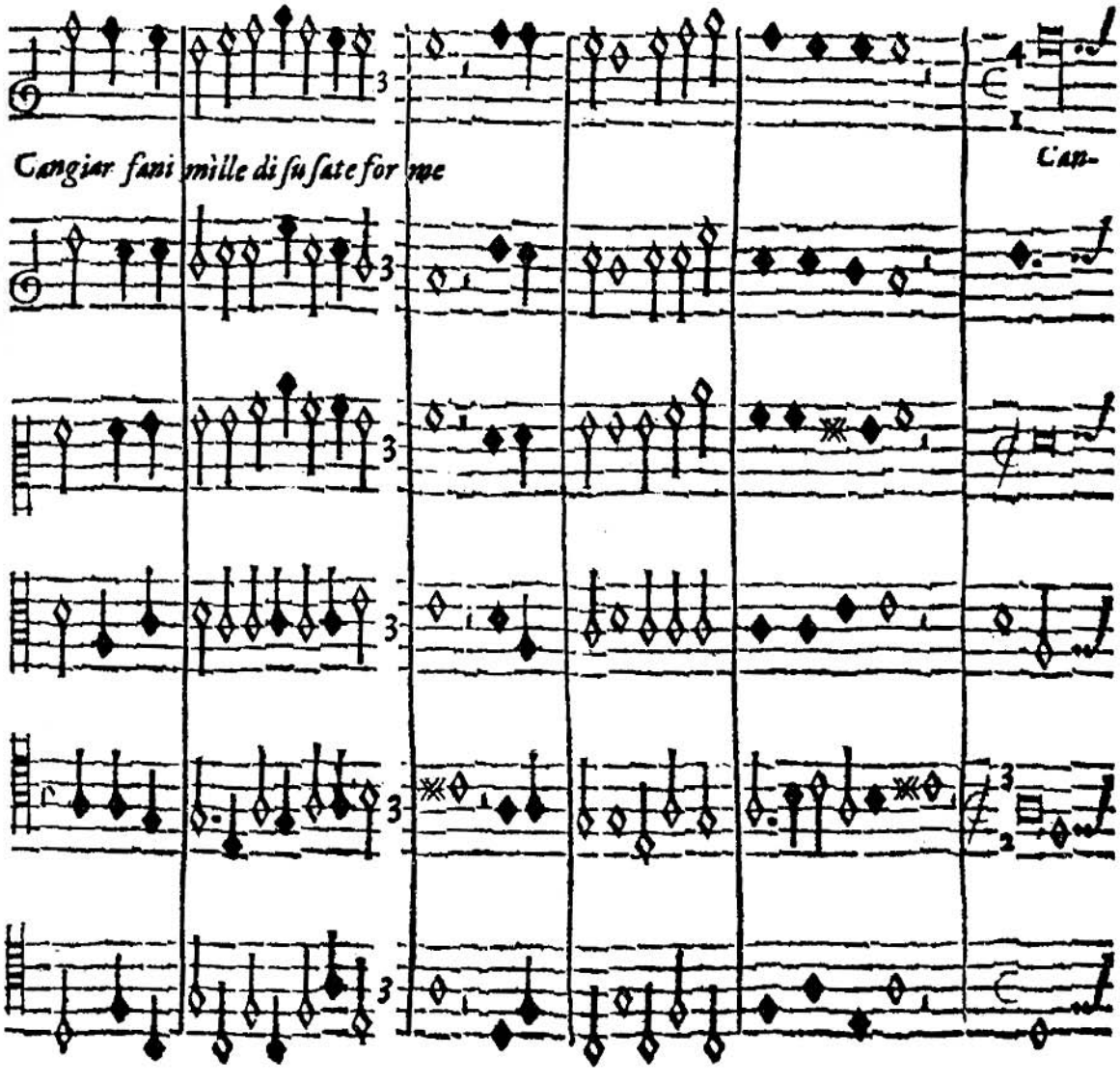
Phi. This hath been a mightie muſicall furie, which hath cauſed him to ſhewe ſuch diuerſitie in ſo ſmall bounds.

Ma. True, but he was moued ſo to doe by the wordes of his text, which reaſon alſo mouid *Alexandro Striggio* to make this other, wherein you haue one poynt handled firſt in the ordinary Moode through all the parts, then in Tripla through all the parts, and laſtly in proportions, no part like vnto another, for the Treble contayneth *diminution* in the *quadrupla* proportion. The ſecond Treble or ſextus hath Tripla prickt all in blacke notes: your Altus or Meane contayneth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *ſeſquialtra* to the *breefe* which hath this ſigne ¢ 3 ſet before it: But if the ſigne were away, then would three *minyms* make a whole ſtroke, where as nowe three *ſemibriefs* make but one ſtroke The Baſe is the ordinary Moode, wherein is no difficulty as you may ſee.



Alexandro Striggio in the end of the 30. ſong of the Seconde booke of his Madrigals to ſixe voyces, beginning *All' Acqua ſagra.*

giar