifted now from the semibreve to the minim, and the composer expressly remarks that the rules apply only to movement in notes shorter than the semibreve. In a first group of examples the sixth chords alternate with triads, and in a second group two sixth chords are shown in succession. The sixth chords appear always on minims. We find two examples of cross-relation, again in the outer voices (Ex. 2). Their harmonic



Example 2

effect is even more striking than before because of the faster tempo. It is curious that Coperario seems to consider them as perfectly regular while he takes exception to a much more innocuous progression on fol. 10a.³² Here the transition from a third to an augmented fourth in similar motion is marked as "fautie" and a corrected alternate version is given. The apparent contradiction between laxness in one case and strictness in the other seems to indicate that in this particular instance the composer was concerned more with the horizontal aspects of part writing than with the vertical result. This in turn is inconsistent with his basically harmonic approach.

III. DIMINUTION OR DIVISION OF PARTS (fols. 11v-18)

Part III, "Of Division," teaches how simple progressions can be made more elaborate by ornamentation. The art of melodic embellishment or diminution was an adjunct to part writing in the contrapuntal theory of the time and was sometimes taken

³² This folio contains another error in the text: line 2 should read "Canto first maie use a 13" (not 15).

up in separate books.³³ The embellishments had not yet crystallized in a set of stereotyped figures and consisted of freely inserted passing notes which did not essentially modify the musical texture or the function of the structural intervals. The inclusion in the treatise of a section on division is not in itself remarkable. It is again the treatment of the subject which is in certain respects unusual. The material falls into two sections, (a) division in one part, and (b) division in the bass (four parts). The first of these deals in quite conventional manner with the division of single intervals, (the third, fourth, and fifth) in one voice. The musical illustrations lie in treble range, but the text makes clear that they apply just as well in any other range. Compared with other treatises on division Coperario's selection of intervals is very limited. Other writers cover far more ground and include examples ranging from the repeated note to the octave. Moreover, his embellishments are extremely modest in comparison with the flamboyant *passaggi* of certain Italian falsettists.³⁴

In the second section Coperario approaches his subject in a different and unprecedented manner. Although the examples of the first section would apply to the bass too he adds a separate series of four-part examples illustrating division in the bass. To single out the bass in this context is a very unusual procedure which once more testifies to Coperario's interest in the harmonic approach. Some of the examples give the impression of figurative harmony, that is to say, of harmonic progressions animated by melodic movement. While the aim is not consistently and perhaps not consciously realized it remains nevertheless true that the point of departure is a harmonic progression which by means of division is made to resemble contrapuntal texture. This is a noteworthy reversal of emphasis. In Renaissance music melodic elaboration was merely an optional ornament of a contrapuntal structure; now it is on its way to become a structural element of composition.

The third part completes and complements the material treated in the two preceding parts: after the formation of chords (Part I), and the connection of chords (Part II), the animation of chords by melodic movement would come in natural sequence.

However, this outline holds only in the most general and broad terms since it considers only the progressive side in Coperario's discussion.

Turning now to the examples we should note first that the various forms of divisions may be applied in a slow as well as a fast tempo. Most examples appear in parallel versions in semibreves and minims respectively. There is one significant restriction concerning the use of dotted notes "in a songe" (fol. 13v) which implies that dotted rhythm in very short note values was permissible only in instrumental music and was considered unidiomatic for the voice. Such rhythms are indeed found very commonly in keyboard works, but they do occur also in vocal compositions and in the examples offered by Conforto.

The four-part examples illustrating the breaking of the bass begin with simple progressions in which treble and bass move together in parallel motion with the inner parts holding—a grouping that stresses the structural contour of the setting. The divisions create numerous dissonances of short duration which are admissible as passing or neighboring notes. In certain cases, however, they go far beyond the normal practice of passing notes. The illustrations on fols. 16v-17 show that Coperario pays little attention to the fact that there may be several dissonances in a row (Ex. 3b). He obviously regards the ornamental notes as purely melodic, and therefore unessential, elaborations of the underlying harmonic progression which he is careful to put down first in its unornamented form (Ex. 3a). The

The image shows two systems of musical notation, each with a treble and bass staff. The first system is labeled 'a' and 'b'. In 'a', the treble staff has a whole note chord (G4, B4) and the bass staff has a whole note chord (G2, B2). In 'b', the treble staff has a whole note chord (G4, B4) and the bass staff has a melodic line: G2, A2, B2, C3. The second system is labeled 'c', 'd', and 'e'. In 'c', the treble staff has a whole note chord (G4, B4) and the bass staff has a whole note chord (G2, B2). In 'd', the treble staff has a whole note chord (G4, B4) and the bass staff has a melodic line: G2, A2, B2, C3. In 'e', the treble staff has a whole note chord (G4, B4) and the bass staff has a melodic line: G2, A2, B2, C3.

Example 3

free ornamental notes which can be called "passing" only in a wider sense since they "pass" from one dissonance to another, may lead to further harmonic complications, as shown in Ex. 3c. Here the tenor employs a stereotyped cadential formula, known as the "consonant" fourth, but more accurately described as the "cadential fourth" (this

³³ A brief survey of these books and the literature on the subject may be found in Bukofzer, "On the Performance of Renaissance Music," in *Proceedings of the Music Teachers National Association*, Series 36, 1941, p. 225. See also Imogene Horsley, "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," in *Journal of the American Musicological Society*, IV (1951), p. 3. ³⁴ See for example Giovanni Luca Conforto, *Breve et facile maniera d'essercitarsi a far passaggi*, Rome, 1603 (?), facsimile reprint ed. J. Wolf in *Veröffentlichungen der Musik-Bibliothek Paul Hirsch*, No. 2, Berlin, 1922.

term will be adopted henceforth). The idiom consists of a four-three suspension prepared on the weak beat either in a six-four combination (Ex. 3d) or by moving stepwise to a dissonant fourth (Ex. 3e). In both cases the resolution is normal. It will be seen that the complication in Ex. 3c arises from the fact that the idioms of Exs. 3b and 3e are employed simultaneously. Each one is commonplace in itself, but their combination causes the parts to rub hard against one another. Such "frictions" would generally be avoided in written counterpoint, but would be permissible in performances with improvised embellishments and in improvised counterpoint. Coperario's examples codify to a certain extent the practice of improvised elaboration. In addition, they often point to idioms found in instrumental music. Some of the more complex examples strongly resemble *intavolature* of vocal compositions. An early example of this practice may be seen in an organ intavolation by Andrea Antico (1517) which is based on the frottola *Per dolor mi bagno* by Marchetto Cara.³⁵ The opening progression of the frottola assumes an obviously instrumental character in the intavolation (Ex. 4). The resemblance



Example 4

with Coperario's illustrations (see Exs. 3a and 3b) leaps to the eye, and in this connection it may be well to remember that Coperario's fancies include instrumental arrangements of vocal compositions.

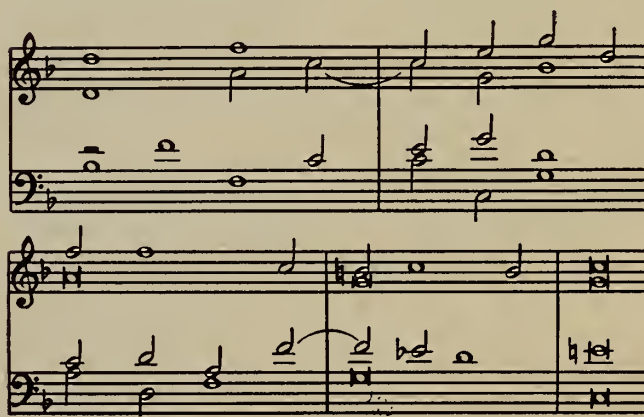
The longest and most elaborate example of the section (fol. 18) illustrates the use of division in several voices in alternation. Here again the music looks instrumental and at the same time fairly contrapuntal (Ex. 5). It is, in fact, the most genuinely contrapuntal example we have seen so far, because of the imitation between bass, tenor, and treble (there is, in addition, a brief snatch of imitation in the alto). It is interesting that Coperario accounts for the passage not in contrapuntal terms but on the basis of filled-in intervals. From these we can extract the underlying progressions which are given in schematic form in Ex. 6. Coperario makes no

mention of the irregular resolution of the suspended *f* in the next-to-the-last measure of Ex. 5. The *f* is resolved by a quarter note instead of a half note and



Example 5

the note of resolution (*e*-flat) clashes therefore with the *b*-natural of the treble. For a moment it forms a fleeting augmented triad in first inversion—the favorite cadential idiom in early baroque music.



Example 6

The schematic reduction in Ex. 6 shows how this dissonance is derived from a perfectly normal use of the cadential fourth.

IV. SUSPENSIONS (fols. 18v-36)

We come now to the longest and at the same time most rewarding part of the treatise. It deals with suspensions and syncopated notes which Coperario groups together under the misleading title "Of Ligatures." His use of the term is at variance with the commonly accepted meaning. Ligature is a term of mensural notation denoting a figure of two or more notes written in one, and this is the only sense in which it is employed by Morley and others. It could be argued that Coperario may have thought of the analogy between ligature and tie, but the explana-

³⁵ Both the vocal and instrumental version of the music appear side by side in K. Jeppesen, *Die italienische Orgelmusik am Anfang des Cinquecento*, Copenhagen, 1943, App. 9*.

tion seems lame because he avoids ties and places the held-over notes directly on the bar line. Moreover, ligature refers always to at least two notes, tie to only one note which is split by the bar line. Whatever it was that moved Coperario to choose his title—confusion or an unsuccessful parading of learning—, in the body of the text he abandons the precious term and speaks plainly of “holdings.”

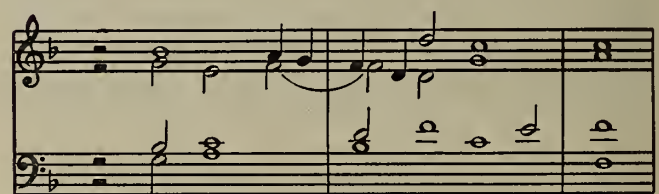
The fourth part can be divided into four sections. Section IVa (fols. 18v-25v) deals with suspensions on a bass rising in the order of intervals from the second to the sixth. Section IVb (fols. 26-31v) continues with suspensions on a bass falling in the order of intervals from the second to the fifth.³⁶ We see that the organization by bass progression obtains in the first two sections as in the foregoing parts. In section IVc (fols. 32-34) Coperario singles out for discussion certain uncommon suspensions and special idioms. They include the “false” (diminished) fifth, the sixth and fifth used together, the sixth in conjunction with the cadence, and the seventh in the approach to the cadence. The section is only loosely organized. For example, the sixth in the cadence does not, strictly speaking, come under the heading of suspensions at all, as it is not itself a suspension (though it serves to prepare one). The idiom of the joined sixth and fifth appears first in the examples of section IVa (fol. 21v) before it is made a special issue. On the other hand, we look in vain here for a discussion of the diminished seventh which would logically complement that of the diminished fifth. Instead, the diminished seventh is taken up in section IVb. Section IVd, finally, sets down rules for progressions in which the bass moves in syncopes “against the time.” This section, too, belongs to suspensions only improperly since the “holdings” of the bass may look like suspensions but need not necessarily be dissonant.

The examples of the fourth part would be worthy of a detailed study, but it must suffice to summarize the salient points. Above all, Coperario is concerned more about the context in which suspensions may occur than about the type of suspension used. His method of presentation differs from that of most other writers. While the latter usually take up the various types of suspensions one by one (the seventh, the fourth, the second below, etc.), Coperario sets up a musical context by specifying a particular progression of the bass and then goes on to show how it can accommodate suspensions. Since most cases admit of more than one kind of suspension he is forced to repeat the same suspensions over

and over again. In his purely empirical approach he presents a bewildering number of possibilities which the student would have a hard time to remember. This method may not be good pedagogically but it is certainly sound from the musical point of view because it calls for a great variety of concrete examples.

As to the harmonic context of the suspensions it is significant that Coperario does not make the customary distinction between what is now called “good” and “bad” suspensions and that he seems oblivious of the vast difference between the smoothness of the one and the harshness of the other. He accepts the dissonances and rich harmonies caused by uncommon suspensions without a word of comment and peppers his examples with dissonant cadential idioms and cross-relations which stand more in need of explanation than the suspensions he purports to illustrate. In his evident delight in pungent harmonic combinations Coperario differs radically from Morley and other writers. None of the earlier theorists, not even those of the basso continuo, have admitted so wide a range of harmonic possibilities. He codifies and tacitly sanctions the characteristic harmonic licenses of the contemporary English madrigal. His free dissonance treatment testifies to the disintegration of the harmonic concepts of Renaissance music and this fact makes the fourth part of the treatise a unique document of supreme historical interest.

