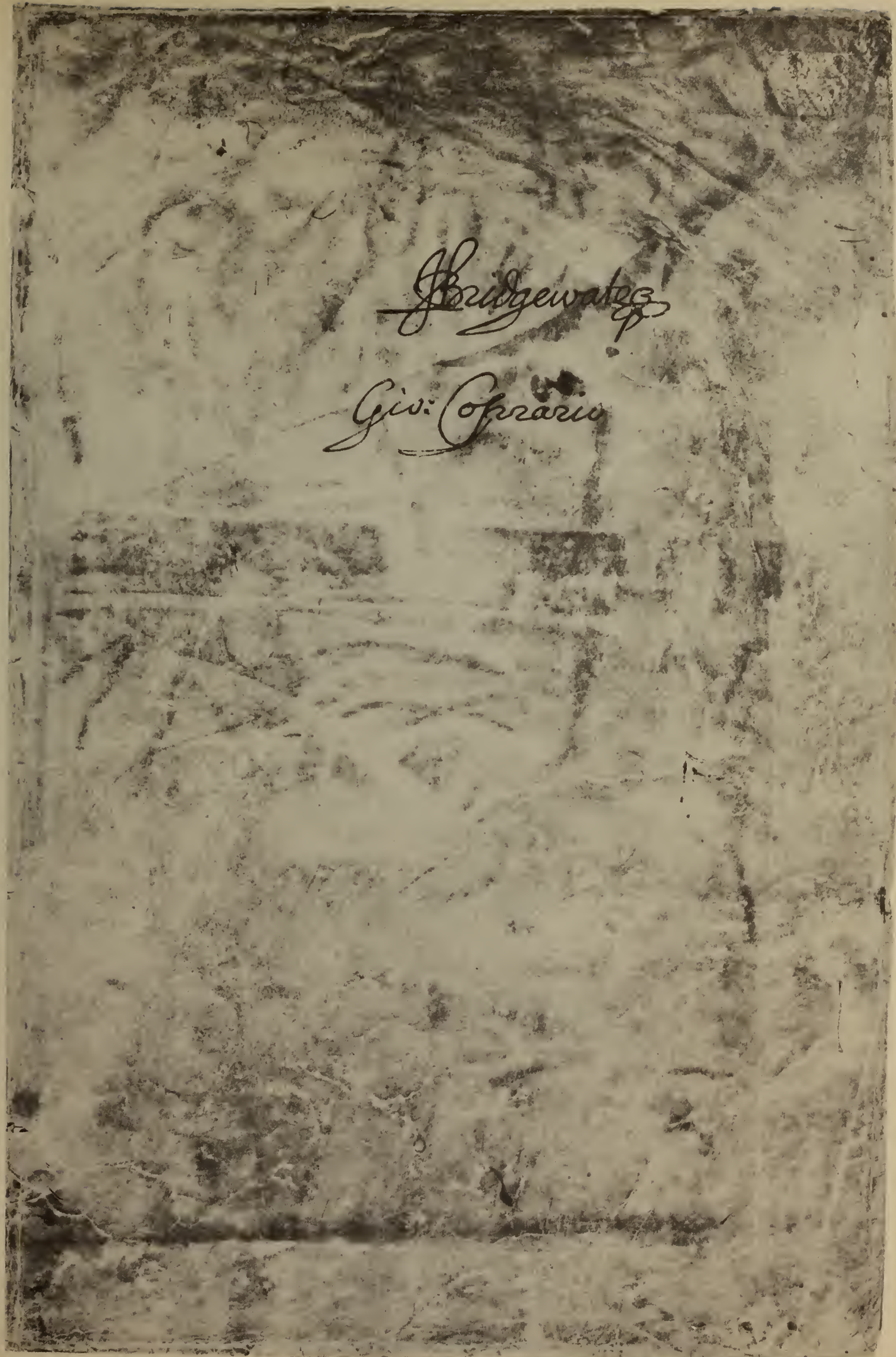

Bridgewater
Giv: Cozzarin

5813

P.3.8.

Giovanni Cesario.

Rules
how to Compose

Egerton 2

Bridgewater

Concords from the Bass upward

Ffaut	the	3	Alamire
		5	Csolfaut
		6	Dlasolre
Elami	the	3	Gsolreut
		5	Bfabmi
		6	Csolfaut.
Dlasolre	the	3	ffaut
		5	Alamire
		6	Bfabmi.
Csolfaut	the	3	Elami
		5	Gsolreut
		6	fAlamire.
Bfabmi	the	3	Dlasolre
		5	ffaut
		6	Gsolreut.
Alamire	the	3	Csolfaut
		5	Elami
		6	ffaut..
Gamut, or Gsolreut	the	3	Bfabmi
		5	Dlasolre
		6	Elami.

Concords from Canto downeward

Ffaut	the	3	Dlasolre
		5	Bfabmi
		6	Alamire.
Elami	the	3	Csolfaut
		5	Alamire
		6	Gsolreut
Dlasolre	the	3	Bfabmi
		5	Gsolreut
		6	Ffaut.
Csolfaut	the	3	Alamire
		5	ffaut
		6	Elami.
Bfabmi	the	3	Gsolreut
		5	Elami
		6	Dlasolre
Alamire	the	3	ffaut
		5	Dlasolre
		6	Csolfaut.
Gsolreut	the	3	Elami
		5	Csolfaut
		6	Bfabmi.

A unison is good so it be in a minim, or a chrochett but 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

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

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

What chords parts are to vfe.

if Canto vfe the 8, Alto vfes the 5, Tenor the 3.

if Canto vfe the 12, Alto vfes the 10, Tenor the 8

if Canto vfe the 10, Alto vfes the 8, Tenor the 5.

if Canto vfe the 5, Alto vfes the 3, Tenor muft vfe the vnifon with the Baſs, or elſs Alto marie vfe ~~the~~ ~~vfe~~ the Vnifon with Canto, and then Tenor muft vfe 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 falfe fift, your next note must be the 3.

If Baſso uſe a ſharpe the 8 is nott to be taken in Diatonic ſongs, butt the 8 underneath the 10, or elſs the uniſon of the 3, Neither is the 5 to be uſd, butt the 6 in ſteed of the 5.

if the ſong be flatt in Bfabmi aſcend with Elami ſharpe, and deſcend with Elami flatt, 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.

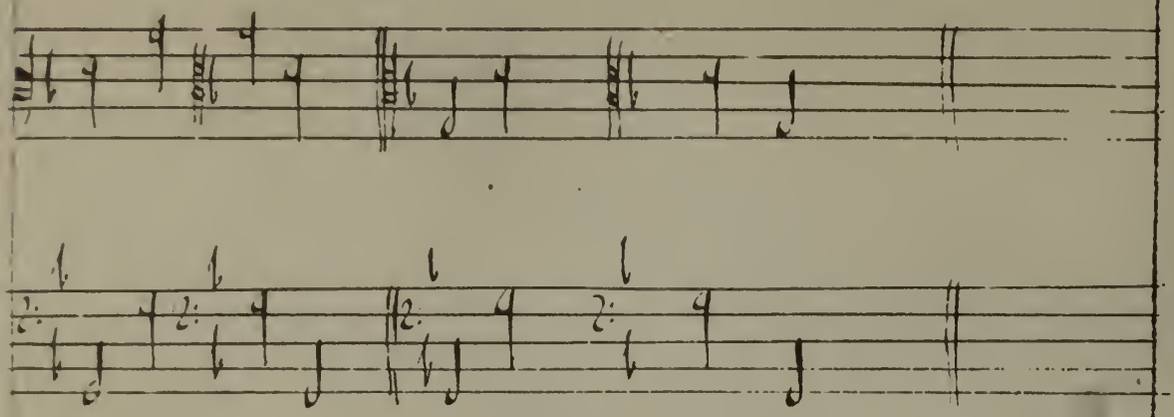
No part ought to deſcend with ffaut, Gſolfaut, or Gſolreut ſharpe, neither ought you to deſcend with Bfabmi ſharpe, if the ſong be flatt in Bfabmi, except chromatic ſongs in the which of neceſsitie you ſhall be forced, by the reaſon they will deſcend ſharpe, and uſe either 5, or 8. Butt in ſongs Diatonic you muſt ſhunn to deſcend with ſharpes in ffaut, Gſolfaut, Gſolreut, and Bfabmi ſharpe ſo the ſong be flatt in Bfabmj.

Rules of rising, and falling one with another

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

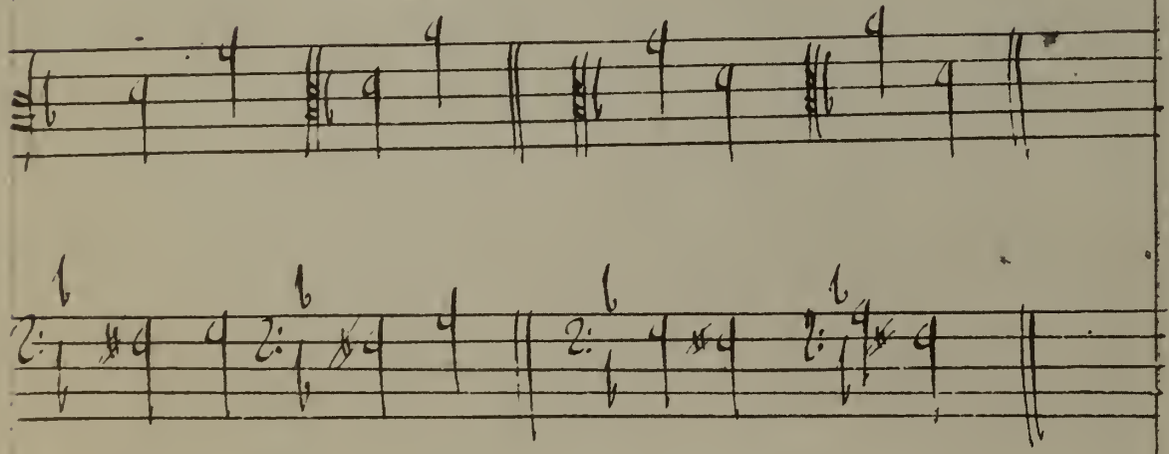
Neither is it good to fall with the Bass from an 8 vnto a 12, or from a 5 vnto an 8

as for example.



You ought to shunn for to rise with the Bass from a 6, vnto an 8, likewise you maie doe well in shunning to fall with the Bass from an 8 vnto a 6.

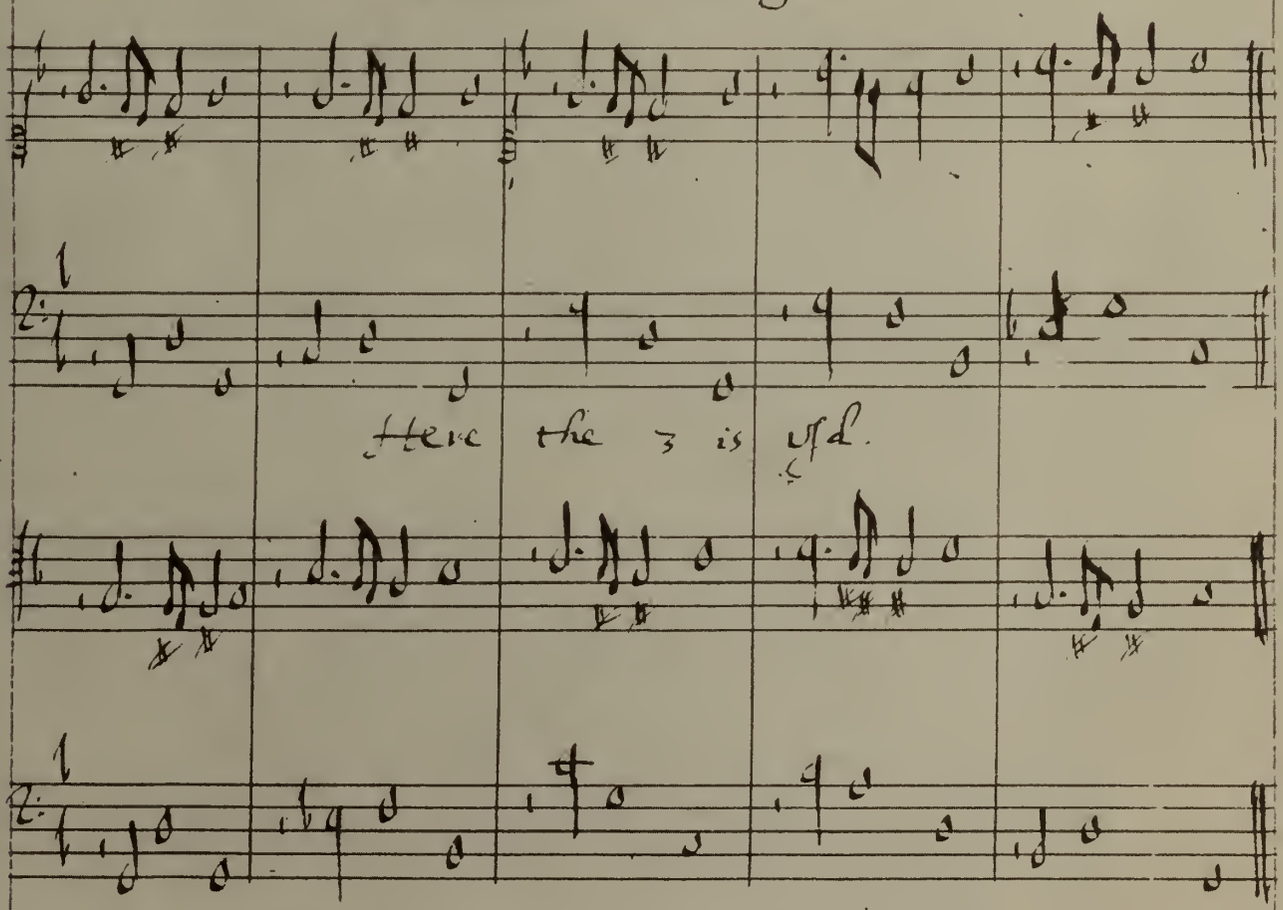
as for example.



if Baſso meanes to make a cloſe.

The Baſs meanes 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 meanes to uſe a cloſe, then that part muſt hold, which in holding can uſe the 11, or 4 with the Baſs in the nexte note riſing, or falling, and then you muſt uſe either the 3, or 10.

as for example
here the 10 is uſd



here the 3 is uſd.

The holding conſiſts in the 4, or 11

What chords parts are to use in Contrapoinct.

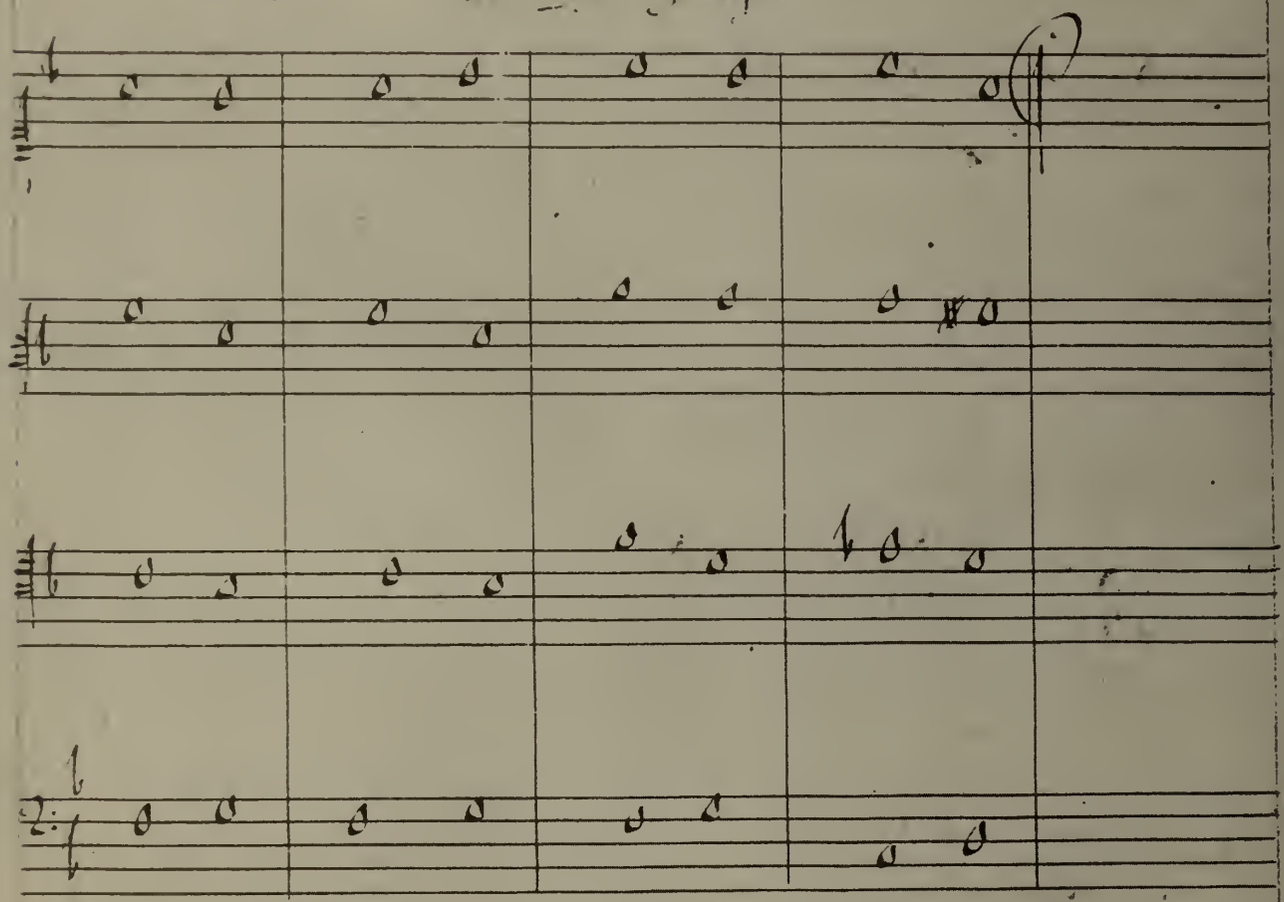
if the Bass rise a 2, Canto demands a 10, next an 8, Alto first an 8, next a 5, Tenor first an 8, next a 3.

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

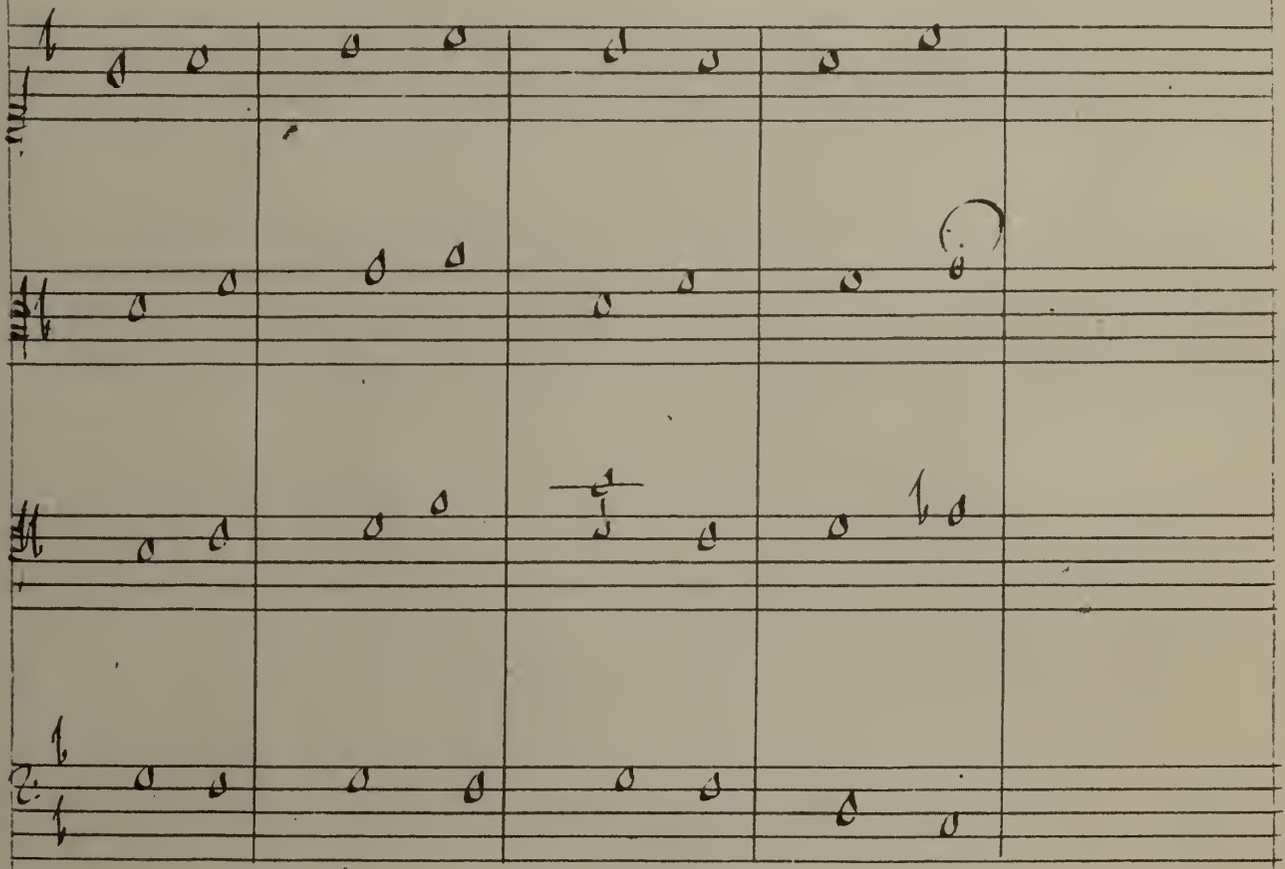


if the Bass fall in = Canto may first use the 8,
next the 10, Alto the 5, next the 8, Tenor the 3,
next the 5.

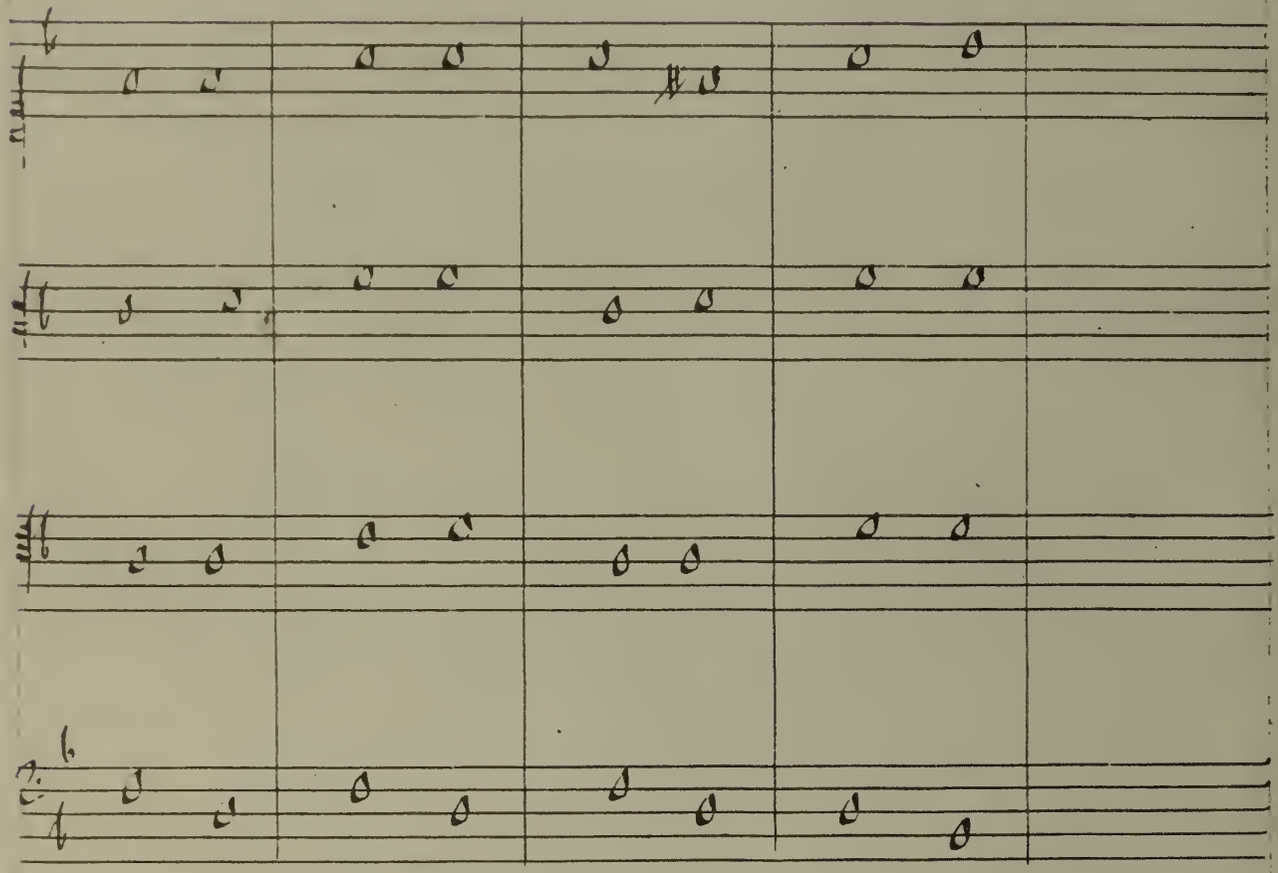
if Canto first use the 10, and next the 12, Alto demands
first the 8, next the 10, Tenor the 5, next the 8.

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

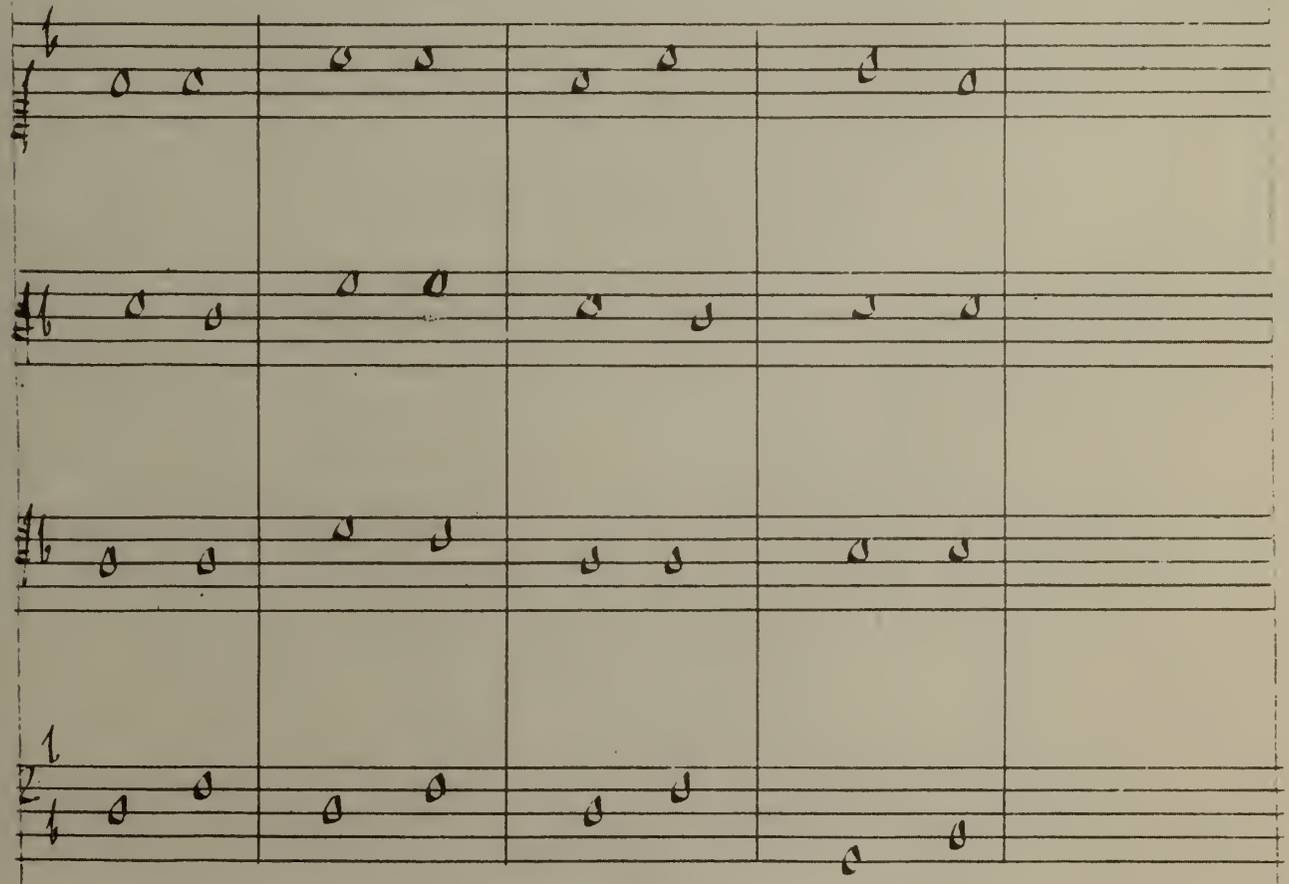
if Canto first use the 12, next the 15, Alto uses first
the 10, next the 12, Tenor uses the 8, next the 10.



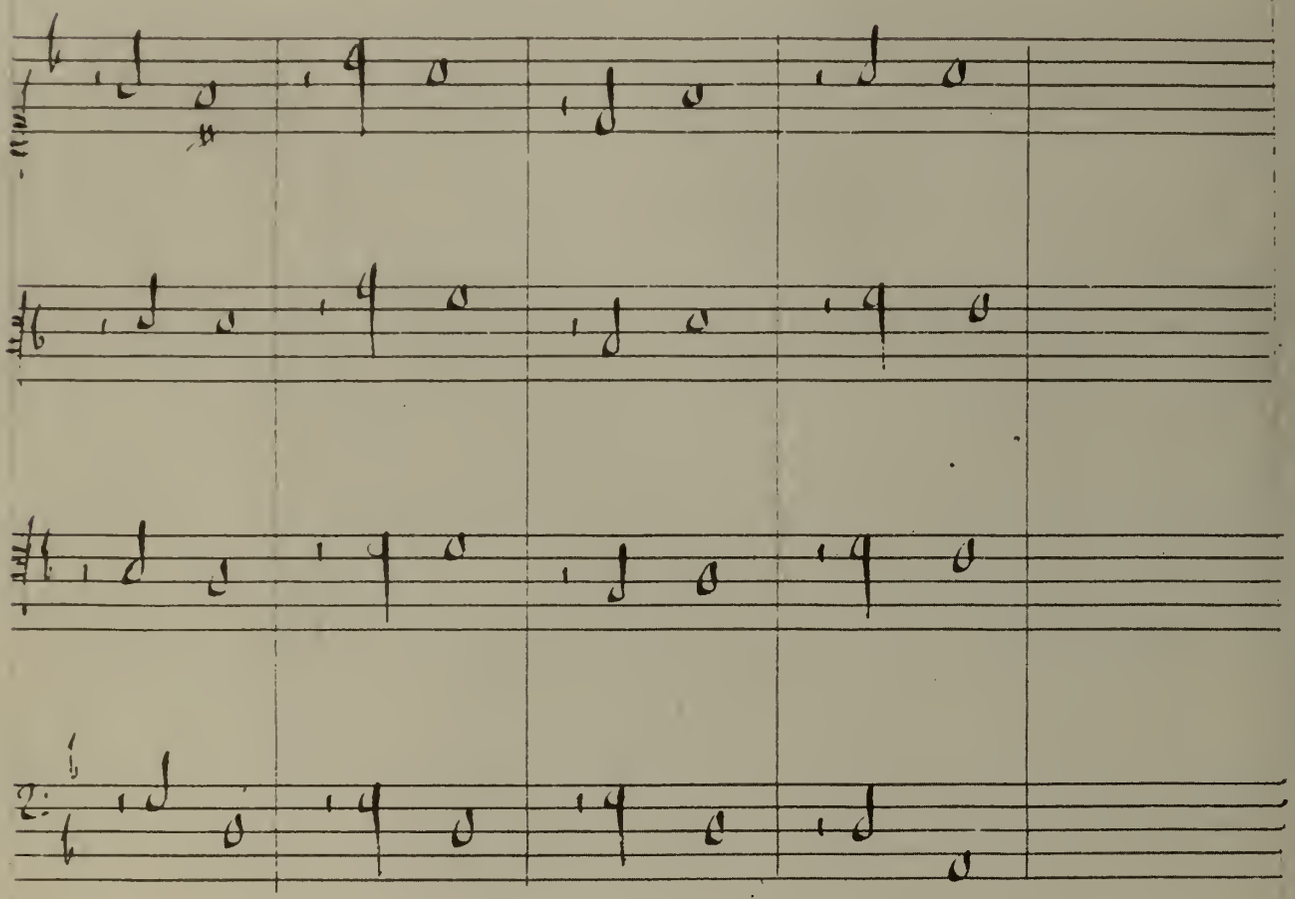
if the Base fall a 7, Canto first may use an 8,
next a 10, Alto may use the 5, next the 8, Tenor
uses the 3, next the 5
if Canto use first the 10, next the 12, Alto uses the 8,
next the 10, Tenor the 5, next the 8.
if Canto use two 10 together, Alto first uses the 5,
next the 8, Tenor the 3, next the 5.
if Canto first use the 12, next the 15, Alto first uses
the 10, next the 12, Tenor the 8, next the 10.



if the Bass rise a 3 Canto may 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.



If the Bass fall a 4 Canto first may 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 Vnison 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.

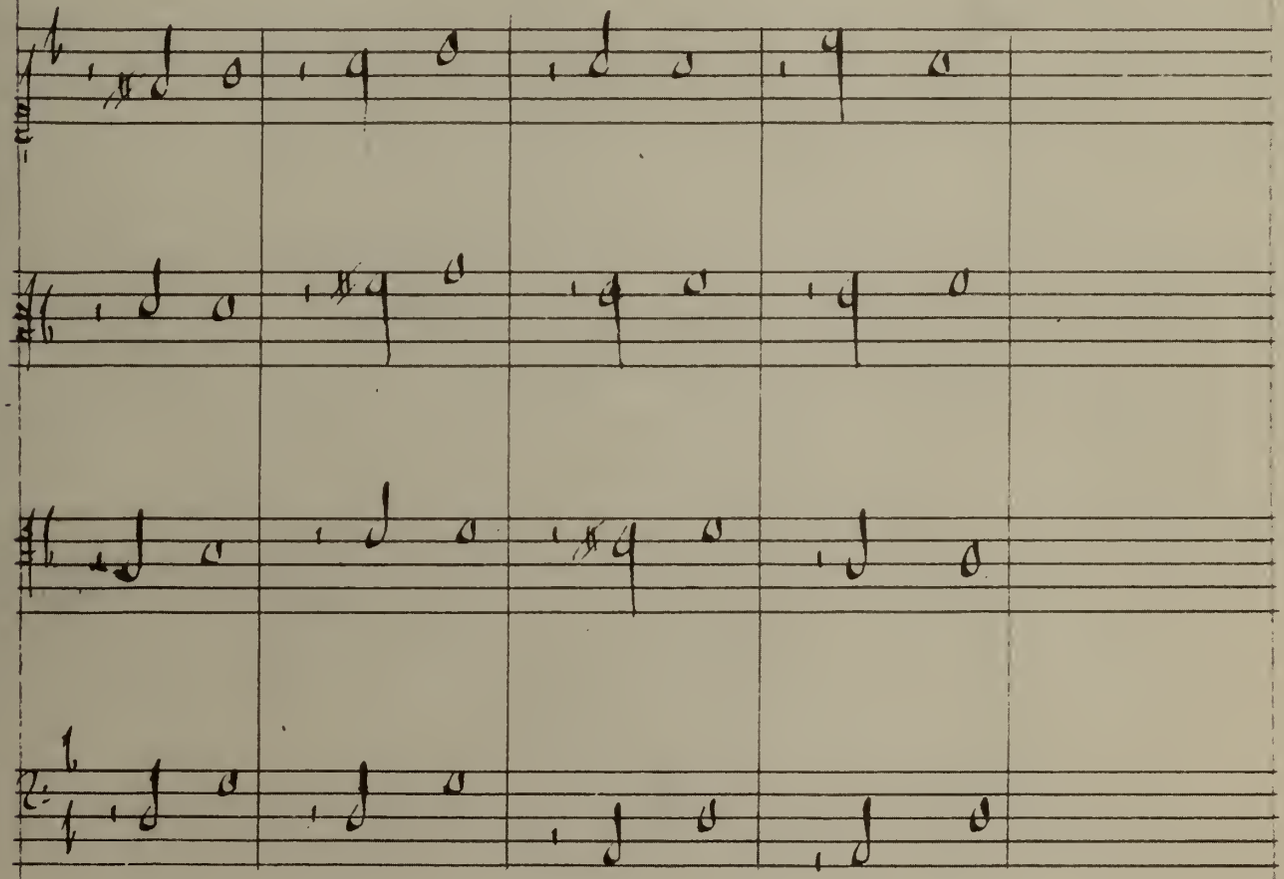


if the Bass vse a 4 Canto first maie vse the 10, next the 8, Alto the 8, next the 5, Tenor the 5, next the 3.

