

Bridgewater

Giv. Copperas

25

35
CS

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P. 3. / 8.

Giovanni Cipriano.

Rules
how to Compose

Egerton,

Bridgewater

Concord from the Bass upward

Faut { the 3 Flamme
 5 Goflant
 6 Dlaſſore.

Flam { the 3 Gſolrent
 5 Bfabmi
 6 Goflant.

Dlaſſore { the 3 ffaunt
 5 Flamme
 6 Bfabmi.

Goflant { the 3 El ami
 5 Gſolrent
 6 Flamme.

Bfabmi { the 3 Dlaſſore
 5 ffaunt
 6 Gſolrent.

Flamme { the 3 Gſolrant
 5 El ami
 6 ffaunt ..

Gamut; or { the 3 Bfabmi
 Gſolrent 5 Dlaſſore
 6 El ami.

Con cords from Canto downeward

Ffaut { the 3
} 5 Dlaſolre
Bfabmi
Alamire.

Elami { the 3
} 5 Gſolfaunt
Alamire
Gſolreut

Dlaſolre { the 3
} 5 Bfabmi
Gſolreut
Ffaut.

Gſolfaunt { the 3
} 5 Alamire
Ffaut
Elami.

Bfabmi { the 3
} 5 Gſolreut
Elami
Dlaſolre

Alamire { the 3
} 5 Ffaut
Dlaſolre
Gſolfaunt.

Gſolreut { the 3
} 5 Elami
Gſolfaunt
Bfabmi.

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

Perfect chords
the

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

imperfect chords
the

octaves 2 : 4 : 7 : 9 :
 11: 18 : 14: 21 : 16: 23 :

Two eights, and two fifths, or their octaves
are unlawful.

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 else Alto
may use ~~the~~ 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 fist, your next note must be the 3.

If Basso use a sharpe the 8 is not to be taken in Diatonic songs, but the 8 underneath the 10, or else the unison of the 3, Neither is the 5 to be used, but the 6 instead of the 5.

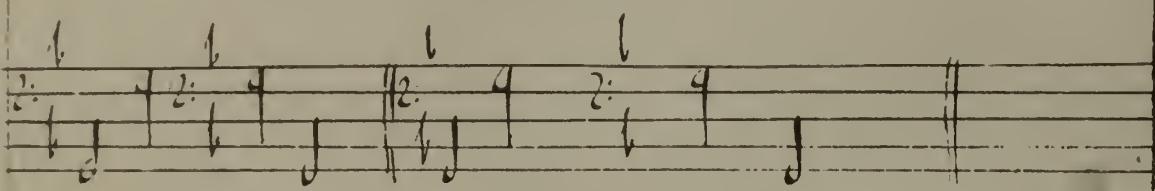
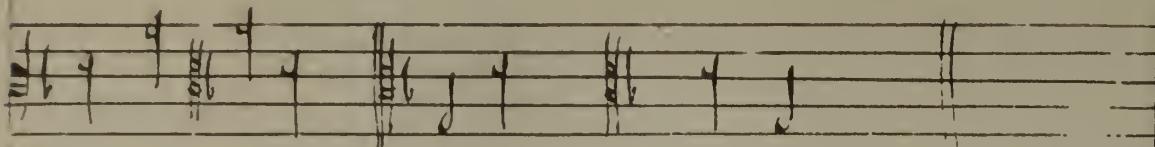
If the song be flatte in Bfabmi ascend with Elami sharpe, and descend with Elami flatte, except it be a 5, or 12.

If Basso 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, Gsfaut, or Gsfaut sharpe, neither ought you to descend with Bfabmi sharpe, if the song be flatte 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. But in songs Diatonic you must shunne to descend with sharps in ffaut, Gsfaut, Gsfaut, and Bfabmi sharpe so the song be flatte in Bfabmi.

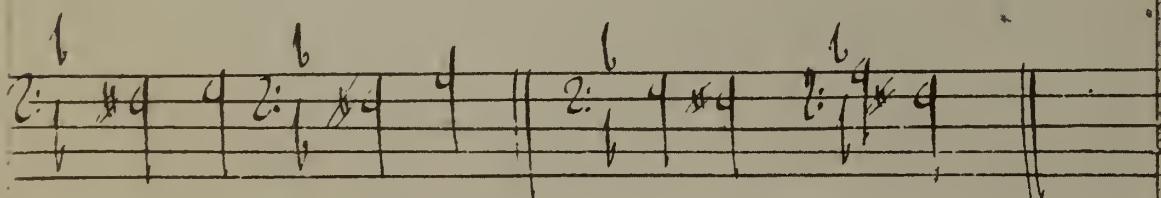
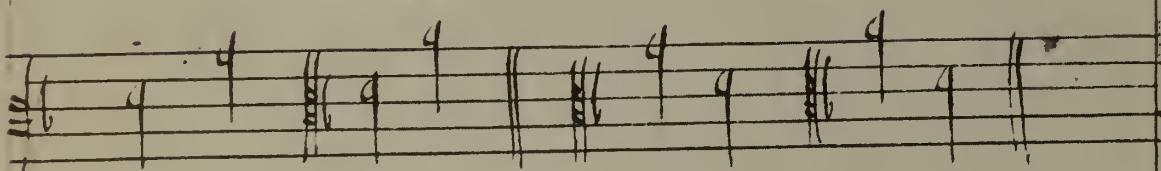
Rules of rising, and falling one with another
it is not good to rise with the Bass from a 12
unto an 8, or from an 8 unto a 5.

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 marie doe well in shunning to fall with
the Bass from an 8 unto a 6.

as for example.

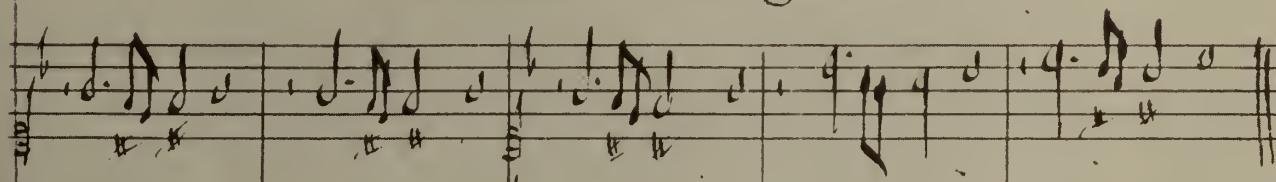


4

if Bass 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 fall a 4, or 2, and then fall a 5, he means to use a close, then that part must hold, which in holding can use the 11, or 1 with the Bass in the next note rising, or falling, and then you must use either the 7, or 10.

as for example
here the 10 is used



A handwritten musical score for two voices. The top staff, labeled '1', shows a bass note followed by a series of eighth notes. The bottom staff, labeled '2', shows a bass note followed by a series of eighth notes. The bass line includes a note marked with a circled '3'.

Here the 3 is used.

A handwritten musical score for two voices. The top staff, labeled '1', shows a bass note followed by a series of eighth notes. The bottom staff, labeled '2', shows a bass note followed by a series of eighth notes. The bass line includes a note marked with a circled '4'.

A handwritten musical score for two voices. The top staff, labeled '1', shows a bass note followed by a series of eighth notes. The bottom staff, labeled '2', shows a bass note followed by a series of eighth notes. The bass line includes a note marked with a circled '11'.

The holding consists in the 4, or 11

What chords parts are to use in Contrapoint?
if the Bass rise a =, Canto demands a io, next
an s, Alto first an s, next a s, Tenor first an o,
next a z.
if Canto uses two io together, Alto uses an s, next
a s, Tenor uses a s, next a z.
if Canto uses a z, and next a io, Alto must use the
o, and then an s, Tenor must use the s, next the s.
if Canto uses the is, and next the iz, Alto must use the iz
next the io, Tenor must use the io, next the g.
as for example

The handwritten musical score consists of four staves of music, each representing a different voice part: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in common time (indicated by 'C' at the beginning of each staff). The vocal parts are separated by vertical bar lines. The notes are represented by simple black dots, indicating pitch, and stems are shown on some notes. The bass staff includes a clef symbol (F-clef) and a key signature of one sharp (F#). The tenor staff includes a clef symbol (C-clef) and a key signature of one sharp (F#). The alto staff includes a clef symbol (C-clef) and a key signature of one sharp (F#). The soprano staff includes a clef symbol (C-clef) and a key signature of one sharp (F#).

5

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 10, Alto uses first
the 10, next the 12, Tenor uses the 8, next the 10.

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

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

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

If Canto first uses 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 musical notation, each consisting of five horizontal lines. The staves are arranged vertically, separated by vertical grid lines. The notation consists of small circles representing note heads. The top staff begins with a bass clef, followed by a sharp sign, and a common time signature. It contains notes at approximately the 2nd, 4th, 6th, and 8th positions. The second staff begins with a soprano clef, followed by a sharp sign, and a common time signature. It contains notes at approximately the 2nd, 4th, and 6th positions. The third staff begins with an alto clef, followed by a sharp sign, and a common time signature. It contains notes at approximately the 1st, 3rd, and 5th positions. The bottom staff begins with a tenor clef, followed by a sharp sign, and a common time signature. It contains notes at approximately the 1st, 3rd, 5th, and 7th positions.

6

if the Bass rise a 3 Canto may first use the io,
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 io, Alto first uses the
io, next the 8, Tenor the 8, next the 5.

if Canto use two io 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 io, Tenor uses first the io, next the 8.

The musical score is organized into four systems, each with a different key signature indicated by a symbol above the staff:

- System 1:** B-flat major (B-flat symbol)
- System 2:** G major (G symbol)
- System 3:** D major (D symbol)
- System 4:** A major (A symbol)

The vocal parts are represented by 'o' and 'd' symbols on the staff lines:

- Soprano:** The first system has 'o o'. The second system has 'o o'. The third system has 'o o'. The fourth system has '1' (above the staff).
- Alto:** The first system has 'o o'. The second system has 'o o'. The third system has 'o o'. The fourth system has 'o o'.
- Tenor:** The first system has 'o o'. The second system has 'o o'. The third system has 'o o'. The fourth system has 'o o'.
- Bass:** The first system has 'o o'. The second system has 'o o'. The third system has 'o o'. The fourth system has 'e o'.

if the Bass fall a + Canto first make use an s,
next the io, Alto the s, next the s, Tenor the z, next the s.
if Canto first use the io, next the z, Alto must use
the s, next the io, Tenor the s, next the a.
if Canto first use the s, next the io, Alto must use
the z, next the s, Tenor must first use the Unison with
the Bass, next the s.
if Canto use first the z, next the is, Alto uses the
io, next the z, Tenor uses the s, next the io.

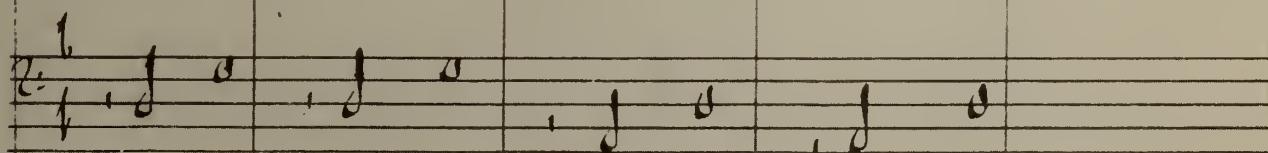
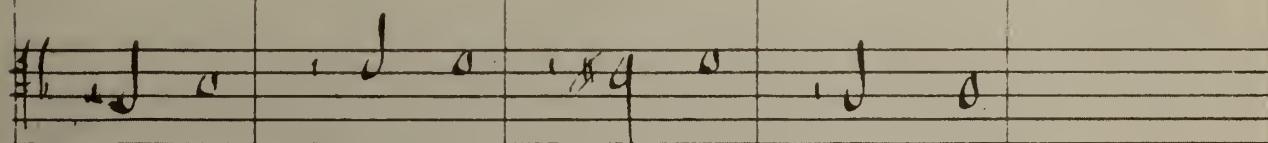
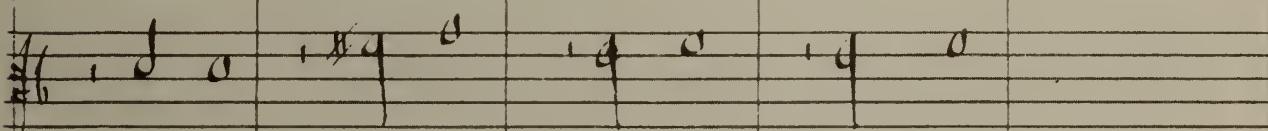
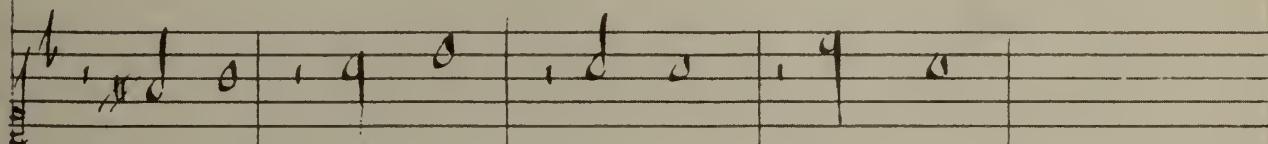
The image shows four staves of handwritten musical notation on five-line staff paper. Each staff starts with a clef (F, C, C, F), a key signature of one sharp, and a common time signature. The notation uses vertical stems with horizontal dashes to indicate pitch and duration. The first three staves end with a vertical bar line, while the fourth staff ends with a final vertical bar line.

if the Bass rise a ♫ Canto first make use the
10, next the 8, Alto the 8, next the 6, 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 6.

if Canto first use the 10, 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 6



if the Bass fall a ♭, you must use the same chords, the which you use when the Bass rises a ♯.

A handwritten musical score consisting of four staves, each with a bass clef, a common time signature, and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The first staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The second staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The third staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The fourth staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines and includes rests and note heads.

if the Bass rise a ♭, you make use the same
chords, the which you use when the Bass
falls a ♯.

A handwritten musical score consisting of four staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The first three staves begin with a treble clef, while the fourth staff begins with an alto clef (C-clef). The music consists of measures separated by vertical bar lines. The notes are represented by vertical stems with small horizontal dashes at the top, indicating short duration. The first staff has a note with a stem pointing down followed by a note with a stem pointing up. The second staff has a note with a stem pointing up followed by a note with a stem pointing down. The third staff has a note with a stem pointing down followed by a note with a stem pointing up. The fourth staff has a note with a stem pointing up followed by a note with a stem pointing down. There are also some rests indicated by short vertical lines.

if the Bass fall an 8, you maie lette Canto
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 else you maie
let your parts stand still, as lette Canto the 8,
next the 15, Alto the 5, next the 12, Tenor the
3, next the 10.

The Bass falling it is not good for the
inner parts for to fall with him, but when
Basso falls parte maie rise, and it will
shew well.

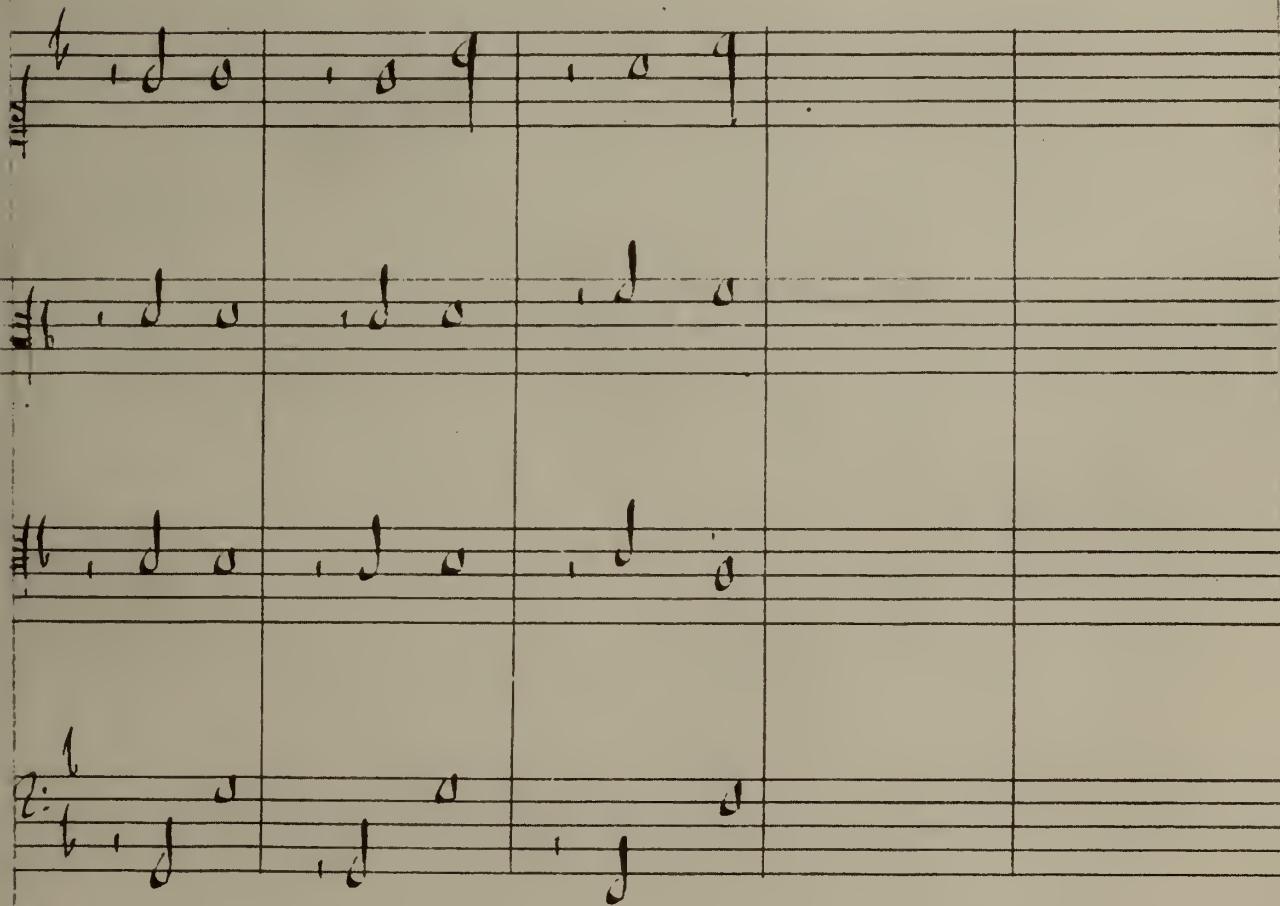
The musical score is composed of four staves, each representing a different voice part:

- Soprano (Top Staff):** Represented by a soprano clef. The first measure shows a dotted half note followed by a quarter note. The second measure shows a dotted half note followed by a quarter note. The third measure shows a dotted half note followed by a quarter note. The fourth measure shows a dotted half note followed by a quarter note.
- Alto (Second Staff):** Represented by an alto clef. The first measure shows a dotted half note followed by a quarter note. The second measure shows a dotted half note followed by a quarter note. The third measure shows a dotted half note followed by a quarter note. The fourth measure shows a dotted half note followed by a quarter note.
- Tenor (Third Staff):** Represented by a tenor clef. The first measure shows a dotted half note followed by a quarter note. The second measure shows a dotted half note followed by a quarter note. The third measure shows a dotted half note followed by a quarter note. The fourth measure shows a dotted half note followed by a quarter note.
- Bass (Bottom Staff):** Represented by a bass clef. The first measure shows a dotted half note followed by a quarter note. The second measure shows a dotted half note followed by a quarter note. The third measure shows a dotted half note followed by a quarter note. The fourth measure shows a dotted half note followed by a quarter note.