The very first illustration of section IVa (fol. 18v) is indicative of Coperario’s approach. He begins with an unusual suspension of the ninth, one of the “bad” suspensions (Ex. 7). Its dissonance is



Example 7

all the more pronounced as the suspension is a minor ninth and forms at the same time a diminished fifth with the alto. Only after he has discussed the holding on the ninth does Coperario turn to the more usual suspensions of the fourth and the seventh. But even his examples of “normal” procedures are made complex by his desire to produce striking harmonic combinations. Sometimes they are noteworthy not so much for their dissonances as for the direction of harmonies. A case in point is the deceptive cadence in which, as Coperario puts it, the bass

³⁶ Note that the descending intervals do not go beyond the fifth as in Renaissance theory the skip of the sixth downward was not normally allowed.

means "to change the ayre,³⁷ and to deferr a close" (fol. 20). More often, however, the examples are extraordinary because of their free treatment of the dissonance. Coperario arrives at the dissonance not arbitrarily but by extending the established procedures and traditional idioms in an ingenious manner. The dissonances arise not from the suspension proper (which conforms to rule), but primarily from the notes surrounding the suspension. For example, on fol. 21 (Ex. 8) Coperario resolves the



Example 8

seventh in the first measure quite normally to the sixth, but at the same time introduces the passing note *f* in the bass so that in effect the seventh resolves to another dissonant combination. The first beat of the second measure brings yet another dissonance, the augmented triad in first inversion which we have met before and shall meet many times again. It is prepared here by a suspension of the *e*-flat, held over from the preceding measure. When the *e*-flat is correctly resolved down the treble has already taken the fourth to the bass as part of the idiom of the cadential fourth which leads to the cadence and to the final resolution. Each one of the idioms just described is normal in itself, but if used in conjunction, as they are here, they result in a row of no less than five dissonances on successive beats—an amazing illustration of continuous friction produced by logical conduct of each voice. And all this is incidental to an innocent example of a suspended seventh, so incidental in fact that the attendant frictions are not even mentioned!

It should be observed that the unit of the beat in Ex. 8 is the quarter note and that the harmony changes at the same pace. The importance of what we now call harmonic rhythm was clearly recognized in Renaissance theory. Vicentino distinguishes three types of suspensions or "syncopes," *sincopa major*, *minor* and *minima*, which correspond to our suspensions of the whole note, half note, and quarter note.³⁸ By the latter half of the

³⁷ In this context "ayre" is the equivalent of "mode." ³⁸ *L'Antica Musica ridotta alla moderna prattica*, Rome, 1555, fol. 29v. The term *sincopa*, used also by Zarlino and others, indicates that the theorists of the time thought of suspension in terms of rhythm rather than harmony. The length of the *sincopa* was always defined by the sum of preparation plus suspension proper. Hence the note values mentioned in the early theorists are twice those of modern terminology (syncope of the semibreve = half-note suspension).

16th century the slow *sincopa major* in whole notes had become antiquated and was used only for special purposes. The suspension moving in half notes was the most common of the three and is found especially in the motet and Mass. The fast suspension in quarter notes belonged primarily to secular music and appears in madrigals and instrumental compositions. Several theorists of the time actually explain the difference between sacred and secular styles on the basis of slow and fast suspensions.³⁹ Coperario does not expressly refer to the distinction but he presents his examples often in a slow and a fast version. He sometimes specifies the note value at which the bass should move and thus sets the proper pace for the various types of suspensions. Not all types lend themselves to being written both ways.

The illustration of fol. 21v (Ex. 9)⁴⁰ purport to



Example 9

exemplify the use of the sixth instead of the fifth over a rising bass, but they actually show the sixth and fifth joined together (six-five chord) to which Coperario devotes a separate section later on. The next set of examples on fol. 22 (Ex. 10) demon-

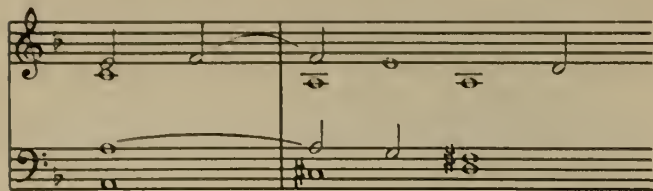


Example 10

strates how the sixth may alternate with the fifth in the familiar chain of chords in root position and first inversion. The example is remarkable not for the point illustrated, but for the dissonant approach to the cadence by means of an augmented triad which appears on the strong beat without preparation.

³⁹ See for example Pietro Pontio, *Ragionamento di musica*, Parma, 1588, p. 154, and Morley, *op. cit.*, p. 132. ⁴⁰ The first note of the bass on fol. 21v is obviously a scribal error and must be disregarded.

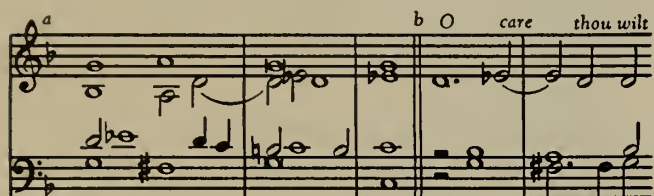
Even more striking are the progressions on fol. 23 (Ex. 11) which would be unthinkable in normal Renaissance practice. Here the bass rises a “sharp



Example 11

third” and causes the suspended interval to become a diminished fourth (between the outer voices). Characteristically, Coperario ignores the fact that the suspension is a diminished interval though he takes pains to point to the much less startling diminished fifth in the tenor.

Section IVb also contains a number of unusual progressions. The most important of these is the diminished seventh which appears, like the diminished fourth, in connection with a “sharp” note in the bass (fol. 26v, Ex. 12a). If the passage is compared



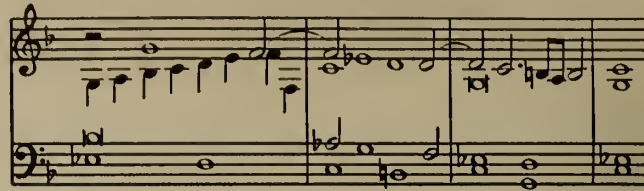
Example 12

with the beginning of Weelkes’s madrigal *O care, thou wilt despatch me* (Ex. 12b) it will become clear how closely the *Rules* mirror the practice of the English madrigal.⁴¹ Coperario restricts the use of the diminished seventh to slow suspensions. If the bass moves in shorter note values (fol. 27) the harmonic rhythm is too fast for such dissonances and will tolerate only sixth chords.

In case the bass falls many seconds in succession two kinds of progressions are possible in slow as well as fast tempo, (1) a chain of suspensions (fol. 27v), or (2) a chain of alternating sixths and fifths (fol. 28). Although the second kind involves syncopes rather than suspensions proper Coperario speaks of holdings.⁴² A special case of the first kind is illustrated on fol. 28v (Ex. 13). Here the bass

⁴¹ Weelkes’s composition contains also a passage with a diminished fourth corresponding to Ex. 11 (compare the last statement of “deadly dost thou sting me”). A progression even more reminiscent of Coperario’s example occurs in the second part of Tomkins’s madrigal *Weep no more* at the words “Ay me, I die.” Another madrigal by Tomkins, *Too much I once lamented*, begins exactly like *O care, thou wilt* by Weelkes (Ex. 12b) with a diminished seventh. ⁴² Note that the equivalent of suspension is used in the sense of syncope while it is usually the other way around (see note 38). The exchange of terms indicates that syncope and suspension were not yet clearly differentiated.

falls conjunctly in semibreves to some very harsh and awkward suspensions in which the tone of resolution is present in another voice. Such disso-



Example 13

nances would be justified in a madrigal only “to signify hardness, cruelty or other such effects” which “exasperat the harmonie.”⁴³ This is the only place of the treatise where Coperario cautions against the use of dissonance, if only by the remark that “this waie is used butt seldome.” He fails to draw attention to the unusual harmonic context of the suspensions. The same is true of the following examples. The suspended seventh on fol. 29 (Ex. 14) is regu-

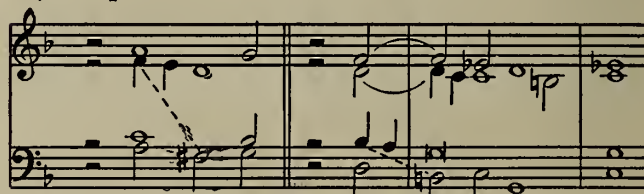


Example 14

lar in itself and would not call for comment, were it not for the fact that it appears as double suspension in conjunction with a diminished fifth.

The last item discussed in the section (fol. 31v) is what Coperario calls “a stae” in the bass. This unusual term refers to the prolongation of the bass note by means of a dot. The “stay” should not be confused with the syncope. In contrast to the latter the note making a “stay” enters on the strong beat and is held to form a half-cadence.

In section IVc Coperario takes up some special combinations individually. The first of these is the suspension of the diminished fifth (fol. 32) which arises, like the other suspensions on diminished intervals, from a “sharp” interval of the bass (Ex. 15). Coperario chooses to illustrate only one kind



Example 15

of diminished fifth, namely that created by the sharpened leading note of the minor mode. He ig-

⁴³ Morley, *op. cit.*, p. 177.

nones that the major mode, which is the one usually discussed by the theorists of the Renaissance. The musical examples combine the diminished fifth with some violent cross-relations in which the conflict between mode and key can very closely be observed. They are further proof of Coperario's "Englishry."

The next combination is the fifth and sixth used together or what is now called the six-five chord (fol. 32v). In spite of its brevity this passage is of great significance for the development of contrapuntal theory. The six-five suspension differs from all others in that its dissonance lies between the upper voices only and does not involve the bass. Its most common form, shown in Ex. 9 above, outlines a harmonic progression which in the course of the 17th century developed into the stereotyped cadence II⁶ · V · I. At the stage at which we observe it with Coperario it is still a dissonant contrapuntal combination requiring preparation. The circumstance that Coperario deems it necessary to single it out for discussion is itself noteworthy. Most of his predecessors pass over it in silence in the tacit and perfectly valid assumption that it is sufficiently covered by the general rules governing suspensions. Morley makes at least a brief, if specific, remark about the combination calling it "the best manner of closing."⁴⁴ Indeed, although it may be found also in intermediate and sequential progressions, it has usually the function of leading up to the cadence, and it is this cadential function that made it later so valuable an element in the harmonic cadence. That Coperario discusses the combination more fully than any other theorist before his time could be taken as another sign of the growing interest in harmony. On the other hand, he accounts for it by intervals and in a cumbersome and confusing fashion, as will be evident to anyone who reads his directions without looking at the music. We find here, as in previous parts of the treatise, a conflict between certain progressive harmonic concepts and the conservative categories in which they are explained. The time was not yet ripe for the appropriate terms and Coperario was certainly not the man to develop them. At any rate the section shows that special treatment of the six-five suspension was justifiable from the standpoint of Renaissance theory, though it may not have been the orthodox procedure.

In the examples two types are distinguished, one which resolves to a cadential fourth (Ex. 16a), and another which resolves either directly to a cadence (Ex. 16b) or to an intermediate progression or half-

cadence (Ex. 16c). The first type is self-explanatory but the rules for the second type warrant some comment. Coperario stipulates that the first note of the bass must be stationary. This is an entirely un-

Example 16

essential provision because the bass could just as well move a step upward, as it usually does in the preparation of the six-five suspension and as Coperario himself admits in an earlier illustration (Ex. 9). As described by Coperario the second type is merely a special and moreover decidedly uncouth solution of a progression that Ex. 9 gives in its most common form. The real difference between the two types lies not in the way they are approached, as Coperario believes, but in their respective resolutions to either a six-four combination or a five-three combination. While Coperario is correct in saying that the two types are "cleane contrarie" to one another, his criteria are irrelevant and confused. He nevertheless deserves credit for being the first theorist to recognize the distinction.

It may be pointed out parenthetically that the six-five suspension receives scant attention, if any, even in modern textbooks of 16th-century counterpoint. In Knud Jeppesen's book⁴⁵ which is based in exemplary fashion on the music itself, though mainly that of a single composer, the combination appears several times in the examples, but it does not exist as far as the text is concerned. R. O. Morris⁴⁶ refers to the combination without specifically naming it, and his explanation is not satisfactory in all points. The book by A. T. Merritt⁴⁷ offers a succinct discussion of the suspension and a clear example of its common form. What is probably the most extensive treatment to date may be found in the textbook by G. F. Soderlund⁴⁸ who devotes to it no less than six chap-

⁴⁴ Morley, *op. cit.*, p. 143. He exemplifies the idiom by a progression in semibreves though it is much more commonly used in minims.

⁴⁵ *Counterpoint*, translated by Glen Haydon, New York, 1939.
⁴⁶ *Contrapuntal Technique in the Sixteenth Century*, Oxford, 1922, pp. 37 and 40. ⁴⁷ *Sixteenth-Century Polyphony*, Cambridge, 1939, p. 150. ⁴⁸ *Direct Approach to Counterpoint*, New York, 1947, chapters 38-43. See also the review of the book by Joseph Kerman and his remarks concerning the six-five chord in *Journal of the American Musicological Society*, I (1948), p. 40.

ters. Here we meet again with the distinction between the regular form of the chord and its combination with the cadential fourth which we know already from Coperario. Soderlund concludes his discussion with a review of exceptional cases, but some of these are improperly classified as six-five chords.—

To return now to Coperario's treatise: next on the list of special idioms is the use of the sixth instead of the fifth in the cadence (fol. 33). The heading of the section gives no clear idea of the importance of the topic. Coperario demonstrates that the sixth may prepare a cadential fourth, but what he does not say is that this preparation may bring about an augmented triad in first inversion. Here is further proof of Coperario's interest in pungent harmonies: as many as three out of his four illustrations make use of this dissonant cadential idiom which may be approached with or without preparation and may occur in slow as well as fast tempo (Ex. 17). In addition, they throw some light on the



Example 17

origin of the idiom. Giovanni Gabrieli was one of the first composers to give it wide currency, and his treatment suggests that it was conceived as an extension of the cadential fourth. Coperario's treatise now confirms this interpretation from the theoretical side. The idiom is of particular interest as it admits within the framework of the traditional four-three suspension an unprepared dissonance on the strong beat, introduced for its strong harmonic effect and the additional force it imparts to the cadence. It is one of the most characteristic formulas of early baroque music and plays a far more important role than the dominant seventh chord.