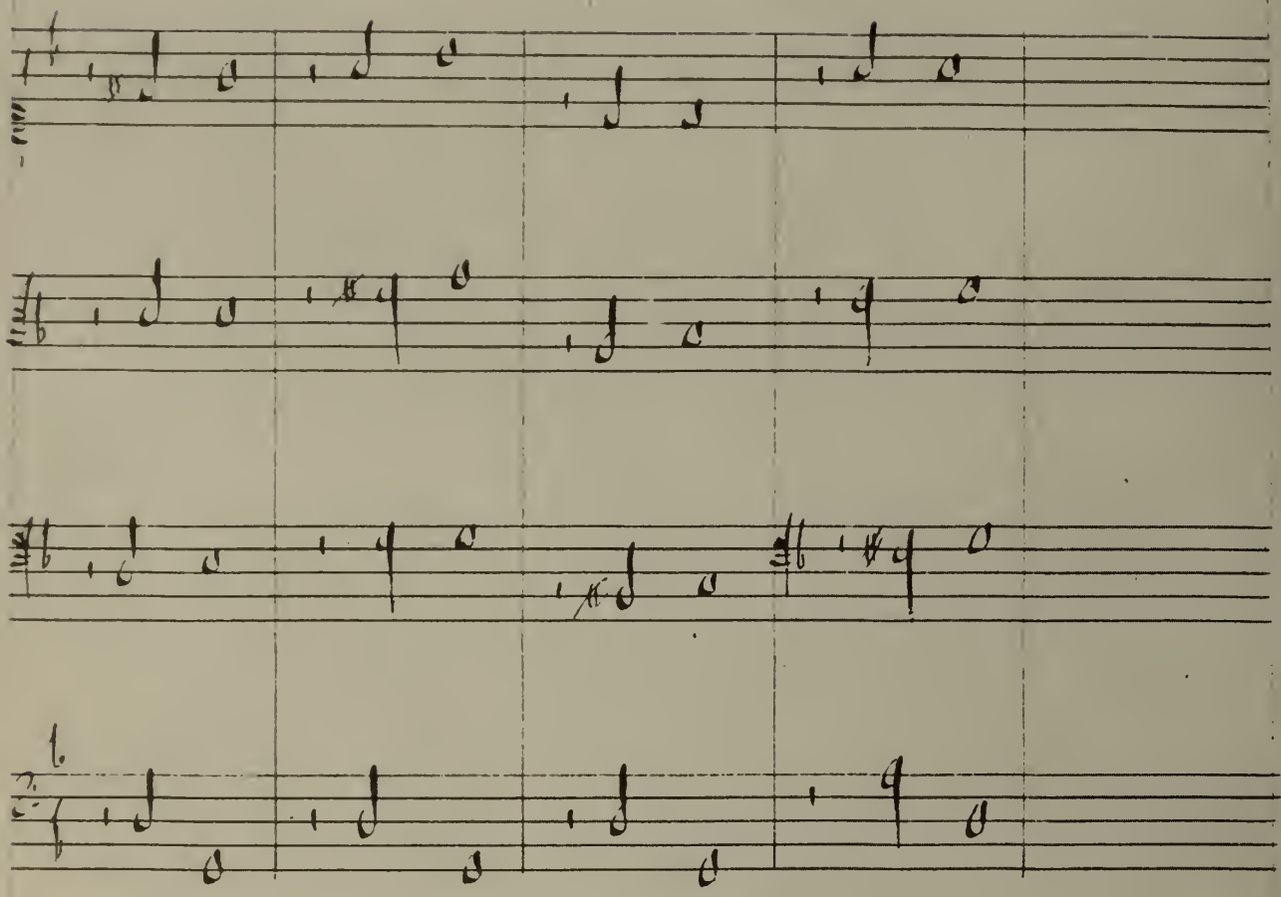
if Canto first vse the 12, next the 10, Alto vses the 10, next the 8, Tenor the 8, next the 5.

if Canto first vse the 15, next the 12, Alto vses the 12, next the 10, Tenor the 10, next the 8.

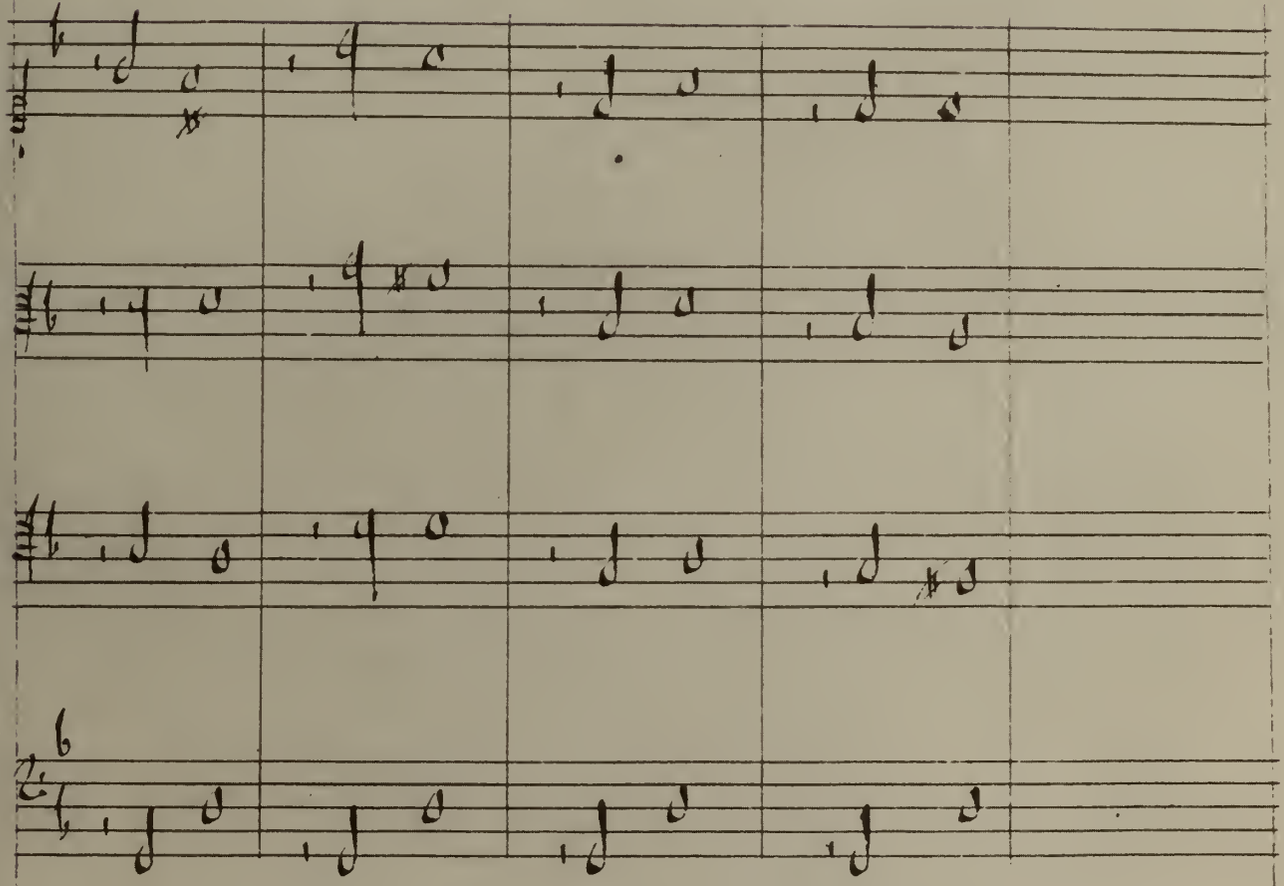
if Canto first vse the 10, next the 12, Alto vses the 12, next the 10, Tenor the 8, next the 5



if the Bass fall a 5, you muſic uſe the ſame chords, the which you uſe when the Bass riſes a 4.

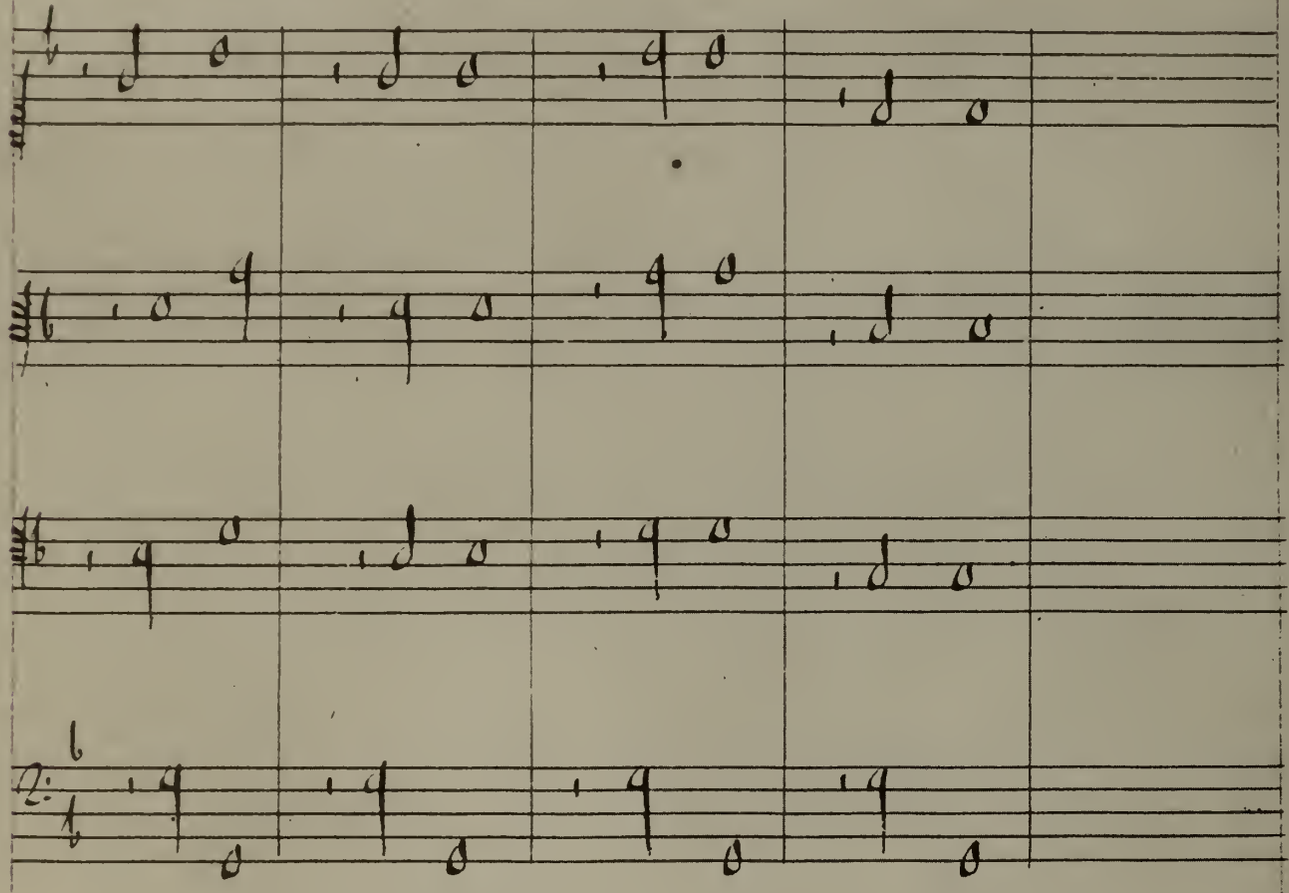


If the Bass rise a 5, you maie vse the same chords, the which you vse when the Bass falls a 4.



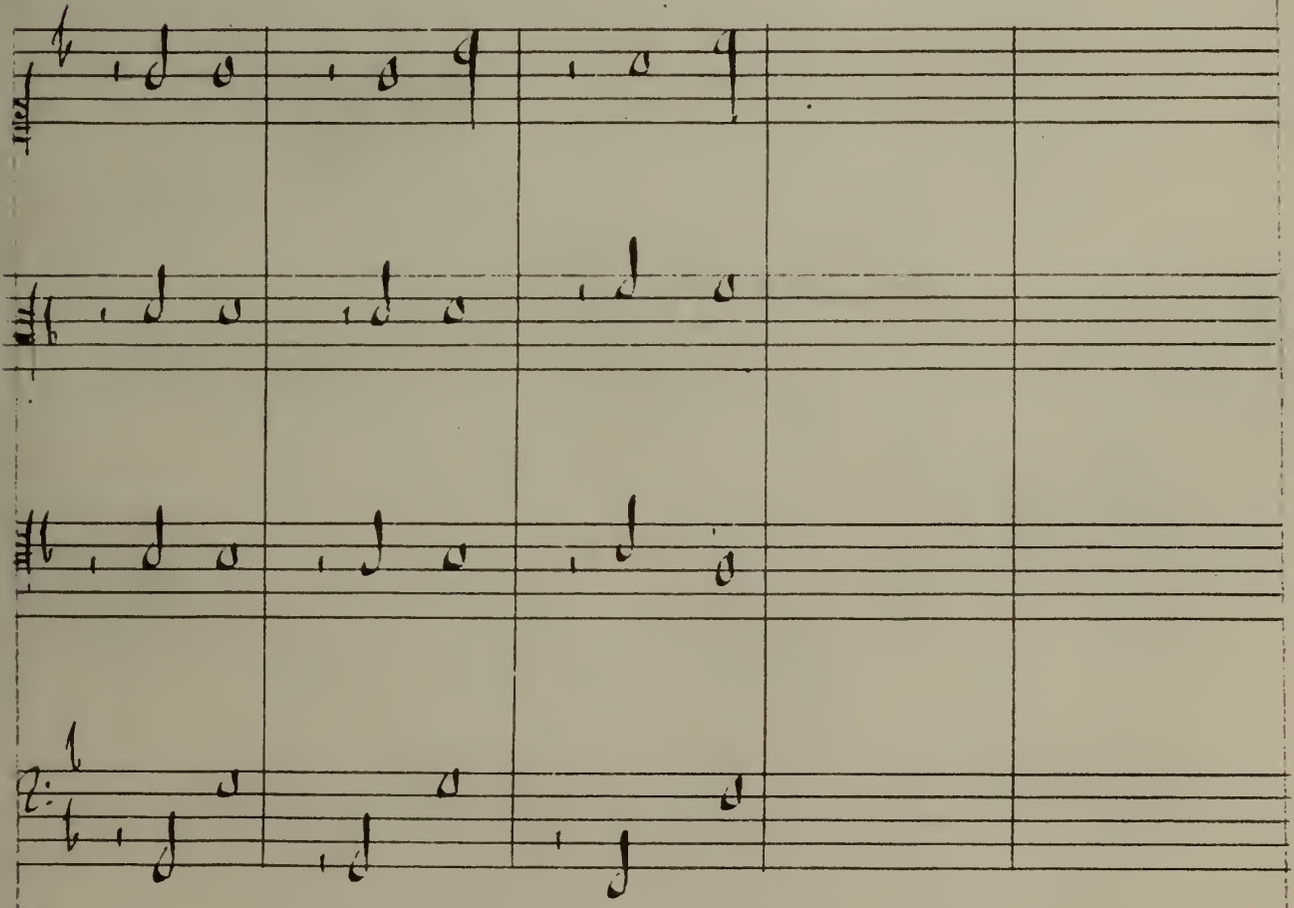
if the Bass fall an 8, you maie ~~maie~~ lett Canto rise from the 8 vnto the 17, Alto maie rise from the 5 vnto the 15 so he hold his 5, Tenor maie rise from the 3 vnto the 12. Or elss you maie lett your parts stand still, as lett Canto the 8, next the 15, Alto the 5, next the 12, Tenor the 3, next the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



If the Bass rise an 8, Canto first marie use ~~the~~ the 15, and next the 8, or elss holding the 15 next marie 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 marie fall, and it will doe well.



How to use a ♭ in Contrapoinct.

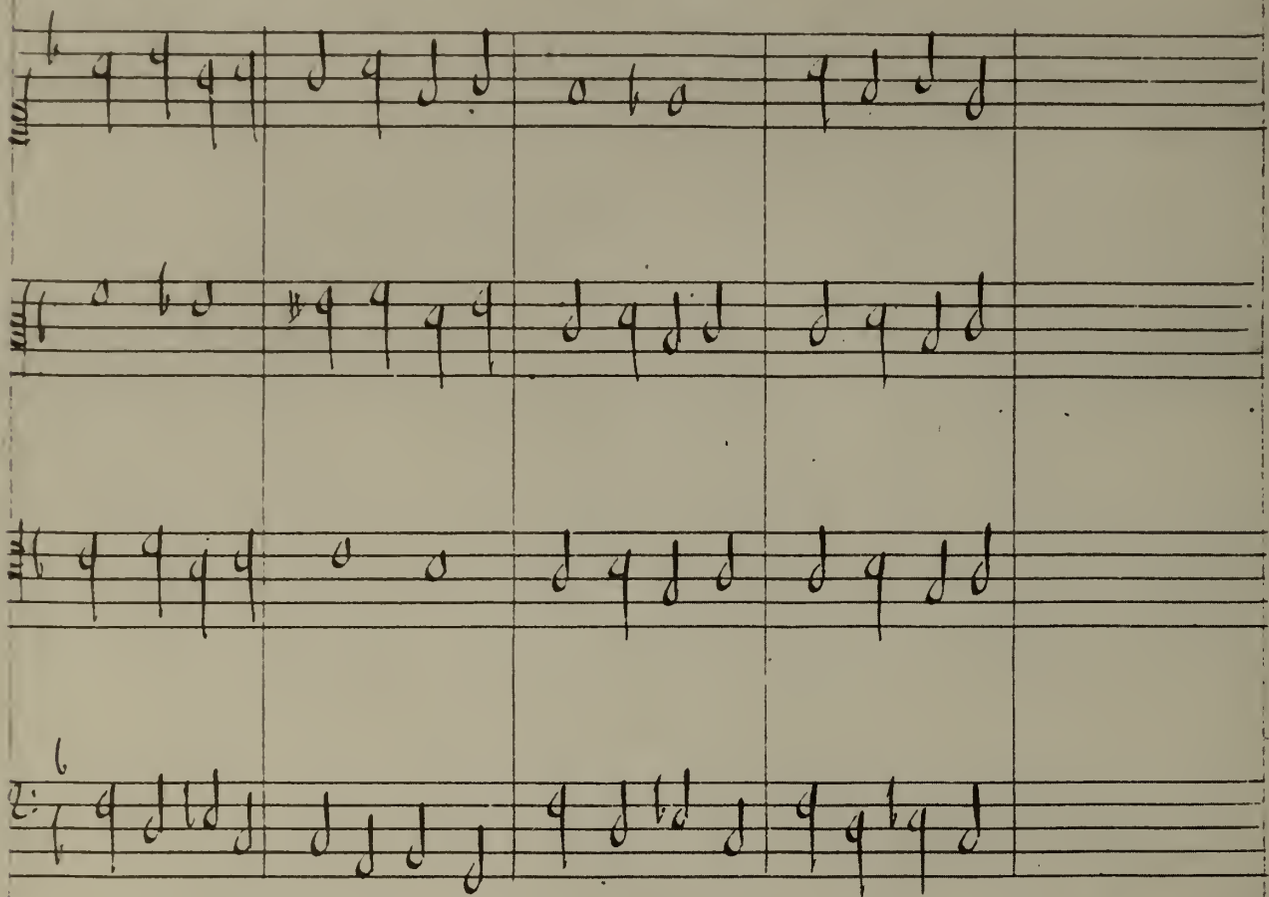
A ♭ in Contrapoinct is used when the Bass falls a 3, or rises a 3, 2, or 1.

If the Bass fall a 3 and then rise a 2, Canto first make use 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.

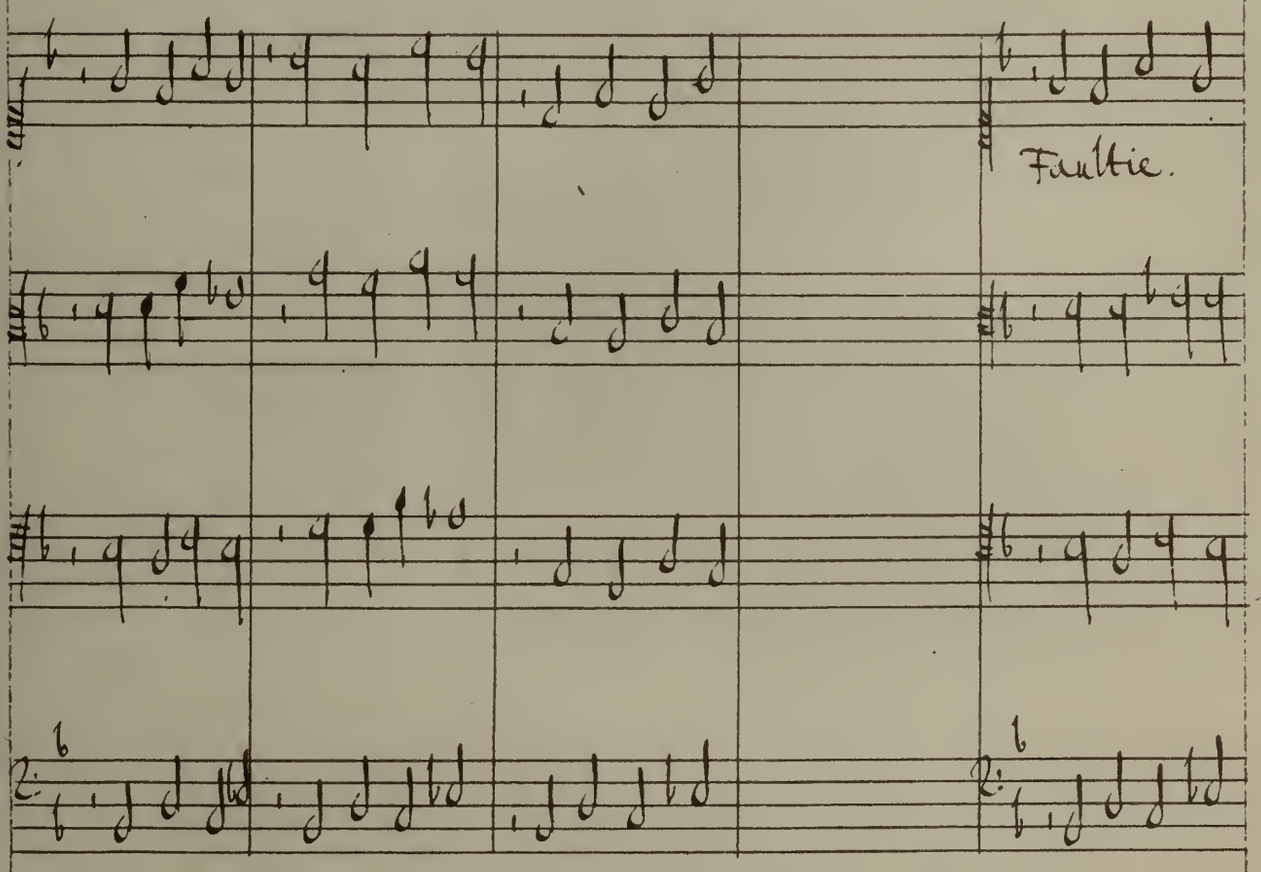
If Canto use first the 8, next the 10, Alto must use the 5, next the 8, Tenor the 3, next the ♭.

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



These rules shewing how to use a ♭ in Contrapoint are onlie to be observed in minims and chrocchets, in semibreves you must not use the same.

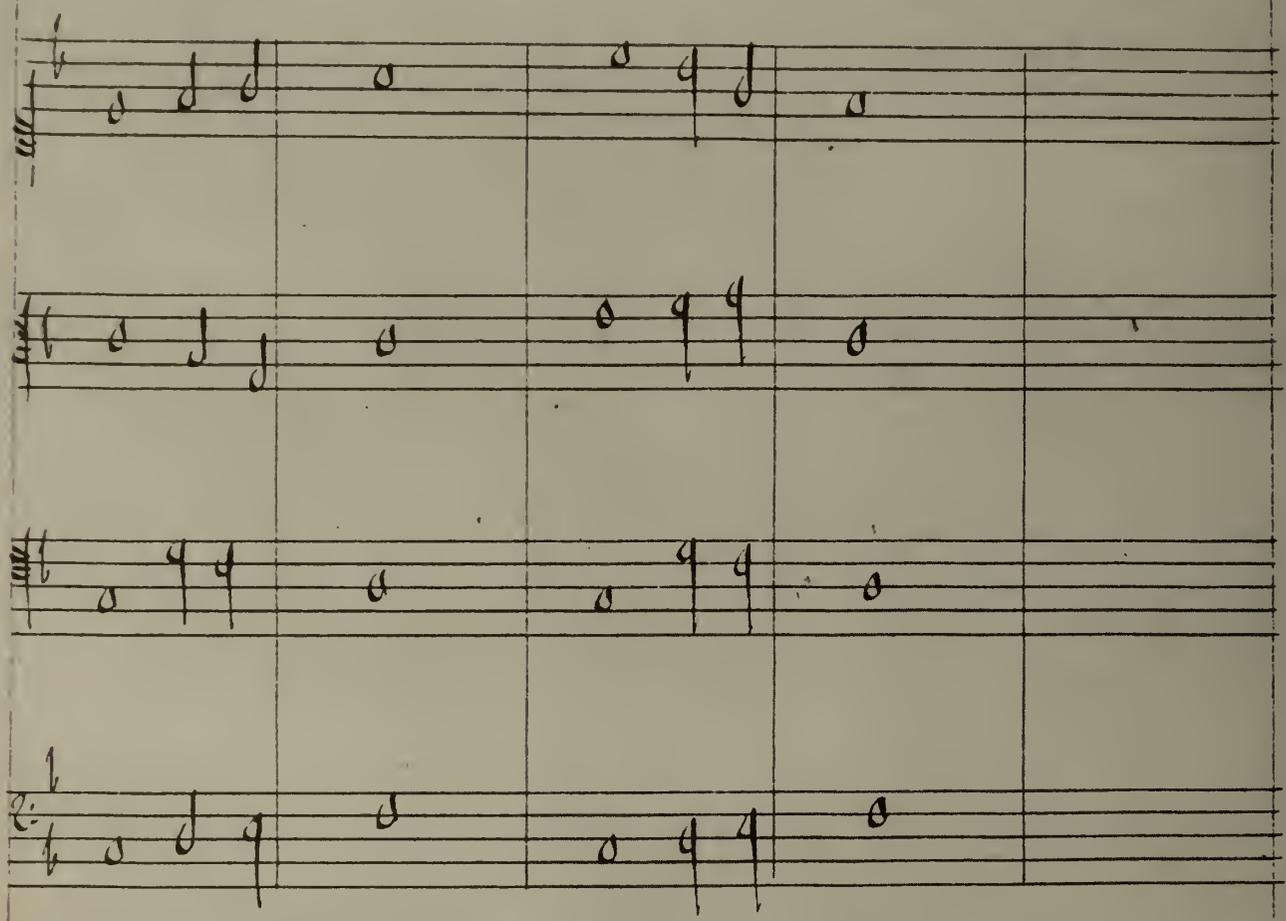
if the Bass rise a 3 and then fall a 2 Canto first maie vse a 15, next the 10, Alto the 10, next the 8 he must divide, and then vse the 10, Tenor the 8, next the 5.
if Canto vse the 15, next the 12, Alto must vse the 13, next the 10, Tenor the 10, next the 8 he must divide, and then vse the 10.
if Canto vse two 10 together, Alto first maie vse the 8 next the 5, Tenor the 6, next the 3.



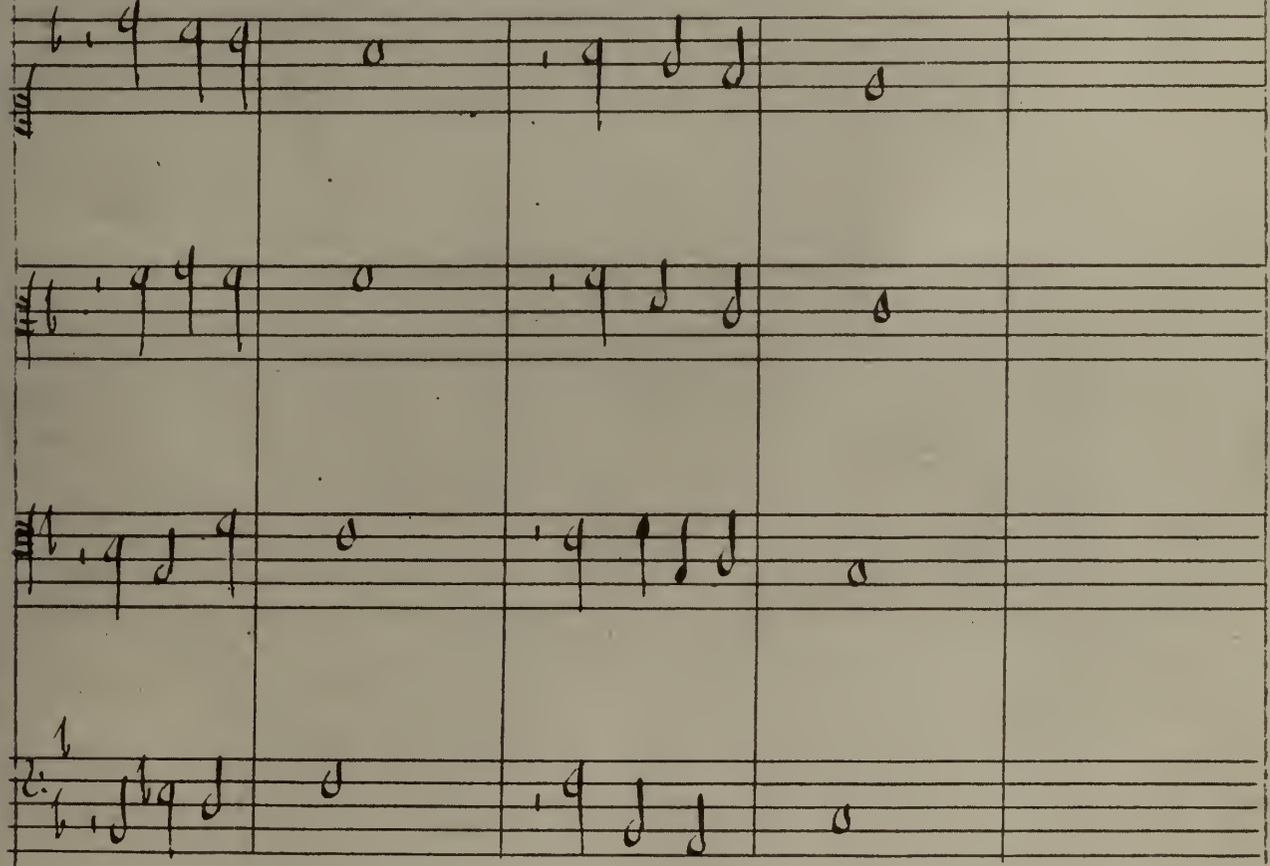
The last example is faultie, and the fault is between Canto, and Alto in the 3 note: Alto rises with Canto using a false ♭, wherefore you must vse divide the second note in Alto, and cause him for to rise vnto the 10, and then com down, and vse the 10, as it appeareth in the first example.

if the Bass rise seconds for 4 notes together, Canto maie ascend with him vsing all 10, Alto first must vse 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 vse the 15 secondlie the 13, thirdlie the 10, next the 8, Alto must vse 10 for three notes together, and then vse the 5, Tenor must vse the 5 firstlie secondlie the 8, thirdlie the 6, next the 3.