The time signature for the first three staves is common time (C), while the fourth staff is in 6/8 time (6). Measures are separated by vertical bar lines.

if the Bass rise an 8, Canto first make
use ~~the~~^{the} 15, and next the 8, or else holding the
is next make 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 make fall, and
it will doe well.



How to use a b in Contrapoint.

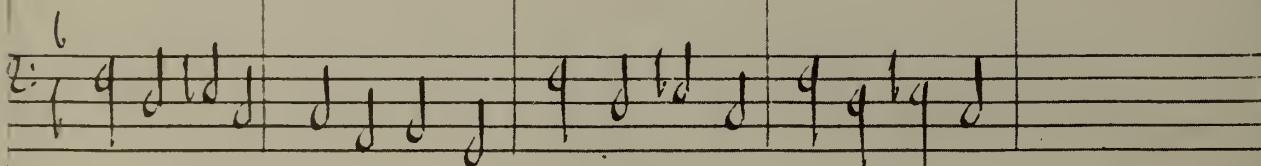
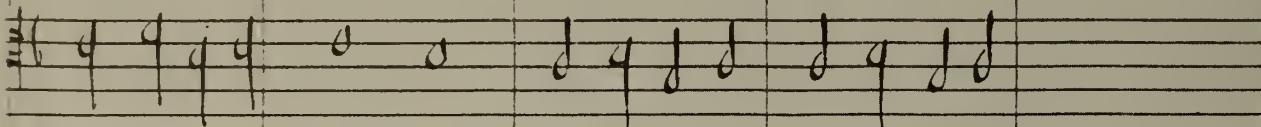
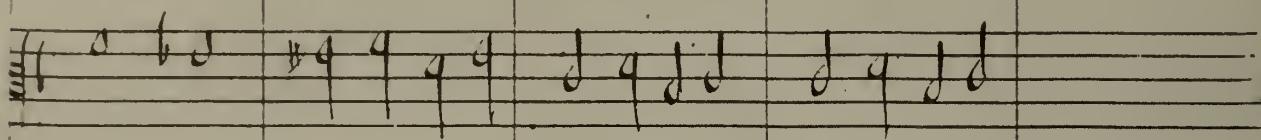
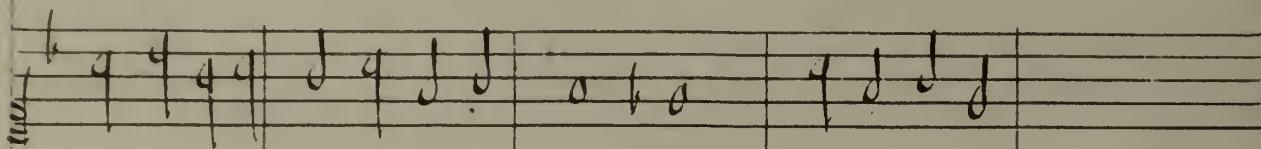
A b in Contrapoint is used when the Bass falls a 3, or rises a 3, 2, or +.

If the Bass fall a 3 and then rise a 2, Canto first make the a 10, next the 13, Alto the 8, next the 10, Tenor the 5, next the 8.

If Canto first use the 12, next the 15, Alto must use the 10, next the 13, Tenor the 8, next the 10.

If Canto use first the 8, next the 10, Alto must use the 5, next the 8, Tenor the 3, next the 6.

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



These rules shewing how to use a b in Contrapoint are only to be observed in minims, and crochets, in Semibreves you must not use them.

10

if the Bass rise a 3 and then fall a 2 Canto
first make use a 1s, next the io, Alto the io, next the s
he must divide, and then use the io, Tenor the s, next the s.
if Canto use the is, next the iz, Alto must use the 13,
next the io, Tenor the io, next the s he must divide, and
then use the io.

if Canto use two io together, Alto first make use
the s next the s, Tenor the s, next the 3.

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

if the Bass rise seconds for 4 notes together, Canto
may ascend with him using all 4, Alto first must
use an 8 secondlie a 3, 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 10 for three notes
together, and then use the 5, Tenor must use the 5, fifthlie
secondlie the 8, thirdlie the 8, next the 3.

11

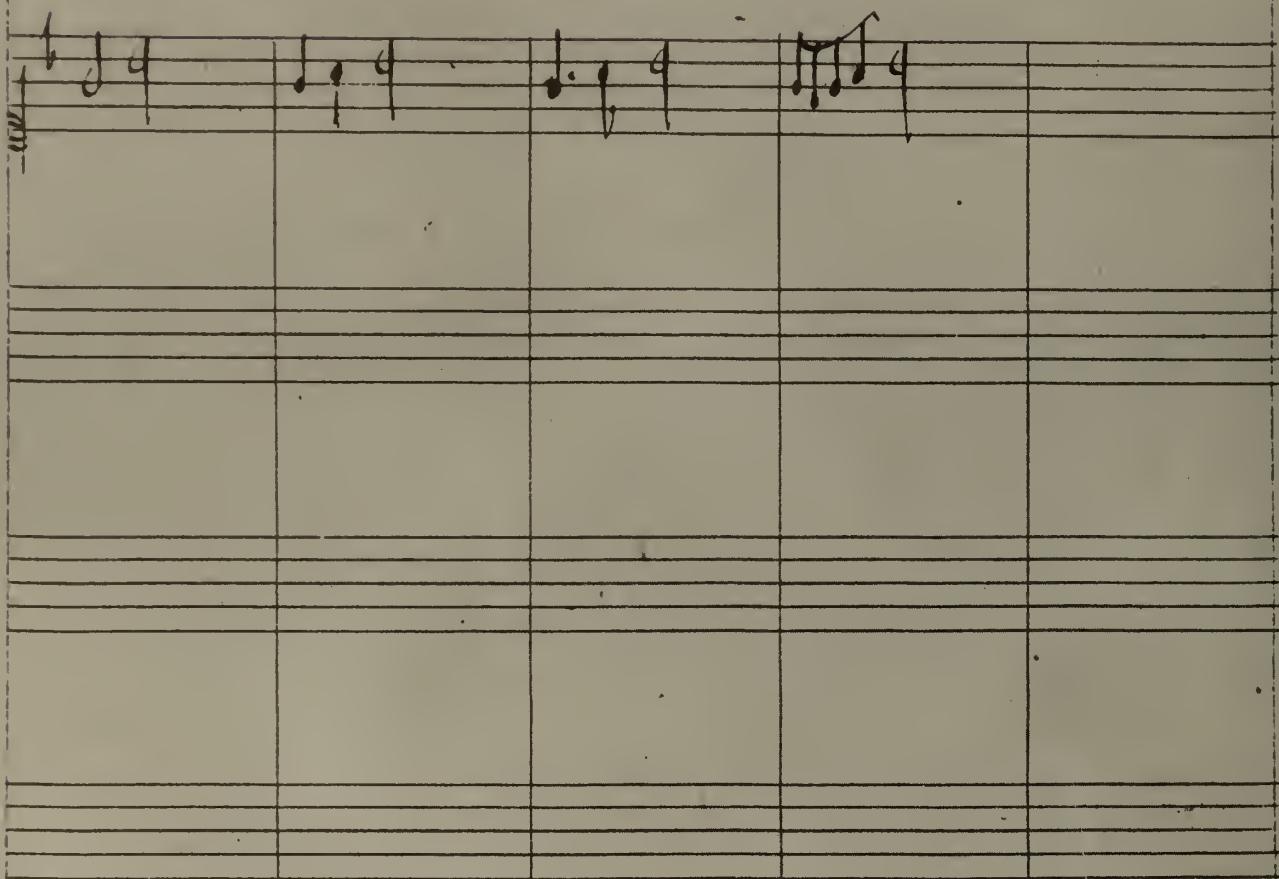
if the Bass rise a ♫, or fall a ♪ and then fall a ♭, next rise a ♪, Canto first make use the 17, and secondlie, and thirdlie use two 13 together, and next the 10. Alto first uses the 12, secondlie the 10 and thirdlie the 10, next the 8, Tenor first uses the 8, secondlie the 3, thirdlie the 8, and next the 5.

if the Bass fall a ♪ the sam is likewise to be observed, as if the Bass should rise a ♫.

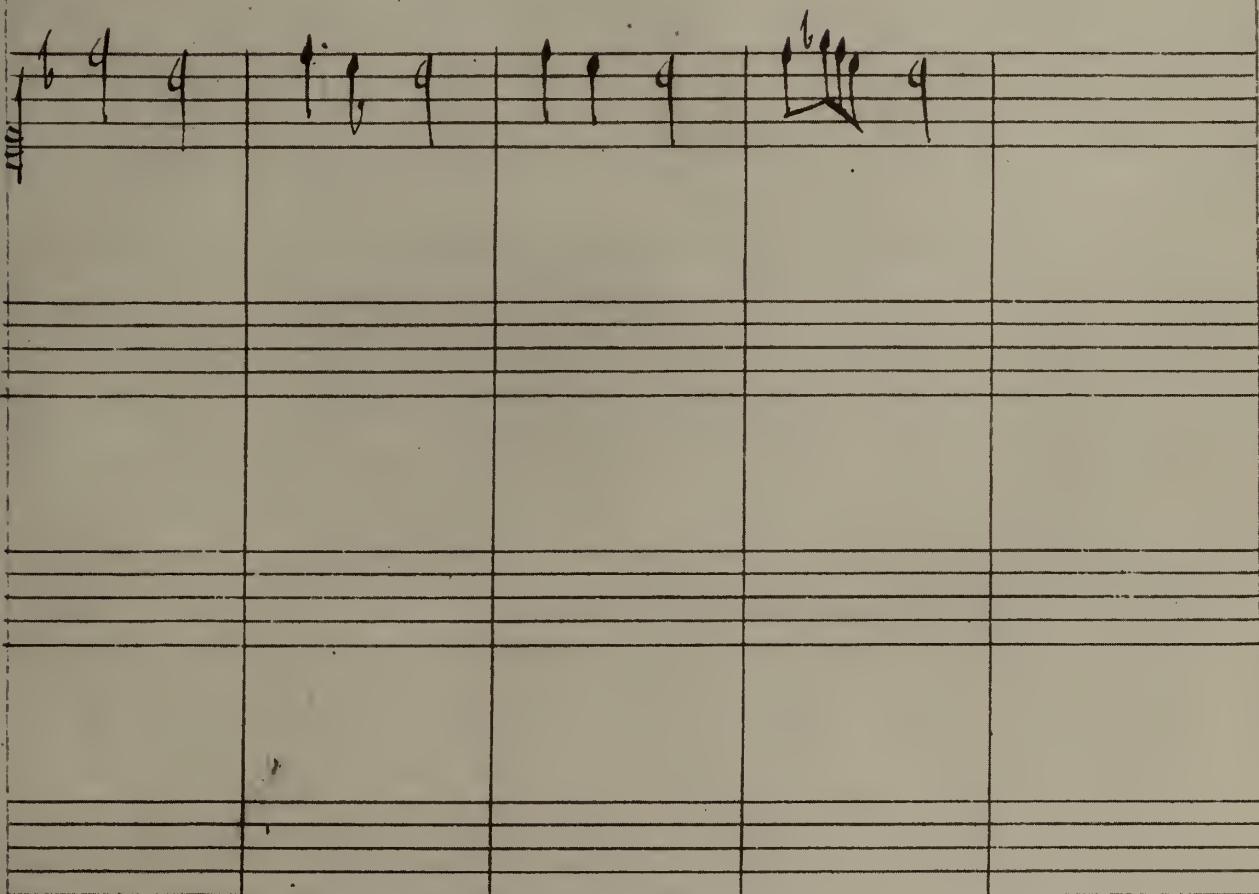
The image shows four staves of musical notation. Each staff begins with a bass clef. The first three staves each contain a single measure consisting of three quarter notes (♩). The fourth staff begins with a bass clef and contains a single measure consisting of one quarter note (♩).

of Division.

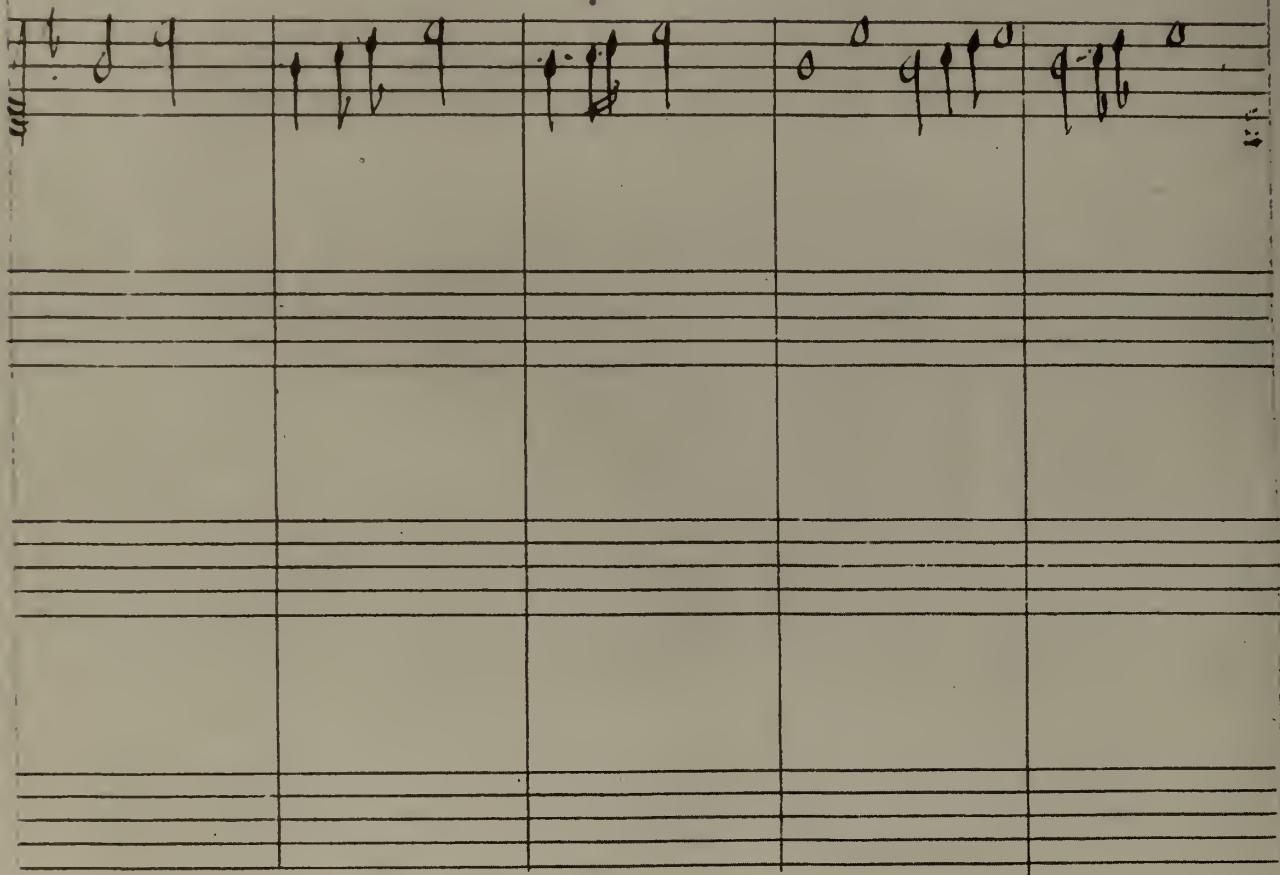
If anie parte rise a 3 you mae divide ~~the~~ first note into equall notes of proportion, or else you mae hold the first note with a pricke.



