

Handwritten text in a medieval script, likely Gothic or similar, on aged parchment. The text is arranged in approximately 25 horizontal lines. Several lines are marked with red ink, including a large initial letter 'L' at the top left and a smaller red mark on the right side. The parchment shows signs of wear, including stains and discoloration.



1008
Paulus Schleiffervs ~~liber~~
est possessor huius libri

Anno chi 1586

1608/08

1608

1508

EX LIBRIS
ILLVSTRISSIMI VIRI,
DN. DAN. LVDOLPHI,
LIB. BAR. de DANCKELMANN,
S. REG. MAI. BORVSS. CONSILIARII
STATVS INTIMI, cetera,
BIBLIOTHECÆ ACAD. FRIDERICIANÆ
TESTAMENTO RELICTIS,

Za. 2.

1008 1008 1008 1008 1008 1008 1008 1008 1008 1008



MUSICAE

PRACTICAE ELE-

menta in vsum Scholæ

Magdeburgen-

sis edita,

A

M. GALLO DRES-

lero Nebræo.

Daniel  Ludovicus
Bevverbus *zensis* 1 109

Cum Gratia & Privilegio.

MAGDEBURGI

Excudebat VVolfgangus Kirch-

ner. Anno

M. D. LXXVIII.

Paulus Schleifferus ~~me~~
sine possidet *Emi* Anno 1686

Constat 3 106 3

Harmonie

Athone

Autenti

pluralij

dissonante diatessaron

1 Dorius re la et re sol 2 Hypodorius

3 Phrygius mi mi et mi la 4 Hypophrygius

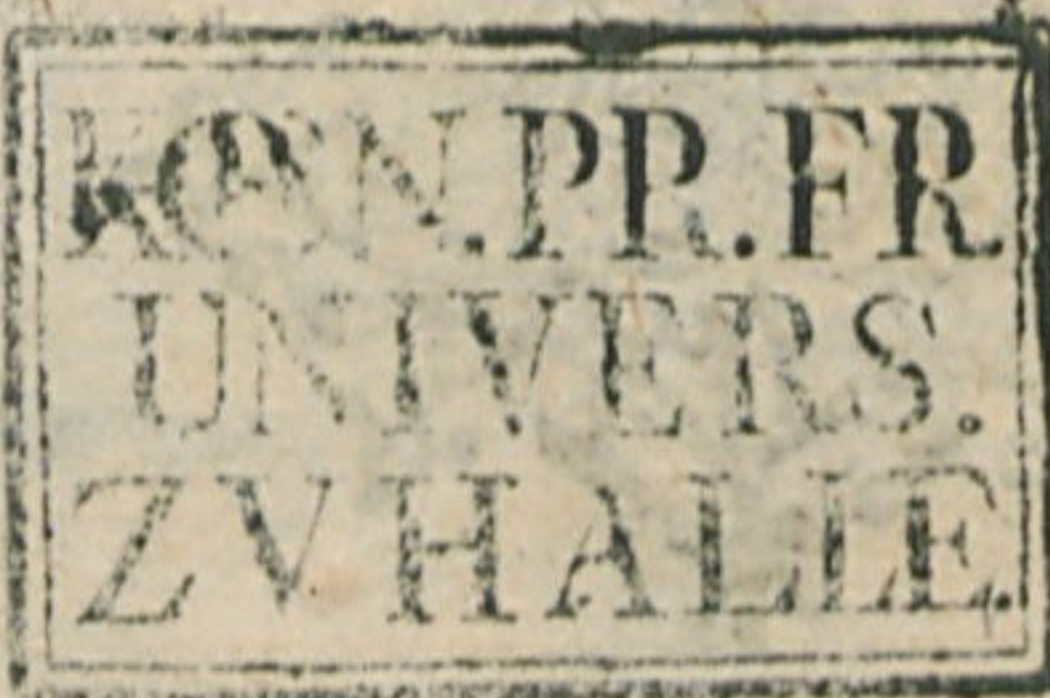
5 Lidius fa fa et ut fa 6 Hypolidius

7 Mixolidius ut sol et re sol 8 Hypomixolidius

9 Aeolius re la et mi la 10 Hypoaeolius

11 Ionius

12 Hypoionius



REVERENDO

IN CHRISTO PATRI

AC DOMINO, DOMINO PETRO VL-

nero Gladebachio, Imperialis Monasterij

in monte Parthenopolitano Ab-

bati digniss: Domino suo

clementissimo,

S. D.



RECTE ET ELE-
ganter clarissi-
mus vir Heinri-
cus Glareanus
scripsit: Sicut in
Grammatica o-
ratio, & in Dia-

lectica argumentatio, ita & in
Musica Modi primum obtinent
locum. Nam omnes non prorsus
insulsæ & absurdæ cantiones ex
Modis, quos noua appellatione
Tonos vocamus, tanquam ex

A ij

certo

certo fonte & capite effluunt, &
deriuantur. Non possunt autem
Modi aliter doceri aut disci, quam
ex diligenti & accurata obserua-
tione Toni & Semitonij minoris.
Modorum enim varietatem ho-
rum interuallorum discrimen ef-
ficat, quo neglecto vera & genui-
na Musica aut foedè corrumpitur,
aut prorsus amittitur. Inuentæ
sunt igitur ab erudita vetustate
artificiosæ diuisiones diatessaron
& diapente ad semitoniorum po-
situm deprehendendum maximè
necessariæ. Hæ quam diu in scho-
lis manserunt, mansit etiam solida
Modorum cognitio, vt ex Fran-
chino & aliorum literatorum scri-
ptis apparet: amissis verò iisdem
admissæ & receptæ sunt ineptæ &
falsæ

falsæ transpositiones in cantu duro, ad quintam, aliâq; id genus, quibus in hac arte nihil absurdius dici aut existimari potest: Tandemq; in eum res deducta est locum, vt in scholis paucissimi doctrinam Modorum Iuuentuti rectè traderent, vt ex libellis hactenus editis satis est perspicuum.

Verùm cum artes sint dona Dei & ad excolendam & conseruandam ciuilem vitam necessaria, in primisq; Musica adiuuet, ornet & propaget, quæ ad cultum diuinum pertinent: Deus inter alios Heroas, quorum opera obscuratam collapsamq; religionem & liberales artes in lucem reuocauit & instaurauit, clariss: Virum Henricum Glareanum, cuius

A iij

modò

modò mentionem fecimus, exci-
tauit, qui ex veterum Græcorum
& Latinorum scriptis hanc præ-
cipuam Musicæ partem magna
cum laude & felicitate repurgauit
& redintegrauit: Neq; tantùm
octo Modorum fundamenta pa-
refecit & ostendit, sed his alios eti-
am quatuor superaddidit Lydi-
um, Hypolidium, AEolium &
Hypoæolium veteribus non igno-
tos. Ita quidem vt Theoriam sin-
gulorum monstratis fontibus ex-
plicaret, & præstantes artifices sua
manuductione instrueret, adiuua-
ret & impelleret, vt eosdem suaui-
simis exemplis excolerent & illu-
strarent. Quem laborem doctif-
simi viri æquum est, vt grato ani-
mo agnoscamus, posteritati com-
mendam.

mendemus, & Iuuentuti quam
ad Scholarum & Ecclesiarum mi-
nisteria suscepimus instituen-
dam, tanquam per manus trada-
mus.

Ideoq; sæpè optaui, vt erudi-
tus aliquis, qui Methodum do-
cendi calleret, & Musicæ artis non
esset imperitus, doctrinam Modo-
rum ex D. Glareani opere, quod
præceptoribus potissimum scrip-
tum videtur, depromptam, ad pu-
erilem captum accommodaret,
paucis & succinctis regulis conue-
nientia exempla adhiberet, totam-
que artem compendio traderet.

Sed cum præstantes artifices
alijs laboribus intentos, diuti-
us cum detrimento nostræ scho-
læ, in qua meo loco Musicam

A iiij doceo,

doceo, præstolari, & amicorum
creberrimis literis id ipsum quod
ab alijs expecto à me flagitantibus,
in posterum respondere verecun-
dè non possem: Malui doctrinæ &
Iudicij mei, quæ fateor in me ad-
modum esse exigua, periculum
facere, quam infidelis præceptoris
& amicitiaè parùm officiosæ no-
mine, male audire, & conscripsi,
quanta potui breuitate & perspi-
cuitate libellum Musicum, in quo
vfitatis & vulgaribus canendi præ-
ceptis doctrinam Modorum ad-
iunxi, & cùm nostra tempestate
Chromaticū Musices genus pau-
latim ad antiquos vsus reducatur,
de Semitonijs alijsq; interuallis
suo loco commonefactiones pue-
ris nonnullo emolumento futu-
ras, adieci. Etsi

Etsi autem nihil de necessarijs
præceptis à me omissum esse arbi-
tror, & si alicubi Lectori non sa-
tisfaciam, & studiorum meorum
rationem & properatam editio-
nem me excusatura esse spero: Ta-
men oro & obtestor omnes do-
ctos viros, qui Musicam amant
& intelligunt, & me ingenij sui
industria & iudicij dexteritate an-
tecellunt, quales hæc ætas, Dei be-
neficio, multos habet, vt ingenuè
& candidè de ijs, quæ desiderant,
me admoneant, & doceant, &
scripto aliquo elaborationi, illu-
striori & faciliiori de hac doctrinæ
parte præcipiant, & quàm pri-
mum meum libellum ex mani-
bus discentium excutiant. Mi-
hi tali labore nihil erit gratius, ni-

A v hil

hiliucundius. Omnes enim artes
tum demum incrementa sortiri
solent, cum multi eas excolere in-
cipiunt.

Itaq; in Panegyrico prudenter
Isocrates inquit: Si existimo, cum
cæteras artes tum eloquentiæ stu-
dium maximè auctum iri, si hono-
rati atq; in admiratione sint, non
ij, à quibus primis sit initium di-
cendi profectum: sed hi qui sin-
gulas orationum partes optimè
perfecerint. Et in Euagora. Artes
& omnia cætera aucta esse vide-
mus, non per eos, qui vſitata re-
tinuerunt, sed eorum opera qui
correxerunt, locoq; mouere pra-
ua omnia non dubitarunt. Imò
qui subtiliter factum emendat:
laudabilior est eo, qui primus in-
uenit,

uenit, vt Iurisconsultorum leges
decernere audio. Quapropter ve-
lim vt multi artifices in Musica
illustranda elaborent.

Cum autem sciam Reuerende
D. Abbas, T. R. Dignitatem Mu-
sicæ studia magnifacere, admira-
ri & fouere, magnaq; me ob hu-
ius artis professionem beneuolen-
tia complecti (Sicut & singulis
meis collegis omnia humanita-
tis & Christianæ dilectionis of-
ficia, cum insigni quadam ani-
mi læticia præstas) non occurrit
in præsentia, cui magis quam
T. Reuerentiæ aut deberem aut
possem hunc libellum dedicare,
eamq; debita animi reuerentia
oro, vt hoc chartaceum munus-
culum, tanquam significationem
alicu-

alicuius erga se gratitudinis æquo
animo accipere, eiusq; patrocini-
um suscipere dignetur. Quod si
T. Reuerentia fecerit, vt facturam
esse non dubito, etiam propter T.
R. nominis autoritatem, hunc
meum laborem nostræ iuuentuti
& Vicinis scholis commendatio-
rem & gratiorem fore confido.

Benè in Domino nostro Iesu

Christo vale. Magdebur-

gi è schola nostra,

Calenndis Maij,

Anno

M. D. LXXI.

T. R.

Addictis:

Gallus Dreslerus M.

CAPVT I.

Quid est Musica Practica?

Est ars recte & suauiter canendi.

Quotuplex est?

Duplex { Choralis & simplex
Figuralis.

Quid est Choralis?

Quæ simpliciter singulas Notulas
æqua temporis mensura pronunciat. *ss: Exprimat*

Quid est Figuralis?

Quæ cantum tractat non modo va-
rijs institutum Notulis, sed etiam plurimis
vocibus in imo & sublimi consonanti-
bus.

CAPVT II.

De

De Figuris.

Quid vocant Musici Figuras?

Notulas & Pausas.

Quomodo pinguntur Notulae
Choralis cantus?

Veteres quadrato & obliquo corpore, sed denigratas scribebant, recentiores puncta quadrata, clauos & vncos pingunt.

Quot sunt Notulae Figuralis
Cantus? Octo.

Maxima

Longa

Breuis

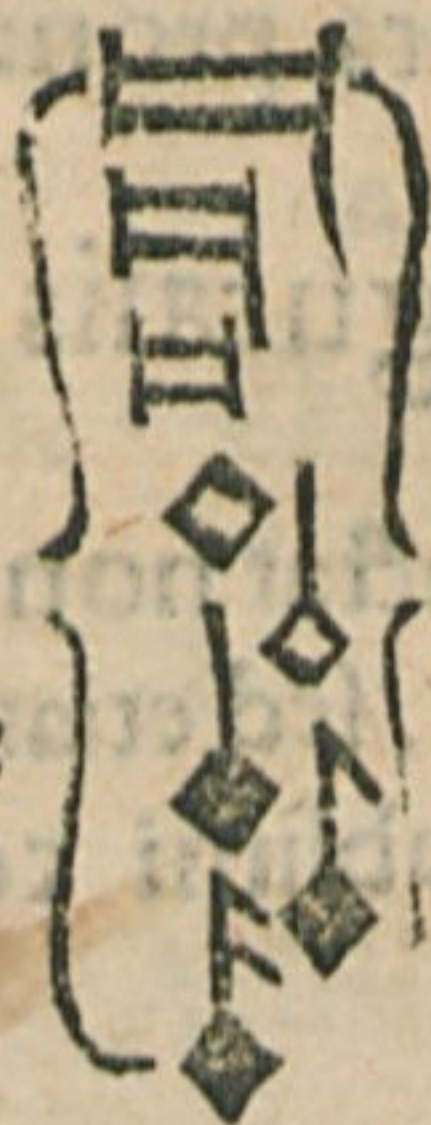
Semibreuis

Minima

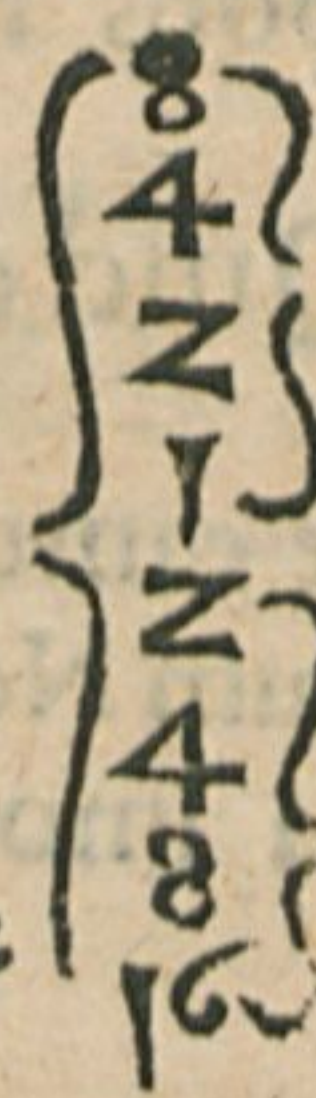
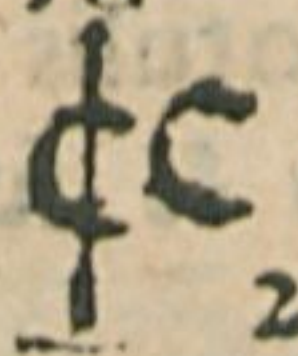
Semiminima

Fusa &

Semifusa.



In his
signis



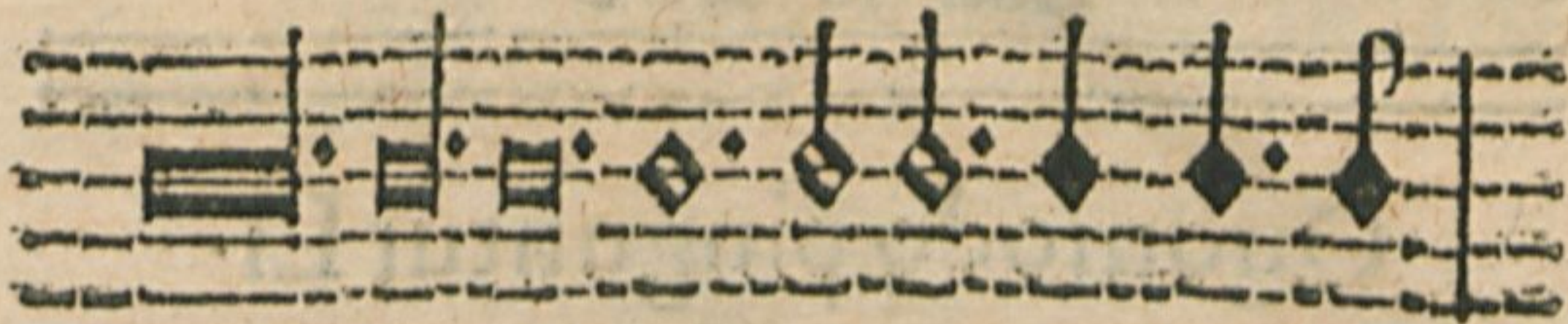
Valet vsi-
tatis ta-
ctibus.

Tactu vsi-
tato men-
surantur.

Quid significant puncta à tergo
Notulis ascripta?

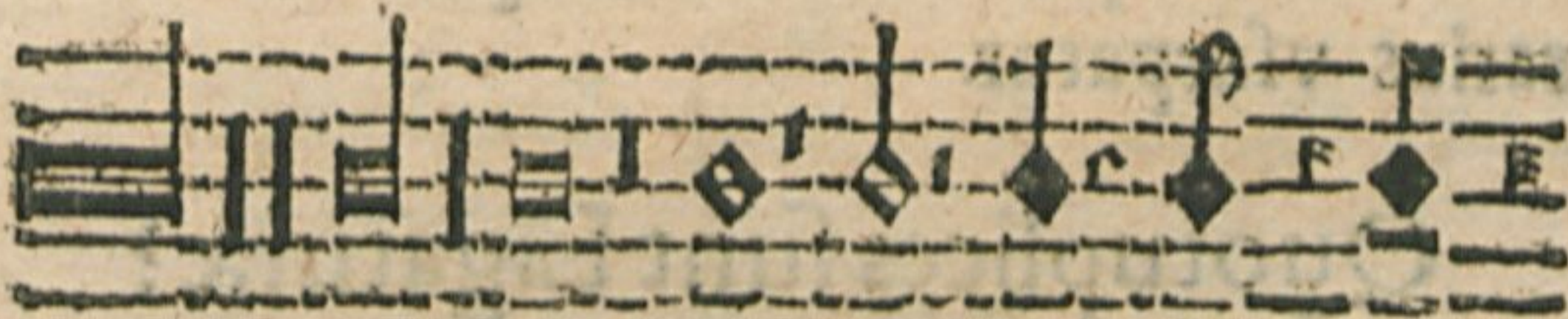
Augent

Augent eas dimidia parte valoris.



Quot sunt Pausæ Figura-
lis cantus ?

Septem. Quælibet enim Notula
suam habet Pausam excepta Maxima,
quæ in duas Longas resoluitur.



Quid est Ligatura ?

Est simplicium Notarum per tra-
tus debitos ordinata coniunctio.

Quot Notulæ inuicem col-
ligantur ?

Quatuor } Maxima.
Longa.
Breuis &
Semibreuis.

Quo



Quomodo pinguntur Li-
gaturæ r

Quadrato & obliquo corpore.



Obliquum tamen corpus ascendens
rarius vsurpatur.

Quotuplices sunt Ligaturæ?

Triplices { Initiales
Mediae &
Finales.

Quot traduntur regulæ
de Initialibus r

Quatuor.

I.

Prima carens cauda brevis est sur-
gente secunda.



2. Prie

2.
Prima carens cauda longa est labens
et secunda.



3.
Estque brevis caudam si laeva parte re-
mittit.



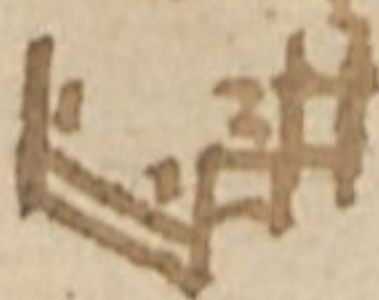
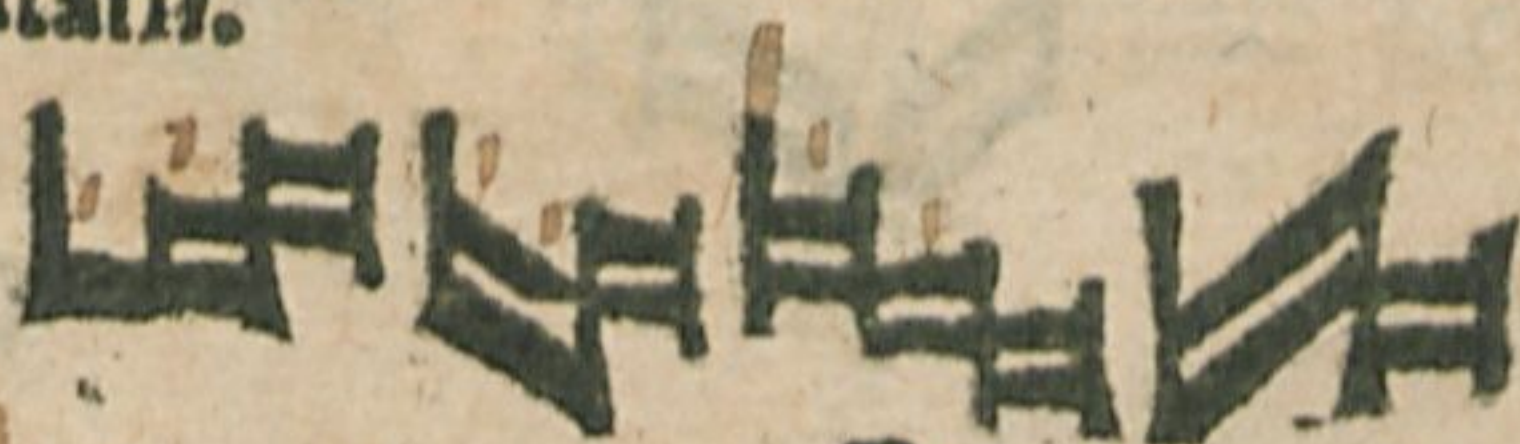
4.
Semibrevis prima est sursum cauda-
ta sequensque.



Quot traduntur regulæ
de Medijs e

Vnica.

Quælibet e medio brevis est vna ex-
cipienda. Videlicet quæ sequitur sursum
caudatam.



B

Fran

Franchinus Musicus doctissimus gra-
uiter reprehendit eos qui contra veterum
consuetudinem longam in medium reci-
piunt.

Quot traduntur Regulæ
de Finalibus

Tres.

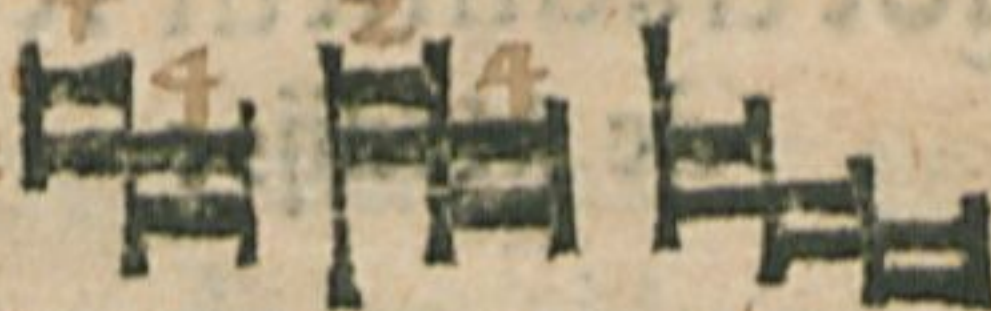
1.

Hic una ex capitulis rini ubi q sequitur in finelem gassim leu datam q non breuis sed semibrevis e ut Ultima conscendens breuis est quæ-
cunq; ligata.



2.

Ex capitulo ubi q primam nota semibrevis sequitur et pro semibreui censetur hoc modo ut Ultima dependens quadrangula sit
tibi longa.



3.

Est obliqua breuis semper finalis ha-
benda.



Quo-

Quomodo cognoscuntur Maxi- mæ & Longæ ligatæ c

Maxima ex sui corporis perpetua
magnitudine, & Longa ex Media virgula,
quæ semper dextera est habenda, co-
gnoscuntur.



CAPVT III.

De Clauibus.

Quid est Clauis?

Est constitutio ex littera & voce, li-
nearum aut linearum interuallo adhærens,
vocis humanæ eleuationes & submissio-
nes indicans.

Quot sunt Clauis?

Viginti, quæ in Schala sic collo-
cantur.

B. 2

Gemi

| | | |
|-------------------------|------------------|-----------------------|
| Diui- dun- tur in | Geminatas | e e la |
| | | d d — la — sol — |
| | | c c sol fa |
| | | b b — fa — mi |
| | | a a la mi re |
| | | g — sol re ut |
| | | f fa ut |
| | Minores | e — la — mi |
| | | d la sol re |
| | | c — sol — fa — ut |
| | | b fa mi |
| | | a — la — mi — re |
| | | G sol re ut |
| | | F — fa — ut — |
| & Graues. | E la mi | |
| | D — sol — re — | |
| | C fa ut | |
| | H mi — — — — | |
| | A re | |
| L — ut — — — — | | |

Sicut sunt septem discreti soni, ita etiam sunt septem Claves essentialis a, b, c, d, e, f, g, quæ per Diapason, id est, octauam & Disdiapason quoties opus est repetuntur.

Nam de Octauis idem est iudicium.
Etsi

Etsi autem in longissimum Hypocium Schala posset prodaci, septem literis cum vocibus suis subinde repetitis, tamen Musici contenti sunt enumeratione viginti clauium, quod humanæ vocis limites intra has voces limites intra has probe contineantur.

Quot sunt Claves signatæ?

Quinq; f c g b rotundum & quadratum, quæ sic signantur.



Cur dicuntur signatæ?

Quia in exordio & in medio cantilenarum per certas figuras expressè signantur.

B 3

Quo

Quotuplices sunt?

Duplices.

Externæ & Internæ.

Quæ dicuntur Externæ?

C F & G.

Quæ Internæ?

b rotundum & ♯ quadratum.

Quomodo differunt externæ claves signatæ ab internis?

Externæ in exordio cantilenarum collocantur, & positum reliquarum clavium demonstrant, Internæ autem medio inferantur, & nihil aliud quam Mi & Fa significant.

Regula de internis clavibus signatis.

Internæ claves signatæ ante notulas collocatæ in totam lineam vel spacium
cui

cui adhærent, medio autem infertæ, tantum in proximam notam vim suam exerunt.

CAPVT III.

De vocibus Musicalibus.

Quid est vox Musicalis?

Est syllaba quædam literis Musicalibus adiuncta, qua clauium intensionem & remissionem exprimimus.

Quot sunt voces?

Sex.

Vt, Re, Mi, Fa, Sol, La.

Has syllabas Guido Musicus ex Hymno sancti Iohannis desumpsit.

Vt queant laxis

Mira gestorum

Solue reatum

Resonare fibris,

Famuli tuorum,

Labij polluti

Sancte Iohannes.

B 4

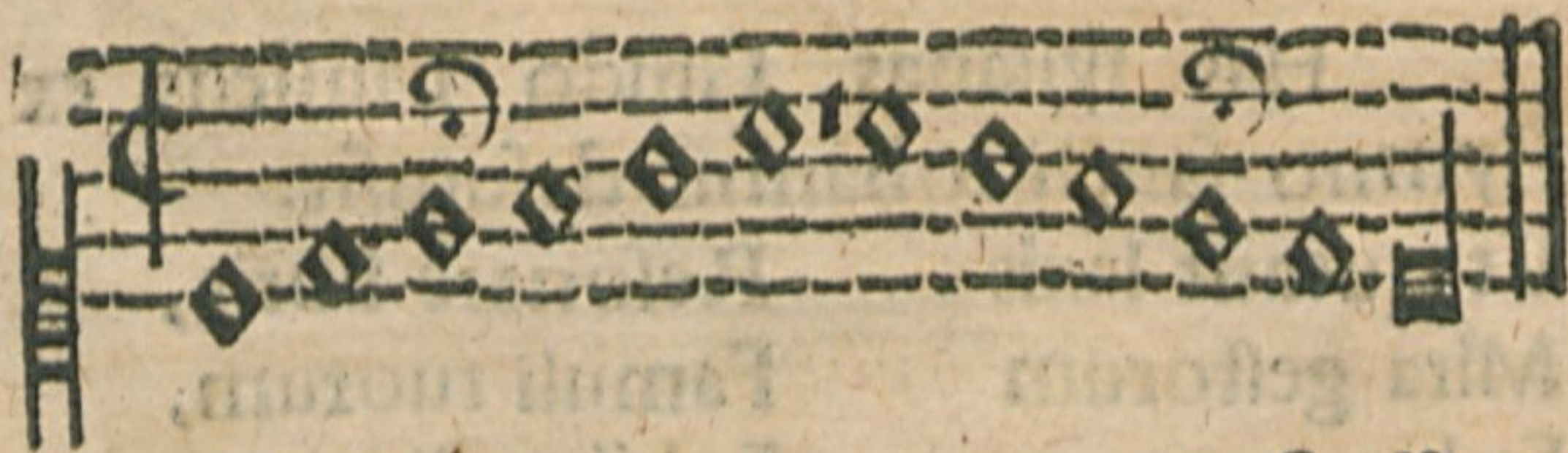
Quo

Quomodo differunt hæ voces r

Mi & Fa distant inter se per Semitonium minus, Reliquæ voces omnes per tonum inter se distant.

Inter omnia Præcepta practicæ Musicæ, quæ in scholis iuventuti tradi possunt, nihil neq; vtilius neq; magis necessarium habetur, quam discrimen Toni & Semitonij minoris, in quo totius nostræ Musicæ rectitudo & suauitas consistit. Amisso hoc discrimine actum est de Musica. Qui igitur cum aliquo fructu in hac arte progredi cupiunt, Tonum & Semitonium minus recte discernere & pronuntiare discant.

Exercitium vocum Mu- sicalium r

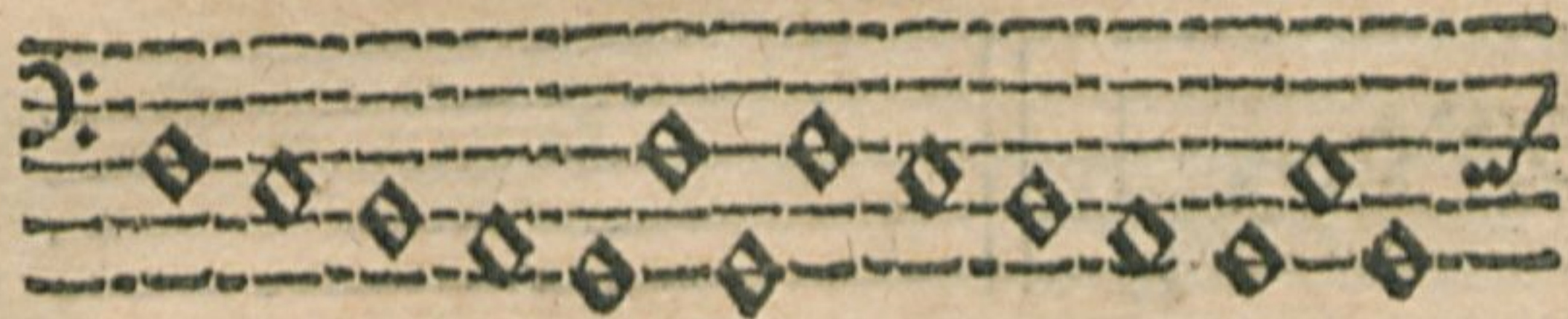


Deductiones vocum Musicalium
per totam schalam ab ingenioso viro olim
inuen-

inuentas apponam, vt pueri vsitatis inter-
uallis assuescant.



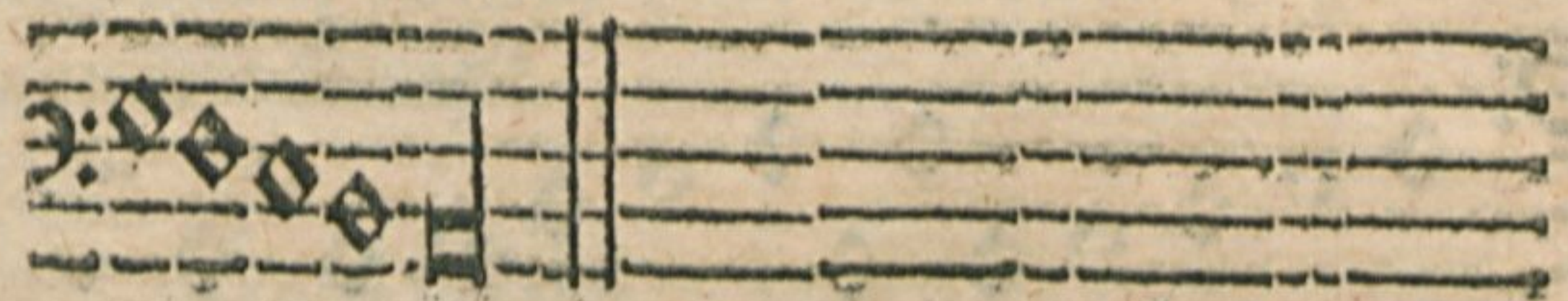
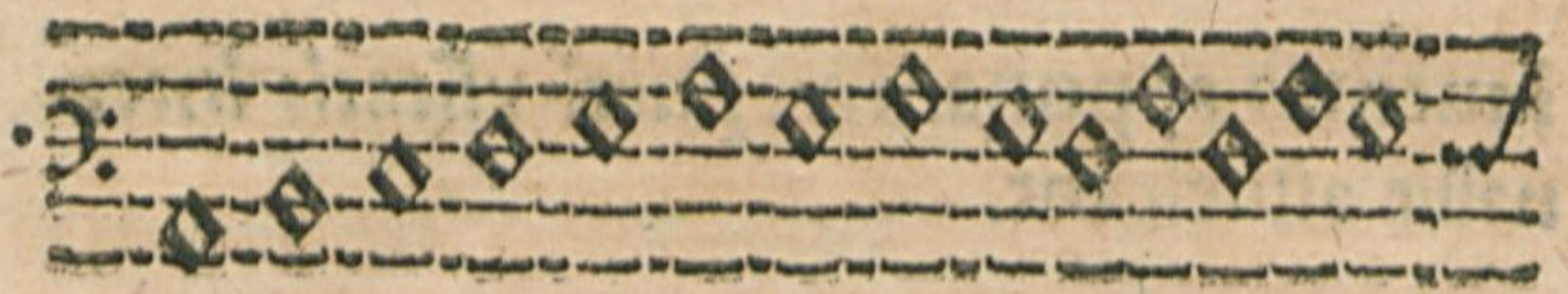
Primæ deductionis Exemplum.



Secundæ deductionis Exemplum.