This remark brings us to the next idiom, the seventh in the cadence (fols. 33v-34). At this point a discussion of the dominant seventh chord in cadential position might be expected, but the examples soon convince us that the chord was as yet far from

having a strictly cadential function. It leads up to the cadence without appearing in the cadence proper. Neither here nor at any other place of the treatise does the dominant seventh ever partake in the penultimate chord. The four-three suspension still holds an unchallenged monopoly of the final cadence. In the examples the dominant seventh is always prepared. Again, Coperario says nothing about the noteworthy harmonic context: two versions of essentially the same music are given, one with a conspicuous cross-relation (Ex. 18a), and another with a chromatic progression (Ex. 18b).

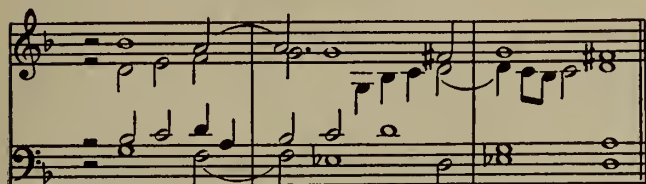


Example 18

The two notes forming the cross-relation appear in the second version in the same voice and thus cause the chromatic step. Another example (Ex. 18c) is remarkable for the clash between *e*-natural and *e*-flat, a friction involving a simultaneous cross-relation, so typical of English music.

Section IVd, which concludes the fourth part, takes up syncopation in the bass (fols. 34v-36). Coperario himself stresses the difference between the former sections and the present one by stating: "Hetherto the other parts have heldd upon the Bass, now the Bass holds upon the rest of parts." This would seem to be an appropriate place for the discussion of the only regular suspension not previously dealt with, namely the suspended second in the lowest voice resolving to the third below. Actually, however, the combination is not even alluded to though it appears incidentally in one of the examples. Coperario is concerned mainly with the circumstance that the bass "goes against the time" or

the *tactus* and cares little whether or not the resulting syncopes are dissonant. Only if the bass descends can it form a normal suspension, yet even under this condition the strangest combinations may result. The first illustration (Ex. 19) shows some



Example 19

very peculiar dissonances. It would be far fetched to justify them as suspensions because the laws of suspensions are honored here more in the breach than in the observance. A more plausible explanation would be to regard them as survivals of the archaic syncopation dissonance. This may be seen in the fact that normal and consonant progressions could be restored if the outer voices were pushed back a half note. The other examples demonstrate various forms of consonant syncopation with its familiar alternation of fifths and sixths in sequence. The illustration on fol. 35v (Ex. 20) has little in



Example 20

common with the general topic of the section as the dissonances shown here arise from passing minims, not from syncopation.

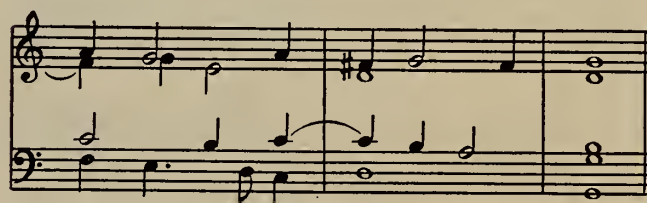
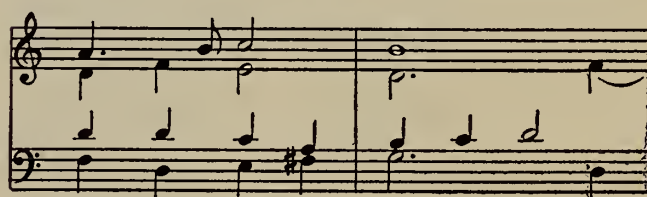
By way of conclusion our attention may be directed to a small, if diverting, point in Coperario's language. On fol. 35 the tenor is said to come in "a halfe note" after the bass, in other words half a semibreve later. While the term is evidently bound up with the unit of the *tactus* it nevertheless coincides with modern American usage. What is more, Coperario does not stand alone in this respect: Charles Butler avails himself of the same term in the same context.⁴⁹ Thus two reputable Englishmen are seen to adopt a word which our British *confreres* object to so ardently as utterly foreign and un-English. At the risk of making them "quaver" the point must be made that for better or for worse the term has most respectable and unexceptionable English ancestors.

⁴⁹ *The Principles of Musick*, London, 1636, p. 64. In another context Butler as well as Morley speak of whole notes and half notes in the sense of major and minor seconds.

V. IMITATION (fols. 36v-40)

The fifth and last part of the treatise is entitled "How to maintayne a Fuge" and discusses a topic that evidently can be taken up only after suspensions have been covered. As before, Coperario makes no effort to be pedagogical. He starts in directly with imitation in four voices which a beginning student would find very difficult. Several of Coperario's terms call for an explanation. First the term *fuge* itself: it could mean either canon or imitation, but is employed here only in the latter sense. A motive used in imitation was known as "point"—a translation of the Italian *punto*.⁵⁰ A composer writing in imitation could thus literally be said to "make a point." The entry of the consequent voice or the reiteration of the point in the various voices was termed "report." Coperario speaks of it only once in passing (fol. 39v), but Butler gives a full definition.⁵¹

Coperario's rules of imitation are as brief as they are general and would hardly be suitable for the tyro in their lack of specific directions. Nevertheless Coperario covers more ground than is immediately apparent since he manages to touch on three kinds of imitation. He advises the student to examine the voices and see which of them may begin first. The



Example 21

entries should follow each other in quick succession "for to sooner you bring in your parts with the fuge, to more better will it shewe." The remark implies

⁵⁰ Vicentino, *op. cit.*, fol. 79v. ⁵¹ Butler, *op. cit.*, p. 72.

that closely spaced imitation or what we now call *stretto* was regarded as a nicety of composition. In the music of the 16th century overlap of points had an important function not only in climactic sections of the composition but also in the opening statement. Coperario illustrates his "point" by grouping the four voices in two pairs which state the same music at different times (Ex. 21). In each pair the consequent voice enters before the first one has finished stating the subject. This imitation with overlap obtains in all examples of the first section (fols. 36v-38). The consequent voice may enter with the first part sounding either the octave, fifth, third, or unison. These intervals should not be confused with the intervals at which the voices may imitate. Coperario says nothing about the latter, but in his examples he admits imitation at no other intervals



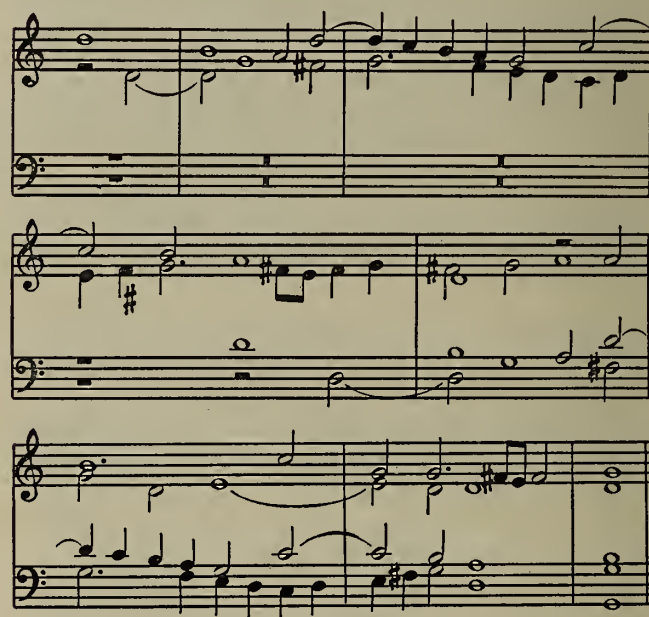
Example 22

than the octave (unison) and fifth. If a point is brought in twice in succession (fol. 37v-38) the imitative entries should be set off by a rest. This is

sound advice since such a rest is indeed "a great grace to a part, and to a fuge." In his illustration Coperario makes use of the same motive as in Ex. 21 and presents it in expanded form with slightly changed counterpoint.

The second kind of imitation, that without overlap, may be written if the points do not lend themselves to more compact treatment (fols. 38v-39, Ex. 22). It is technically easier than the first kind, and Coperario's wording suggests that he thinks of it as a somewhat inferior solution to be adopted only *faute de mieux*. A note of warning is added that the subject must not be long lest the distances between the entries grow too wide and the music become tedious or "too single."

If the subject proceeds in slow note values, or if it is unsuitable for overlap "because of the hardness of the report" a third kind of imitation, that with countersubjects, may be employed (fols. 39v-40). This type is called "double fuge." The rules do not add anything new except for the direction that the countersubject should be set off from the main subject by a short rest (Ex. 23).⁵² It should be noted



Example 23

that, contrary to expectation, the two subjects are not invertible (note the fifth after the second bar line in Ex. 23). Coperario does not even raise the question of invertible counterpoint although he extols the writing of "double fugues" as a sign of "great art." In his final remark about imitation he

⁵² In the transcription the bar lines have been adjusted to an even 4/2 time which Coperario uses himself toward the end of the example. The partitions of Coperario's score do not represent bar lines in the modern sense although they may often coincide with them.

strikes a somewhat nostalgic tone revealing that the end of a certain musical phase had been reached: "there hath so many been made alreadie, as that hardlie one shall invente a single reporte to be easilie, and sweetlie brought in, butt it hath alreadie bene invented before."

The examples of the last part are more complete and self-contained than any of the other parts. It must be admitted, however, that the part writing is at times more labored than fluent and when the composer speaks of "forcing the parts to agree" his description may be just a shade too literally true. The musical examples look very much like the opening sections of fantasies. Although the fancy is never mentioned it seems fairly clear that Coperario had the fancy in mind when he wrote the part on imitation. Also the themes with their characteristic repeated notes in the rhythm of the canzona suggest the fancy. It remains to be seen whether any of the examples in the treatise are borrowed from actual compositions.

summary

If we look back over the treatise as a whole we discover a number of fundamental discrepancies both in subject matter and method of presentation. The first three parts deal with elementary topics while the last two go into special fields in a specialized manner. If the treatise was intended for the instruction of beginners it would serve its purpose only moderately well since too many things are taken for granted, not to mention the four-part examples which presuppose a solid knowledge. Needless to add, if we consider what is really involved in composition the *Rules* no more teach "how to compose" than most treatises on the subject do. A student was expected to grow up in and with music and constantly refer to his practical experience. A good case could be made for the thesis that the *Rules* are a textbook for the teacher, that they give a summary compiled for Coperario's own use in the instruction of Egerton (or possibly Prince Henry). This thesis would explain the omission of such topics as could be easily supplied by oral instruction.

More significant than the discrepancy in subject matter is the conflict of ideas which comes to light in the manner of presentation and which reaches down to the roots of Coperario's position. We have seen that new concepts appear in traditional guise and vice versa. What makes the treatise so important historically is the novel approach to certain principles of composition. Emphasis on the bass is as it were the *leitmotiv* which is sounded at the very

beginning and which later on governs the order of the examples. We witness harmonic concepts *in statu nascendi* and see how they gradually pervade the musical thinking of the time. The rise of harmonic interest becomes even more apparent in the central part dealing with suspensions. No theorist before Coperario has codified suspensions in so rich a harmonic context. Unfortunately, he hardly ever discusses or justifies the unusual and often highly dissonant combinations, but merely sets them down. It is only the examples that make the treatise an advanced document of musical theory. There is no hint that Coperario was really conscious of a radical change of principles such as that proclaimed by Monteverdi in his programmatic statement about the *seconda prattica*.⁵³ The progressive ideas appear as it were only in their molting stage. They must be seen against the conservative countercurrents of which we list only the following: (1) Coperario has as yet no conception of chords and accounts for them as combination of intervals; (2) he considers the dissonance mainly in terms of suspensions (though he includes unprepared dissonances in his examples); and (3) his discussion of imitation shows continued interest in polyphonic texture (though the second part of the treatise points in the opposite direction). In the three points just outlined Coperario's attitude is essentially that of a Renaissance composer in spite of the fact that some of his musical examples militate against such classification.

These observations bring us to the decisive point: Coperario was evidently not yet in the position to resolve the conflict between progressive and traditional ideas and this inability reflects the conflict of his own historical situation. Coexistence of contradictory concepts is the hallmark of transition periods. What is true of Coperario's musical style is equally true of his treatise. Both betray the signs of a transition period. If Coperario is accused of wavering between two epochs he certainly stands convicted. But his inconsistency applies to his music as well as his theory so that in his inconsistency at least he was consistent.

campion and COPERARIO

It has been the purpose of the foregoing commentary to describe and assess Coperario's contribution to musical theory. In the course of the dis-

⁵³ Monteverdi's proclamation and the commentary of his brother may be found in translation in *Source Readings*, p. 405.

cussion certain theorists have been cited who may have influenced Coperario, but in no case could a direct dependence be proved. There are, however, some very striking, and certainly unexpected parallels between Coperario's *Rules* and *A New Way Of Making Foure Parts in Counter-Point* by Thomas Campion⁵⁴ which can be explained only by direct borrowing. Campion's little pamphlet has remained relatively unknown in the shadow of his more famous works. Its date of publication is uncertain,⁵⁵ but since the author was an almost exact contemporary of Coperario—he died six years before the latter in 1620—it may have been written at about the same time as the *Rules*. We recall that Coperario and Campion must have met at the very latest in 1612, the year Prince Henry died, but their acquaintance may go back many more years. However this may be, there can be no question that their treatises are directly related. This fact can be explained in three possible ways: (1) they may have worked out certain topics together; (2) the one may have borrowed from the other; or (3) both may have borrowed independently from a third source, at present unknown.