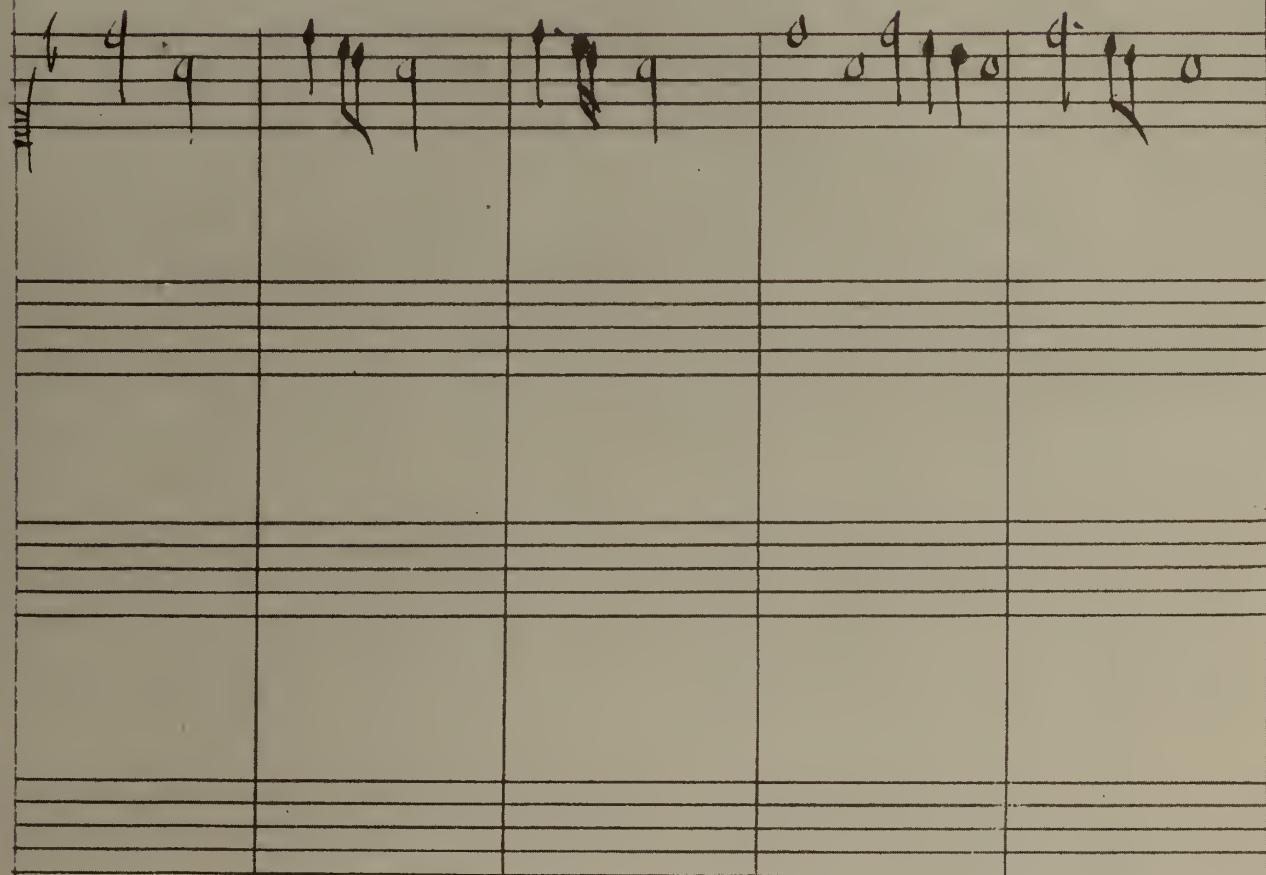
if anie part fall a $\frac{3}{2}$ then you maie divide
the first note into equal notes of proportion, or
els you maie hold the first note with a pricke.



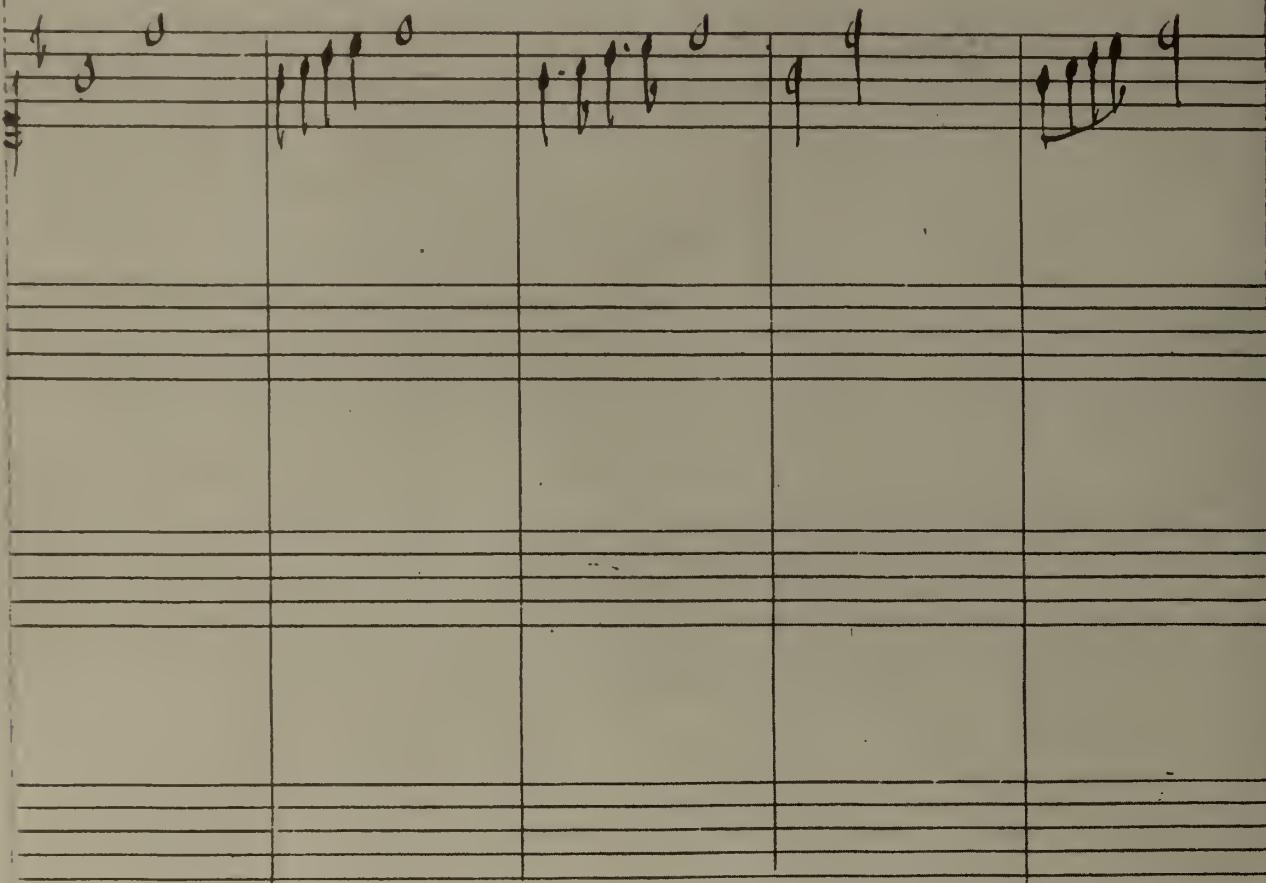
if anie part rife a $\frac{4}{4}$, you maie diuide your first note into three notes, the first note divided must be halfe, and the other two must be the other halfe, or else you maie hold the first with a fricke, and then the rest must be the quarter.



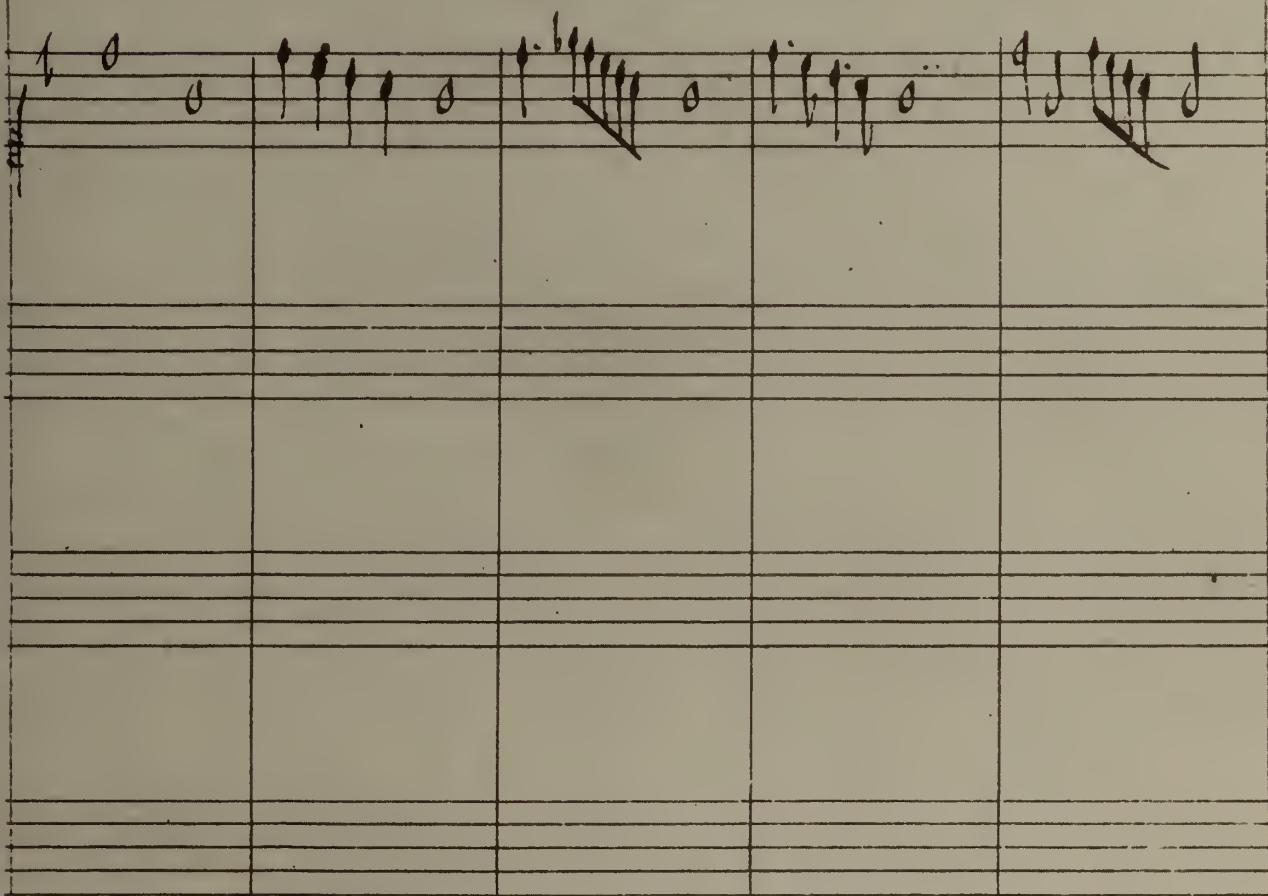
if arie part fall a & you mane divide the first note
into three notes, and the first note must be halfe, and
the rest must be the other halfe, or else you mane
hold the first with a pricke, and lett the other two
be the quarter.



if arie part rise a s, the first note maie be divided
into four notes, or else you maie hold the first and the
third with prickes. but if they rise in quavers you
maie note vise them with a pricke in a songe.



if any part fall a s you maie divide the first
note into four notes, or else you maie hold them,
especiallie the first, and third note with pricke,
except it be in quavers.



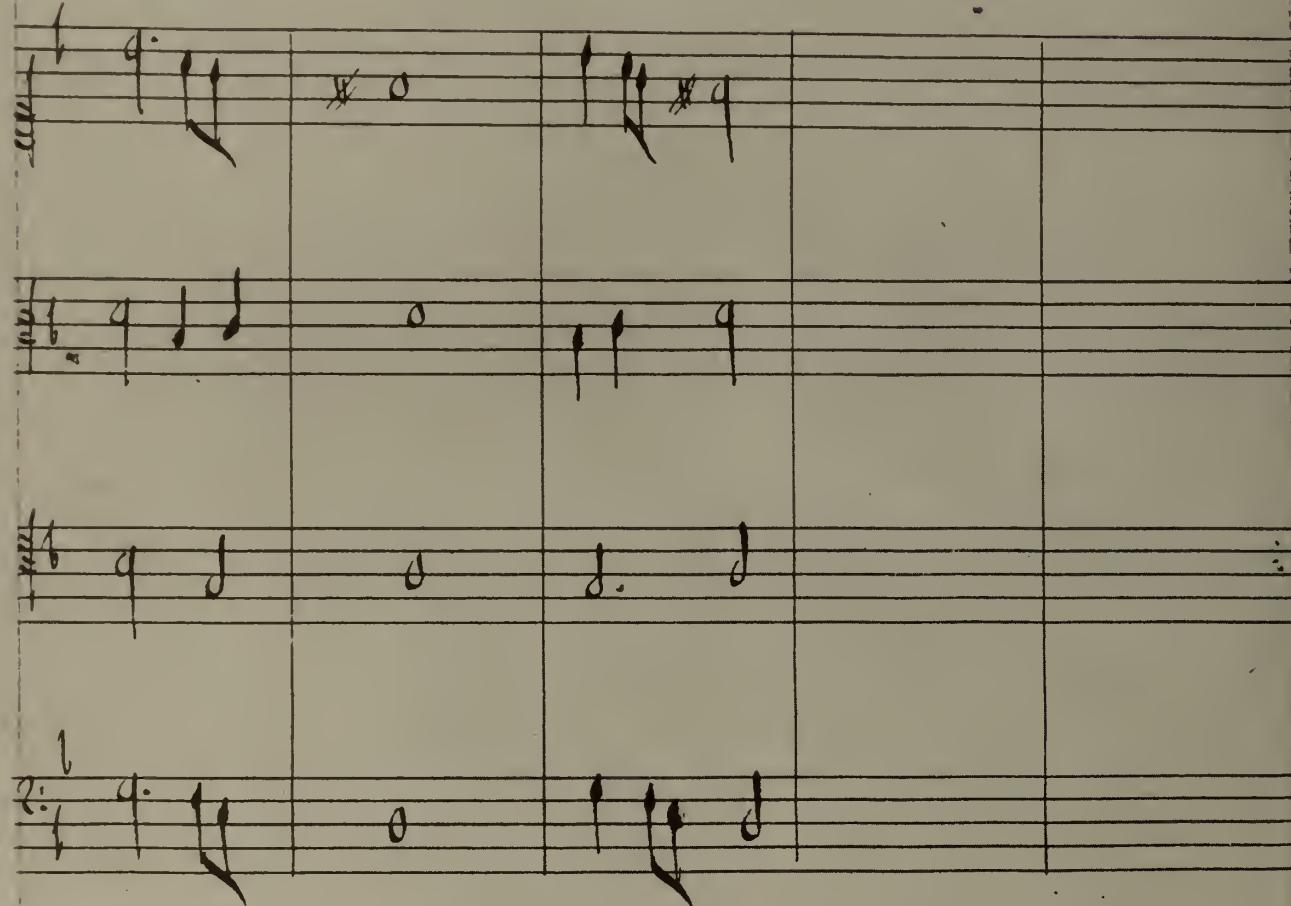
if the Bass rise a 3 in deviation, Cantos may rise
teeths with him Alto first must hold in the 8, next
use the 5 Tenor must first hold his 5, and next
use the 3.

A handwritten musical score consisting of four staves, each with a different key signature and time signature. The top staff starts with a key signature of A major (two sharps) and a common time (indicated by a 'C'). The second staff starts with a key signature of E major (one sharp) and a common time. The third staff starts with a key signature of C major (no sharps or flats) and a common time. The bottom staff starts with a key signature of G major (one sharp) and a common time. Each staff contains a series of vertical stems with horizontal dashes, likely representing a rhythmic pattern of eighth notes. There are also some slurs and rests.

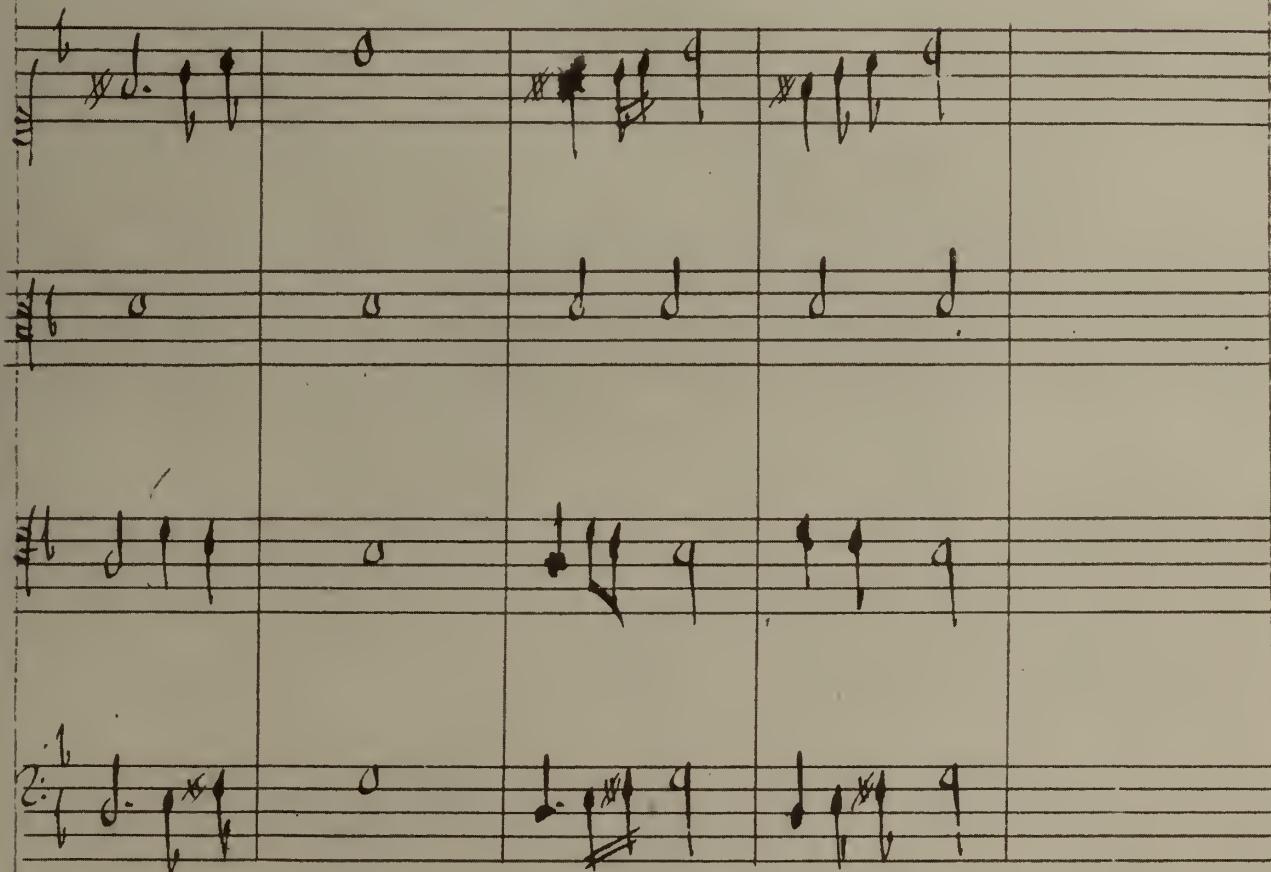
if the Bass fall a 3 in devision, Canto must
fall with him in it, Alto must hold first his s, next
use the 8, Tenor must hold first the 3, and next
use the s.