B f

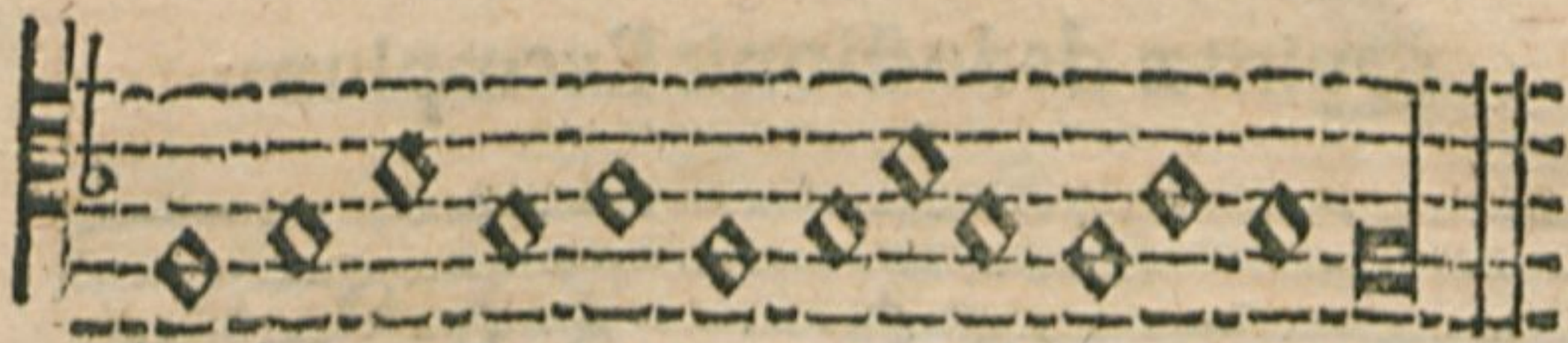
Tce



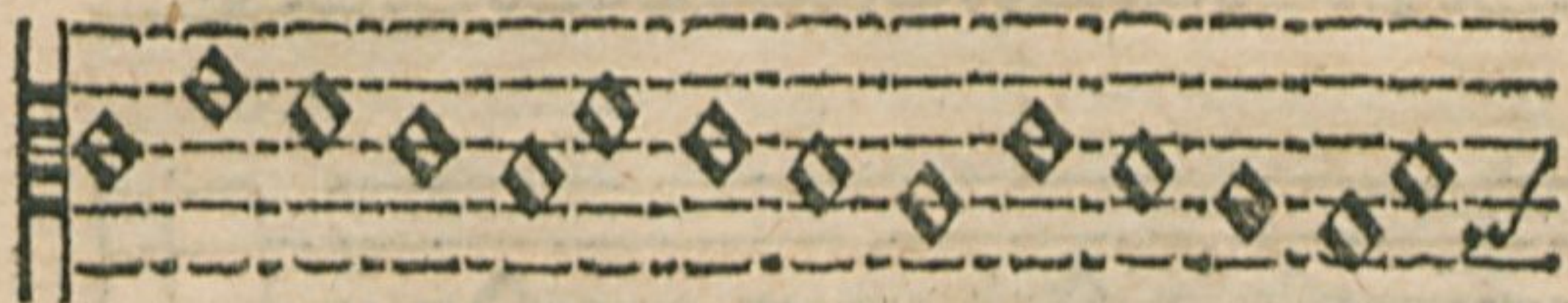
Tertiz deductionis Exemplum.



Quar



Quartæ deductionis Exemplum.

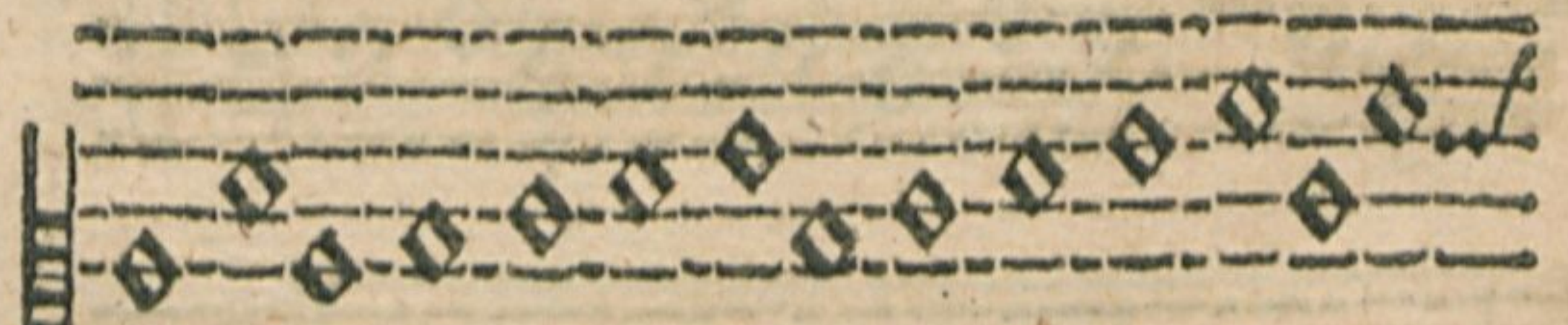


Quin-

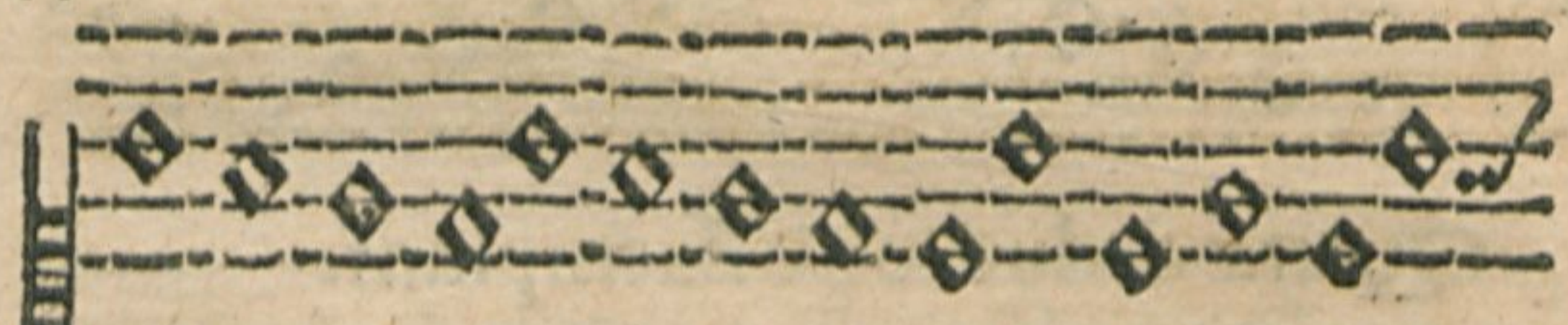


Quintæ deductionis Exemplum.


The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a common time signature (C). The lower staff begins with an alto clef. Both staves contain a sequence of diamond-shaped notes connected by a single line, representing a specific interval or scale.




The second system of musical notation consists of two staves, similar to the first system, with a treble clef on the upper staff and an alto clef on the lower staff, containing diamond-shaped notes.



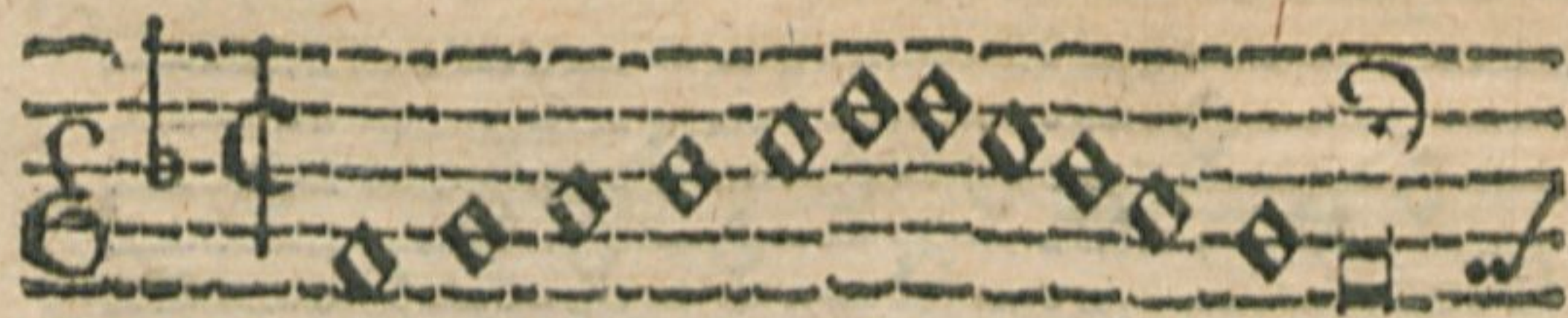
The third system of musical notation consists of two staves, similar to the first system, with a treble clef on the upper staff and an alto clef on the lower staff, containing diamond-shaped notes.



The fourth system of musical notation consists of two staves, similar to the first system, with a treble clef on the upper staff and an alto clef on the lower staff, containing diamond-shaped notes.



The fifth system of musical notation consists of two staves, similar to the first system, with a treble clef on the upper staff and an alto clef on the lower staff, containing diamond-shaped notes.

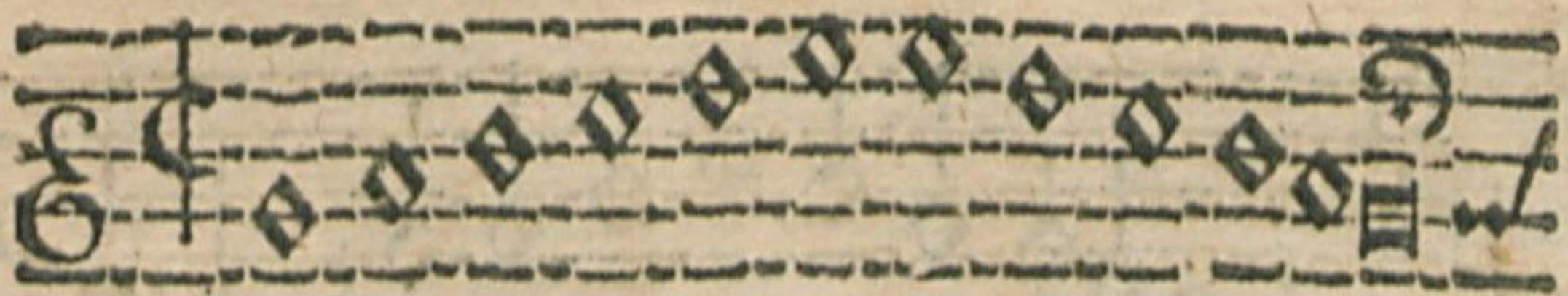
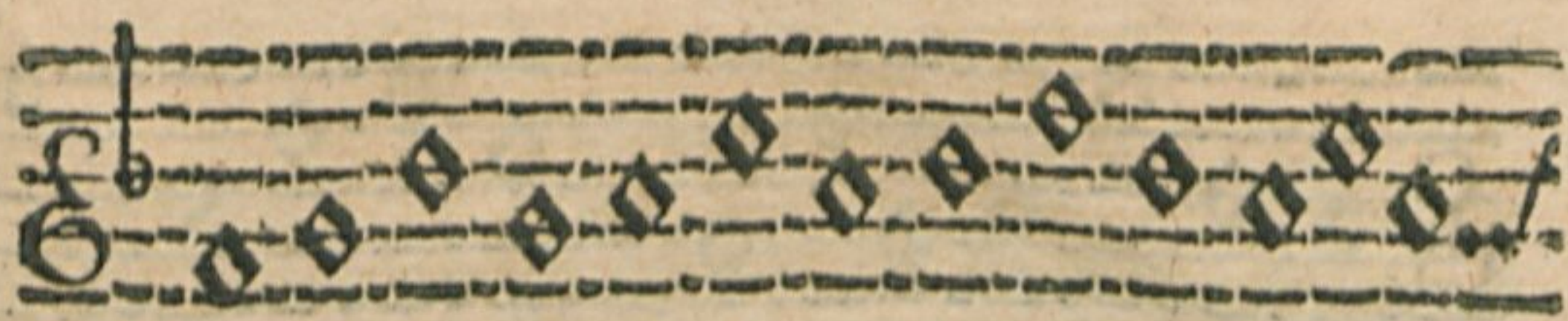


Sextæ deductionis Exemplum.

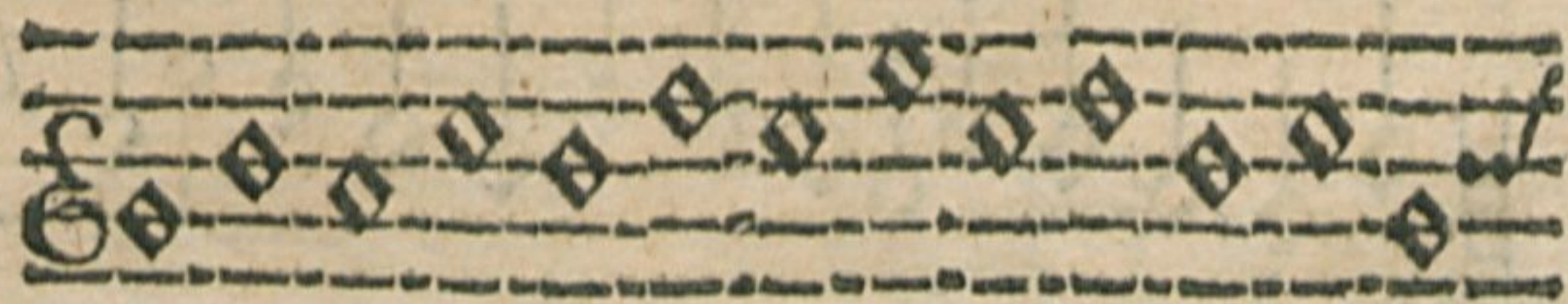
The sixth system of musical notation consists of two staves. The upper staff begins with a treble clef and a common time signature (C). The lower staff begins with an alto clef. Both staves contain a sequence of diamond-shaped notes connected by a single line, representing a specific interval or scale.

Sextæ deductionis Exemplum.

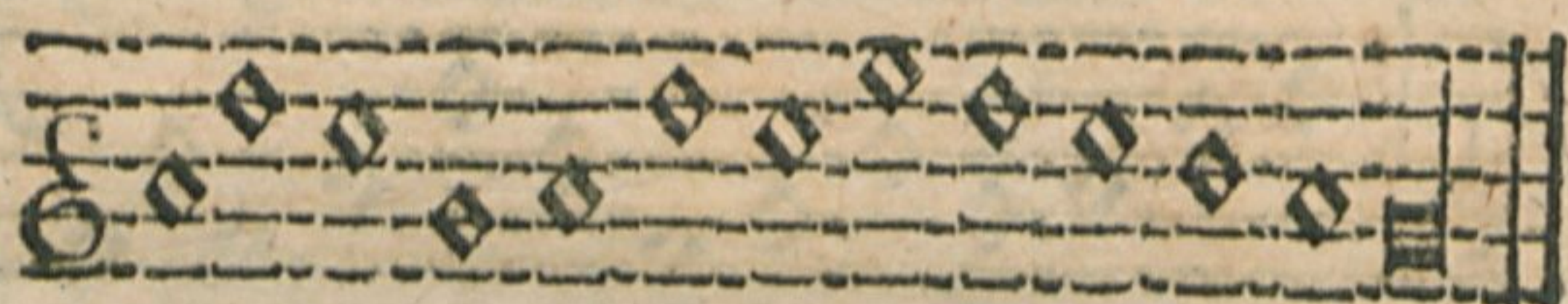
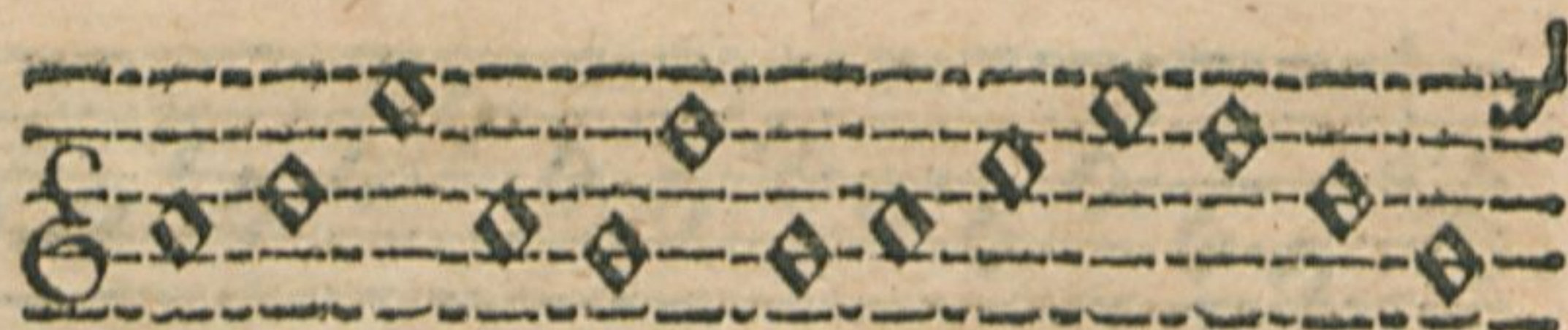
Septi



Septimæ deductionis exemplum.

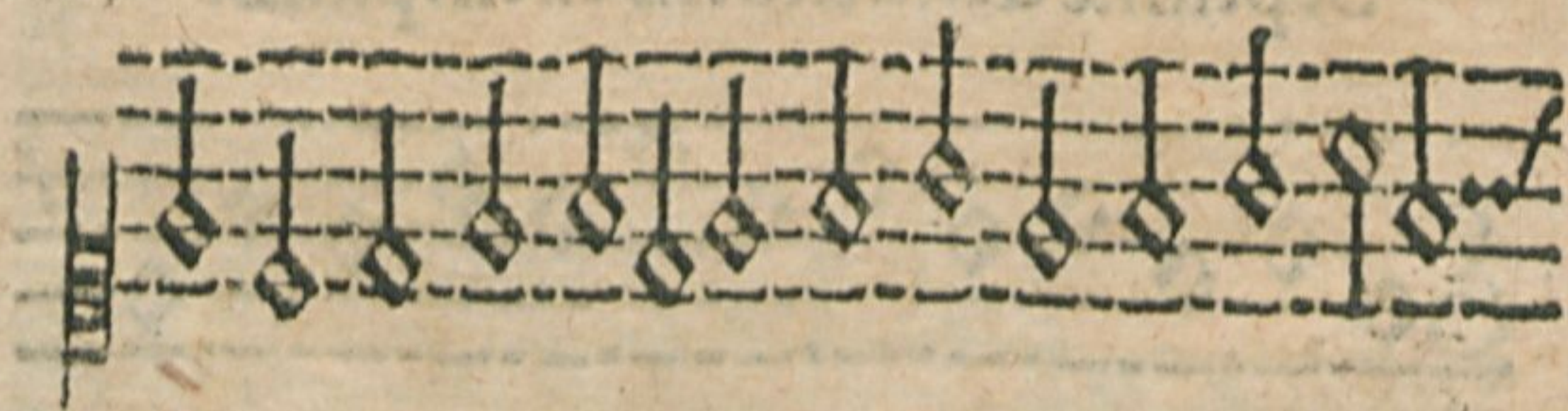
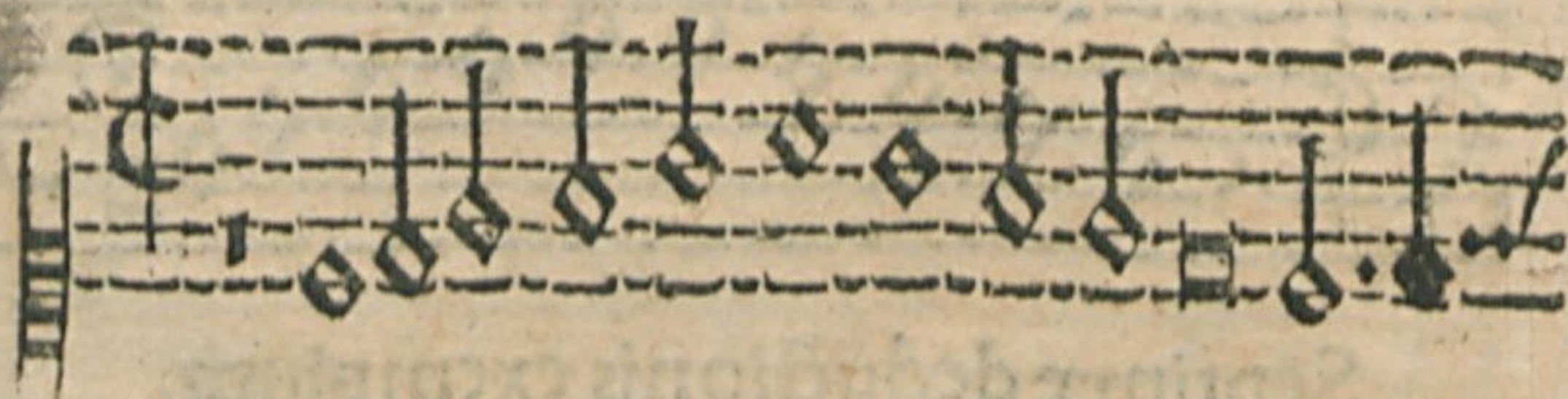


EXER.



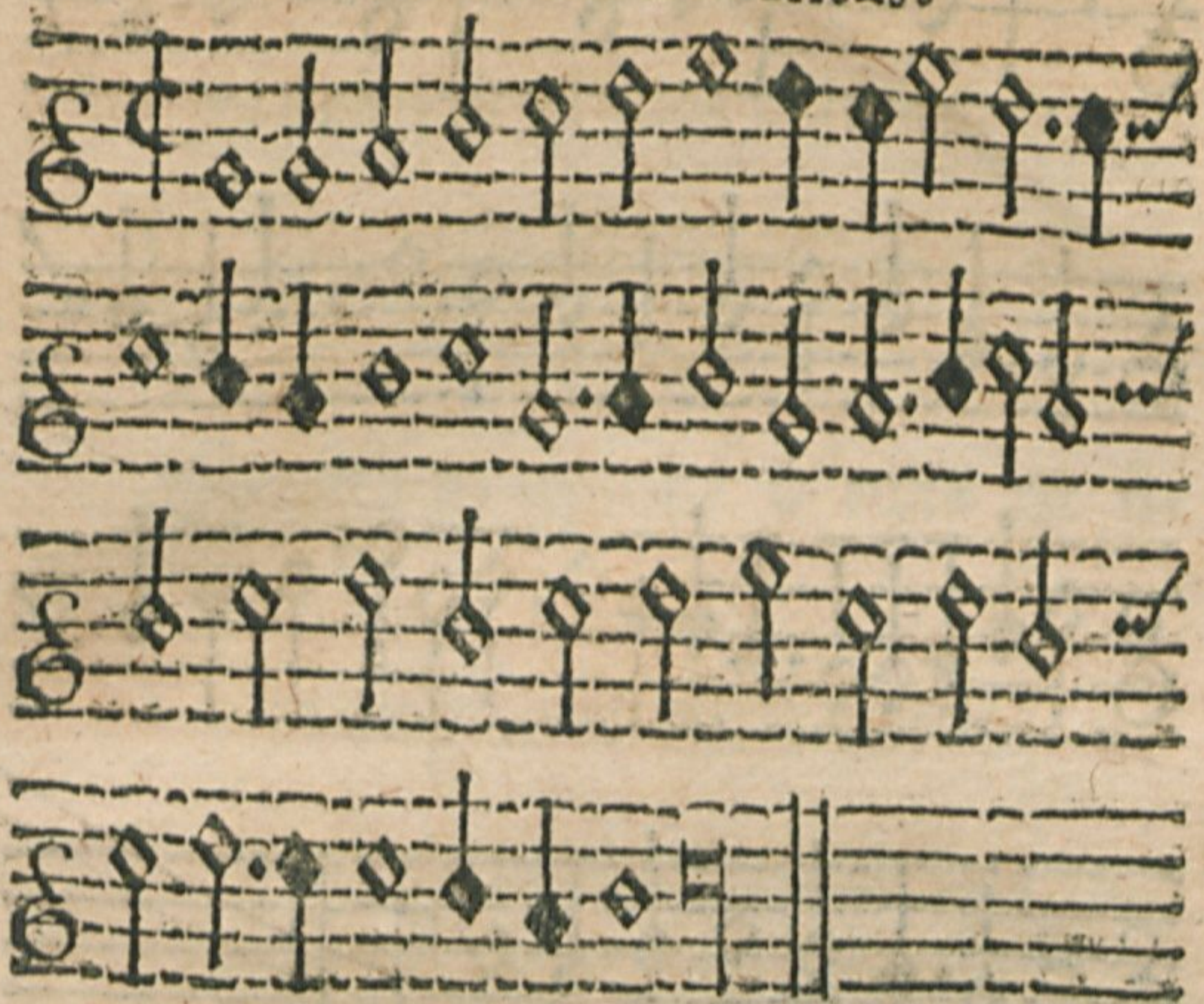
EXERCITIA VO.
cum Musicalium.

PRIMVS DISCANTVS.



SECVN.

Secundus Discantus.



ALIVD.

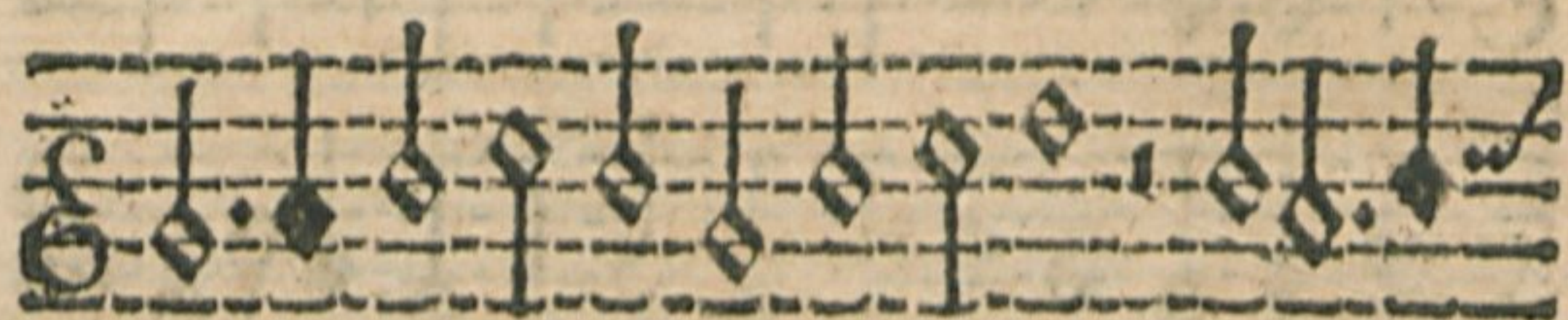
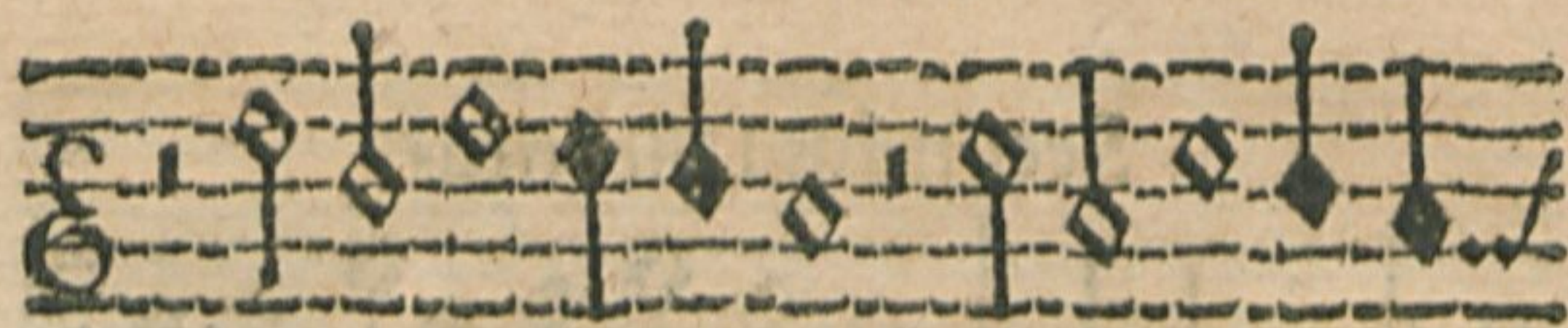
Primus Discantus.



Secundus Discantus.



CAPYT



CAPVT V.

De Diuisione Cantus.

Quotuplex est Cantus?

Duplex.

Durus & Mollis.

Quid est durus.

Qui habet Mi in bfaqmi.

Quid

Quid est Mollis?

Qui habet fa in clauē bfa g mi.

Vnde cognoscitur Cantus
durus?

Quando in regione b nihil est si-
gnatum.

Vnde cognoscitur Mollis?

Ex b rotundo ante notulas vna cum
clauē signata in propria regione ascripto.

Cur inuenta est hæc
Diuisio?

Propter transpositionem Modorum.
Nam omnis cantus durus est regularis, &
omnis cantus mollis est transpositus, qua
de re infra in secunda parte plura dicemus.

Quid vocant Musici fi-
ctum cantum?

Quando in clauē aliqua peregrina
vox canitur, quæ per b rotundum aut
h quadratum significatur: Vt si in Ela-
C mi

mi, fa aut Ffaut Mi cantantur. In talibus
cantonibus internæ clauēs signatæ pri-
mum obtinent locum, secundum quas re-
liquæ voces formantur. Exempla cantus
Duri & Mollis, in sequenti capite repe-
ries.

CAPVT VI.

De mutatione vocum

Musicalium.

Sicut omnis mutatio est periculosa
in omnibus rebus, ita & in practica Mu-
sica mutatio vocum Musicalium tyroni-
bus periculosa & difficilis est. Nisi enim
legitimo loco genuina vox mutando ar-
ripiatur, confusione Toni & Semitonij
totus concentus corrumpitur. Hortandi
igitur sunt pueri, vt mutationes animo in-
figant, quibus obseruatis, & rectè & fa-
cilè canendi artem assequentur.

Quid est Mutatio?

Est vocis in vocem vnisona varia-
tio.

Cur

Cur inuenta est?

Propter vocum paucitatem & pluralitatem notarum.

Quomodo fit mutatio?

Omnis mutatio fit ascendendo per Re, & descendendo per La.

Quot Clauibus mutamus

in cantu Duro &

Tribus, a, d & e.

In a & d sumimus re ascendendo.

In a & e la descendendo.

Regula generalis.

Vna & eadem ratio est mutationis in singulis vocibus, Discanto, Alto, Tenore & Basso.

Nam de octauis idem est iudicium.

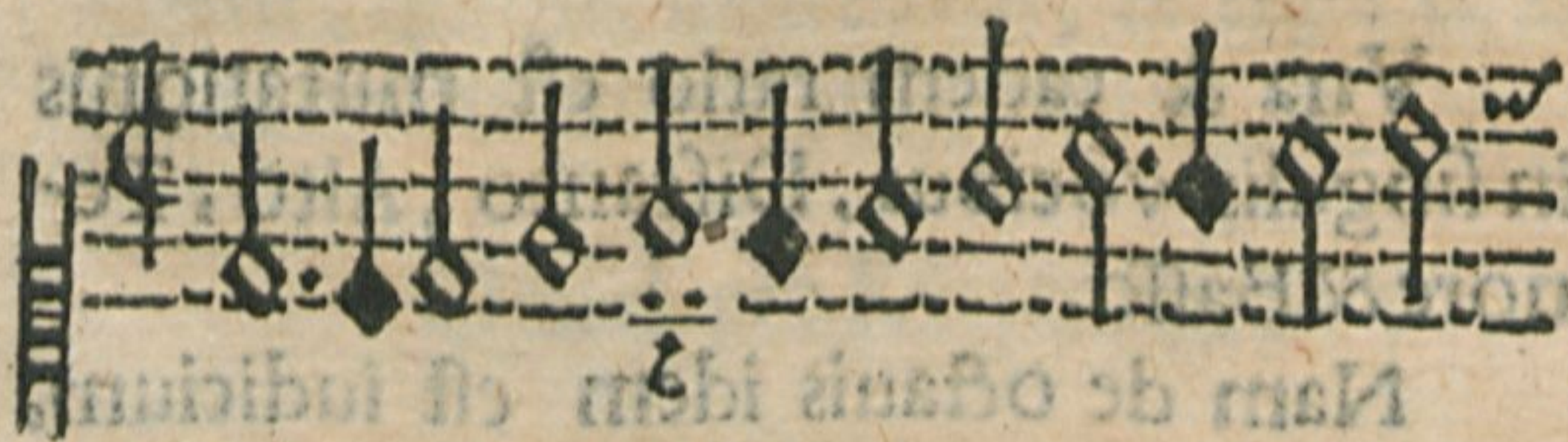
Non parum difficultatis afferunt pueris internæ clauis signatæ crebro interiectæ cantionibus, quæ regularem mutandi rationem interrumpunt. Ita igitur de

C 2

mu

mutationibus regulæ valeant, vt nihil in-
 ternis clauibus detrahatur. Nam voces
 Mi & Fa religiosissime obseruandæ & di-
 scernendæ sunt, qua de re præceptores
 pueros monebunt. Etsi parum referre vi-
 detur, quibuscunq; vocibus clauis inter-
 nas signatas efferamus, modo Tonus &
 Semitonium discernantur, tamé cum nul-
 las alias voces quam Mi & Fa habea-
 mus, quibus Semitonium minus repre-
 sentetur, discendi causa vbiq; Semito-
 nium minus occurreret, has voces pueri re-
 tinebunt, quo facto, tutius canent & natu-
 ram toni & semitonij discernere discent.

SEQVVTVR EXEM-
 pla mutationis in cantu
 duro.



Fuga in vnifono post tempus.

Fuga

Handwritten musical score on seven staves. The notation is a form of early musical notation, possibly mensural or tablature, with diamond-shaped notes and stems on a five-line staff. The first six staves contain a single melodic line. The seventh staff is a lute tablature, with letters and numbers on a six-line staff. The piece is titled 'C 3 Fuga'.

C 3

Fuga



The image shows a page from an old manuscript with seven staves of handwritten musical notation. The notation is in a style characteristic of the 17th or 18th century, using a single clef (likely soprano or alto) and a time signature of 'C' for common time. The notes are diamond-shaped, and there are some 'X' marks above certain notes, possibly indicating accidentals or specific performance instructions. The music is written in a single line on each staff, indicating it is for unison. The paper is aged and shows some wear and tear.

Fuga post duo tempora in vnifono.