Campion admits in his *New Way* (p. 218) that he is dependent to some degree on the German theorist and composer Sethus Calvisius, the author of several important treatises.⁵⁶ No title is mentioned, but the work in question can be easily determined: nearly all examples of the third part (pp. 219ff.) are copied verbatim from Calvisius's main treatise ΜΕΛΟΠΟΙΙΑ *sive Melodiae condendae ratio* (1592). Since it was customary to borrow without express acknowledgement it is not surprising to find that certain other passages are not original, but go back to Zarlino as well as Calvisius. However, none of these recurs in Coperario's treatise.

The correspondence between the *Rules* and the *New Way* comes to light most clearly in two passages. The first of these is the brief section at the bottom of fol. 3v advising against falling from the octave to a sixth in similar motion. The last two of Coperario's examples exactly duplicate those cited by Campion (p. 220), but Campion's text differs somewhat. It reads: "Note here that it is not good to fall with the Base, being sharpe in *F* from an eight unto a sixt." This explanation adds an important qualification to what Coperario has loosely stated as a general rule. Campion forbids the progression only in those cases where the bass is sharp. With

this restriction the rule makes much better sense than in Coperario's version and it is quite possible that Coperario omitted the qualification by mistake.

The second parallel is found on fol. 4 of the *Rules* and pp. 210-211 of the *New Way*. It should be noted that the two parallel sections stand directly together in the *Rules* as though they were continuous, whereas they come at widely separated places in the *New Way*. The concordance applies this time not only to the examples but also to the wording. The first five examples of cadences of fol. 4 are identical with those given by Campion. The latter presents them in a different sequence and adds an alternate version without ornamental resolution, but the music is nevertheless the same. Campion's version of the text runs: ". . . the Base intends a close as often as it riseth a fift, third or second and then immediately either falls a fift, or riseth a fourth. In like manner if the Base falls a fourth or second: and after falls a fift, the Base insinuates a close, and in all these cases the part must hold, that in holding can use the fourth or eleventh, and so pass either into the third or tenth." It will be obvious upon comparison that the one version merely slightly paraphrases the other. Certain single words have been changed, e.g. "insinuates" takes the place of "means to," either in the desire for elegant variation or perhaps even in an attempt to cover up the sameness of wording.

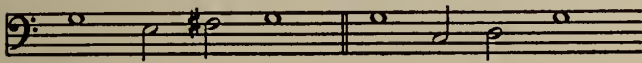
There are a few other and less conclusive analogies which the reader may discover for himself and which need no discussion here as they do not essentially change the picture. Much more significant is another parallel in a very fundamental matter: the treatises agree in considering the bass as the principal voice of the musical setting. This is indicated externally in the fact that Campion, too, groups his examples in the order of bass progressions. But as to the recognition of the bass Campion leaves Coperario far behind. He begins his treatise with a brief discussion of the four parts in the course of which the bass is described as "the foundation of the whole song" (p. 195). This passage is taken straight out of Zarlino⁵⁷ and Calvisius. Campion then continues on his own and pursues the idea in a most radical manner: "Having now demonstrated that there are in all but foure parts, and that the Base is the foundation of the other three, I assume that the true sight and judgement of the upper three must proceed from the lowest, which is the Base." He inserts a little historical aside to the effect that in former times the tenor was the principal voice and

⁵⁴ Reprinted in *Campion's Works*, ed. Percival Vivian, Oxford, 1909. The page numbers quoted in the following refer to this edition. ⁵⁵ Vivian tentatively suggests a date of c. 1617, but gives no definite reason for his assumption. ⁵⁶ For a general survey see K. Benndorf, "Sethus Calvisius als Musiktheoretiker," in *Vierteljahrsschrift für Musikwissenschaft* X (1894), p. 411.

⁵⁷ Zarlino (*op. cit.*, III, 58, p. 239) calls the bass "fondamento dell' harmonia," but, unlike Campion, he draws no conclusions from this designation and still regards the tenor as the central voice.

“theame”⁵⁸ to which the other parts had to be adapted. But to Campion this practice is contrary to the “true nature of Musicke.” “I will plainly convince by demonstration that contrary to some opinions the Base contains in it both the Aire and true judgement of the Key, expressing how any man at the first sight may view in it all the other parts in their originall essence” (p. 195). This is indeed a new and revolutionary thought, stated in strong language. Campion seems to be fully aware of his break with tradition. He justifies the elevation of the bass to the rank of the principal voice by a reasoned account and does not merely imply it by way of examples, as Coperario does in the *Rules*. Thus Campion draws a distinct line between his own concepts and those of the musical Renaissance.

To complete the picture, another and even more astonishing passage relating to inversions must be quoted. Campion recognizes not only the inversion of intervals (p. 201)⁵⁹ but also that of chords, at least in principle. In his discussion of “sharp” notes in the bass he makes the following pronouncement: “if the Base shall use a sharpe, as in *F* sharpe; then we must take the sixt of necessity, but the eight to the Base may not be used, so that exception is to be taken against our rule of Counterpoint; To which I answer thus, first, *such Bases are not true Bases*,⁶⁰ for where a sixt is to be taken, either in *F* sharpe, or in *E* sharpe [natural], or in *B* or in *A* the true Base is a third lower,⁶⁰ *F* sharpe in *D*, *E* in *C*, *B* in *G*, *A* in *F*, as for example [Ex. 24]” (p. 204).



Example 24

Thus spake Campion anticipating in essence the doctrine of the inversion of chords. To be sure, he states it purely in terms of intervals, yet his assertion that the lowest note of a sixth chord is not the real bass, the true fundamental being a third lower, gives theoretical recognition to the principle underlying the doctrine. Campion was ahead of his time by more than a century, and his idea was to remain without consequence historically until it was rediscovered by Rameau. How Campion arrived at

the idea is a mystery which calls for a most careful scrutiny and re-examination of his treatise.

To return now to the comparison of the *New Way* with the *Rules*: it is obvious that while they both stress the function of the bass they do so in very different fashion. Compared with Campion’s radicalism Coperario’s position seems almost weak and conciliatory. In spite of this difference, however, the treatises are undoubtedly directly related and thus raise the question who borrowed from whom. Unfortunately, all inferences that can be drawn in this matter rest on shaky foundations and are inconclusive. Campion talks in the first person singular and is not a little proud of himself when he says for example: “might I be mine own Judge, I had effected more in Counterpoint, then any man before me” (p. 201). The passage refers to his “infallible rule” of counterpoint, not to his recognition of the bass, but in general his is not the language of an imitator. His ideas are so highly original and radical that one is tempted to assume that only a musical amateur, such as Campion was, would rush in where theorists fear to tread, not fully realizing the revolutionary effect the ideas could have. Campion is certainly the more articulate of the two; he presents a logical explanation while Coperario dispenses with verbal comments and operates mostly with examples. These observations seem to support Campion’s claim to priority. If this be true, it must have been Coperario who borrowed. In this case the *Rules* would lose much of their originality. Coperario may have copied some examples from two different places of the *New Way* and put them down in the *Rules* in direct succession. Of course, the order of examples proves nothing in itself, but under the above premise it would find a simple explanation.

However, there is another consideration which cannot be said to speak in favor of Campion. The two treatises stand in a reciprocal relation with regard to progressive and conservative features. Campion is definitely more explicit and advanced in his theoretical statements about the leading function of the bass, but when it comes to practical music he is no match for Coperario. All that he teaches in his “infallible” method is the plain note-against-note setting (“counterpoint”) by means of an arithmetical rule of thumb which automatically assures contrary motion in perfect triads. His musical examples are extremely conservative and hardly equal even the second part of the *Rules*. In addition, Campion takes exception to cross-relations which he defines as four notes “the one being considered crosse with the other” (p. 220). He faithfully echoes the conservative ideas of Zarlino in as much as his examples

⁵⁸ This is an early instance where “theme” is used as a musical term in the English language. The only earlier instance recorded in Murray’s *New English Dictionary* is Morley, *op. cit.*, p. 86, but with Morley the word is still a metaphor borrowed from rhetoric. The term was known also in Italian, see Zarlino, *op. cit.*, III, 55, p. 228. ⁵⁹ The passage is not entirely clear; Campion refers to intervals that are found “in sight” under the bass and read an octave higher,—a practice highly reminiscent of English discant. ⁶⁰ Italics not in the original print.

are copied literally from Calvisius who in turn merely paraphrases what Zarlino says about the subject.

Coperario, on the other hand, is much less radical in his theoretical recognition of the bass, but much more progressive in his musical examples. The unresolved conflict of ideas which characterizes the *Rules* is no less pronounced in the *New Way*. Campion's treatise, too, shows the signs of a transition period, but the emphasis is exactly reversed: Campion holds the stronger position with respect to the-

oretical recognition, Coperario with respect to practical application. Now, if one assumes that practice precedes theory, as it usually does, Coperario may have the priority after all. We do not have at present enough historical information to arrive at a definite conclusion. Whatever the final decision may be, the one treatise certainly complements the other, and now that the *Rules* are available for study we are put in the position to understand more fully the contradictory trends in musical theory at the beginning of the 17th century.

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Giovanni Cibrario.

Rules
how to Compose

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Concords from the Bass upward

Ffaut } the 3 Alamire
 5 Gsolfaut
 6 Dlasolre

Flamir } the 3 Gsolreut
 5 Bfabmi
 6 Gsolfaut

Dlasolre } the 3 ffaut
 5 Alamire
 6 Bfabmi

Gsolfaut } the 3 Flamir
 5 Gsolreut
 6 Alamire

Bfabmi } the 3 Dlasolre
 5 ffaut
 6 Gsolreut

Alamire } the 3 Gsolfaut
 5 Flamir
 6 ffaut

Gamut, or } the 3 Bfabmi
 Gsolreut } 5 Dlasolre
 6 Flamir

Concords from Canto downeward

Ffaut	} the	3	Dlafolre
		5	Bfabmi
		6	Alamire.
Elami	} the	3	Csolfaut
		5	Alamire
		6	Ysolreut
Dlafolre	} the	3	Bfabmi
		5	Ysolreut
		6	Ffaut.
Csolfaut	} the	3	Alamire
		5	Ffaut
		6	Elami.
Bfabmi	} the	3	Ysolreut
		5	Elami
		6	Dlafolre
Alamire	} the	3	Ffaut
		5	Dlafolre
		6	Csolfaut.
Ysolreut	} the	3	Elami
		5	Csolfaut
		6	Bfabmi.

A unison is good so it be in a minim, or a crotchett,
 butt a unison is better so the one hold, and the
 other be going from thence.

Perfect chords
the

3 : 5 : 6 : 8 :
octaves 10 : 17 : 12 : 19 : 13 : 20 : 15 : 22 :

Imperfect chords
the

4 : 7 : 9 :
octaves 11 : 18 : 14 : 21 : 16 : 23 :

Two eights, and two fifts, ore their octaves
are unlawfull.

What chords parts are to use.

if Canto use the 8, Alto uses the 5,
Tenor the 3.

if Canto use the 12, Alto uses the 10,
Tenor the 8.

if Canto use the 10, Alto uses the 8,
Tenor the 5.

if Canto use the 5, Alto uses the 3, Tenor
must use the unison with the Bass, or elf's Alto
maie use ~~the~~ use the unison with Canto, and
then Tenor must use the 3.

How to com. from a Discord

- if you use a 4, or 11, your next note must be a 3, or 10.
- if you use a 9, your next note must be the 8.
- if you use a 7, your next note must be the 6.
- if you use a 2, your next note must be the 3.
- if you use a false fifth, your next note must be the 3.

If Bass use a sharpe the 8 is not to be taken in Diatonic songs, butt the 8 underneath the 10, or els the unison of the 3, Neither is the 5 to be usd, butt the 6 in stead of the 5.

if the song be flate in Bfabmi ascend with Elami sharpe, and descend with Elami flate, except it be a 5, or 12.

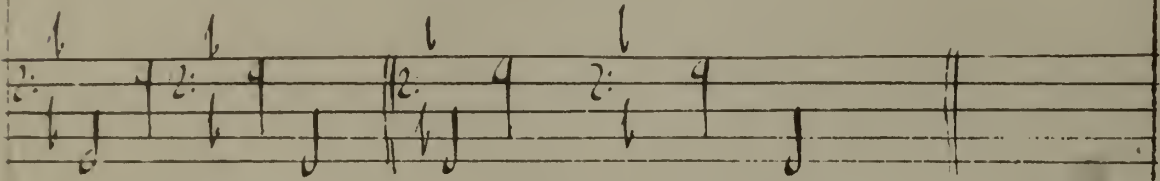
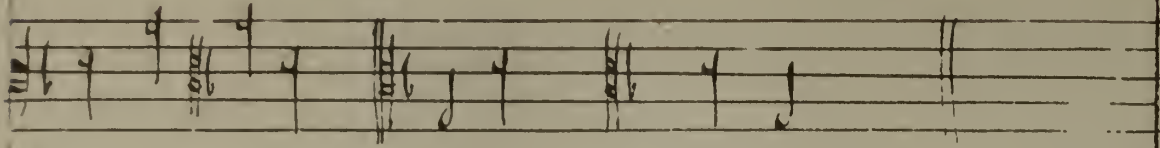
if Bass rise a 2, 4, or fall a 5, or a sharpe 3 then the 10, or 3 if it ascend should be made sharpe.

No part ought to descend with ffaut, Gsolfant, or Gsolvent sharpe, neither ought you to descend with Bfabmi sharpe, if the song be flate in Bfabmi, except chromatic songs in the whichs of necessitie you shall be forced, by the reason they will descend sharpe, and use either 5, or 8. Butt in songs Diatonic you must shunn to descend with sharps in ffaut, Gsolfant, Gsolvent, and Bfabmi sharpe so the song be flate in Bfabmi.