The image shows a handwritten musical score consisting of four staves, each representing a different voice: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in common time (indicated by 'C') and consists of measures separated by vertical bar lines. The notes are represented by vertical stems with horizontal dashes for heads, typical of early printed music notation. The vocal parts are labeled with their names above the staves: 'Soprano', 'Alto', 'Tenor', and 'Bass'. The score is organized into four systems, each starting with a clef (Soprano F, Alto C, Tenor C, Bass F) and a key signature (no sharps or flats). The vocal parts are mostly in unison, with some harmonic variations indicated by changes in note length and pitch. The handwriting is clear and legible, though there are some minor errors and variations in note placement.

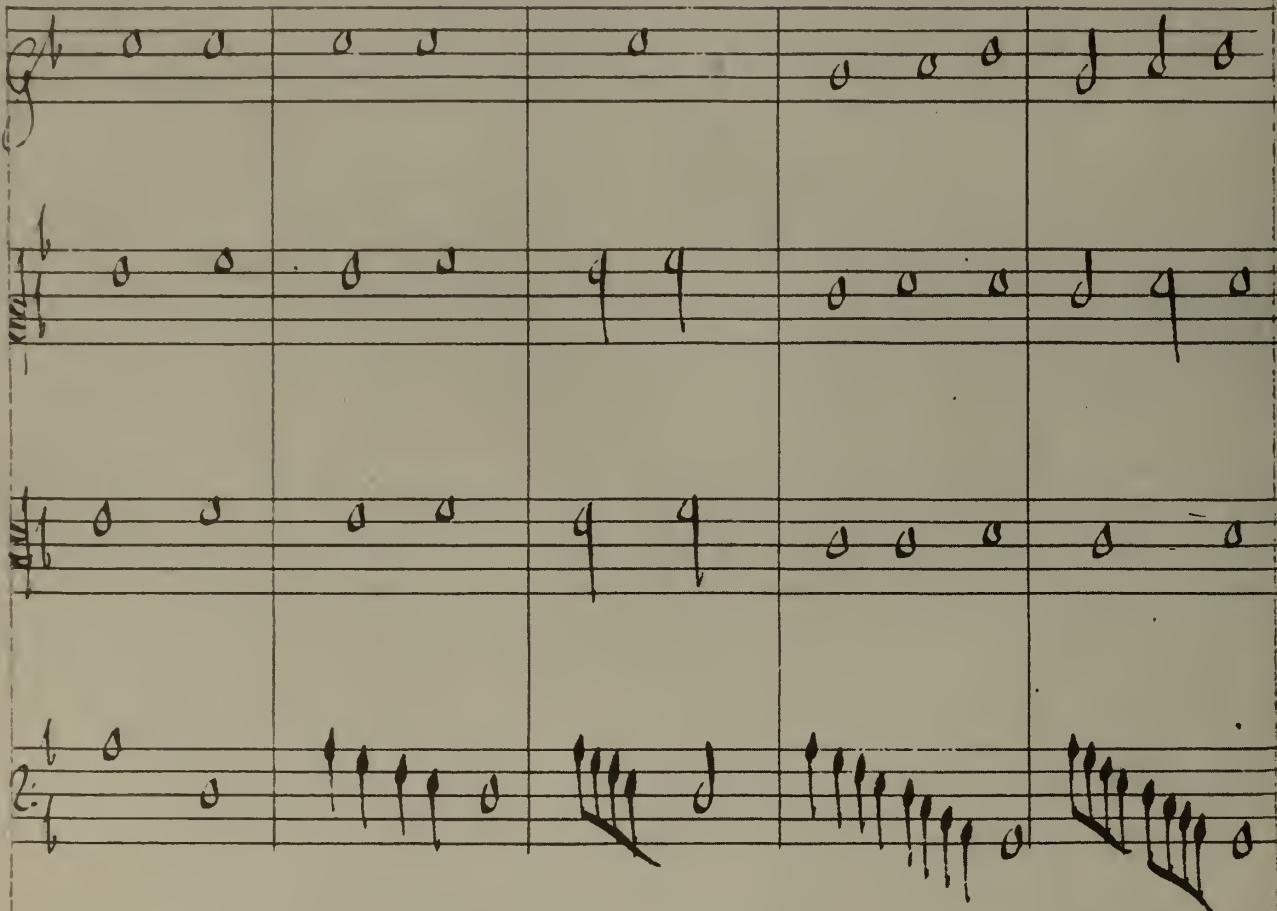
if the Bass fall + dividing his first note,
Canto may fall with him using 'io', and the rest
of parts may hold, or stirre so it be without faults.



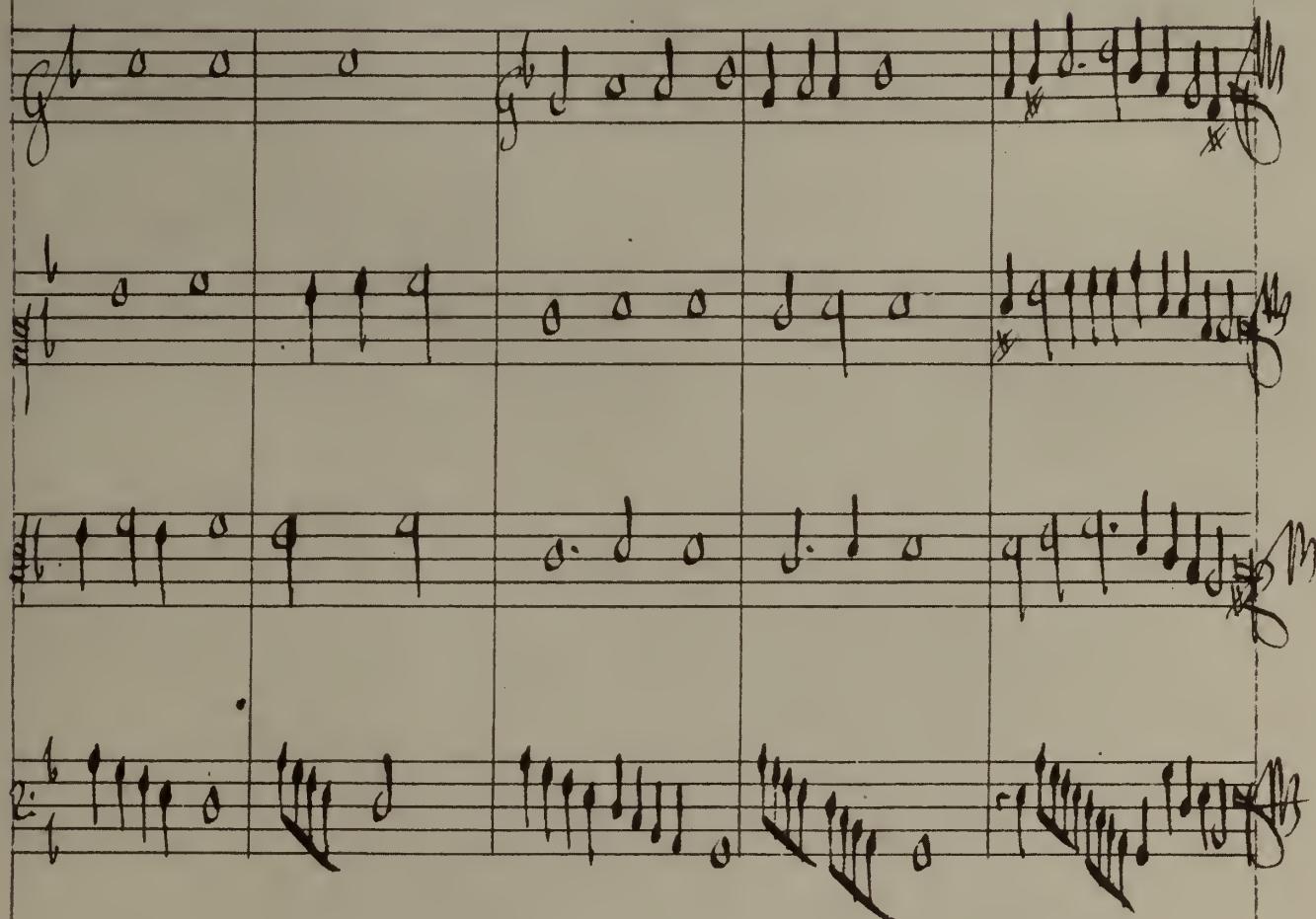
if the Bass rise a & dividing his first note
Canto make use tenths, and fall with him,
the rest of parts must hold.



if the Bass fall a fiftē in devision, and com not 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 fift note, and if the Bass descend fourre
chromaticke, you maie use in the rest of parts a
semibreve, if quavers then a minim, or



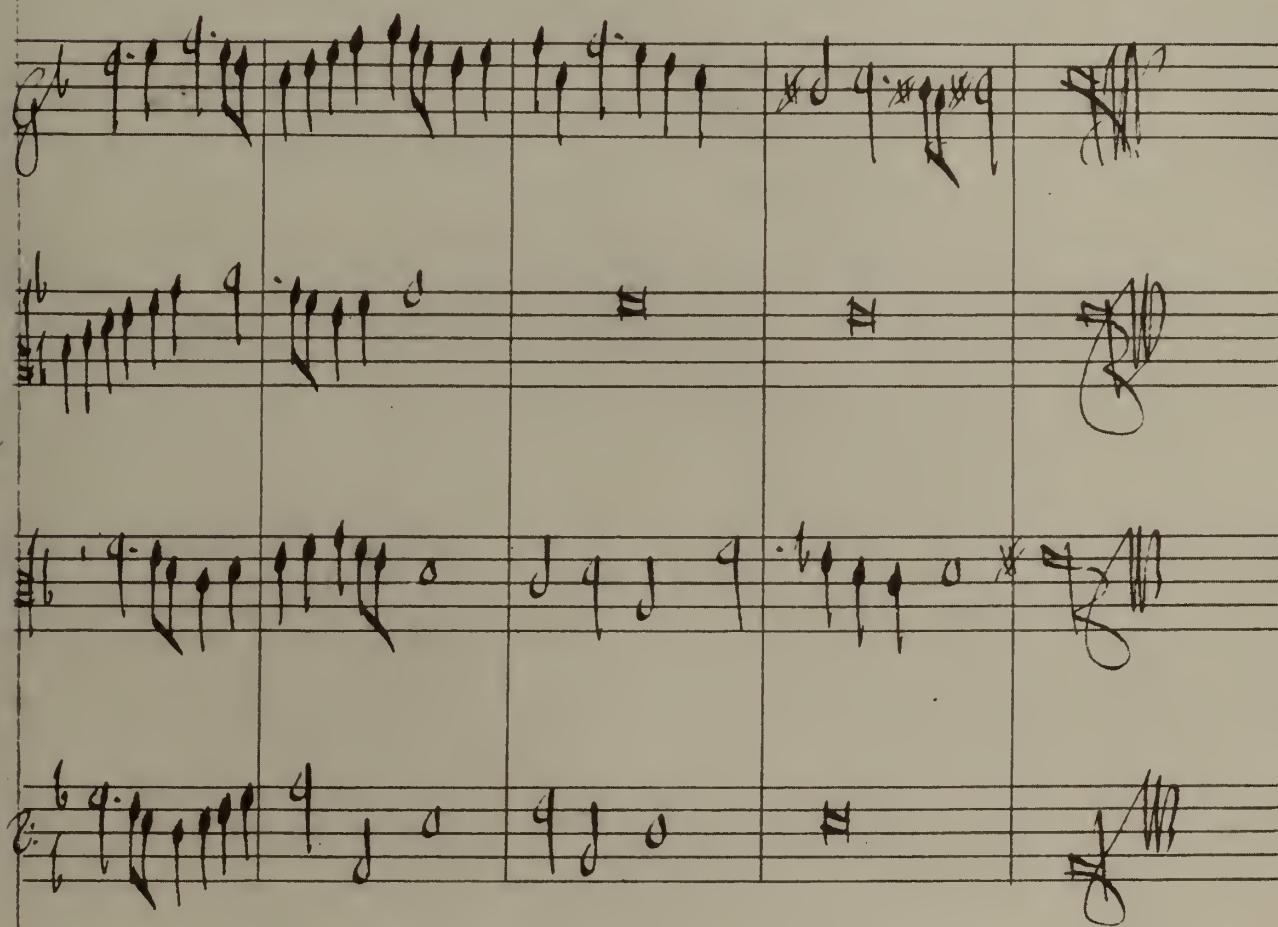
Or else if the Bass fall a s in devision
 let the part which has the s unto the first
 note use the s unto the third note of the
 Bass.



if the Bass rise a s in devision let Alto use
the 15, and hold and then of the 10, Alto must
use the 12, and next the 8, Tenor the 10 next
the 5.

The image shows a handwritten musical score consisting of four staves, each representing a different voice part: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in common time (indicated by 'C') and uses a mix of quarter and eighth note values. The vocal parts are separated by vertical bar lines. The Soprano staff begins with a dotted half note followed by a dotted quarter note. The Alto staff begins with a dotted half note followed by a dotted quarter note. The Tenor staff begins with a dotted half note followed by a dotted quarter note. The Bass staff begins with a dotted half note followed by a dotted quarter note. The music continues with various note patterns, including eighth notes and rests, across all four staves. The handwriting is in black ink on a light-colored background.

if the Bass vse semibreves some of parts maie
divide, and goe from the 3 into 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.



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

if the Bass rise 3, or + seconds, or after a $\frac{1}{2}$
rise a $\frac{1}{2}$ or fall a $\frac{1}{4}$, or a $\frac{1}{2}$ 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 ~~sus~~ means to make a kind
of close upon the third ascending note.

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

if the Bass rise ~~to~~ ⁱⁿ second ~~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 12, or 5 holds when the Bass rises,
and will have his second ascending note to
be made a close.

if the Bass rise a $\frac{1}{2}$ how
the ~~of~~^{or} music hold?

if the Bass rise a z , and then rise another
shape z : or if the Bass rise a z , and then
rise a z , or fall a z ; let the part hold which
is the s , or u , and then rise a b , or v :
Or if the Bass rise two z , and then fall a s .
This holding is upon a 7 .

A handwritten musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is written in common time. The Soprano part uses a soprano C-clef, the Alto part uses an alto F-clef, and the Bass part uses a bass G-clef. The score consists of four systems of music. The first system starts with a treble clef and a B-flat key signature. The second system starts with an A-flat key signature. The third system starts with a B-flat key signature. The fourth system ends with a G-sharp key signature. The notation includes various note heads (solid black, hollow black, white with a black dot, white with a black cross) and rests, separated by vertical bar lines. The manuscript is written in ink on light-colored paper.

if the Bass rise a =
how the s may hold

if the Bass rise a 2, and then fall at
meaning for to change the ayre, and to
deferr a close lett the s hold, and then use
the b.

This holding is upon a 2.

if the Bass rise a = in minim,
and then fall a $\frac{1}{2}$ the s, or is main hold
and rise into the ^{third} note of the Bass either
the $\frac{1}{2}$ or.

Here the s holds
using a $\frac{1}{2}$.

N.B.

Here the io holds using
a g.

The handwritten musical score consists of four systems of music, each with three staves. The top system is in common time (indicated by 'C') and has a key signature of one sharp (F#). The middle system is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom system is in common time (indicated by 'C') and has a key signature of one sharp (F#). The fourth system is in common time (indicated by 'C') and has a key signature of one sharp (F#). The vocal parts are labeled Soprano (S), Alto (A), and Bass (B). The music includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems. There are also several 'X' marks placed over certain notes and rests. The score is written on five-line staff paper.

21

if the Bass ascend three seconds in minims,
or threecleats the 1s, or 8 make hold, and
then rise unto the third note of the ~~the~~ 12
or 5.

The holding is upon a 7

A handwritten musical score consisting of four staves of music. The top staff is for the Bass (B.) voice, the second for the Alto (A.) voice, the third for the Tenor (T.) voice, and the bottom for the Soprano (S.) voice. The music is written in common time. The notation includes various note heads (circles, crosses, asterisks), stems, and bar lines. The first staff (Bass) starts with a minim followed by a dotted half note. The second staff (Alto) starts with a dotted half note. The third staff (Tenor) starts with a quarter note. The fourth staff (Soprano) starts with a dotted half note. Measures 2 through 5 show more complex patterns involving eighth and sixteenth notes, with some notes having stems pointing in different directions. Measure 6 begins with a bass note, followed by a soprano note, then a tenor note, and finally an alto note. Measures 7 and 8 continue this pattern. Measures 9 and 10 conclude the piece.

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

The handwritten musical score consists of four staves, each representing a voice: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time (indicated by 'C').

- Soprano:** The first measure shows a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure contains a single eighth note. The fourth measure features a dotted half note followed by a quarter note. The fifth measure consists of a dotted half note followed by a quarter note.
- Alto:** The first measure shows a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure contains a single eighth note. The fourth measure features a dotted half note followed by a quarter note. The fifth measure consists of a dotted half note followed by a quarter note.
- Tenor:** The first measure shows a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure contains a single eighth note. The fourth measure features a dotted half note followed by a quarter note. The fifth measure consists of a dotted half note followed by a quarter note.
- Bass:** The first measure shows a dotted half note followed by a quarter note. The second measure has a dotted half note followed by a quarter note. The third measure contains a single eighth note. The fourth measure features a dotted half note followed by a quarter note. The fifth measure consists of a dotted half note followed by a quarter note.