Fuga

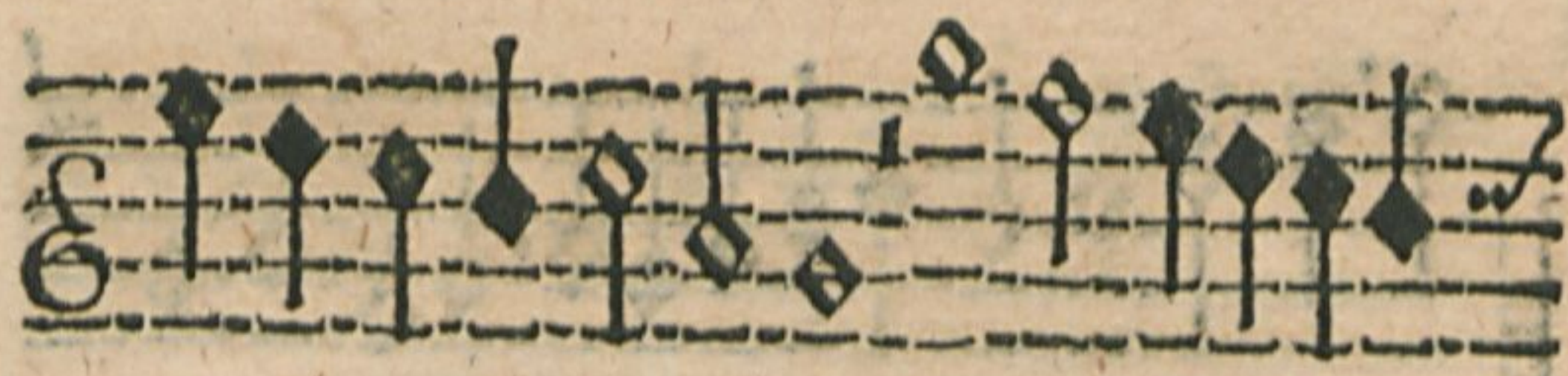


A handwritten musical score consisting of seven staves. The notation is in a single system, likely for a single instrument or voice. The notes are diamond-shaped, characteristic of early printed music. The first six staves contain the main body of the piece, with the sixth staff starting with a cross symbol (X) on the first note. The seventh staff shows a different rhythmic pattern, possibly a variation or a different part of the piece. The paper is aged and shows some staining.

Fuga in vnifono post tempus & dimidium.

C 4

Discan-



III

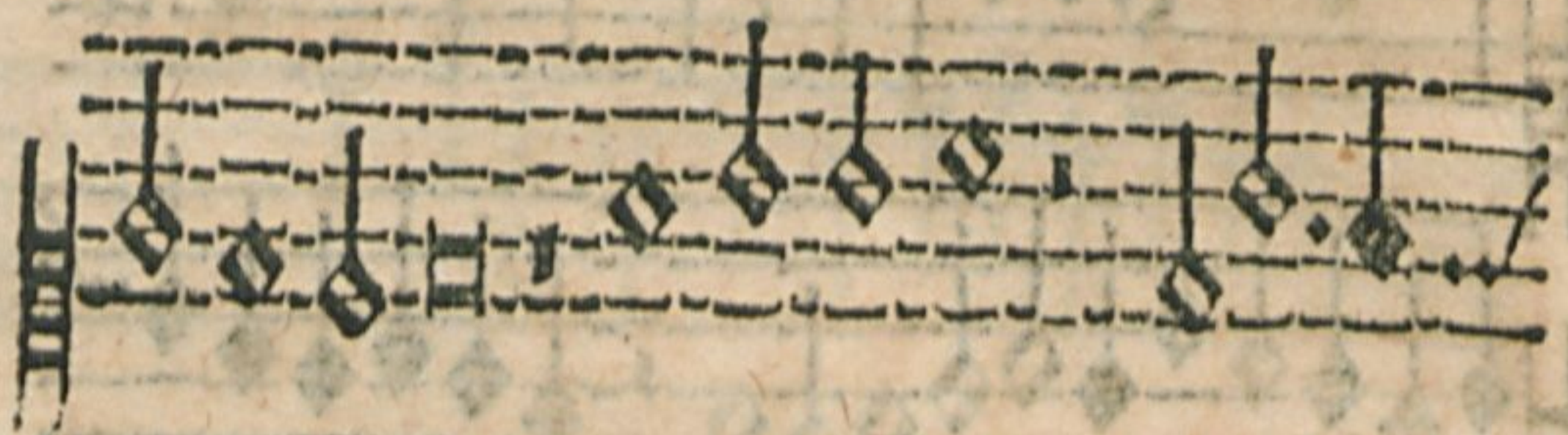
Discan

DISCANTVS

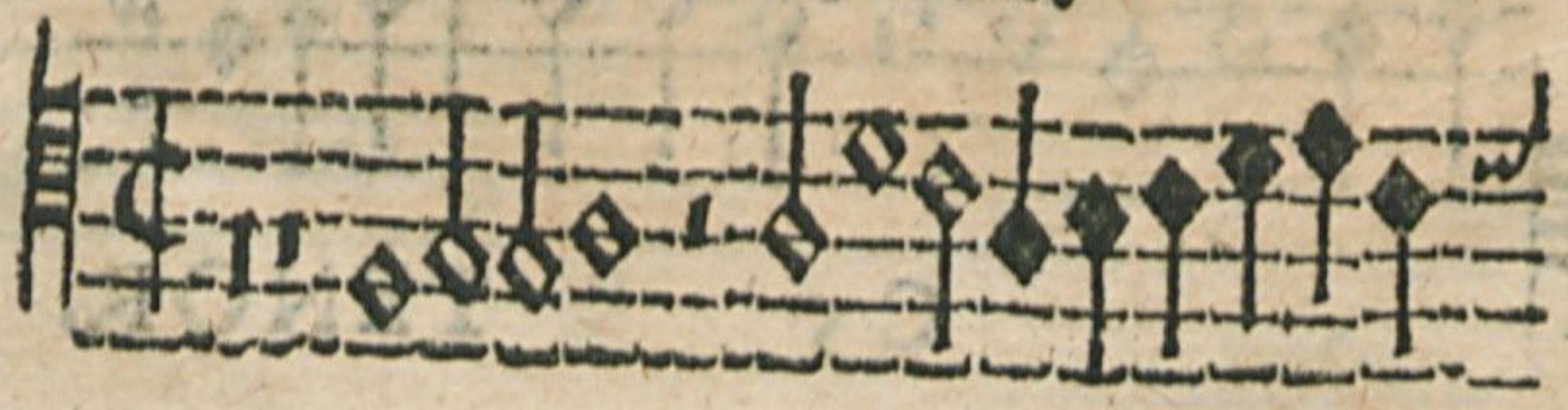
2. VOCUM.

The image shows a musical score for two voices, labeled '2. VOCUM.' The title is 'DISCANTVS'. The score consists of eight staves of music. The notes are diamond-shaped, a characteristic of early printed music. The bottom staff is labeled 'TENOR.' and has a 'C' with a '5' below it, indicating a C5 clef. The music is written in a single system with a common time signature. The notes are arranged in a way that suggests a contrapuntal or discant style. The paper is aged and shows some wear.

1015

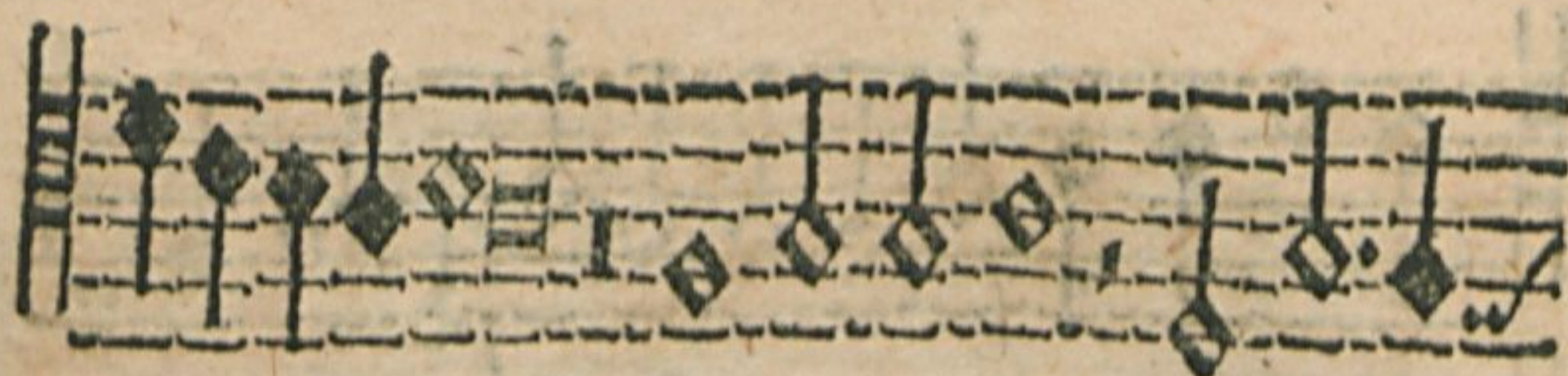


TENOR.



Quot





Quoe





Quot clauibus mutamus in
cantu Molli?

Tribus.

a d & g.

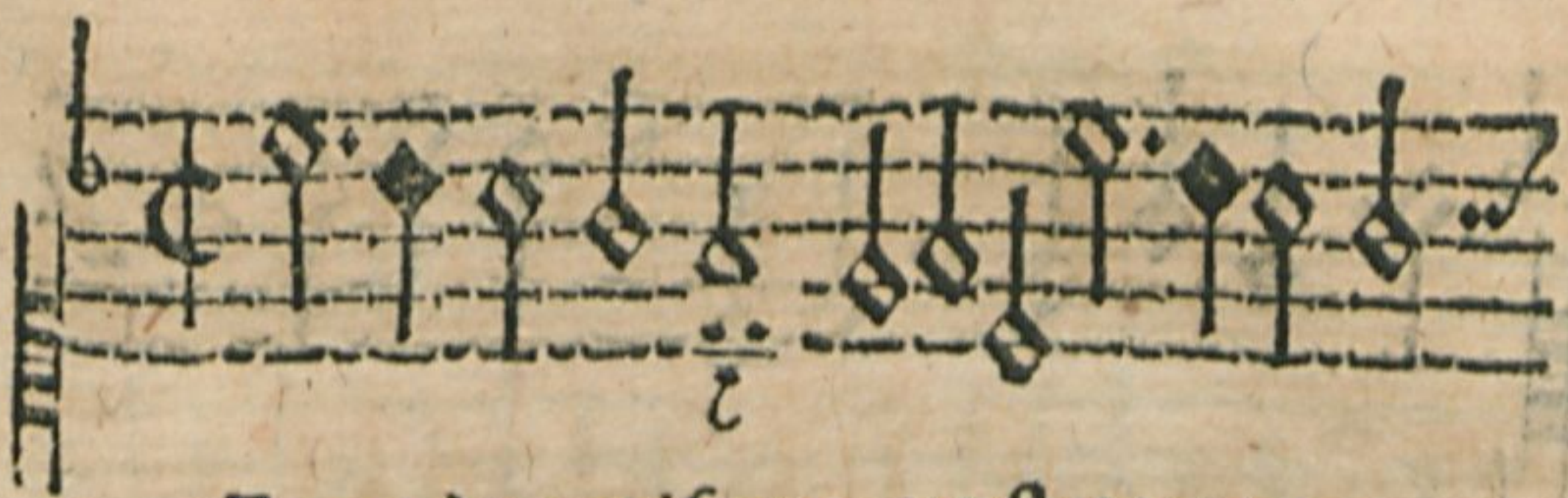
Quibus sumimus re ascendendo?

In a & g.

Quibus sumimus la descen-
dendo?

In a & d.

Fuga



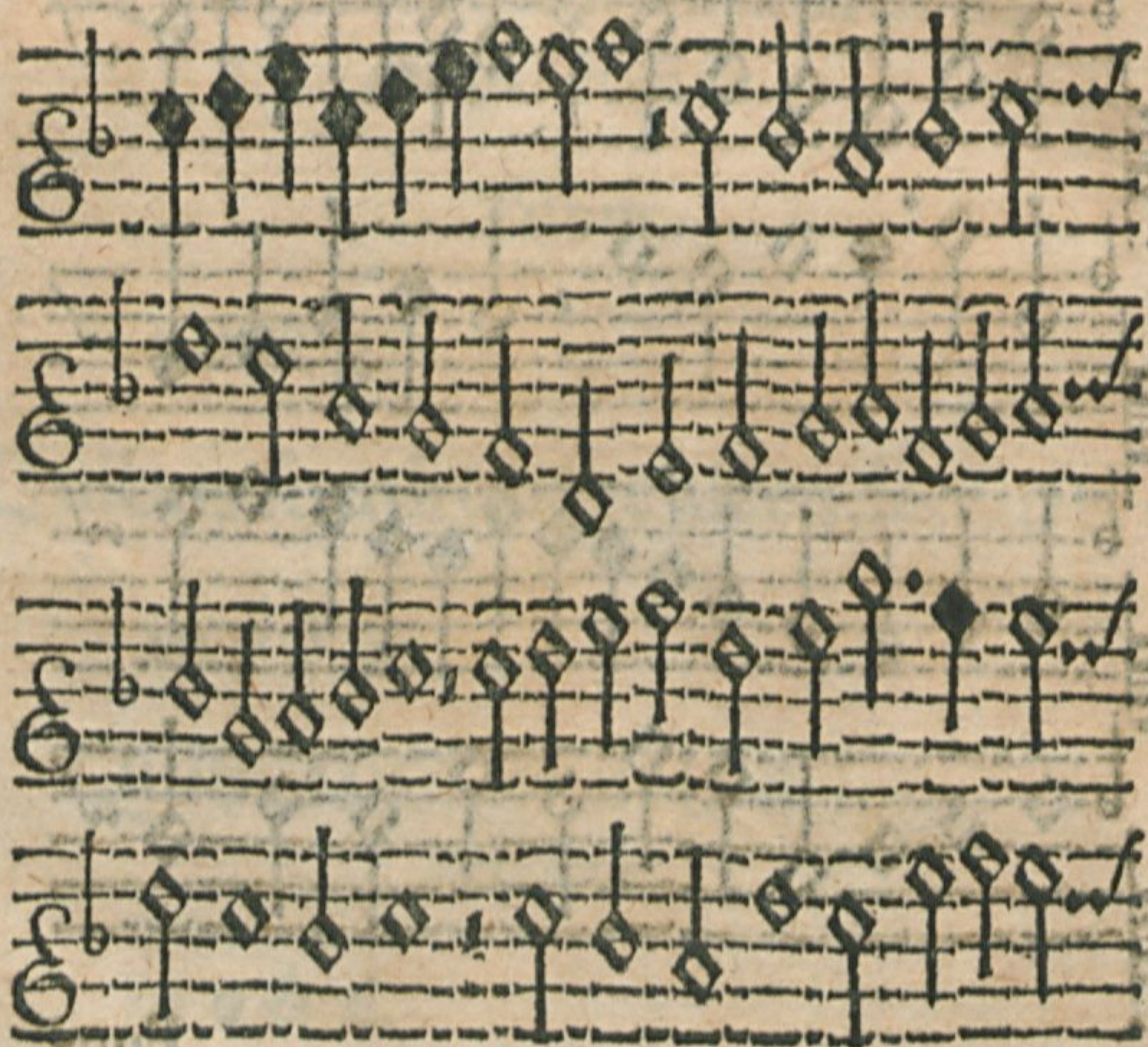
Fuga in vnifono post tempus.



Fuga



Fuga in vnifono , post 2. tempora.



Discan,



Discantus 2. vocum.



Tenor.

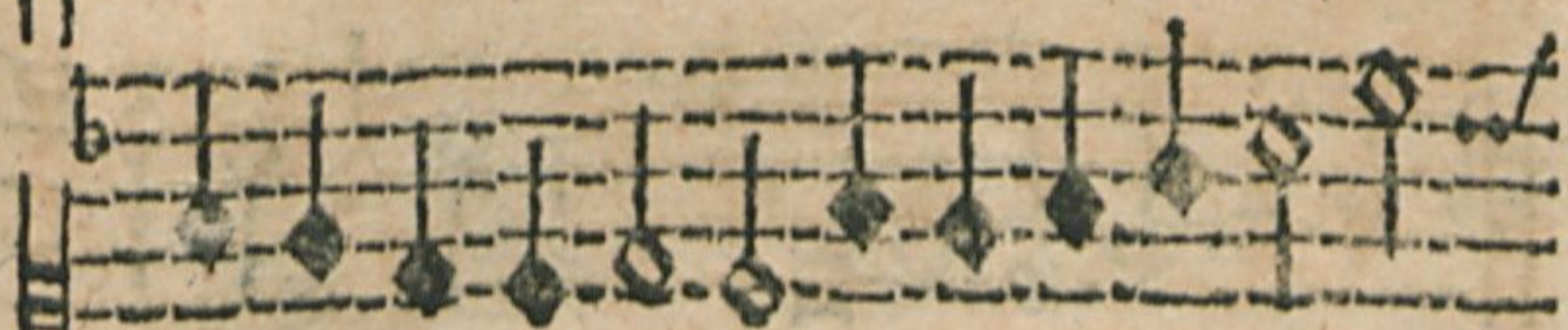
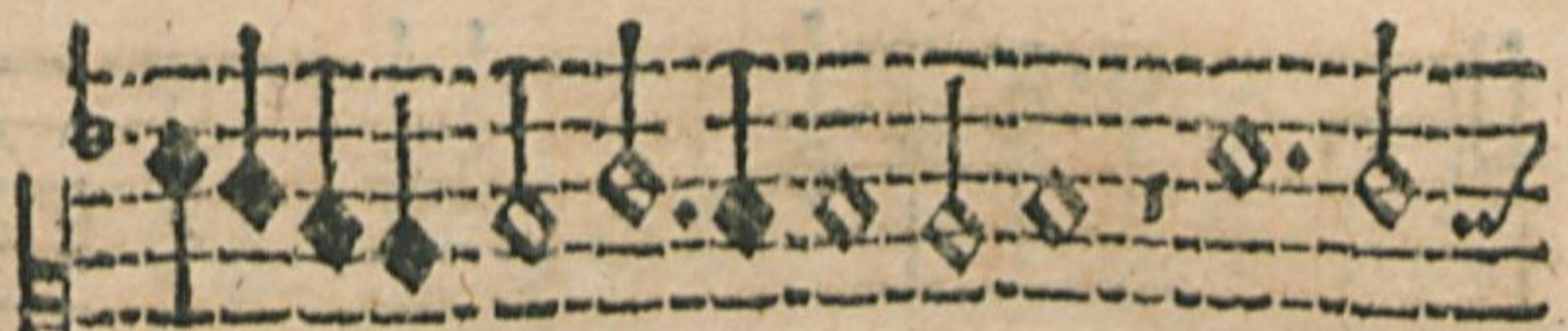
A page from an old manuscript featuring eight staves of handwritten musical notation. The notation is in mensural style, with square notes on a four-line staff. The notes are connected by stems, and some have flags. The music is written in a single system, with each staff beginning with a clef and a key signature. The paper is aged and shows some staining.

DIGITIZED BY VOCALIS

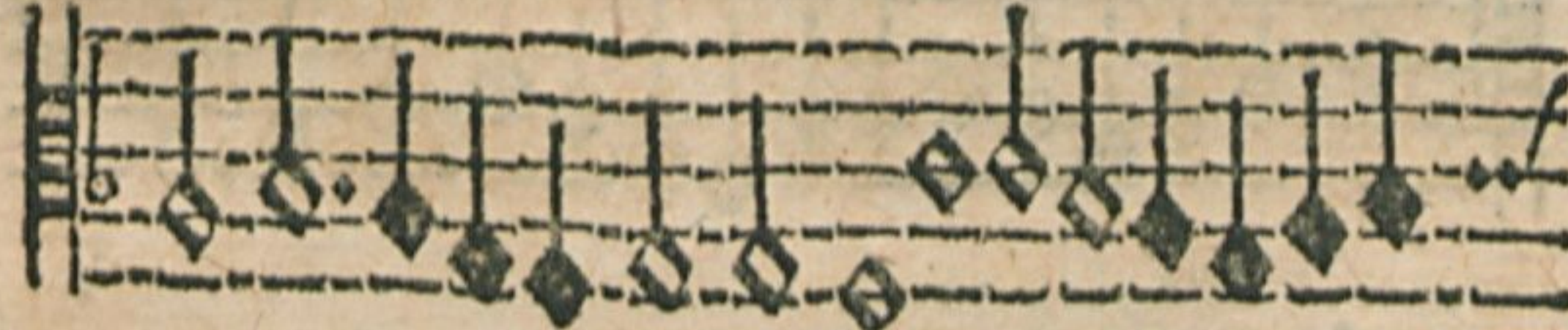
Tenor.

Tenor





TENOR.



D SEQVI



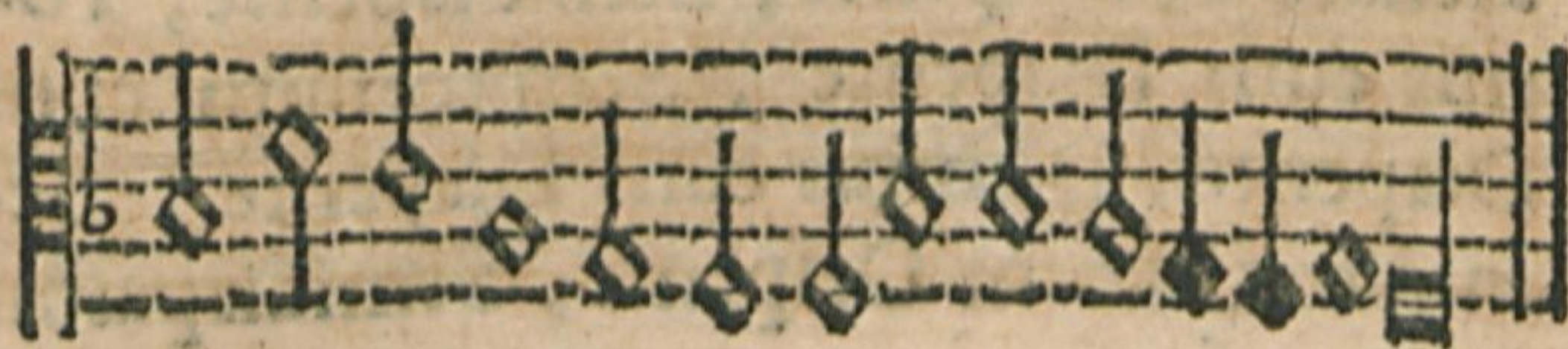
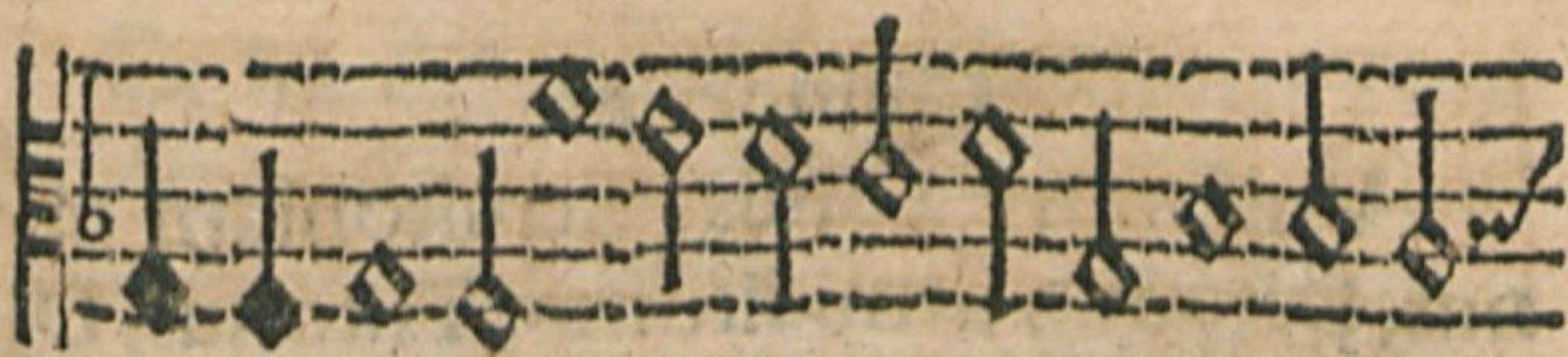


SEQVI.

17932

D





SEQVITR SE
CVNDA PARS
Musicae practicae
de Modis.

CAPVT I.

De Interuallis.

Quid est interuallum?

Est acuti soni grauisq; distantia. Acutum sonum superiorem, grauem vero inferiorem Musici appellant.

Quot sunt Interualla?

D 2

Quin

Quindecim.

Vnisonus, Tonus, Semitonium minus, Ditonus, Semiditonus, Tritonus, Diatessaron, Diapente, Semidiapente, Tonus cum Diapente, Semitonium cum Diapente, Ditonus cum Diapente, Semiditonus cum Diapente, Semidiapason & Diapason.

Quid est Vnisonus?

Est repetitio eiusdem soni.

Quid est Tonus?

Est interuallum quod ex nouem commatis conflatur.

Quid est Comma?

Est tenuissimus sonus, qui non humana voce, sed instrumento Monochordo exprimitur, quorum nouem constituunt tonum.

Quid est Semitonium minus?

Quod constituitur ex quatuor commatis.

Ex

Ex his definitionibus discrimen Toni & Semitonij facile deprehenditur, Sicuti enim quatuor & nouem, ita etiam Tonus & Semitonium minus inter se differunt.

Reliqua Interualla omnia ex Tonis & Semitonij's constituuntur, quorum definitiones hanc ob causam sunt facilimæ.

Quid est Ditonus?

Est interuallum quod conflatur ex duobus Tonis.



Quid est Semiditonus?

Est interuallum quod constituitur ex Tono & Semitonio minori.



Quid est Diatessaron?

Est interuallum quod ex duobus Tonis & Semitonio minori constituitur.



D 3

Quid

Quid est Tritonus?

Est interuallum quod
ex tribus tonis constituitur.
Mi contra Fa in quarta.



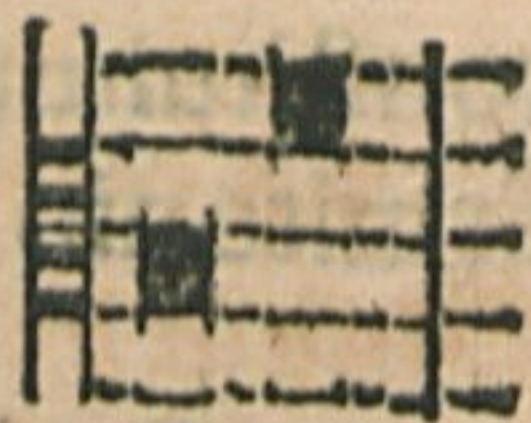
Quid est Diapente?

Est Semitonij minoris cum tribus to-
nis conglutinatio. *est in ab*



Quid est Semidiapente?

Est duorum tonorum &
totidem Semitoniorum mino-
rum coaceruatio. Mi contra
Fa in quinta.



Quid est Tonus cum Diapente?

Est interuallum quod com-
ponitur ex quatuor Tonis &
vnico Semitono minori.



Quid

Quid est Semitonium cum Diapente ?

Est interuallum con-
stans tribus Tonis & duo-
bus Semitonij minoribus.



Quid est Ditonus cum Diapente ?

Est interuallum compo-
situm ex quinque Tonis &
vnico Semitono minori.



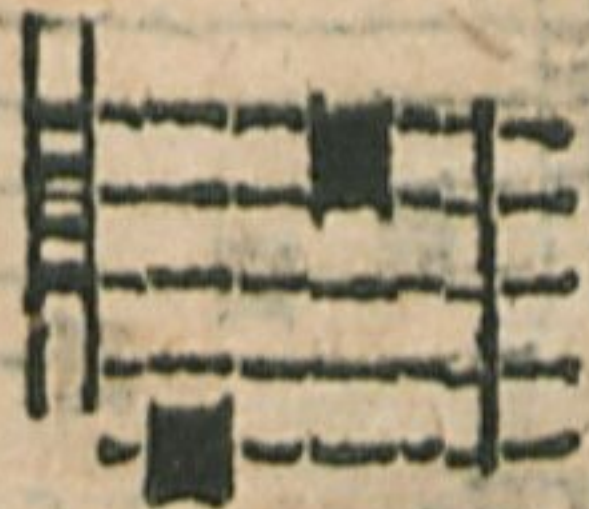
Quid est Semiditonus cum Diapente ?

Est interuallum quod con-
stituitur ex quinque Tonis & du-
obus Semitonij minoribus.



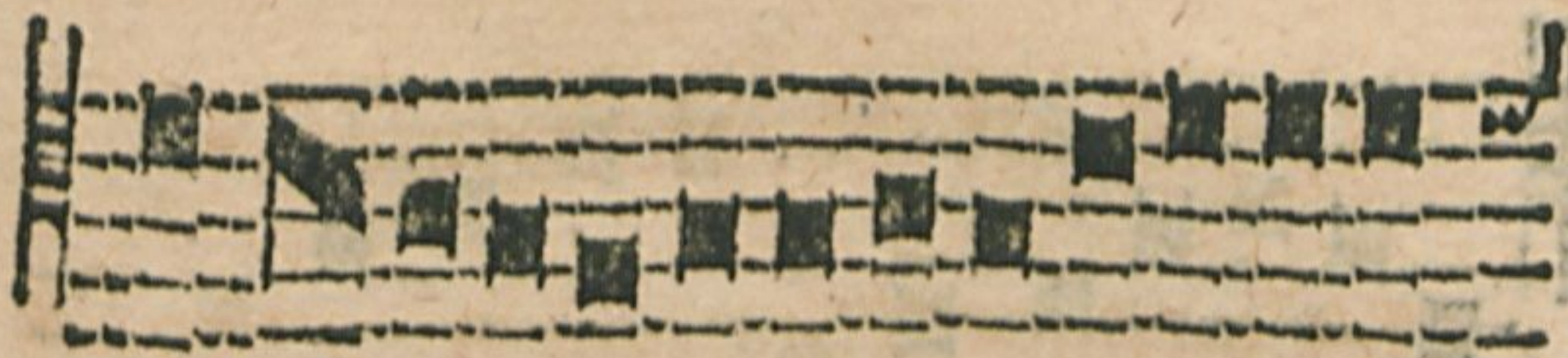
Quid est Diapason?

Est interuallum quod con-
stat quinque Tonis & duobus
Semitonij minoribus.



D 4

Quid



ti lena contextitur scilicet Uniso-



nus, Semitonium, Tonus, Semiditonus,



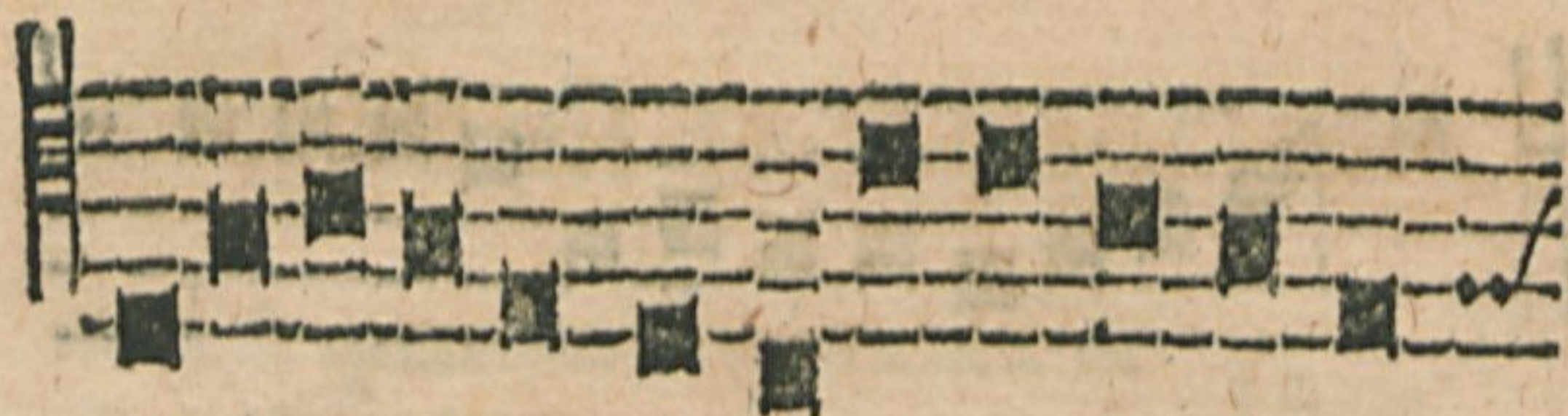
Ditonus, Dia tessaron, Diapente, Se-



mitonium cum Diapente, Tonus cum



Diapente ad hos sonos, Dia pa/son si
D s quema



quem delectat psallere hos modos esse



cognoscat Seculorum Amen.

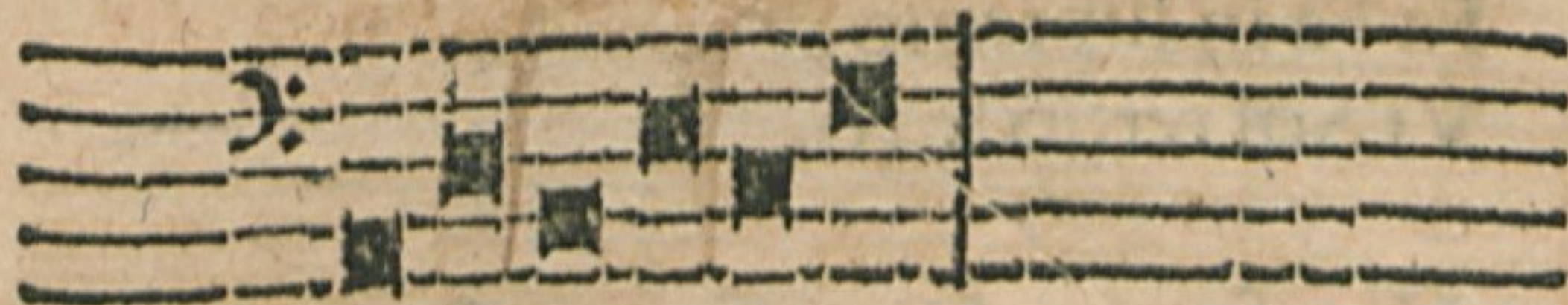
CAPVT II.

De Diuisione Diatessaron & Diapente.

Cum inter voces Musicales vnica sit differentia, videlicet Tonus & Semitonium minus, & omnes voces per Tonum, Sola autem Mi & Fa per Semitonium minus distent, in primis Semitonij minoris positus in quibuslibet cantionibus obseruandus est. Nam varietatem modorum sola efficit transpositio Semitonij minoris, ad cuius positum apprehendendum, necessariz sunt species Diatessaron & Diapente. Quot

Quot sunt species Diatessaron?

Tres.



Quæ est differentia harum?

Quod ad constitutionem ipsam nulla est differentia, sed quod ad positum Semitonij sic differunt:

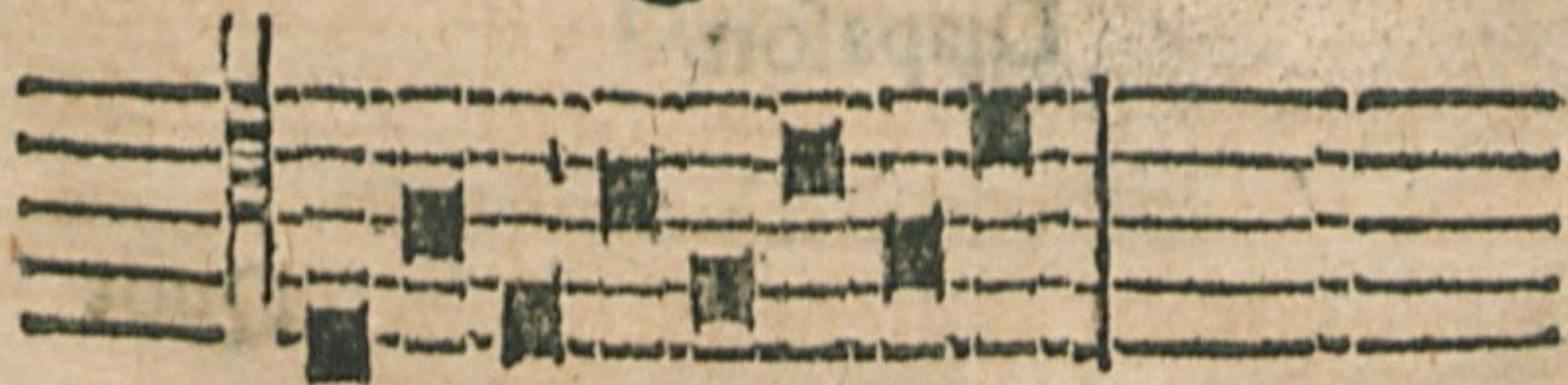
Re, Sol, habet Semitonium in medio.