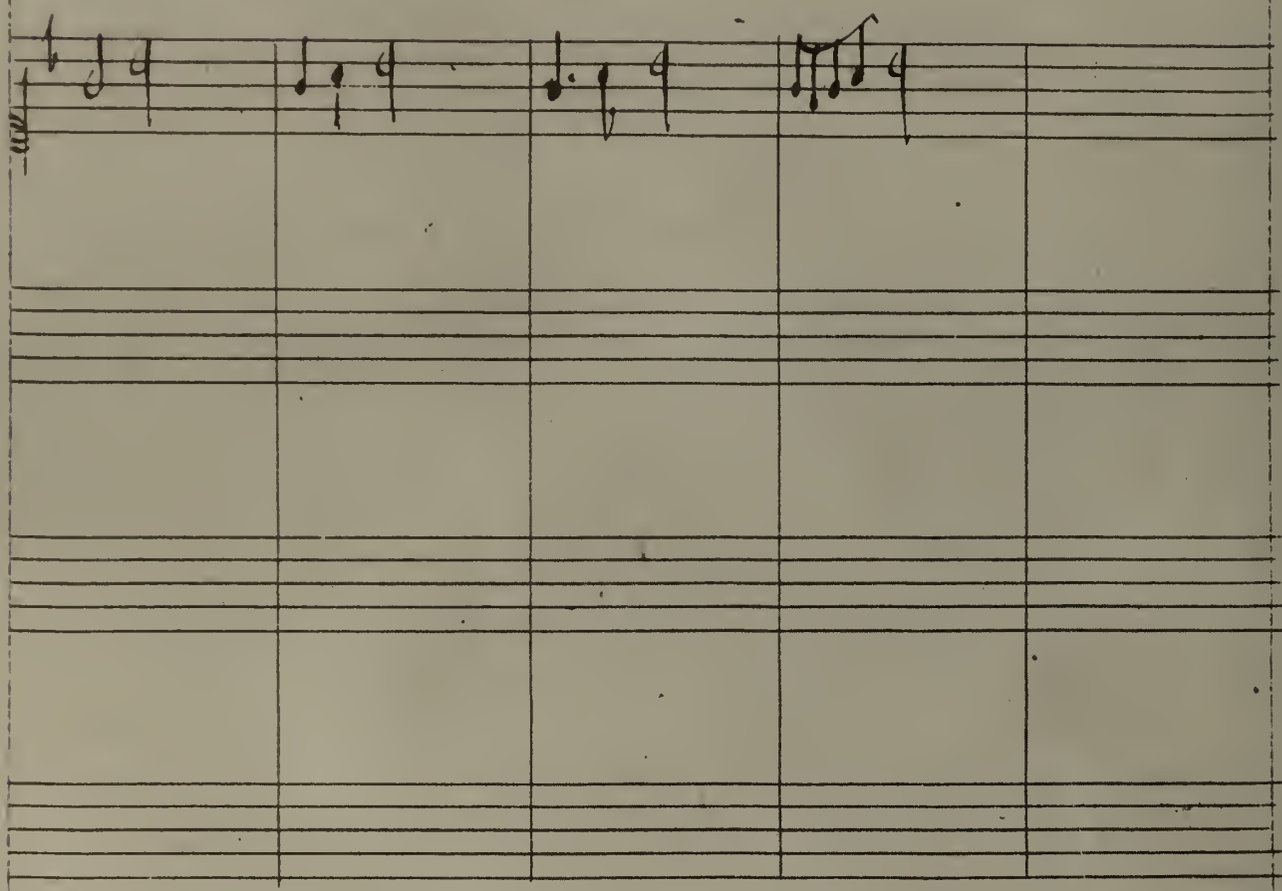


if the Bass rise a 4, or fall a 5 and then fall a 2, next rise a 3, Canto first maie use the 17, and secondlie, and thirdlie use two 13 together; and next the 10. Alto first uses the 12, secondlie the 10 and thirdlie the 10, next the 8, Tenor first uses the 8, secondlie the 3, thirdlie the 8, and next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

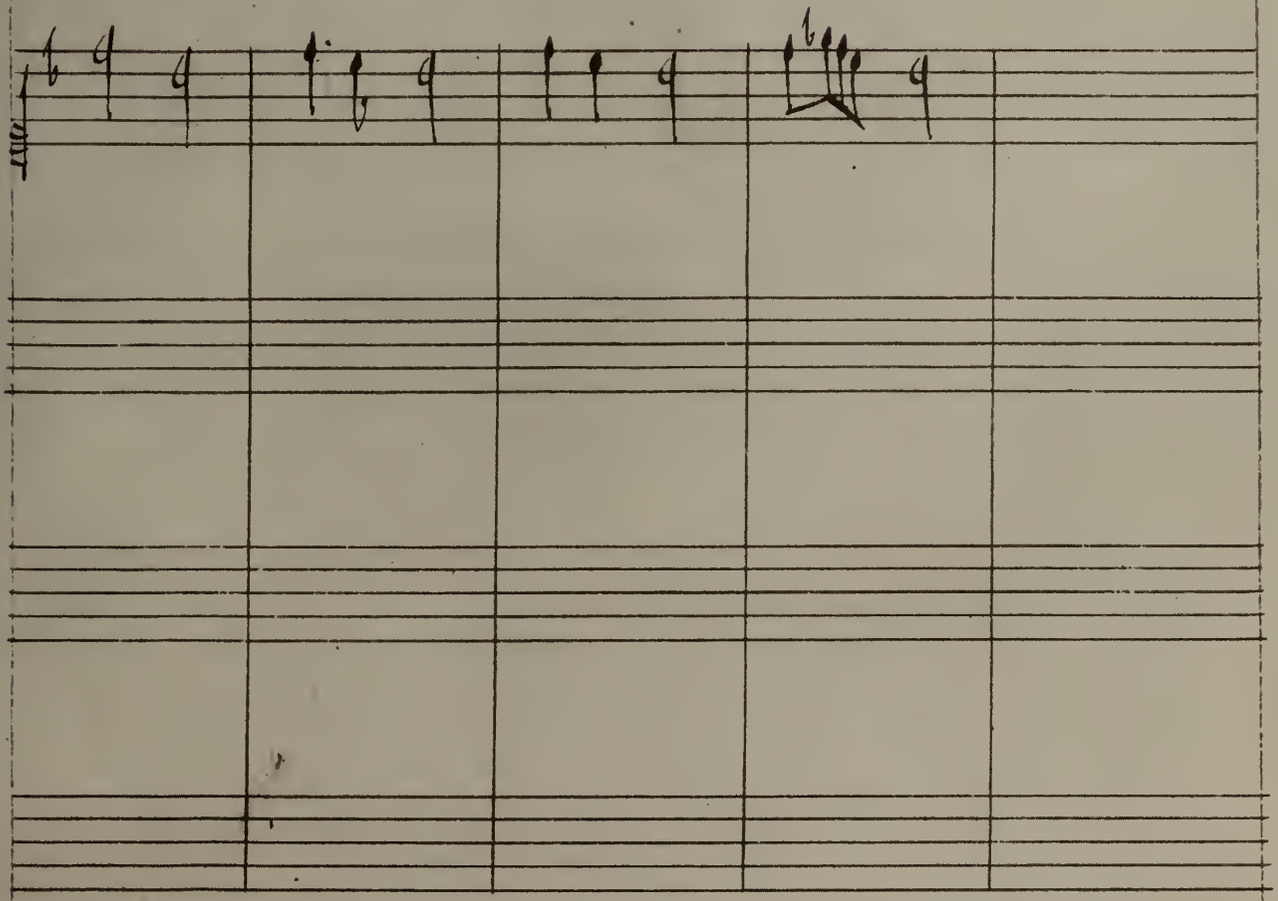


Of Division.

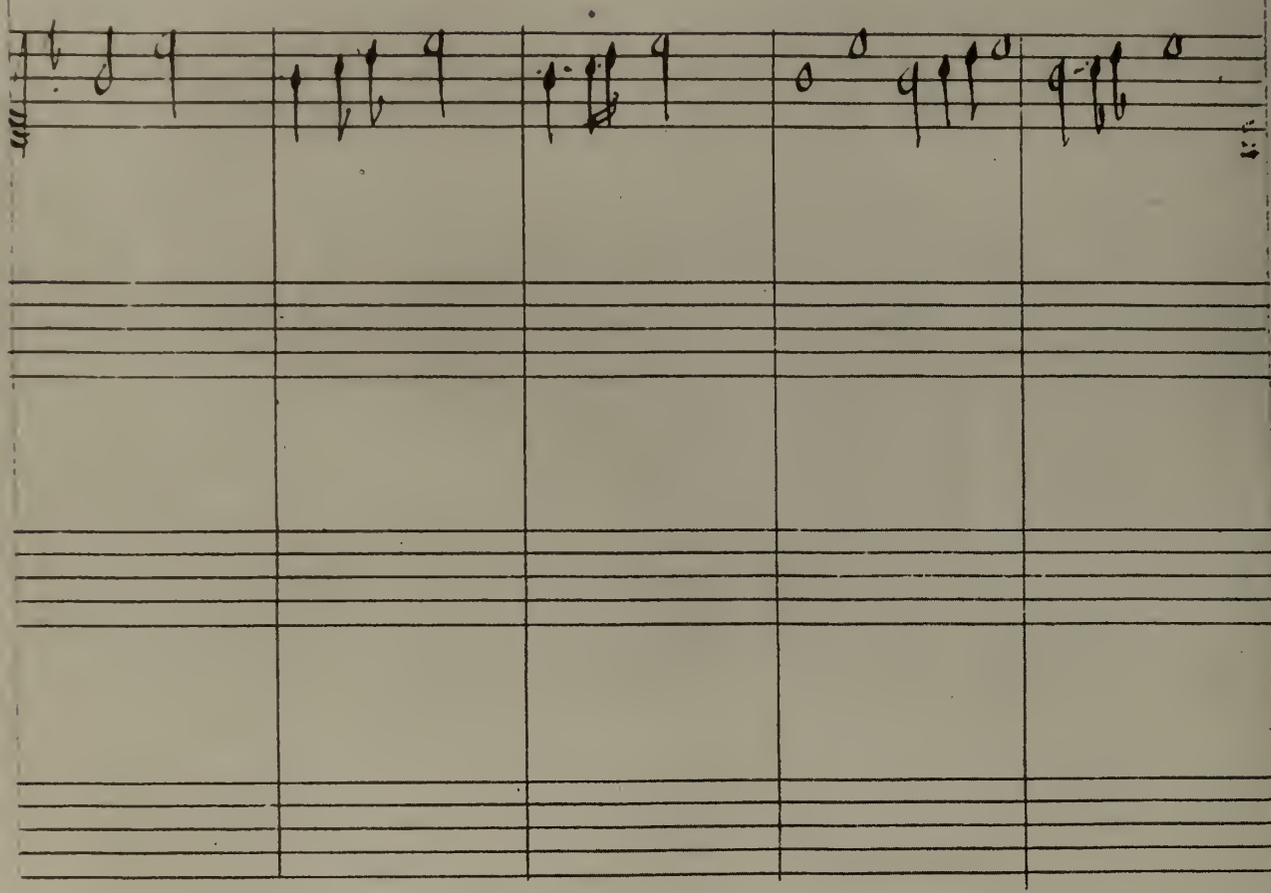
If anie parte rise a 3 you maie divide the first Note into equall notes of proportion, or elss you maie hold the first note with a pricke.



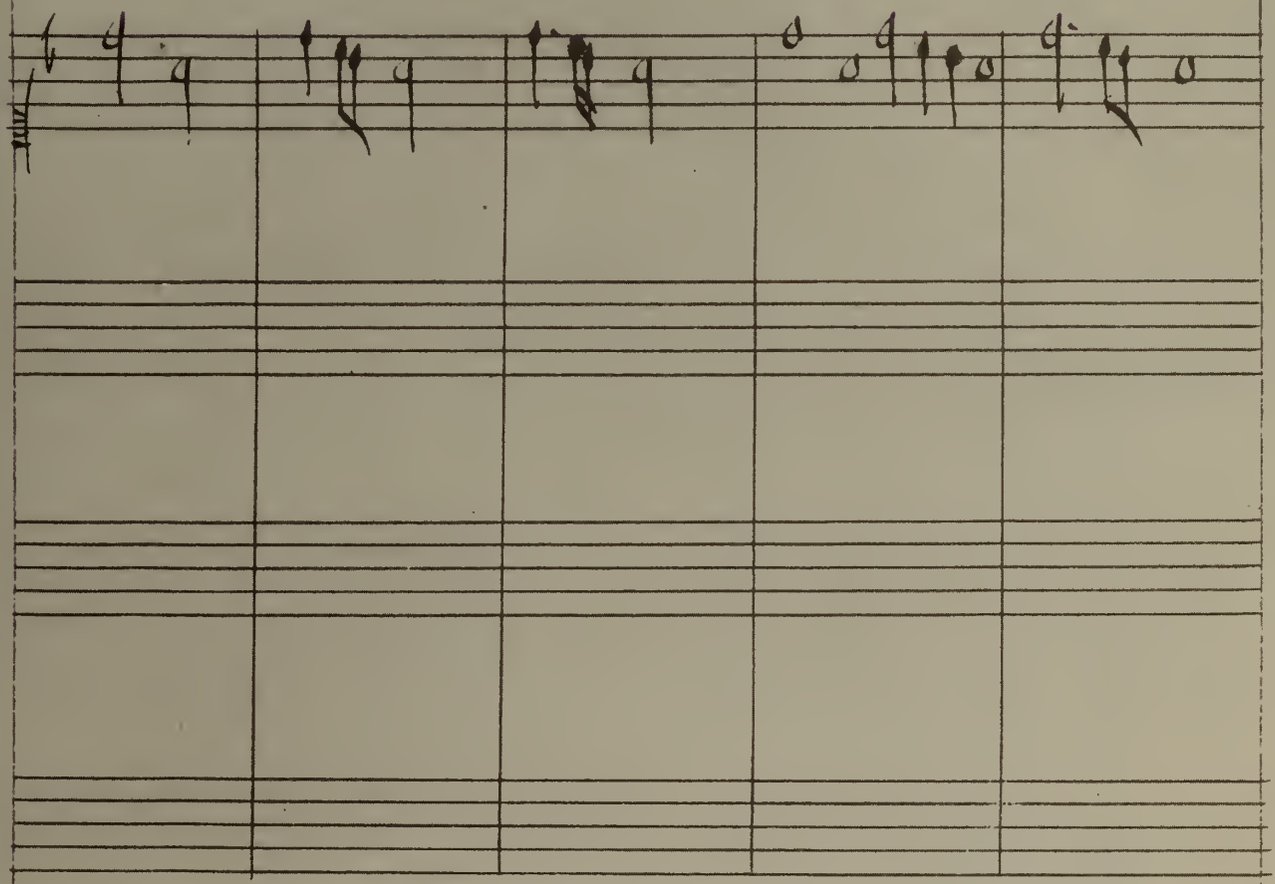
if anie part fall a 3 then you maie divide the first note into equall notes of proportion, or elss you maie hold the first note with a pricke.



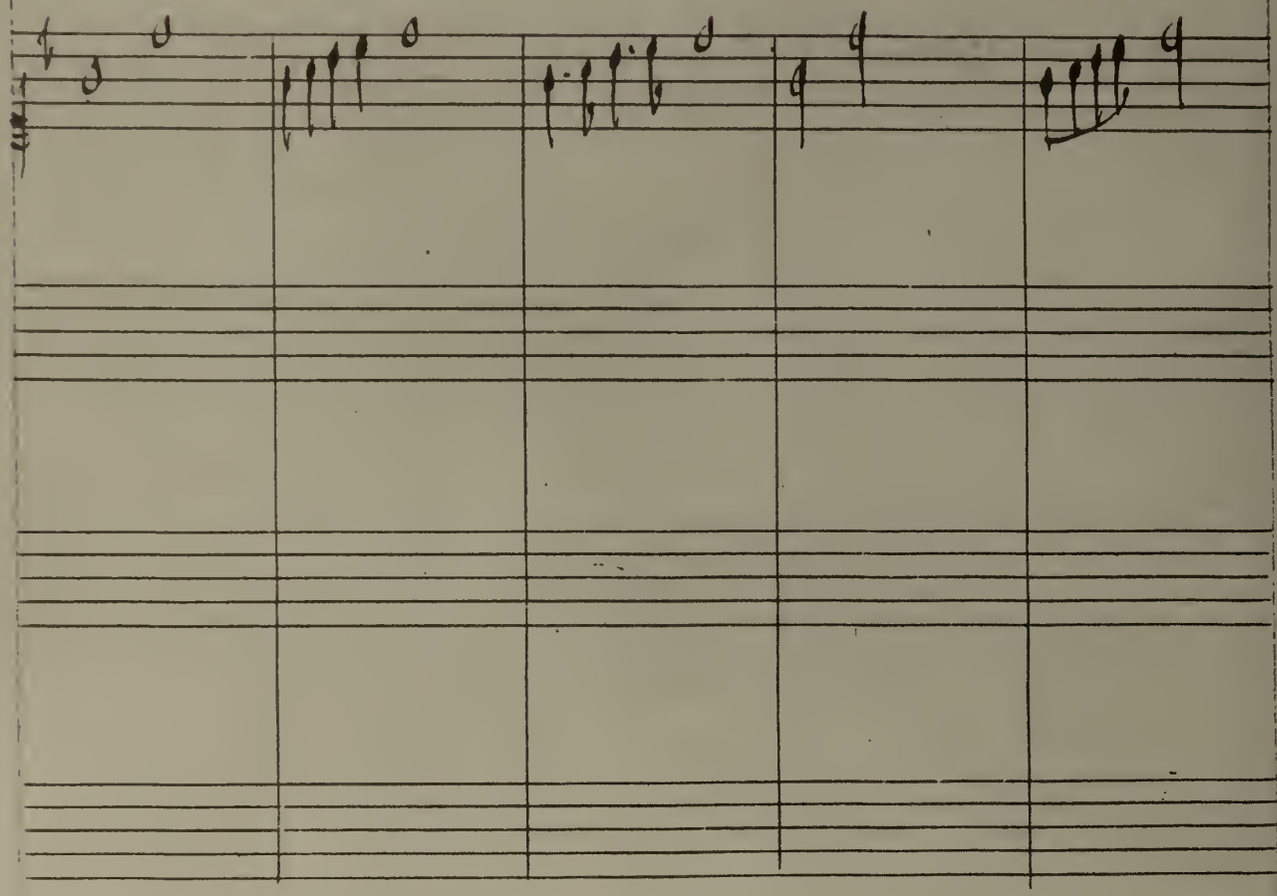
if anie part rise a 4, you maie divide your first note into three notes, the first note divided must be halfe, and the other two must be the other halfe or elfs you maie hold the first with a pricke, and then the ryst must be the quarter.



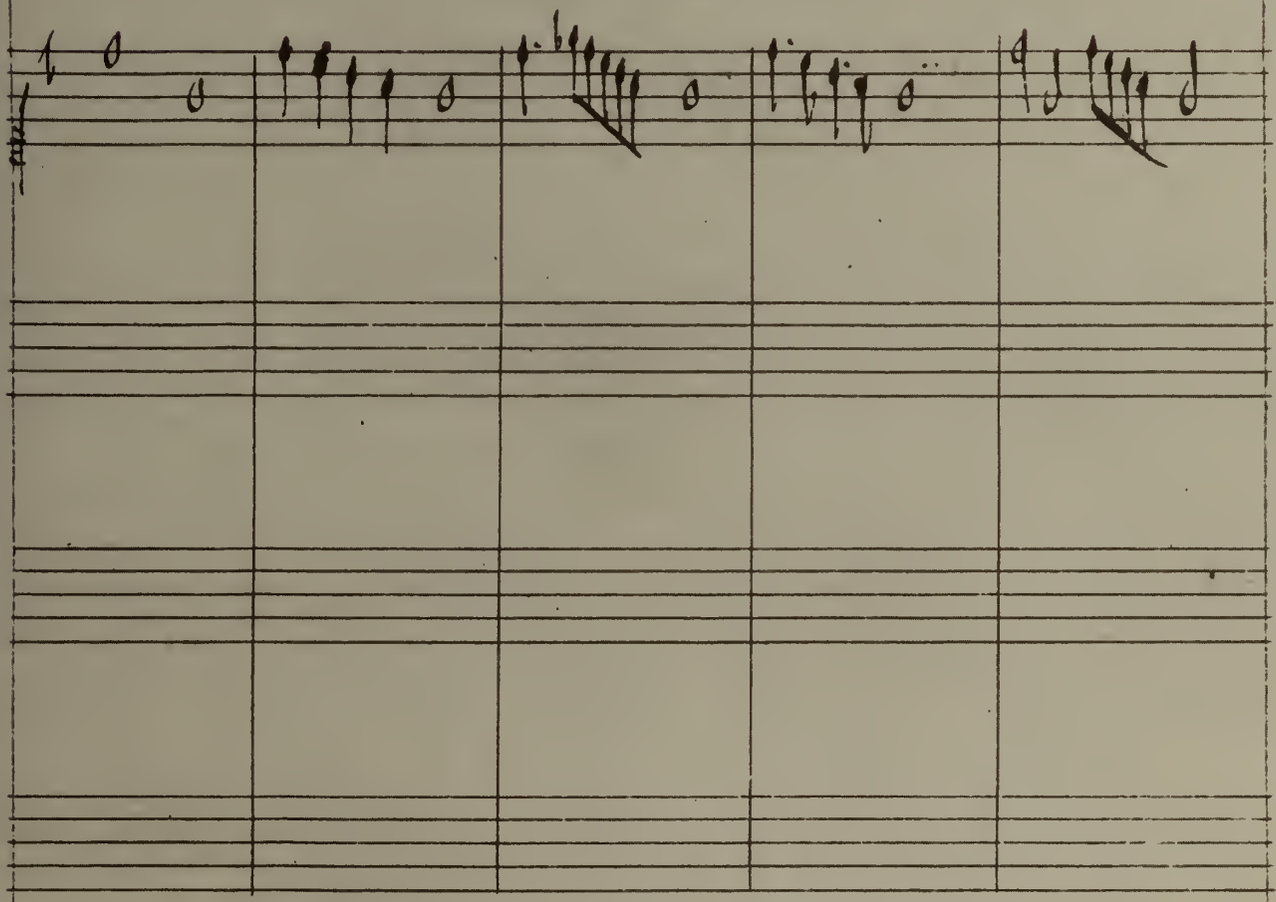
If arie part fall a ♩ you maie divide the first note into three notes, and the first note must be halfe, and the rest must be the other halfe, or elss you maie hold the first with a pricke, and lett the other two be the quarter.



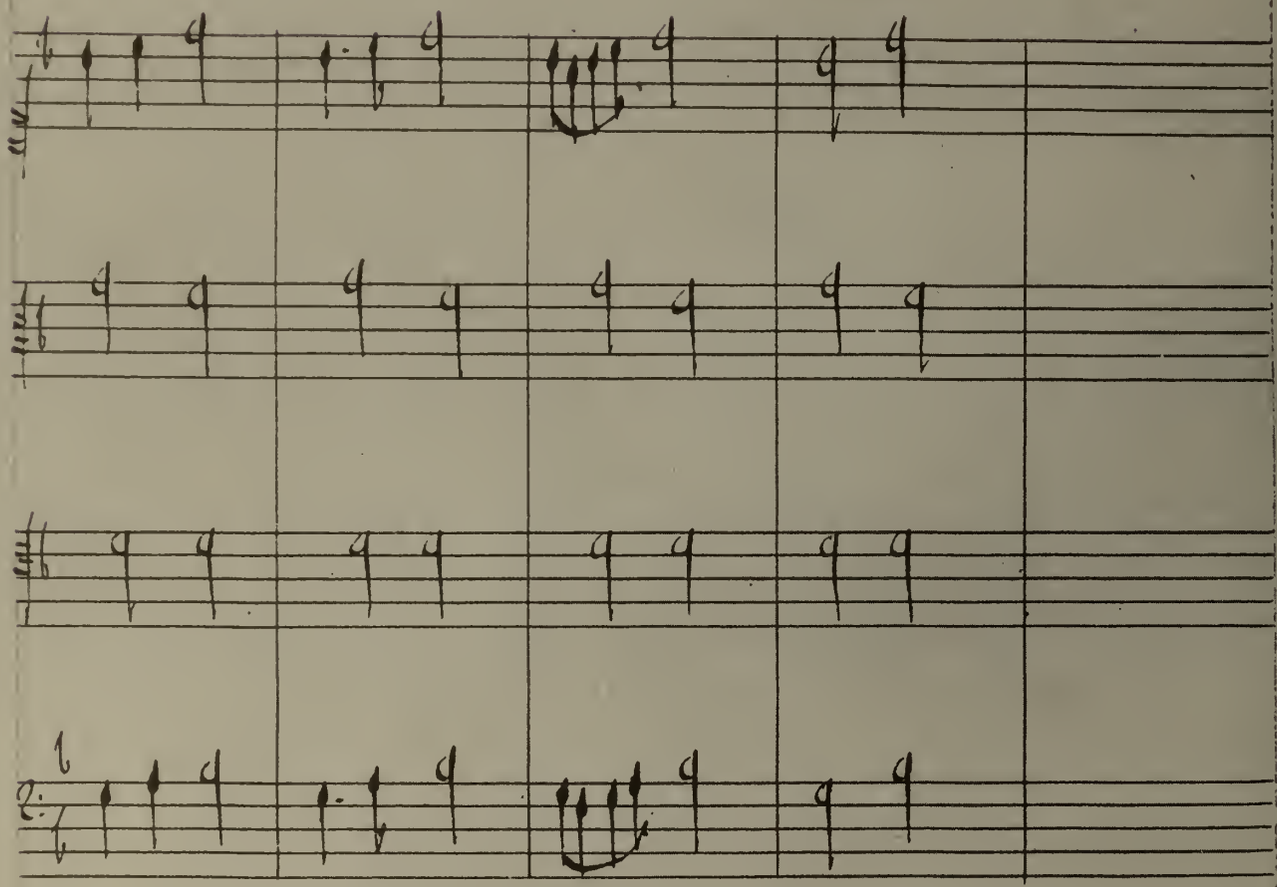
if anie part rise a 5, the first note maie be divided into foure notes, or elss you maie hold the first and the third with prickes. butt if they rise in quavers you maie nott use them with a pricke in a songe.



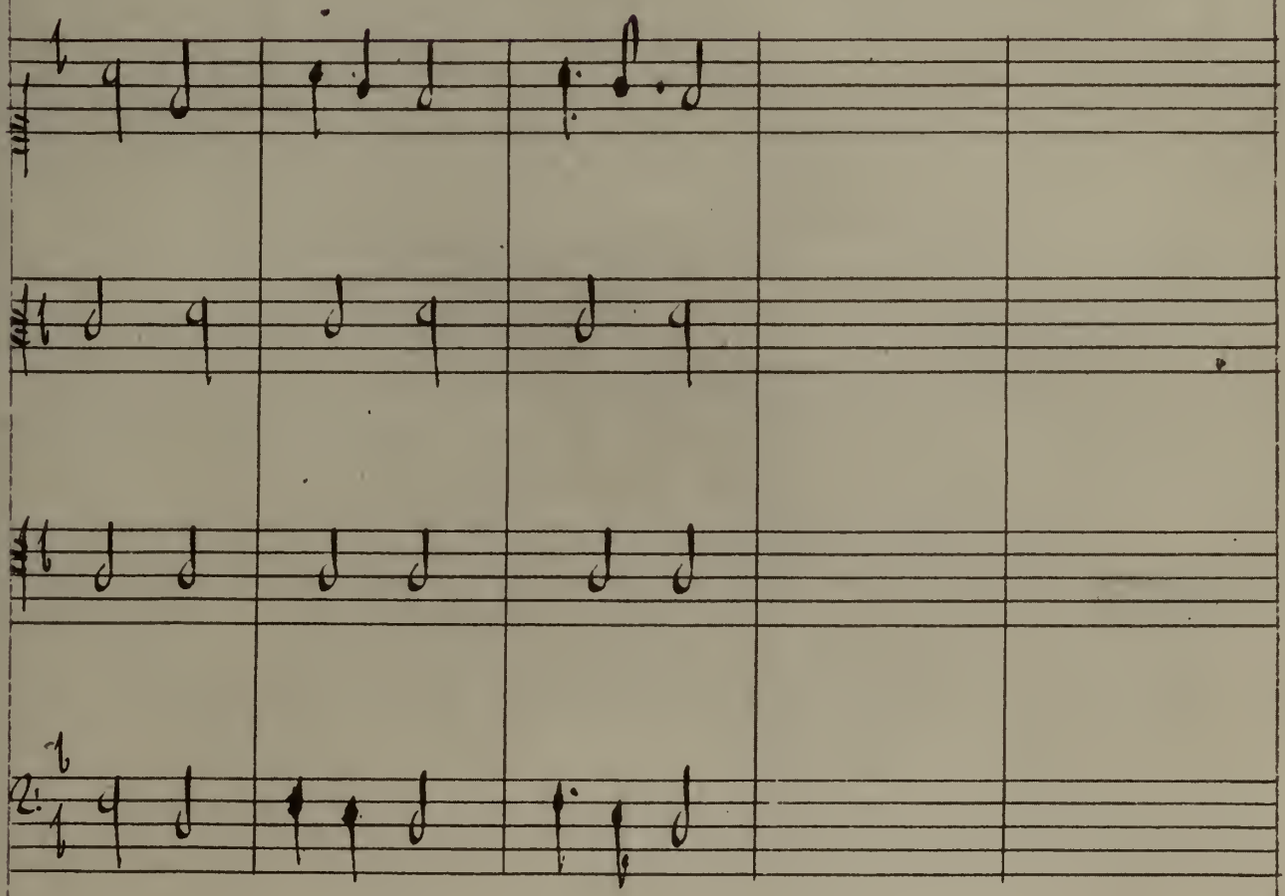
if any part fall a s you maie divide the first note into foure notes, or elss you maie hold them, especiallie the first, and third note with pricke, except it be in quavers.



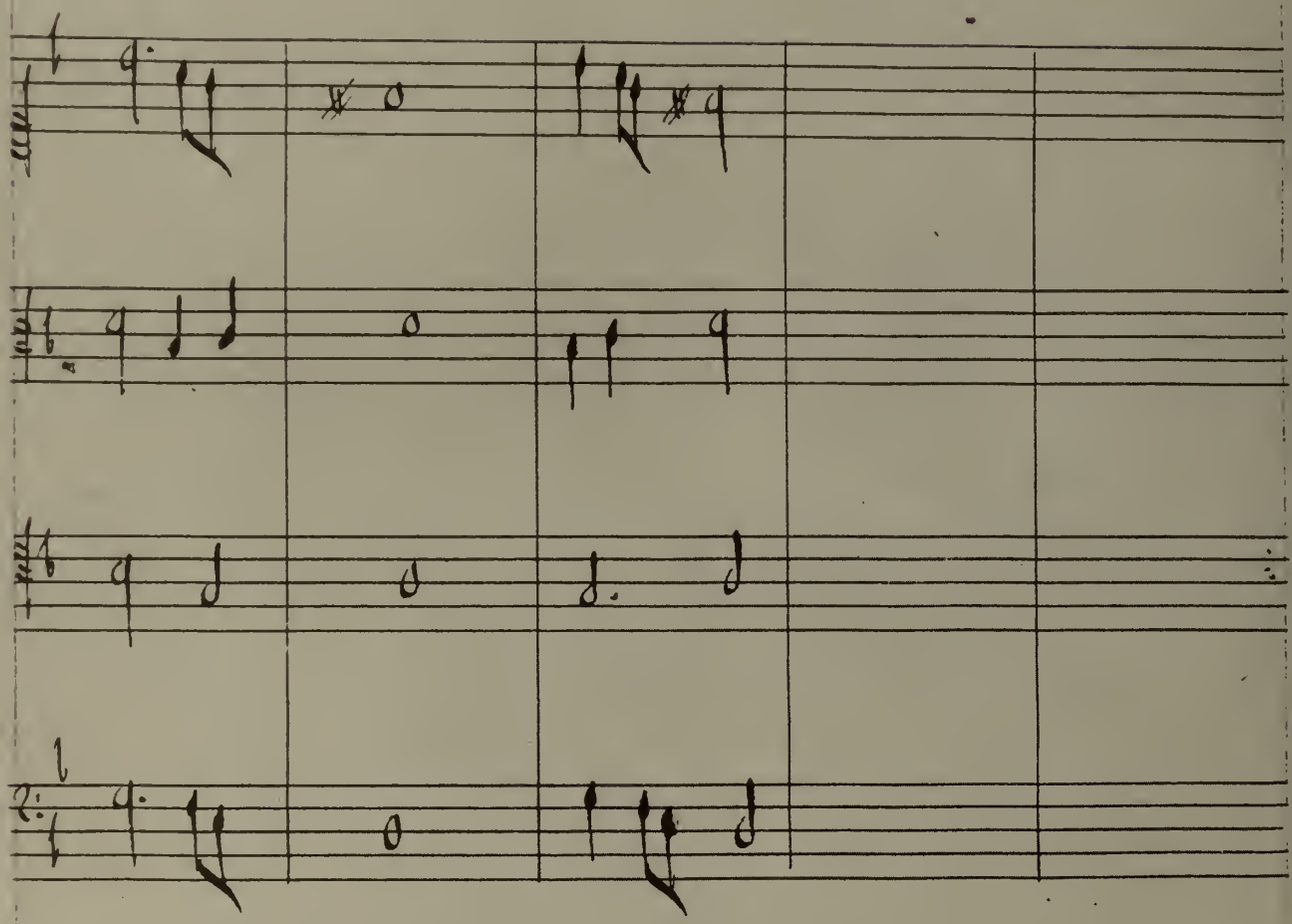
if the Bass rise a 3 in devision, Canto maie rise
tenths with him Abto first must hold in the 8, next
vse the 5 Teror must first hold his 5, and next
vse the 3.



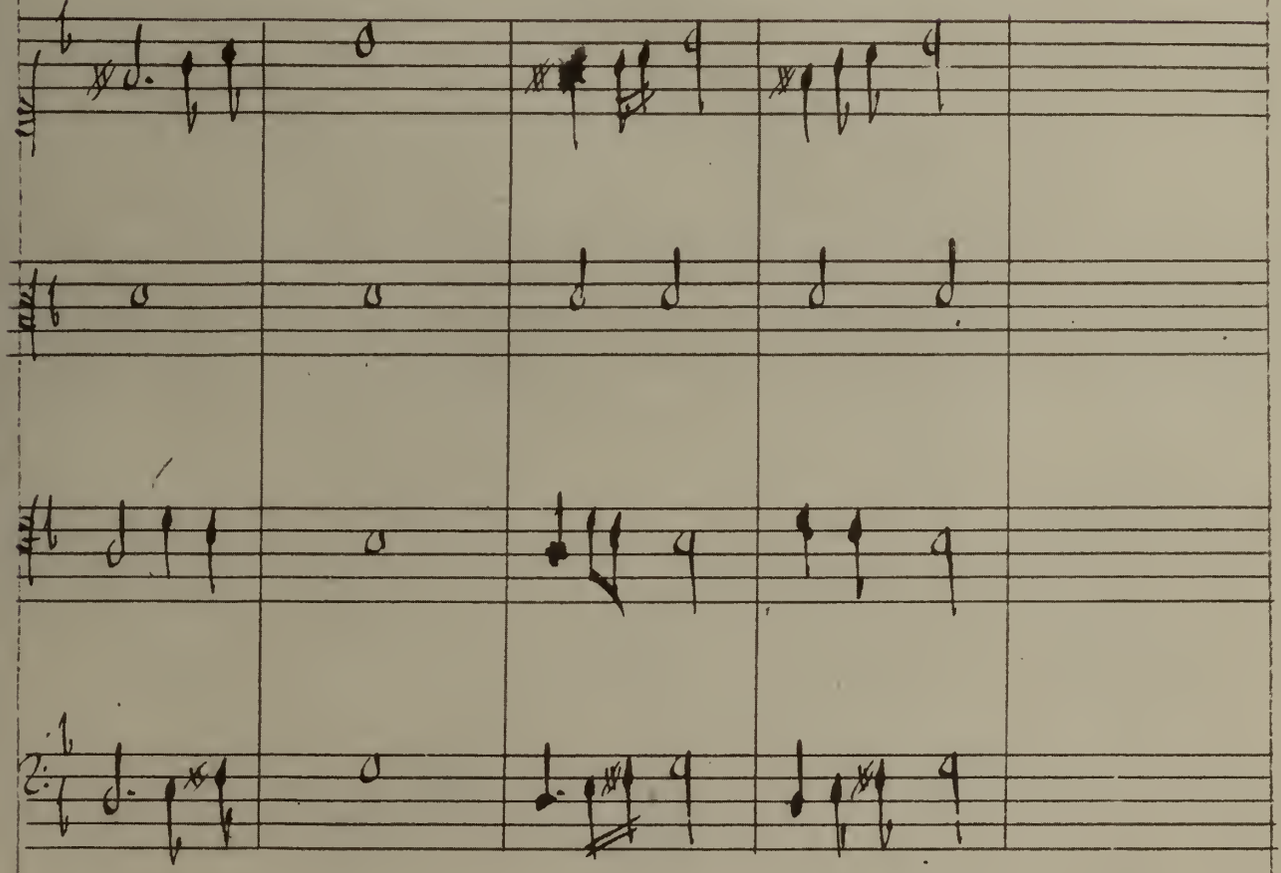
if the Bass fall a 3 in devision, Canto marie fall with him in 10, Alto must hold first his 5, next use the 8, Tenor must hold first the 3, and next use the 5.