Accidentals (sharps and flats) are indicated above the staff, such as 'B.' for a sharp and 'N.B.' for a natural. Measure numbers are also present above the staves.

if the Bass rise many ^{seconds} 2, let the part
which r^es^e the s divide, and ther r^es^e a b,
and so hold as it appeareth in the Tenor
in the following example.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The music is written in common time. The Soprano part (top staff) starts with a forte dynamic and includes a fermata over the first measure. The Alto part (second staff) begins with a half note. The Tenor part (third staff) starts with a half note. The Bass part (bottom staff) starts with a half note. The vocal parts are separated by vertical bar lines. Measures 1-4 show the soprano and alto parts primarily. Measures 5-6 show the tenor and bass parts primarily. Measures 7-8 show all four voices together. Measure 9 shows the soprano and alto parts again. Measure 10 concludes with a forte dynamic.

if the Bass rise a 3, and then rise
a 2, or fall a 2, a +, or a 5 let your
part which uses the 12, or 5 divide, and then
rise a 6, or 13 holding the same he must use
the 10, or 3.

This holding is upon the 11, and +.

N.B. N.B. N.B.

X.B.

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 ~~uses~~ uses the 8 must
hold and then descend with the false fifth
unto the 3.

This holding is upon the 11.

B. N.

if the Bass rise a ♫, and then fall
a ♭; or if the Bass rise a ♫ and then rises
another ♭, or fall a sharp ♮, or as the part
which uses the io must hold, and then uses the
o, as it appeareth in the two first scores: but
in the three last the io holds and then uses the
o falling downe to a ♭ making a close.

This holding is upon the ♭.

The musical score is handwritten on four staves of five-line music paper. It features three voices: Bass (bottom), Alto (middle), and Soprano (top). The time signature is common time (indicated by 'C').

- System 1:** Bass staff only. Notes include open circles, filled circles, and crosses. Measures show a variety of note values and rests.
- System 2:** Bass note, then Soprano. The Soprano staff has 'NB.' above certain notes. Measures show eighth and sixteenth note patterns.
- System 3:** Bass note, then Alto and Soprano. Measures show eighth and sixteenth note patterns.
- System 4:** Bass note, then Alto and Soprano. Measures show eighth and sixteenth note patterns.

if the Bass rise a 4, and then fall
a 3 the part which uses the 10, or 17
may hold, and then use the 13, or 6.

This holding is upon the 7.

N.B.

1. 6/4 | q. | q. | q. | xq | 0 | + q | 0 | 0 | 0 | **7**

2. 6/4 | q. | q. | q. | xq | 0 | + q | 0 | 0 | 0 | **7**

3. 6/4 | q. | q. | q. | xq | 0 | + q | 0 | 0 | 0 | **7**

4. 6/4 | q. | q. | q. | xq | 0 | + q | 0 | 0 | 0 | **7**

if the Bass rise a s and then fall
a z, t, or s, or rise a z, or t lett the
part which uses the is, or s hold, and then
use a io, or 3.

This holding is upon the u, and t.

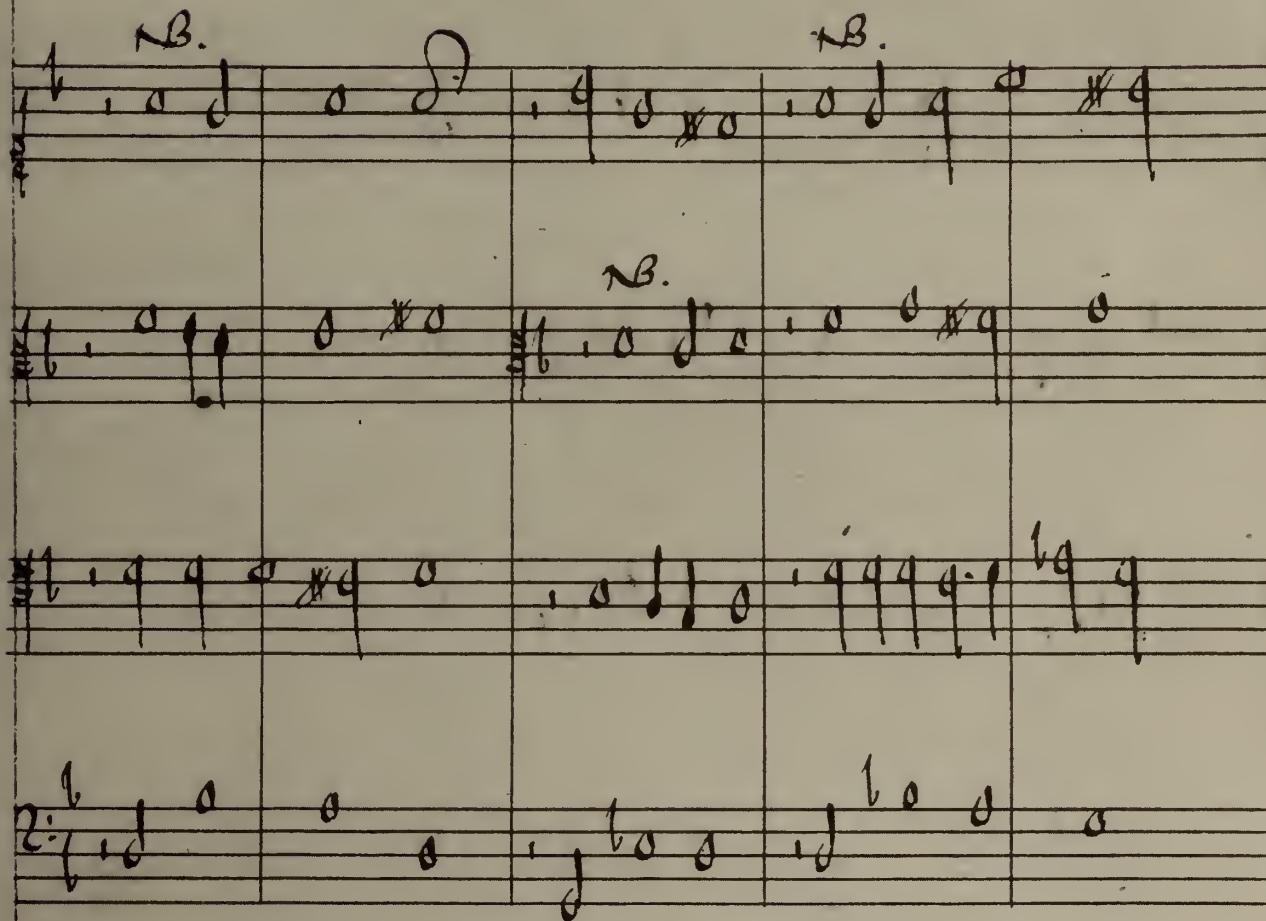
The musical score is organized into four systems, each starting with a 'NB.' (Nota Bene) instruction above the staff. The score is for four voices: Soprano (top), Alto, Tenor, and Bass (bottom). The time signature is common time (indicated by 'C').

- Soprano:** The first system shows a sequence of eighth and sixteenth notes. The second system begins with a sixteenth note followed by eighth and sixteenth notes. The third system shows a sixteenth note followed by eighth and sixteenth notes. The fourth system begins with a sixteenth note followed by eighth and sixteenth notes.
- Alto:** The first system shows a sequence of eighth and sixteenth notes. The second system begins with a sixteenth note followed by eighth and sixteenth notes. The third system shows a sixteenth note followed by eighth and sixteenth notes. The fourth system begins with a sixteenth note followed by eighth and sixteenth notes.
- Tenor:** The first system shows a sequence of eighth and sixteenth notes. The second system begins with a sixteenth note followed by eighth and sixteenth notes. The third system shows a sixteenth note followed by eighth and sixteenth notes. The fourth system begins with a sixteenth note followed by eighth and sixteenth notes.
- Bass:** The first system shows a sequence of eighth and sixteenth notes. The second system begins with a sixteenth note followed by eighth and sixteenth notes. The third system shows a sixteenth note followed by eighth and sixteenth notes. The fourth system begins with a sixteenth note followed by eighth and sixteenth notes.

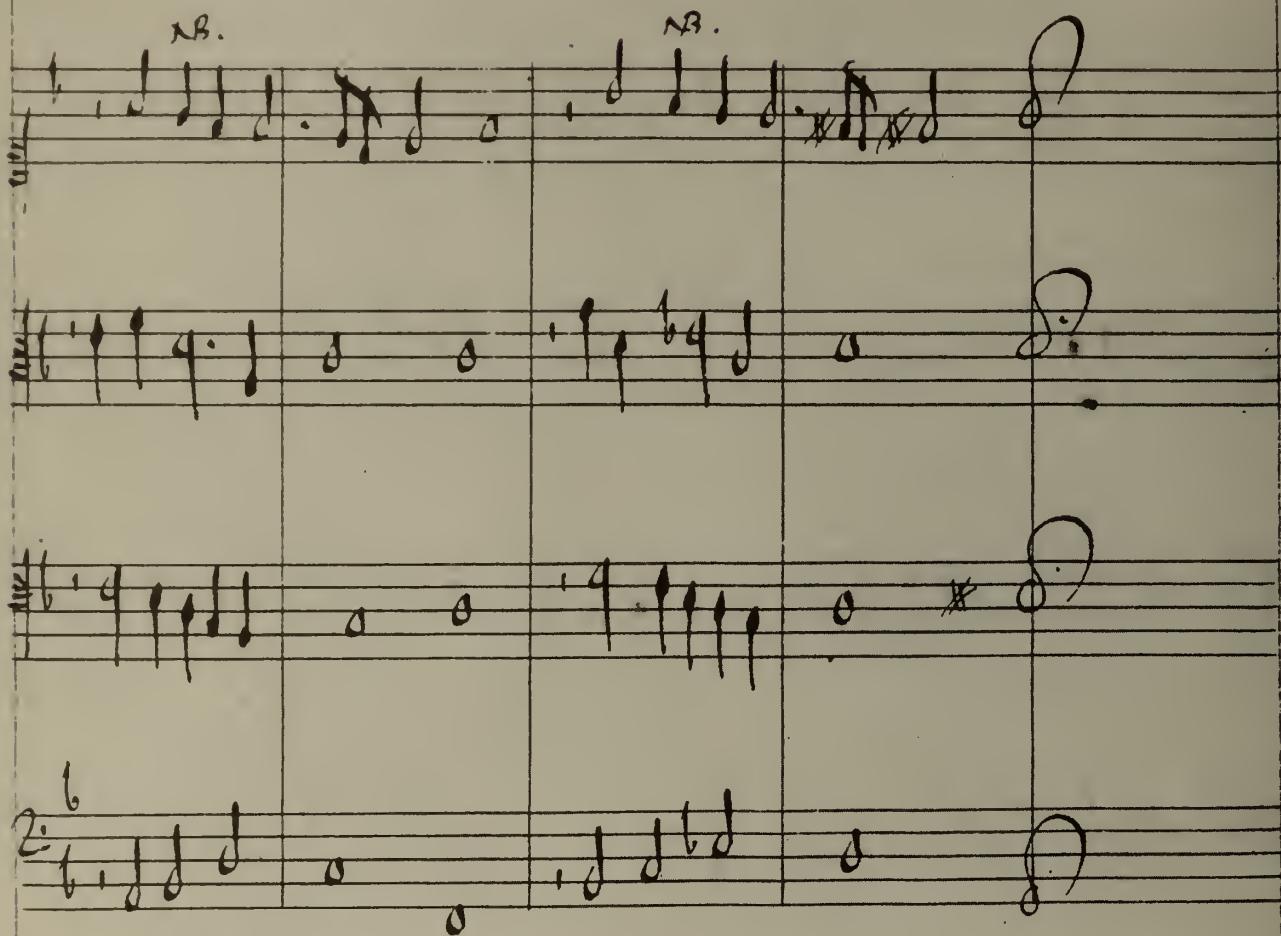
A vertical line labeled 'Time' is positioned to the left of the bass staff in the second system.

if the Bass rise a ♭ the part which
has the 12 must hold, and then use
the 13

This holding is upon the 7.



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



2

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 musical score is handwritten on four staves, each representing a different voice part:

- Soprano (Top Staff):** Starts with a measure in common time (indicated by 'C'). The melody consists of eighth-note pairs and sixteenth-note patterns.
- Alto (Second Staff):** Starts with a measure in common time (indicated by 'C'). The melody consists of eighth-note pairs and sixteenth-note patterns.
- Tenor (Third Staff):** Starts with a measure in common time (indicated by 'C'). The melody consists of eighth-note pairs and sixteenth-note patterns.
- Bass (Bottom Staff):** Starts with a measure in common time (indicated by 'C'). The melody consists of eighth-note pairs and sixteenth-note patterns.

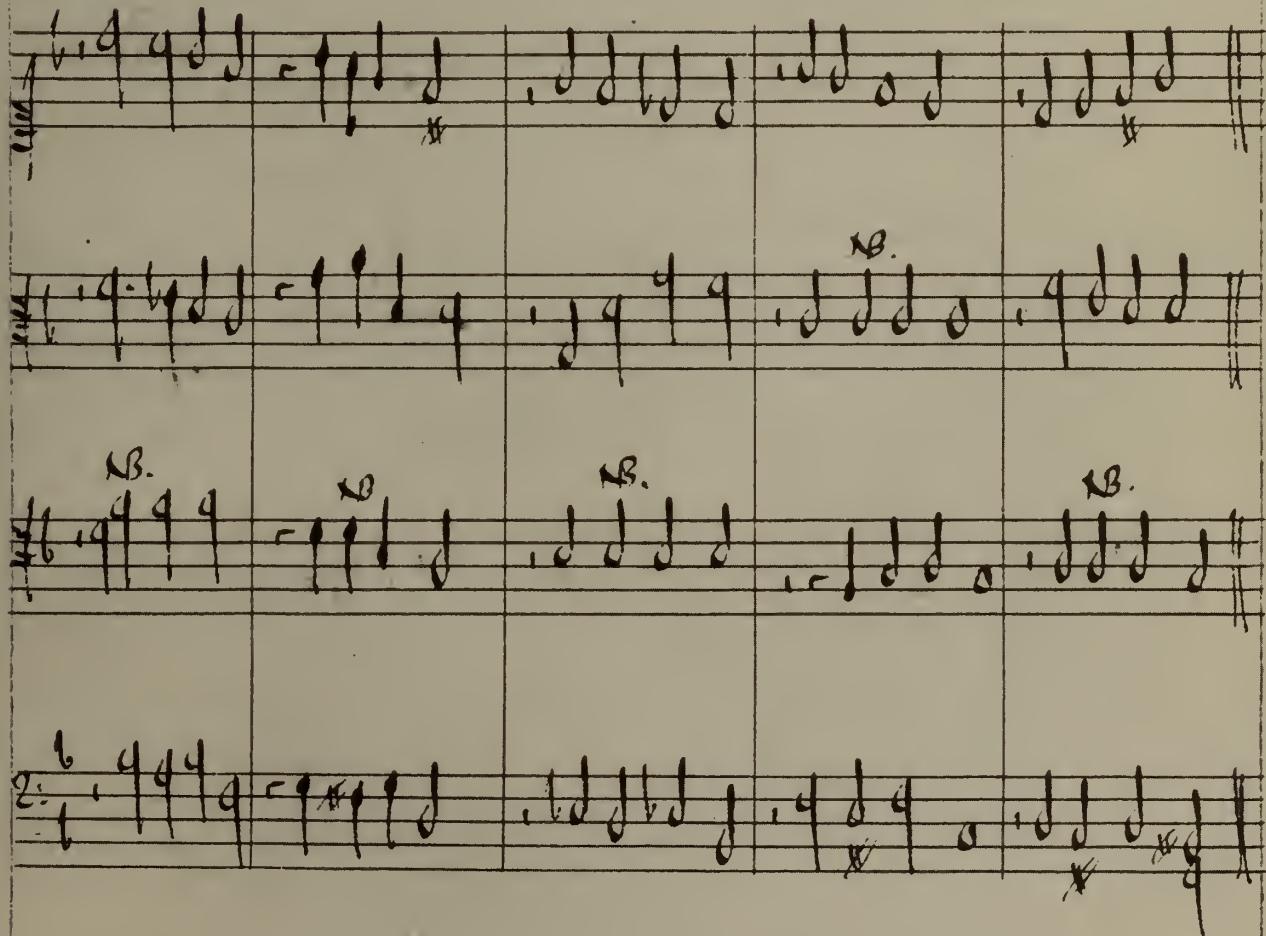
Throughout the score, there are several rests and dynamic markings, including 'f' (forte) and 'p' (piano). The score is divided into measures by vertical bar lines.

if the Bass fall a Sharpe = in semibreves
and then rise a = let the part which rises the
s, or is divide and use a 6, or is holding
the same he must use a 6, or is agayne.

This holding is upon a false.

A handwritten musical score consisting of four staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The music includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems. There are also several 'X' marks placed above the notes. The score is divided into measures by vertical bar lines.

if the Bass fall a Sharpe = in minims, or
crochets, and then rise a = agayne the
second note of the Bass demands a b for
a s.



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

Or

The holding is upon the >.

The musical score consists of five staves of music for four voices. The voices are arranged as follows: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in common time. Various note heads (circles, squares, triangles) and rests are used throughout the score. Two specific markings are present: 'NB.' (Nota Bene) appears twice, once above the Alto staff and once above the Tenor staff. Another marking, 'ss' (likely meaning 'sforzando' or 'staccato'), appears above the Bass staff. The score is divided into measures by vertical bar lines.

Or if the Bass fall manie seconds you
mane beginn to devide with the b, and then
use the s, holding the same you must use the
b agayne

the holding is upon the b

A handwritten musical score consisting of four staves of music. The top staff is for the Soprano voice, the second staff for the Alto, the third for the Bass, and the bottom staff for the Bassoon. The music is written in common time. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems. There are two markings labeled "x8." above the Alto staff, indicating a repeat of eight measures. The Bassoon staff contains mostly rests and a few short note heads.

if the Bass fall maine = in Semibreves
Canto main note rising, is, and Tenor will beginn
with a s, and then rise a 8.

This waie is vse but seldom.

This holding is upon the u.

The image shows three staves of handwritten musical notation on five-line staves. The notation uses various note heads (circles, squares, diamonds) and stems. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a 'NB.' marking above the first measure. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It also features a 'NB.' marking above the first measure. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a 'NB.' marking above the first measure. The notation includes various rests and note heads, some with stems pointing up and some pointing down, indicating different voices or parts in a polyphonic setting.

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

This holding is upon the 7.