Mi, La in imo.

Vt, Fa in supremo.

Quot sunt species Diapente?

Quatuor.



Et hæc

Et hæ quintæ non constitutione sed
positu Semitonij differunt, Re La Semi-
tonium habet secundo loco.

Mi Mi loco infimo,
Fa Fa in supremo,
Vt Sol tertio loco.

Has species Diatessaron & Diapente
te erudita vetustas diligenter retinuit, vt
eo facilius Semitonij positus obseruare-
tur. Eri enim quælibet Diapente & Dia-
tessaron suum affert Semitonium, tamen
inter se positu Semitonij multum diffe-
runt. Nec dubium est propter negli-
gentiam harum diuisionum in scholis so-
lidam modorum cognitionem amissam
fuisse.

CAPVT III.

De Diuisione & Mediatione Diapason.

Quot

Quot sunt species Diapason?

Septem.



Nam sicut sunt septem discreti soni, ita & septem species Diapason. Plures enumerati non possunt, quia idem est iudicium de Octavis.

Cum autem Diapason nihil aliud sit, quam iunctura Diatessaron & Diapente, de mediatione perspicue dicendum est, hoc est, ubi Diatessaron inferiori vel superiori loco collocanda sit.

Quotuplex est Mediatio?

Duplex.

Harmonica & Arithmetica.

Quid est Harmonica?

Quæ

Quæ supra Diapente Diatessaron col-
locatam habet.

Hæc perpetuo constituit autentum
modum, & finalem sedem in infimam no-
tulam reijcit.

Quid est Arithmetica mediatio

Quæ inferiori loco Diatessaron &
superiori Diapente admittit. Talis Me-
diatio perpetuo plagalem constituit, & fi-
nalem sedem in ipsam Mediationem defi-
git.

CAPVT III.

De definitione, nomine & numero Modorum.

Quidam species Diapason, quas iam tractamus.
Quidam species Diapason, quas iam
tractamus, Tonos, quidam Tropos appel-
lant. Nos differentia & discendi causa
appellabimus eas Modos, sequuti autori-
tatem Glareani. Tonus enim pro In-
teruallo, & Tropus pro intonatione Psal-
morum sæpe accipitur.

*Tropus missus e brevis concertus in cuius
toni repetitione incipiens qui singulis
psalmodia versibus intinent habetur ad hunc
licet, EUOUAE, quæ omnis confirmantibus semper
in amen significat. SECVLORVM AME*

Quid

Quid est Modus?

Est species Diapason Harmonicè
aut Arithmeticè mediata, quæ aut læ-
tam, aut tristem, aut morosam Harmoni-
am profert, & post repetitam suam reper-
cussionem peculiarem, regulariter tan-
dem aut in ipsa mediatione, aut in infima
notula finem constituit.

*est interval-
lum cuiusq;
modo da probri-
um quod sape
repehitur*

Quot sunt Modi?

Sicut septem sunt species Diapason,
ita citra omnem ambiguitatem septem
tantum essent Modi, si vnica tantum exi-
steret mediatio. Sed cum duæ sint me-
diationes, & vtraq; singulis speciebus
Diapason conueniat, certo sequitur qua-
tuordecim esse modos. Quia vero bis
vitiosæ mediationes propter tritonum
& Semidiapente deprehenduntur, duo-
decim veri & legitimi modi, duo vero
nothi recensentur.

Neq; tot Modorum enumeratio no-
ua est, sed veteribus notissima. Quilibet
enim

enim suum nomen habet, vt ex veterum
patet scriptis, & exempla apud eruditos
passim sunt obuia. Etsi Boëtius & Fran-
chinus tantum octo recensent modos, se-
quuti consuetudinem suorum tempo-
rum: tamen diligenter mediationes reti-
uent, & concessione Hypomixolydi⁸ re-
ipsa restantur, se duplicem mediationem
& in alijs speciebus comprobare. Quod
enim in quarta specie Diapason, ex qua
Dorius & Hypomixolydius oriuntur,
conceditur, cur & idem in alijs speciebus
concedi non possit, causa nulla reperitur.

CAPVT V.

De Nomine & Mediatione
omnium Modorum.

Qui modi oriuntur ex prima
specie Diapason:

Hypodorius & Æolius.

Quid est Hypodorius?

Qui constituitur ex Diatessaron Re,
Sol,

Sol, Diapente Re, La, Arithmetice mediatis, repetit repercussionem Re, Fa, Semiditonus supra finalem sedem, profert Harmoniam tristem, & tandem ut plagalem decet, in ipsa mediatione in clauē D regulariter finitur. A nostris Cantoribus appellatur secundus Tonus.



Hypodorius.

*Hypodorius
et
Hypodoriolus
id est et
congruunt,
sed quod ad
finem dicitur
part*

Quam habet Intonationem?



Dixit Dominus Domino meo, Sede



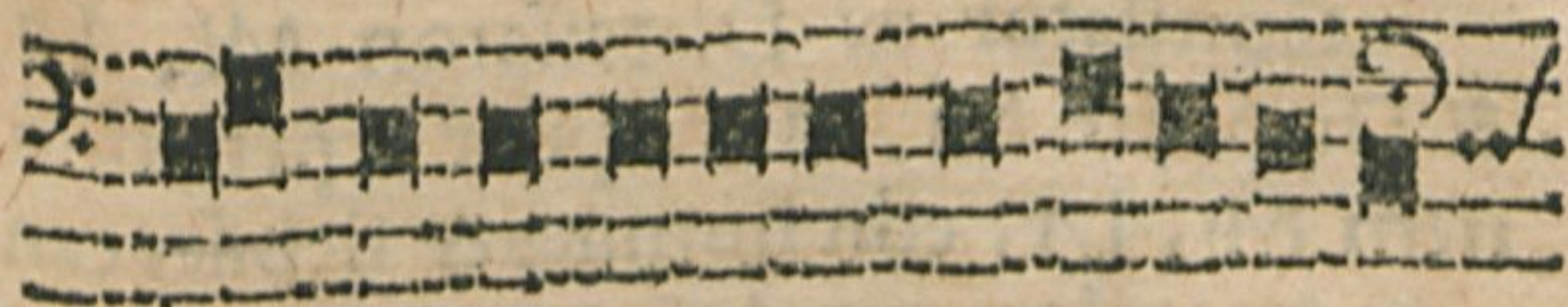
à dextris meis,

Seculorum Amen.

E

Magni

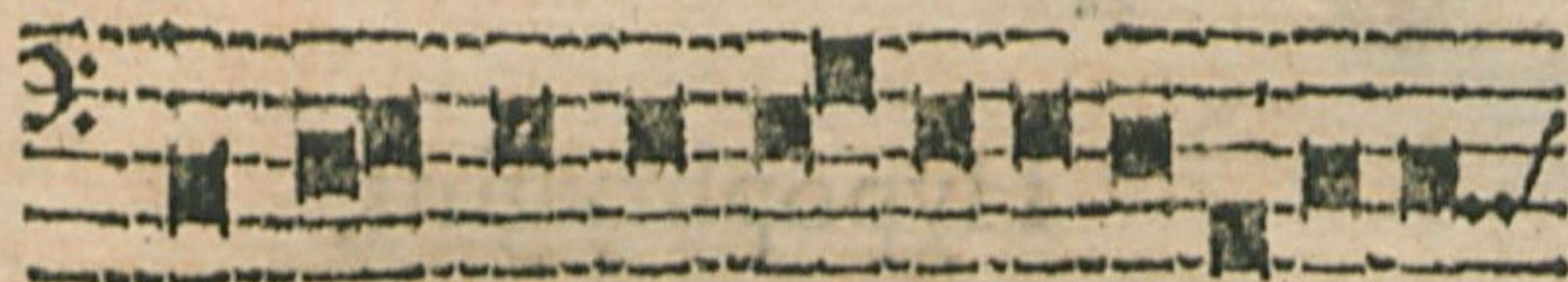
Adde Intonationem.



In exi tu Israel de Ægypto,



Domus Iacob de populo Barbaro.



Magnificat anima mea Domi-



num. *seq nonem ubi sunt*
Seculorum Amen.

tertius Abrahama

Qui modi oriuntur ex secunda
specie Diapason:

Hypophrygius & HyperÆolius.

♭ 2

Quid

4 mod9
Quid est Hypophrygius?

Conflatur ex Diatessaron Mi, La, & Diapente Mi, Mi, repetit repercussio- nem Mi, La, edit humiles & flebiles can- tus, & tandem regulariter exit in clauē E in ipsa mediatione, more plagalis. Vulgo Quartus tonus vocatur.



Hypophrygius.

Inferiores notulas raro attingit no-
stra hac tempestate, videntur enim nostri
Musici plerunq; ad HypoAEolium ten-
dere. Quod enim inferiori loco omit-
tunt, id superiori loco resarciunt, adñcien-
do Semiditonus supra, adeo vt paruum
discrimen hodie inter Phrygium & Hy-
pophrygium habeatur, quod ad vsum &
consuetudinem Figularis Cantus atti-
net.

Asscri-

Asscribe Intonationem.

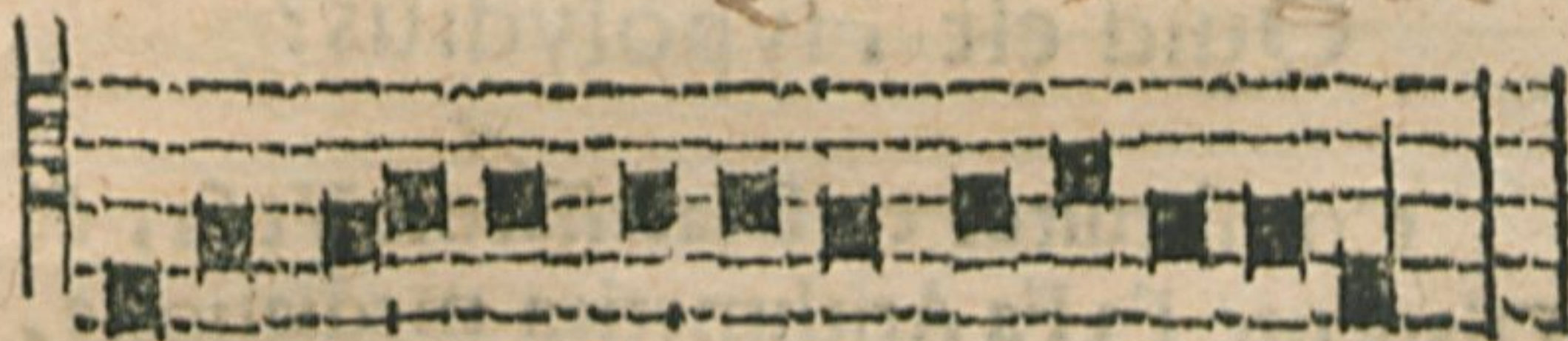


Dixit Dominus Domino meo, Sede



à dextris meis. Sede à dextris meis.

Quatuor Evangeliste



Magnificat anima mea Dominum.



anima mea Dominum.

Quid est HyperAEolius?

Qui fit ex Semidiapente Mi, Fa, &
E 3 Tri.

Tritono Fa, Mi, nothus appellatur propter vitiosam mediationem.



HyperAeolius.

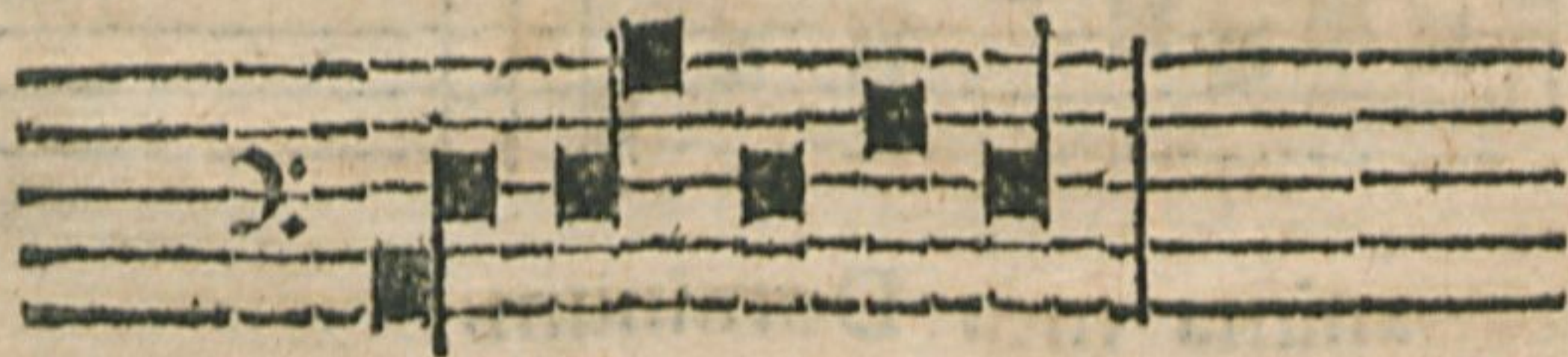
Quot modi oriuntur ex tertia specie Diapason

Hypolydius & Ionicus.

Quid est Hypolydius?

*Hypolydius dicitur
in clavis sextis medijs
Hypolydius vero
dicitur dicitur.*

Constituatur ex Diatessaron Ut fa, & Diapente Fa Fa Arithmetica mediatione, gignit tristes Cantiones, repetit repercussionem Fa La Ditonum, & in mediatione ipsa cessat in clau F.



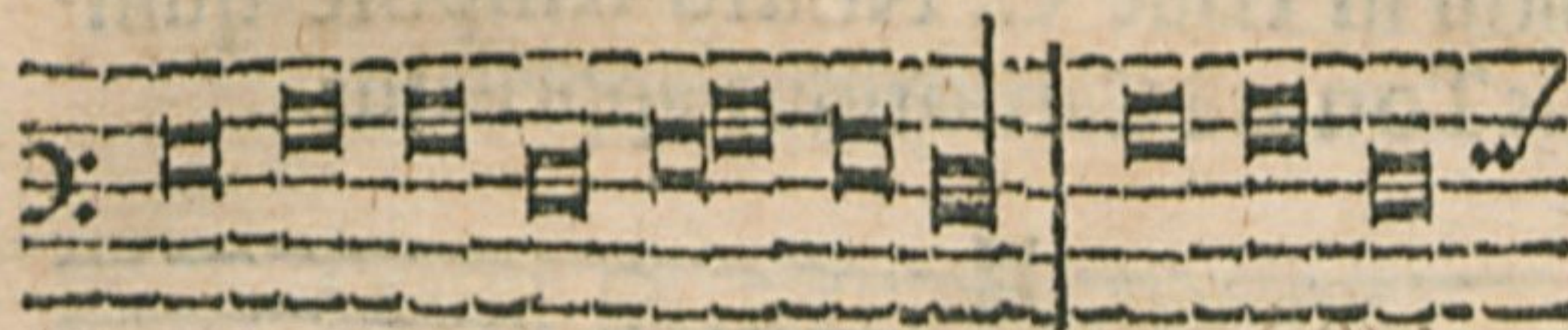
Hypolydius.

Quam

Quam vsurpat Intona-
tionem :



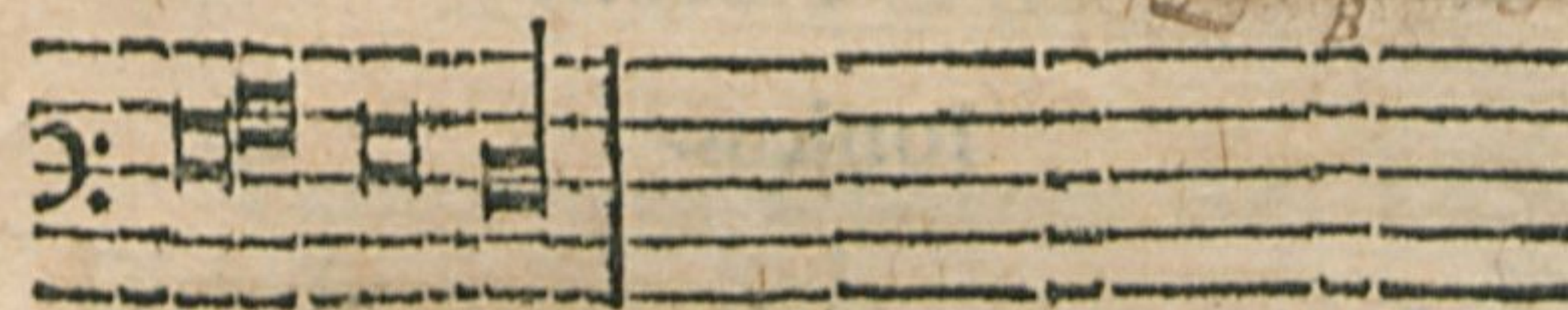
Dixit Dominus Domino meo ,



*primus et sextus
in initio componunt
in fine dissonant*

Sede à dextris meis.

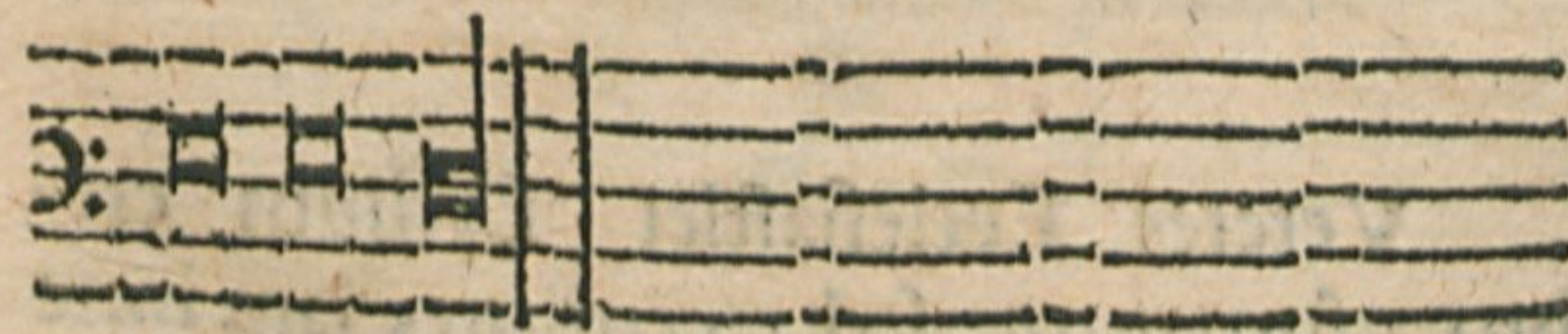
*sex in primis
quibusdam*
Seculo-



*epistola
Moysi*
rum Amen,



Magnificat anima mea



Dominum.

E 4

Quid

Quid est Ionicus?

Constituitur ex Diapente, Vt, Sol, Diatessaron Vt, Fa, mediatur Harmonicè, delectabilem & iucundam Harmoniam profert, & post repercussionem, Vt Sol, in vltima nota, vt Autentum decet, finitur in clauē C. Nostro tempore quintus Tonus à Cantoribus appellatur.



Ionicus.

Intonationes Lydij retinet.



Seculorum Amen.

Quintus Tonus

Veteres Ecclesiastici Lydium crebro vsurparunt, sed recentiores iam hinc à quadringentis annis plus Ionico delectati sunt. Etsi autem Intonationes habent

Adde Intonationem.



Dixit Dominus Domino meo,



Sede à dextris meis,

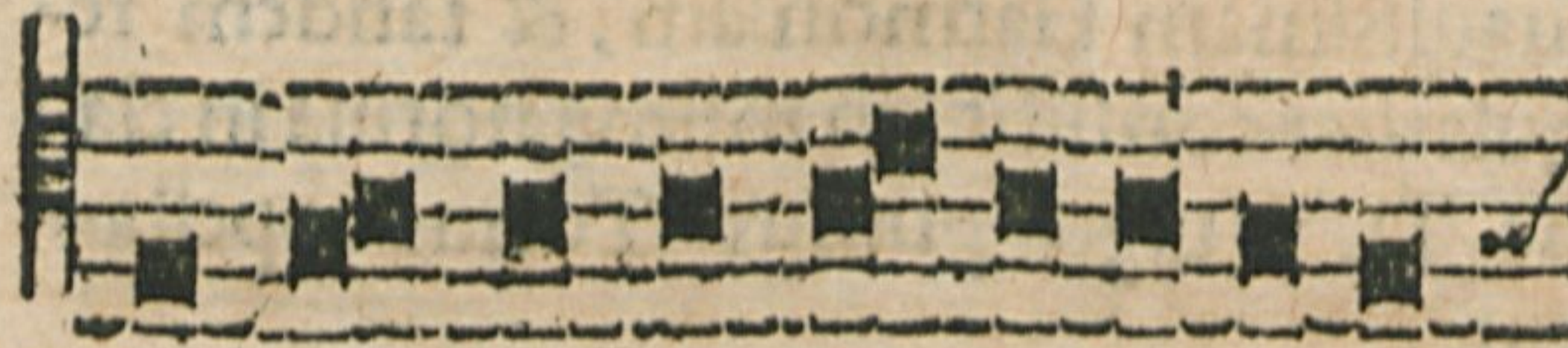
Seculo

Ad am per,



omnino homo

rum Amen.



Magnificat anima mea



Dominum.

Quid

Quid est Hypomixoly- dius?

Qui componitur ex Diatessaron
Re, Sol, & Diapente Ut, Sol, Arithme-
tica mediatione profert modestas & læ-
tas Cantiones, repetit repercussionem Ut
Fa, & tandem more plagalium in media-
tione regulariter finitur in clauē G. Octa-
uus tonus vocatur.



Hypomixolydius.

Subijce Intonationem.



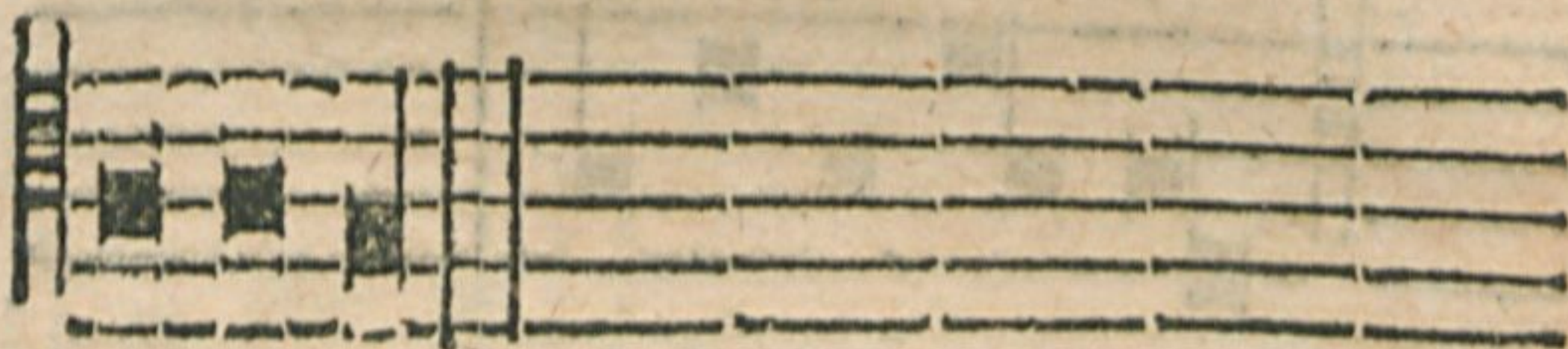
Dixit Dominus Domino meo, Sede
à de,



sequitur sunt partes
à dextris meis. Seculorum Amen.



Magnificat anima mea



Dominum,

Quos modos quinta species
Diapason profert:

³ Phrygium & HypoAeolium.

Quid est Phrygius?

Qui conflatur ex Diapente Mi, Mi,
& Diatessaron Mi, La, Harmonica medi-
atione, repetit repercussionem Mi, Fa,
per sextam, Profert austeras & iratas
can-

cantiones, & tandem in infima notula regulariter quiescit in clauē E. Tertius Tonus vocatur.



Phrygius.

Adde Intonationem.



Dixit Dominus Domino meo,



Sede à dextris meis. Secu

Tertii



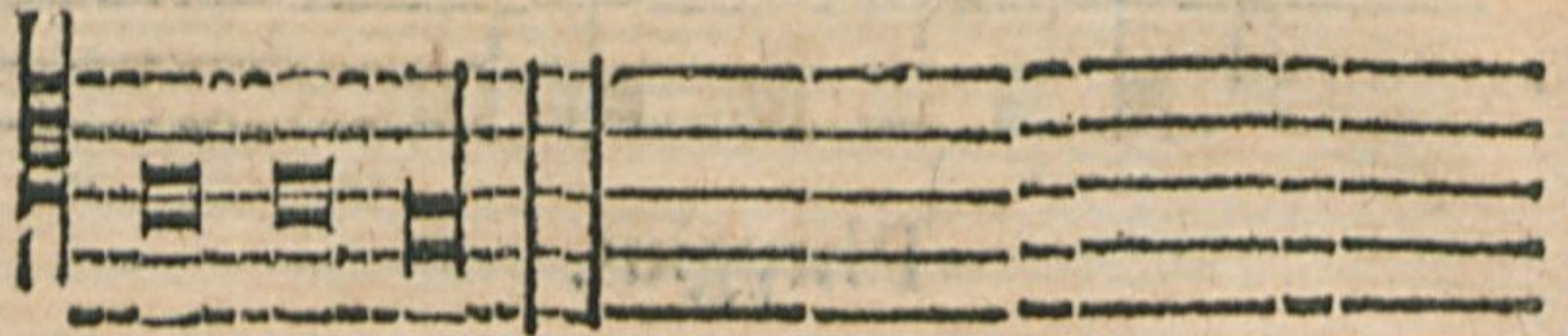
lorum Amen.

ius abraham

Magni



Magnificat a nima mea



Dominum.

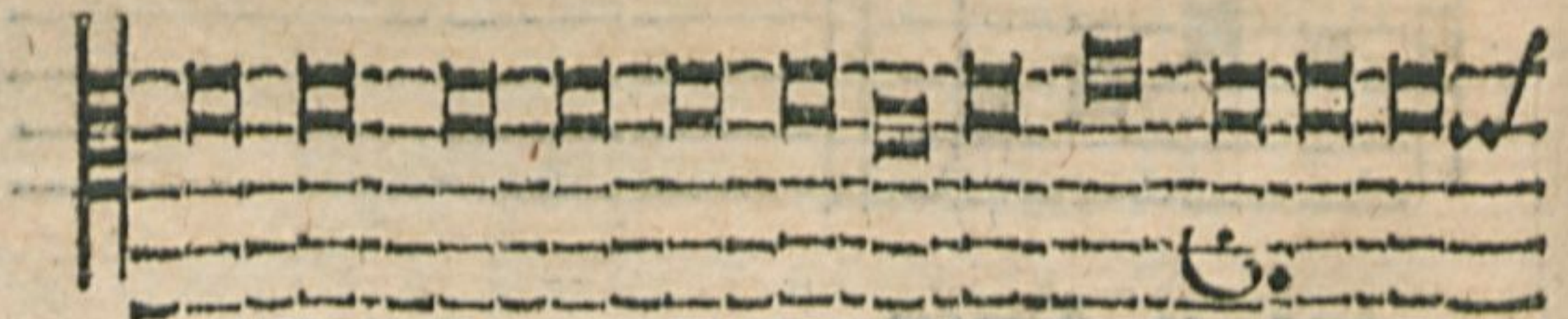
Quid est HypoAeolius?

Qui constituitur ex Diatessaron Mi, La, & Diapente Re, La, Arithmetica mediatione, Profert Harmonias tristes, & regulariter in mediatione ipsa finitur in clauae A.



HypoAeolius.

Subijce Intonationem.



Dixit Dominus Domino meo, Sede
à de.



à dextris meis,

Seculorum Amen.
se & Mariae populi

Quos modos gignit sexta
species Diapason:

Lydium & Hyperphrygium.

Quid est Lydium?

Qui constituitur ex Diapente Fa, Fa,
& Diatessaron Ut Fa, Harmonica media-
tione, repetit repercussionem Fa, Fa, Dia-
pente, Profert duras & minaces Cantio-
nes, & regulariter in infima notula confi-
stit, in clauē F.



Lydium,

Appone

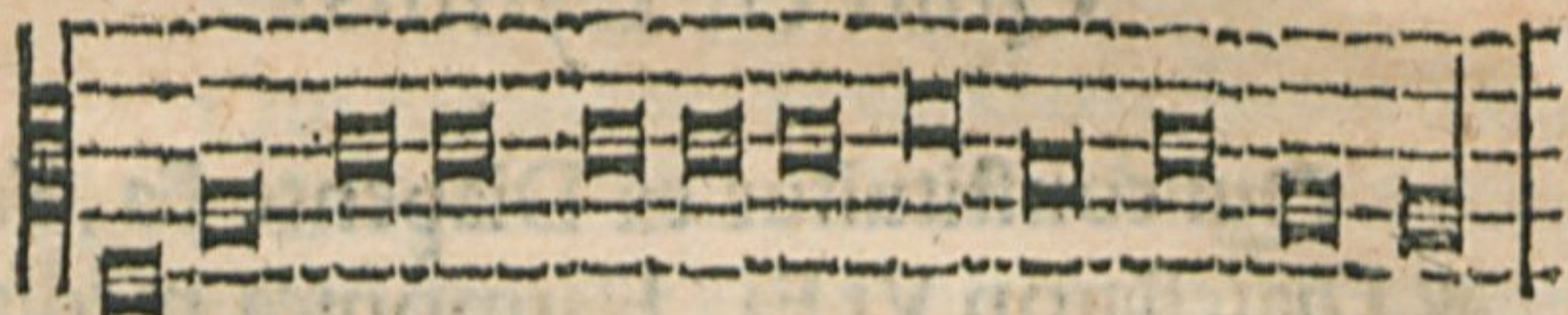
Appone Intonationem.



Dixit Dominus Domino meo, Se



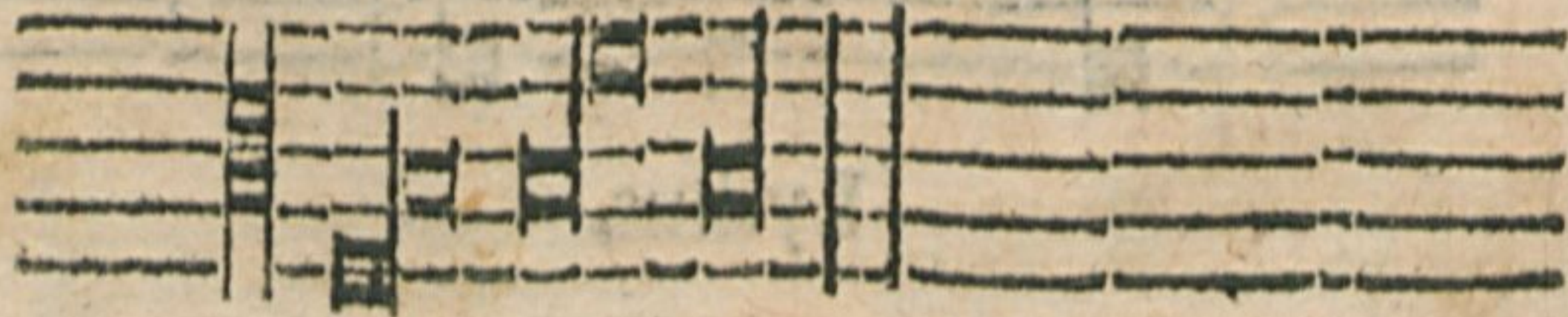
de à dextris meis. *Quintus liber moysi* Seculorum Amen.



Magnificat anima mea Dominum.

Quid est Hyperphrygius?

Qui constituitur ex Tritono Mi, Fa,
& Semidiapente Fa, Mi, & propter vitio-
sam mediationem Nothus appellatur.



Hyperphrygius.

Qui

Qui modi ex septima & vltima
specie Diapason ori-
untur?

Mixolydius & Hypolonicus.

Quid est Mixolydius?

Componitur ex Diapente Vt Sol, &
Diatesaron Re, Sol, Harmonica media-
tione, repetit repercussionem Vt, Sol, Pro-
fert iratas Harmonias, & tandem vt au-
tentus, regulariter in vltima notula finem
constituit in clauē G. Septimus Tonus vo-
catur.



Mixolydius.

Intonationem ascribe.



Dixit Dominus Domino meo, Se-
F de a



de à dextris meis. Seculo



rum Amen,



Magni ficat ani ma mea



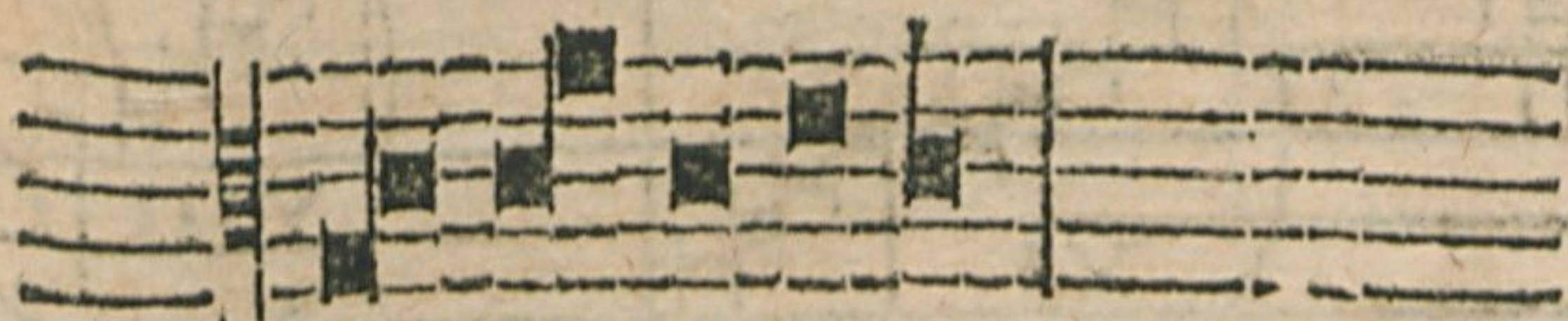
Dominum,

Quid est Hypolonicus?

ut Fa:

Qui ex Diatessaron Re, Sol, & Diapente Fa Sol componitur, repetit repercussionem Fa, La, Semiditonus, profert tristes

tristes Harmonias, & tandem consistit regula-
lariter in ipsa mediatione more plagalium,
in Clave C.



Intonationem eandem habet cum
HypoLydio.

