

[47] *Plagal or transposed modes in cantus mollis* [fig 2.19]

1.	3.	5.	7.	9.	11.
C { T { g { b {	C { T { a { c {	C { T { f { g {	C { T { g { c {	C { T { a { b { d {	C { T { f { c {
A } B }	A } B }	A } B }	A } B }	A } B }	A } B }
2.	4.	6.	8.	10.	12.
C { T { g { b {	C { T { a { c {	C { T { f { g {	C { T { g { c {	C { T { a { b { d {	C { T { f { c {
A } B }	A } B }	A } B }	A } B }	A } B }	A } B }

[FIGURE] 2.19

[48] This then is the ambitus of each mode; the breves indicate the final of the mode while the black notes represent the reciting tone. However, the natural compass of any mode remains, to be sure, within the octave. Indeed, through license it is approved that now a tone, now a semitone is admitted, both in a lower and higher position. The Dorian and Hypodorian allow a minor third above the octave, and the Hypophrygian adds several pitches in a higher position, through the neglect of the lower [pitches].

CHAPTER VII

Concerning Meter (Tactus), or the Measurement of Notes (Battuta in Italian) and the Signatures What Sort of Distinctions to Observe in Meter (Tact), Signatures, and Characters; Also, How Sextupla May Be Understood



ince different characters and signatures are found prefixed in the partbooks [libelli] of certain musicians, it seemed fitting to touch on their effect, meaning, and peculiarities in a few words, and to depict their forms.²⁶ Not that I would bring back the monstrosities of signatures (which in Glarean's testimony, book III, chapter 12, result in endless effort, but are in fact of no utility),²⁷ but so that I would serve those who, when confronted by these signatures, either do not perform them with facility or stumble over them, despite being musically accomplished. For instance, some will still remember that Jakob Handl, that most polished musician, incurred the serious disgust of certain musicians to whom the meaning of the obsolete signatures (now distant from daily use) was no longer known; they were prefixed to the composition *Subsannatores, subsannabit Deus*, etc.,²⁸ which he composed with singular artifice (which I add to the end of this chapter).

²⁶ There has been considerable discussion regarding MPC's chapter on meter over the years, and not all of it has been in agreement. The most thorough and insightful is Gordon Paine's "Tactus, Tempo, and Praetorius," in *Five Centuries of Choral Music: Essays in Honor of Howard Swan*, ed. Gordon Paine (Festschrift Series, no. 6; Stuyvesant, NY: Pendragon Press, 1988), 167–216; note his extensive bibliography on the subject. See also George Houle, "Origins of the Measure in the Seventeenth Century," in *Meter in Music, 1600–1800* (Bloomington: Indiana University Press, 1987), 1–34, esp. 13–26.

²⁷ Bernoulli, *SMIII*, 48 n. 1, quotes Glarean: "At res ipsa nunc clamat, superfluum esse tot proportionum observationes"; *Dodecachordon* (1547), 227.

²⁸ Found in *Opus musicum*, 1st ed. (Prague, 1587); see also *Denkmäler der Tonkunst in Österreich*, Jahrgang XV/1, vol. 30, no. 70, ed. Emil Bežecný and Josef Mantuani (Graz: Akademische Druck- und Verlagsanstalt, 1908/1959), 174; and *Monumenta Artis Musicae Sloveniae* 11, *Opus Musicum* II/4, ed. Edo Škulj (Sprejeto, 1987), 68–76.

But the Measurement of the Notes is Determined by Considering the Signatures

The signatures are either common ones, used in duple meter [tactus æqualis], or proportional ones, used partly in duple meter and partly in triple meter [tactus inæqualis]. For in this manner the beat is divided by considering the motion.²⁹

Duple meter [Æqualis], or spondaic, is either slower or faster according to the variation of the signatures. The signature indicating slower [motion] is *C*, with which madrigals are marked; the signature for a faster [motion] is *♢*, with which motets are marked. [Table 2.2]

[49] [TABLE 2.2]

A signature is either

I. Common, in duple meter [Tactu æquali]

A. slower, *C*, with which madrigals are marked

B. faster, *♢*, with which motets are marked

II. Proportional, in either

A. triple [Inæquali]

1. tripla 3

2. sesquialtera $\frac{3}{2}$

B. duple [Æquali]

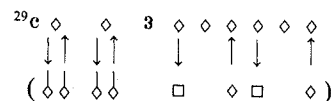
1. dupla, subdupla

2. quadrupla, subquadrupla

3. sextupla: not by the older, but the more recent musicians

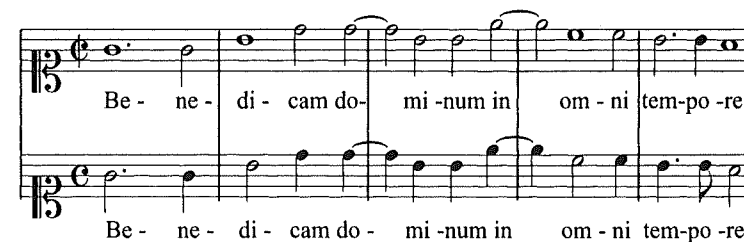
Concerning the Common Signatures in Duple Meter [Tactu Æquali]: *c* and *♢*