The image shows a handwritten musical score consisting of four staves, each representing a different voice: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

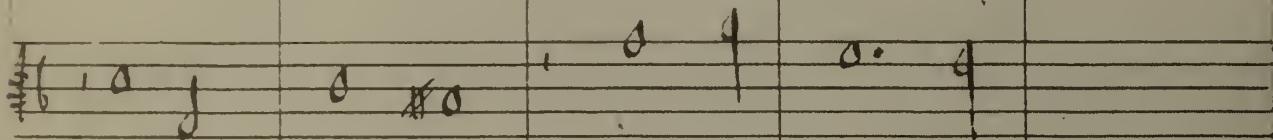
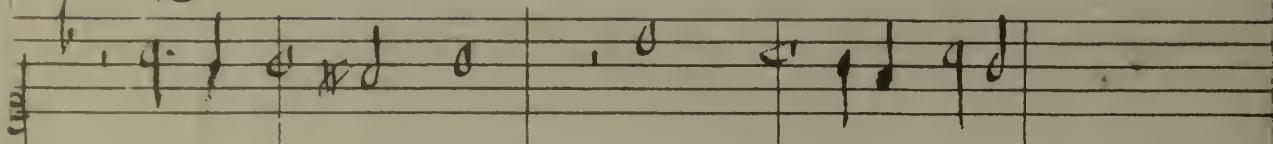
- Soprano (S.)**: The first staff starts with a treble clef, a key signature of one sharp, and common time. It contains six measures of music, ending with a repeat sign and two endings.
- Alto (A.)**: The second staff starts with a bass clef, a key signature of one sharp, and common time. It contains five measures of music.
- Tenor (T.)**: The third staff starts with a bass clef, a key signature of one sharp, and common time. It contains five measures of music.
- Bass (B.)**: The fourth staff starts with a bass clef, a key signature of one sharp, and common time. It contains five measures of music.

Each staff features various note heads, stems, and rests, indicating specific rhythmic values and dynamics. The score is written on five-line staff paper.

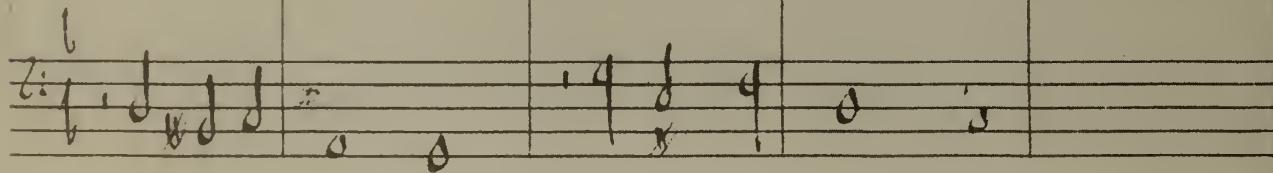
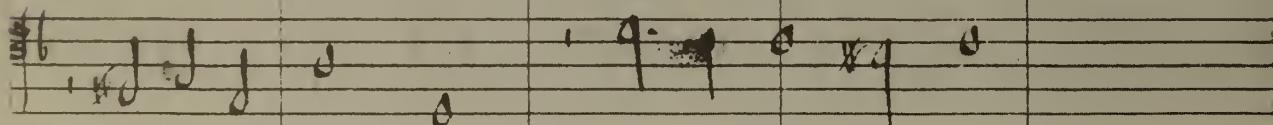
if the Bass fall a 3 in minims or
crochets and then rise a 2 the part which
use the 12, or 5 must hold, and next use a
12, or 5 agayne unto the 3 note of the Bass

this holding is upon a ♪

N.B.



N.B.



if the Bass fall a ♫, the part which rises the ♪ must hold, and then use the ♪.

This holding is upon the ♪, and ♫.

The musical score consists of four systems of music for four voices. The voices are labeled above the staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- System 1:** Starts with a soprano note (dot) followed by a bass note (dot). The bass note has an asterisk (*) below it, indicating it should be held over to the next measure.
- System 2:** Starts with an alto note (dot) followed by a bass note (dot). The bass note has an asterisk (*) below it, indicating it should be held over to the next measure.
- System 3:** Starts with a tenor note (dot) followed by a bass note (dot). The bass note has an asterisk (*) below it, indicating it should be held over to the next measure.
- System 4:** Starts with a bass note (dot) followed by a bass note (dot). The second bass note has an asterisk (*) below it, indicating it should be held over to the next measure.

The music is in common time throughout. The vocal parts are written using short vertical strokes (dots) on a five-line staff, with stems pointing downwards. The bass part includes a dynamic marking "sf." (fortissimo) above the staff.

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 17.

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

This holding is upon the 2, and iq.

The image shows four staves of musical notation for basso continuo, likely from a tablature book. The notation uses a bass clef and consists of vertical stems with dots indicating pitch and horizontal strokes indicating duration. The staves are labeled with 'NB.' above them. The first three staves begin with a common time signature, while the fourth staff begins with a 2/4 time signature. The notation includes various rests and note heads, such as minims, crotchets, and quavers, with some notes having vertical stems and others having horizontal strokes. The music is divided into measures by vertical bar lines.

if the Bass fall a 5, and then rises a
 3 to make a close the io, or 3 may hold,
 and next use the 13, or 5, ~~or else~~ or else the
 3, or io, and then come up to the 5, or 13 agayne.

This holding is upon the 14, and 7.

B.

B.

B.

6

2:

If the Bass fall a ♫, or rise a ♪ meaning
for to make a stain the ♪, or ♪ must hold, and next
rise the ♪, or ♪.

If the Bass fall a ♭, the ♪, or ♪ must hold.

If the Bass rise a ♭, then the ♪, or ♪ must hold.

If the Bass rise a ♪ the ♪, or ♪ must hold.

This holding consists upon the ♪, and ♪.

N.B.

N.B.

N.B.

N.B.

How to use a false fift.

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

if the Bass rise a sharpe 2, and then rise
another 2, the part which uses the 8, or 13
must hold, and then use the 3, or io.

This holding is upon the false 5.

The image shows three staves of musical notation, likely for a bassoon or basso continuo, demonstrating the technique of using a false fifth. The notation is in common time (indicated by 'C') and consists of measures separated by vertical bar lines. The notes are represented by vertical stems with horizontal dashes indicating pitch. The first staff begins with a note followed by a rest, then a note with a vertical stem. The second staff begins with a note with a vertical stem, followed by a note with a horizontal stem. The third staff begins with a note with a vertical stem, followed by a note with a horizontal stem. The notation includes several rests and notes with varying stem directions, illustrating the 'holding' of a note (the 'false 5') before transitioning to another note. The notation is labeled with 'N.B.' (Nota Bene) above certain measures.

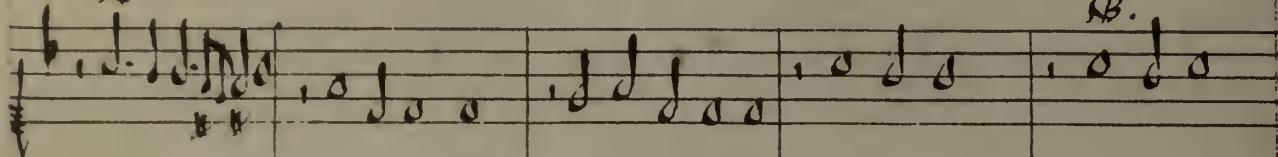
How to use a s, and b together.

If the Bass rise a z then the b, or 13 must hold, and then use the u, or t then holding the same you must use the w, or 3, the other b must rise a z, and next the s.

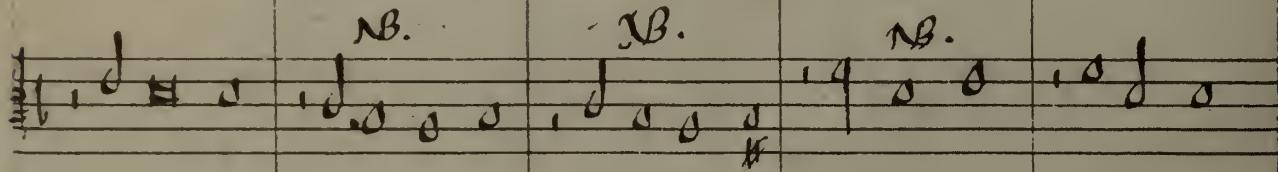
If the Bass fall a z the w, or 3 must hold and then use the u, or t to come unto the z, or io ~~any~~, holding the other z must rise a z, and next use the s.

If the Bass rise a q then the part which uses the s, or is must hold, and then use the u, or t to come unto the z, or io holding, the part which uses the io must then use the b, next the s.

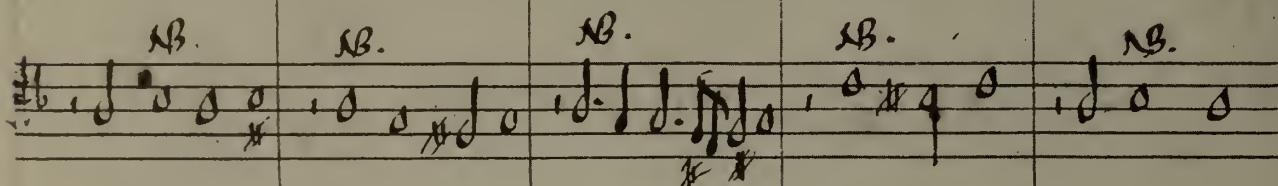
N.B.



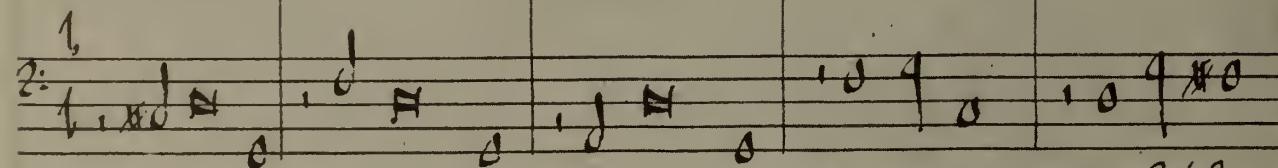
N.B.



N.B.



N.B.



N.B.

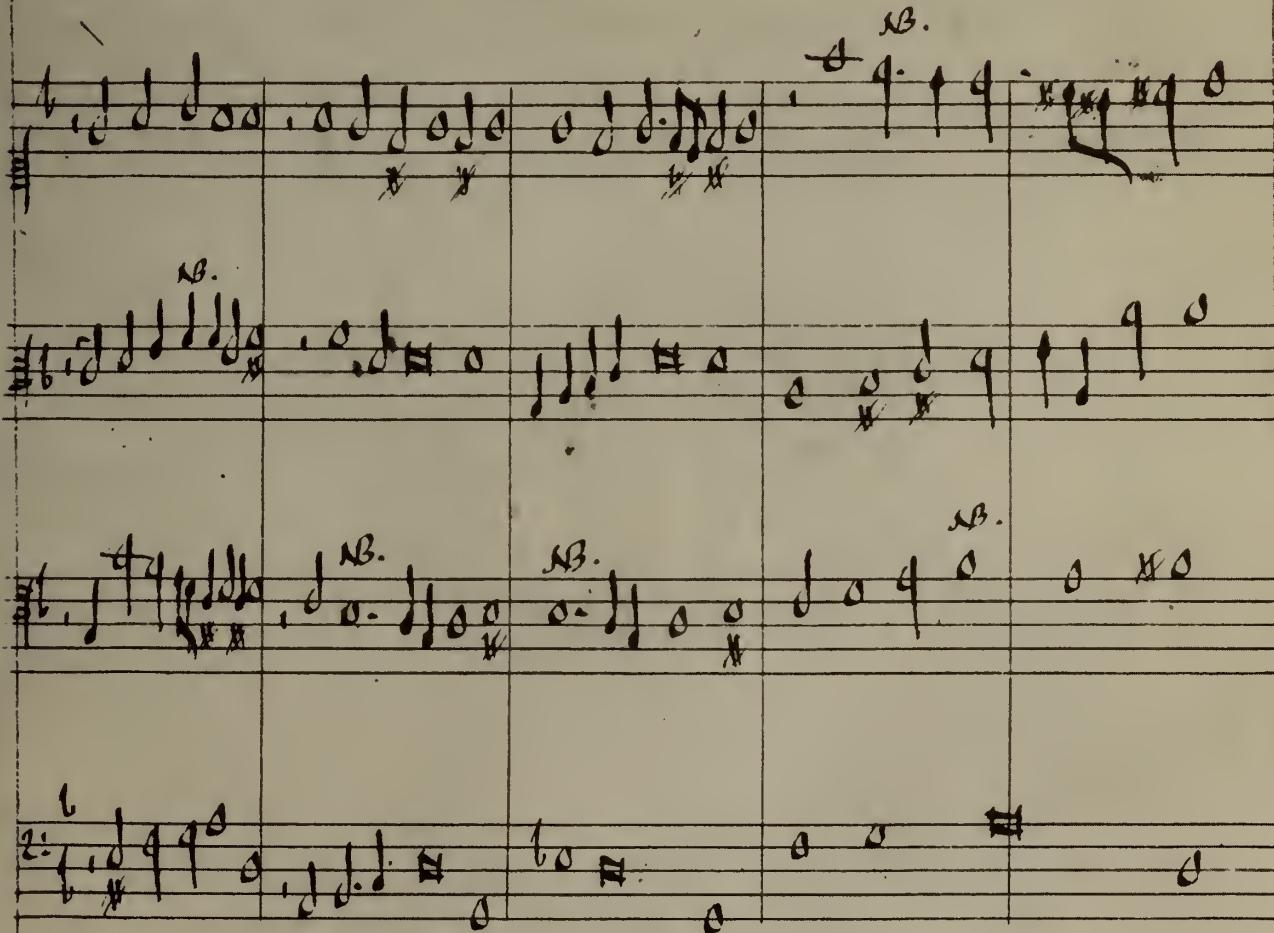
In the two last scores you must note the Bass holding of his first note, and the next is a minim.

In the first (of the two last examples) the Bass rises az, and then falls a s.

In the last the Bass rises a q, and in these two the b, and s are used both together in several parts, and cleane contrarie 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 commone vſd
if the Bass rise to his cloſe with ſeconds, or fall
a 2 as it appeareth in the third ſcore.



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 falling can use the 7, or it with the Bass in the next note rising, or falling, and next the 6, and then the 5.

The musical score is handwritten on five staves. The top staff is Bass (Bassoon), followed by Alto (Alto Saxophone), Tenor (Tenor Saxophone), and Soprano (Soprano Saxophone). The bass staff contains lyrics: 'B.', 'B.', 'B.', and 'B.'. The tenor staff begins with '2.'. Measures are separated by vertical bar lines.

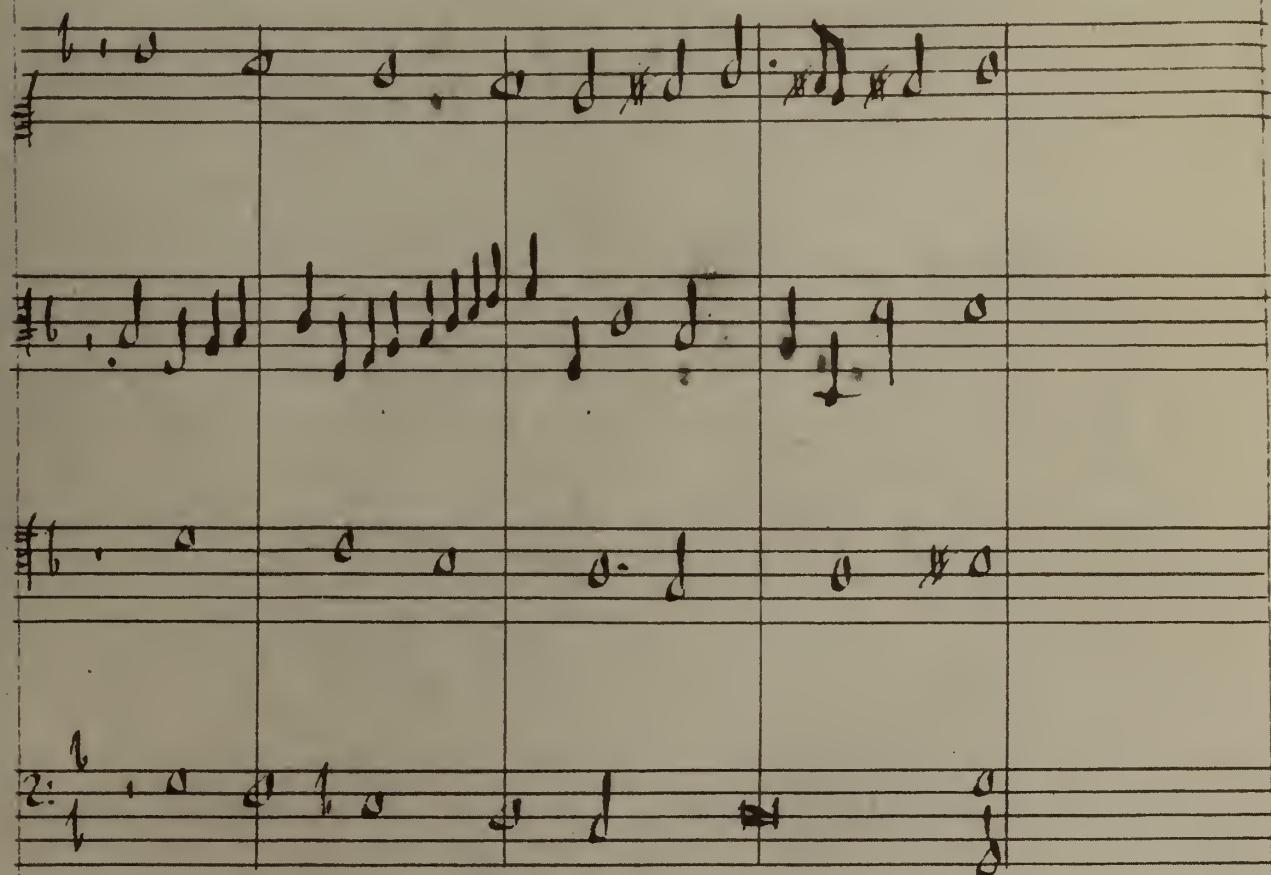
A handwritten musical score consisting of four staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music, with the first measure ending at a fermata. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music.