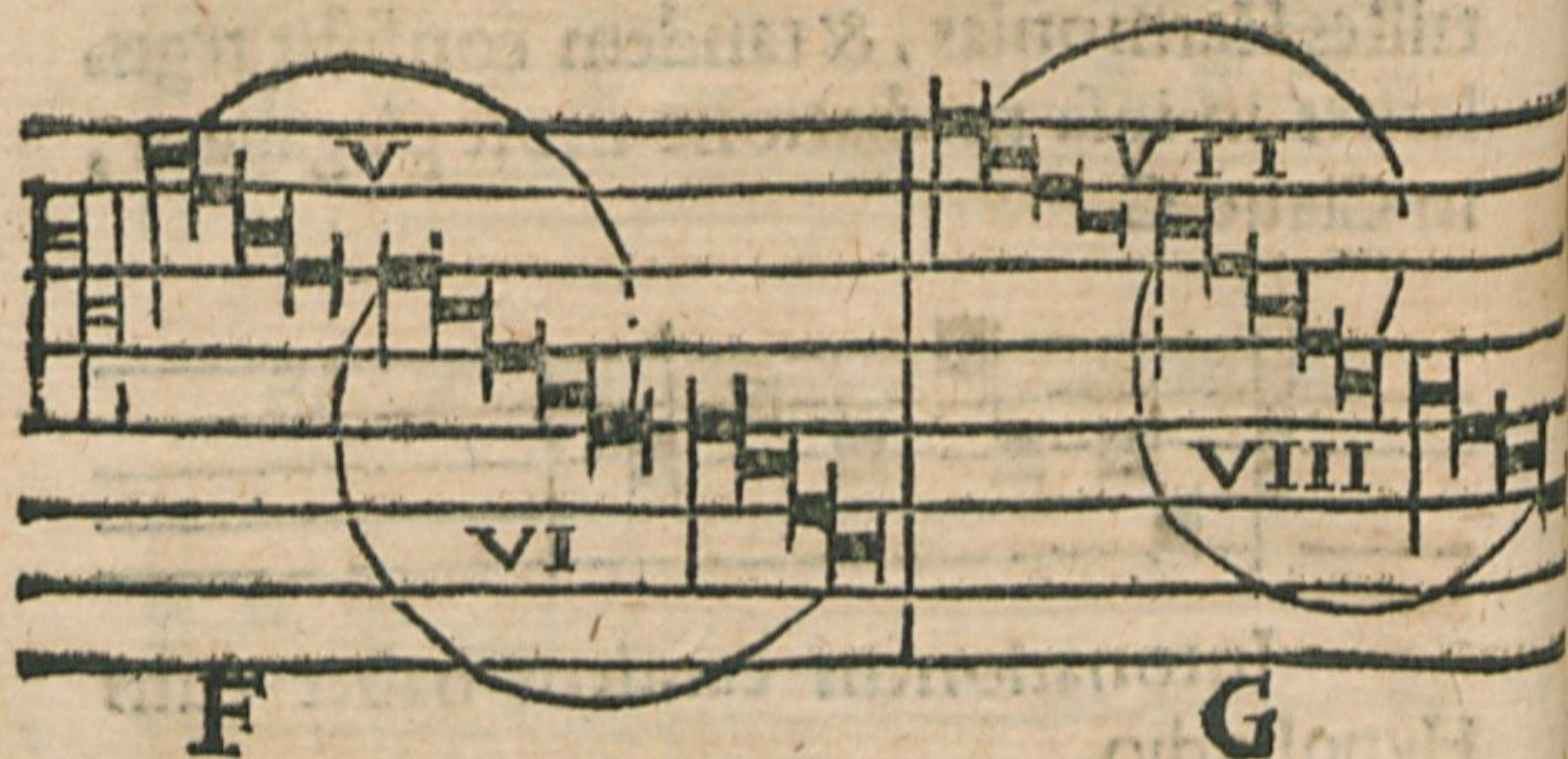
Nunc subiiciemus Typos singulorum
Modorum, ex quibus pueri ad usum trans-
ferre discent præcepta tradita.

OCTO VVLGARIVM Modorum Typus.

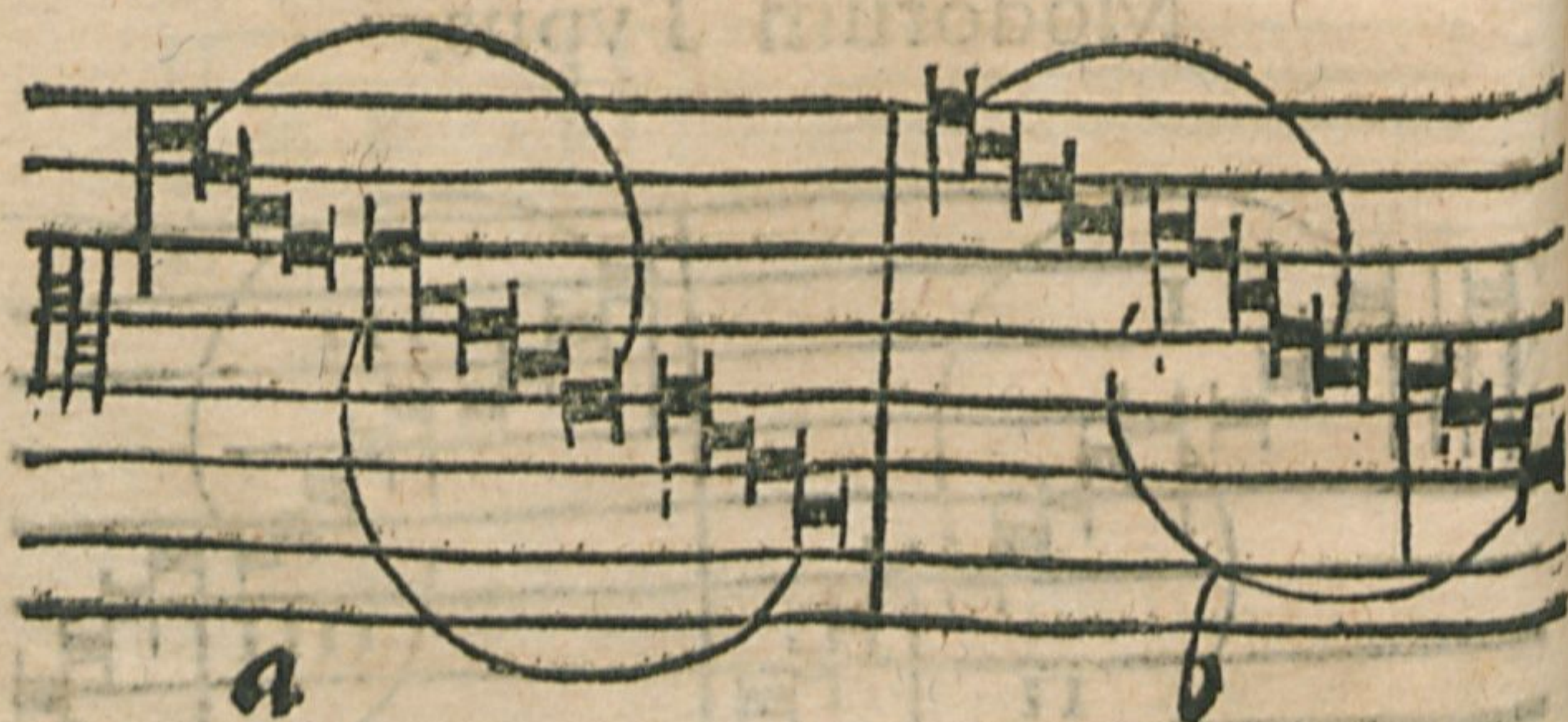


F 2

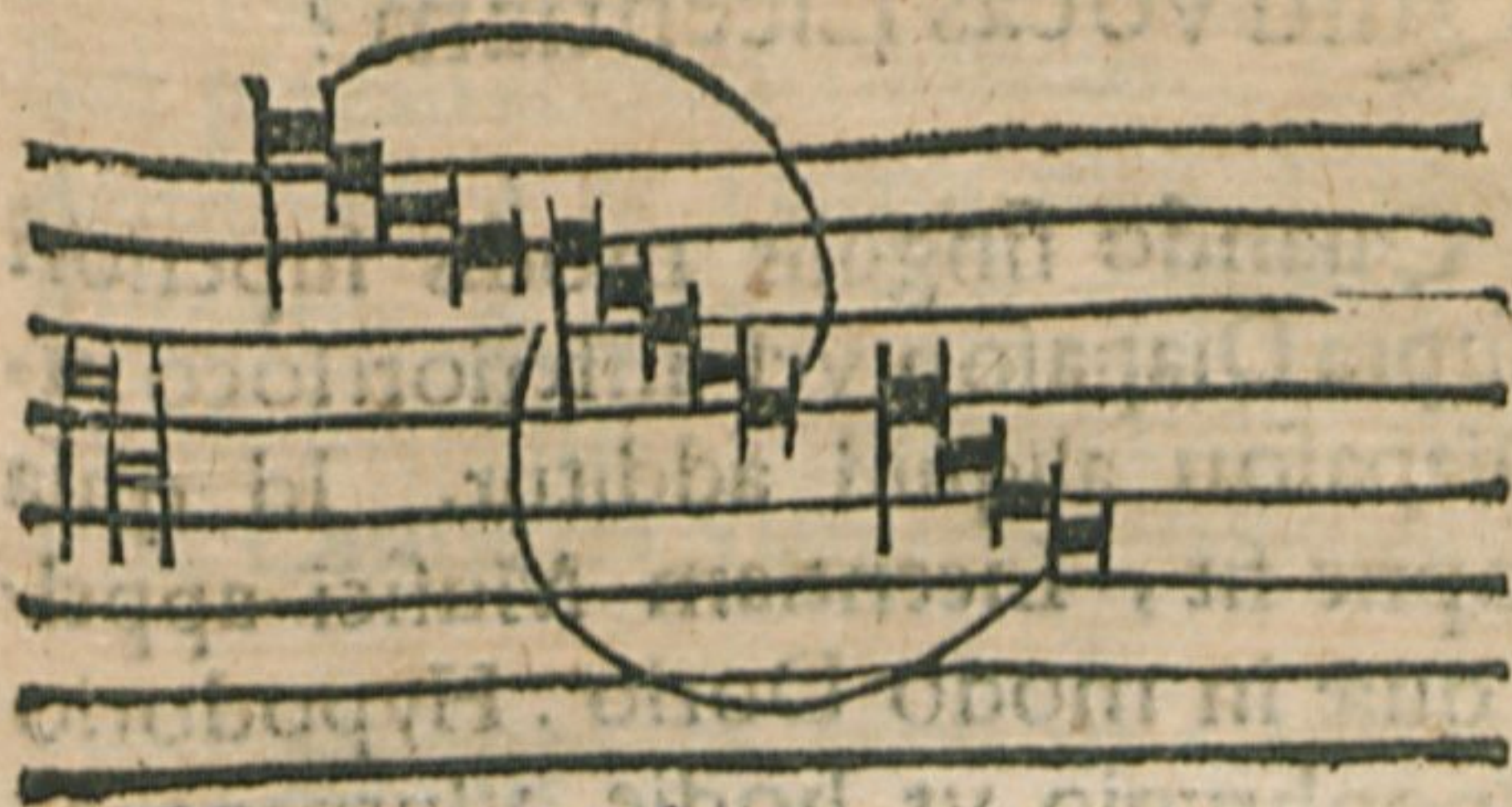
Reli-



Reliquorum sex Modorum Typus, inter quos duo propter vitiosam mediationem Nothi appellantur.



CAPVT



CAPVT VI.

De Ambitu.

Quid est Ambitus?

Est certa regula significans, quantum
Cantilenæ intendi aut remitti debeant.

Quot sunt obseruanda in Ambitu?

Duo: Proprietas & Licentia.

Quid vocas Proprietatem?

Naturalem cuiuslibet modi ambitum,
qui consistit intra Diapason, Nam quilibet
modus est species Diapason.

F 3

Quid

Quid vocas Licentiam?

Quando singulis modis superiori loco supra Diapason vel inferiori loco infra Diapason aliquid additur. Id quia improprie fit, Licentiam Musici appellant, quæ in modo Dorio, Hypodorio & Hypophrygio vt hodie vsurpantur, maior est, quam in reliquis modis. Dorius enim & Hypodorus Semiditonum supra Diapason admittunt, & Hypophrygius superiori loco addit aliquot interualla, neglectis inferioribus. Reliqui vero modi, Tonum vel Semitonium inferiori & superiori loco adijciunt.

Qualem Ambitum constituent mixti Modi

In mixtis Modis vt binæ species Diapason miscentur, Ita etiam quælibet suum retinet Ambitum.

Quid vocas mixtum Modum

Duo

Duorum Modorum autenti cum
suo plagali commixtionem. Cum enim
Arithmetica & Harmonica mediatione
Autentus & plagalis in eundem finem
simul incidant, nonnunquam Musici in
vna Cantilena vtrumq; coniungunt.

Exemplum extat in Cantione no-
tissima: Victimæ paschali laudes, &c.
In qua Dorius & Hypodorius miscen-
tur.

CAPVT VII.

De Fine.

Extant prouerbia desumpta à Fine
modorum: In fine videbitur cuius To-
ni: In fine omnis laus canitur: Quæ
commonefaciunt adolescentes, multum
referre quomodo cuiusq; modi finis con-
stituantur.

Quot sunt Finales Claues, in
quibus Modi regulariter
finiuntur

F 4

In

In scholis haecenus quatuor D, E, F & G recensuerunt, in quibus vsitati 8. modi exeunt. Sed cum demonstraerimus supra, enumerari 14. modos, sequitur omnes septem essentiales literas etiam finales clauas existere. Bini enim modi, videlicet Autentus & Plagalis in eadem finiuntur claua.

| | | |
|---|----------------------|-------------------------------|
| A | } Finalis sedes est. | { AEolij & HypoAEolij. |
| B | | { Hyperphrygij & HyperAeolij. |
| C | | { Ionici & HypoIonici. |
| D | | { Dorij & Hypodorij. |
| E | | { Phrygij & Hypophrygij. |
| F | | { Lydij & Hypolydij. |
| G | | { Mixolydij & Hypomixolydij. |

Quid vocas irregularem finem?

Quando Cantiones non in claua sibi destinata, sed in alia exeunt. Talis finis ex obseruatione specierum Diatessaron & Diapente, haud difficulter cognoscitur.

In Figurali cantu plerunq; à Muscis irregularis finis, inseritur primæ parti cantu-

cantilenarum, cui tandem secunda pars
succedens, regulariter exit.

CAPVT VIII.

De Transpositione.

Non immerito conqueritur Glarea-
nus, nostro tempore absurdissimas tran-
spositiones traditas esse à plerisque scriptori-
bus Musices, contra veterem consuetudi-
nem. Satis enim constat transpositio-
nem in quintam admissam esse in cantu
duro, qua nihil absurdius cogitari posset.
Talis Transpositio omnem Musicæ ex-
tinguit rectitudinem, confundit enim Se-
mitonia, quibus confusis, omnis laus Mu-
sices perijt.

Quid est Transpositio?

Est cantus Duri in cantum Mollem
transportatio. Omnis enim cantus Du-
rus est regularis, & omnis Mollis trans-
positus. De Octauis idem est iudicium,
quas inter transpositiones non recense-

F 5

mus,

mus. Ab hac regula Quintus & Sextus
tonus, qui contra naturam artis à qui-
busdam Molles nuncupantur, non ex-
cipiuntur. Non enim Lydio & Hypo-
Lydio, Sed Ionico & Hypolionico sunt
asscribendi, Suntq; transpositi, vt reliqui
modi Molles.

Cur inuenta est Transpositio?

Propter necessitatem, videlicet quan-
do in figulari Cantu singulis vocibus, in
schala Dura locus nullus relinquitur, aut
propter nimiam profunditatem, aut nimi-
am altitudinem. Nam Ionicus Modus,
Hypodorius & AEolius includi schalæ
vix possunt sine Transpositione.

Postea & magnus vsus est Trans-
positionum in Muscis instrumentis, qui-
bus in templis vtimur. Hæc si aut nimis
altum aut nimis profundum edunt sonū,
absq; periculo, Cantus durus in Mol-
lem, aut è contra Mollis in Durum trans-
poni possunt ab Instrumentalibus Mu-
sicis ad vsum Cantorum. Errant igitur
qui putant, mollem Cantum Molliorem
Harmo

Harmoniam duro, & Durum Cantum,
 duriolem Harmoniam molli proferre,
 Cum durities & mollities non in cantus
 proprietate, quæ sibi constat & semper
 manet eadem, Sed in Clave b rotundi
 & ♯ quadrati consistat, ratione Toni &
 Semitonij minoris.

Recita regulam de Transpo-
 sitione Modorum:

Omnes Modi integris speciebus Dia-
 tessaron, & Diapente ex cantu Duro in
 cantum mollem transponuntur, si in
 quartam aut eleuentur, aut in Quintam
 deprimantur.

Hinc apparet Transpositiones in
 Quintas ex duro in durum Cantum vi-
 tiosas esse, quod vt pueris appareat, fal-
 sam transpositionem ponam.

Phrygius re-
 gularis.



Phrygij vitiosa Tran-
 spositio.



Et si

Etsi in reliquorum Modorum simili-
libus transpositionibus tantæ non occur-
rant absurditates, vt in Phrygio, tamen
aut diatessaron, aut Diapente falsa spe-
cies deprehendetur.

II. REGVLA.

Omnes Transpositiones sunt veræ,
in quibus rectæ species Diatessaron, & Di-
apente reperiuntur. Inde sequitur in In-
strumentis Musicis, pro arbitrio posse
transpositiones institui, modo Semitonia
maneant incorrupta.

Extant exempla duodecim Modorum
suauissima. Norinbergæ his proximis an-
nis impressa, ex quibus huius artis studio-
si, ambitus, clausulas & alia necessaria co-
gnoscent. Nam Deus non tantum The-
oricos, sed etiam excellentes Poeticos Mu-
sicos hoc tempore excitauit, qui doctri-
nam duodecim modorum pulcherrimis
Cantionibus illustrarunt.

Breuis

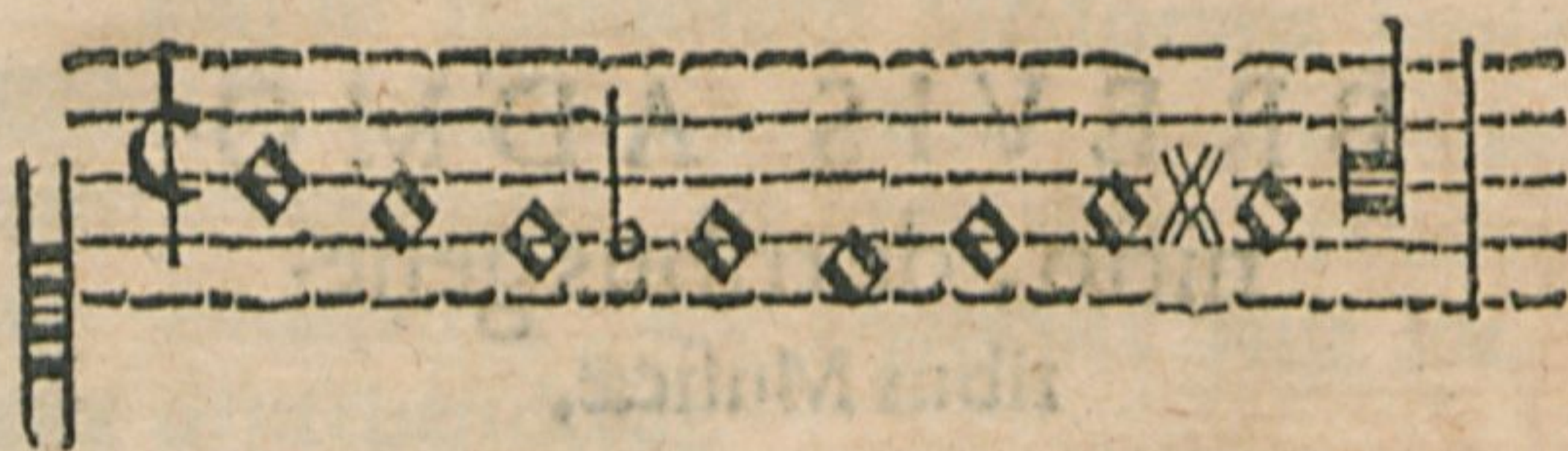
BREVIS ADMO-

nitio, de tribus gene-
ribus Musicae.

Veteres tria genera Musicae usurpa-
runt, Enharmonicum, Chromaticum,
& Diatonicum, ex quibus reliquis duobus
reiectis, tantum in Scholis & templis man-
sit Diatonicum, cuius intervalla ex Tonis
& Semitonis minoribus, ut traditum est,
constantur. Iam vero & Chromaticum
multi Symphonistae in figuralibus Cantio-
nibus repraesentare conantur, quod vtra-
que recipit Semitonia maius & minus.
Discant igitur illi qui in Diatonico genere
mediocriter sunt exercitati, Semitonium
maius esse intervallum, quod ex quinque
Commatis componitur.

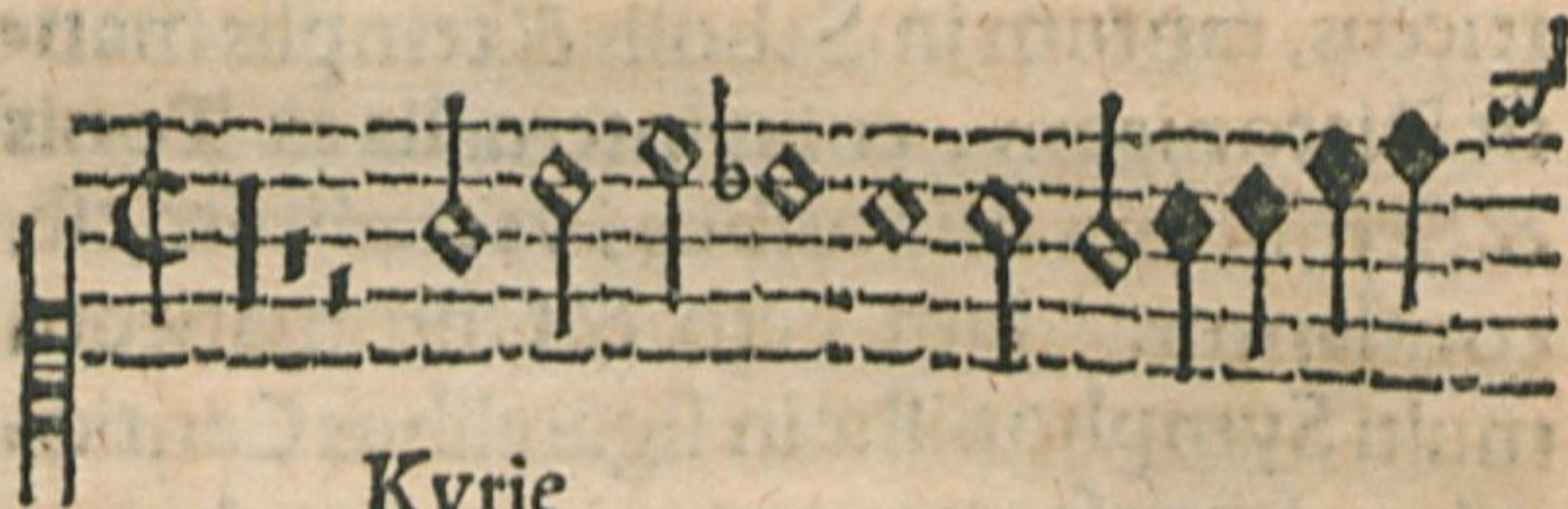
Hæc duo Semitonia maius & mi-
nus, etsi inter se differunt, ut quatuor &
quinque, tamen in eadem linea & in eo-
dem spacio collocantur, addito signo in-
terno B rotundo & \sphericalangle quadrato ad hunc
modum,

EXEM.

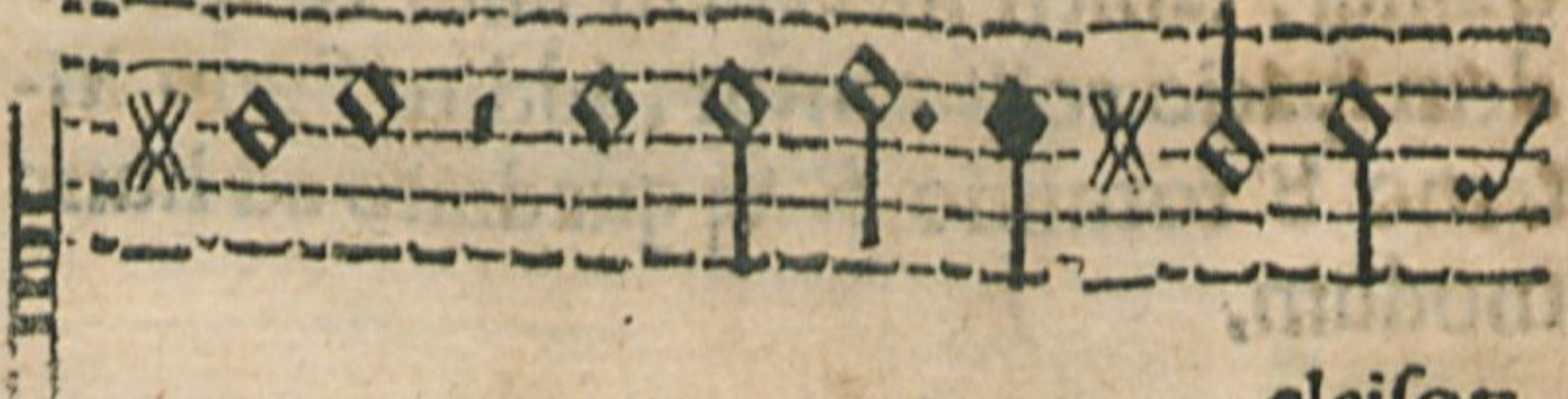
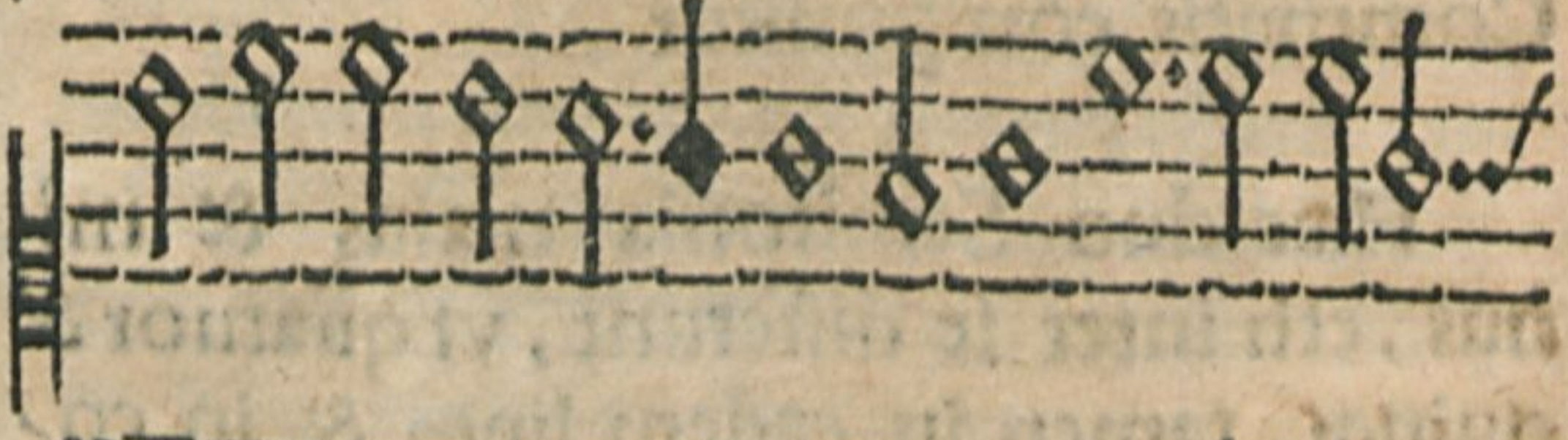


Exemplum Orlandi gene-
ris Chromatici.

DISCANTVS.



Kyrie



elcison.

eleison.

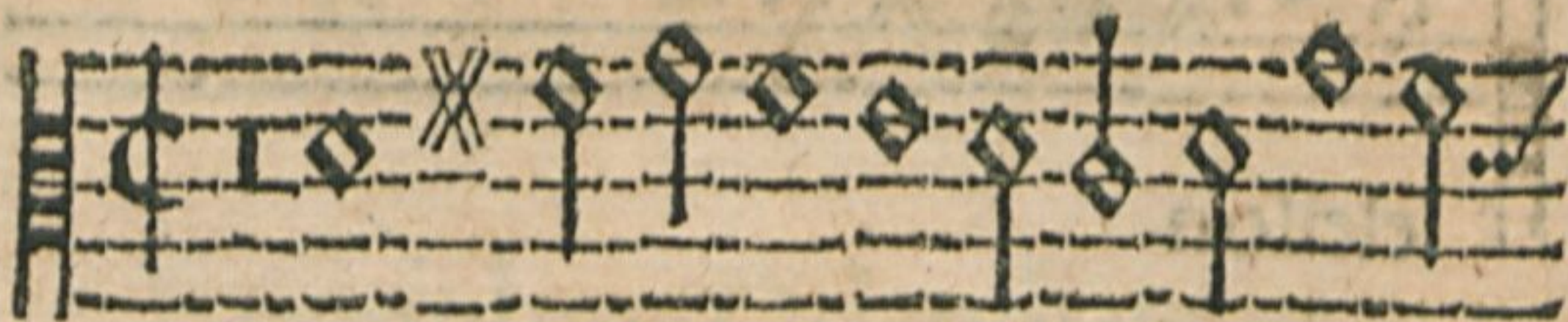
TENOR.

Kyrie

Eleison,

Alcus

ALTVS.



Kyrie eleyson.

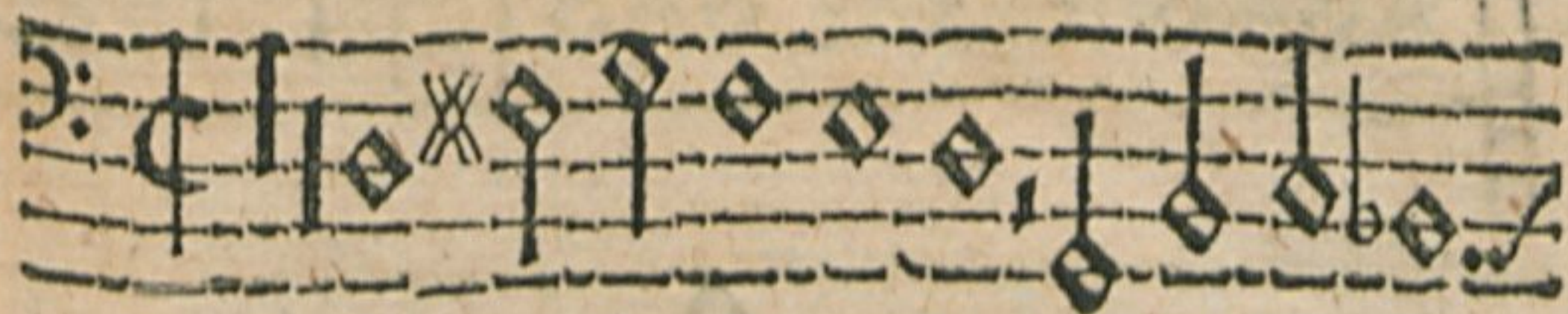


Eleyson.

Bassus

quia

BASSVS.

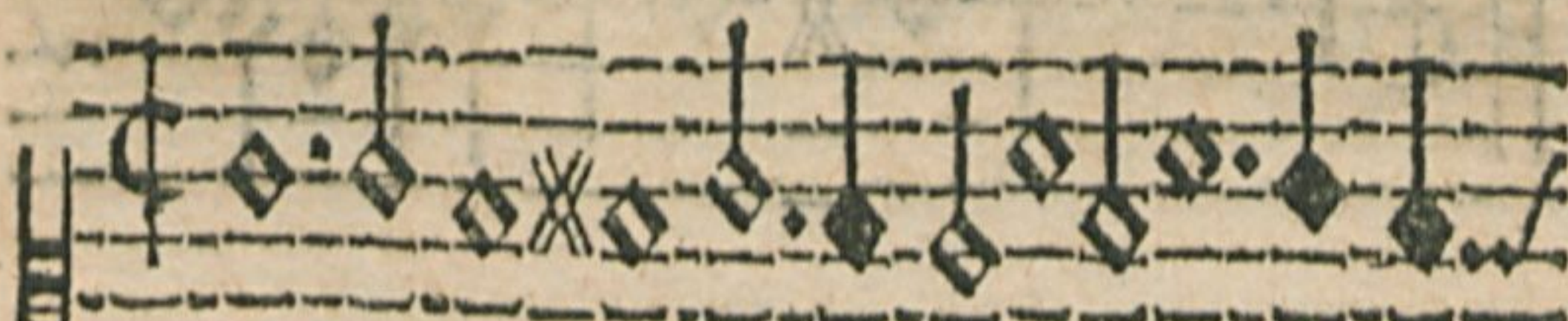


Kyrie

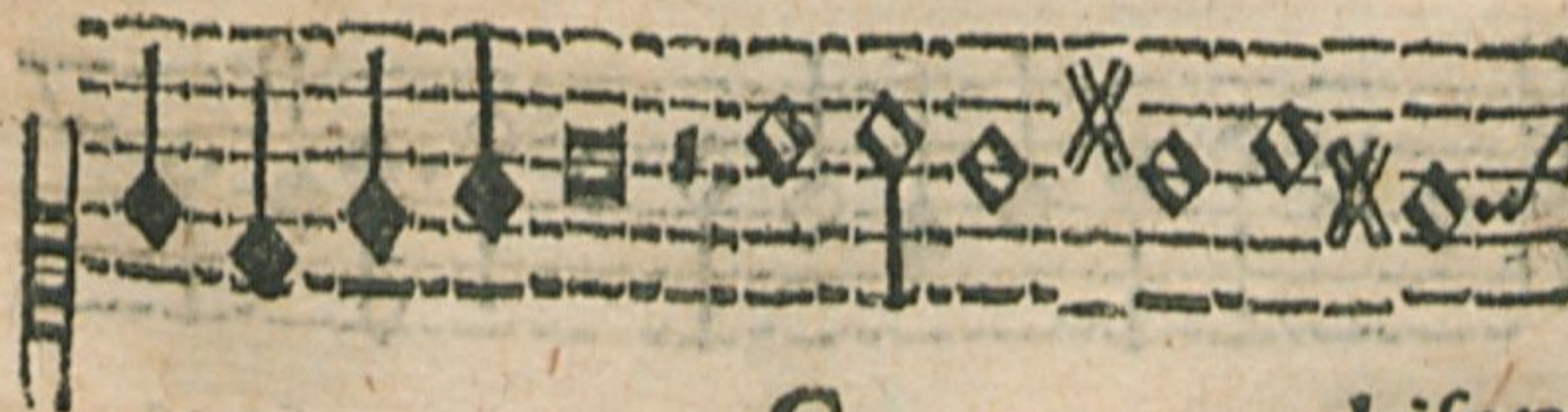


eleison.

DISCANTVS.



Christe



G

eleison.