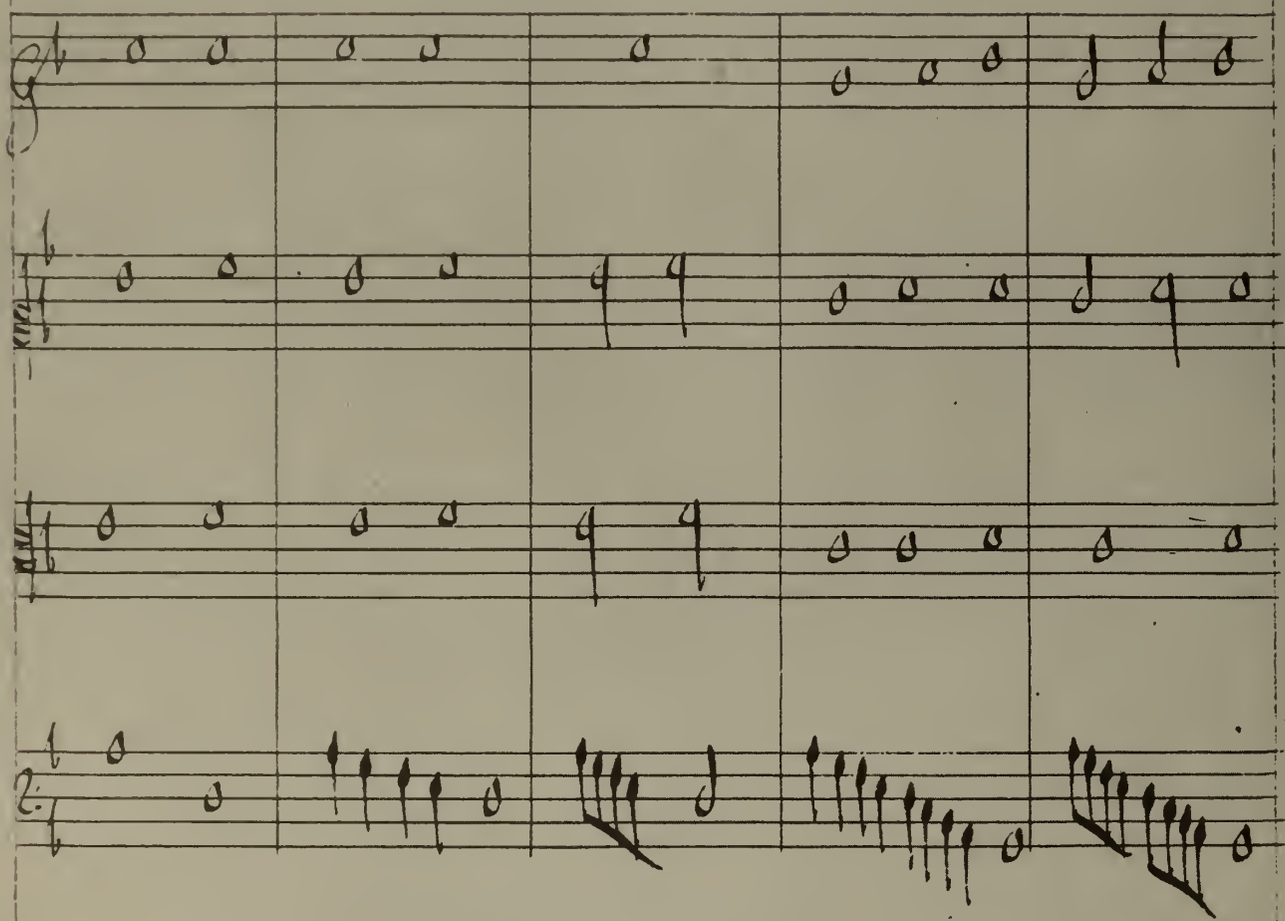
if the Bass fall a 4 dividing his first note,
Canto maie fall with him vsing is, and the rest
of parts maie hold, or stirre so it be without faults.



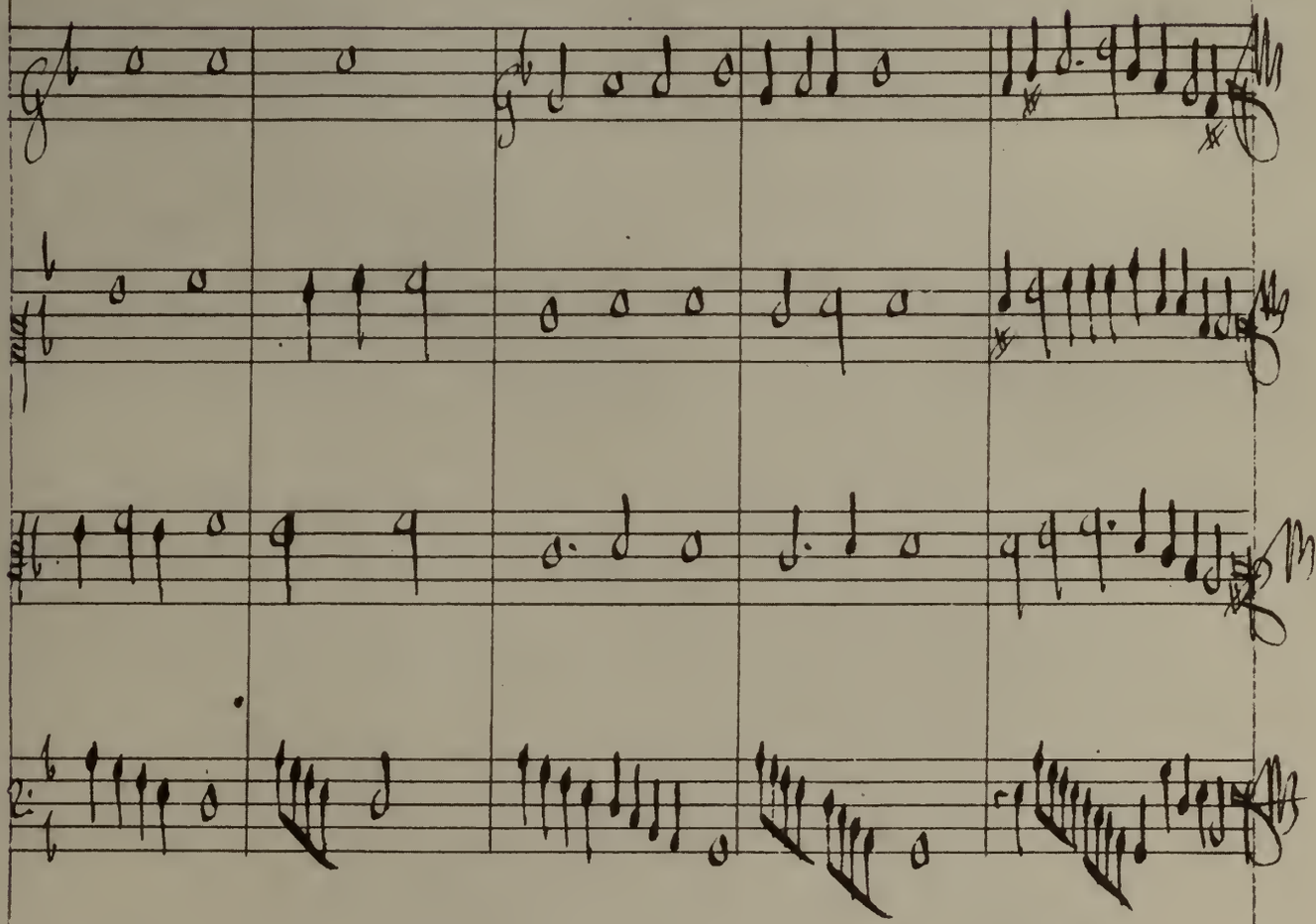
if the Bass rise a 4 dividing his first note
Canto marie vse tenths, and fall with him,
the rest of parts must hold.



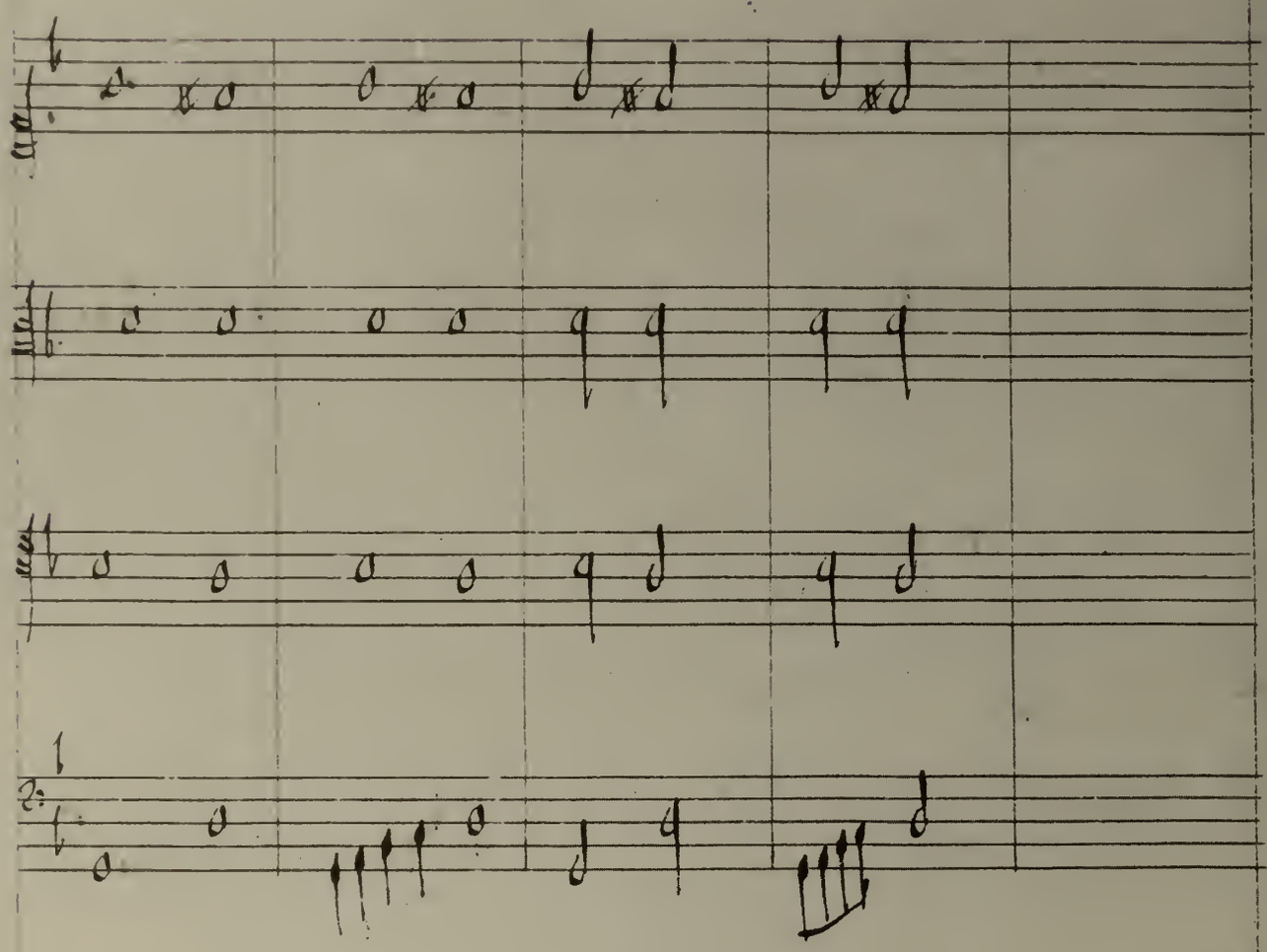
if the Bass fall a fifte in devision, and com nott vnto a close, you must vse in the rest of parts to sett vnto the first note of the Bass vntill he com to his fift note, and if the Bass descend foure chrocchetts you maie vse in the rest of parts a semibreve, if quavers then a minim, Or



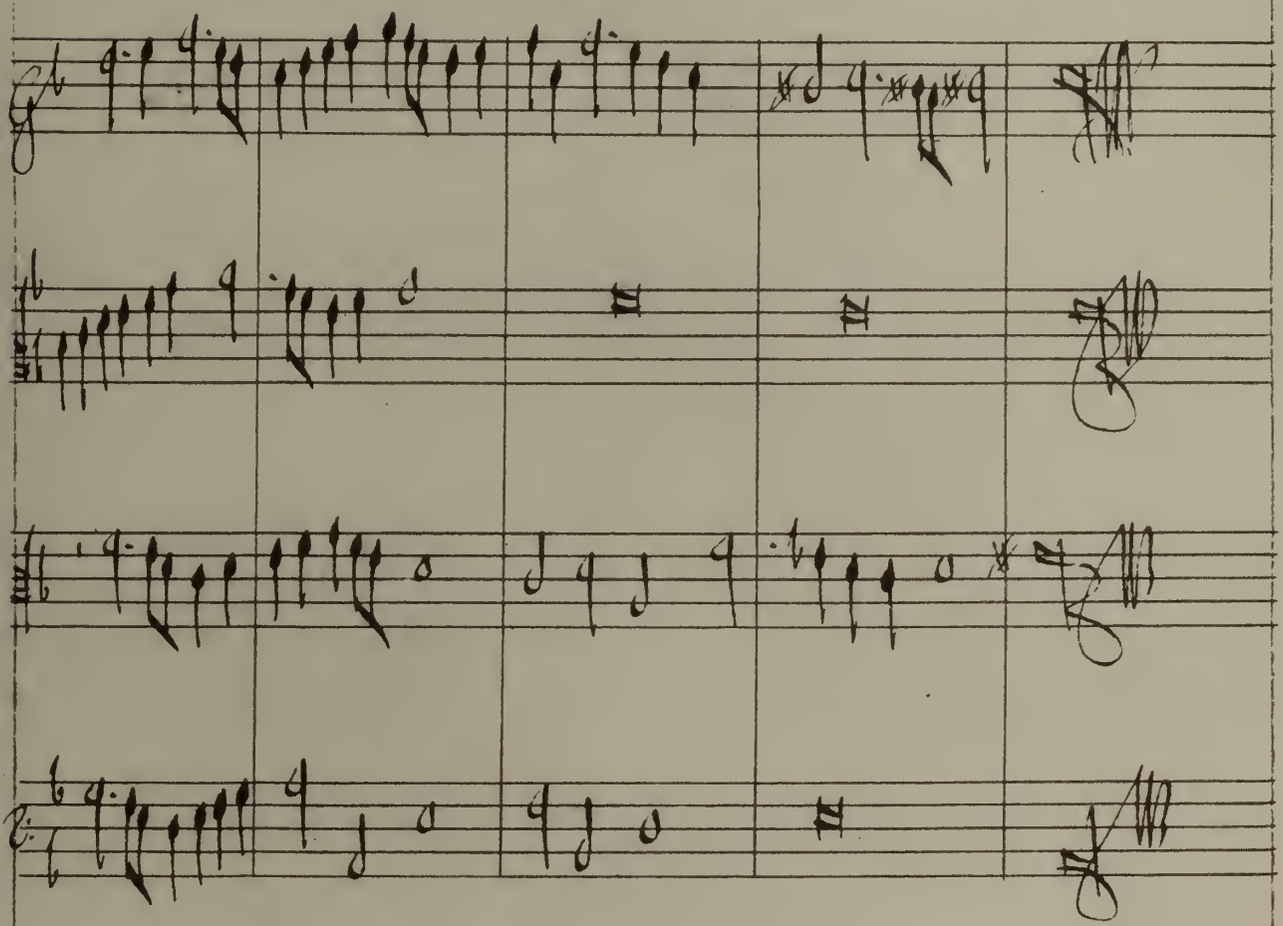
Or elſs if the Baſs fall a 5 in deviſion lett the part which vſes the 5 vnto the firſt note vſe the 8 vnto the third note of the Baſs.



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



if the Bass vse 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 vnto the 15, and so they maie divide their semibreves either into crochets, or quavers.

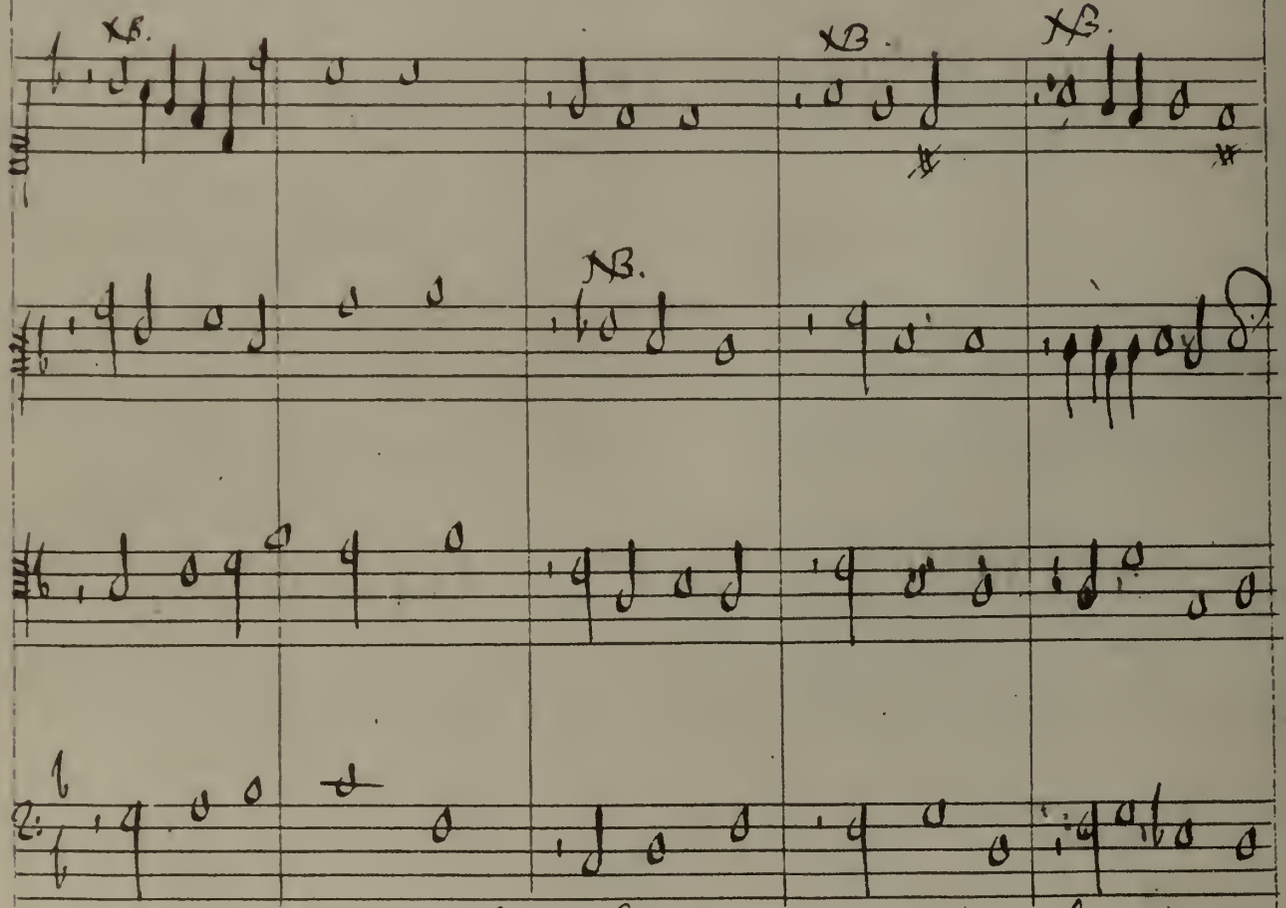


Of Ligatures

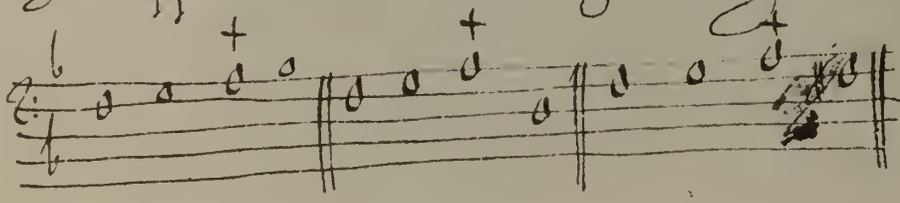
if the Bass rise a 2 how the
is made hold

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
vses the is must hold, and next vse the 8.

This holding is vppon a 9.

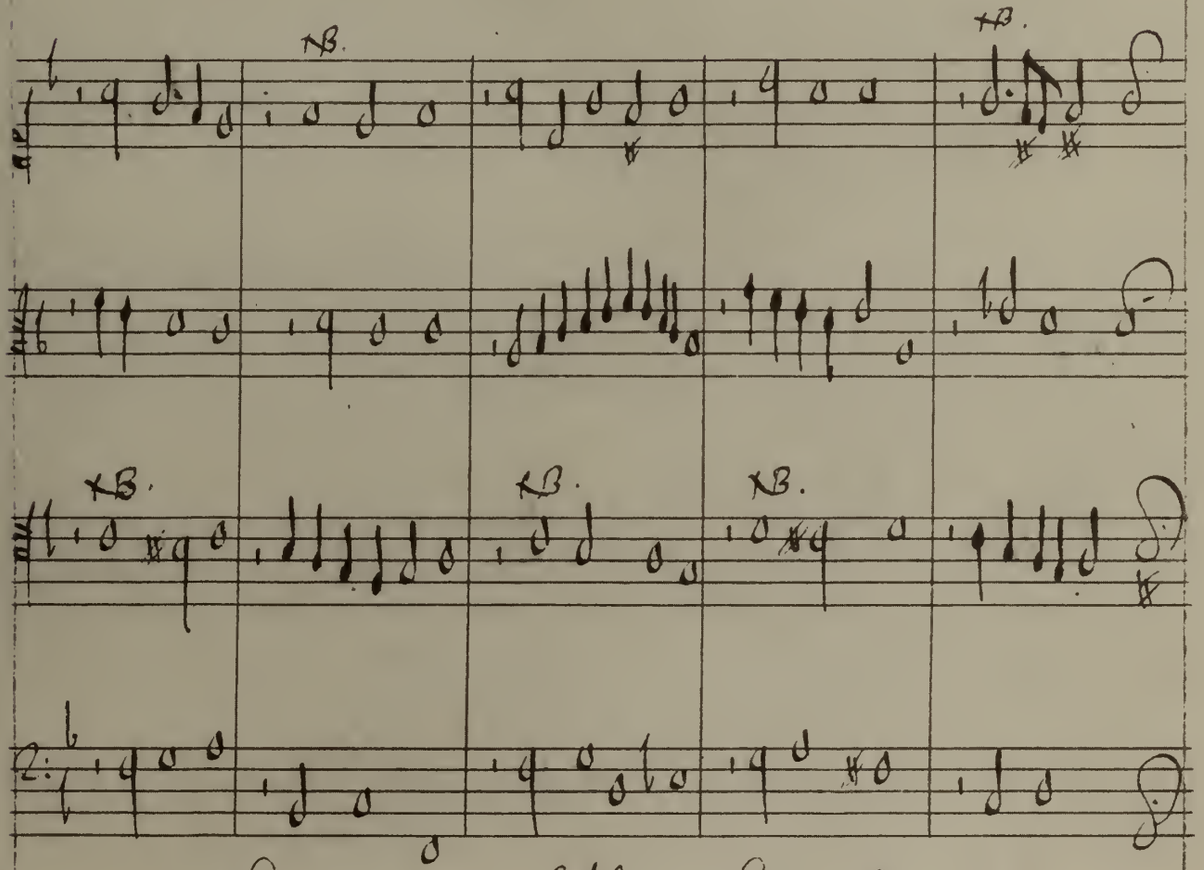


The is must hold when the Bass ascends 3 or 4
seconds, and then ~~falls~~ meanes to make a kinde
of close vppon the third ascending note.

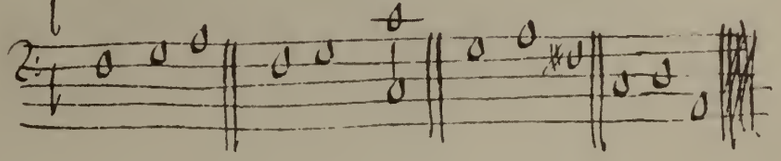


if the Bass rise a 2 how the 12, or
5 (marie holde.

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 vses the 12, or 5, and
then vse the 10.
This holding is vppon the 4, and 11.

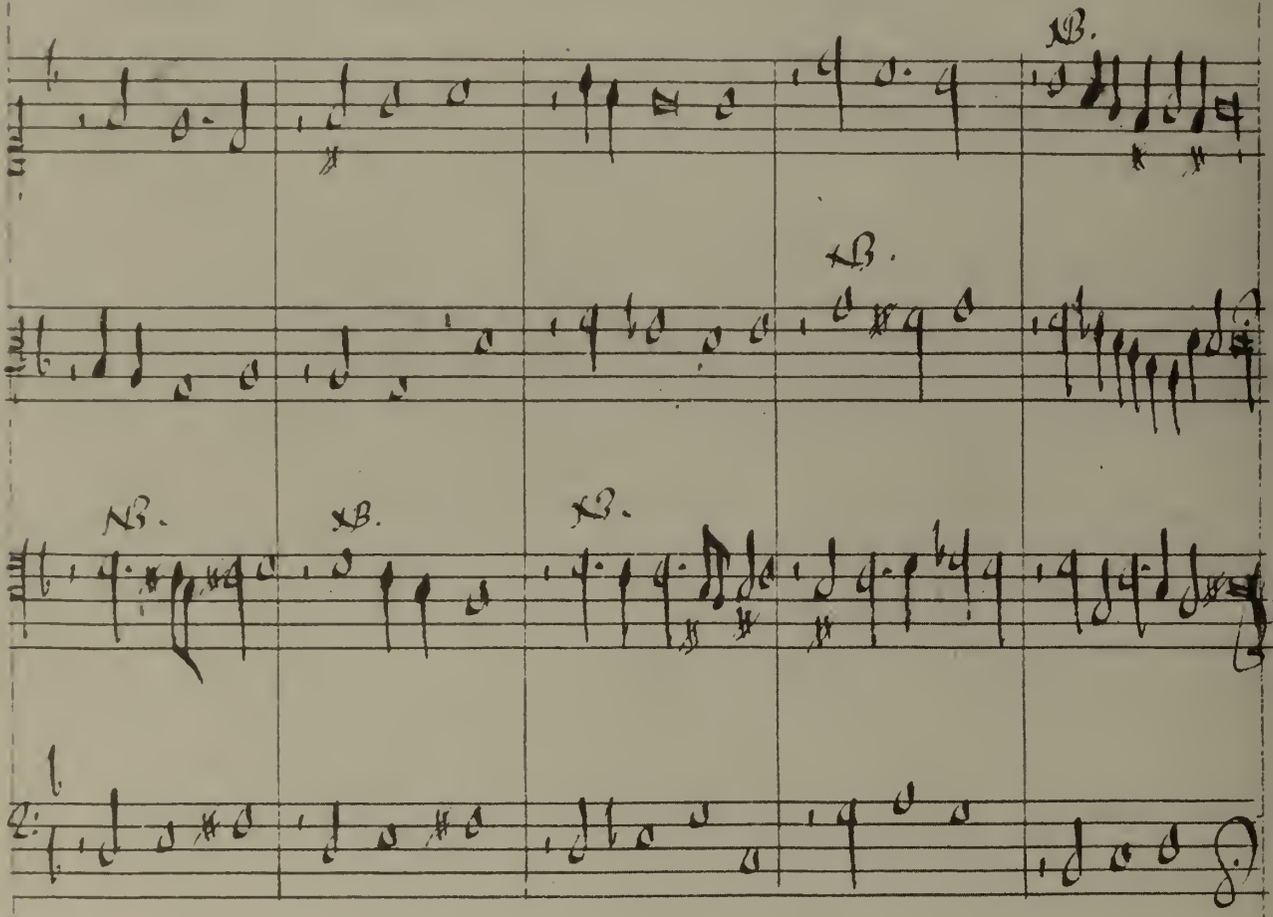


The 12, or 5 holds when the Bass rises,
and will have his second ascending note to
be made a close.



if the Bass rise a 2 how
the 8 or is made hold.

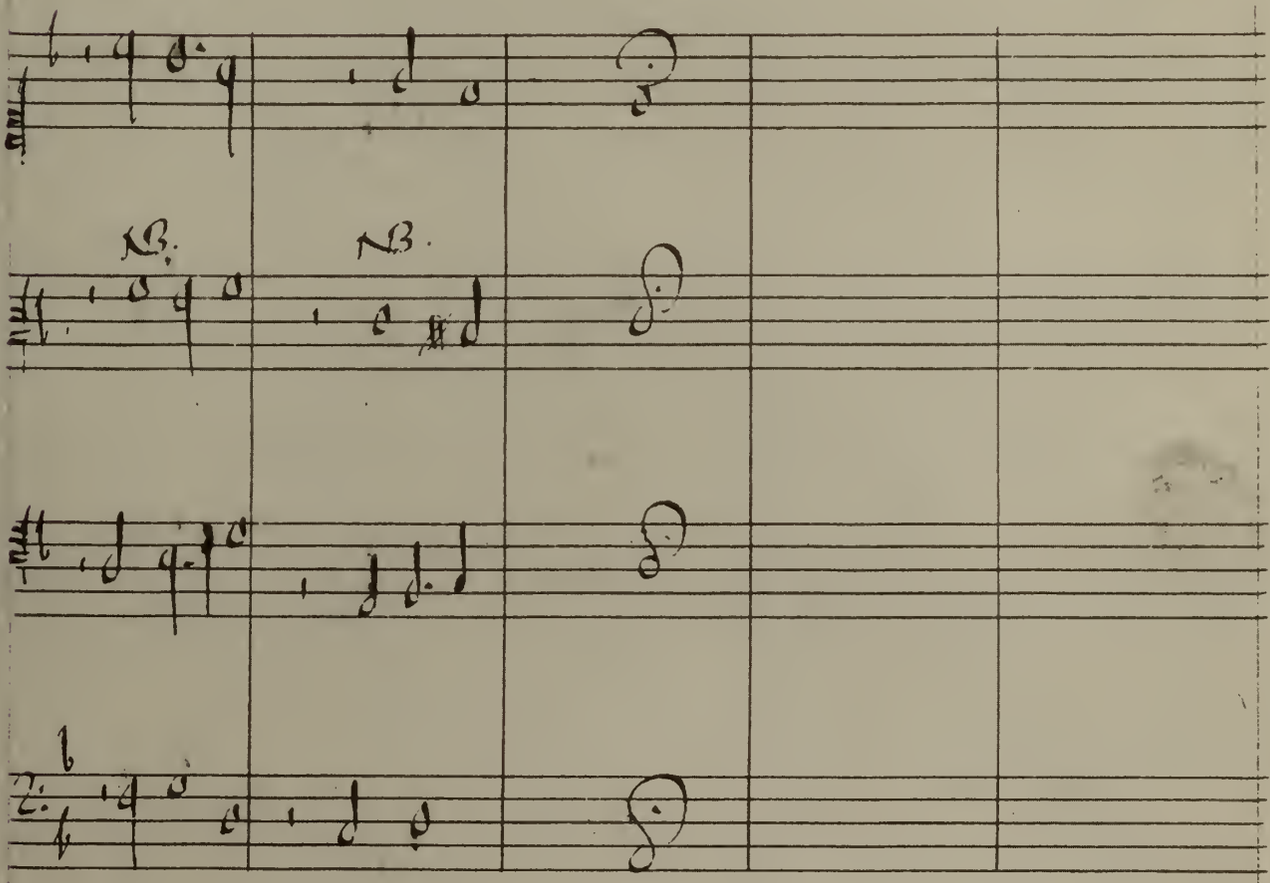
If the Bass rise a 2, and then rise another
sharpe 2: or if the Bass rise a 2, and then
rise a 3, or fall a 2; lett the part hold which
is the 8, or is, and then use a b, or 13;
Or if the Bass rise two 2, and then fall a 5.
This holding is vppon a 7.



if the Bass rise a 2
how the 8 maie hold

if the Bass rise a 2, and then fall a 4
meaning for to change the ayre, and to
deferr a close lett the 8 hold, and then vse
the 6.

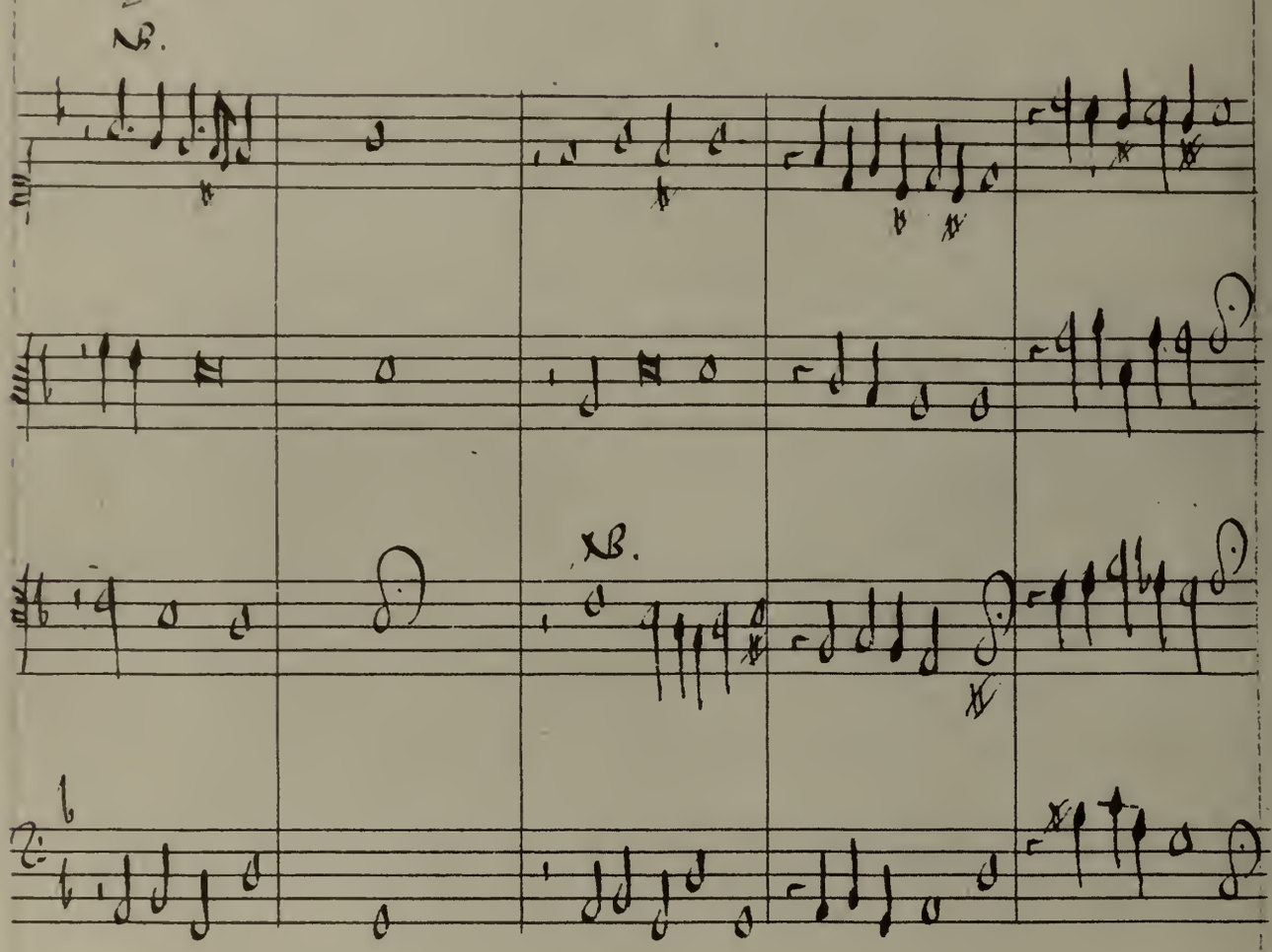
This holding is vppon a 7.



if the Bass rise a ♮ in minims, and then fall a $\frac{6}{5}$ the 8, or is maie hold, and vse vnto the third note of the Bass either the $\frac{6}{5}$ or 10.