Rules of rising, and falling one with another

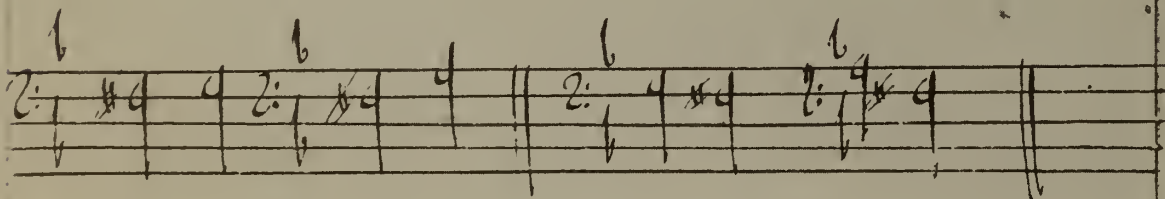
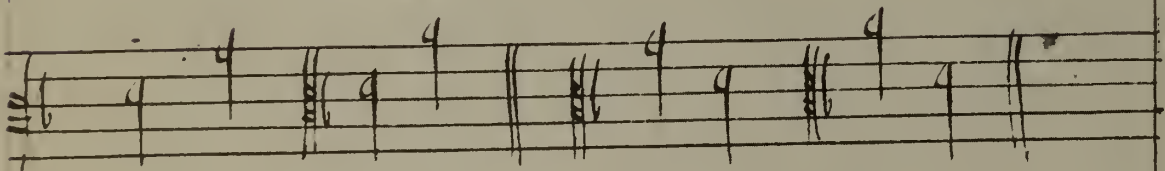
It is not good to rise with the Bass from a 12 unto an 8, or from an 8 unto a 5.

Neither is it good to fall with the Bass from an 8 unto a 12, or from a 5 unto an 8 as for example.



You ought to shun for to rise with the Bass from a 6, unto an 8, likewise you maye doe well in shunning to fall with the Bass from an 8 unto a 6.

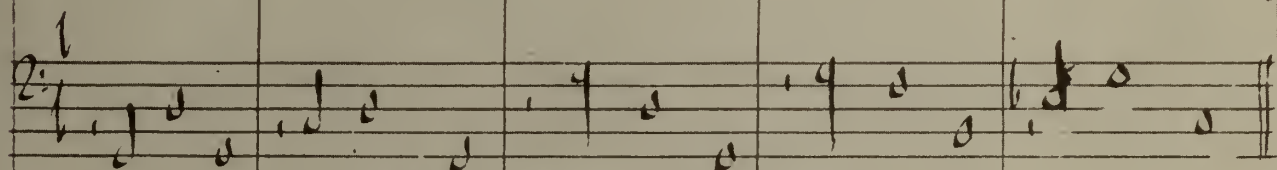
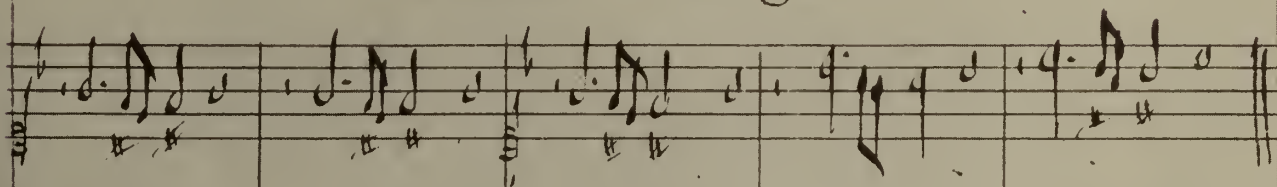
as for example.



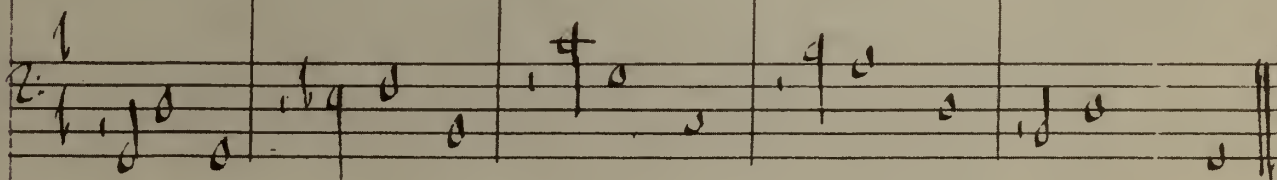
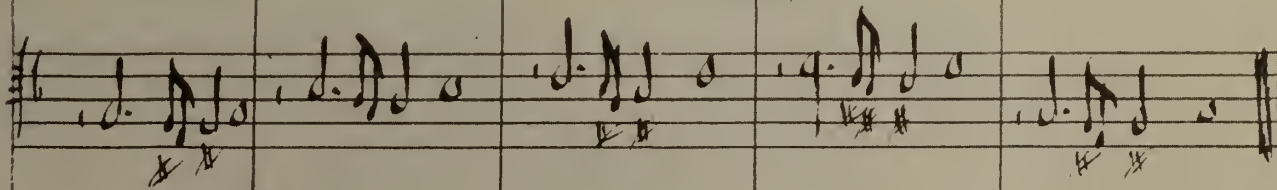
if Basso means to make a close.

The Bass means to make a close when he rises a 5, 2, or 3, and then falls a 5, or rises a 4. Likewise if the Bass falls a 4, or 2, and then falls a 5, he means to use a close, then that part must hold, which in holding, can use the 11, or 7 with the Bass in the next note rising, or falling, and then you must use either the 3, or 10.

as for example
here the 10 is used



Here the 3 is used.



The holding consists in the 4, or 11

What chords parts are to use in Contrapunct.

if the Bass rise a 2, Canto demands a 10, next an 8, Alto first an 8, next a 5, Tenor first an 8, next a 3.

if Canto use two 10 together, Alto uses an 8, next a 5, Tenor uses a 5, next a 3.

if Canto use a 12, and next a 10, Alto must use the 10, and then an 8, Tenor must use the 8, next the 5.

if Canto use the 15, and next the 12, Alto must use the 12, next the 10, Tenor must use the 10, next the 8.
as for example

The musical notation consists of four staves, each with a clef and a key signature of one flat (B-flat). The notation is as follows:

- Staff 1 (Soprano):** Treble clef. Notes: C4, D4, E4, F4, G4, A4, B4, C5. A fermata is placed over the final note C5.
- Staff 2 (Alto):** Treble clef. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 3 (Tenor):** Treble clef. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 4 (Bass):** Bass clef. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

if the Bass fall in = Canto make first use the 8,
next the 10, Alto the 5, next the 8, Tenor the 3,
next the 5.

if Canto first use the 10, and next the 12, Alto demands
first the 8, next the 10, Tenor the 5, next the 8.

if Canto use two 10 together, Alto first demands the
5, next the 8, Tenor the 3, or 8, next the 5.

if Canto first use the 12, next the 15, Alto uses first
the 10, next the 12, Tenor uses the 8, next the 10.

The musical notation is written on a five-line staff. It begins with a treble clef and a common time signature (C). The notation consists of several measures of music with notes and rests. The notes are mostly half notes and quarter notes. There are some accidentals and a fermata-like symbol over a note in the middle. The staff is divided into measures by vertical bar lines.

Empty musical staves at the bottom of the page.

if the Bass fall a 7, Canto first make use an 8,
next a 10, Alto make use the 5, next the 8, Tenor
uses the 3, next the 5

if Canto use first the 10, next the 12, Alto uses the 8,
next the 10, Tenor the 5, next the 8.

if Canto use two 10 together, Alto first uses the 5,
next the 8, Tenor the 3, next the 5.

if Canto first use the 12, next the 15, Alto first uses
the 10, next the 12, Tenor the 8, next the 10.

The image shows four staves of handwritten musical notation, likely for a four-part vocal setting. Each staff begins with a clef and a key signature of one flat (B-flat). The notation consists of whole notes in a four-measure phrase. The notes are as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
Soprano (Canto)	G4	A4	B4	C5
Alto	F4	G4	A4	B4
Tenor	E4	F4	G4	A4
Bass	D4	E4	F4	G4

if the Bass rise a 3 Canto maie first use the 10,
next the 8, Alto first the 8, next the 5, Tenor first
the 5, next the 3.

if Canto first use the 12, next the 10, Alto first uses the
10, next the 8, Tenor the 8, next the 5.

if Canto use two 10 together. Alto first uses the 8,
next the 5, Tenor uses the 5, next the 3.

if Canto use first the 15, next the 12, Alto uses the
12, next the 10, Tenor uses first the 10, next the 8.

The image shows four staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of whole notes and half notes across four measures. The notes are as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	G4, A4	B4, C5	D5, E5	F5, G5
2	G4, A4	B4, C5	D5, E5	F5, G5
3	G4, A4	B4, C5	D5, E5	F5, G5
4	G4, A4	B4, C5	D5, E5	F5, G5

if the Bass fall a 4 Canto first make use an 8,
next the 10, Alto the 5, next the 8, Tenor the 3, next the 5.

if Canto first use the 10, next the 12, Alto must use
the 8, next the 10, Tenor the 5, next the 8.

if Canto first use the 5, next the 10, Alto must use
the 3, next the 8, Tenor must first use the Unison with
the Bass, next the 5.

if Canto use first the 12, next the 15, Alto uses the
10, next the 12, Tenor uses the 8, next the 10.

The image shows four staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of quarter notes and half notes, with stems pointing upwards. The notes are arranged in a way that suggests a simple harmonic exercise or a short piece of music. The first staff has a key signature change to two flats (B-flat and E-flat) in the second measure. The second staff has a key signature change to one flat (B-flat) in the second measure. The third and fourth staves maintain the one flat key signature.

if the Bass rise a 4 Canto first make use the 10, next the 8, Alto the 8, next the 5, Tenor the 5, next the 3.

if Canto first use the 12, next the 10, Alto uses the 10, next the 8, Tenor the 8, next the 5.

if Canto first use the 15, next the 12, Alto uses the 12, next the 10, Tenor the 10, next the 8.

if Canto first use the 10, next the 12, Alto uses the 12, next the 10, Tenor the 8, next the 5

The image shows four staves of handwritten musical notation. Each staff begins with a treble clef and a common time signature (C). The notation consists of quarter notes and half notes, with stems pointing downwards. The notes are arranged in a sequence across four measures on each staff. The first staff has notes on the 1st, 2nd, 3rd, and 4th lines. The second staff has notes on the 1st, 2nd, 3rd, and 4th lines. The third staff has notes on the 1st, 2nd, 3rd, and 4th lines. The fourth staff has notes on the 1st, 2nd, 3rd, and 4th lines.

if the Bass fall a s. you must use the same
chords, the which you use when the Bass rises
a +.

The image shows four staves of handwritten musical notation. The notation is written in a cursive style and appears to be a single melodic line. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with an alto clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The notation consists of various note values, including quarter notes, half notes, and whole notes, with stems and beams. The music is organized into measures by vertical bar lines.

if the Bass rise a s, you maie use the same
Chords, the which you use when the Bass
falls a +.

The image shows four staves of handwritten musical notation. The notation is written in a cursive style and includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with an alto clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The notation consists of a series of notes and rests across four measures on each staff, with some notes marked with a sharp symbol (#).

if the Bass fall an 8, you maie ~~maie~~ lett Carro
 rise from the 8 unto the 17, Alto maie rise from
 the 5 unto the 15 so he hold his 5, Tenor maie
 rise from the 3 unto the 12. Or eys you maie
 lett your parts stand still, as lett Carro the 8,
 next the 15, Alto the 5, next the 12, Tenor the
 3, next the 10.

The Bass falling it is nott good for the
 inner parts for to fall with him, butt when
 Basso falls a parte maie rise, and it will
 shew well.

The musical score is written on four staves, each with a clef and a key signature of one flat (B-flat). The notes are as follows:

- Soprano (top staff):** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, 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G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F36

if the Bass rise an 8, Canto first more
use ~~the~~ ^{the 15}, and next the 8, or else holding, the
is next more use the 10, Alto first uses the
12, next the 5, Tenor uses the 10, next the 3.

The Bass rising, it is nott good for any
other parte for to rise with him, butt when
Basso rises another parte more fall, and
it will doe well.

The image shows four staves of handwritten musical notation. Each staff begins with a treble clef and a common time signature (C). The notation consists of quarter notes and half notes, with stems pointing upwards. The first staff has a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff has: F4, G4, A4, B4, A4, G4. The third staff has: E4, F4, G4, A4, G4, F4. The fourth staff has: D4, E4, F4, G4, F4, E4. The notes are written on a five-line staff with a dashed midline.

How to use a \flat in Contrapoint
A \flat in Contrapoint is used when the Bass falls a 3,
or rises a 3, 2, or 1.

if the Bass fall a 3 and then rise a 2, Canto first must
use a \flat , next the \sharp , Alto the \flat , next the \sharp , Tenor the \flat , next the

if Canto first use the \sharp , next the \flat , Alto must use the \sharp ,
next the \flat , Tenor the \flat , next the \sharp .

if Canto use first the \flat , next the \sharp , Alto must use the \flat ,
next the \sharp , Tenor the \flat , next the \sharp .

if Canto use two \flat together, Alto must use first the
 \sharp , next the \flat , Tenor the \sharp , next the \flat .