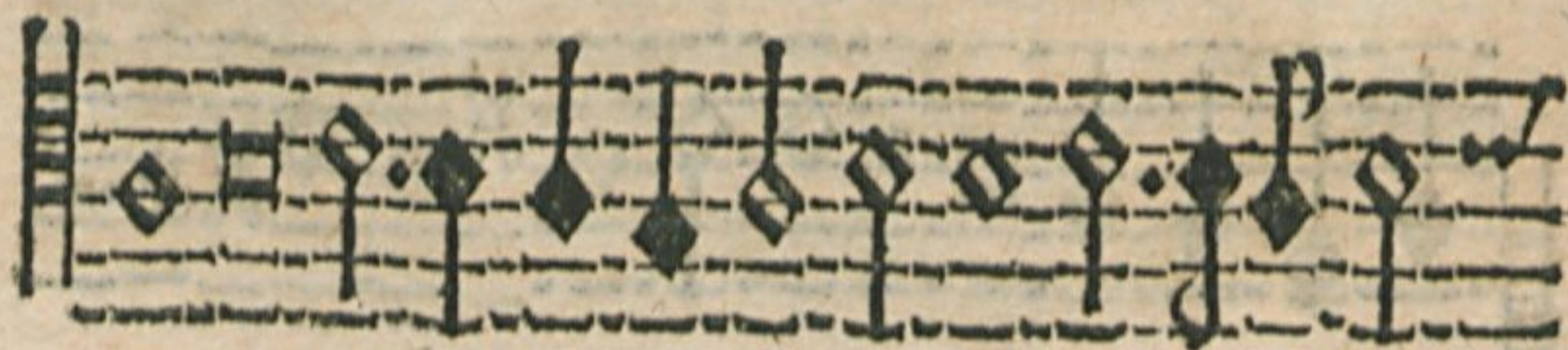


eleison.

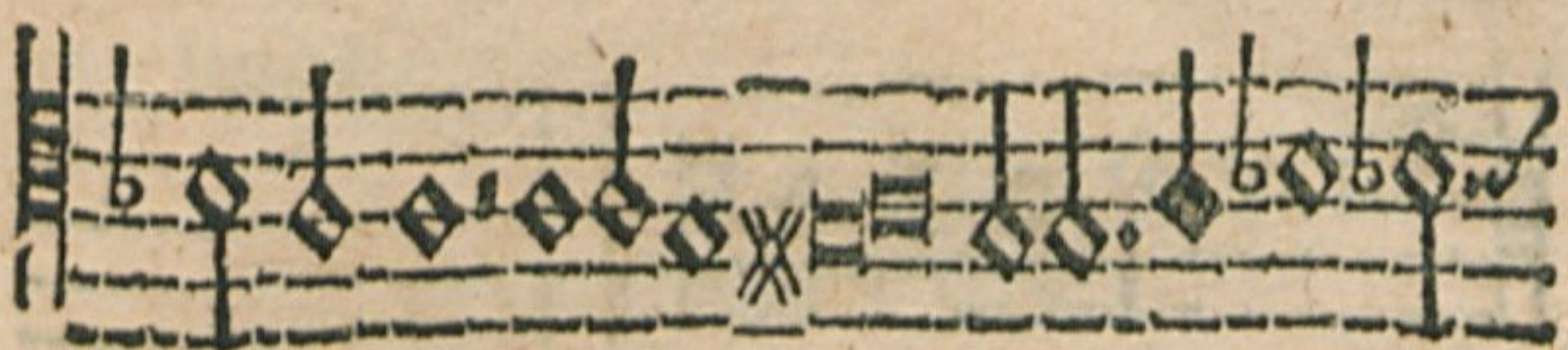
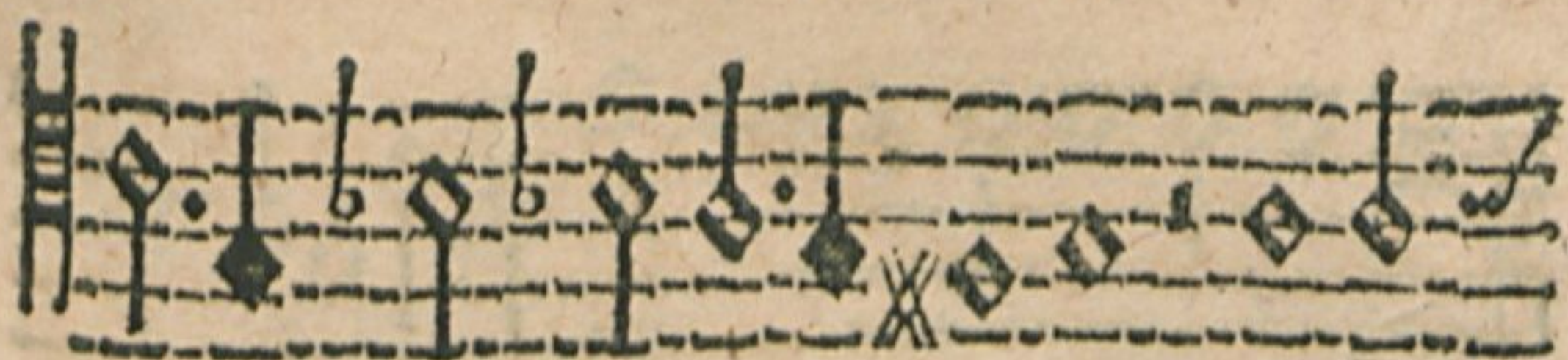
TENOR.



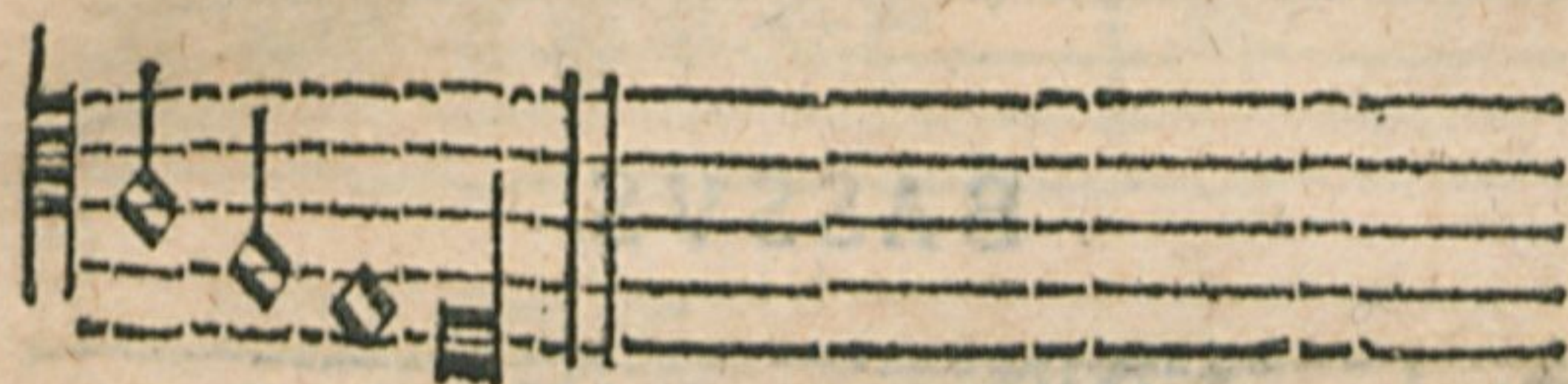
Christe eleison,



eleison.



elei-

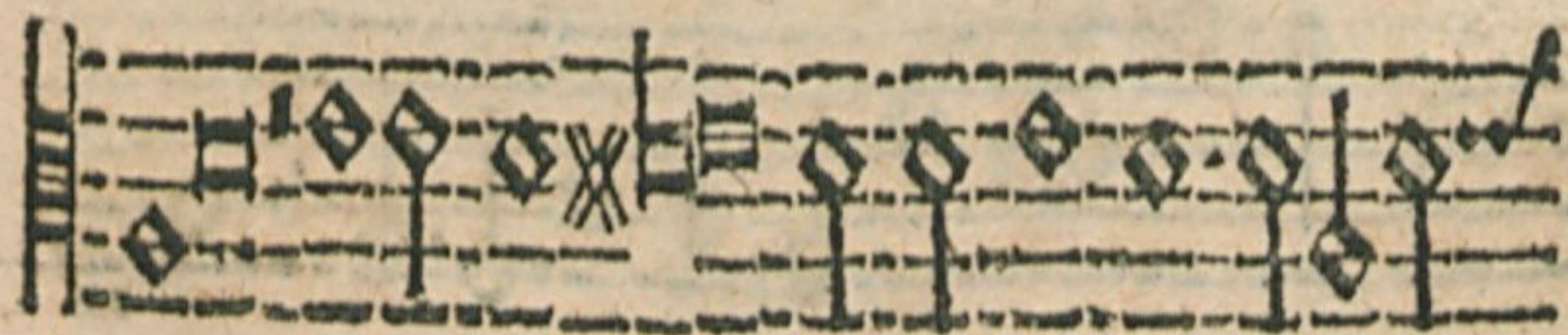


son.

ALTVS.



Christe eleison,



C 2

eleison.

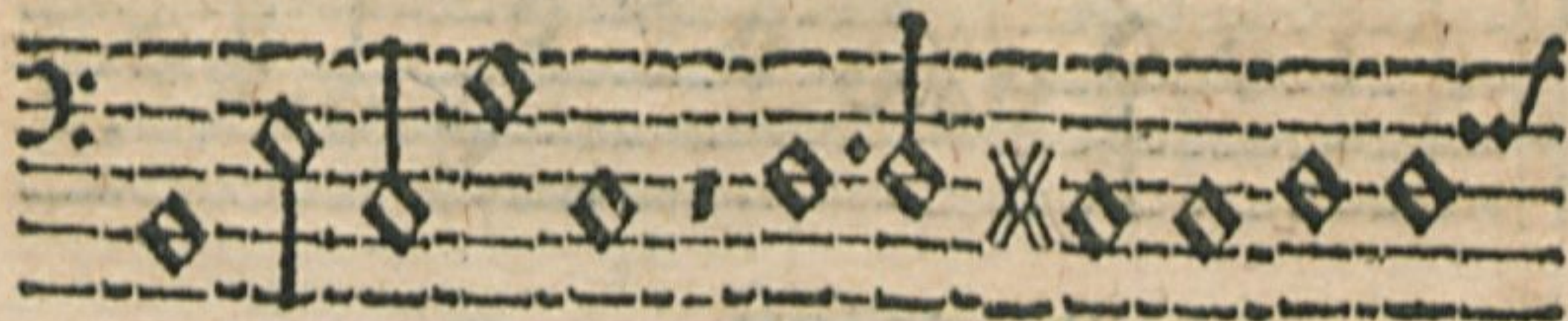


eleison.

BASSVS.



Christe eleison



e.
leison.

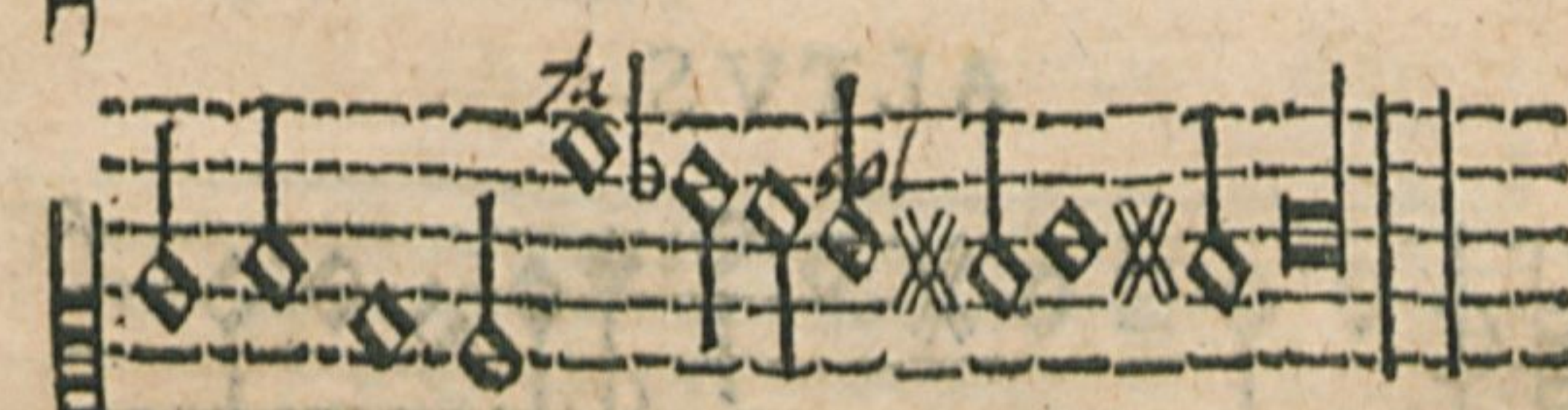
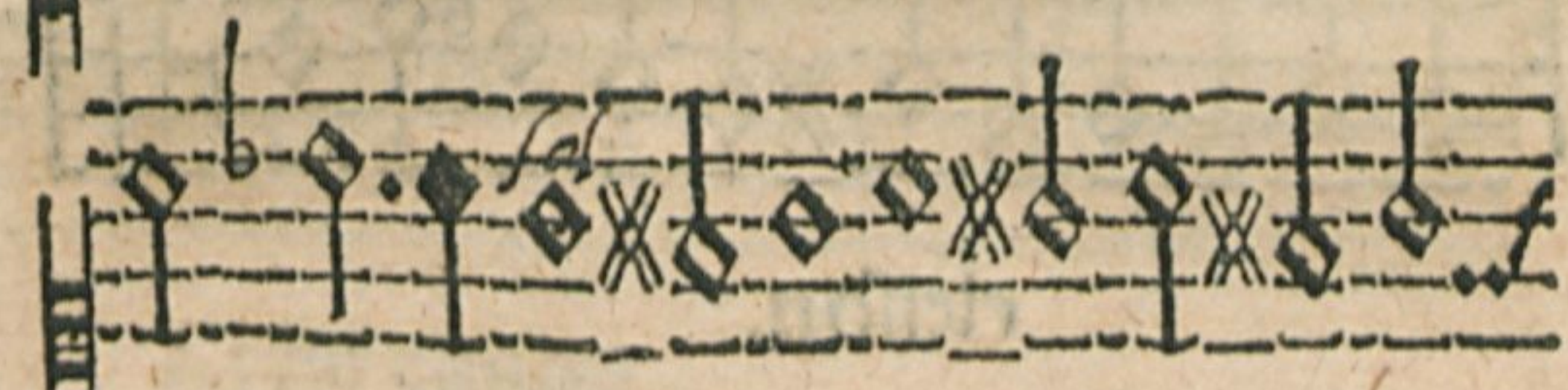


leison.

DISCANTVS.



Kyrie eleison,



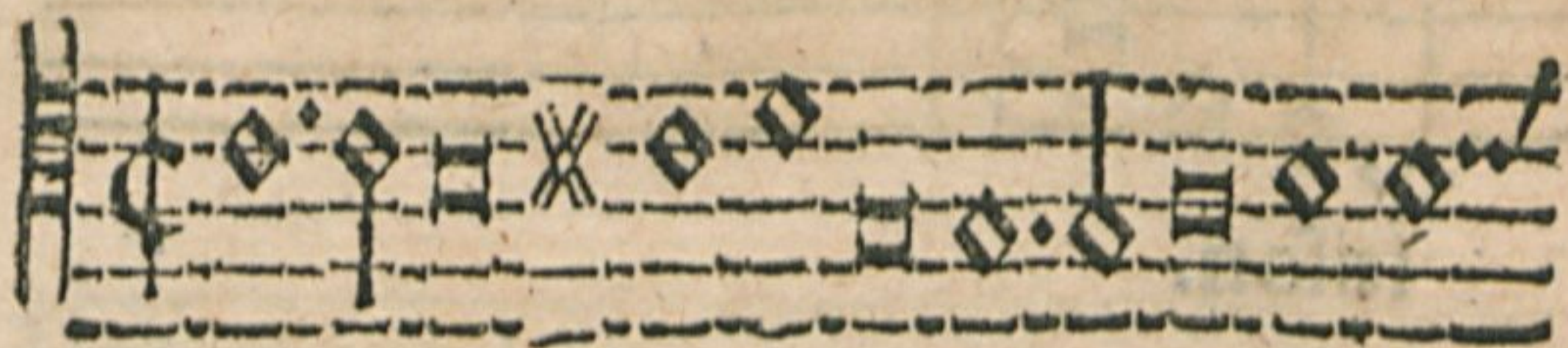
eleison.

G 3

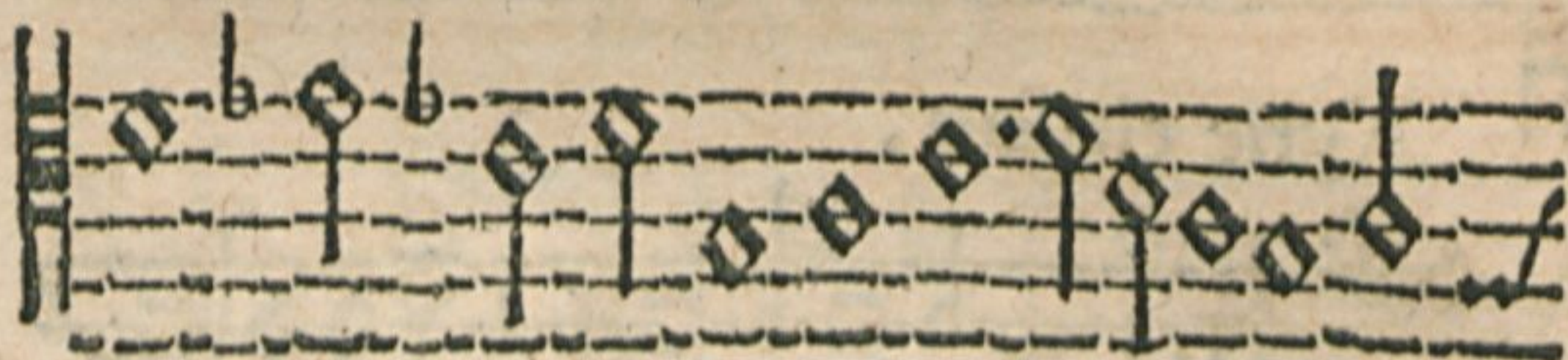
TENOR.



TENOR.

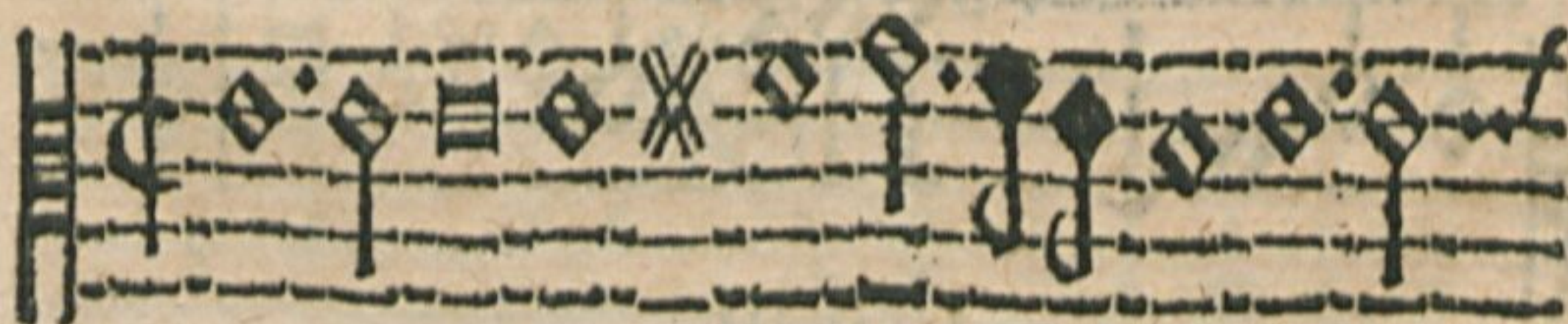


Kyrie eleison,



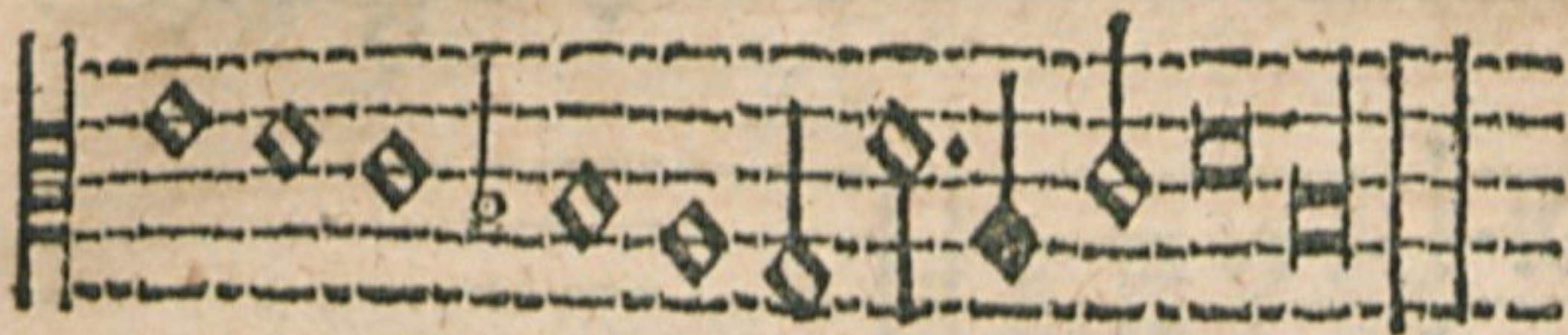
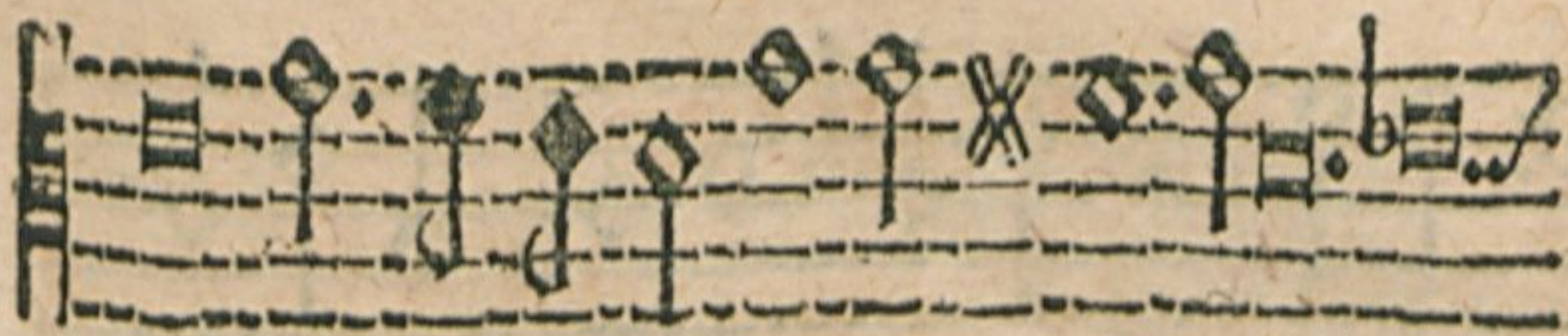
eleison.

ALTUS.



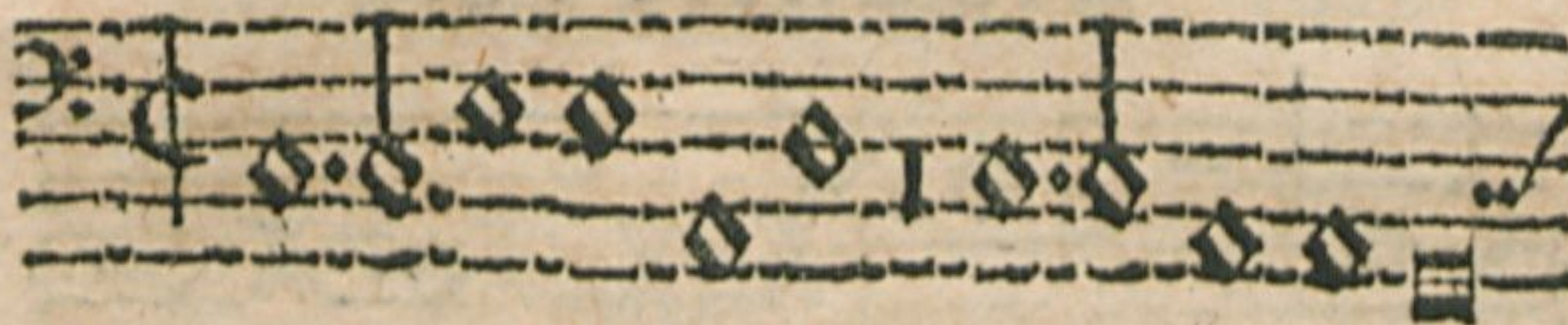
Kyrie eleison,

eleison.



eleison.

BASSVS.



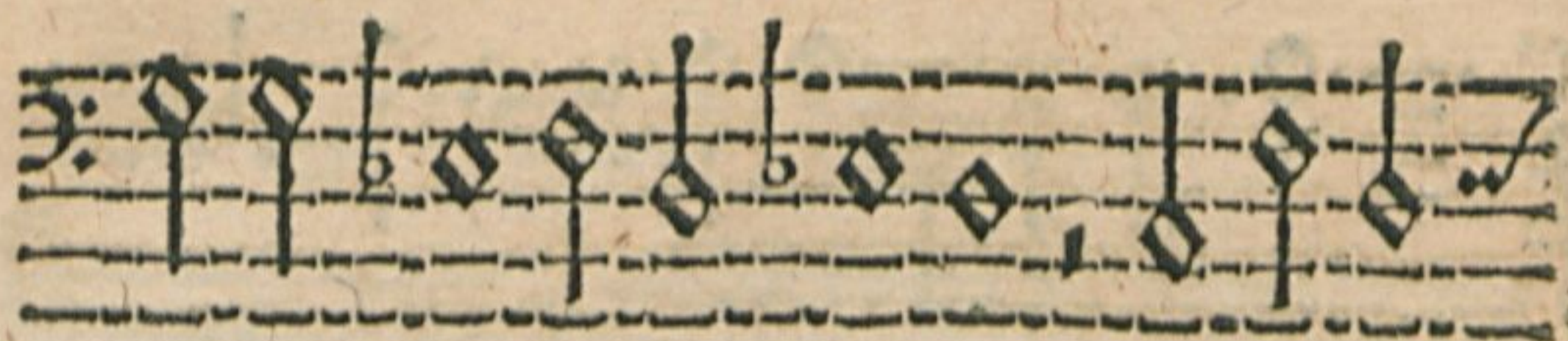
Kyrie eleison,



Ky

G 4

rie

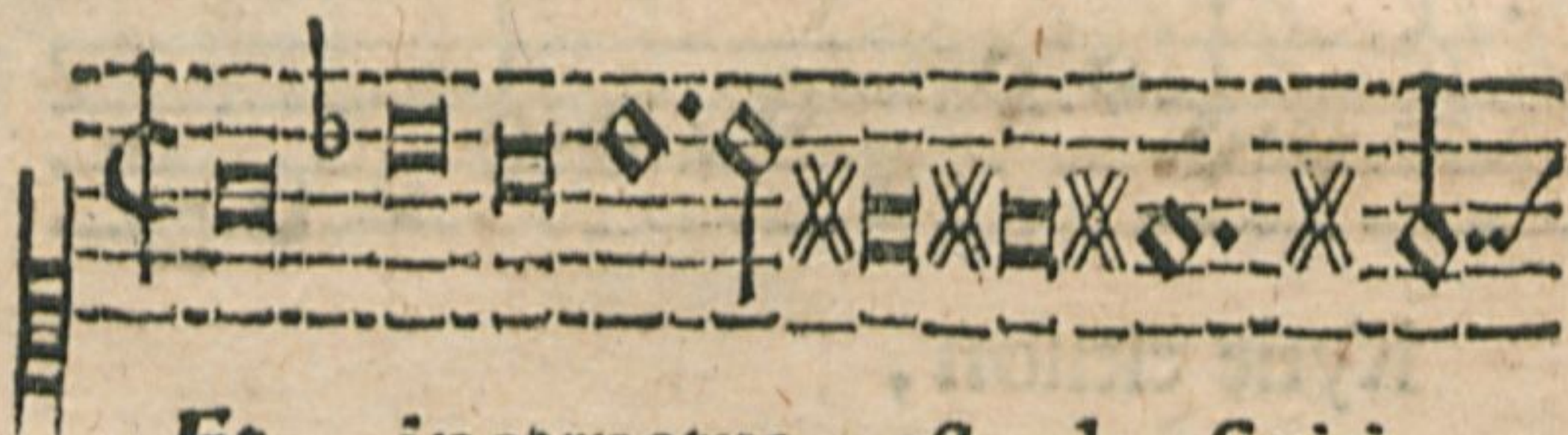


rie eleison,

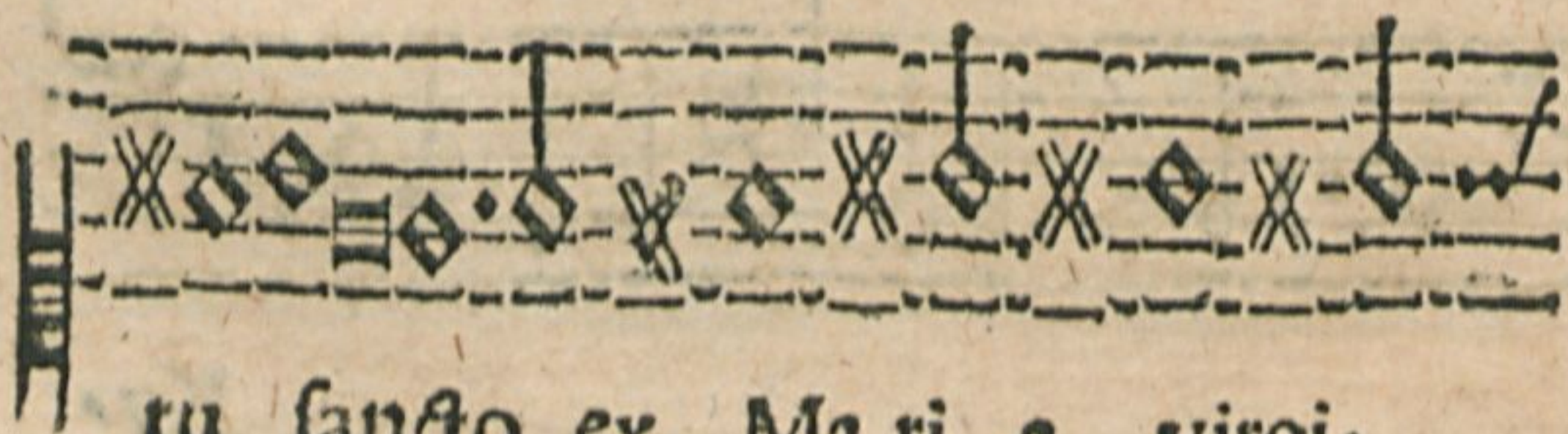


eleison.


DISCANTVS.



Et incarnatus est de Spiri:



tu sancto ex Ma ri a virgi-
ne, &



ne, & homo factus est.

TENOR.



Et incar natus est de spi ri-

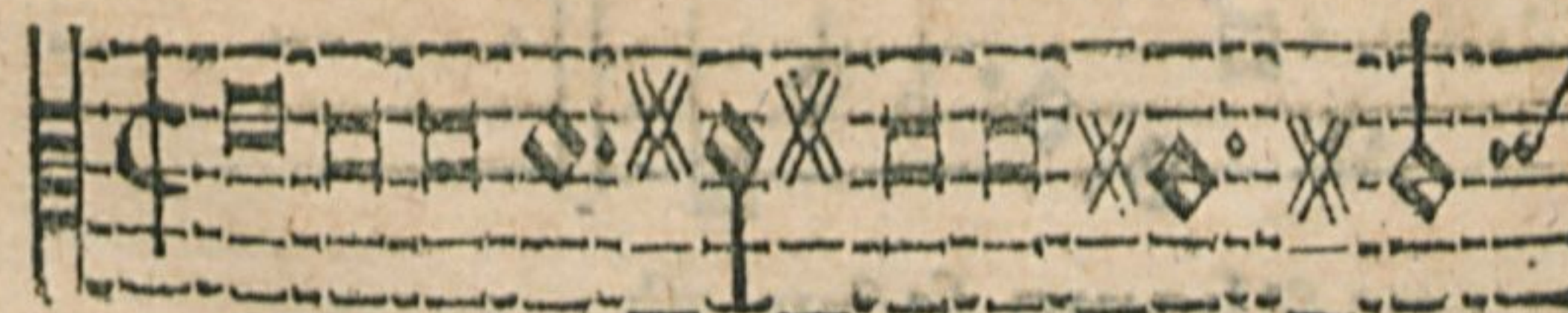


tu sancto ex Maria virgi-



ne, & homo factus est.

ALTVS.



Et incarna tus est de spi ri-
G 5 ra san-



tu sancto, ex Maria virgi-

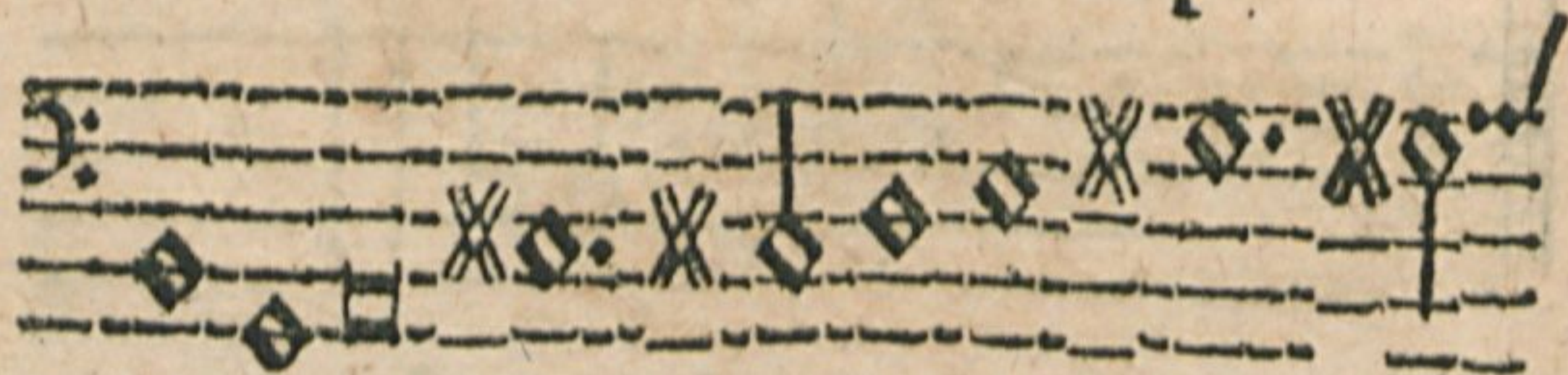


ne, & homo factus est.

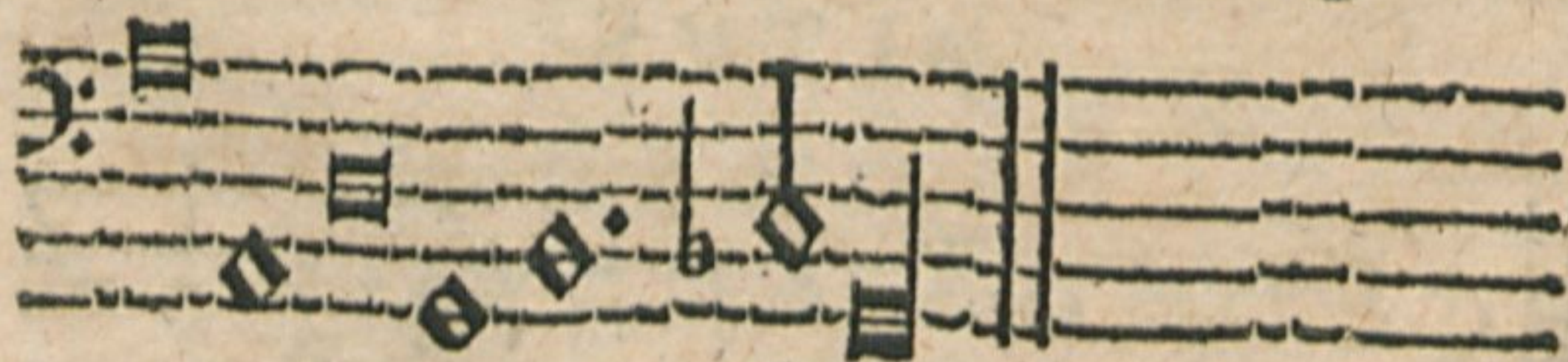
BASSVS.