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

If the Bass descend seconds let Canto use
all io, and Elto, and Tenor must goe as many
as and d together to themselves as possibly they
shall be able.

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

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



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 until you can use the
17, and then descend with the Bass in 17..

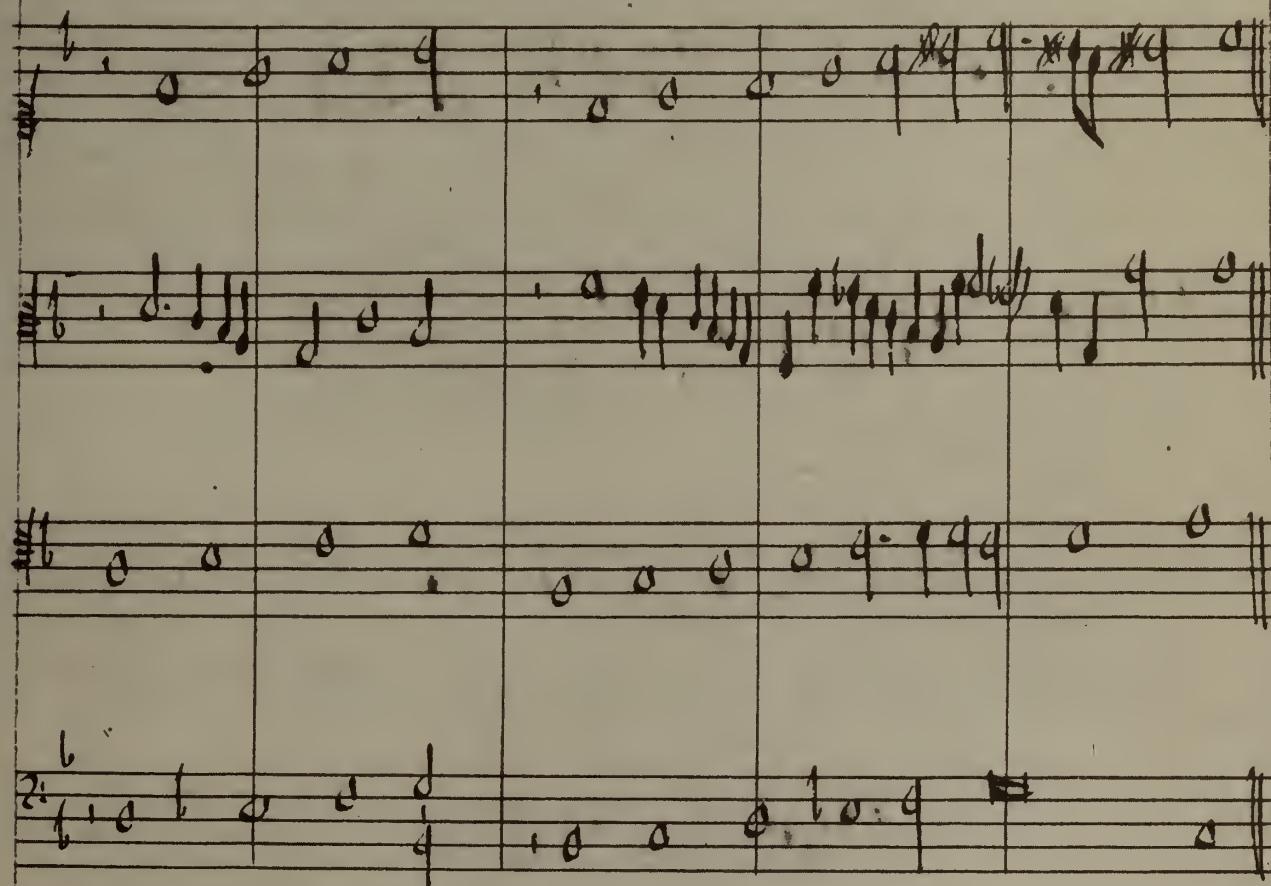
The handwritten musical score consists of four staves, each representing a different voice part:

- Soprano (Top Staff):** Starts with a whole note (B), followed by a dotted half note (A), a quarter note (G), another dotted half note (A), and a half note (F#). It concludes with a whole note (E).
- Alto (Second Staff):** Starts with a whole note (D), followed by a dotted half note (C), a quarter note (B), another dotted half note (C), and a half note (A).
- Tenor (Third Staff):** Starts with a whole note (G), followed by a dotted half note (F#), a quarter note (E), another dotted half note (F#), and a half note (D).
- Bass (Bottom Staff):** Starts with a whole note (C), followed by a dotted half note (B), a quarter note (A), another dotted half note (B), and a half note (A).

The score is written in common time (indicated by a 'C') and uses a standard musical staff with five horizontal lines.

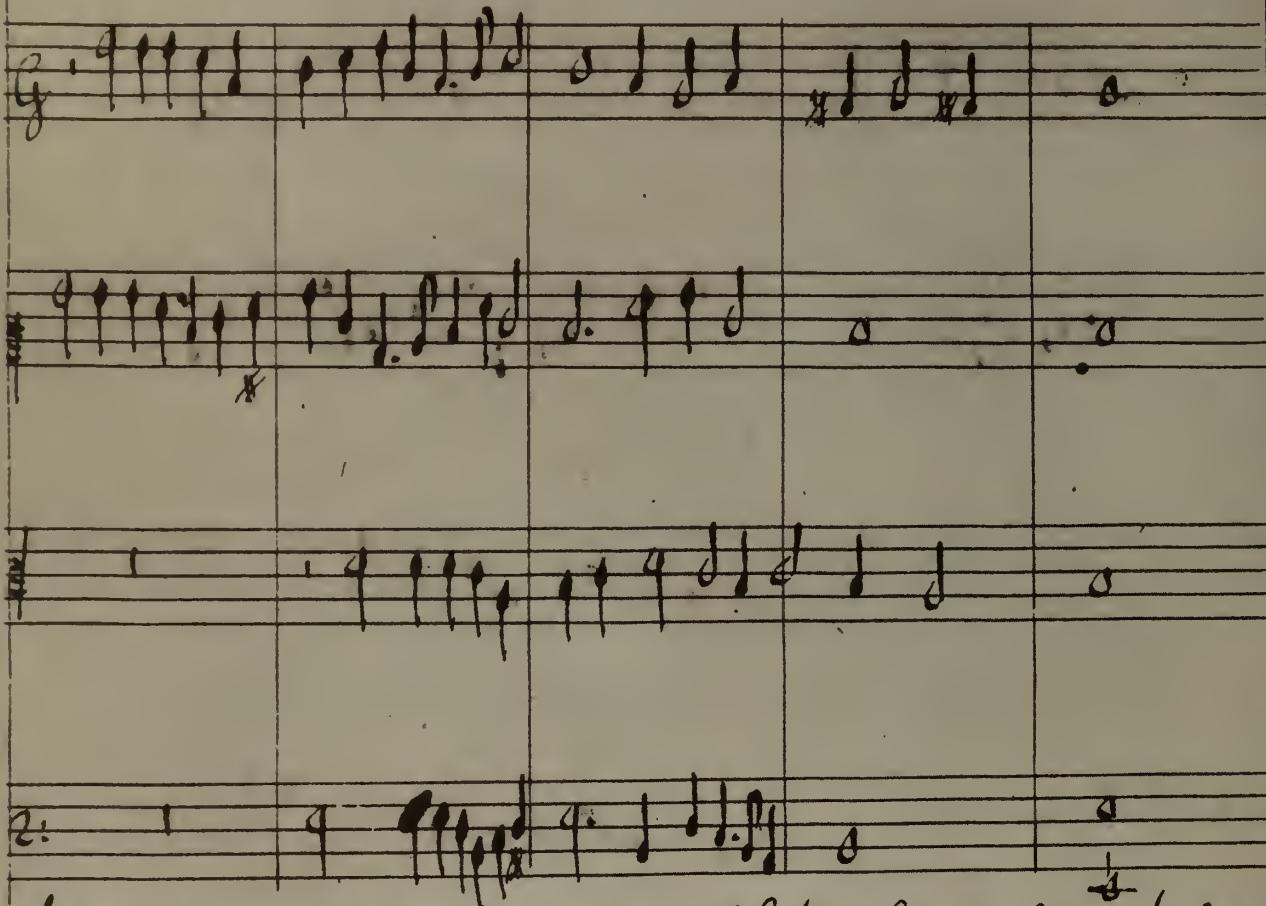
what chords are to be us'd, when
the Bass ascends seconds, and
goes against the time, holding
his notes.

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.



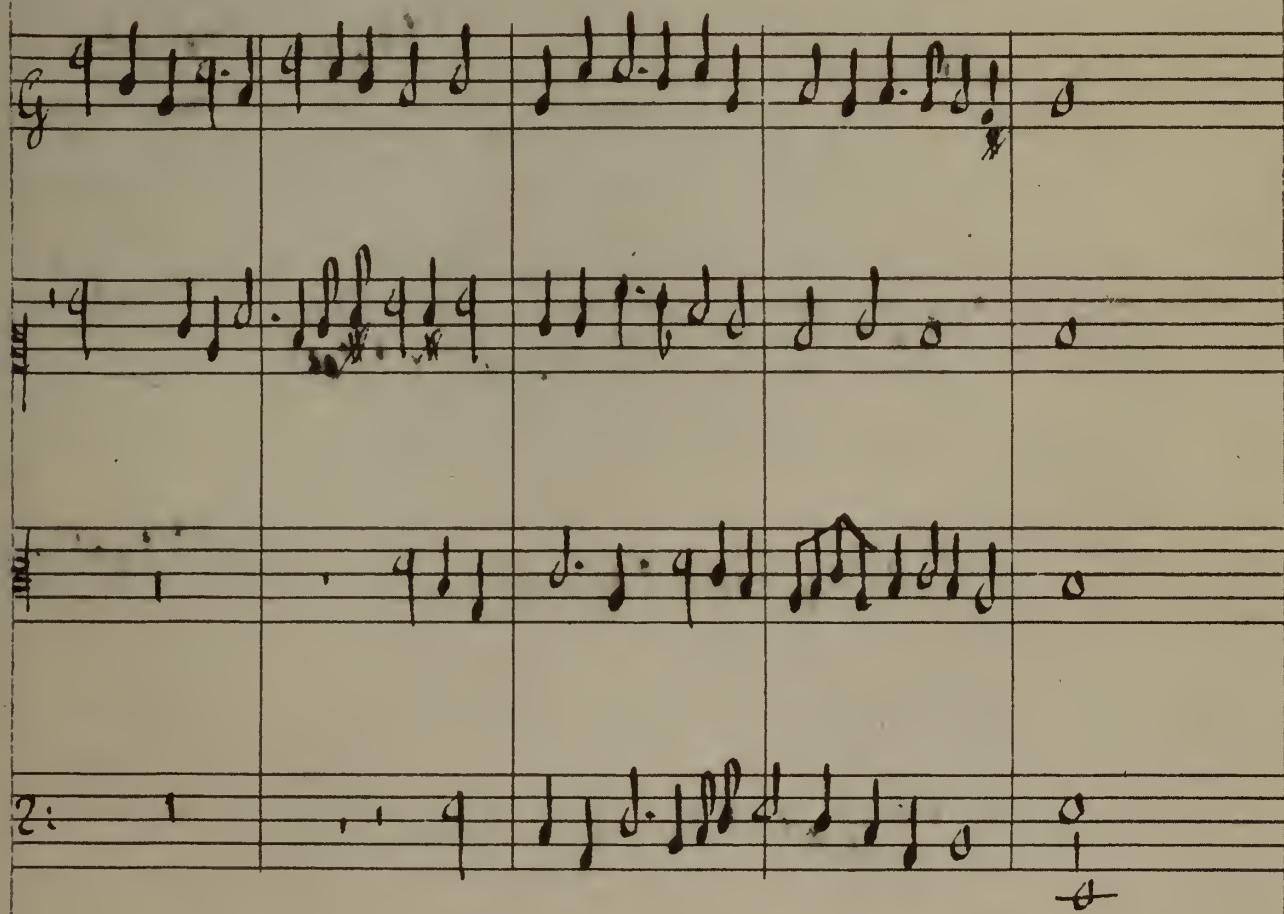
How to maintayne a fuge.

When you have chosen your fuge, you must examine all your parts, and see which of them make beginn first, for soone you bring in your parts with the fuge, to more better, will it shewe. After the leading part your fuges either must be brought in upon 5, 8, 3, or unison, and then looke on your two leading parts where you maie bring in the 3 part, and then you must let them three goe together, until the 4 part be brought in, being brought in you must contrive it so as that you maie convenientlie come to a close, and so leave the fuge, and goe to some other ayre, or else some other fuge.

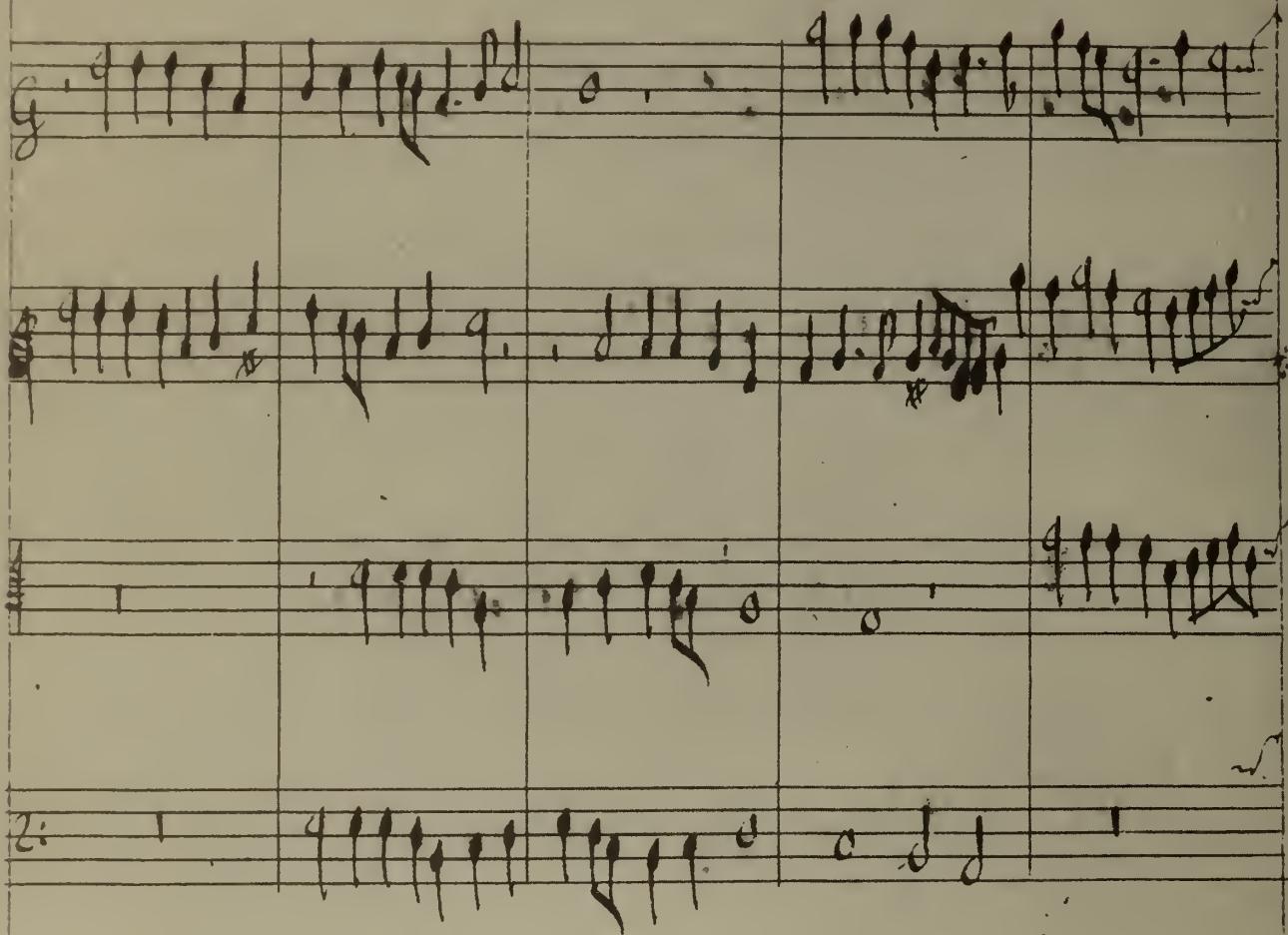


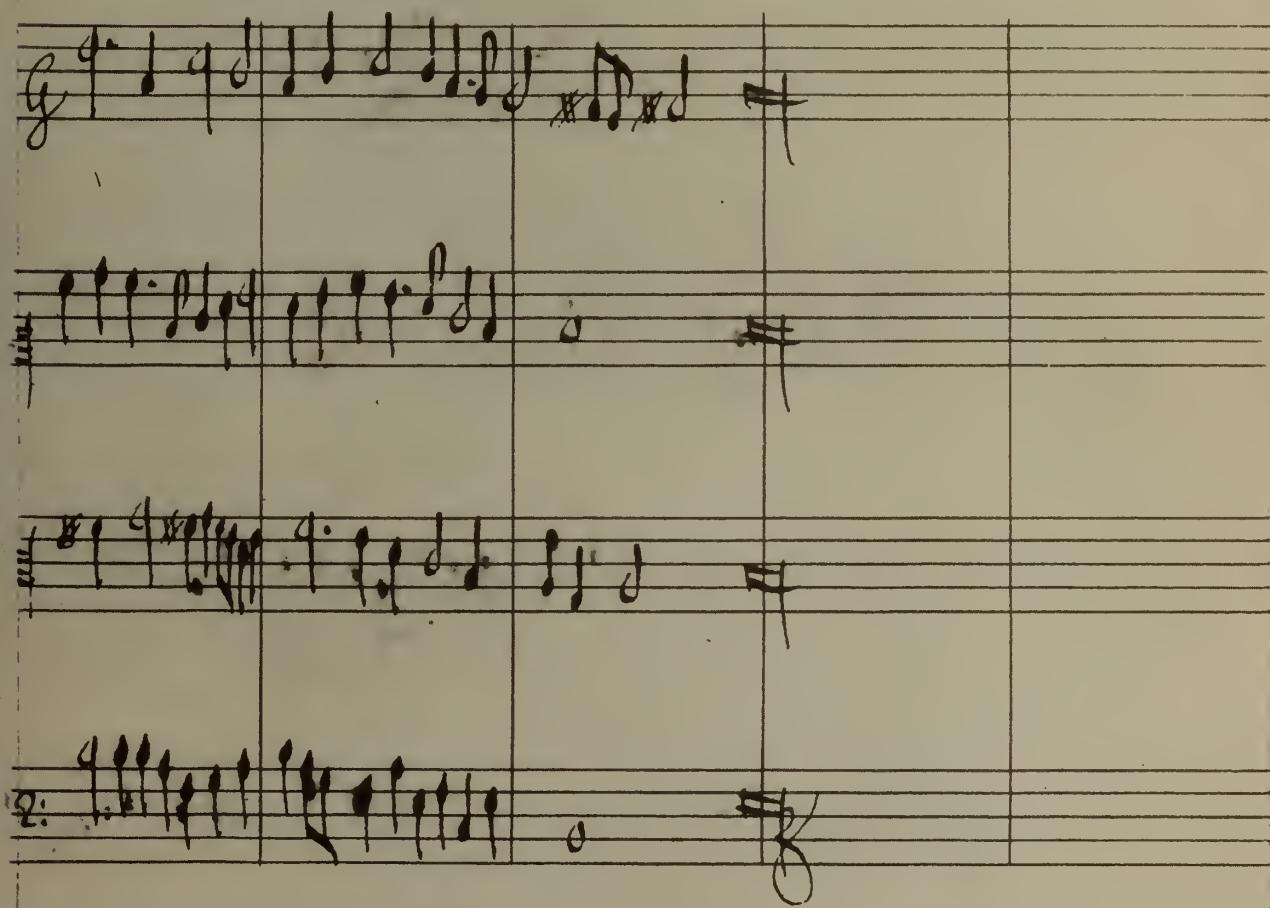
After the first point is finished by the Bass, or before if it possible, if you will maintayne another, then what part soever be leader the rest of parts must helpe to full, and you must make a Bass of purpose for to agree with the leading fuge, and lett one part rest after another, so there be three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

Another Example.