The musical notation consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The notation is as follows:

- Staff 1: Measure 1: quarter notes G4, A4, B4, C5. Measure 2: quarter notes B4, A4, G4, F4. Measure 3: quarter notes E4, D4, C4, B3. Measure 4: quarter notes A3, G3, F3, E3.
- Staff 2: Measure 1: quarter notes E4, D4, C4, B3. Measure 2: quarter notes A3, G3, F3, E3. Measure 3: quarter notes D3, C3, B2, A2. Measure 4: quarter notes G2, F2, E2, D2.
- Staff 3: Measure 1: quarter notes G4, A4, B4, C5. Measure 2: quarter notes B4, A4, G4, F4. Measure 3: quarter notes E4, D4, C4, B3. Measure 4: quarter notes A3, G3, F3, E3.
- Staff 4: Measure 1: quarter notes E4, D4, C4, B3. Measure 2: quarter notes A3, G3, F3, E3. Measure 3: quarter notes D3, C3, B2, A2. Measure 4: quarter notes G2, F2, E2, D2.

These rules shewing how to use a \flat in Contrapoint
are onlie to be observed in minims and crotchets,
in semibreves you must not use them.

if the Bass rise a 3 and then fall a 2 Canto
 first make use a 15, next the 10, Alto the 10, next the 8
 he must divide, and then use the 10, Tenor the 8, next the 5.
 if Canto use the 15, next the 12, Alto must use the 13,
 next the 10, Tenor the 10, next the 8 he must divide, and
 then use the 10.

if Canto use two 10 together, Alto first make use
 the 8 next the 5, Tenor the 6, next the 3.

The musical notation is arranged in four staves. The top staff begins with a treble clef and a key signature of one flat. It contains several measures of music, with the word "Faultie." written in the second measure. The second and third staves use different clefs and key signatures, and the fourth staff uses a bass clef and a key signature of one flat. The notation includes various note values and rests, illustrating the concepts discussed in the text above.

The last example is faultie, and the fault is between
 Canto, and Alto in the 3 note: Alto rises with Canto
 using a false 4, wherefore you must use divide the
 second note in Alto, and cause him for to rise unto the
 10, and then com down, and use the 10, as it
 appeareth in the first example.

if the Bass rise seconds for 4 notes together, Canto
 maie ascend with him using all io, Alto first must
 use an 8 secondlie a 6, thirdlie a 3, next a 5
 Tenor first a 5, secondlie an 8, thirdlie a 6, next a 3.

if Canto first use the 15 secondlie the 13, thirdlie
 the 10, next the 8, Alto must use io for three notes
 together, and then use the 5, Tenor must use the 5 fifthlie
 secondlie the 8, thirdlie the 6, next the 3.

The image shows four staves of handwritten musical notation. Each staff begins with a clef and a time signature. The notation consists of rhythmic patterns represented by notes and stems. The first staff has a treble clef and a 6/8 time signature. The second staff has an alto clef and a 6/8 time signature. The third staff has a tenor clef and a 6/8 time signature. The fourth staff has a bass clef and a 6/8 time signature. The notation is organized into measures by vertical bar lines, with some notes beamed together. The overall style is that of a historical manuscript, likely from the 16th or 17th century, given the use of figured bass notation in the accompanying text.

if the Bass rise a 4, or fall a 5 and then fall
 a 2, next rise a 3, Canto first make use the 17,
 and secondlie, and thirdlie use two 13 together,
 and next the 10. Alto first uses the 12, secondlie the 10
 and thirdlie the 10, next the 8, Tenor first uses the
 8, secondlie the 3, thirdlie the 8, and next the 5.
 if the Bass fall a 5 the same is likewise to be
 observed, as if the Bass should rise a 4.

The image shows four staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of rhythmic patterns and notes across four measures. The first measure of each staff contains a half note followed by two quarter notes. The second measure contains a half note followed by two quarter notes. The third measure contains a half note followed by two quarter notes. The fourth measure contains a half note followed by two quarter notes. The notes are written in a simple, clear hand, and the overall structure is consistent across all four staves.

Of Division.

If anie parte rise a 3 you maie divide ~~the~~ first note into equall notes of proportion, or els you maie hold the first note with a prickle.

The image shows a single staff of music with a treble clef and a key signature of one flat. The notation consists of the following notes: a quarter note, a quarter note, a quarter note, a dotted quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The staff is divided into measures by vertical bar lines. Below the staff, there are several empty staves, suggesting a multi-staff musical score.

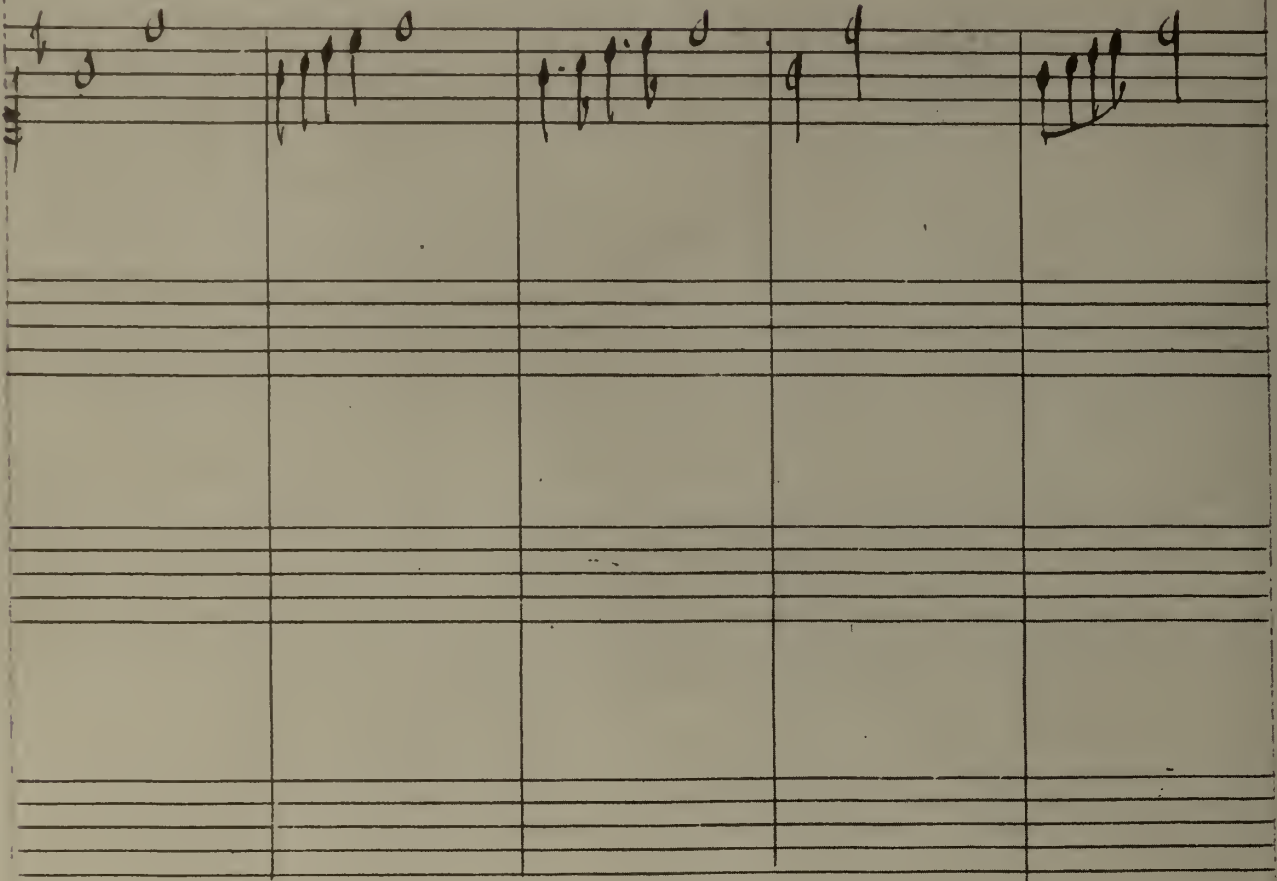
if anie part fall a 3 then you maie divide
the first note into equall notes of proportion, or
els you maie hold the first note with a pricke.

The image shows a handwritten musical score on a five-line staff. The notation is in a treble clef with a key signature of one flat (B-flat). The first measure contains a quarter note on G4. The second measure contains a quarter note on A4. The third measure contains a quarter note on B4. The fourth measure contains a quarter note on C5. The fifth measure contains a quarter note on D5. The sixth measure contains a quarter note on E5. The seventh measure contains a quarter note on F5. The eighth measure contains a quarter note on G5. The ninth measure contains a triplet of eighth notes on G5, with a '3' written above them. The tenth measure contains a quarter note on G5. Below the staff is a grid of empty staves, consisting of five rows and five columns.

if anie part rise a 4, you maie divide your first
note into three notes, the first note divided must be
halfe, and the other two must be the other halfe
or els you maie hold the first with a priede, and
then the rest must be the quarter.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation consists of four measures. The first measure contains a quarter note on G4. The second measure contains a quarter note on G4 with a fermata, and a quarter note on A4. The third measure contains a quarter note on G4 with a fermata, and a quarter note on A4. The fourth measure contains a quarter note on G4 with a fermata, and a quarter note on A4. The staff is divided into four measures by vertical bar lines.

if anie part rise a s, the first note maie be divided
into foure notes, or els you maie hold the first and the
third with pricks. butt if they rise in quavers you
maie nott use them with a pricke in a songe.



If any part fall a 5 you maie divide the first
note into foure notes, or els you maie hold them,
especiallie the first, and third note with prickles,
except it be in quavers.

The image shows a single staff of music with a treble clef and a key signature of one flat (B-flat). The notation is handwritten and includes a series of notes, some with stems and flags, and some with beams connecting them. The staff is divided into measures by vertical lines. The notes are as follows: a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4). The notes are written on a five-line staff with a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are written on a five-line staff with a treble clef and a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

if the Bass rise a 3 in division, Canto male rise
tenths with him Alto first must hold in the 8, next
use the 5 Tenor must first hold his 5, and next
use the 3.

The image shows a handwritten musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is written on four staves, each with a clef and a key signature of one flat (B-flat). The Soprano staff uses a soprano clef, the Alto staff an alto clef, the Tenor staff a tenor clef, and the Bass staff a bass clef. The music consists of a series of quarter notes and rests, with some notes beamed together. The Soprano part has a melodic line with a triplet of eighth notes in the third measure. The Alto part has a steady line of quarter notes. The Tenor part has a steady line of quarter notes. The Bass part has a melodic line similar to the Soprano part, with a triplet of eighth notes in the third measure. The score is divided into four measures by vertical bar lines.

if the Bass fall a 3 in division, Canto male fall with him in io, Alto must hold first his 5, next use the 8, Tenor must hold first the 3, and next use the 5.

A handwritten musical score consisting of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second staff begins with a treble clef and contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The third staff begins with a treble clef and contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The fourth staff begins with a bass clef and contains a sequence of notes: a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2.

if the Bass fall a + dividing his first note,
Canto maie fall with him using io, and the rest
of parts maie hold, or stirre so it be without faults.

A handwritten musical score consisting of four staves. The notation is in a historical style, likely from the 16th or 17th century. The first staff begins with a treble clef and a common time signature (C). The second staff begins with an alto clef. The third staff begins with a soprano clef. The fourth staff begins with a bass clef. The music is organized into four measures. The first measure contains a quarter note followed by two eighth notes. The second measure contains a whole note with a sharp sign (#) to its left. The third measure contains a quarter note followed by two eighth notes. The fourth measure contains a quarter note followed by two eighth notes. The notation is somewhat irregular, with some notes having stems that are not clearly defined.

if the Bass rise a ♯ dividing his first note
Canto male use tenths, and fall with him,
the rest of parts must hold.

A handwritten musical score consisting of four staves. The notation is in a common time signature (C) and a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat. The second staff begins with an alto clef. The third staff begins with a soprano clef. The fourth staff begins with a bass clef. The score is divided into four measures by vertical bar lines. The first measure contains a half note followed by two quarter notes. The second measure contains a half note followed by two quarter notes. The third measure contains a half note followed by two quarter notes. The fourth measure contains a half note followed by two quarter notes. The notation includes various note values, stems, and accidentals (sharps and flats).

if the Bass fall a fift^a in division, and com nott unto
 a close, you must use in the rest of parts to sett
 unto the first note of the Bass untill he com to
 his first note, and if the Bass descend foure
 chrocches you maie use in the rest of parts a
 semibreve, if quavers then a minim, Or

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values such as minims, crotchets, and quavers, with some notes beamed together. The score is divided into measures by vertical bar lines.

Or else if the Bass fall a 5 in division
lett the part which uses the 5 unto the first
note use the 8 unto the third note of the
Bass.

A handwritten musical score consisting of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is written in a cursive, handwritten style. The first staff contains a melody with several measures, including a double bar line and a fermata. The second staff contains a bass line with a similar structure. The third and fourth staves appear to be accompaniment or a second part, with the fourth staff showing more complex rhythmic patterns and some slurs. There are some 'x' marks in the first and second staves, possibly indicating specific notes or corrections.

if the Bass rise a s in division lett Canto rise
the 15, and hold and then rise the 10, Alto must
rise the 12, and next the 8, Tenor the 10 next
the 5.

The image shows a handwritten musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is written on four staves, each with a clef and a key signature of one flat (B-flat). The Soprano staff uses a soprano clef, the Alto staff an alto clef, the Tenor staff a tenor clef, and the Bass staff a bass clef. The music consists of four measures. The Soprano part begins with a half note G4, followed by a half note A4, and then two quarter notes B4 and C5. The Alto part begins with a half note E4, followed by a half note F4, and then two quarter notes G4 and A4. The Tenor part begins with a half note C4, followed by a half note D4, and then two quarter notes E4 and F4. The Bass part begins with a half note G2, followed by a half note A2, and then a quarter note B2, a quarter note C3, and a final half note D3. The notation is handwritten and includes various note heads, stems, and clefs.

if the Bass use semibreves some of ^{the} parts maie
divide, and goe from the 3 in the 5, or from the
5 into the 8, or from the 8 into the 5, or from
the 5 into the 3, or rise from the 8 unto the 15,
and so they maie divide their semibreves either
into crochets, or quavers.