Et incarna tus est de Spi ri-



tu sancto, ex Maria vir gi-



ne & homo factus est,

Enhar-

Enharmonicum genus recipit dimi-
diam partem Semitonij minoris, quo,
quantum mihi quidem constat, hodie
in Germania vtitur nemo.

Hanc de tribus generibus Musices
admonitionem non pueris, qui hisce re-
bus grauari non debent, sed exercitatis
propofui, vt degustatis his qualibuscun-
que principijs, ex alijs veterum
scriptis, de hac doctrina plu-
ra inuestiga-
rent.



TER

TERTIA PARS PRACTICAE Musicae.

In Tertia parte Musices explicabimus notularum valorem, qui pro diuersitate signorum & Proportionum multoties variatur.

Cum autem ipsi autores in hac arte nonnunquam discrepent, non est nostri propositi attingere singulas controuersias, sed communiora praecepta pueris ostendemes. Exercitatos in his quaestionibus puerilibus ad alios remittimus scriptores, qui hanc doctrinam copiosius tradiderunt.

CAPVT I.

DE GRADIBVS.

Quid est Gradus?

Est certa ratio per signum aliquod
exhi-

exhibita, unde principalium figuratum
valorem cognoscimus.

Quot sunt Gradus?

Tres { Modus
Tempus &
Prolatio.

Quotuplices sunt Gradus?

Duplices { Perfecti &
Imperfecti.

Quid sunt gradus Per-
fecti?

Qui ternario numero suas figuras
censent.

Quid sunt gradus Im-
perfecti?

Qui binaria dimensione figuras sibi
destinatas aestimant.

Quas figuras respiciunt
Gradus?

Mo.

| | | |
|-------------|--------------|-------------|
| Modus maior | } respicit { | Maximam. |
| Modus minor | | Longam. |
| Tempus | | Breuem. |
| Prolatio | | Semibreuem. |

Reliquæ notulæ & pausæ omnes
exceptis alterationibus & proportionibus
vbiq; binario numero censentur.

Constituæ definitiones singulo-
rum graduum Per-
fectorum :

Modus maior perfectus continet
tres Longas in Maxima.



Modus minor perfectus tres Breues
in Longa.



Tempus

Tempus perfectum tres Semibre-
ves in Breui.



Prolatio perfecta tres Minimas in
Semibreui,



REGVLA.

Modus maior perfectus simul Mo-
dum minorem perfectum comprehendit,
sed non e contra.

Adde definitiones graduum
Imperfectorum :

Modus maior Imperfectus censet
Maximam duabus Longis.



Modus

Modus minor
Imperfectus longam
duabus breuibus.



Tempus imperfectum
Breuem duabus Semibre-
uibus.



Prolatio Imper-
fecta Semibreuem du-
abus Minimis.



Hoc caput primum de Gradibus, est
fundamentum omnium sequentium ca-
pitum. Obseruatis enim Perfectionibus
& Imperfectionibus, certoq; Semibreuis
valore (de quo in augmentatione dicetur)
constituto, singularum figurarum valor
haud difficulter constituetur.

Exempla graduum in sequen-
ti capite proponentur.

CAPVT II.

DE SIGNIS.

Quid

Quid est Signum?

Est figura quædam Cantilenæ vel præposita, vel inserta, ex qua gradus colliguntur.



Quotuplex est Signum?

Duplex { Externum &
Internum.

Quid est Signum externum?

Quod expressè in Cantus exordio collocatur.

Quot sunt Signa externa?

Quinq; { Circulus O
Semicirculus C
Ternarius numerus O 3 C 3
Binarius numerus O 2 C 2
Punctum insertum Circulo vel Semicirculo.  

H

Recita

Recita regulas quibus Perfectio-
nes & Imperfectiones expli-
cantur

I.

Circulus significat tempus perfe-
ctum. **O**
Semicirculus Imperfectum. **C**

II.

Ternarius numerus tempus perfectum 3
Binarius vero tempus imperfectum de-
notat. 2

III.

Quando circuli & numeri coniun-
guntur, illi ad Modos, hi ad Tempus re-
feruntur. **O** 3 **C** 3 **O** 2 **C** 2. Nam Cir-
culi & Semicirculi cum ternario numero
coniuncti **O** 3 **C** 3 Modum maiorem, ad-
diti binario numero **O** 2 **C** 2 Modum
minorem constituunt.

IIII.

Punctum insertum Circulo vel Se-
micirculo **⊙** **⊙** Prolationem perfectam
arguit. **Quid**

Quid est Internum signum?

Est figura inserta cantilenæ, qua sine externo Signo gradus perfectos cognoscimus.

Quot modis fit Internum Signum?

Duobus. Geminatione Pausarum, & repetitione notarum.

Recita regulas de Internis Signis?

I.

Binae Pausæ modales simul coniunctæ, vel tres Maximæ denigratæ, Modum maiorem perfectum constituunt. Vocamus autem Pausam modalem, quæ tria spacia & quatuor lineas occupat, cuius nullus est usus præterquam in modo maiori & modo minori Perfecto.

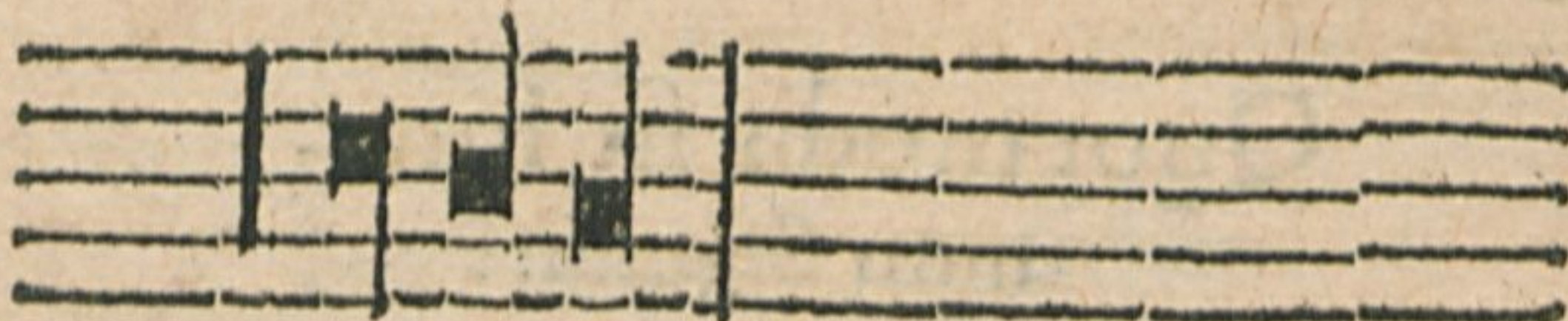


H 2

II. Vñis

II.

Vnica pausa Modalis vel tres Longæ denigratæ Modum minorem Perfectum designant.



III.

Duæ pausæ Semi-breuis simul ab vna linea dependentes, vel tres Breues coloratæ tempus Perfectum significant.



IIII.

Duæ pausæ Minimæ simul in eadem linea assurgentes, vel tres Semibreues coloratæ prolationem Perfectam constituunt.



V.

Pausæ quæ referunt interna signa ante

ante notulas & externa signa collocatae,
non inducunt silentium, sed tantum gra-
dus ostendunt,

Exhibe nunc signa graduum
& valorem singularum
notarum:

Signum & valor notularum
in modo Maiori per-
fecto:

27 9 3 1



Tactibus maioribus.

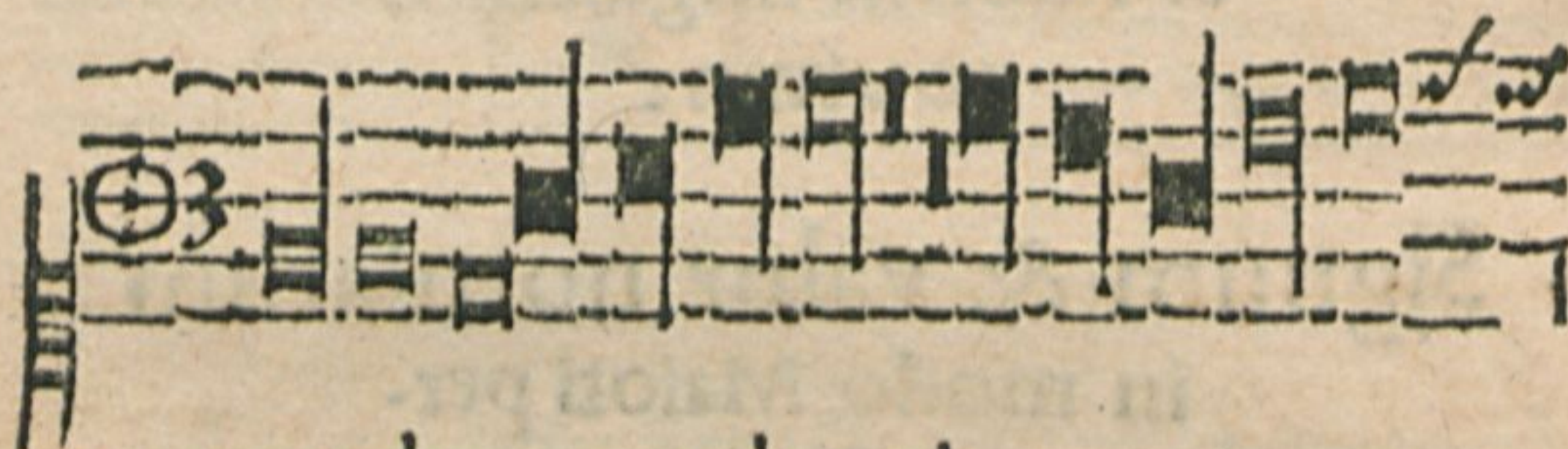
Maxima, Longa & Brevis ternario,
Semibrevis vero binario numero cen-
sentur. Quia Modus maior est perfectus
propter circulum. Modus minor est per-
fectus, quod semper cum maiori modo
perfecto coniungatur, Brevis est perfecta
propter ternarium numerum circulo ad-
iectum,

H 3

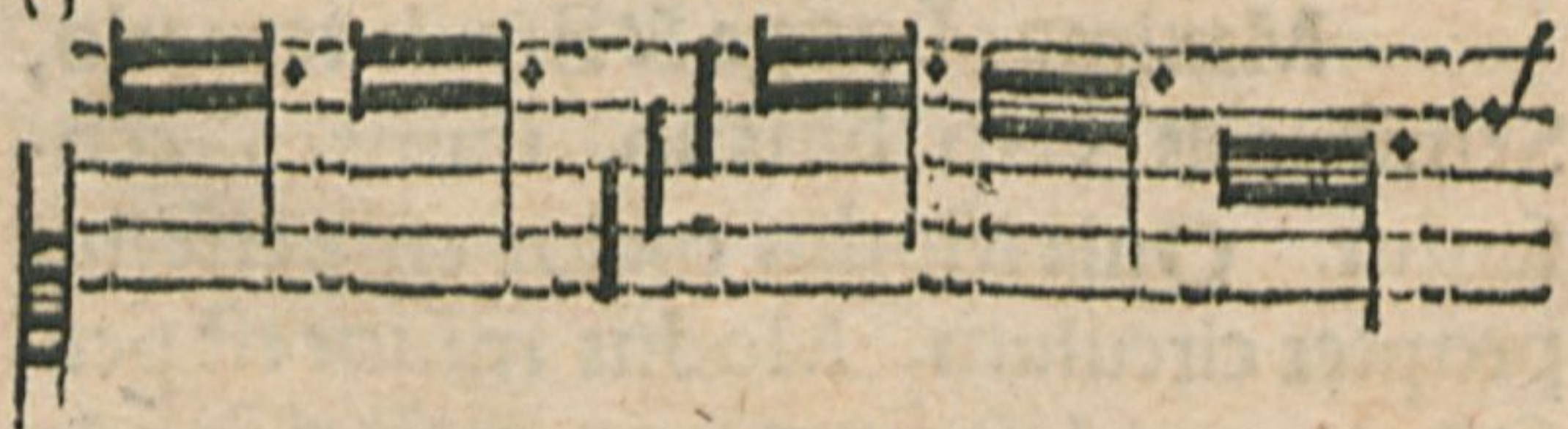
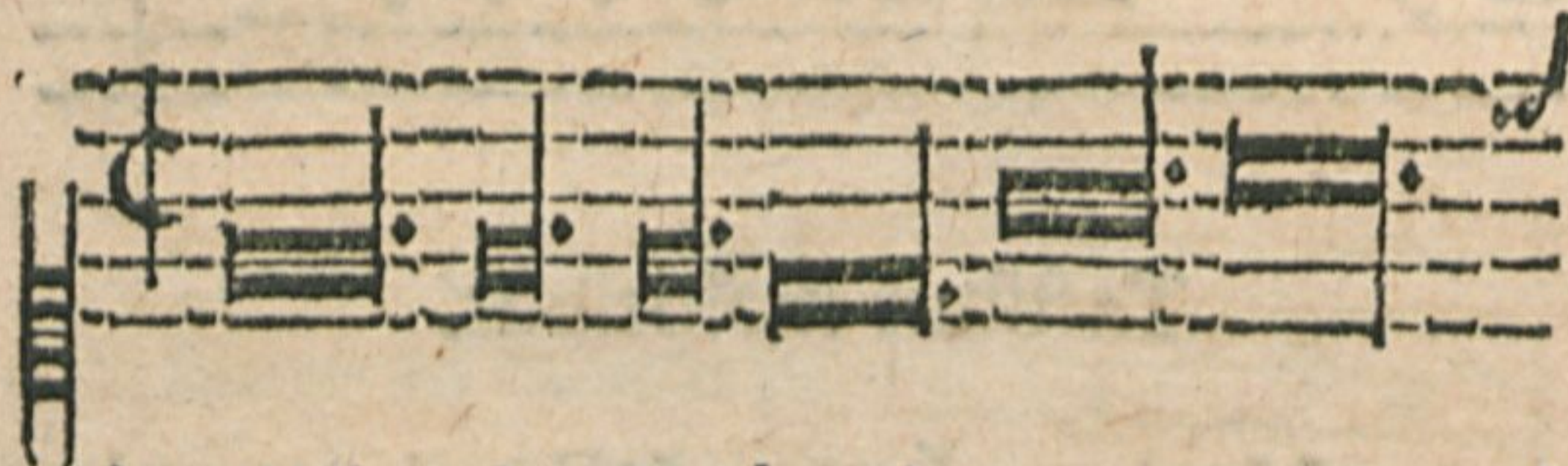
iectum,

iectum, Semibrevis vero imperfecta est
propter absentiam puncti in circulo, &
valet Tactum maiorem propter signum
essentiale.

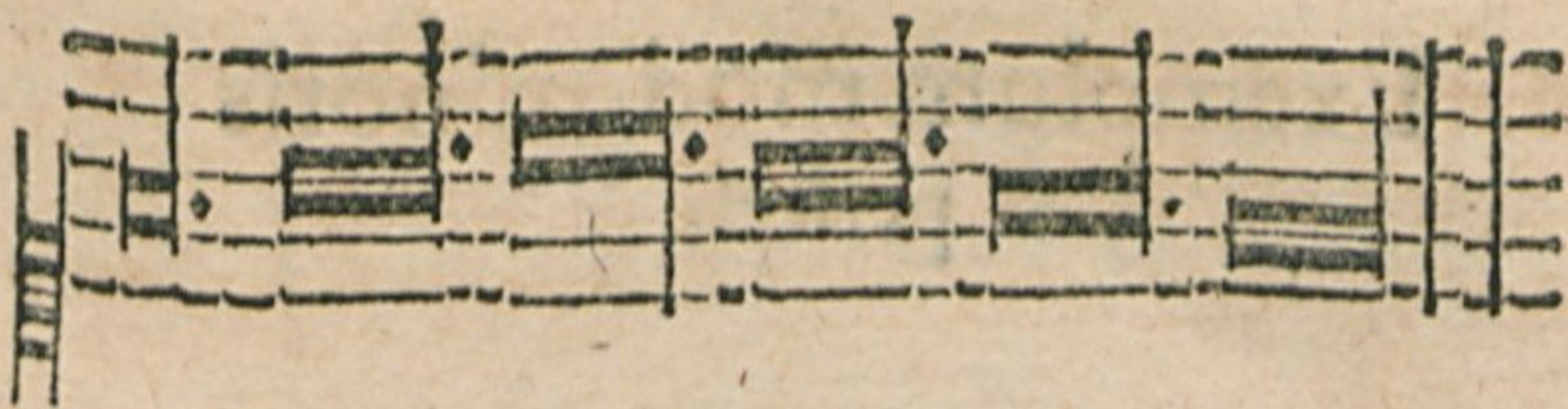
Exemplum Iosquini.



Resolutio.



Signum



Signum & valor modi
minoris Perfecti:

12 6 2 1 2 4 8 16



Tactibus minoribus.

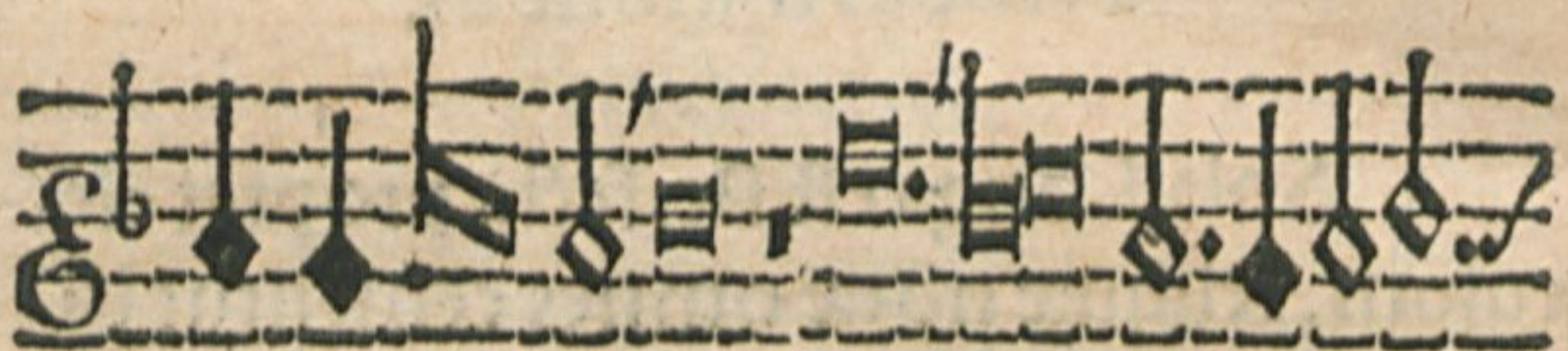
Sola Longa est Perfecta propter circulum, reliquæ notæ omnes censentur binario numero. Quia modus maior est Imperfectus propter absentiam eius signi, Tempus imperficit binarius numerus, & prolatio est Imperfecta, propter absentiam puncti. Minori tactu mensurantur notulæ, propter binarium numerum, qui & diminutionem significat. Pausa modalis quæ attingit quatuor lineas, valorem longæ continet.

H 4

Exem

Exemplum modi minoris
perfecti.

Hen: Isaac.

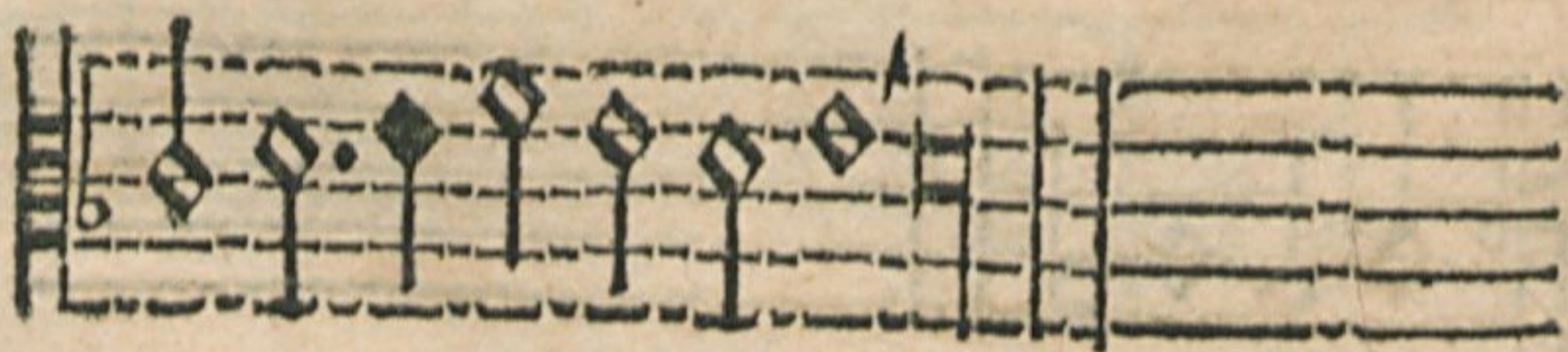
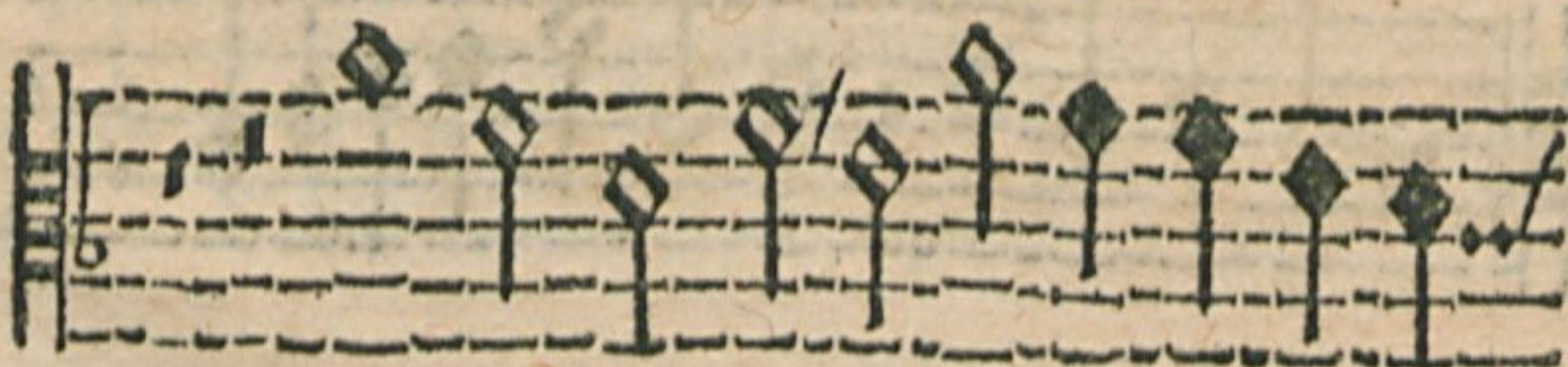


Signum



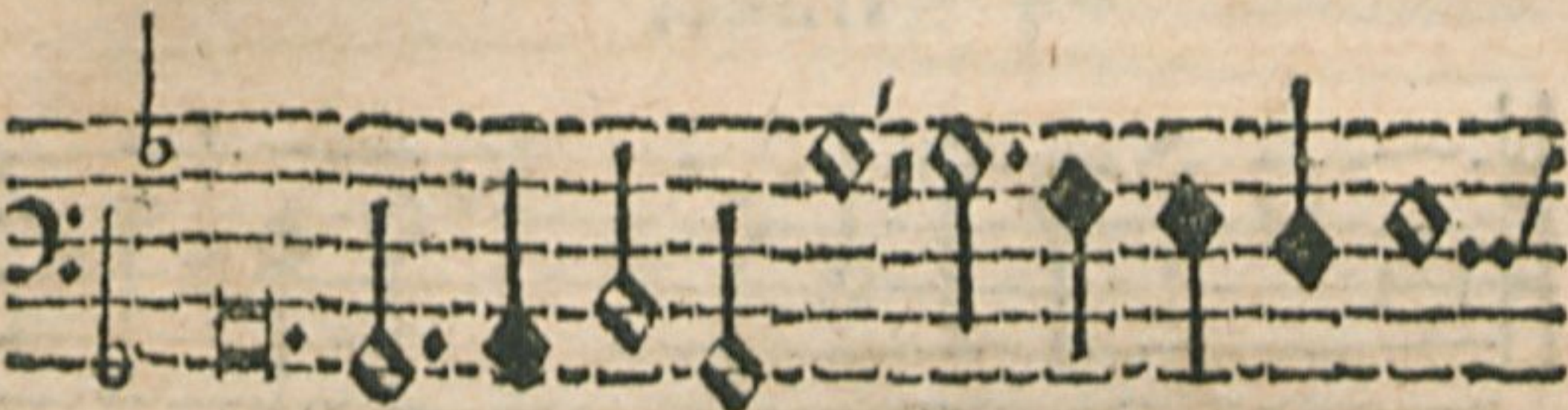
H 5

Signum



Bassus.

BASSVS.



Signum & valor notularum
in tempore Perfecto.

12 6 3 1 2 4 8 16



Tactibus maioribus, quia Signum
est essentiale. Sola

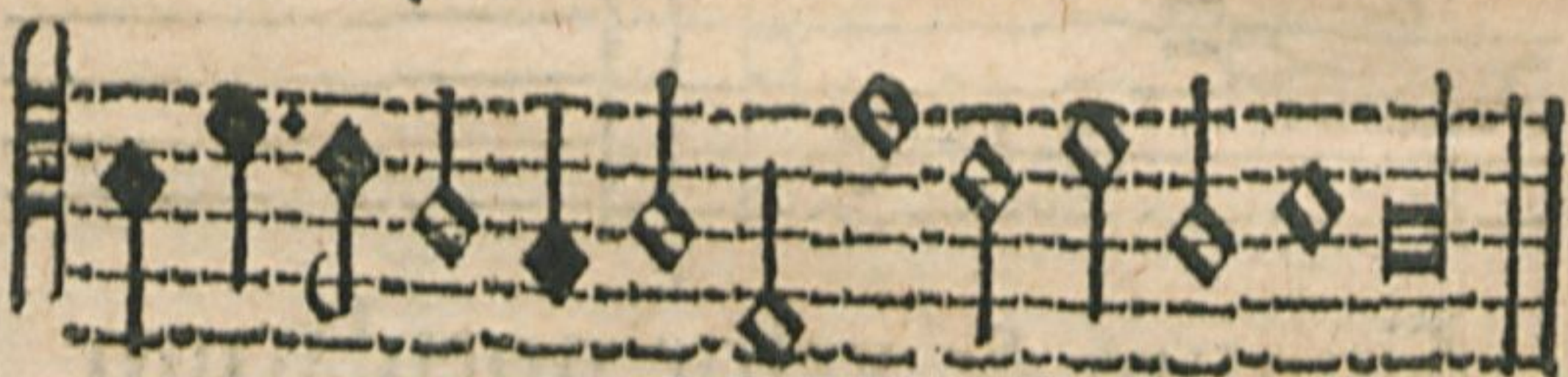
Sola brevis est perfecta propter circulum, reliquæ notæ omnes sunt imperfectæ propter absentiam eorum signorum, quæ perfectiones ostendunt. Semi-brevis valet tactum maiorem, quia signum est essentialiale.

TENOR.

Isaac.

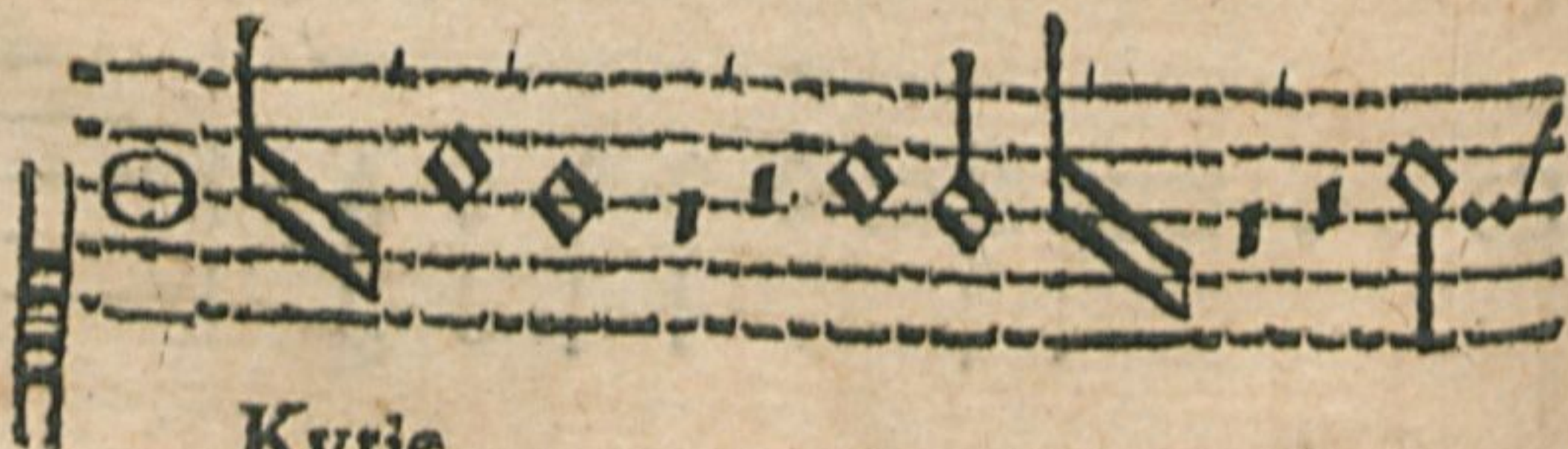


Kyrie



eleison.

DISCANTVS.



Kyrie

eleison.



eleison.

BASSVS.



Kyrie

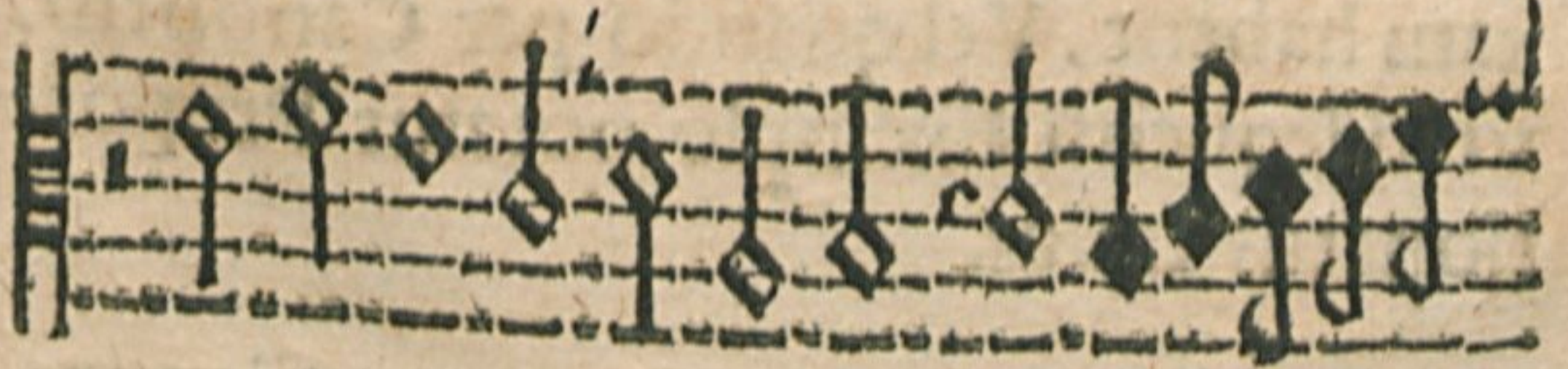


eleison.

ALTVS.



Kyrie



eleison.

le
er-
o/
ni/
le

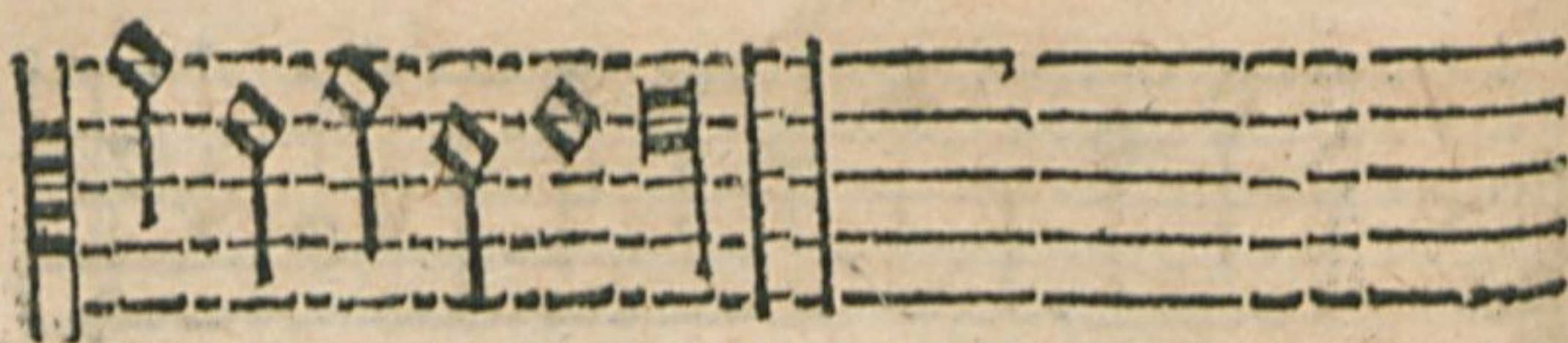
7

7

7

n.





eleison.

Signum & valor notularum in
prolatione perfecta cum tempore perfe-
cto.

12 6 3 1 2 3 6 12 24
~~4 8 16~~



Tactibus Proportionatis, quando
omnibus vocibus prolatio perfecta præ-
fixa est.

Breuis propter circulum, & Semi-
breuis propter Punctum insertum circu-
lo ternaria dimensione censentur. Se-
mibreuis valet tactum proportionatum,
quando omnes voces prolationem præfi-
xam habent, Vel quando per Canonem,
vt in sequenti Exemplo, notatur Propor-
tionatus tactus.

Signum

Signum & valor notularum in
prolatione Perfecta, cum tem-
pore imperfecto.