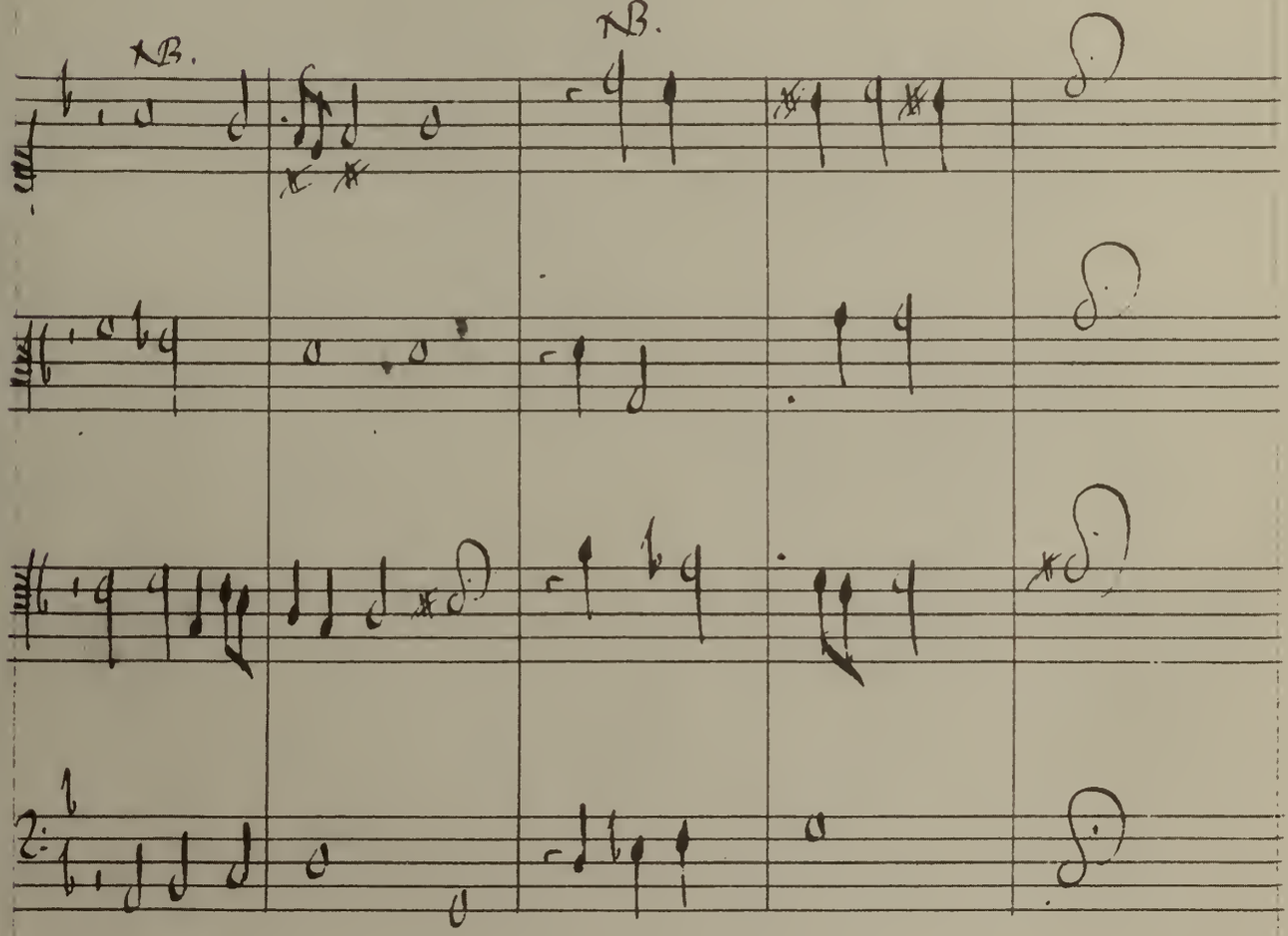
Here the 8 holds vsing a 7.

Here the 10 holds vsing a 9.

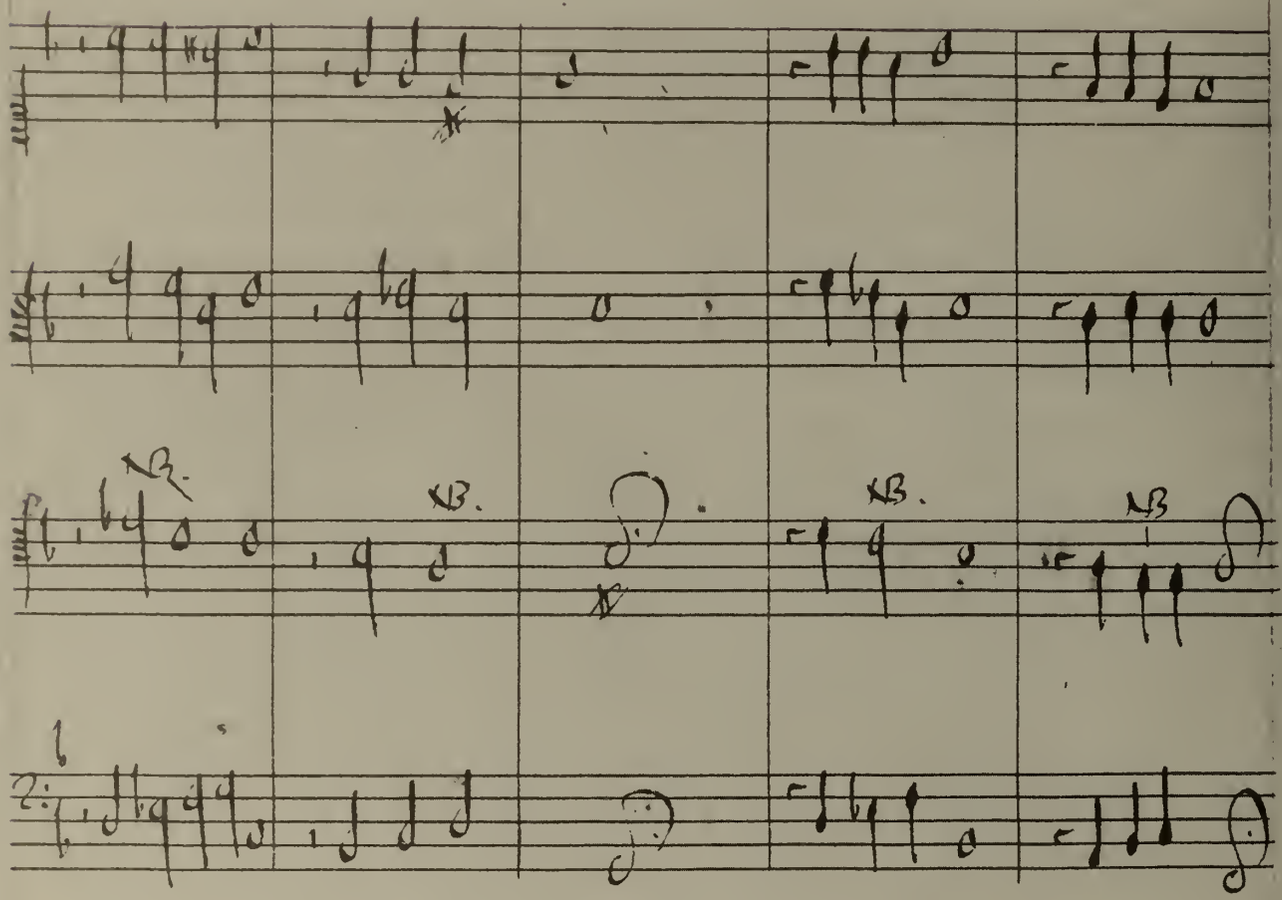


if the Bass ascend three Seconds in minims, or throcchcats the 1s, or 8 maie hold, and then vse vnto the third note of the ~~the~~ 12 or 5.

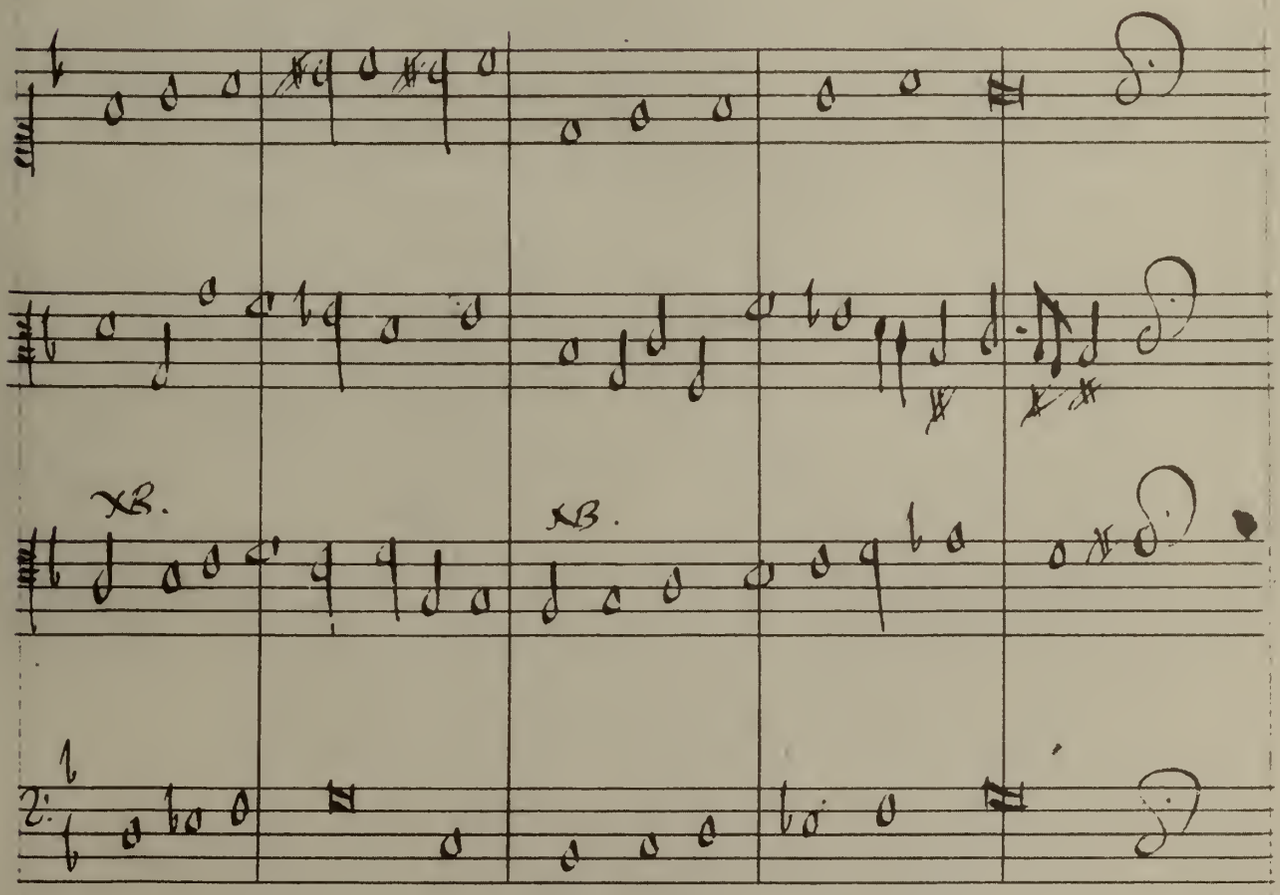
The holding is vppon a 7



if the Bass rise two 2 in minims, or chrocchetts, and then fall a 5, you maie use unto the second note of the Bass a 6 for a 5.

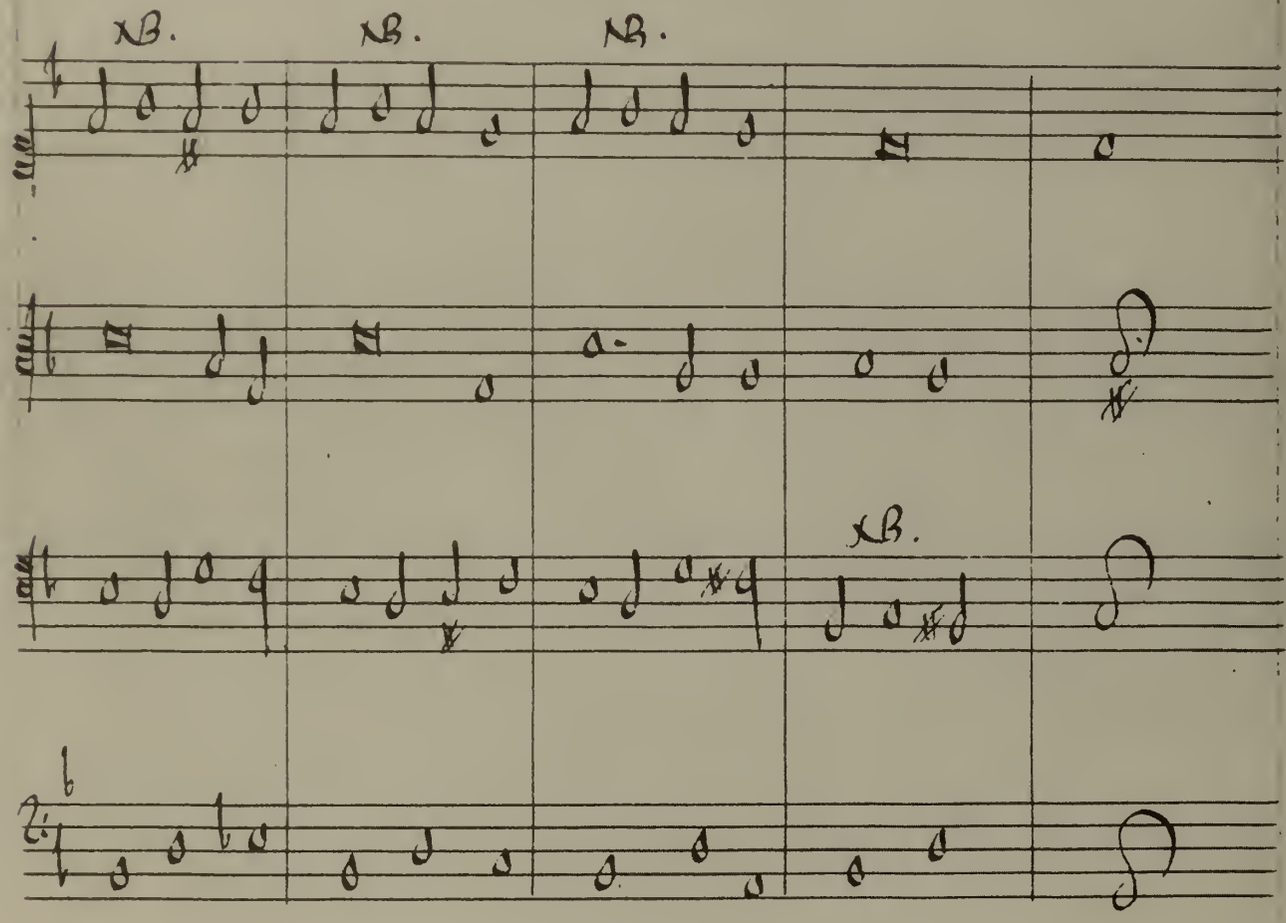


if the Bass rise many seconds 2, lett the part which vses the 5 divide, and then vse a 6, and so hold as it appeareth in the Tenor in the following example.



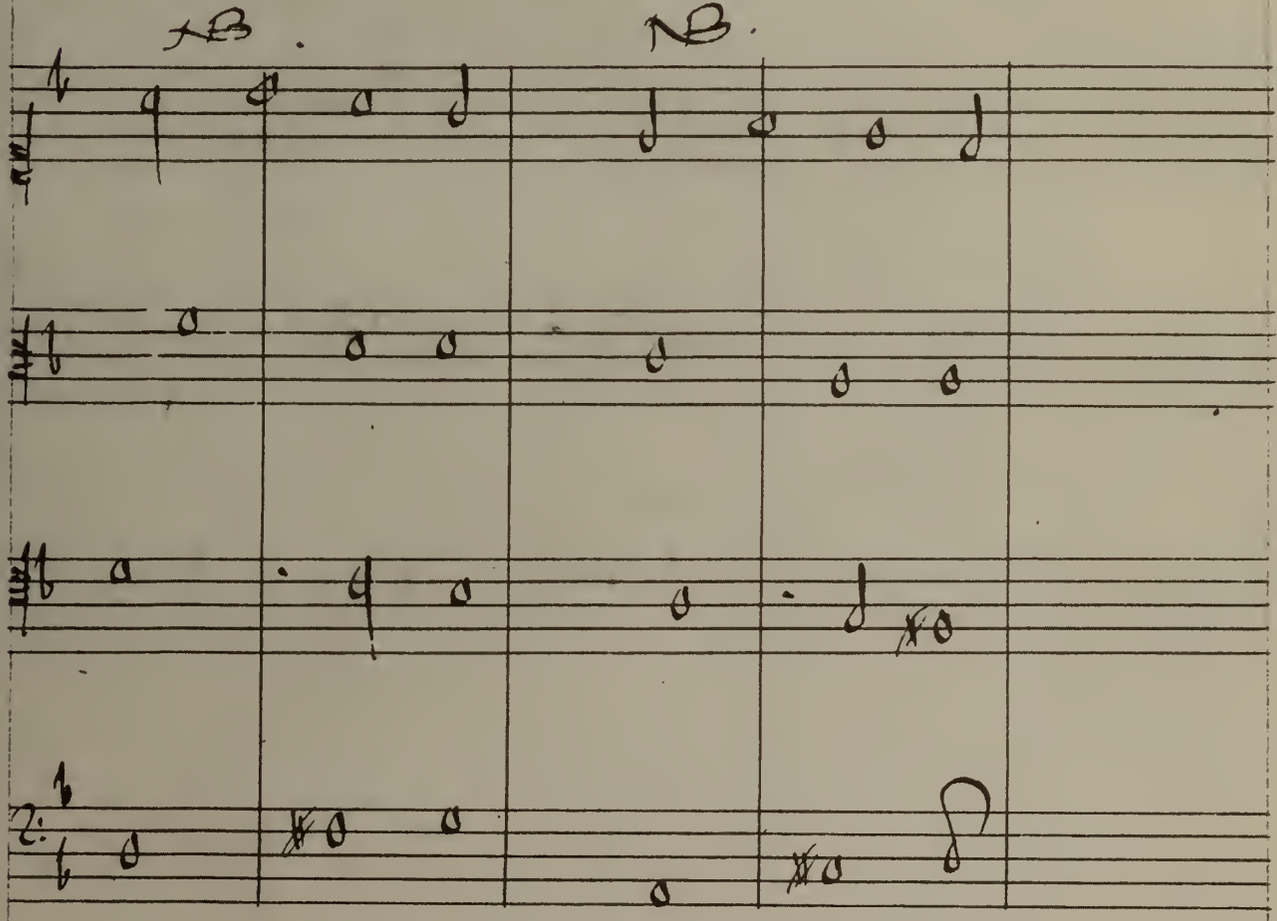
If the Bass rise a 3, and then rise a 2, or fall a 2, a 4, or a 5 lett your part which vses the 12, or 5 divide, and then vse a 6, or 13 holding the same he must vse the 10, or 3.

This holding is vppon the 11, and 4.



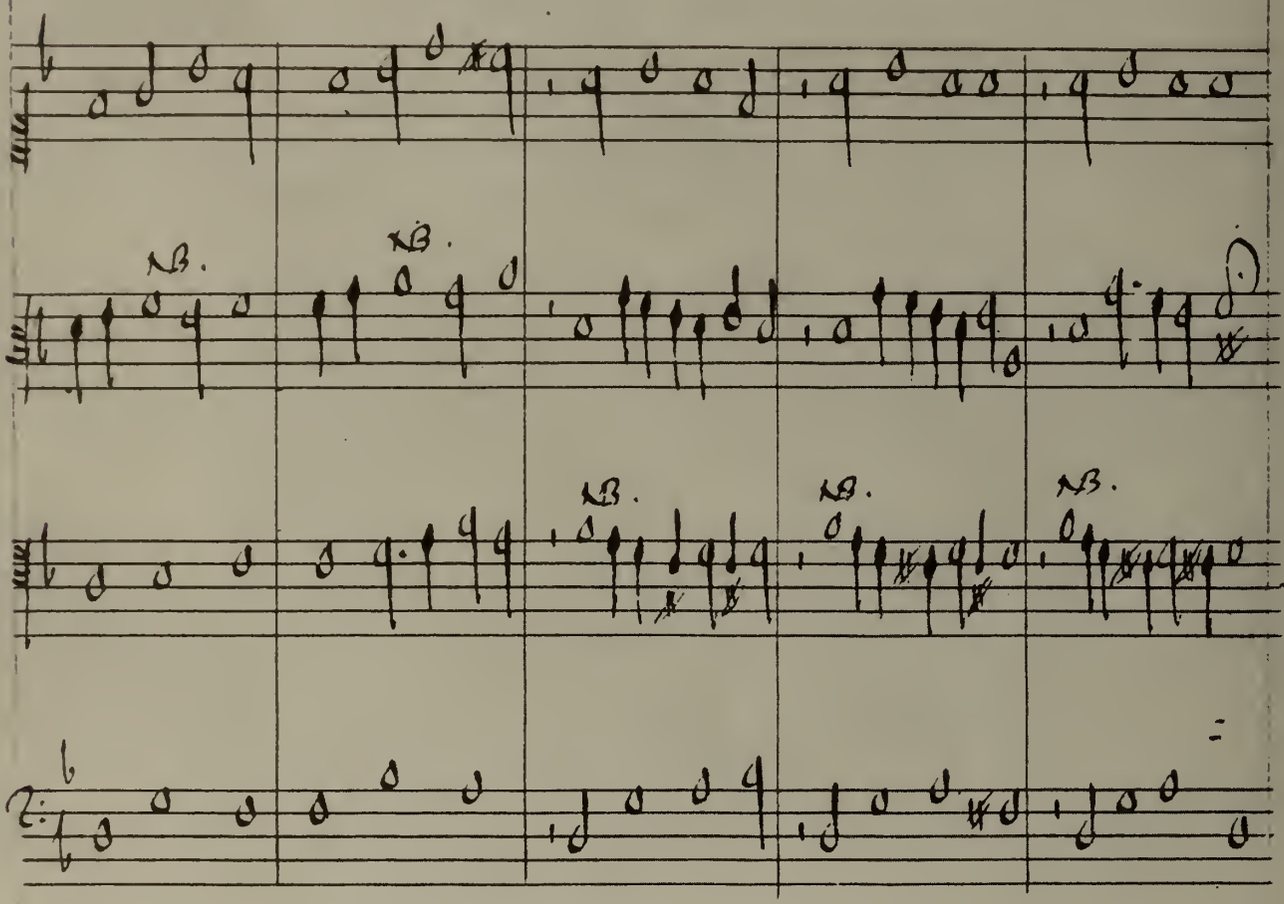
if the Bass rise a sharpe 3, the part which vses the 12 must divide, and then vse the 13, holding the same the must next vse the 10. The part which Lab vses the 8 must hold and then descend with the false fift vnto the 3.

This holding is vppon the 11.



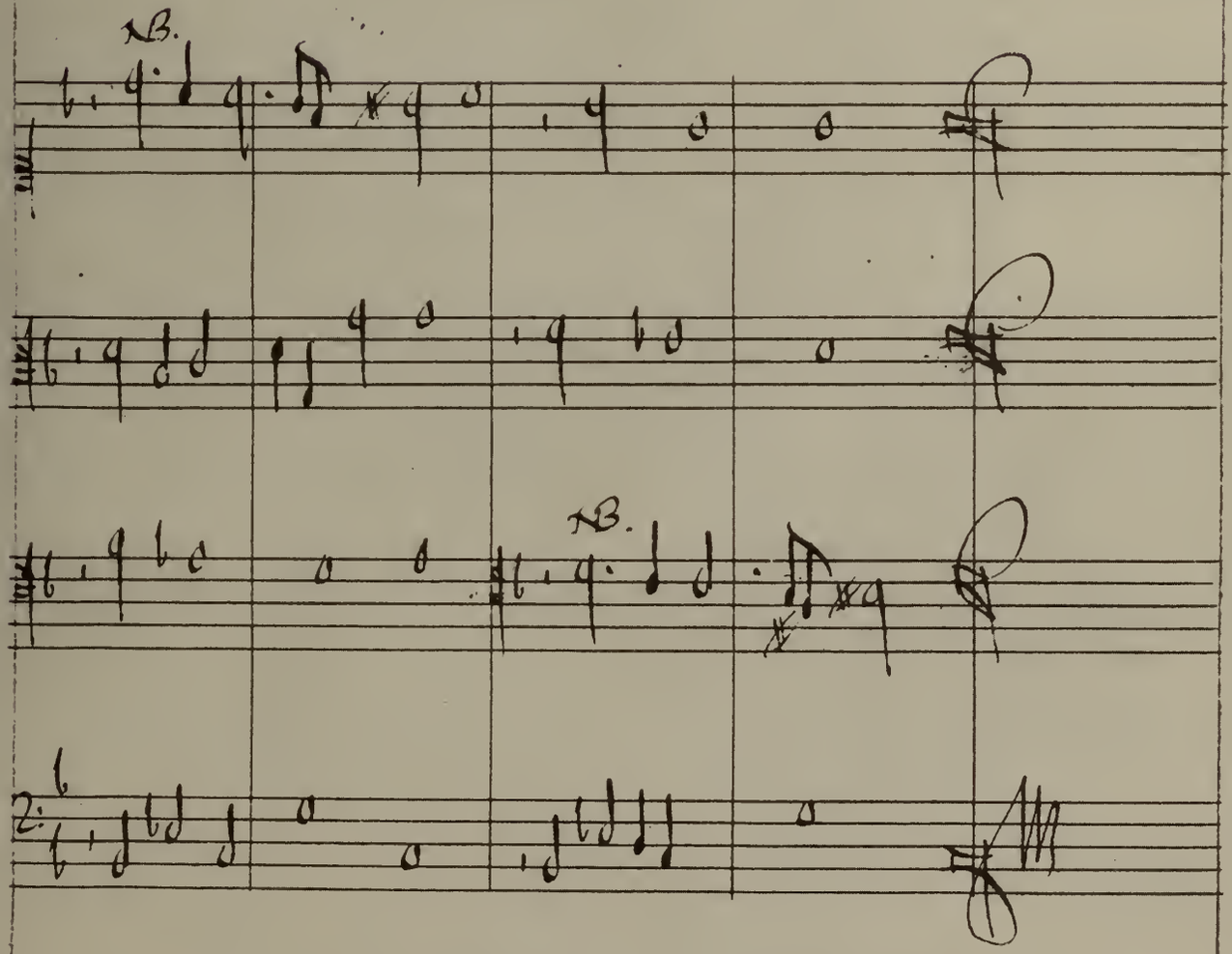
if the Bass rise a 4, and then fall a 2; or if the Bass rise a 4 and then rises anothe 2, or fall a sharpe 3, or as the part which vses the 10 must hold, and then vse the 6, as it appeareth in the two first scores: butt in the three last the 10 holds and then vses the 6 falling downe to a 3 making a close.

This holding is vppon the 7.



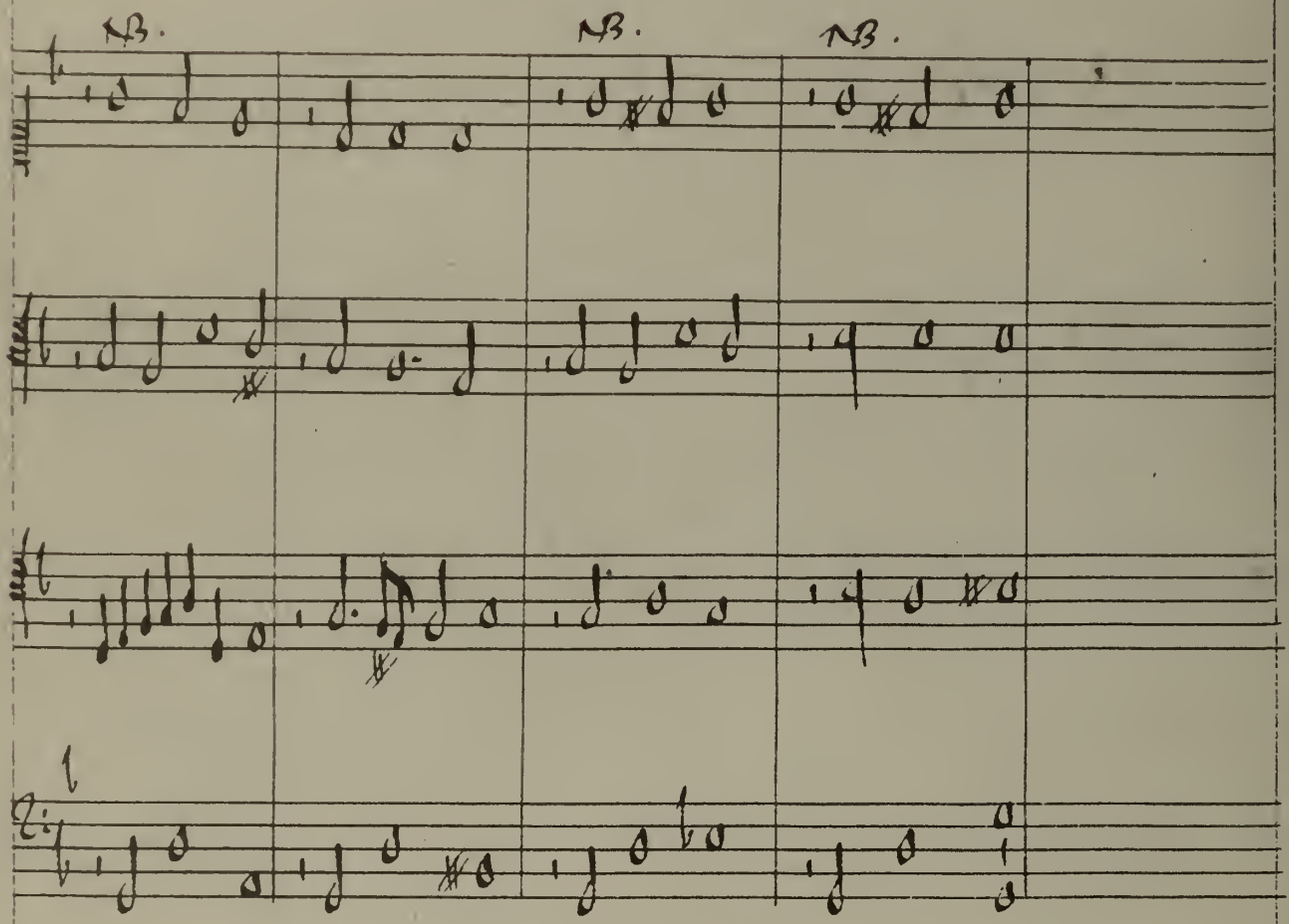
if the Bass rise a 4, and then fall a 3 the part which vses the 10, or 17 maie hold, and then vse the 13, or 6.

This holding is vppon the 7.



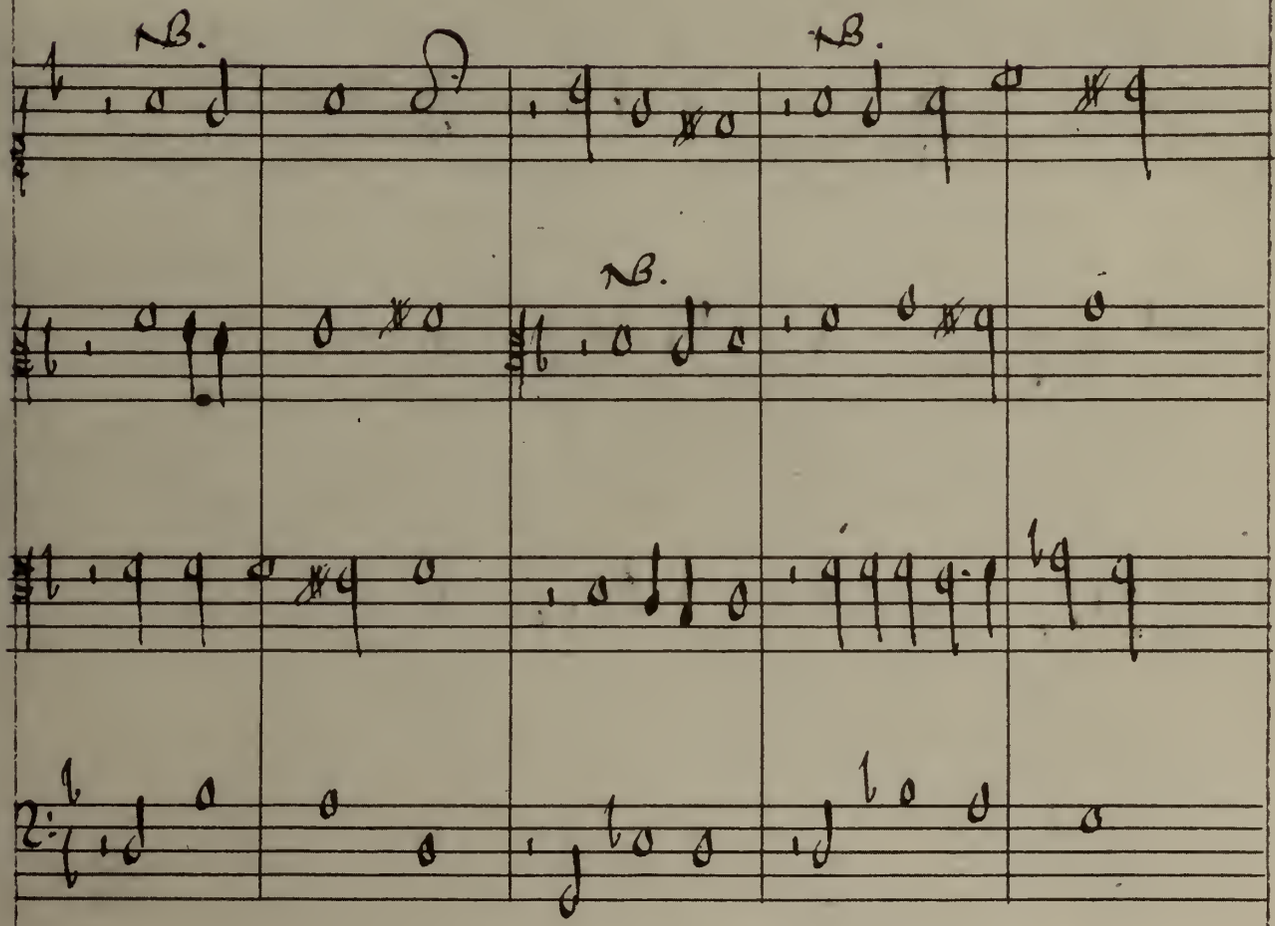
if the Bass rise a 5 and then fall a 3. 4, or 5, or rise a 2, or 4 lett the part which vses the 15, or 8 hold, and then vse a 10, or 3.

This holding is vppon the 11, and 4.