Earlier musicians called the meter signature *C tempus perfectum minus* [lesser perfect time] or *signum minoris tactus* [signature of the smaller beat] in which one semibreve, *♩*, or two minims, *♪*, occur per beat and which the Italians referred to as *alla semibreve*. However, the *♢* was called *perfectum majus* [greater perfect time] or *signum majoris vel totalis tactus* [signature of the larger or whole measure]. They occurred in compositions in which the *♢* meter signature indicated two semibreves or two smaller beats [tactus minores] at a rather slow tempo [Tact], called *alla breve* by the Italians. One *♩* or two *♪* are sung on the downbeat [depressione], the other *♩* or two minims on the upbeat [elevatione]. This was common in Orlando's day and is used even now



The arrows represent the motion of the *tactus*. In duple time, under *♩* the duration of the downbeat equals that of the upbeat; in *tripla*, 3, the beat is unevenly divided, 2:1 (therefore: *tactus* "inæqualis"). Lampi, *SMIII*, 100, n. 3.

in various excellent chapels and schools, as in this example of a composition by Orlando [ex. 2.3].³⁰



[EXAMPLE] 2.3

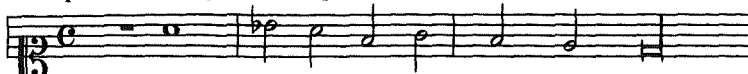
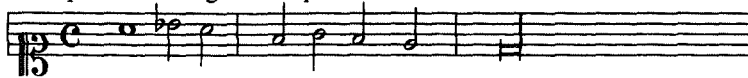
And therefore, at that time, it was necessary to study the *breve* [tempus] carefully, [50] so that compositions notated with this signature *♢* would always finish on the *breve* [tempus] (according to which the songs are classified), otherwise the composition would end on an upbeat [in elevatione Tactus]. Since two semibreves (which constitute one *breve* [tempus]) make up just one measure [Tact] and the composition concludes immediately after the first semibreve, which only counts as a half a measure [Tact] here, the final would fall on the upbeat; nevertheless, the conclusion and cadence of these compositions should finish on the downbeat, for the downbeat of the greater beat [major tactus] is judged according to the beginning of the *breve* [tempus].

In the *C* meter signature it does not matter so much if a composition ends during the measure or at the beginning of a measure [*obs in Tempore oder cum Tempore finiret*]. This can be ascertained from many madrigals such as the *Spiritual Madrigals* by L[uca] Marenzio in which he often uses the *♢* meter, yet always ends them at the beginning of a measure. But where he puts *C*, he generally lets it end within the measure, as in nos. 11, 12, 22, 23, 26, etc.³¹ However, some want the final note, primarily before sections in *tripla*, to end at the beginning of the measure. Though not always, I generally find this to be the case in the compositions of Giovanni Gabrieli and Claudio Monteverdi [Ex. 2.4].

At the present time, however, both of these signatures are generally employed in such a manner that *C* is used principally for madrigals and *♢* for motets. *Because madrigals and other compositions that use the signature C abound with semiminims and*

³⁰ *Benedicam Dominum* à 5 (1562), page 174 of vol. 9, part 5, in *Magnum opus musicum: Lateinische Gesänge für 2–10 & 12 Stimmen*, ed. Carl Proske, rev. F. Haberl (Leipzig: Breitkopf & Härtel, 1894).

³¹ Marenzio's five-voice *Madrigali spirituali* were first published in Rome in 1584 and republished with additional secular madrigals in Antwerp (Phalèse) in 1610. MPC is probably referring to the latter publication, which is not available in modern edition. For an example of meter signatures under discussion here, see Marenzio's *Comissa mea* in *CMM* 72, vol. 1, Luca Marenzio: *Opera omnia*, ed. Bernhard Meier (Stuttgart: Hänssler Verlag–American Institute of Musicology, 1978), 17–21.

Composition ending within *tempus*Composition ending on a *tempus*

[EXAMPLE] 2.4

fusas, they proceed with a faster motion; however, motets, which use the signature C , abound with breves and semibreves and proceed more slowly. For that reason, in the latter case a faster beat, in the former a slower beat, is necessary so that a mean would be observed between two extremes, lest the slower tempo [progressus] produce weariness in the listeners' ears or the faster tempo lead to an abyss, just as the Sun's horses dragged away Phaëton when the chariot no longer obeyed the reins.

It therefore does not appear to be such a bad idea to use the C signature for motets and other sacred works with many black notes, so that the tempo [Tact] may be somewhat slower and more solemn, as was adhered to by Orlando in his *Magnificat* for four voices and Marenzio in his previously-mentioned *Spiritual* and other madrigals.³² But everyone can decide such matters for himself, based on the text and harmony, where a slower or faster tempo [Tact] must be taken.