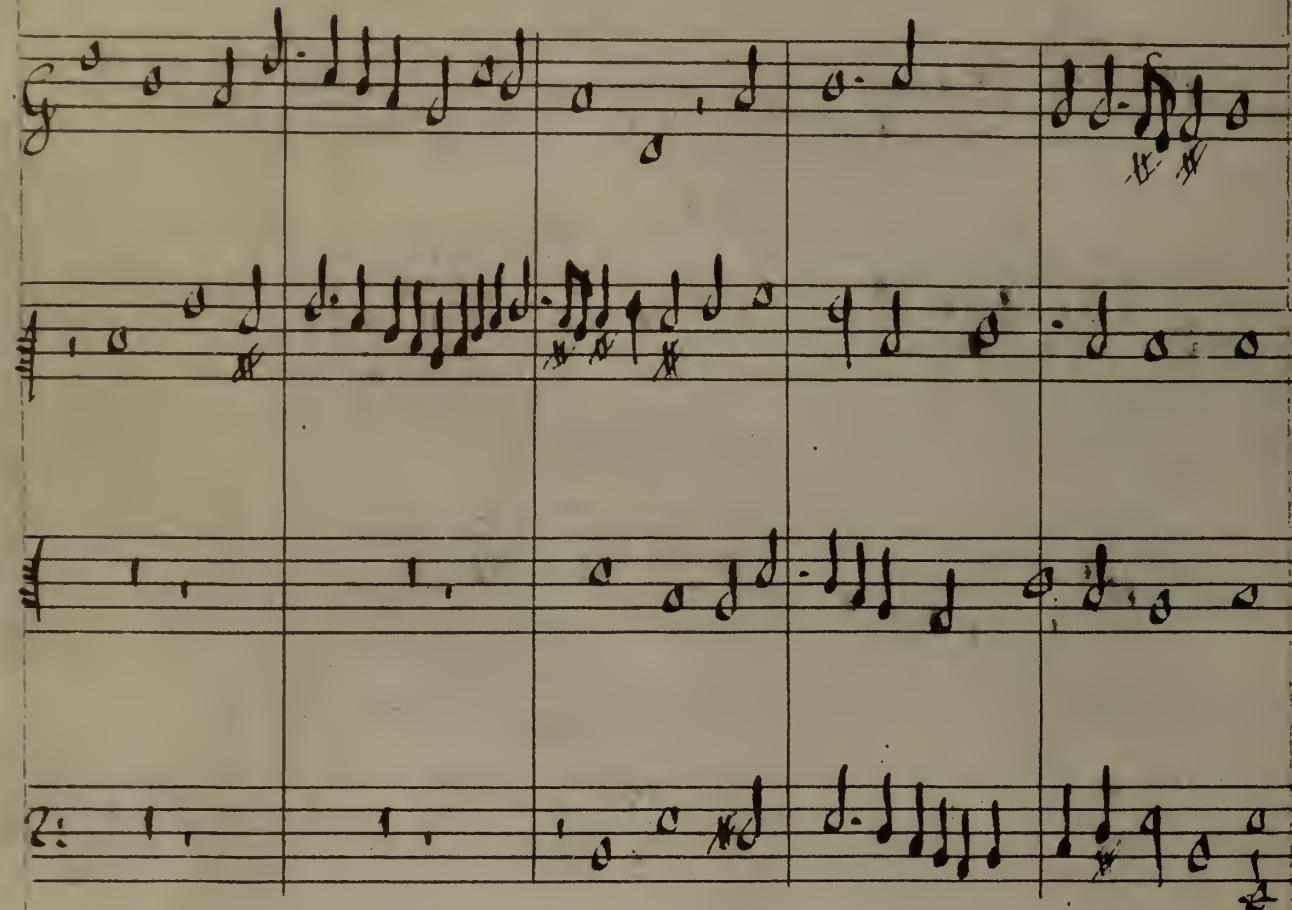


if you will twise use the fuge in all the
parts, thence you must after the Bass once hath
us'd the fuge, frame him of purpose according to the
parte wherin you use the fuge, with all you must
observe, that your parte make rest rest before his
comming in with the fuge, which is a great
grace to a part, and to the fuge.



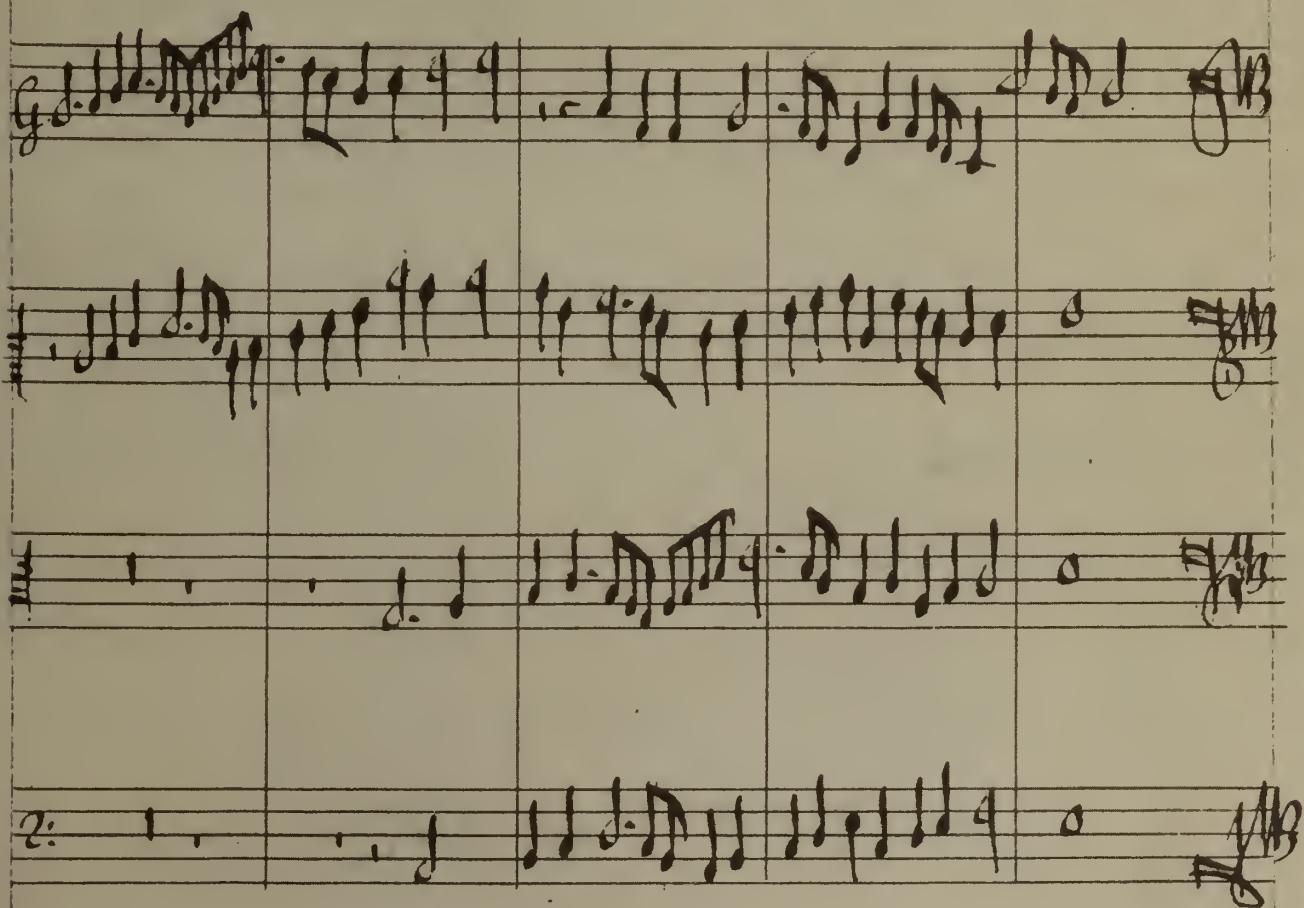


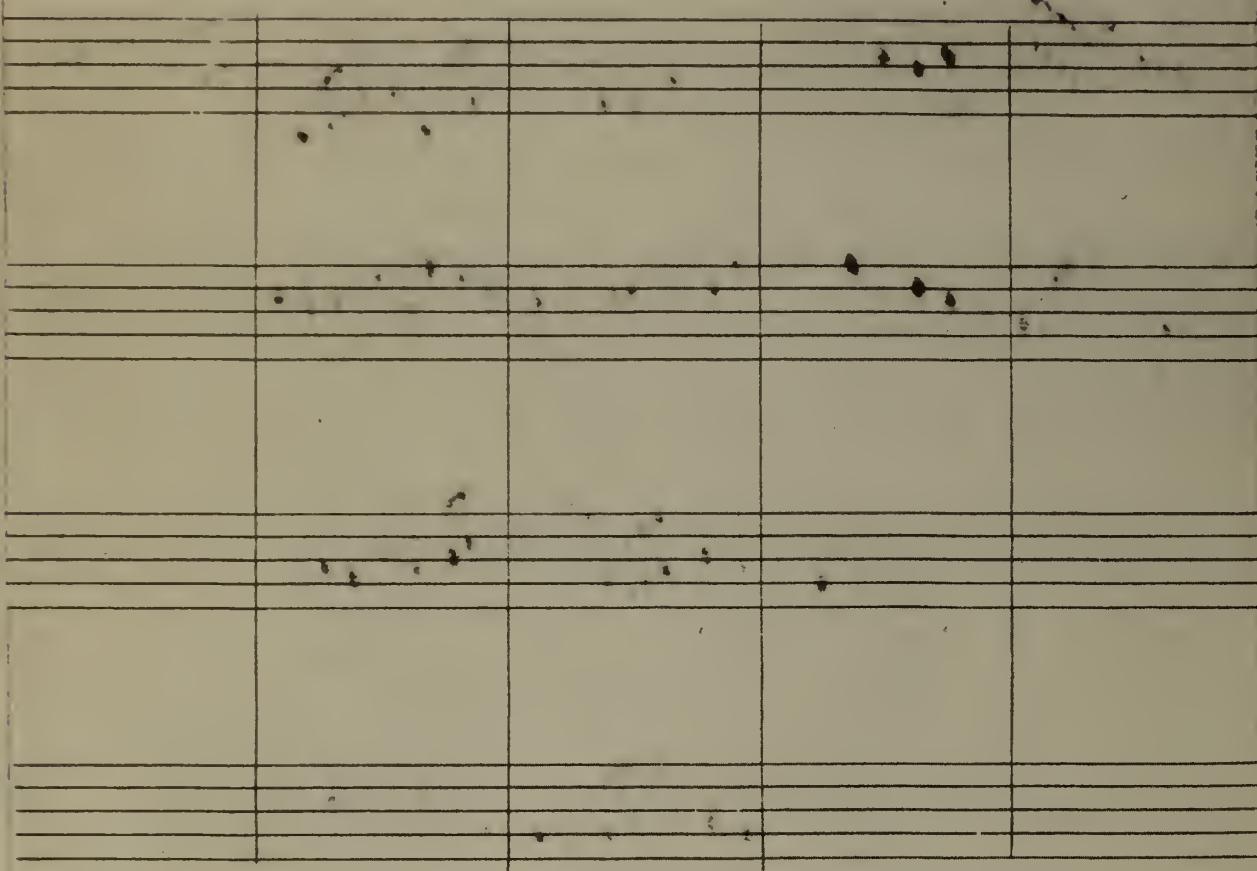
if a point be long, and tedious by the reason you
use semibreves, and minims or clefts by the hardness of
the report to be brought in suddenly, you must invent
another point to goe with him, first you must rest, and
then come in vpon s, 3, or 8, or unison, with any
other you must note com in, and then you must use
3, and 8: a s, and 8 you may use if you com
unto a 3, or 8 instantyng 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.

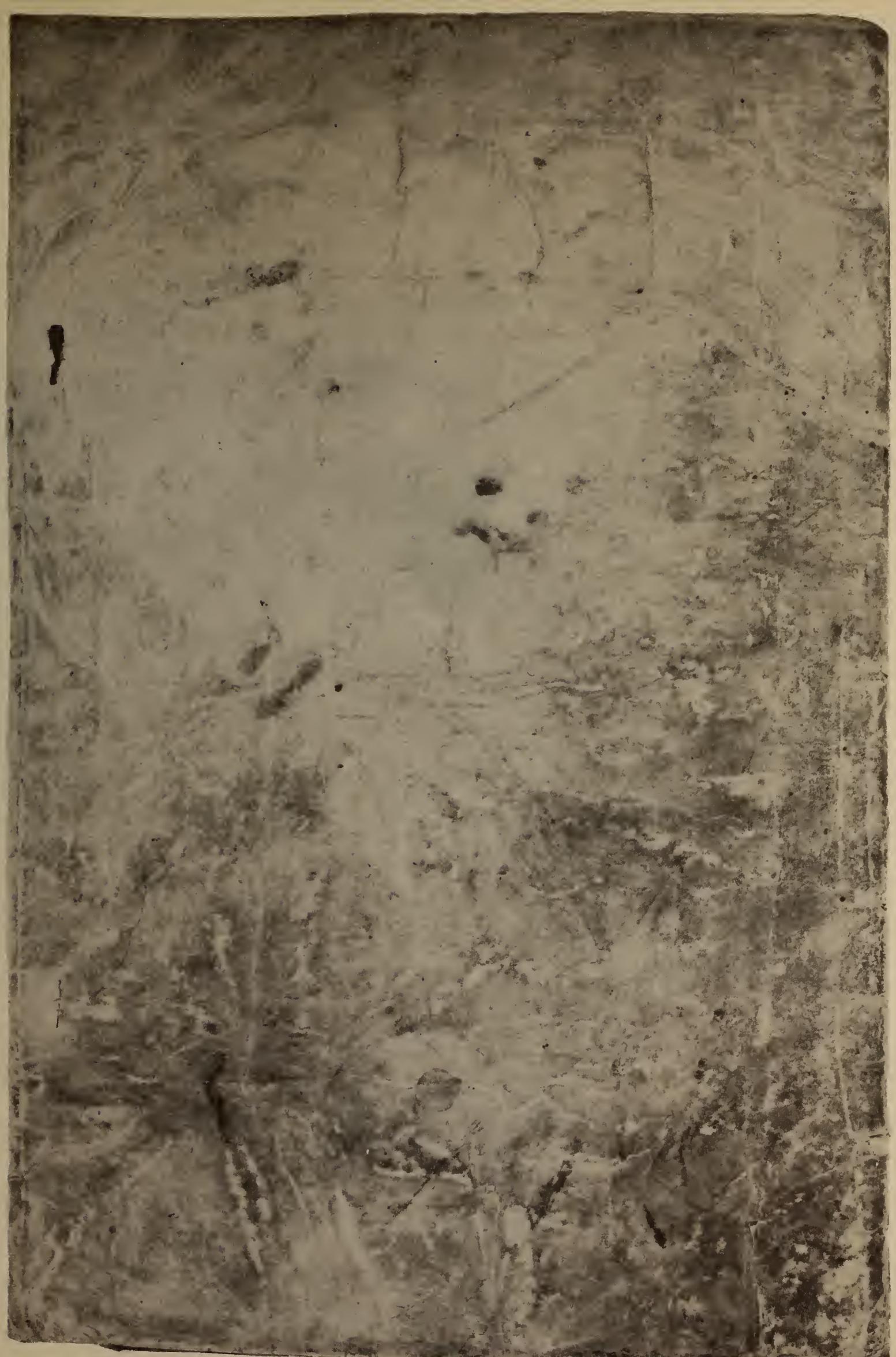


This fashion of maritayning of double fuges
is most vs'd of excellent autours, for in single
fuges there can no such great art be shewed,
butt onlie in the invention thereof: Besides,
there hath so many bene made alreadie, as
that hardlie one shall invente a single reporte
to be easilie, and sweetlie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

Another Example.







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