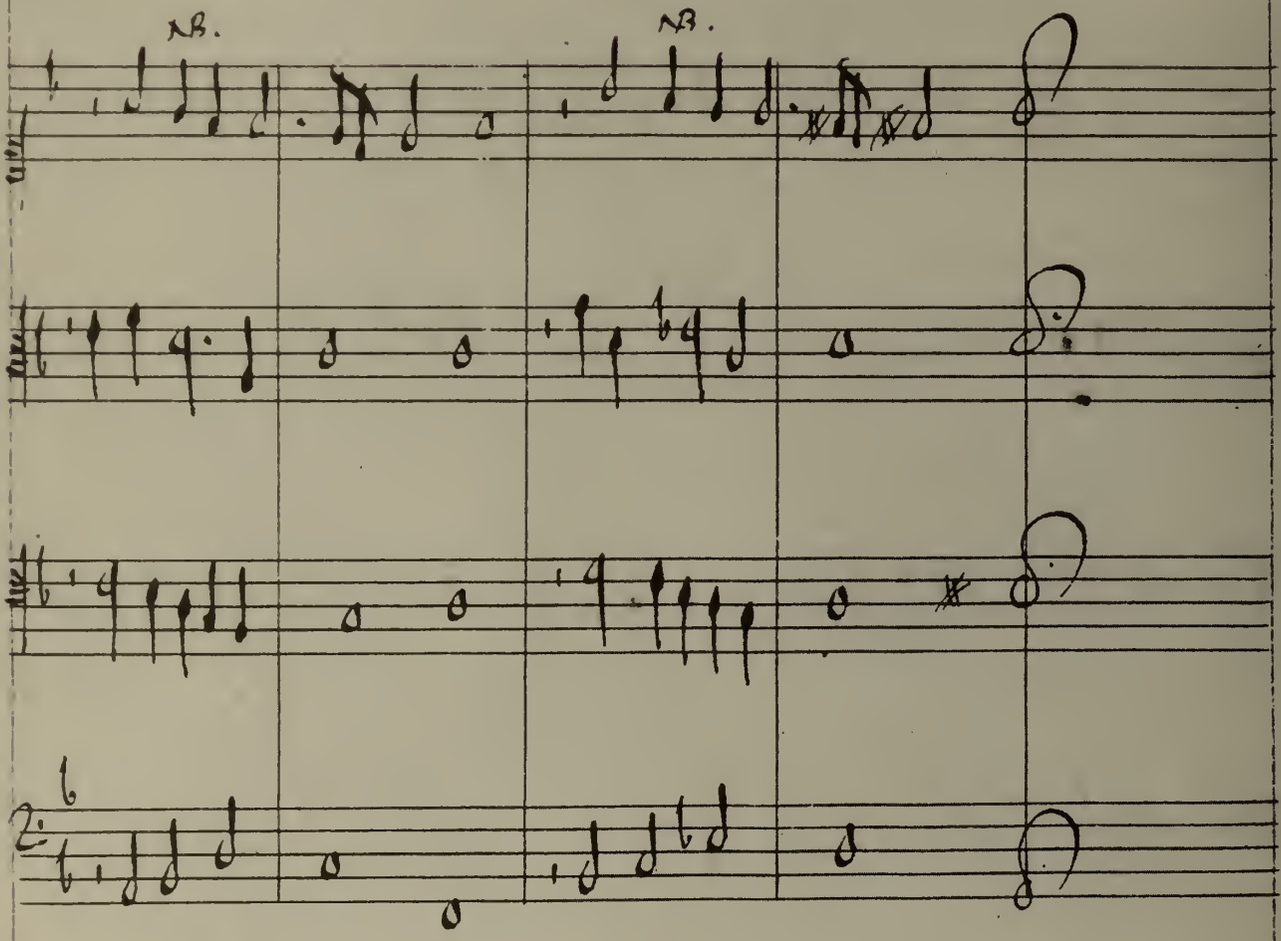


if the Bass rise a ♭ the part which
vses the 12 must hold, and then vse
the 13

This holding is vppon the >.

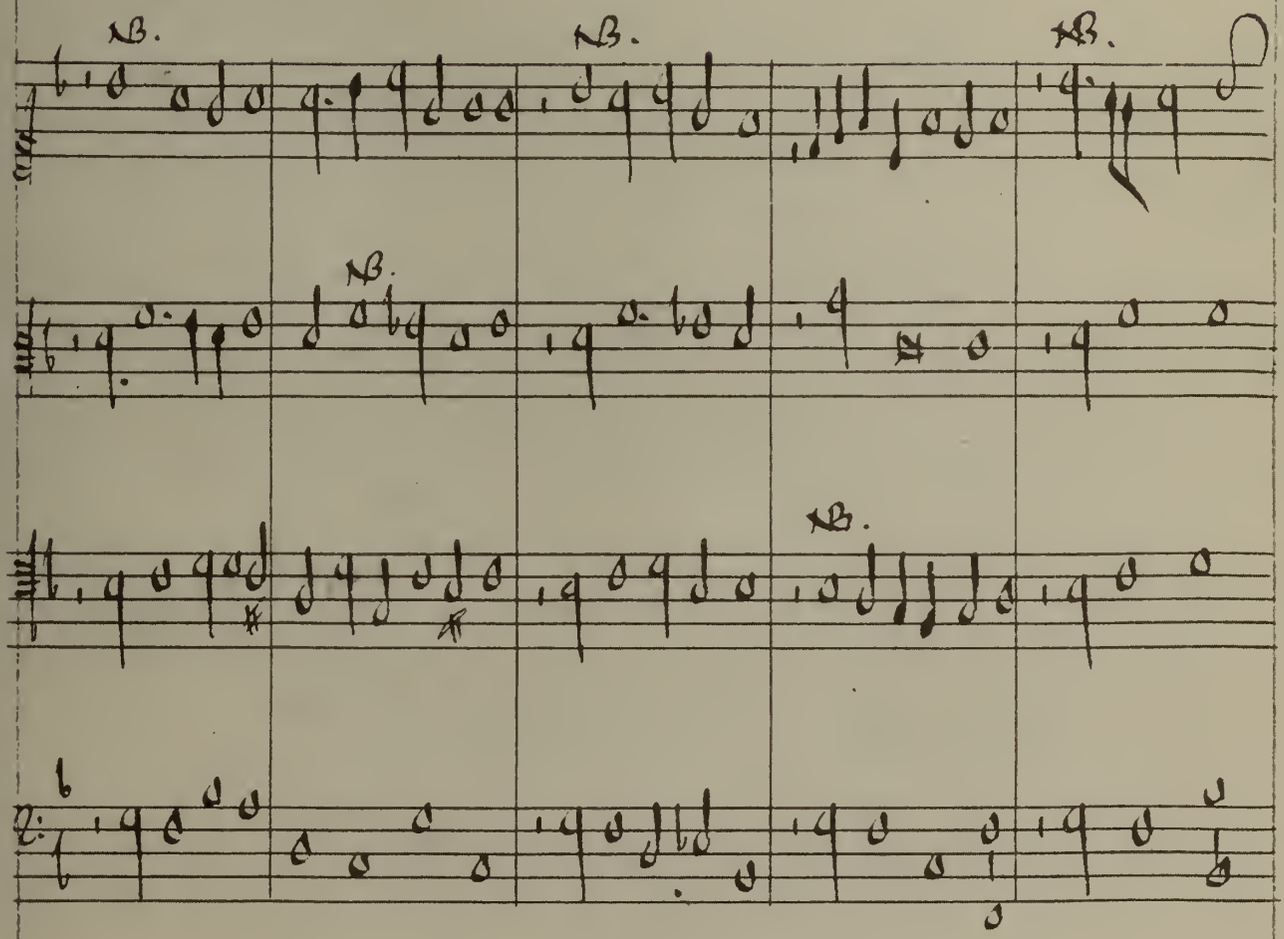


if the Bass rise a 2, and then a 3
next falls a 2 and makes a close Canto
is first to use the is, and then the' 13



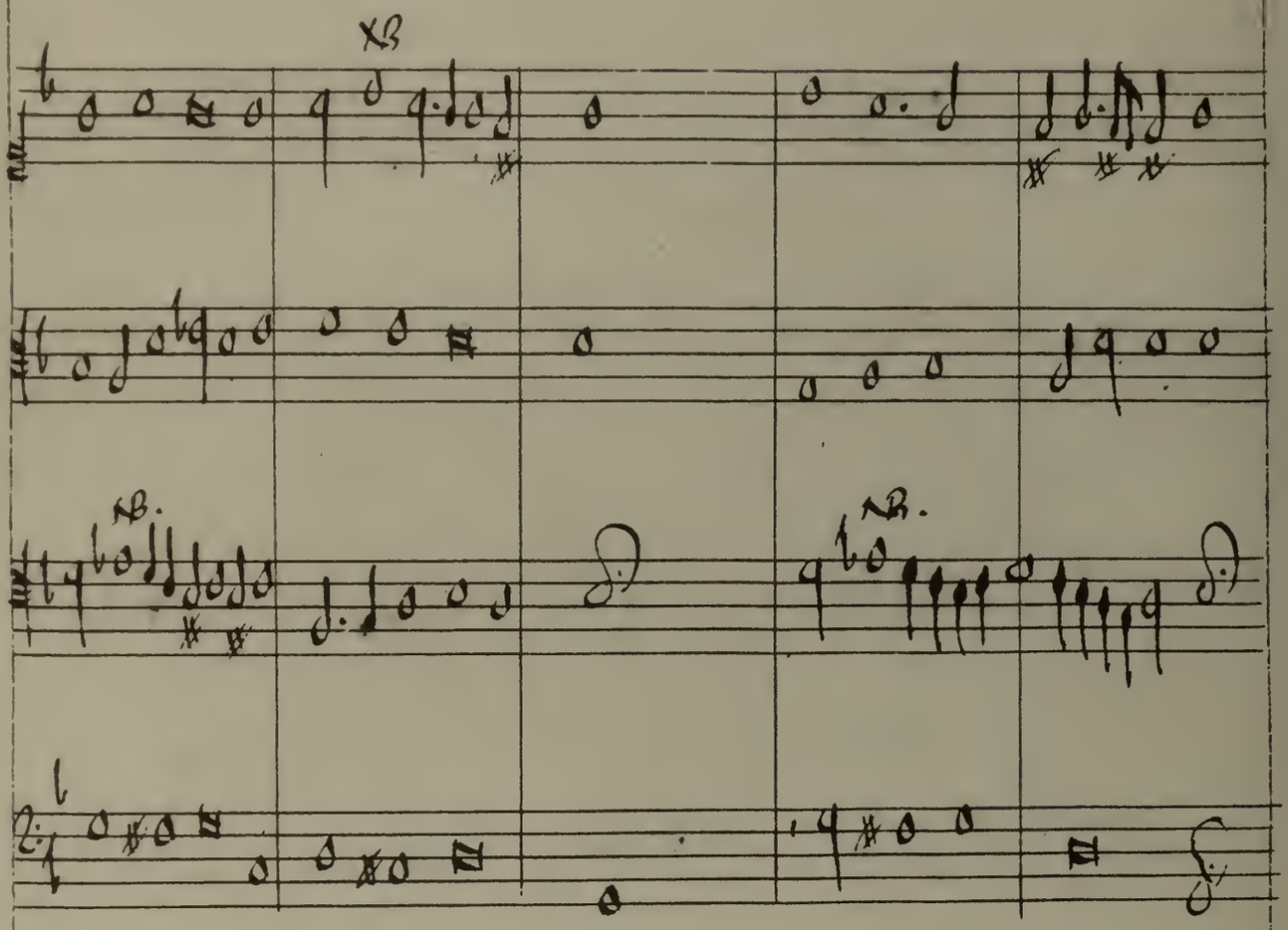
If the Bass fall a 2, and then rise a 4, or 5 or fall a 3, 4, or 5, the 10 or 3 must hold next vse the 10, or 3 agayne.

The holding is vpon the 4, and 11.

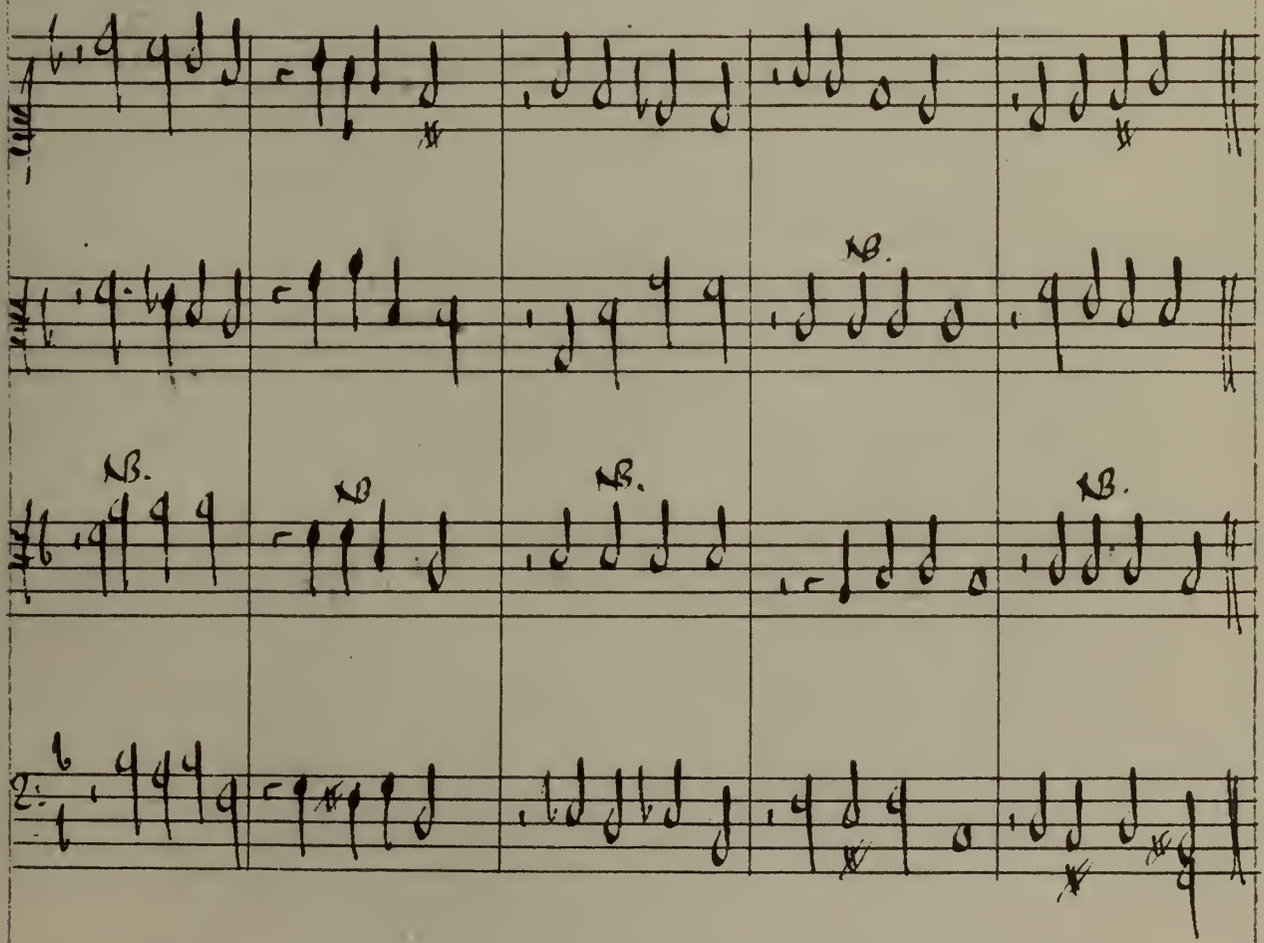


If the Bass fall a sharpe = in semibreues and then rise a = lett the part which vses the 5, or 12 divide and vse a 6, or 13 holding thesam he must vse a 6, or 13 agayne.

This holding is vppon a false 7.



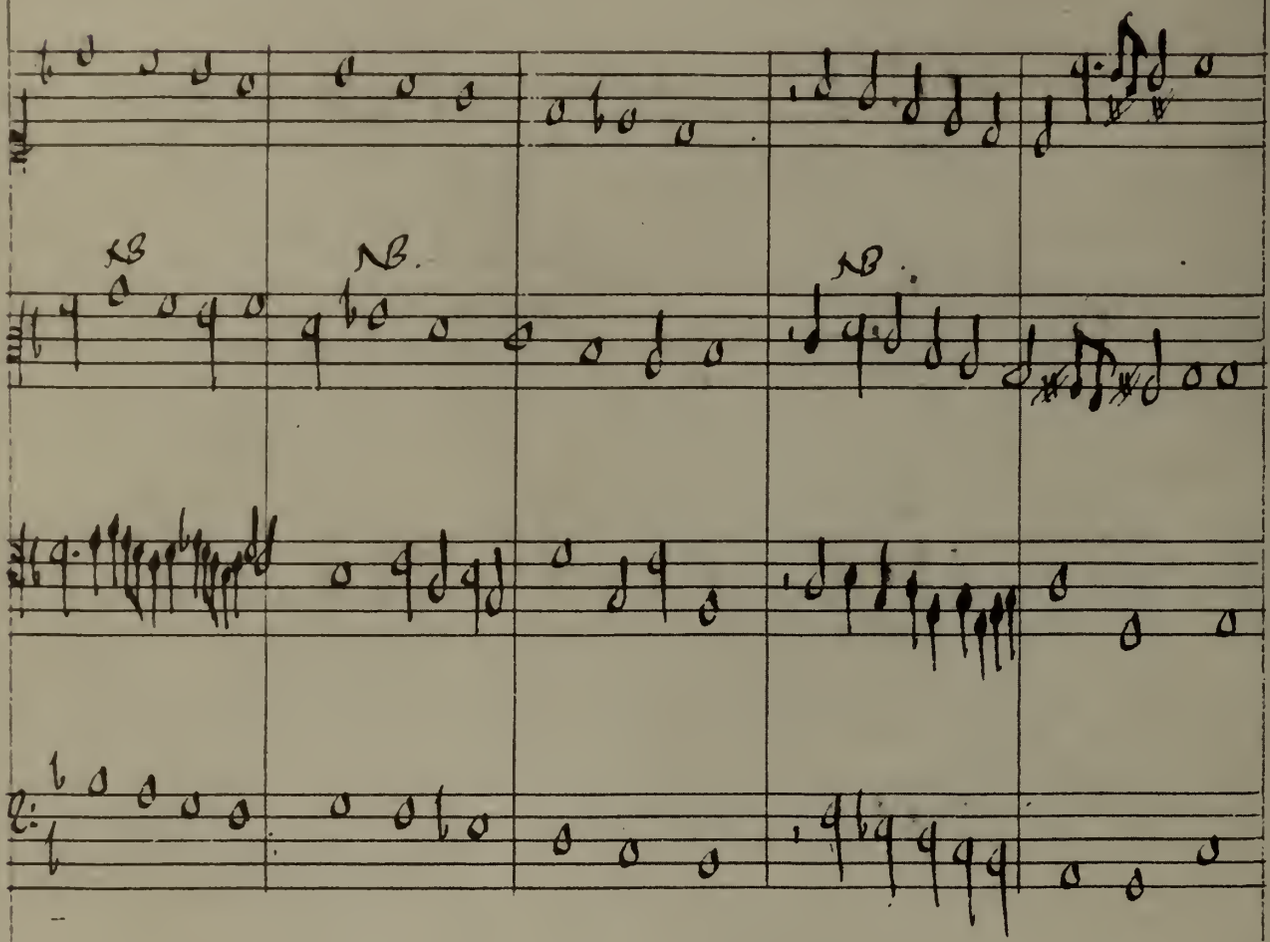
if the Bass fall a sharpe z in minims, or
chroichets, and then rise a z againe the
second note of the Bass demaunds a b for
a s.



if the Bass fall many seconds in semibreves or minims, the part which vses the s must divide and then vse the b, holding, the same you must vse the b againe, vntill you com vnto the last note of the Bass and then the part that vses the > must vse the 8,

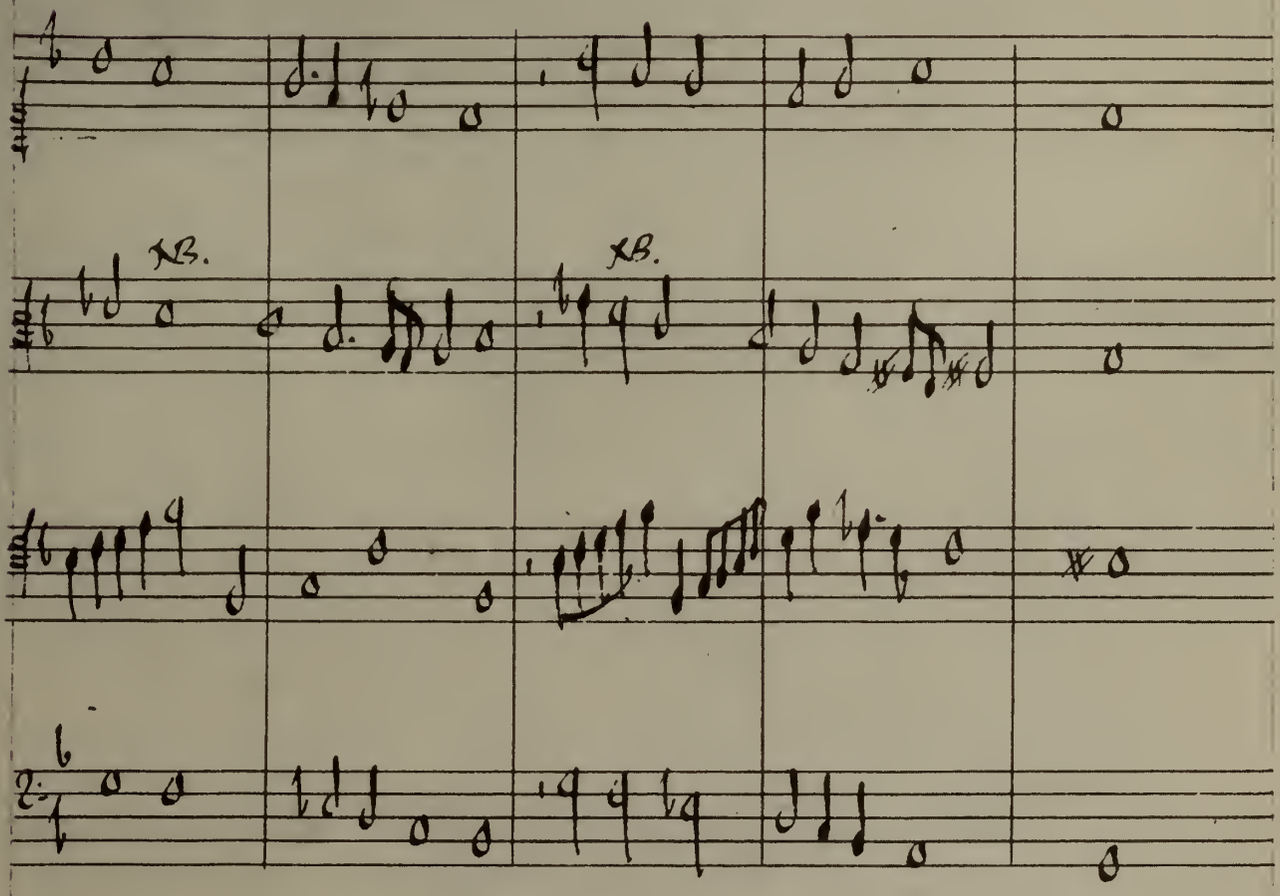
Or

The holding is vppon the >.



Or if the Bass fall manie Seconds you maie beginn to deride with the b, and then vse the s, holding the same you must vse the b agayne

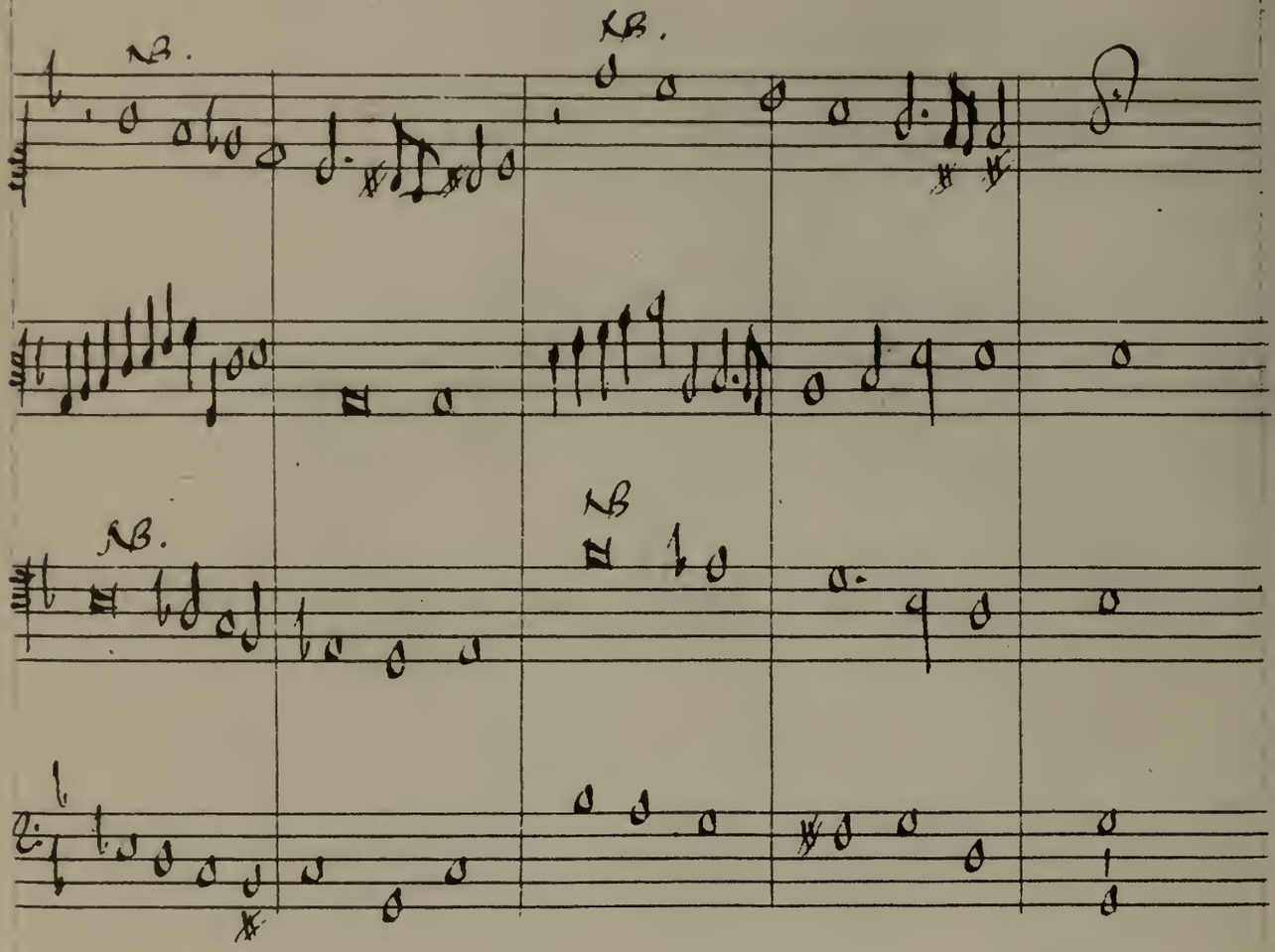
the holding is vppon the b



if the Bass fall manie 2 in semibreves Canto maie hold vsing, io, and Tenor will beginn with a 5, and then vse a 8.

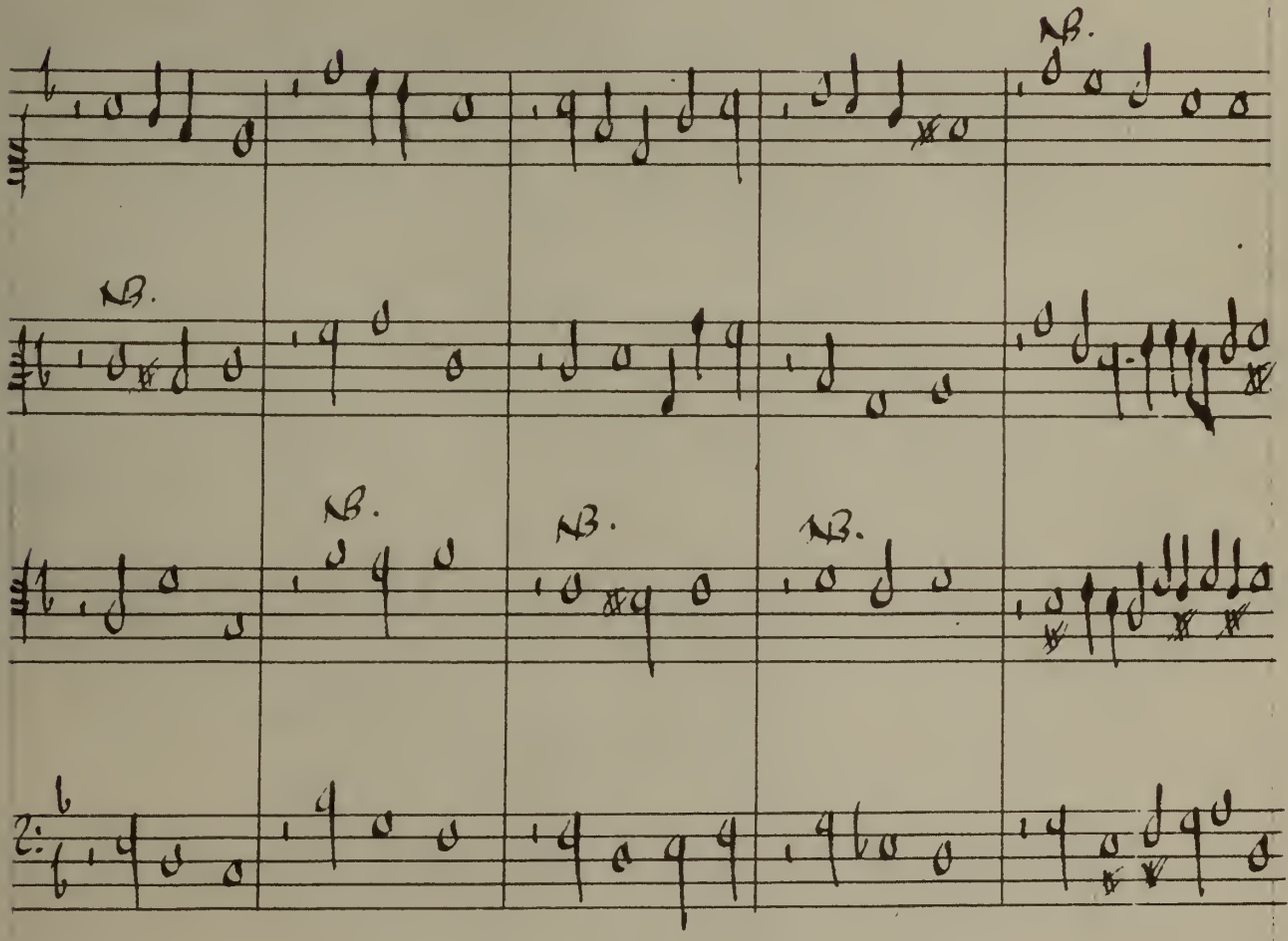
This waie is vsd butt seldome.

This holding is vppon the 11.



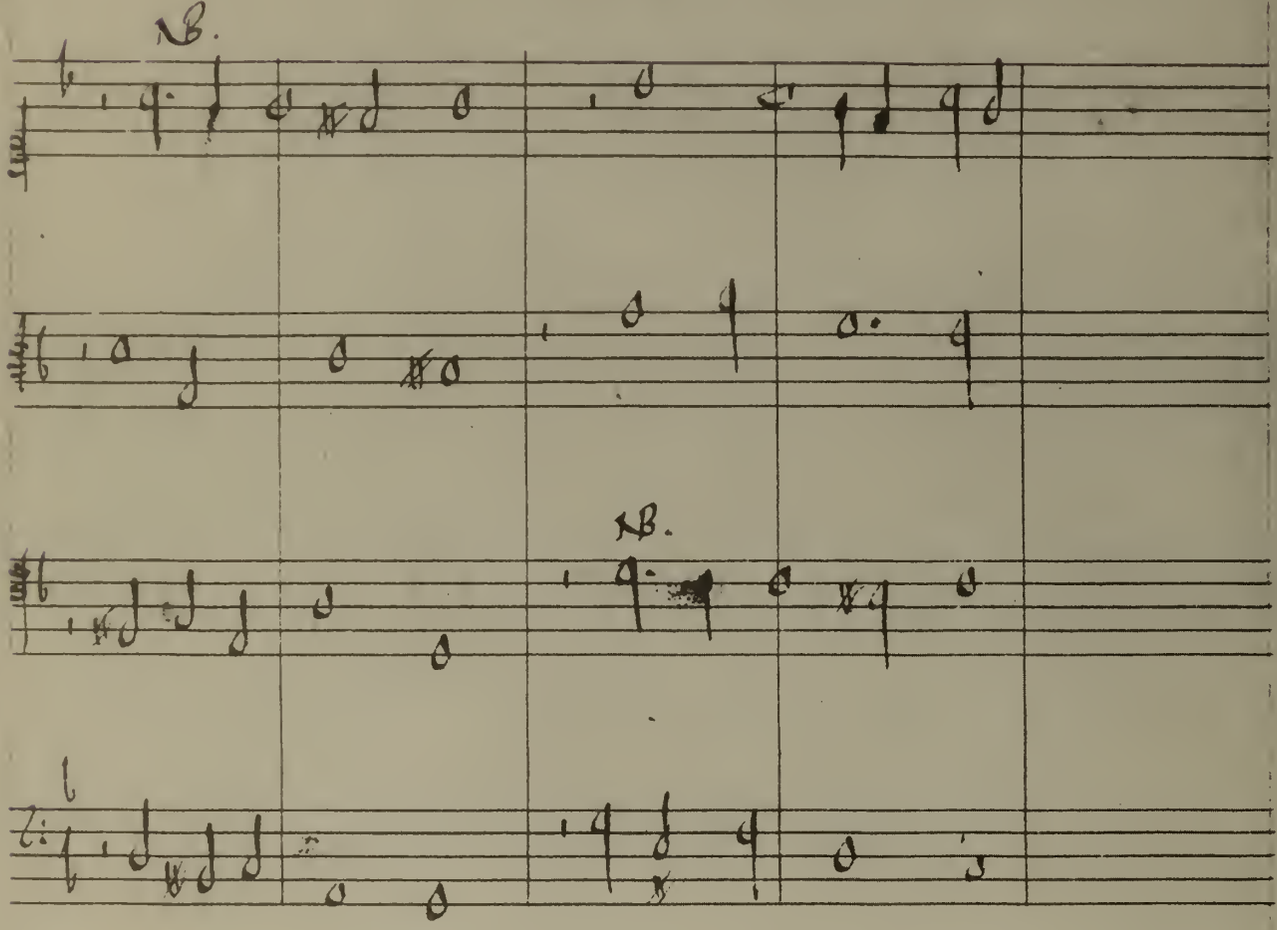
If the Bass fall a 3 and then fall a 2, or rise a sharpe 2, the part which vses the 5, or 12, must hold, and then vse the 6, or 13.

This holding is vppon the 7.