A handwritten musical score consisting of four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third and fourth staves also begin with a bass clef and a key signature of one flat. The music is written in a style that suggests a common time signature, possibly 3/4 or 3/8. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The score is divided into four measures by vertical bar lines. The first measure contains a complex rhythmic pattern of eighth notes. The second measure contains a similar pattern. The third measure contains a pattern of eighth notes. The fourth measure contains a pattern of eighth notes. The notation is somewhat messy and appears to be a working draft or a study score.

of Ligatures
 if the Bass rise a = how the
 is made hold

if the Bass rise 3, or 4 seconds, or after a 2
 rise a 3 or fall a 4, or a 3 the part which
 rises the is must hold, and next use the 8.
 This holding is upon a 9.

The is must hold when the Bass ascends 3, or 4
 seconds, and then ~~falls~~ means to make a kind
 of close upon the third ascending note.

if the Bass rise a 2 how the 12, or
5 maie hold.

if the Bass rise ~~two~~ ^a seconde ~~together~~, and
then rise a 4, or fall a 5: or if the Bass rise a
2, and then fall a 4, or 5, or a sharpe 3,
lett the part hold which uses the 12, or 5, and
then use the 10.

This holding is upon the 4, and 11.

The musical notation consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music with notes and rests. Above the first and fourth measures of this staff are the markings "NB.". The second staff is in treble clef with a key signature of one flat. It contains several measures of music, including a complex passage with many sixteenth notes. Above the second, third, and fourth measures of this staff are the markings "NB.", "NB.", and "NB." respectively. The third staff is in treble clef with a key signature of one flat. It contains several measures of music with notes and rests. Above the first, second, and third measures of this staff are the markings "NB.", "NB.", and "NB." respectively. The fourth staff is in treble clef with a key signature of one flat. It contains several measures of music with notes and rests.

The 12, or 5 holds when the Bass rises,
and will have his second ascending note to
be made a clofe.

The musical notation is on a single staff in treble clef with a key signature of one flat. It shows a sequence of notes and rests. The notes are mostly quarter notes and half notes. The sequence ends with a double bar line and a final flourish consisting of several vertical lines.

if the Bass rise a \sharp
how the \flat may hold

if the Bass rise a \sharp , and then fall a \flat
meaning for to change the ayre, and to
defer a close lett the \flat hold, and then use
the \flat .

This holding is upon a \sharp .

if the Bass rise a = in minims,
 and then fall a $\frac{5}{2}$ the 8, or is made hold,
 and rise into the ^{third} note of the Bass either
 the $\frac{5}{2}$ is.

Here the 8 holds
 using a 7.

N.B.

Here the 10 holds using
 a 9.

The musical score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music is written in a style characteristic of 17th or 18th-century manuscript notation. There are several annotations: 'N.B.' is written above the first staff, and another 'N.B.' is written above the third staff. The notation includes various note values, rests, and accidentals.

if the Bass ascend three seconds in minims,
or thro'cheats the 11, or 8 maie hold, and
then use unto the third note of the ~~the~~ 12
or 5.

The holding is upon a 7

The musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The notation is handwritten and includes various note values and accidentals. Annotations include 'NB.' above the first and second measures of the first staff, and 'x #' below the first measure. The score is organized into four measures by vertical bar lines. The first measure contains a half note followed by a quarter note. The second measure contains a half note followed by a quarter note. The third measure contains a half note followed by a quarter note. The fourth measure contains a half note followed by a quarter note. The notes and accidentals vary across the staves, with some notes marked with 'x #' or 'NB.'.

if the Bass rise two \approx in minims, or
characters, and then fall a s, you make use
unto the second note of the Bass a b for
a s.

The image shows a handwritten musical score on four staves. The notation includes various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff uses a different clef, possibly alto or bass. The third staff features several annotations: 'NB.' above the first measure, 'NB.' above the second measure, 'NB.' above the fourth measure, and 'NB.' above the fifth measure. The fourth staff begins with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines.

if the Bass rise many ^{seconds} $\frac{2}{2}$, lett the part
which use the s divide, and then use a b ,
and so hold as it appeareth in the Tenor
in the following example.

A handwritten musical score consisting of four staves. The notation is in a historical style, likely from a 17th or 18th-century manuscript. The first staff begins with a treble clef and a common time signature. The second staff begins with an alto clef. The third staff begins with a tenor clef and has two 'XB.' markings above it. The fourth staff begins with a bass clef. The music consists of various note values, including minims, crotchets, and quavers, with some notes marked with 'x' or 'b'. The score is divided into measures by vertical bar lines.

if the Bass rise a 3, and then rise
 a 2, or fall a 2, a 4, or a 5 lett your
 part which uses the 12, or 5 divide, and then
 use a 6, or 17 holding. the same he must use
 the 10, or 3.

This holding is upon the 11, and 4.

The musical score consists of four staves. The first staff is marked with three 'NB.' annotations above the first three measures. The second staff has a sharp sign (#) at the end. The third staff has an 'NB.' annotation above the fourth measure. The fourth staff begins with a bass clef and a flat sign (b). The notation includes various note values, rests, and accidentals (sharps and flats).

if the Bass rise a sharpe 3, the part
 which uses the 12 must divide, and then use
 the 13, holding the same one must next use the
 10. The part which ~~12~~ uses the 8 must
 hold and then descend with the false fifth
 unto the 3.

This holding is upon the 11.

The musical notation consists of four staves. The first staff is labeled 'B.' and contains a sequence of notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter. The second staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. The third staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. The fourth staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. The notation is handwritten and includes various note values and rests.

if the Bass rise a ♯, and then fall
 a 2; or if the Bass rise a ♯ and then rises
 another 2, or fall a sharp ♯, or a 5 the part
 which uses the io must hold, and then use the
 ♭, as it appeareth in the two first scores: butt
 in the three last the io holds and then uses the
 ♭ falling downe to a 3 making a close.
 This holding is upon the 7.

The musical score consists of four staves. The first staff is a single line with a treble clef and a key signature of one flat. The second and third staves are double lines with a treble clef and a key signature of one flat. The fourth staff is a single line with a bass clef and a key signature of one flat. The music consists of rhythmic patterns of notes and rests across four measures. The second and third staves have 'NB.' annotations above certain notes. The fourth staff ends with a double bar line and a repeat sign.

if the Bass rise a 4, and then fall
a $\frac{3}{2}$ the part which uses the 10, or 17
maie hold, and then use the 13, or 6.

This holding is upon the 7.

The image shows four staves of handwritten musical notation. The notation is written in a cursive style and includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The notation is organized into measures by vertical bar lines. There are some annotations above the notes, including the letters 'NB.' and 'B.'.

if the Bass rise a 5 and then fall
 a 3, 4, or 5, or rise a 2, or 4 lett the
 part which uses the 15, or 8 hold, and then
 use a 10, or 3.

This holding is upon the u, and 4.

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is divided into four measures by vertical bar lines. Above the first, second, and third measures, the letters 'NB.' are written. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The fourth measure ends with a double bar line and repeat dots.

if the Bass rise a \flat the part which
uses the 12 must hold, and then use
the 13

This holding is upon the 7.

The musical score consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, with a 'NB.' annotation above the first measure and another 'NB.' above the fourth measure. The second staff starts with a bass clef and a key signature of one flat, with a 'NB.' annotation above the second measure. The third staff uses a treble clef and a key signature of one flat. The fourth staff uses a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals (sharps and flats).

if the Bass rise a 2, and then a 3
next falls a 2 and makes a close Canto
it first to use the 15, and then the 13

A handwritten musical score consisting of four staves. The notation is in a single system with four staves. The top staff has two annotations 'NB.' above it. The notation includes various note values, rests, and clefs. The bottom staff begins with a '2.' and a '6' above it, indicating a second ending or a specific measure. The music concludes with a double bar line and a fermata on the final note of the bottom staff.

if the Bass fall a 2, and then
rise a 4, or 5 or fall a 3, 4, or 5,
the 10 or 3 must hold next use the 10, or 3
agayne.

The holding is upon the 4, and 11.

The image shows a handwritten musical score consisting of four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). Above the first staff, the letters 'NB.' are written three times, indicating notes to be observed. The second staff begins with a bass clef and a key signature of one flat. Above the second staff, 'NB.' is written once. The third staff begins with a treble clef and a key signature of one flat. Above the third staff, 'NB.' is written once. The fourth staff begins with a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals (sharps and flats). The score is written in a cursive, handwritten style.

if the Bass fall a Sharpe = in semibreves
 and then rise a = like the past which uses the
 5, or 12 divide and use a 6, or 13 holding
 the same he must use a 6, or 13 agayne.

This holding is upon a false 7.

The image shows a handwritten musical score on four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music. Above the first measure is the label 'XB'. The notation includes various note values, rests, and accidentals (sharps and naturals). The second staff is in bass clef and contains four measures of music. The third staff is in treble clef and contains four measures of music, featuring more complex rhythmic patterns and many accidentals. The fourth staff is in bass clef and contains four measures of music. The entire score is enclosed in a rectangular border.

if the Bass fall a sharpe- z in minims, or
chrochets, and then rise a z agayne the
second note of the Bass demaunders a b for
a s.

The image shows a handwritten musical score on five staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff uses a treble clef and a key signature of one flat. The second and third staves have a common time signature. The fourth and fifth staves have a 2/4 time signature. The notation includes minims, crotchets, and quavers, with some notes marked with 'NB.' and accidentals. The score is organized into measures by vertical bar lines.

if the Bass fall many seconds in semibreves
 or minims, the part which uses the s must divide
 and then use the b, holding the same you must use
 the s again, untill you come unto the last
 note of the Bass and then ^{the part that uses the s} must use the s,

The holding is upon the > Or

The musical score consists of four systems, each with two staves. The notation includes various note values (semibreves, minims, crotchets) and rests. The second system includes three 'NB.' markings above the notes. The notation is written in a historical style, likely from a 17th or 18th-century manuscript.

Or if the Bass fall manie seconds you
maie beginn to divide with the \flat , and then
use the \sharp , holding the same you must use the
 \flat agayne

The holding is upon the \flat

A handwritten musical score consisting of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains five measures of music with notes and rests. The second staff is a treble clef with a key signature of one flat and a common time signature. It contains five measures of music, with the first two measures marked with 'XB.' above them. The third staff is a treble clef with a key signature of one flat and a common time signature. It contains five measures of music, with the first two measures marked with 'XB.' above them. The fourth staff is a bass clef with a key signature of one flat and a common time signature. It contains five measures of music.

if the Bass fall manie z in semibreves
Canto manie hold vng. is, and Tenor will beginn
with a s, and then use a b.

This waie is used butt seldome.

This holding is upon the u.

A handwritten musical score consisting of four staves. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The staves are arranged vertically. The first staff begins with a treble clef and a common time signature (C). It contains several measures of music, with a 'B.' marking above the first measure and another 'B.' above the second measure. The second staff begins with a treble clef and contains several measures of music. The third staff begins with a treble clef and contains several measures of music, with a 'B.' marking above the first measure and another 'B.' above the second measure. The fourth staff begins with a treble clef and contains several measures of music. The notation includes various note values, rests, and clefs.

if the Bass fall a 3 and then fall
a 2, or rise a sharpe 2, the part which
uses the 5, or 12, must hold, and then use
the 1, or 13.

This holding is upon the 7.

The image shows a handwritten musical score consisting of four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third and fourth staves also begin with a bass clef and a key signature of one flat. The music is written in a style that uses various note values and rests, with some notes marked with 'x' or 'B.'. The score is divided into measures by vertical bar lines. The overall appearance is that of a manuscript page from an old music book or treatise.

if the Bass fall a 3 in minims or
crotchets and then rise a 2 the part which
uses the 12, or 5 must hold, and next use a
12, or 5 againe unto the 3 note of the Bass

This holding, is upon a 7

Handwritten musical notation on four staves. The notation includes clefs, time signatures, and various note values (minims, crotchets, quavers). The word "B." is written above the first and third staves. The notation is arranged in two systems of two staves each.

The first system consists of two staves. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bottom staff begins with a bass clef and a common time signature (C). It contains a sequence of notes: a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note. The word "B." is written above the first staff.

The second system also consists of two staves. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bottom staff begins with a bass clef and a common time signature (C). It contains a sequence of notes: a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note. The word "B." is written above the first staff.

if the Bass fall a ♯, the part which
uses the ♮ must hold, and then use the
is.

This holding, is upon the ♮, and ♯.

The musical score consists of four staves. The top staff is marked with 'NB.' above the first, second, third, and fourth measures. The second staff has a 'NB.' above the second measure. The third staff has a 'NB.' above the second measure. The fourth staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals (sharps and naturals).

if the Bass fall a 5, and then fall a 2, or rise a sharpe = the 3, or is must hold and then use the 6, or 15.

Sometimes you maie choose speciallie if the Bass fall a 5 in minims, or chrochetts, and then rise a 3 as it appeareth in Carbo in the last example.

This holding is upon the 7, and iq.