One thing is certain and most important, and that is in concertos for multiple choirs, the tempo [Tact] must be very slow and solemn. But in concertos that interweave and alternate the madrigal and motet styles, the beat has to be adapted accordingly.³³ For this reason an important innovation is to write the Italian³⁴ words *adagio*,

³² In the modern edition of Marenzio's *Eighth Book of Madrigals for Five Voices* (1598), ed. Patricia Myers, in vol. 15 of *Luca Marenzio: The Secular Works* (New York: Broude Bros., 1986), xxx, Myers writes: "In most of his publications Marenzio consistently maintained two different forms of notation: *misura comune* (C), transcribed in this edition into bars of 4/4, and *misura di breve* (C), here transcribed as 4/2. When using the *misura di breve*, Marenzio consistently writes notes one rhythmic degree larger than in the *misura comune* (the smallest note value to appear in C is the *fusa*, or eight note; in C, the *semifusa*, or sixteenth note). By the late sixteenth century, the *misura di breve* was considered rather archaic for madrigals, although it was regularly employed for church music. Advanced composers in the madrigal tradition had virtually abandoned it in favor of the apparently faster rhythm of the *misura comune*, reserving the older form for works of an especially serious character. Marenzio rarely wrote more than two or three pieces in an entire publication in *misura di breve*. The one exception to this rule is *I a 4, 5, 6*, in which the entire volume is written in C as an indication of its serious character." Bernhard Meier writes in his "Introduction" to his edition, *Luca Marenzio: Opera omnia*, vol. 4, ix: "The old intention of mensuration signs C and C to mean an exact proportion ($\text{C} = \text{C}$ half the duration of C) could hardly have held in Marenzio's time.

³³ *mus man sich auch im Tactiren darnach richten*.

³⁴ *Wälschen*. See Beata Hennig, *Kleines Mittelhochdeutsches Wörterbuch* (Tübingen: Niemeyer, 1993), 312.

presto, i.e. *tardè* [slowly], *velociter* [quickly] in the parts occasionally (as discussed in the first chapter of the third part below),³⁵ as otherwise the frequent alteration of the two signatures C and C might cause more confusion and provide greater hindrances.

When I examine the compositions by contemporary Italians that in just a few years have been arranged in a completely unique and new style, I find very great discrepancies and diversity in the way in which the duple and triple signatures [*Signorum Tactus æqualis & inæqualis*] are used.

Giovanni Gabrieli, for instance, has used the C signature throughout all of his concertos, sinfonias, canzonas, and sonatas with and without texts. I have yet to find in his works the use of the C signature.³⁶

A number of composers, however, only use the C signature.

Claudio Monteverdi prefers the C signature in motet-style works that can be performed *alla breve*. But in all works that have more black notes than white, he prefers the C signature.³⁷

Lodovico Viadana uses the C signature in all of his texted works, but in the sinfonias without texts he has retained the C signature.

Several composers make no distinction in their use of signatures, employing C in one work and C in the next, and no distinction can be ascertained from the notes or the entire composition.

For the sake of simplicity, I would almost prefer the use of the C signature for motets set in the style of Orlando di Lasso (*the most famous and agreeable musician of that period, one who left behind and displayed to us the highest industry and dexterity, beyond all others, in the application of a text and the proper observation of musical rules*) and those that can be performed in *alla breve* meter [Tact] if need be. In all others, however, especially in concertos, I prefer the C signature, because they are a mixed genre and generally require quite a slow beat. [52]

Concerning Proportional Signatures in Triple Meter [Tactus Inæqualis]

Triple meter [tactus inæqualis] or trochaic measurement is twofold: greater [major] and smaller [minor]. The greater is commonly named proportio tripla, the smaller sesquialtera. Tripla occurs when three semibreves $\diamond \diamond \diamond$ or their equivalents are allo-

³⁵ Part III, chap. 1, p. 132[112].

³⁶ See, however, the *Canzon septimi et octavi Toni*, no. 13 of Gabrieli's *Sacrae Symphoniae*, in *Motetta: Sacrae symphoniae* (1597), ed. Denis Arnold (Rome: American Institute of Musicology, 1959), 129, in which the C signature is used.

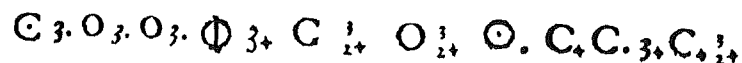
³⁷ For an example of more black notes than white, see the five-part madrigal *Quel augellin che canta*, which uses the C signature, in *The Oxford Book of Italian Madrigals*, ed. Alec Harman (London: Oxford University Press, 1983), 301.

cated to one measure [tactus]. The signatures in compositions by Orlando, Marenzio, Fel[ice] Anerio, are as follows [fig 2.20]:



[FIGURE] 2.20

Sesquialtera occurs when three minims $\text{♩} \text{♩} \text{♩}$ or their equivalents are allocated to one measure [Tact]. However, just as in arithmetic sesquialtera is defined as one and one-half, likewise in music the semibreve ♩ and its half part, the minim, are needed to establish a triple meter [tactus inæqualis] in sesquialtera. It is conveniently notated with this signature: $\frac{3}{2}$. For just as in tripla proportio $\frac{3}{1}$ indicates that three semibreves correspond to one measure [tactus], so in sesquialtera $\frac{3}{2}$ denotes that three semibreves correspond to two measures [tactus]. One may also find other signatures [for sesquialtera], such as [fig 2.21].³⁸