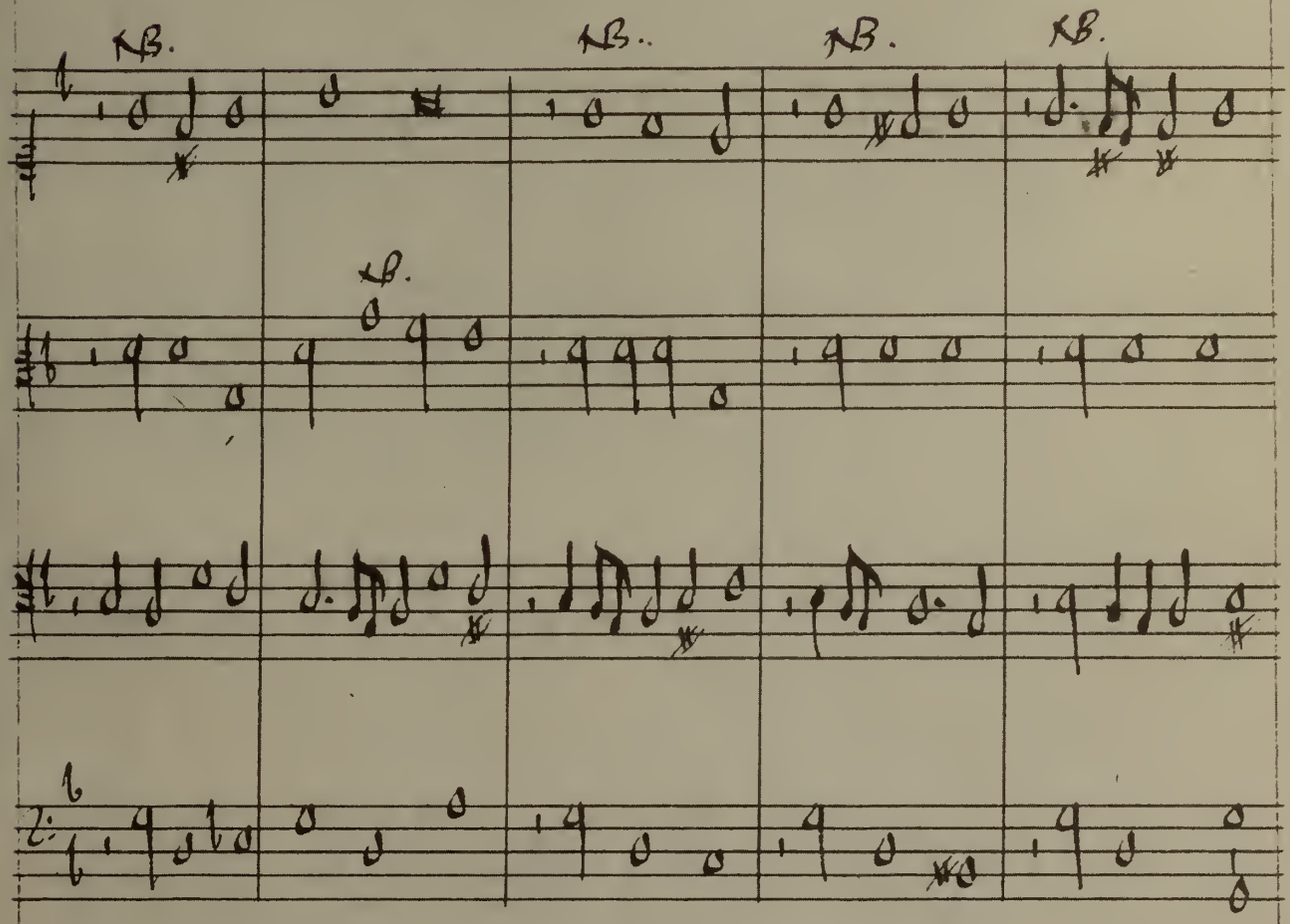
if the Bass fall a 3 in minims or
crochets and then rise a 2 the part which
vses the 12, or 5 must hold, and next vse a
12, or 5 against vnto the 3 note of the Bass

This holding, is vppon a 7



if the Bass fall a 4, the part which vses the 8 must hold, and then vse the 10.

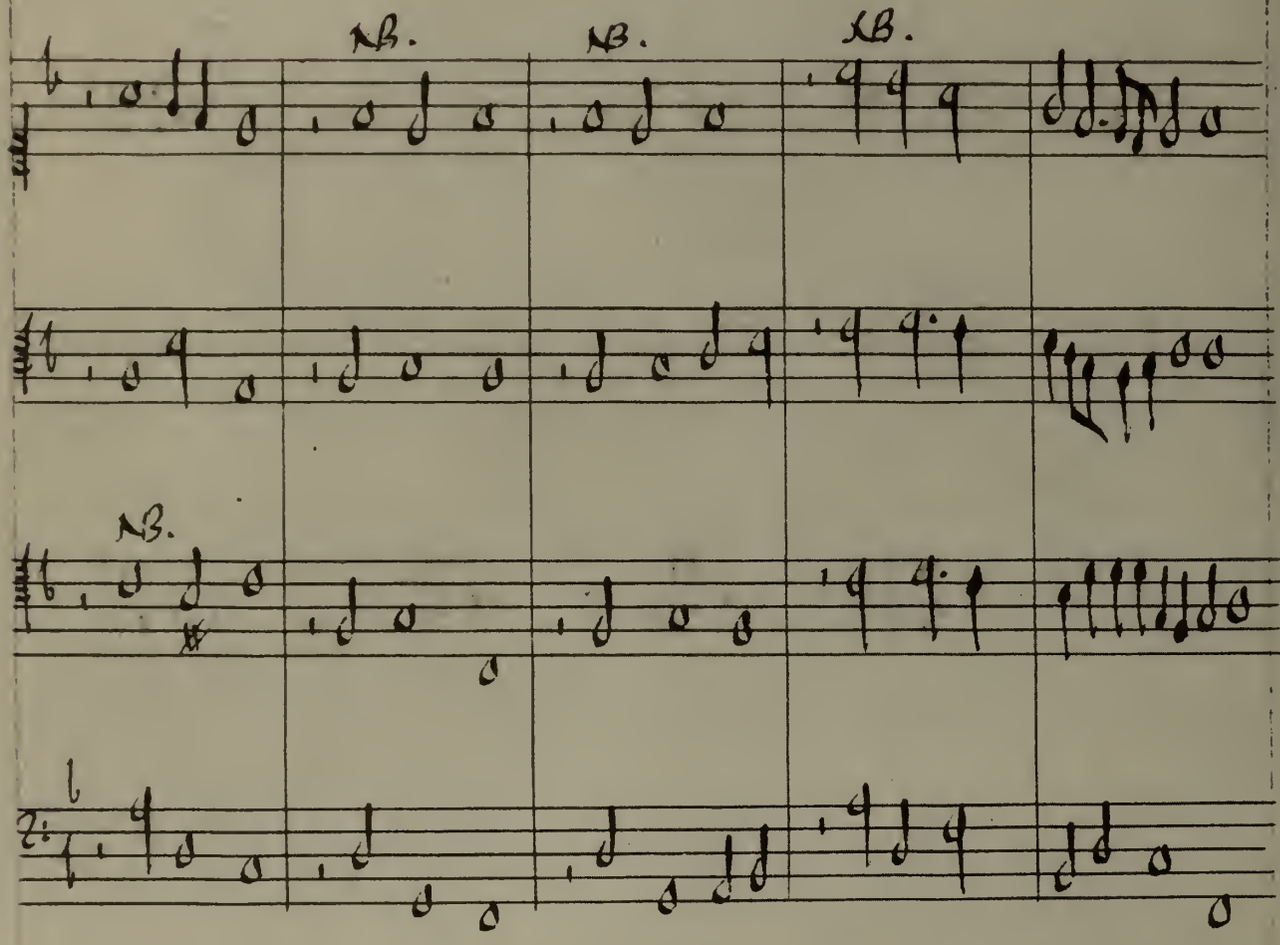
This holding is vppon the 11, and 4.



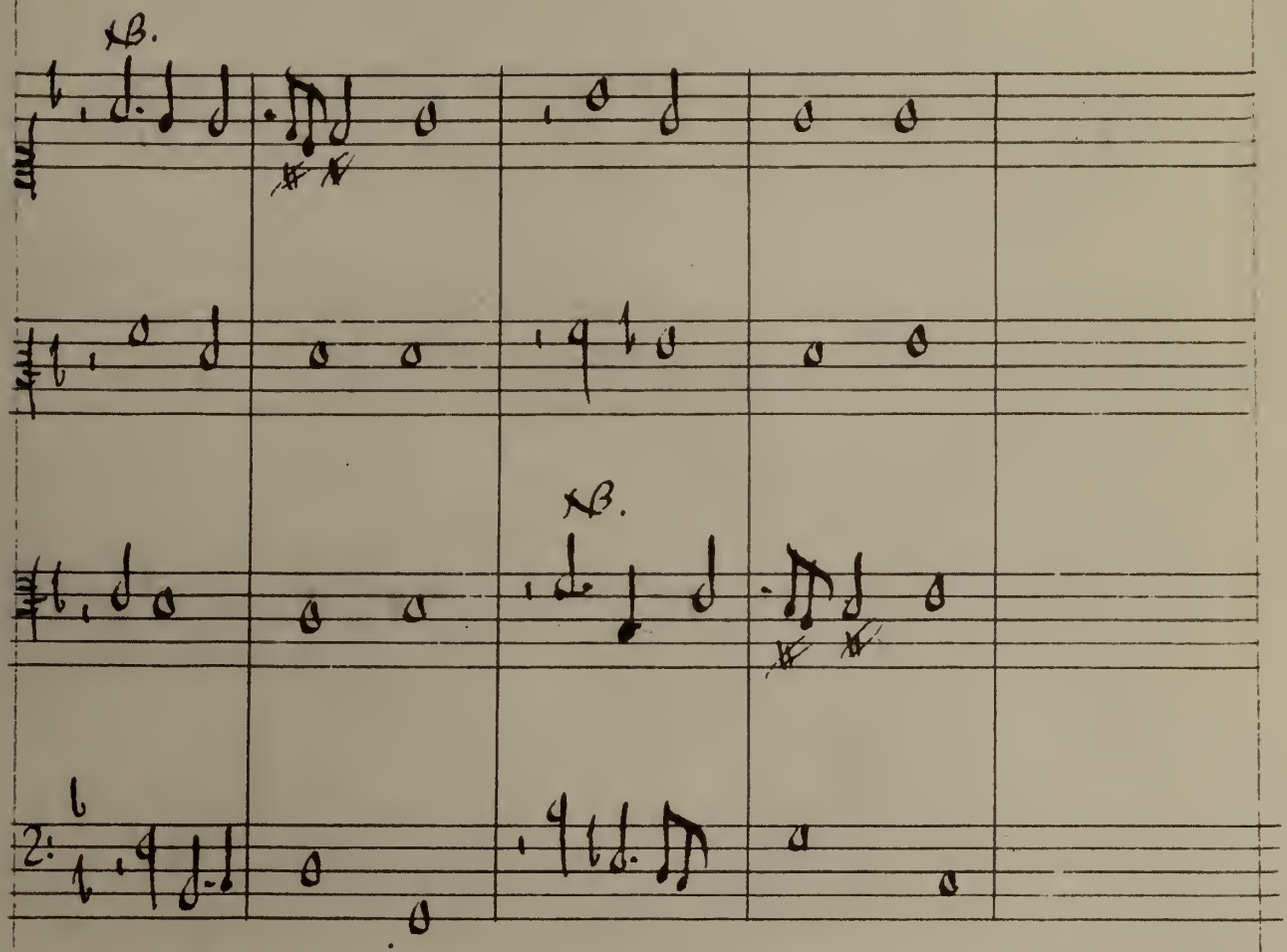
if the Bass fall a 5, and then fall a 2, or rise a sharpe 2 the 3, or is must hold and then vse the ♭, or 13.

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

This holding is vppon the 7, and 14.

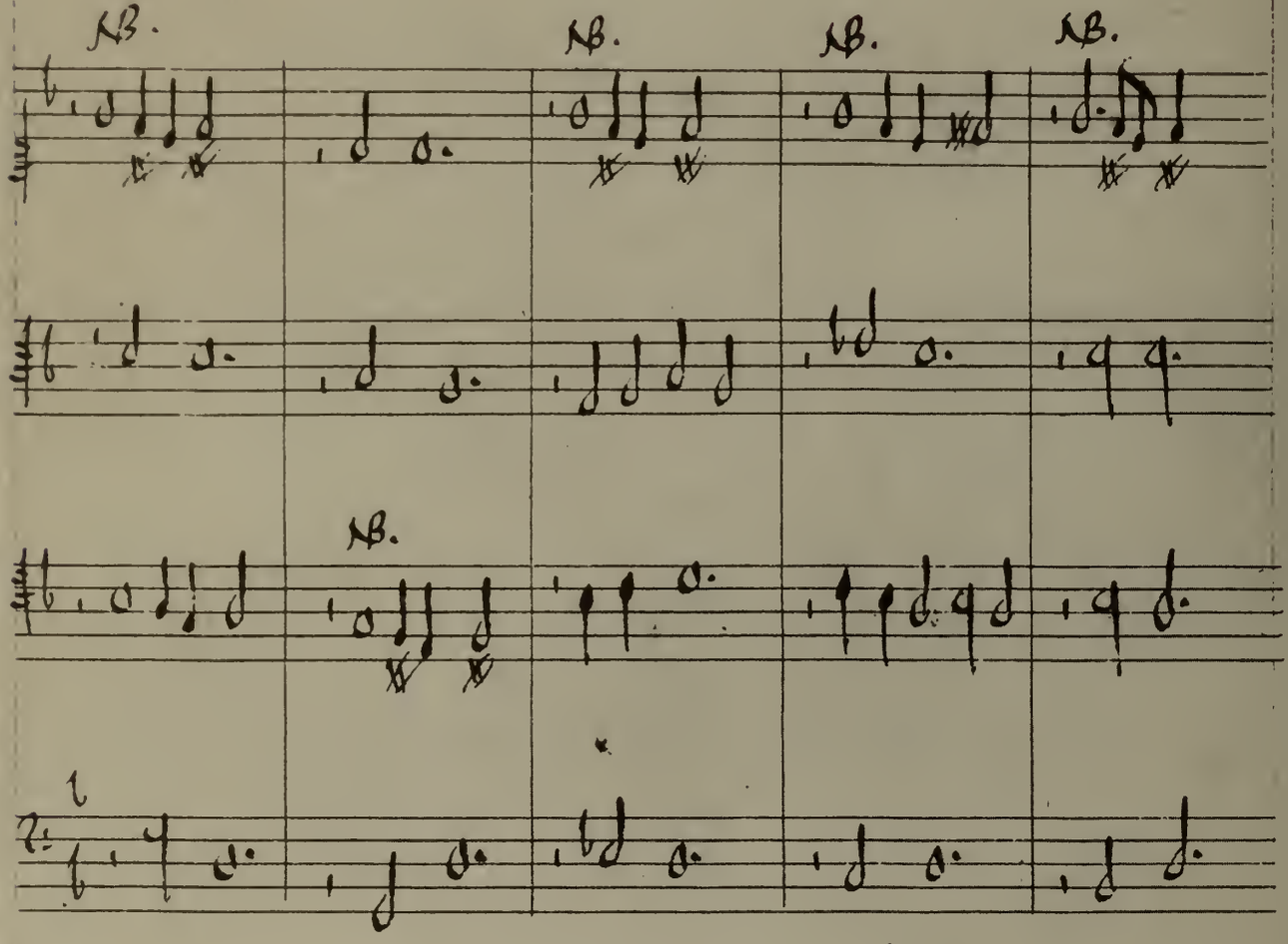


if the Bass fall a 5, and then rises a
3 to make a close the 10, or 3 maie hold,
and neyst vse the 13, or 6, ~~or else~~ or elß the
3, or 10, and then come vn to the 6, or 13 agayne.
This holding, is vsson the 14, and 7.



If the Bass fall a 4, or rise a 5 meaning for to make a stair the 8, or 6 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 12, or 6 must hold.

This holding consists upon the 4, and 11.

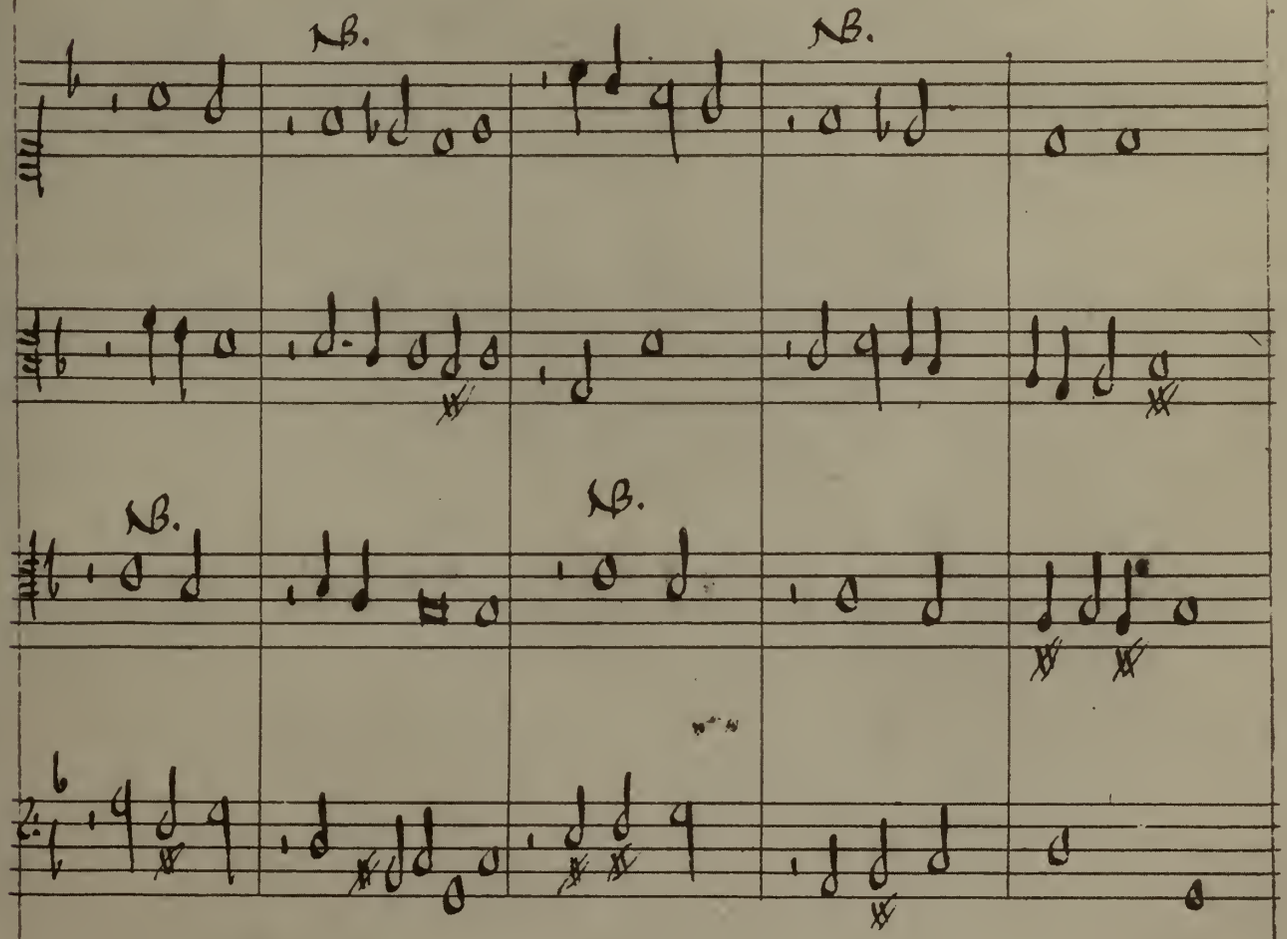


How to use a false fift.

If the Bass fall a sharpe 3, and then rise a 2, the part which uses the 3, or 10 must hold, and then com unto the 10, 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 10.

This holding is uppon the false 5.

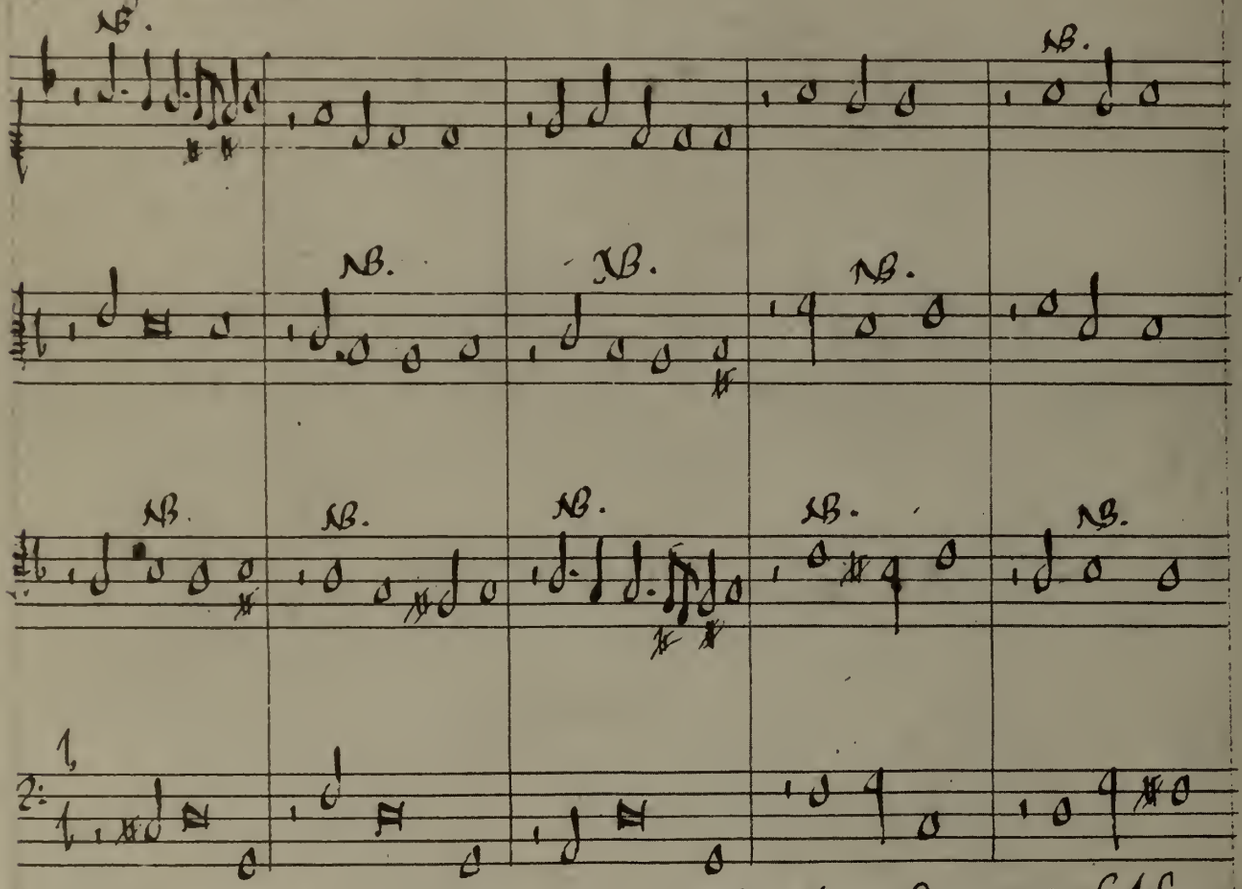


How to vse a 5, and 6 together.

if the Bass rise a 2 then the 6, or 13 must hold, and then vse the 11, or 4 then holding the same you must vse the 10, or 3, the other 6 must rise a 2, and next the 5.

if the Bass fall a 7 the 10, or 3 maie hold and then vse the 11, or 4 to com vnto the 7, or 10 ~~agayne~~, holding the other 3 must rise a 2, and next vse the 5.

if the Bass rise a 4 then the part which vses the 8, or 12 must hold, and then vse the 11, or 4 to com vnto the 3, or 10 holding, the part which vses the 10 must then vse the 6, next the 5.



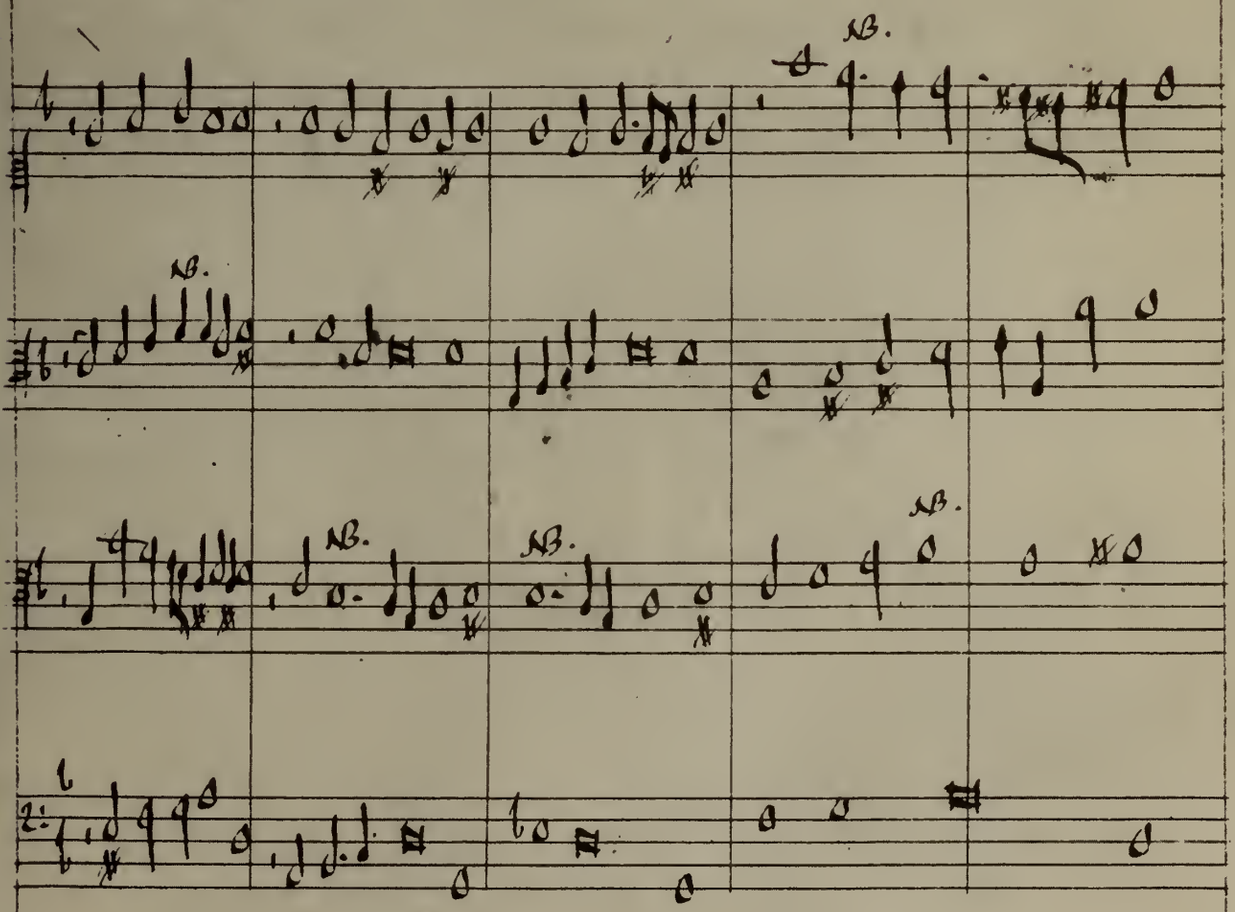
in the two last Scores you must note the Bass holding of his first note, and the next is a minim.

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 6; and 5 are vsed both together in Severall parts, and cleane contrarie to the other three first examples.

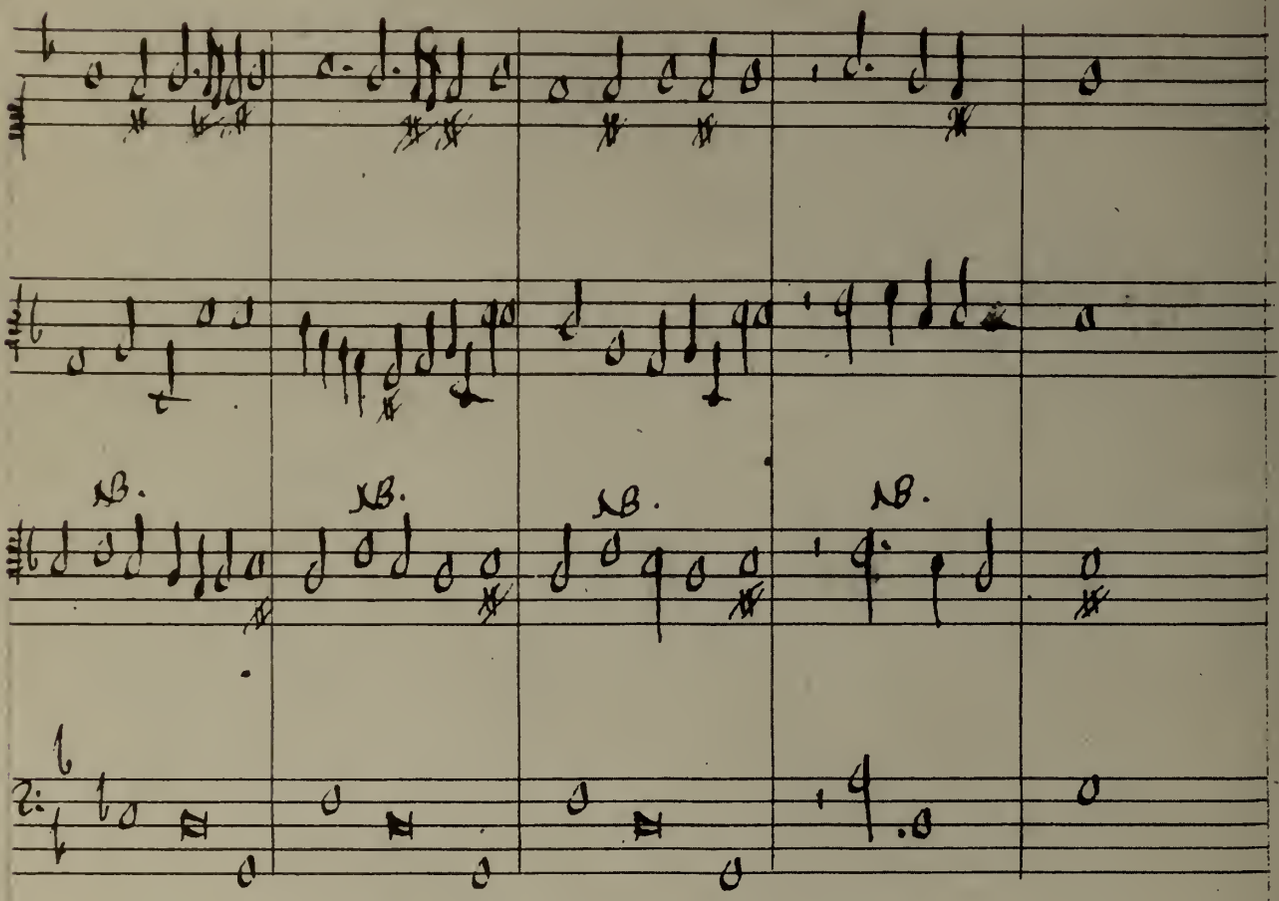
How to vse the b in steed of a s in a close.

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



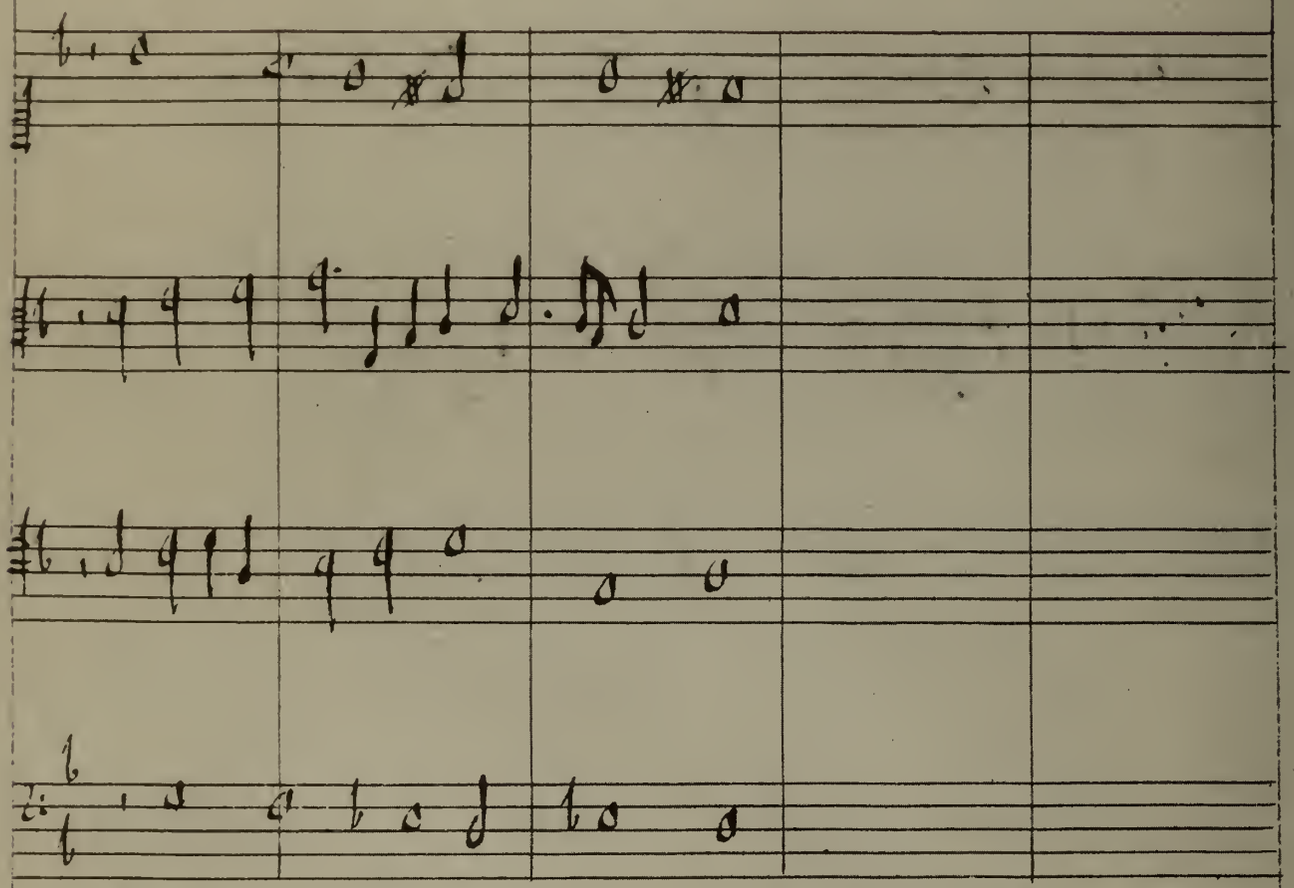
How to use a 7.

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



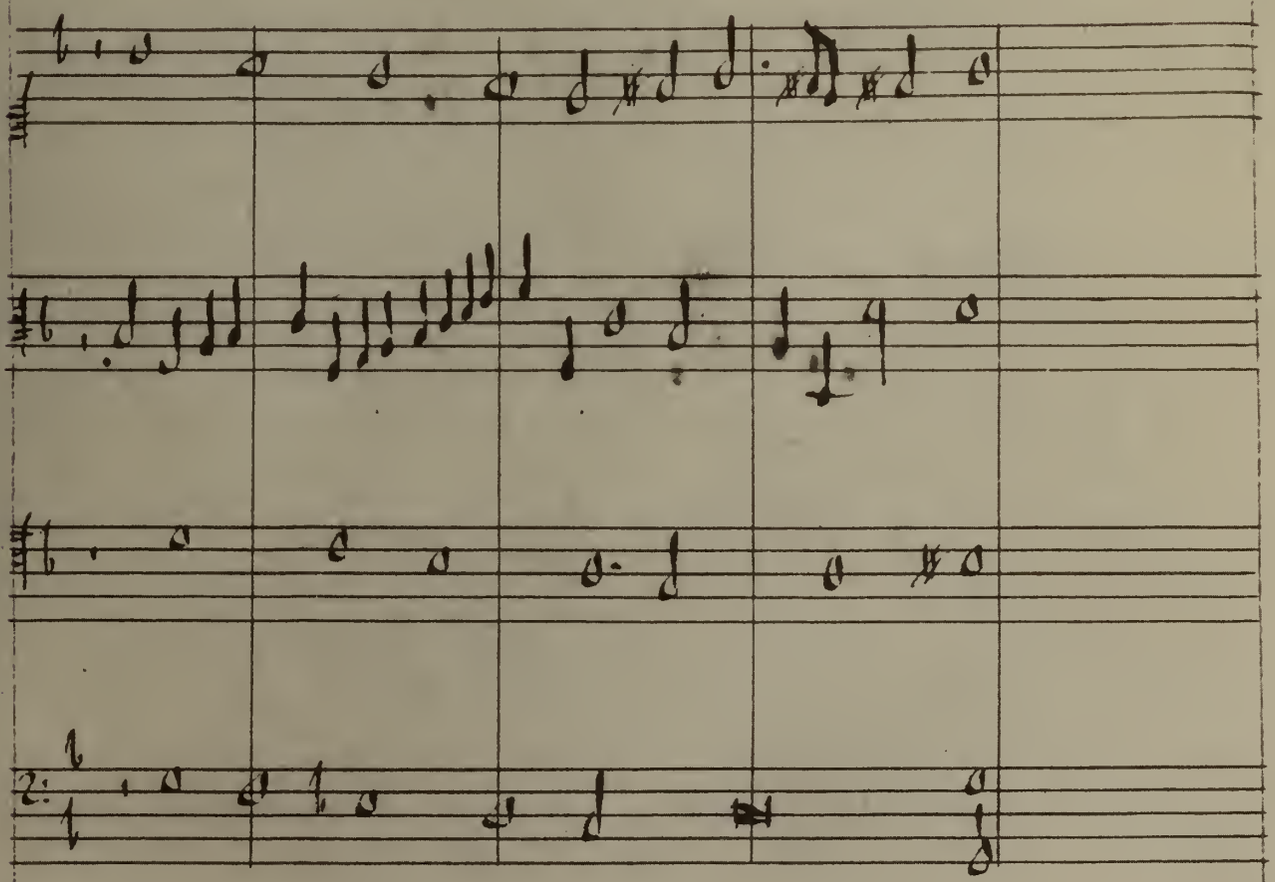
What chords are to be usd
when the Bass descends seconds, and goes
against the time holding his notes.

if the Bass descend seconds lett Cantto use
all io, and Alto, and Tenor must goe as many
3 and 6 together to themselves as possibly they
shall be able.