The image shows four staves of handwritten musical notation. The notation is organized into four measures across the staves. Above the first three staves, the letters 'NB.' are written above the first, second, and third measures respectively. The notation includes various note values: minims, crotchets, and quavers, along with rests. The fourth staff shows a more complex rhythmic pattern with quavers and minims. The notation is written in a clear, legible hand.

if the Bass fall a 5, and then rises a 3 to make a close the 10, or 3 make hold, and next use the 13, or 6, ~~or else~~ or else the 3, or 10, and then come unto the 6, or 13 againe.

This holding is upon the 14, and 7.

The image shows three systems of handwritten musical notation, each consisting of two staves. The first system is in treble clef with a key signature of one sharp (F#). The second system is in alto clef with a key signature of one sharp. The third system is in bass clef with a key signature of one flat (Bb). The notation includes various note values, rests, and accidentals. There are handwritten annotations 'x3.' above the first and second systems. The third system has a '2:' marking at the beginning of the first staff.

If the Bass fall a ♯, or rise a ♯ meaning
for to make a faic the 8, or 15 must hold, and next
rise the 3, or 10.

if the Bass fall a 2, the 10, or 3 must hold

if the Bass rise a 2, then the 12, or 5 must hold.

if the Bass rise a ~~3~~ the 13, or 6 must hold.

This holding consists upon the 9, and 11.

The musical notation consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The notation is divided into five measures by vertical bar lines. Above the first four measures, the letters 'NB.' are written. The notes are as follows:

- Staff 1: Measure 1: G4, A4, B4 (marked with 'x' below); Measure 2: G4, A4; Measure 3: G4, A4, B4 (marked with 'x' below); Measure 4: G4, A4, B4 (marked with 'x' below); Measure 5: G4, A4, B4 (marked with 'x' below).
- Staff 2: Measure 1: G4, A4; Measure 2: G4, A4; Measure 3: G4, A4, B4; Measure 4: G4, A4; Measure 5: G4, A4.
- Staff 3: Measure 1: G4, A4, B4; Measure 2: G4, A4, B4 (marked with 'x' below); Measure 3: G4, A4; Measure 4: G4, A4, B4; Measure 5: G4, A4.
- Staff 4: Measure 1: G4, A4; Measure 2: G4, A4; Measure 3: G4, A4; Measure 4: G4, A4; Measure 5: G4, A4.

How to use a false fifth.

If the Bass fall a sharpe 3, and then rise a 2, the part which uses the 3, or io must hold, and then come unto the io, or 3 againe.

If the Bass rise a sharpe 2, and then rise another 2, the part which uses the 3, or io must hold, and then use the 3, or io.

This holding is upon the false 5.

The musical notation consists of four staves, each with five measures. The first staff is in treble clef with a key signature of one flat (B-flat). It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the second and fourth measures are the letters 'NB.'. The second staff is in alto clef with a key signature of one flat. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff is in alto clef with a key signature of one flat. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff is in bass clef with a key signature of one flat. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Various accidentals (sharps and naturals) and 'x' marks are present throughout the notation.

How to use a s, and b together.

if the Bass rise a 2 then the b, or 13 must hold, and then use the u, or 4 then holding the same you must use the io, or 3, the other b must rise a 2, and next the s.

if the Bass fall a 3 the io, or 3 must hold and then use the u, or 4 to come unto the 7, or io ~~again~~, holding the other 3 must rise a 2, and next use the s.

if the Bass rise a 4 then the part which uses the s, or is must hold, and then use the u, or 4 to come unto the 7, or io holding the part which uses the io must then use the b, next the s.

in the two last scores you must note the Bass holding of his first note, and the next is a minim.

in the first (of the two last examples) the Bass rises a 2, and then falls a 5.

in the last the Bass rises a 4, and in these two the b, and s are used both together in several parts, and cleave contrary to the other three first examples.

How to use the b in stead of a s in a close.

The b in stead of the s is most commonie used if the Bass rise to his close with seconds, or fall a 2 as it appeareth in the third score.

The musical score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, with some notes marked with an 'x'. A 'NB.' annotation is placed above the staff towards the right. The second staff starts with a bass clef and a key signature of one sharp. It also contains several measures of music with 'x' markings and a 'NB.' annotation above. The third staff continues with a bass clef and one sharp, featuring 'NB.' annotations above and 'x' markings. The fourth staff begins with a bass clef and a key signature of one sharp, with a 'b' written above the first measure. The score concludes with a final note on the fourth staff.

How to use a 7.

If the Bass fall a 2, 3, or 5, or rise a 2, or a 4, meaning to make a close, that part which is holding can use the 7, or 14 with the Bass in the next note rising or falling, and next the 6, and then the 5.

The image shows four staves of handwritten musical notation. The first three staves are in treble clef with a key signature of one flat (Bb). The fourth staff is in bass clef. The notation includes various note values, rests, and accidentals (sharps and naturals). The first three staves have 'XB.' written above them. The fourth staff has a '6' written above the first measure.

A handwritten musical score consisting of four staves. The notation is in a single system with four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with an alto clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are several measures of music, with some measures containing rests or other markings. The paper is aged and shows some staining.

what chords are to be used
when the Bass descends seconds, and goes
against the time holding his notes.

if the Bass descend seconds lett Cantos use
all is, and Alto, and Tenor must goe as many
3 and 4 together to themselves as possibly they
shall be able.

The image shows four staves of handwritten musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second staff contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The third staff contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The fourth staff contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

Hitherto the other parts have held upon
the Bass, now the Bass holds upon the rest
of parts.

Another waie if the Bass fall manie uneven
seconds. Canto still must goe io with the Bass,
and Tenor comes after the Bass a halfe note,
first vsing a s, and then a b. Alto will be
forced to take many vnisons with the rest of
parts, by the reason of his going thorough all
the parts.

A handwritten musical score consisting of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals, with some notes marked with 's' and 'b' as described in the text above.

if the Bass descend seconds, and hold his first note, and the rest be minims, you may ascend in Canto either from the 12, 10, or 8 unto the 15 and hold untill you can use the 17, and then descend with the Bass in 17.

The image shows a handwritten musical score on four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff has a soprano clef. The third staff has an alto clef. The fourth staff has a bass clef and a first ending bracket. The music consists of several measures with various note values, including minims and crotchets, and rests. There are some markings that look like 'x' or 'ff' below the notes in the first and second staves.

What chords are to be used, when
the Bass ascends seconds, and
goes against the time, holding
his notes.

if the Bass ascend seconds, lett Canto use all
is, and ascend with him, and Tenor must first
use the 5, and next the 6, and must goe
with the time. contrarie to the Basses time.

A handwritten musical score consisting of four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third and fourth staves also begin with a bass clef and a key signature of one flat. The music is written in a style that suggests a setting of a text, with various note values and rests. The notation includes many accidentals and some complex rhythmic figures. The paper is aged and shows some staining.

How to maintayne a fuge.

When you have chosen your fuge, you must examine all your parts, and see which of them maie beginn first, for to sooner you bring in your parts with the fuge, to move better will it shewe. After the leading part your fuges either must be brought in upon 1, 2, 3, or unison, and then looke on your two leading parts where you maie bring in the 3 part, and then you must lett them three goe together, untill the 4 part be brought in, being brought in you must contrive it so as that you maie conveniently come to a close, and so leave the fuge, and goe to some other ayre, or els some other fuge.

After the first point is finished by the Bass, or before if it possible, if you will maintayne another, then what part soever be leader the rest of parts must helpe to full, and you must make a Bass of purpose for to agree with the leading fuge, and lett one part rest after another, so there be three parts still going.

Another Example.

A handwritten musical score consisting of four staves. The first staff begins with a treble clef and a 4/4 time signature. The second staff begins with a bass clef and a 4/4 time signature. The third and fourth staves begin with a 2/4 time signature. The music is written in a cursive, handwritten style. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a more complex melodic line with many beamed notes. The third and fourth staves contain simpler melodic lines with quarter and eighth notes. The score concludes with a double bar line and a repeat sign at the end of the fourth staff.

if you will twice use the fuge in all the parts, thence you must after the Bass once hath used the fuge, frame him of purpose according to the parte wherein you use the fuge, with all you must observe, that your parte maie rest rest before his coming in with the fuge, which is a great grace to a part, and to the fuge.

A handwritten musical score consisting of four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The second staff begins with an alto clef and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The music is written in a single system with four staves. The notation includes various note values, rests, and accidentals. The paper shows signs of age, including some staining and a small hole near the bottom center.

A handwritten musical score consisting of four staves. The notation is in a cursive, historical style. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with an alto clef. The third staff begins with a soprano clef. The fourth staff begins with a bass clef. The music is organized into measures by vertical bar lines. The notation includes various note values, rests, and accidentals. The paper is aged and yellowed.

if a point be long, and tedious by the reason you use semibreves, and minims or clys by the hardness of the report to be brought in sudderlye, you must invent another point to goe with him, first you must rest, and then come in vppon 5, 3, or 8, or vnison, with any other you must nott com in, and then you must use 3, and 8: a 5, and 8 you maie use so you com unto a 3, or 8 instantlye agayne: then you must frame two parts in such sorte, that so soone as shall be possible to bring in your other two resting parts.

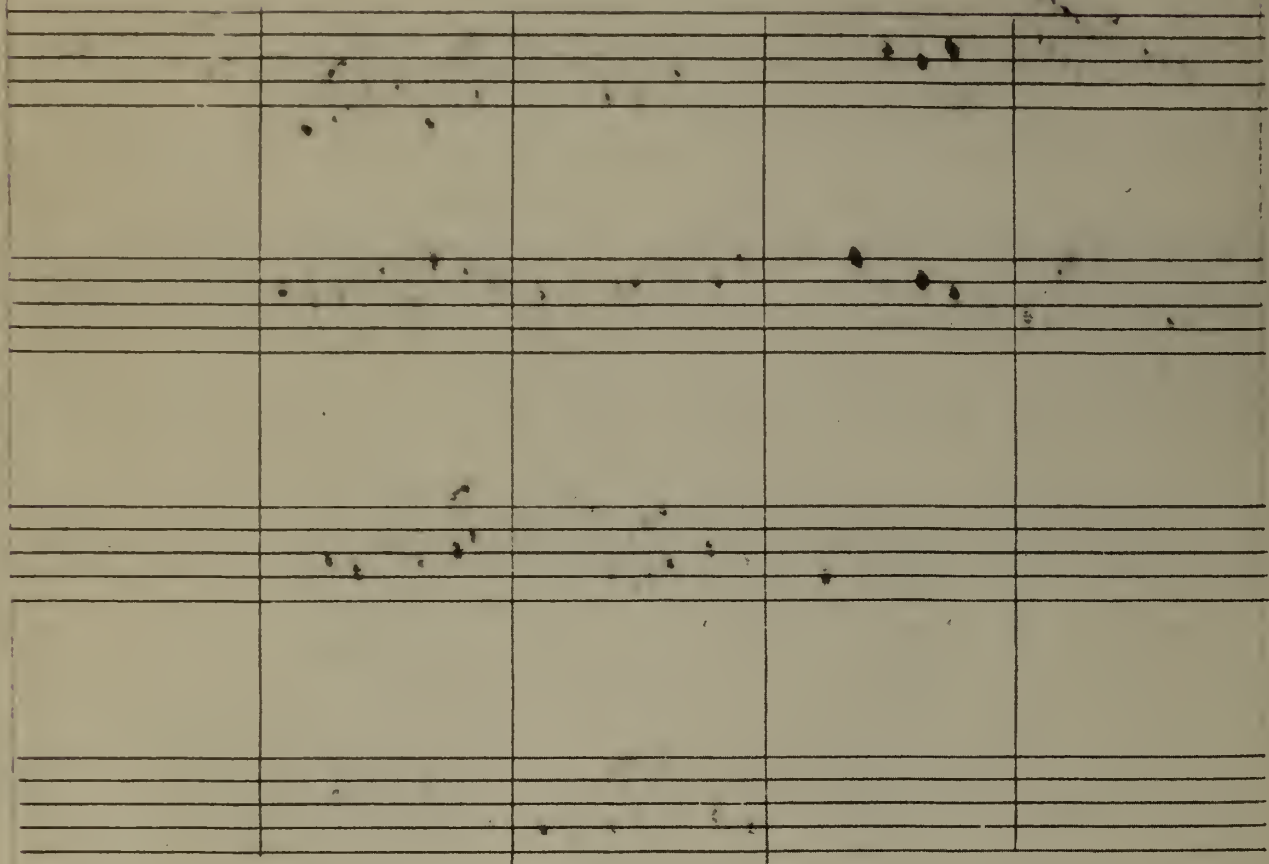
The image shows a handwritten musical score on four staves. The notation is in a historical style, likely from a 17th-century manuscript. The first staff begins with a G-clef and contains a series of notes and rests. The second staff starts with a C-clef and features a more complex rhythmic pattern with many sixteenth notes. The third and fourth staves also use C and F clefs respectively, with simpler rhythmic structures. There are several 'ff' (fortissimo) markings throughout the score, indicating loud passages. The paper is aged and shows some staining.

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This fashion of maintayning of double fuges
is most vj'd of Excellent authors, for in single
fuges there can no such great art be shewed,
butt onlie in the invention thereof: Besides
there hath so many bene made already, as
that hardlie one shall invente a single reporte
to be easilie, and sweetlie brought in, butt it
hath already bene invented before.

Another Example.

A handwritten musical score for a double fugue, consisting of four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third and fourth staves begin with a C-clef (soprano and alto positions). The music is written in a single system with four staves, and the piece concludes with a double bar line and a repeat sign on the fourth staff.



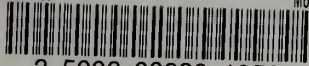


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