[FIGURE] 2.21

Nevertheless, it must be noted that whenever the signature of major prolation, O or C , is placed simultaneously in all voices, it signifies sesquialtera. But if, however, it is found in only one voice, it signifies augmentation or subduple [proportio]. This may be seen in the following example by the noble Benedetto Pallavicino.³⁹

The modern Italians propose that in [triple] proportion one measure [tactus] of three $\text{♩} \text{♩} \text{♩}$ in greater perfect tempus [tempus perfectum majus], C^3 , ought to be sung against two $\text{♩} \text{♩}$ [in C], and three $\text{♩} \text{♩} \text{♩}$ in lesser perfect tempus [tempus perfectum minus], C^3_2 , have to be sung in the place of two $\text{♩} \text{♩}$ [in C].

In duple meter [tactus æqualis] in greater perfect tempus C [tempus perfectum majus] two semibreves $\text{♩} \text{♩}$ correspond to one beat [tactus], and under lesser perfect [53] tempus C [tempus perfectum minus] two minims $\text{♩} \text{♩}$ [equal one beat]. Thus, in greater

³⁸ Note that the second and third signatures are identical, suggesting a printer's error.

³⁹ Contained in *Tertius Gemmæ musicalis liber, selectissimas diversorum autorum cantiones, Italis Madrigali et Napolitane dictas octo, septem, sex, quinque et quatuor vocum continens. Nunc primum in lucem editus studio et opera Friderici Lindneri. Noribergari, imprimebatur in officina typographica Catharinæ Gerlachæ M. D. X. C.* This piece follows the Handl [Gallus] motet below. Bernoulli (SMIII, XI) points out that based on the Nuremberg edition of this work there are several printing errors in the *Syntagma* version (see his transcription, pp. 236–37). Another edition of this work was printed in Munich in the same year, but he was unable to consult it prior to going to press. The brackets in the last full measure of the *Cantus* 2 part, labeled *quinto* in the Nuremberg edition, are corrections derived from that edition. For a modern transcription of the complete work see *Benedetto Pallavicino: Opera omnia*, CMM 89, vol. 1, ed. Peter Flanders (Neuhausen-Stuttgart: Hänssler Verlag–American Institute of Musicology, 1982). The excerpt begins on p. 130, measure 21.5.

tempus [tempus majus] a proportion is produced of three semibreves $\text{♩} \text{♩} \text{♩}$, and in lesser tempus [tempus minus] three minims $\text{♩} \text{♩} \text{♩}$, each corresponding to one beat [tactus]. Both are indicated by the signature $\frac{3}{2}$ (three notes in proportion are worth as much as two notes in duple meter [tactus æqualis]), joined with [the signature for] perfect tempus [tempus perfectum], either lesser [minus] C or greater [majus] C [resulting in the signatures C^3_2 or C^3 , respectively].

But I certainly see that many [musicians] do not observe their own precepts concerning these very matters and indiscriminately make use of one [signature] for another. Wherefore lest they hinder students and singers with superfluous matters, all the signatures shown above, and made use of by the most famous musicians to this very hour, must be removed and destroyed entirely from the musical writing tablets [tabulis Musicis] (inasmuch as these signatures demonstrate nothing, and are not absolutely necessary and useful, but on the contrary produce only difficult intricacies). And in addition I conclude, according to my weaker judgment, that in tripla ($\text{♩} \text{♩} \text{♩}$) only the signatures $\frac{3}{1}$ or 3 should be used and $\frac{3}{2}$ in the sesquialtera ($\text{♩} \text{♩} \text{♩}$) signature.

In this matter some are of the opinion that both sesquialtera and colored notes in hemiola must be abolished—since both of these, and other notes of this kind, can only be expressed in tripla. Nevertheless, this should not be done out of convenience, if they benefit performers in making distinctions more easily in certain genres of compositions. To be sure tripla in motets and concerti should be retained, and certainly sesquialtera in madrigals, and also especially in galliards, courantes, voltas, and other compositions of this genre, in which a faster beat is necessary. Consequently, because the majority of these compositions require so rapid a beat—due to the newness of this subject—it seems that I ought to propose new terms, not previously utilized in this manner, and therefore I have endeavored to express this concept by the word sextupla or diminished trochaic beat [tactus trochaicus diminutus] [Ex. 2.5].⁴⁰

Tripla



Sesquialtera



[EXAMPLE] 2.5

I believe that hemiola minor $\text{♩} \text{♩} \text{♩}$ should be used only rarely, except in sextupla; but [hemiola] major $\text{♩} \text{♩} \text{♩}$ should be used where the sense of the words requires this, and where the frequent insertion of various signatures seems to produce a disturbance and to confuse. [54]

⁴⁰ The music example is the tune *Nun lob mein Seele*.