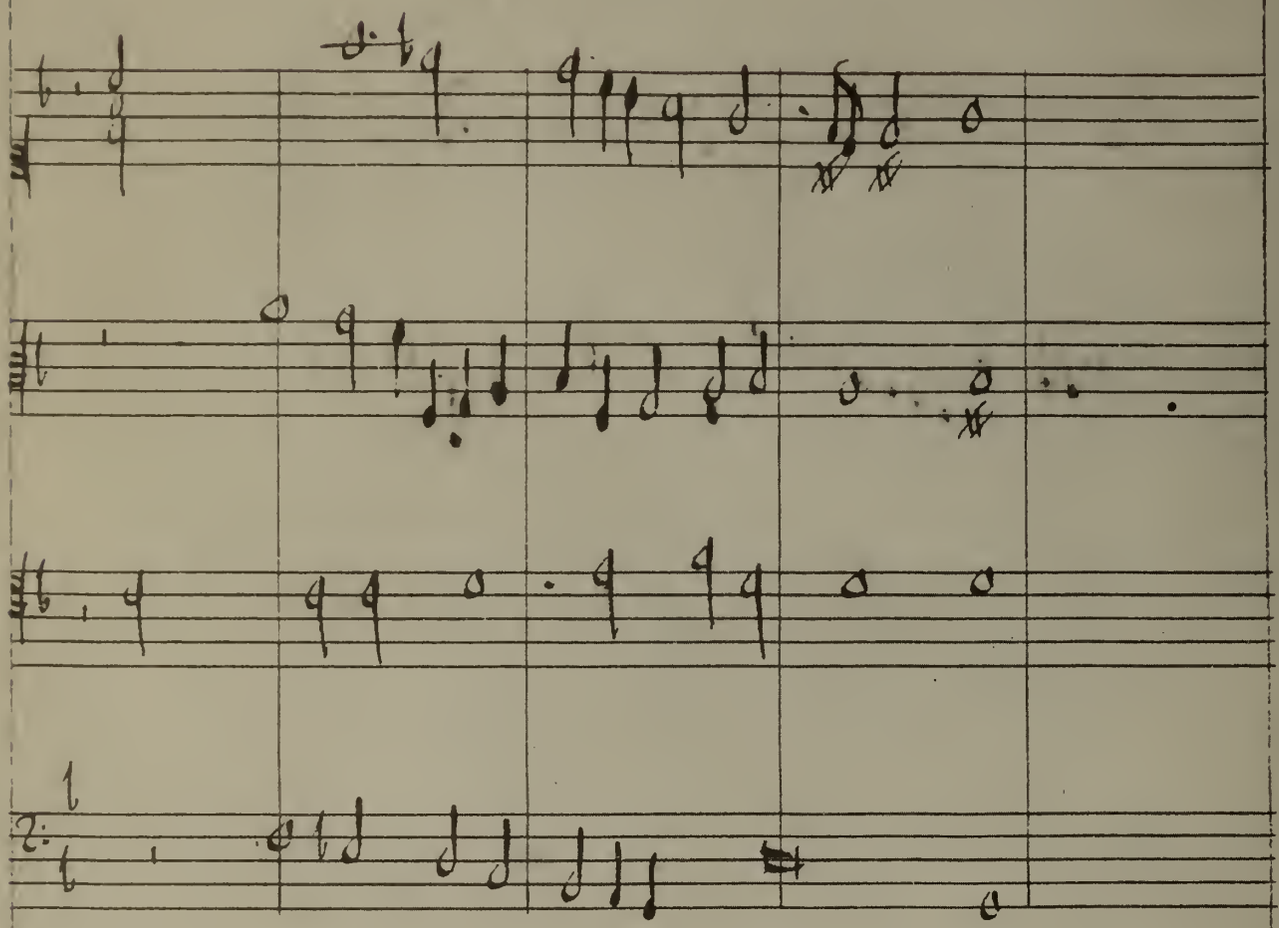


Hetherto the other parts have heldd uppon
the Bass, now the Bass holds uppon the rest
of parts.

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

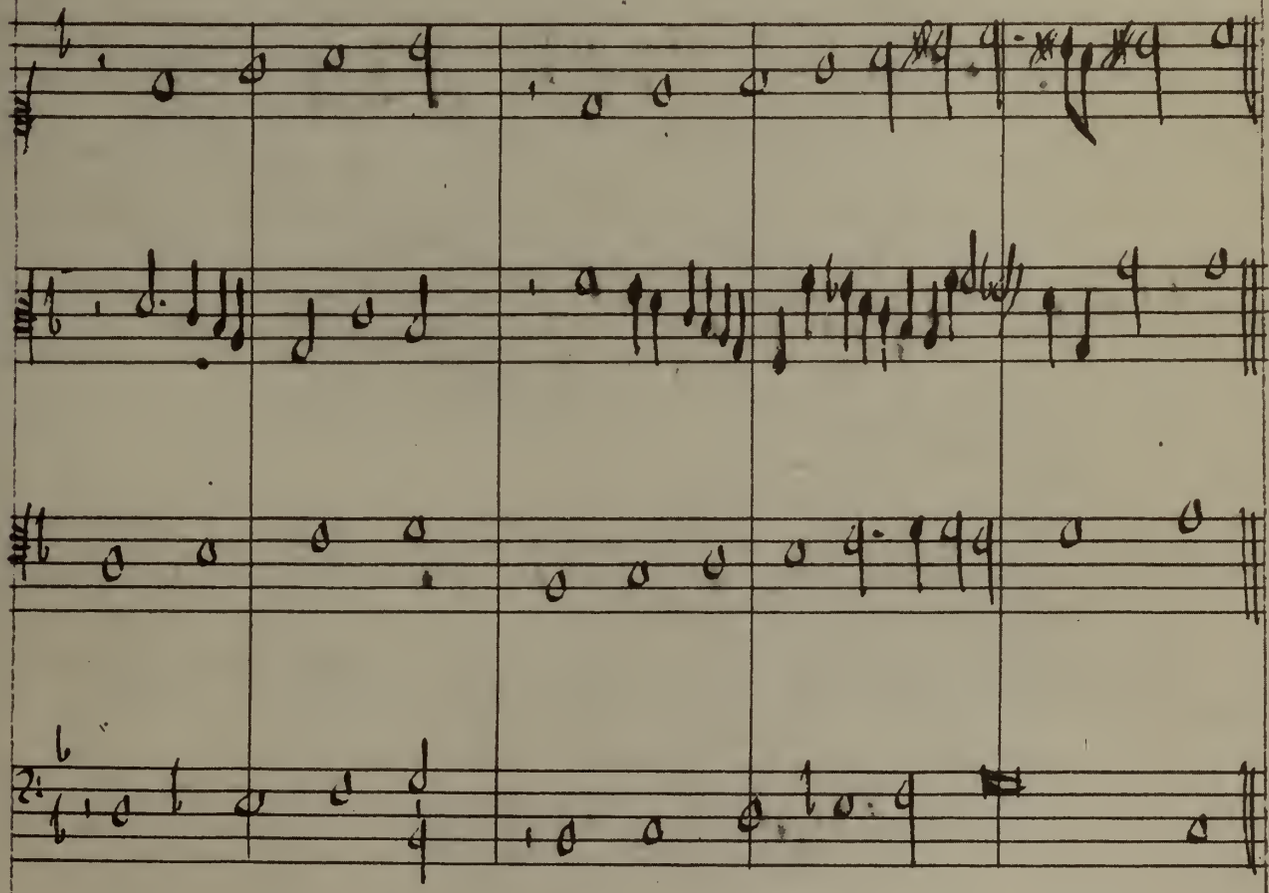


if the Bass descend seconds, and hold his first note, and the rest be minims, you maie ascend in Canto either from the 12, 10, or 8 vnto the 15 and hold vntill you can vse the 17, and then descend with the Bass in 17..



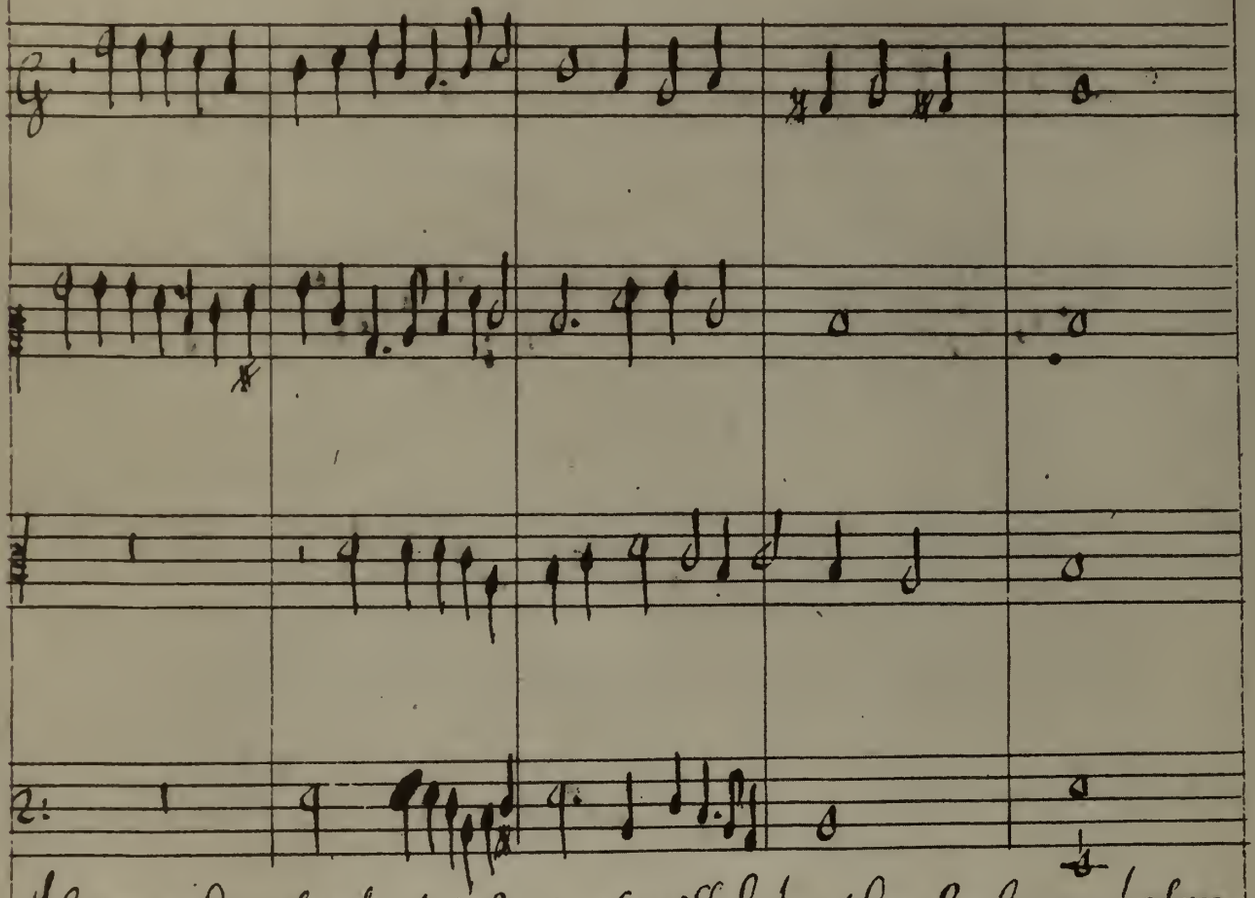
What chords are to be vsd, when the Bass ascends seconds, and goes against the time, holding his notes.

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



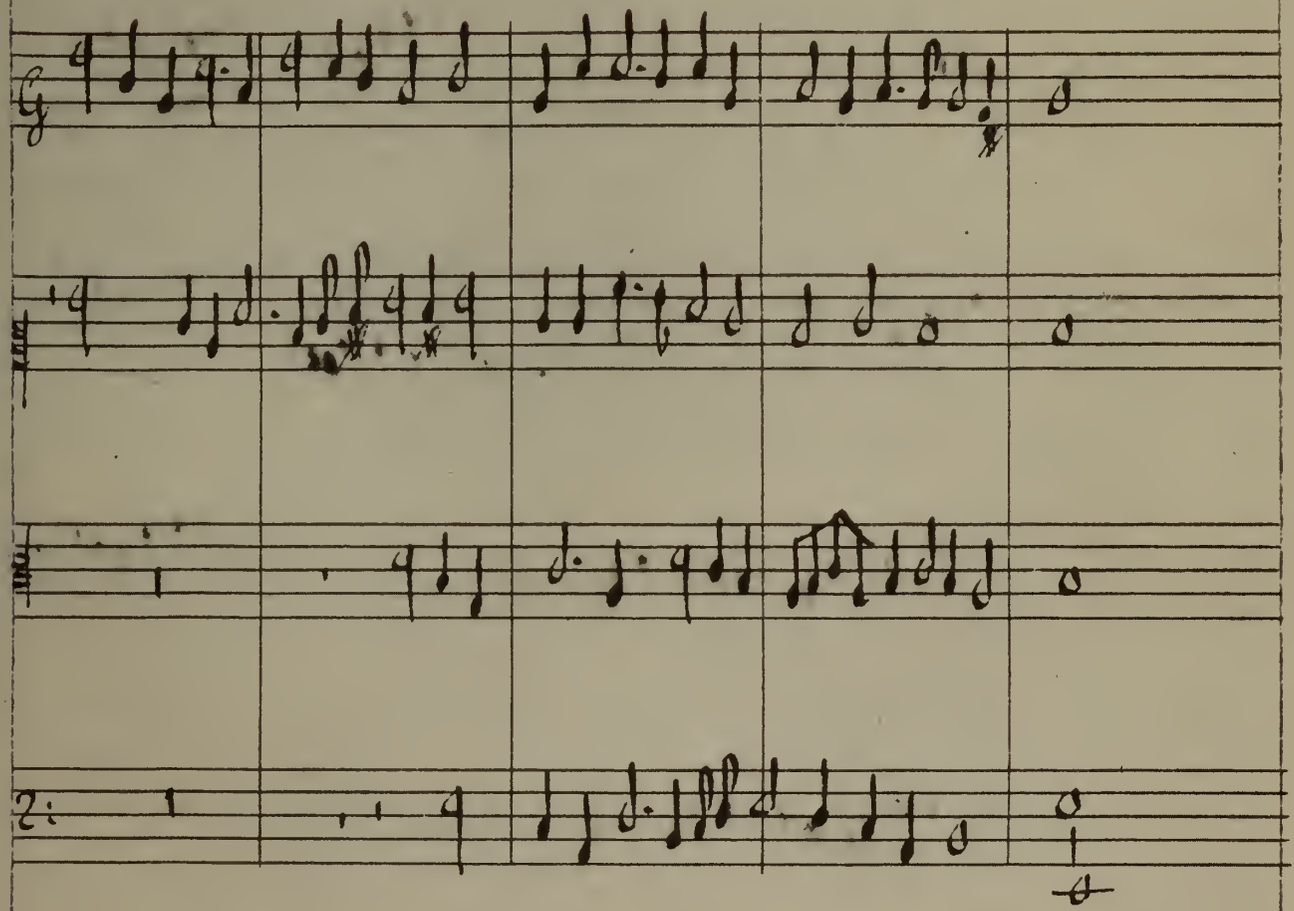
How to maintayne a fuge.

When you have chosen your fuge, you must examine all your parts, and see which of them maie beginn first, for to sooner 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 vppon 5, 8, 3, or vnison, 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, vntill 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 elss some other fuge.

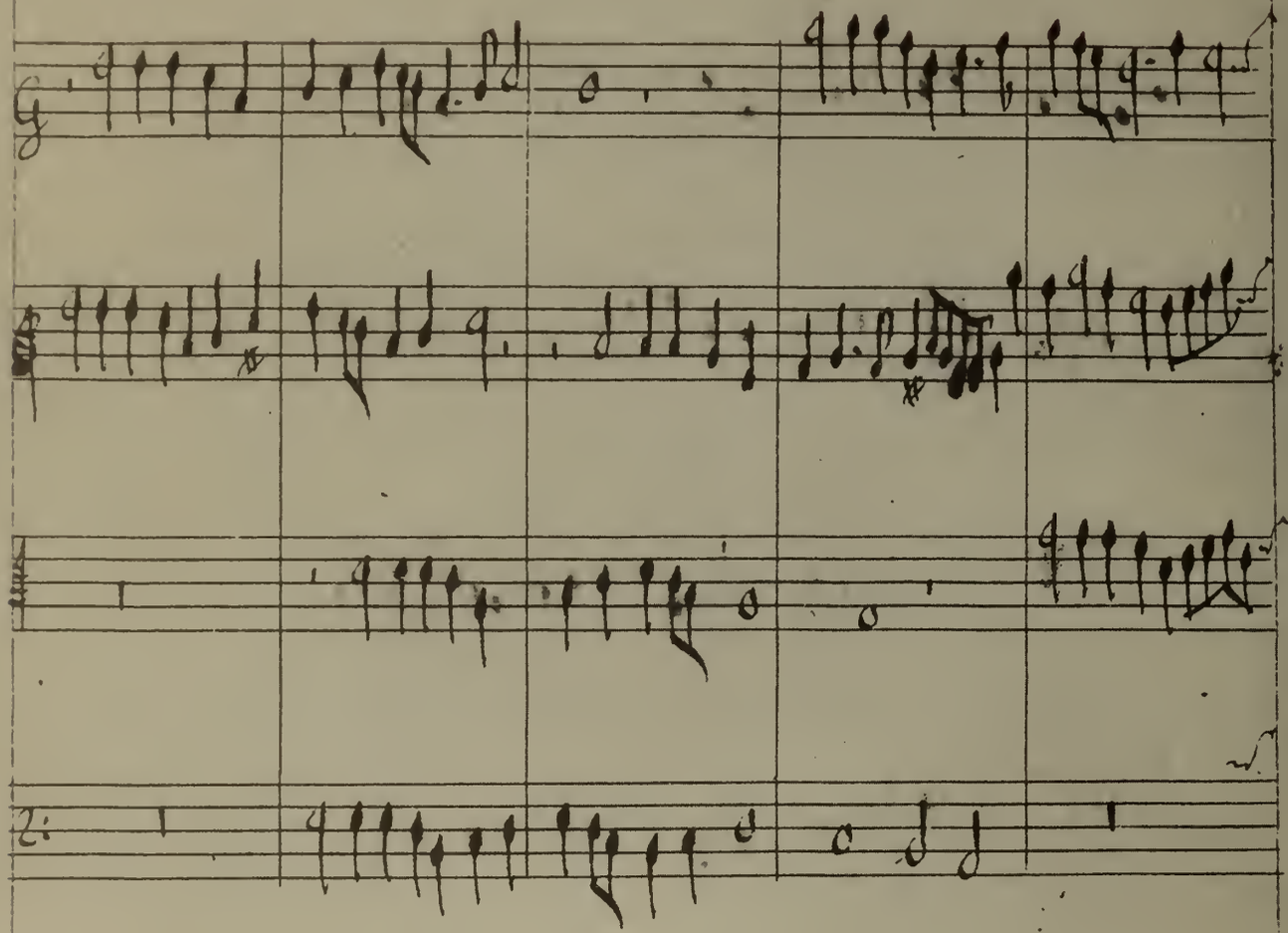


After the first point is finished by the Bass, or before if it possible, if you will maintayne another, then what part soever be leader the rest of parts must helpe to full, and you must make a Bass of purpose for to agree with the leading fuge, and lett one part rest after an other, so there be three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

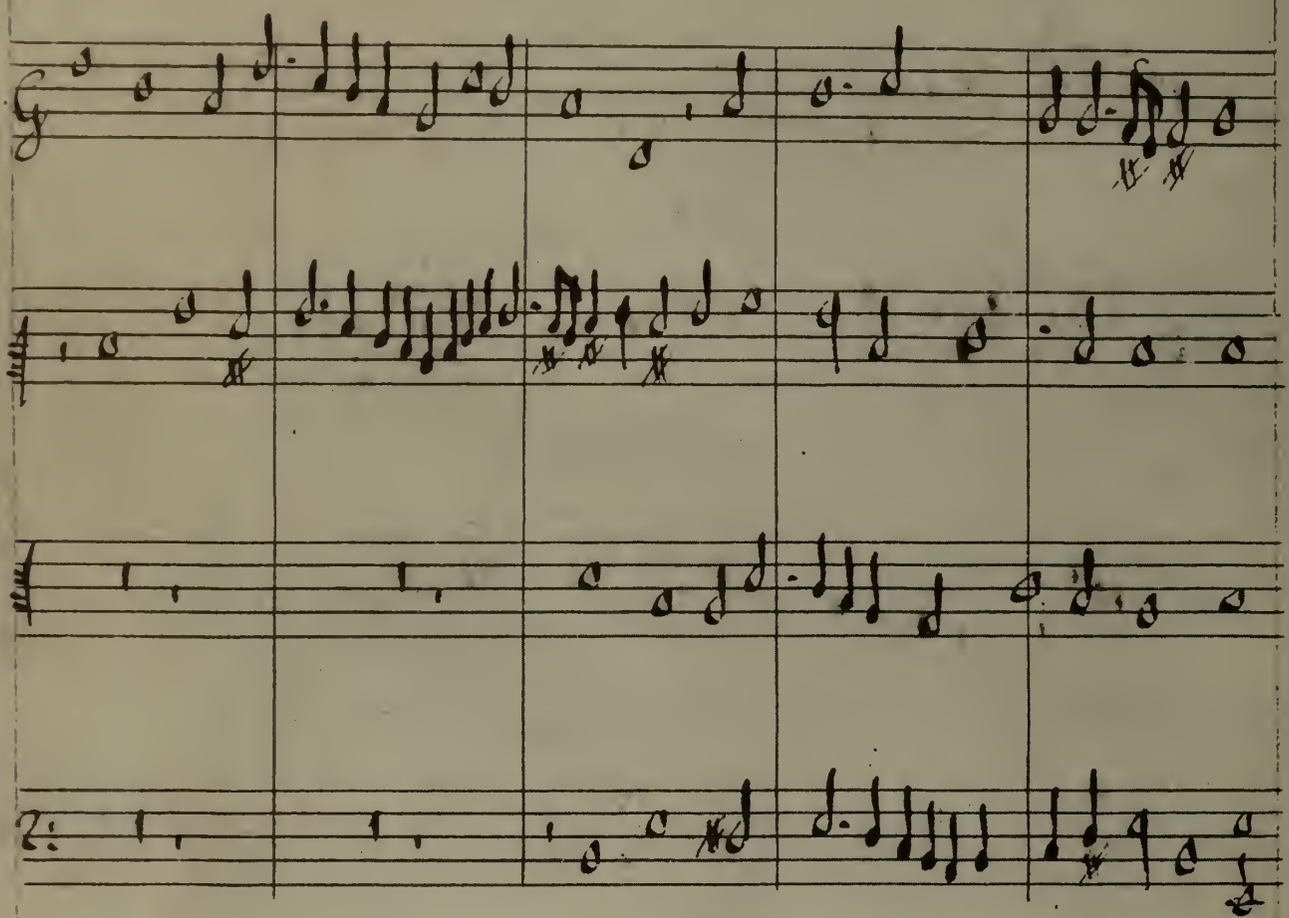
Another Example.



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

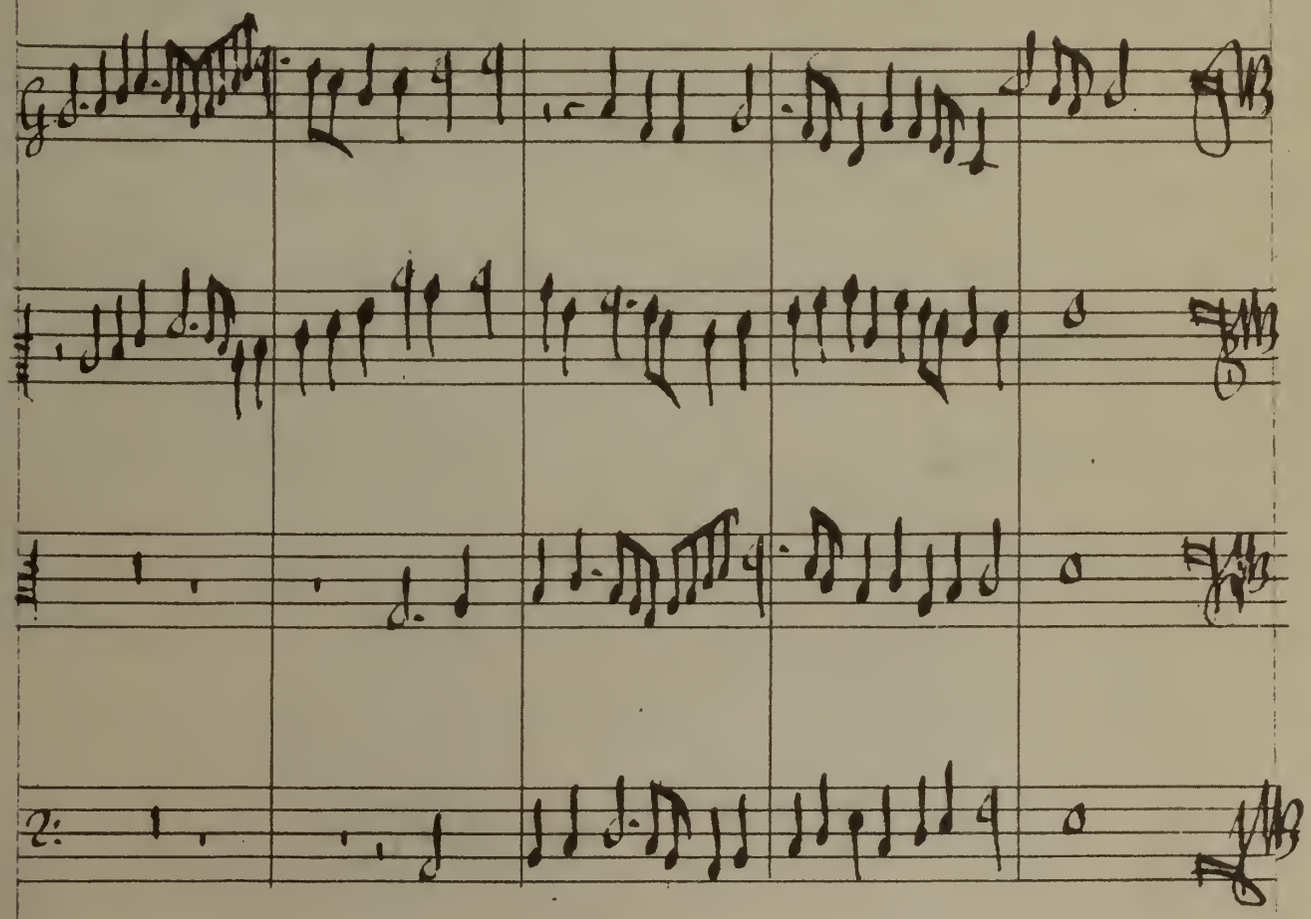


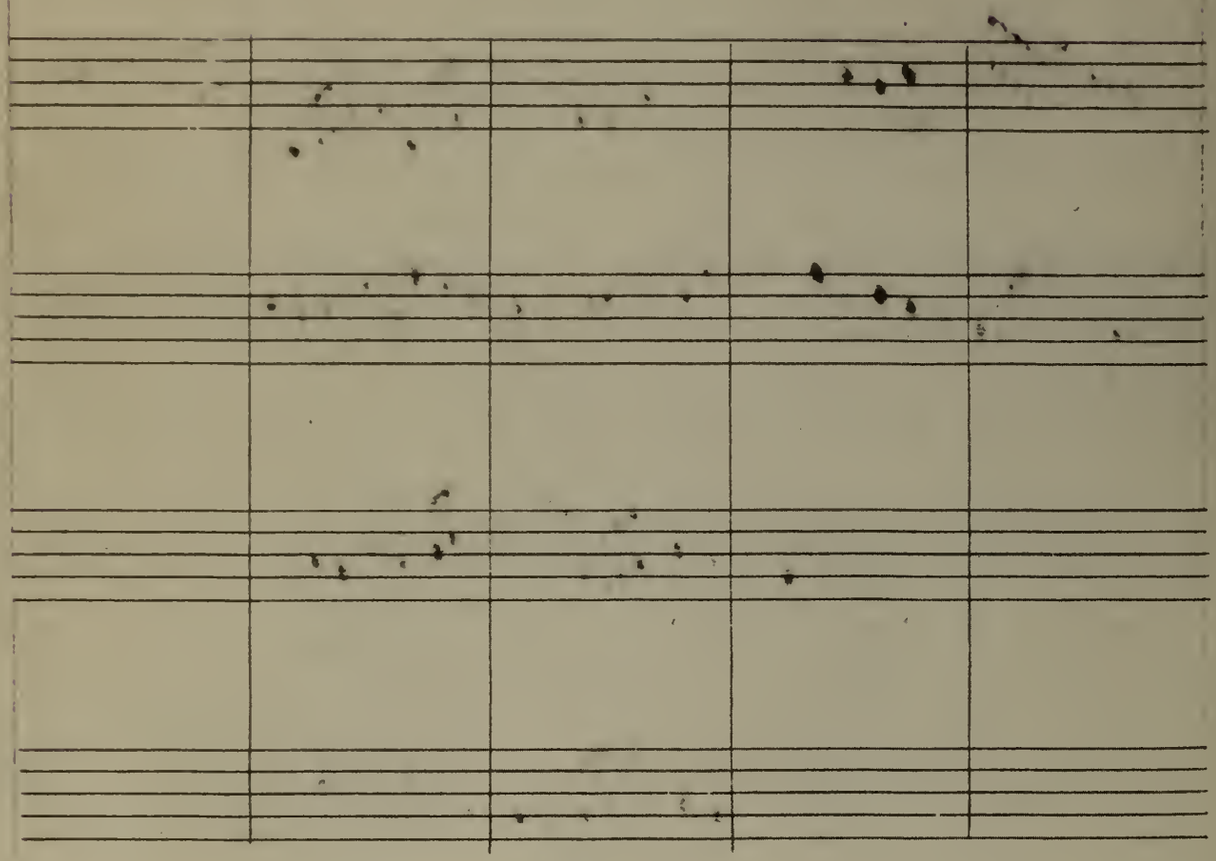
if a point be long, and tedious by the reason you vse semibreves, and minims or elss by the hardnes of the report to be brought in suddenlye, you must invent another point to goe with him, first you must rest, and then come in vppon 5, 3, or 8, or vnison, with any other you must still come in, and then you must vse 3, and 6: a 5, and 8 you maie vse so you com vnto a 3, or 6 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.

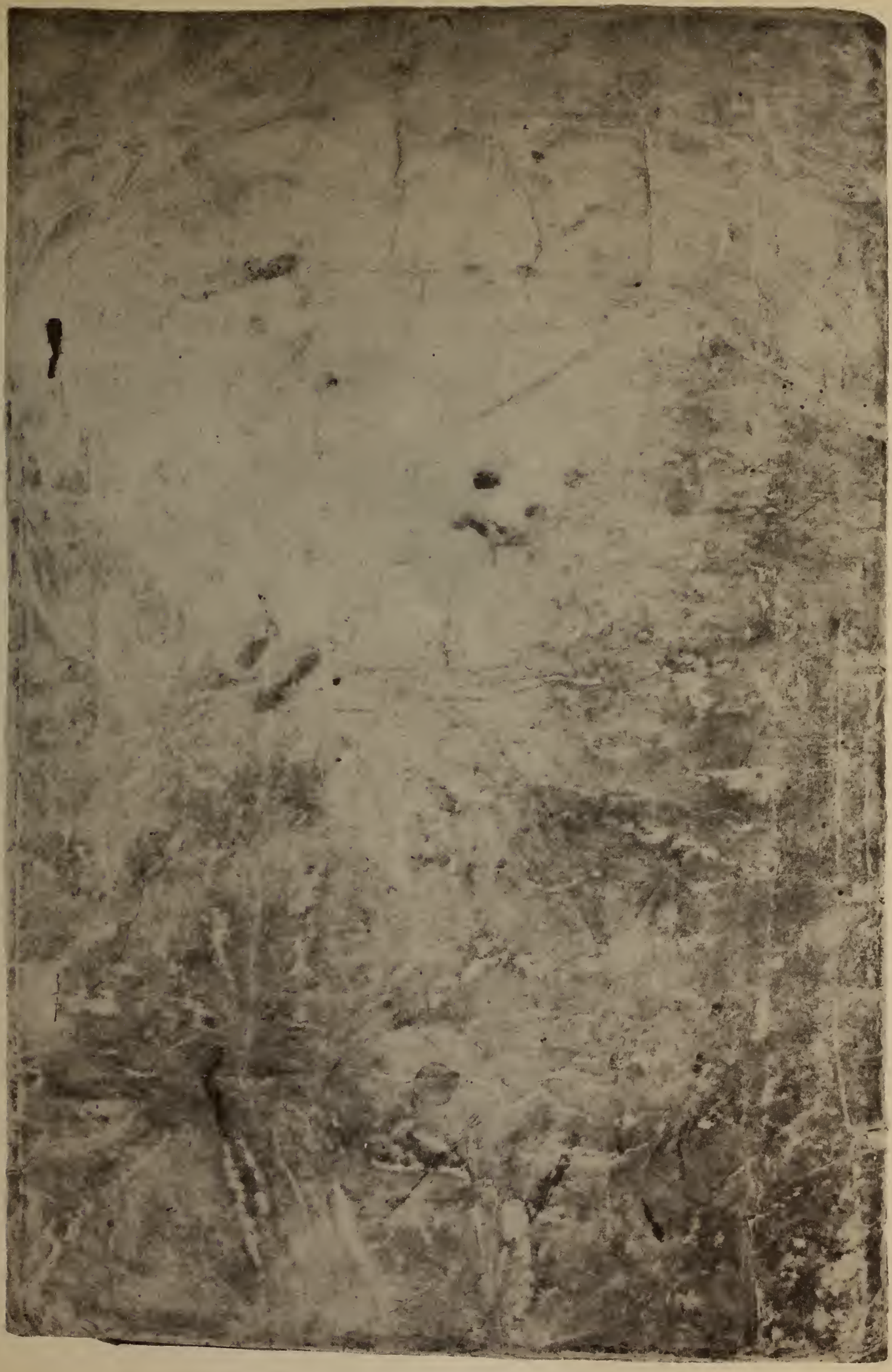


This fashion of maintayning of double fuges is most vsd of Excellent authors, for in single fuges there can no such great art be shewed, butt onlie in the invention thereof: Besides there hath so many bene made alreadie, as that hardlie one shall invente a single reporte to be easilie, and sweetlie brought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

Another Example.







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