

Four parts in one to the plainsong

A canon of 21 voices set against the chant Miserere

Elway Bevin (1554-1638)

A briefe and short instruction of the art of Musicke (Young press, London, 1631)

The image shows a musical score for five parts: Cantus, Altus, C.F. (Cantus Firmus), Tenor, and Bassus. The score is written in a mensural style with a common time signature. The Cantus part is the highest, followed by Altus, C.F., Tenor, and Bassus. The score is divided into measures, with circled numbers (1-5) indicating the entry and end points of each canonic part. The score is divided into four systems, with measure numbers 10, 15, 20, and 25 marked. The Cantus part has a rest for five semibreves at the beginning. The Altus part has a rest for ten semibreves. The C.F. part has a rest for fifteen semibreves. The Tenor and Bassus parts have rests for ten and fifteen semibreves respectively. The score ends with a double bar line.

Who so will take a view of all the parts of this song, must take the paine to prick out every part by itselfe.

The first resteth five Semibriefes, the second tenne, the third fiftene, the fourth and last twenty;
and so likewise every Canon. The Closes that are set here, serve to show where every part endeth:

The part that resteth five Semibriefes, endeth on the last Close save one, that the part that
resteth tenne Semibriefes, endeth on the last Close, save two. So the rest accordingly.

Editors note: I've labeled the entry and end points of each canonic part with a circled number. Several parts end in a rest.

The semibreve of measure 22 of the Cantus Firmus might optionally be corrected to G, but A is the correct note in Miserere.