Concerning Proportional Signatures in Duple Meter [Tactus Æqualis]

Mentioning the signatures used by earlier composers is hardly necessary since there is no particular use in their variety—but rather only confusion and bewilderment, by which not just school children but often professional vocal and instrumental chapel musicians are seriously impeded and thrown into complete and utter consternation. I have therefore included the following example to touch on and illustrate briefly for the benefit of those unfamiliar with them, that these signatures are still found in compositions of a few excellent contemporary composers—not with the intention that they should be used, but so that when these and other signatures are encountered in a composition a singer in performance or an organist transcribing his part are able to deal with them satisfactorily.

1. Dupla,⁴¹ where half of the note's value is taken away; the signatures of this are:

$\frac{2}{1}, \frac{4}{2}, \frac{6}{3}, \frac{8}{4}, \frac{10}{5}$, as if you would

say, two $\diamond\diamond$ have the same value as one \diamond , etc.

as

opposed to

Subdupla, whose notes are augmented doubly, has the signatures: $\frac{1}{2}, \frac{2}{4}, \frac{3}{6}, \frac{4}{8}$; as if you would say, one \diamond has the same as two others $\diamond\diamond$.

2. Quadrupla,⁴² where the fourth part of the value is taken away; in the signatures: $\frac{4}{1}, \frac{8}{2}, \frac{12}{3}$

Subquadrupla, where the value of the notes is augmented four times in the signatures: $\frac{1}{4}, \frac{2}{8}, \frac{3}{12}$, etc.

[ex. 2.6]

[56] Whether signatures are common or proportional may be observed by the sign at the beginning of a composition.

1. If the madrigal signature C appears at the beginning, and in the middle of the composition the signatures of duple proportion or the signature of diminution are written (C, C2, C), then a long gets two beats [Schläge], a breve one beat [Schlag], a semibreve a half, a minim a quarter and so on, each note getting half of its regular value. But if, however, the signatures of quadruple proportion, or C2C, which are called the diminution of the diminution [double diminution], are revealed, then a long gets only

⁴¹ At this point Bernoulli (SMIII, 53, n. 1) says: "MPC himself belongs to the 'excellent contemporary composers' who has not yet completely broken with the ancients, as can be seen in *Der du bist drey in Einigkeit = O lux beata trinitas* in the fifth part of the *Musæ Sionæ* (Complete Works, vol. 5, no. CLVI, p. 304) which begins in C, but soon changes to $\frac{4}{2}$ in the discant and $\frac{8}{4}$ in the alto." See the Critical Commentary, p. xxi, where Blume states that the first half of the *cantus* and *altus* are notated in C in the original, then changed to $\frac{4}{2}$ in the *cantus* and $\frac{8}{4}$ in the *altus*, as "the printer presumably did not have enough *semifusa* note types."

⁴² Here Bernoulli (SMIII, 53) says: "MPC has expressed this in a confused manner; it would be better to say: *ubi quartam partem valet*," and he refers the reader to the first point on the next page.

1st voice, which has the subject

[EXAMPLE] 2.6

one beat [Schlag], a breve a half, and so forth, each note receiving a fourth less than otherwise, as demonstrated in the examples by Sessa d'Aranda⁴³ and Benedetto Pallavicino below.

2. If the motet signature C is prescribed at the beginning, then the signatures C2 and C remove just one-half part [of the note]; if C2, C, and C [are placed at the beginning, they] halve [the note values under] C; and if C2 and C [are placed at the beginning, they] augment⁴⁴ [the note values under] C. The C signature is then a sign of augmentation whenever it is found, and increases the note values by two, so that a breve gets four beats [Schläge, etc.], a semibreve two beats, and so on. See the example by Jakob Handl [Gallus] below.

In addition, it must be remembered that in a few places in my first German compositions as well as the hymn settings, I set the chorale in the *cantus* in ligatures (to facilitate the application of the text) and marked the signature of diminution, C2. It must be realized that all of the following notes lose half of their normal value, which is easily ascertained when the parts are put together [ex. 2.7–2.9].

⁴³ The example MPC refers to on p. 72 is by Metallo, not d'Aranda.

⁴⁴ *pursum diminuunt* = halve in reverse.

Deus Meus

Secunda pars

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p. 57

Secunda pars

Cantus

Altus

Tenor

Bassus

De - us me - us, [De - us me - us,]

p.58

2
1

in au - xi - li - um re - um re - spi - ce; con -

us, in au - xi - li - um me - um re - spi - ce; con - fun - dan -

1

in au - xi - li - um me - um re - spi - ce; con - fun - dan -

2

in au - xi - li - um me - um re - spi - ce; con - fun -

* Note that there is a duplicate part labeled “*resolutio*”

[EXAMPLE] 2.7

p. 59

p. 59

C 2

fun - dan - tur et de - fi - ci - ant de - tra - hen - tes a - ni - mae me - ae, de - tra -
tur et de - fi - ci - ant de - tra - hen - tes a - ni - mae me - æ - de - tra - hen - tes, de - tra -
tur et de - fi - ci - ant - de - tra - hen - tes a - ni - mae me - ae, de - tra -
dan - tur et de - fi - ci - ant de - tra - hen - tes a - ni - mae me - ae,

The musical score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics are: "fun - dan - tur et de - fi - ci - ant de - tra - hen - tes a - ni - mae me - ae, de - tra - tur et de - fi - ci - ant de - tra - hen - tes a - ni - mae me - æ - de - tra - hen - tes, de - tra - tur et de - fi - ci - ant - de - tra - hen - tes a - ni - mae me - ae, de - tra - dan - tur et de - fi - ci - ant de - tra - hen - tes a - ni - mae me - ae,". The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "1" and "2" above certain notes, possibly indicating fingerings or breath marks. The overall style is that of a traditional hymn or liturgical song.

p. 60

hen-tes a-ni-mae me-ae, [de-tra-hen-tes a-ni-mae-me-ae: o-pe-ri-an-tur, 0 -

hen-tes a-ni-mae me-ae, de-tra-hen-tes a-ni-mae-me-ae: o-pe-ri

hen-tes a-ni-mae-me-ae, de-tra-hen-tes a-ni-mae-me-ae: 0-pe-ri

de-tra-hen-tes a-ni-mae-me-ae: o-pe-ri-an

[EXAMPLE] 2.7 (continued)

p. 61

pe-ri-an - tur con-fu - o-ne, con-fu-si - o - ne et pu - do -

an - tur, [o-pe-ri-an - tur] con-fu-si - o-ne, con-fu - si o - ne et pu-do -

an-tur confu-si-o - ne, con - fu-si - o-ne, [confu - si o - ne] et pu-do

tur, [o-pe-ri-an - tur] con - fu - si - o-ne,

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re, qui quae - runt ma - la mi - hi, qui quae - runt ma - la mi-hi.

re, qui quae - runt ma - la mi - hi, qui quae - runt ma - la mi - hi, [qui

re, qui quae - runt ma - la mi - hi, [qui quae - runt ma - la mi - hi,]

qui quae - runt ma - la - mi - hi, [qui quae - runt ma - la mi - hi,] qui

[EXAMPLE] 2.7 (continued)

quae - runt ma - la mi - hi.]

qui quae - runt ma - la mi - hi.

quae - runt ma - la mi - hi.

[EXAMPLE] 2.7 (continued)

Quinta pars

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Cantus

Altus

Tenor

Bassus

Fac me-cum sig - num in bo -

Fac me-cum sig-num in bo - num, sig -

Fac - me - cum sig -

Fac me - cum sig - num in

[EXAMPLE] 2.8

num, [fac me-cum sig -

num in bo - num, fac me-cum [sig - num in bo -

num in bo - num, [fac me-cum sig-num in bo - num,] fac me-cum sig -

num in bonum,] ut vi - de-ant, vi - de-ant,

num,] ut vi - de-ant, vi - de-ant,

num in bo - num, ut vi - de-ant, vi - de-ant,

[EXAMPLE] 2.8 (continued)

[vi - de-ant] qui o-de-runt me, et con - fun-dan -

[vi - de-ant] qui o-de-runt me, et con - fun-dan -

vi - de-ant qui o-de-runt me, et con - fun-dan -

[vi - de-ant] qui o-de-runt me, et con - fun-dan -

tur, et con-fun-dant - tur, [et con-fun-dan -

tur, et con-fun-dan - tur, [et con-fun-dan -

tur, et con-fun-dan - tur, [et con-fun-dan -

tur, et con-fun-dan - tur, [et con-fun-dan -

[EXAMPLE] 2.8 (continued)

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tur,] et con - fun - dan - tur, quo - ni - am tu, Do-mi-ne, ad - iu-

tur,] et con - fun - dan - tur, quo - ni - am tu, Do-mi-ne, ad - iu-

tur, et con - fun - dan - tur,] quo - ni - am tu, Do-mi-ne, ad - iu-

tur,] et con - fun - dan - tur, quo - ni - am tu, Do-mi-ne, ad - iu-

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vi - sti et con - so - la - tus es

vi - sti - me et con - so - la - tus es me,

vi - sti me et con - so - la - tus es me, et con - so - la -

vi - sti me et con - so - la - tus es me, et con - so -

[EXAMPLE] 2.8 (continued)

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me, et con - so - la - tuses me et con - so - latus es

et con - so - la - tus es me, et con - so - latus es

tus es me, [et con - so - la - tuses me,] et con - so - latus es

la - tus es me, et con - so - la - tus es me, et con - so - la -

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me, [et con - so - la - tus es me.

me.

me, [et con - so - la - tus es me.

tus, et con - so - la - tus es me.

[EXAMPLE] 2.8 (continued)

Misero te à 5

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Benedetto Pallavicino (1551-1601)

Cantus 1

Cantus 2

Altus

Tenor

Bassus *

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Note that there is a duplicate part labeled "resolutio"

[EXAMPLE] 2.9

[EXAMPLE] 2.9 (continued)

I also want to include the following, from the second madrigal from Metallo's First Book (because it contains very remarkable signatures, the likes of which are not found in earlier writers). [ex. 2.10]⁴⁵

From Book 1, Madrigal No. 2

Grammatio Metallo (1539-after 1615)

Cantus

Cantus

Altus

Tenor

Bassus *

Fe - li - ce - ch'ar - se - em - pi di - me

[Un] si fe - li - ce - gior - no ch'ar - se - em - pi

[Fe -] li - ce gior - no ch'ar - se, e em - pi

ch'ar - se, e em - pi

[EXAMPLE] 2.10

⁴⁵ The original has not come to light.

* Note that there is a duplicate part labeled "resolutio"

[EXAMPLE] 2.10 (continued)

Concerning Sextupla or Diminished Trochaic Meter [Tacta Trochaico Diminuto]

[73] The sextupla, as the older composers applied it, is now entirely out of date. Certainly at this time I would wish to use the term sextupla when six semiminims make up one beat, in which case the number "3" is written either below or above three or six semiminims in this manner: $\downarrow\downarrow\downarrow$.

In addition to this, I find that there are three more ways used by the Italians and English to indicate how such sextuples are designated.

1. All notes are notated in black, as in a lesser hemiola [Hemiola minore], and put in a double measure [Tact] of *alla breve*, so that three black minims $\downarrow\downarrow\downarrow$ or one black semibreve and minim $\downarrow\downarrow$ must be performed on the downbeat, the following three on the upbeat—as remembered from above in connection with greater perfect time [Tempus perfectio majore], Φ . The signature $\frac{6}{4}$ means that six semiminims or [three] black minims are necessary for a whole measure [Tact].

2. In this method (often taken into consideration by the Italians and French in their courantes, sarabandes, and other similar compositions) minims and semiminims are used in the same way as the black semibreves and minims in the first method. The signature $\frac{6}{4}$ indicates that six semiminims count as much as four would otherwise count.

The French differentiate the meter [Tact] according to each dance type, as is extensively discussed in my *Terpsichore Musarum Aoniarum*.

Examples of sextupla may be found in English pavans and other British and French compositions; also in the fifth part of *Musæ Sioniæ Germanicæ*, nos. 156, 158, 157, etc.;⁴⁶ in *Hymnodia*, nos. 134, 135;⁴⁷ in *Megalynodia*, no. 14;⁴⁸ and, again, many examples in *Terpsichore*.⁴⁹

3. Of necessity I have had to invent the third method myself, as I noticed that sextuples⁵⁰ (as in the *Omnes gentes*, no. 11, in my *Polyhymnia*) are difficult for some, and I had concerns that things might not proceed without confusion. Therefore the *Tu Rex gloriæ Christe*, the third part of my *Te Deum laudamus* à 22 and 26, is to be performed in duple sextuple meter [Ad Tactus æquales Sextuplæ] (which is exactly what I intended). But since a number of people, especially in schools, have great difficulty with this meter [Tact] and find it almost impossible to execute, I have had to devise another signature and way to notate sextuples so that both duple and triple meter [Tactus æqualis unnd Inæqualis] could be conveniently taken into account. For this reason I have written the semibreves and minims $\diamond\downarrow$ in the *sesquialtera* proportion signature $\frac{3}{2}$, so that those unfamiliar with the other meter signature [Tact] could accurately maintain the triple trochaic meter [Tactus inæqualis Trochaicus] in *sesquialtera* proportion (really, quite fast) and avoid confusion. [74]

But it should be possible to put into practice quite easily the proper duple sextuple meter [Tactus Sextuplæ æqualis], particularly for those who are knowledgeable about it and already somewhat accustomed to it. I have therefore placed the signature for diminution of diminution [Diminutionis Diminutæ], namely the Φ , in front of the *sesquialtera* signature $\frac{3}{2}$ to show that the *alla breve* meter [Tactus] can be used in this proportion just as well as in greater perfect time [Tempore Majore perfecto], Φ . Thus, one beat of the *sesquialtera* is played on the downbeat, the other on the upbeat. In order to provide more guidance and lead to better comprehension I have put a small stroke in between the two triple beats [Tactus Inæquales] in the lower part of the staff.

Of course, it could very well be that triple meter [Tactus Inæqualis] is always employed and at a fast tempo [gar geschwind] (as the French dancing-masters have used in their courantes, sarabandes, and other similar dances). This would also produce fewer errors and be more correct, as notated in the *Sicut erat* found in my *Megalynodia*, no. 14.⁵¹ But I much prefer the duple meter [Tactus æqualis] of the type in which two triple beats [Inæqualis Tactus] are brought together in one duple beat [Æqualem] lest we should provoke laughter in the spectators and weariness in the listeners with

⁴⁶ *Der du bist drei in Einigkeit* à 3 (no. 156), à 5 (no. 158), and à 4 (no. 157) in the Complete Works, 5:304–9.

⁴⁷ *O lux, beata trinitas* à 3, nos. 134 and 135, in the Complete Works, 12:232–34.

⁴⁸ *Magnificat per omnes versus, super VT RE ME FA SOL LA meæ ipsius Phantasie* à 6, no. 14, Complete Works, 14:95.

⁴⁹ Vol. 15 in the Complete Works.

⁵⁰ *solches* = sextupla.

⁵¹ Vol. 14, no. 14, pp. 110–13; see MPC's note in regard to this on the next page (p. xvii, following p. 113) in the facsimile reproduction of the *seculorum Amen* from the bass partbook.

incessant hand and arm movements and provide an opportunity to the common people for jokes and insults.

Based on this, sextuple could very well be called a diminution of trochaic meter [*Tactus Trochaicus Diminutus*]. For just as in simple trochaic sesquialtera [trochaicus simplex sesquialtera] only three minims or semiminims are measured in one beat, so here [in *tactus trochaicus diminutus*] six minims or [twelve] semiminims constitute one beat, of which three [of the former] correspond to the downbeat and three to the up-beat. Whereupon the beat is equal, as in this example [ex. 2.11]:

[75]

Vater Unser

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[EXAMPLE] 2.11

In this way one can quite easily convert all *tripla* proportions and *sesquialteras* in the German choral psalms and all other compositions from triple meter to duple [*aus dem Tactu Inæquali ad Tactum Æquale*], as demonstrated in the following example [ex. 2.12]:

Nu lob mein Seel den Herren

4. Just now, as this work was by and large finished at the printer's, I received the motets by Giovanni Fergusio⁵² from Italy in which I find that he uses the numbers $\frac{6}{2}$ in such a way that six minims equal no more than two minims, ♫♫. Therefore three minims, ♫♫♫, are the equivalent of a single minim [♫] and six minims must be performed in one beat of duple meter [*ad unum Tactum æqualem absolvendum*].

In order to provide more and better information on this fourth method, I am including some of this motet on the page after next [ex. 2.13]:

Nu lob mein Seel

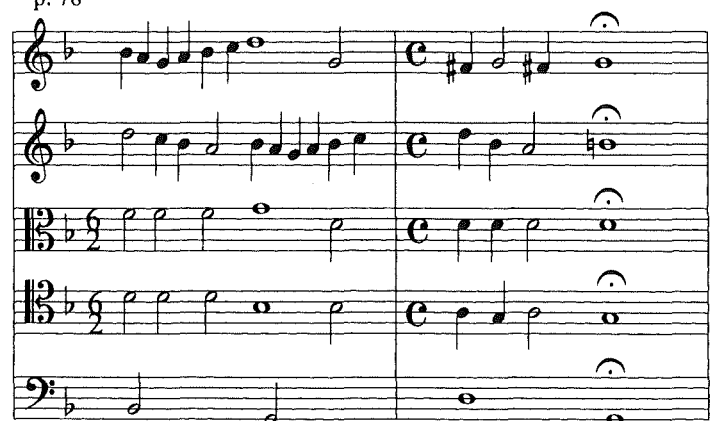
[EXAMPLE] 2.12

⁵² Giovanni Fergusio (fl. 1612); *Motetti e dialoghi per concertar* (Venice, 1612).

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[EXAMPLE] 2.13

Conclusion

In my humble judgment one can avoid all the excessiveness and troublesome difficulties of meter signatures [*in modo Signationis*] by contracting the entire treatment of signatures and meters in the following short and accurate table (subject to others' corrections), and discarding all other signatures entirely [table 2.3].

[TABLE 2.3]

[79]

The beat is twofold

I. duple

A. slower, in the signature C for madrigals and concerti

B. faster, in the signature C for motets

C. moderate: in sextupla signatures

1. $\frac{6}{1}$ in the notes $\diamond \diamond \diamond \diamond \diamond \diamond$

2. $\frac{6}{2}$ in the notes $\diamond \diamond \diamond \diamond \diamond \diamond$

II. triple

A. slower, in the signatures 3 or $\frac{3}{1}$ in tripla in the notes $\text{H} \diamond \diamond \diamond \diamond$

B. faster, in the signatures $\frac{3}{2}$ in sesquialtera in the notes $\diamond \diamond \diamond \diamond \diamond \diamond$

Concerning beat [tactus] and signatures, what has been said here should suffice.

CHAPTER VIII

Concerning the Variation of Beat or Measurement [Mensura] in Songs, Both in Their Progression and Ending [Acceleration / Retardation]

To What Extent Variations in the Increase and Decrease of Dynamics and the Beat May Be Employed

A performance must not be rushed, for confusion will be created in the entire ensemble—even the most enjoyable ones. However, when it is performed to a slower beat, the harmony is made more gracious and is better perceived. Also, the equality of the measurement [of the notes] must be observed, lest the harmony be marred or disturbed. For to sing without law and measure is to offend God himself, who arranged all things according to number, weight, and measure, as Plato says.⁵³ But nevertheless,

⁵³ MPC's source for the Plato quote has not been found. A portion of this sentence may be found in the Bible, however, in Wisdom of Solomon, 11:21. Thanks to Bonnie Blackburn for this information.