8 4 2 1 3 6 12 24

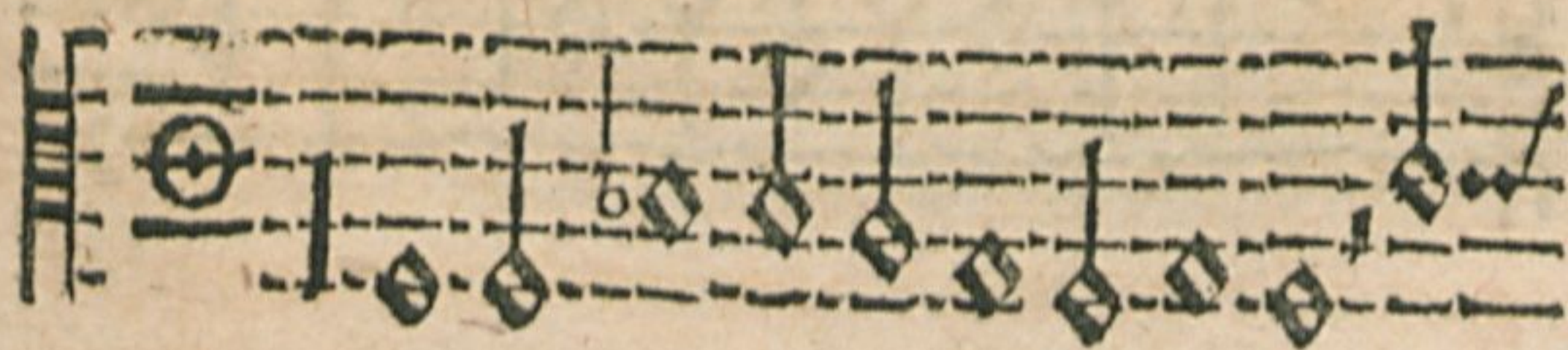


Tactibus Proportionatis, cum sin-
gulae voces referunt prolationem perfe-
ctam.

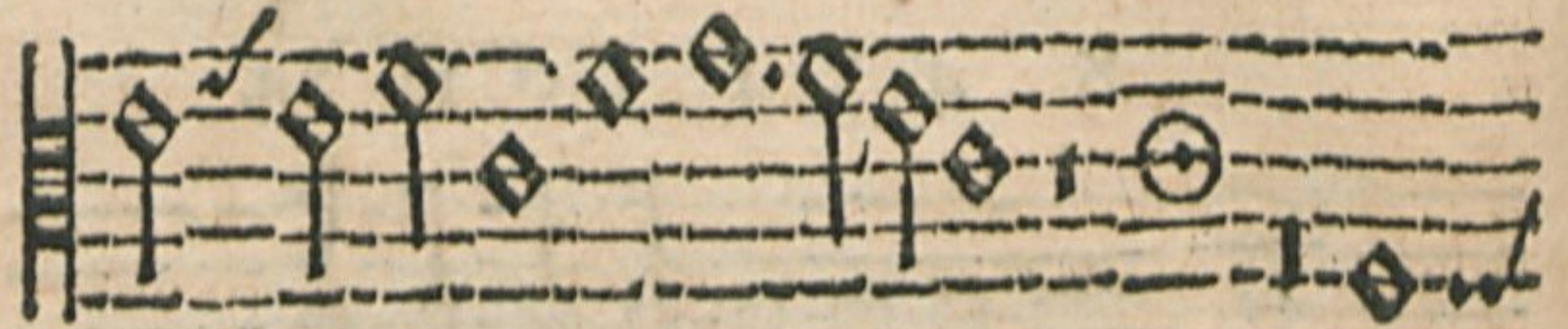
Sola Semibrevis propter punctum
insertum est perfecta. Reliquae notae cen-
sentur binario numero. Semibrevis va-
let tactum proportionatum.

TENOR.

Gaudet cum gaudentibus.



DISCAN.



183

DISCANTVS.



BASSVS.

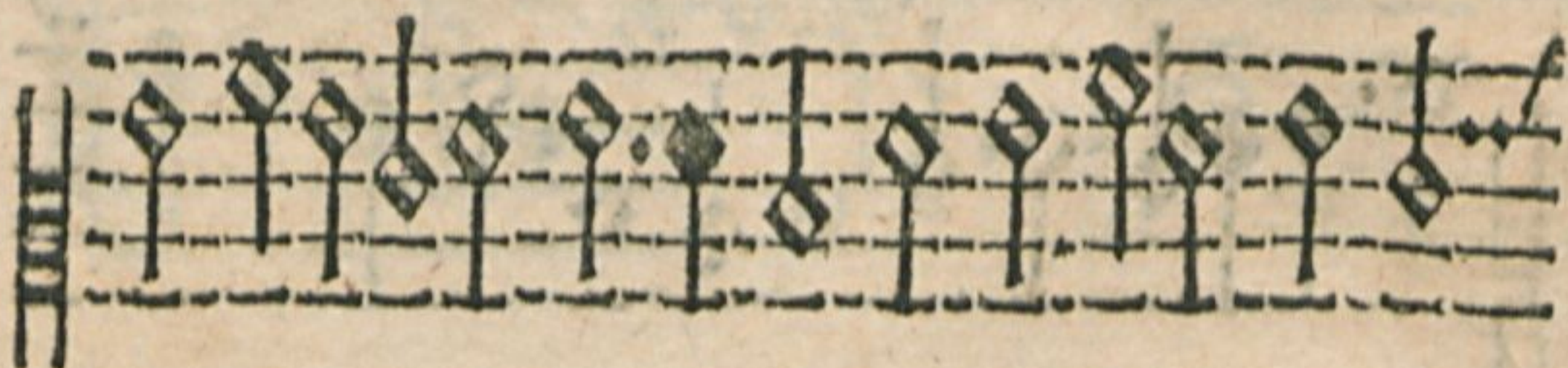


ALTA

I

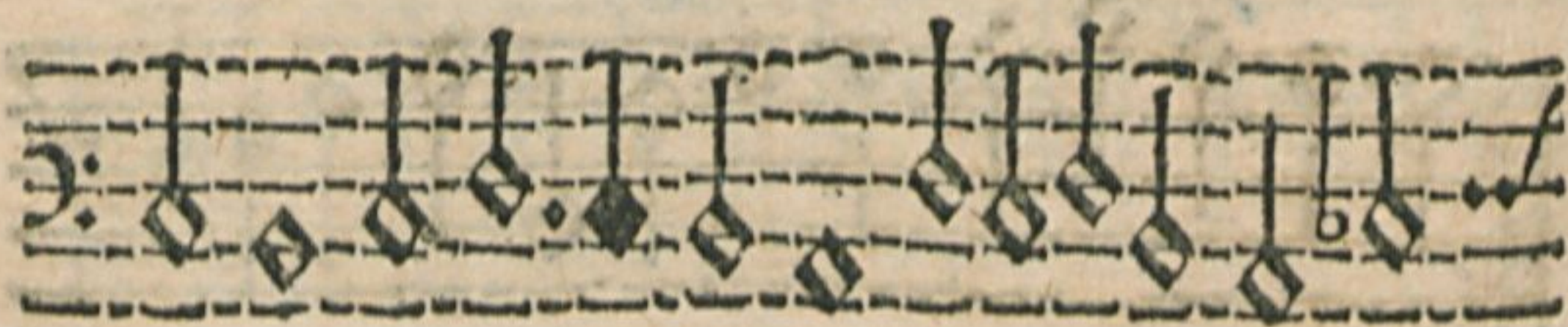
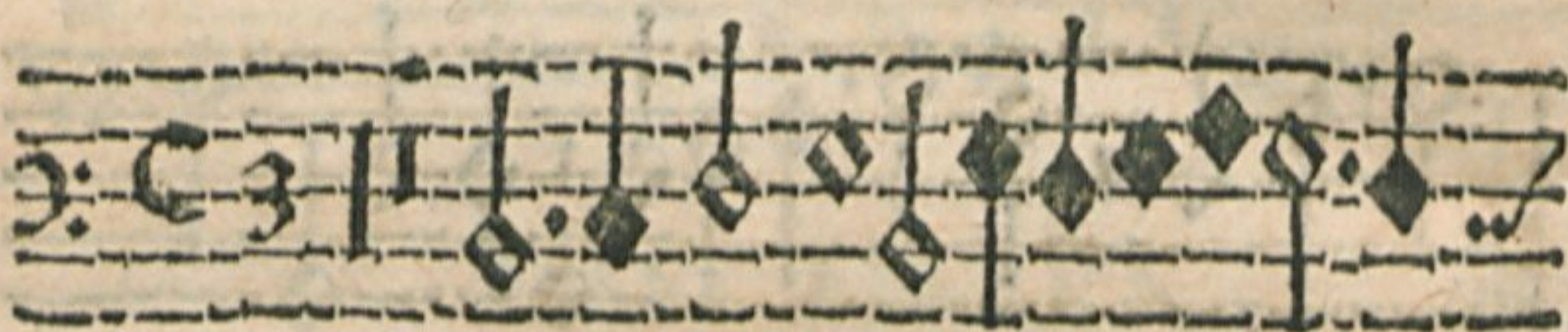
BAS



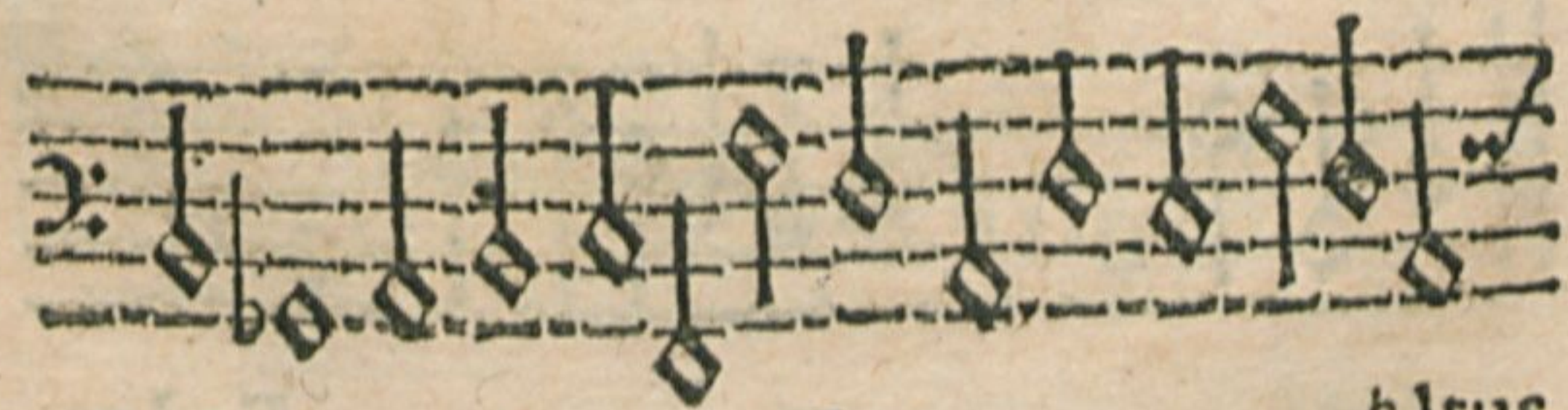
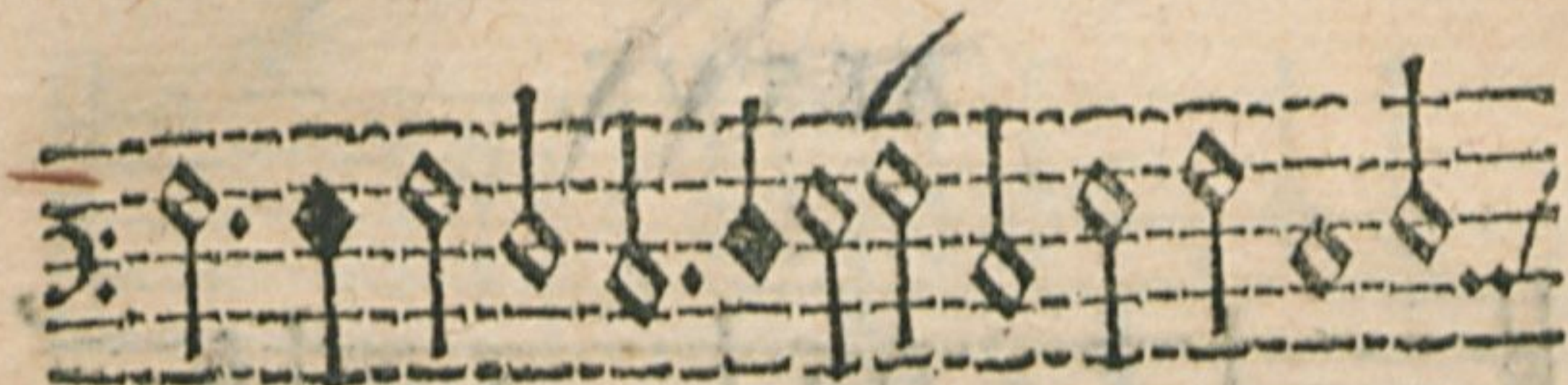


182

BASSVS.



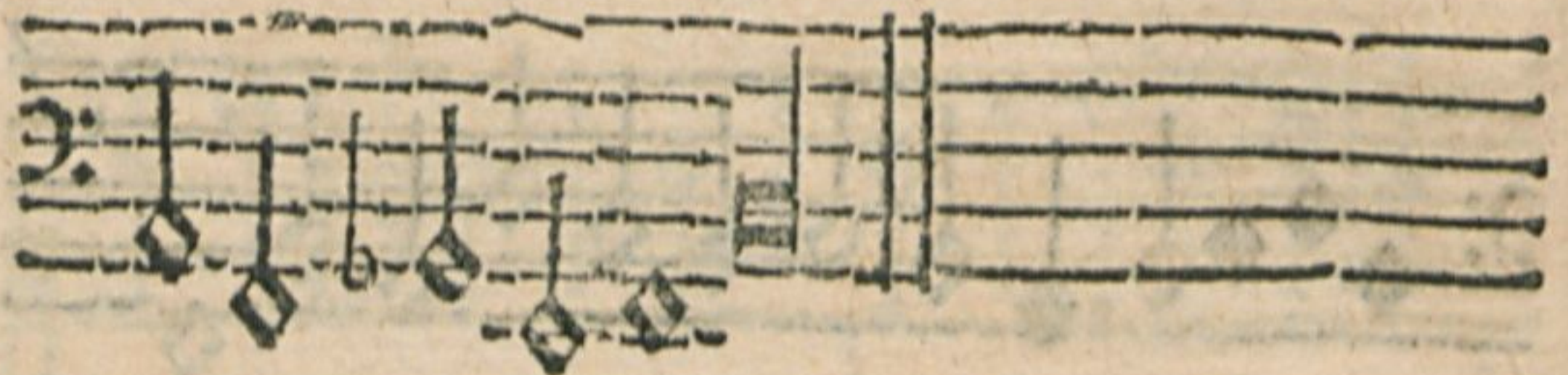
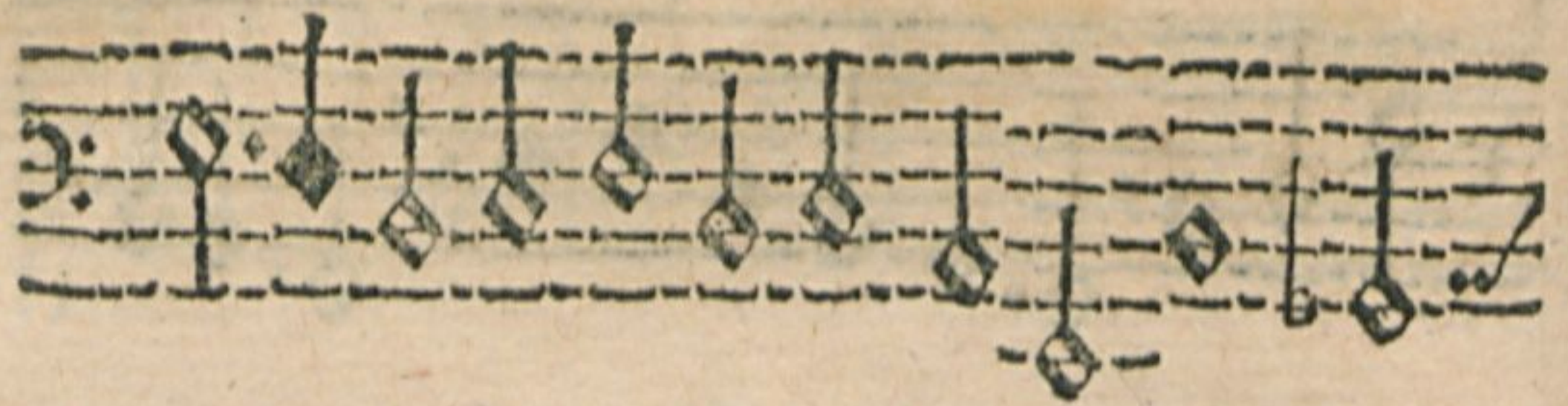
ALTVS.



I 2

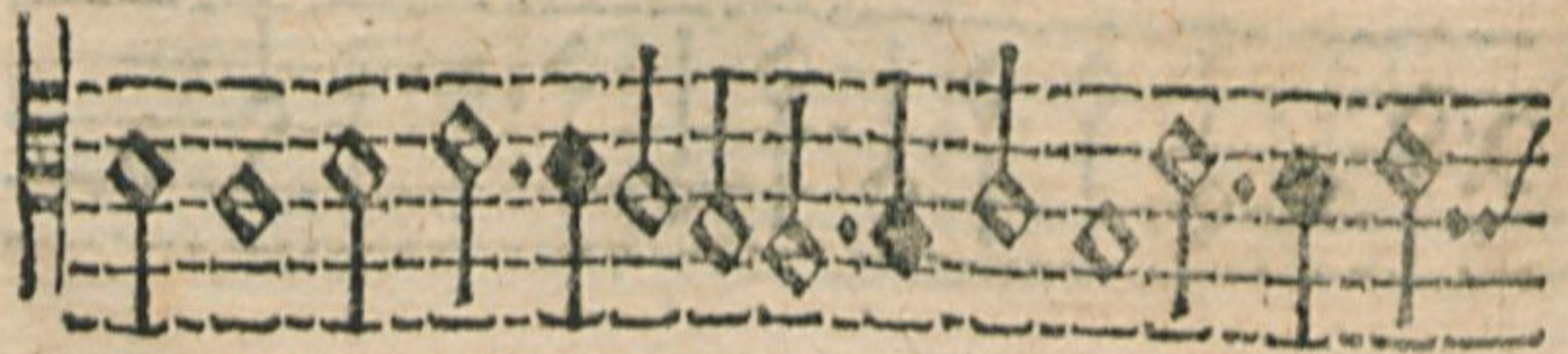
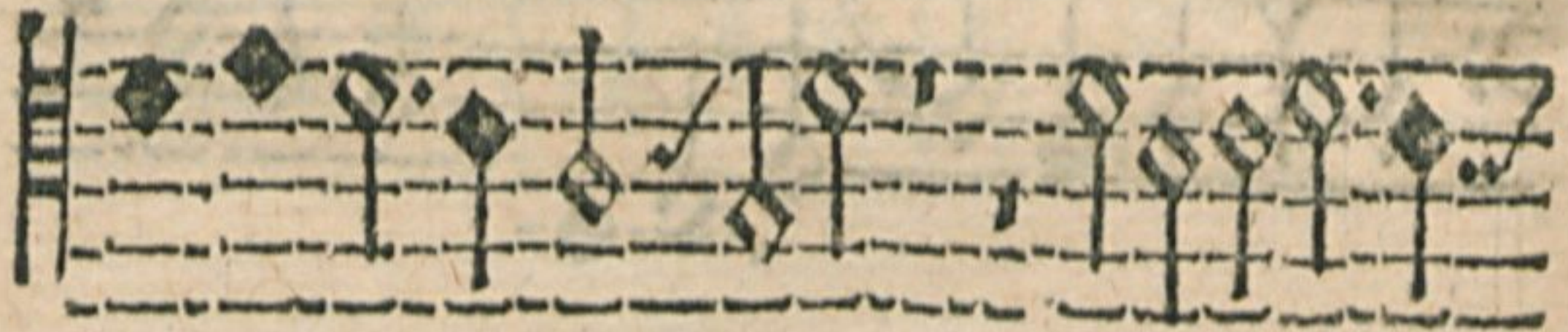
Alcus.



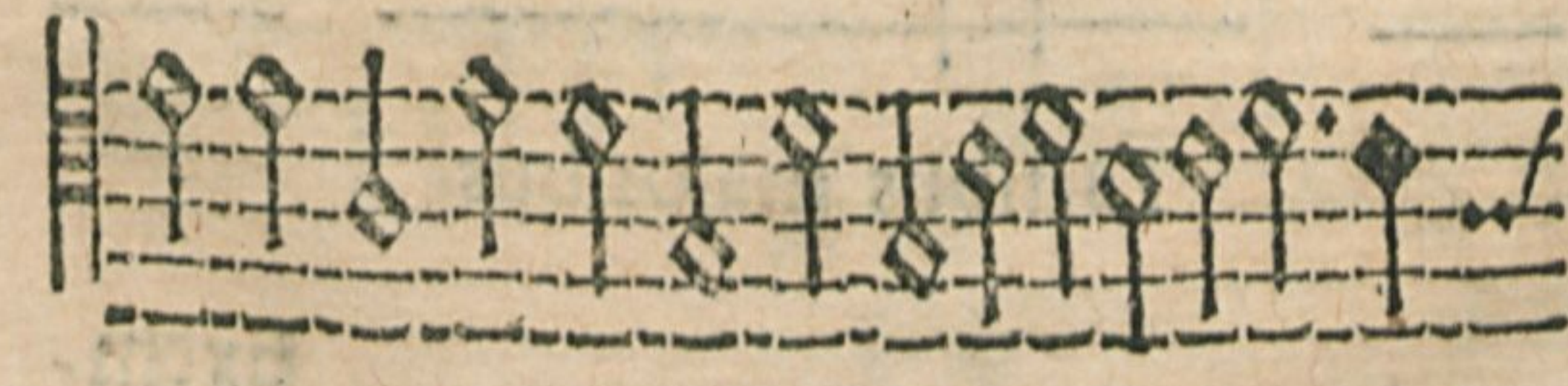
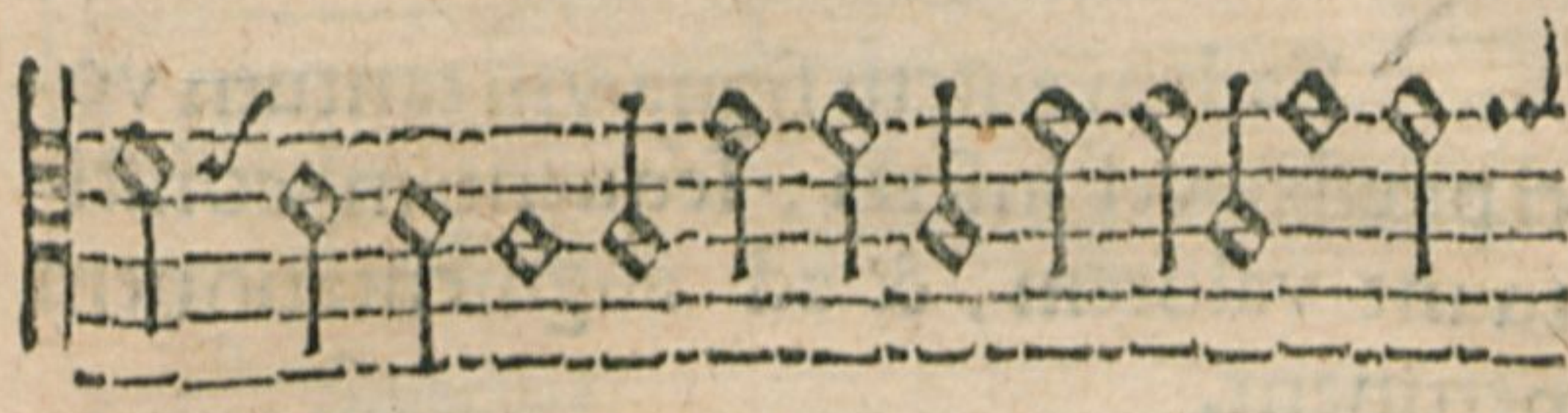


184

ALTUS.



Eadem

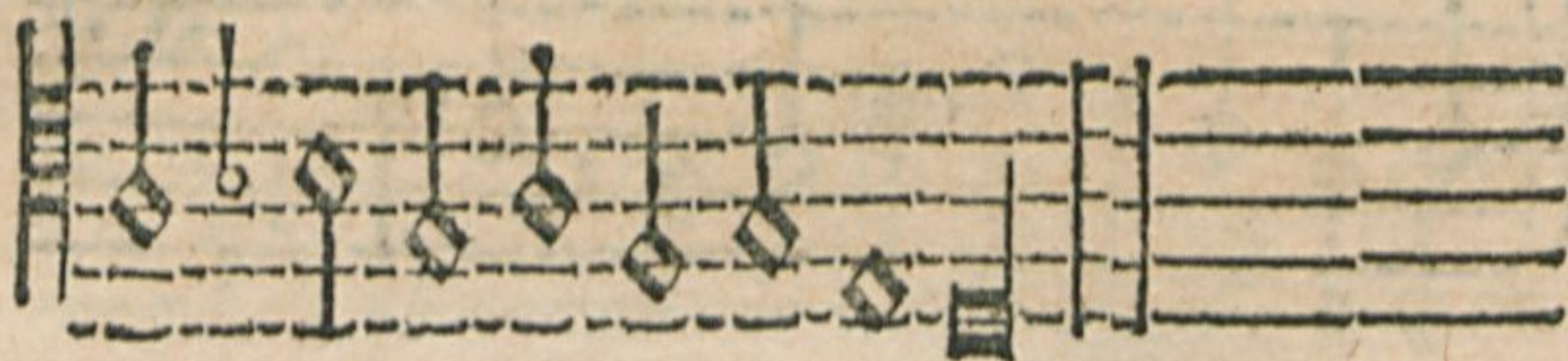


I 3

Eadem



183



Eadem autem signa vni tantum vo-
ci præfixa vel inserta, sequentem consti-
tuunt valorem, & ad augmentationem
pertinent.



Tactibus maioribus quia signum
non est diminutum.



Tactibus maioribus.

Exem-

Exemplum ex Missa Josquini
Lemme arme.



Sanctus



Resolutio.



I 4

SE



SEQVNTVR NVNC
gradus Imperfecti.

Signum & valor notularum in modo
maiori Imperfecto.

12 6 3 1 2 4 8 16



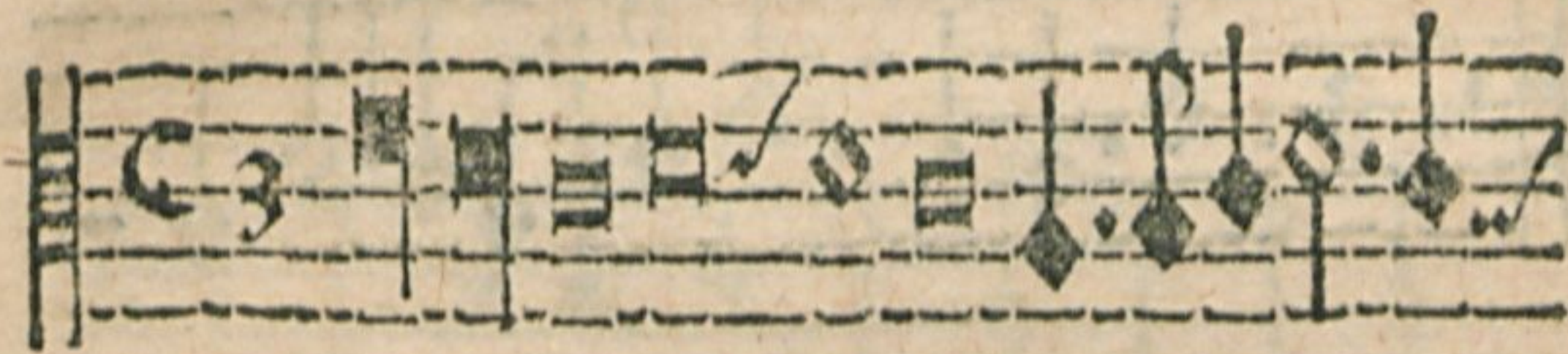
Tactibus maioribus.

Sola

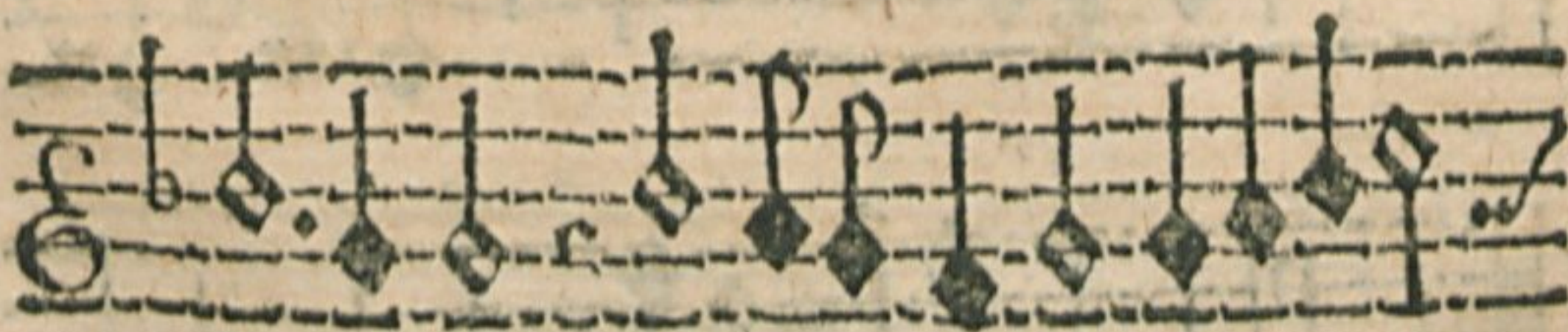
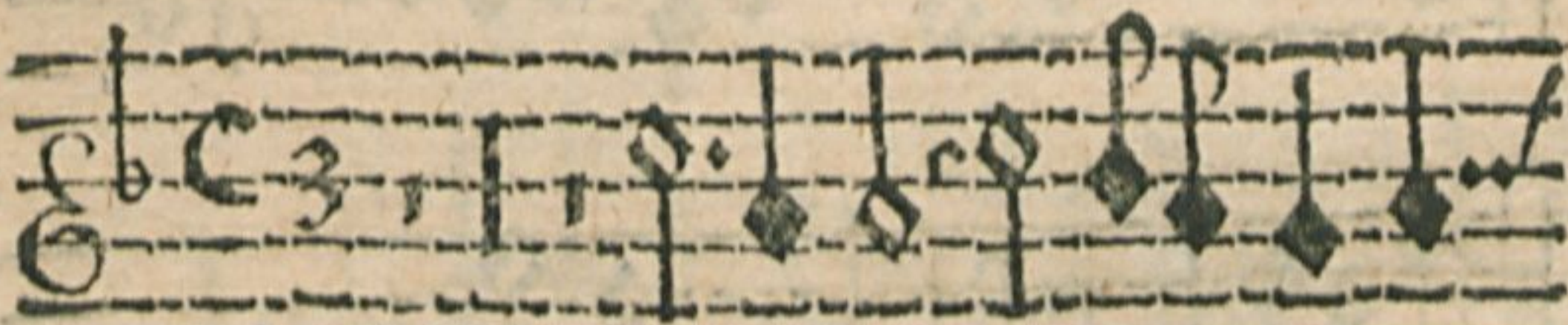
Sola Brevis perfecta est, propter ternarium numerum additum semicirculo. Reliquæ notæ omnes cum nullis perfectionibus notentur, imperfectæ sunt.

EXEMPLVM.

TENOR.



DISCANTVS.



I 5

Altus.

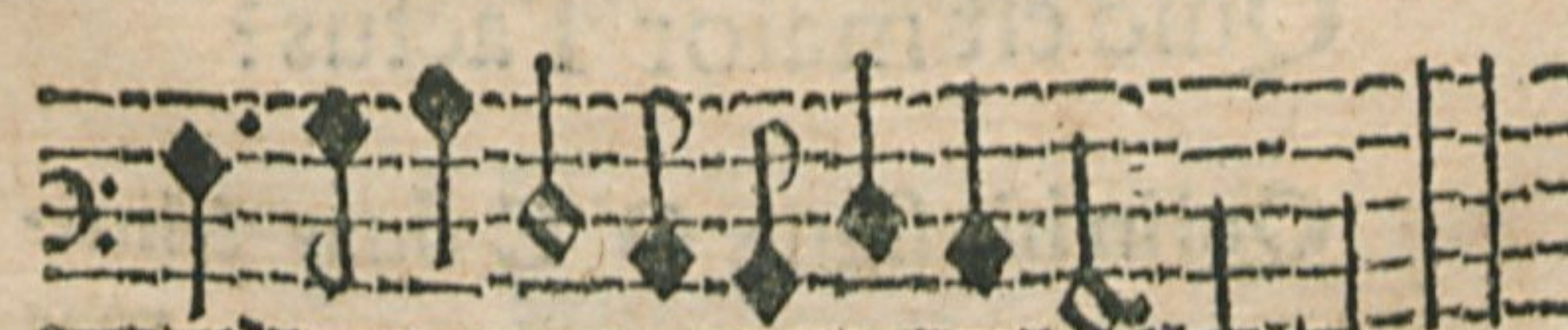


ALTUS.



Bassus

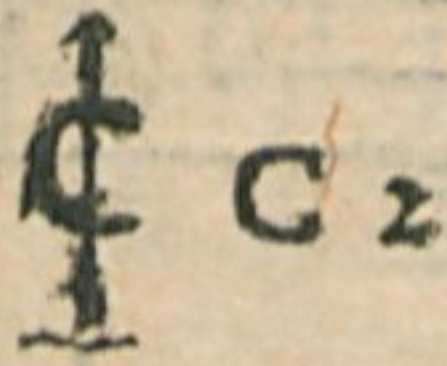
BASSVS.



Modus



Modus minor Imperfectus, tempus imperfectum & prolatio imperfecta, sub his vsitatis signis comprehenduntur.



CAPVT III.

De Tactu.

Quid est Tactus?

Est motus manu Cantoris factus, in Cantu mensuram æqualiter dirigens.

Quotuplex est Tactus?

Etsi veterum Cantiones ad vnum tantum Tactum, quem nos maiorem vocamus, referuntur, tamen recentiores triplicem Tactum constituerunt, videlicet Maiorem, Minorem & Proportionatum.

Quid est maior Tactus?

Qui in his signis O C duas Minimas

mas continet, vel in his $\Phi \Phi$ duas Semi-
breues, Alteram depressione, alteram ele-
uatione.

Quando vtimur maiori Tactu?

In signis essentialibus integris & non
diminutis, vel diuersis signis in vna Can-
tilena coincidentibus.

Quid est Tactus minor?

Qui in his signis $\Phi \Phi$ C 2 O 2 duas
Minimas continet, alteram depressione,
alteram eleuatione. Nam maior & minor
Tactus diuiduntur in duas æquales par-
tes.

Vbi vtimur minori Tactu?

In signis diminutis, quæ cum hodie
sint vſitatissima, inde fit, vt hic Tactus in-
crebriori sit vſu quam reliqui.

Quid est Tactus Pro- portionatus?

Qui

Qui tres Semibreues vel tres Mi-
nimas continet, duas depressione tertiam
elevatione. Nam hic Tactus non in duas
sed tres æquales partes diuiditur.

Quis vsus est huius
Tactus

In tripla Proportione & Prolatio-
ne Perfecta, ac in Hemiolis quando ea-
dem signa in singulis vocibus, simul coin-
cidunt.

O₃ C₃ O C ϕ ϕ
I I

CAPVT III.

De Punctis.

Quid est Punctum?

Est minimum quoddam signum,
quod notulis accidentaliter præponitur,
post

postponitur, vel interponitur, vt eas
vel perficiat, diuidat, alteret, vel dimidia
parte valoris augeat.

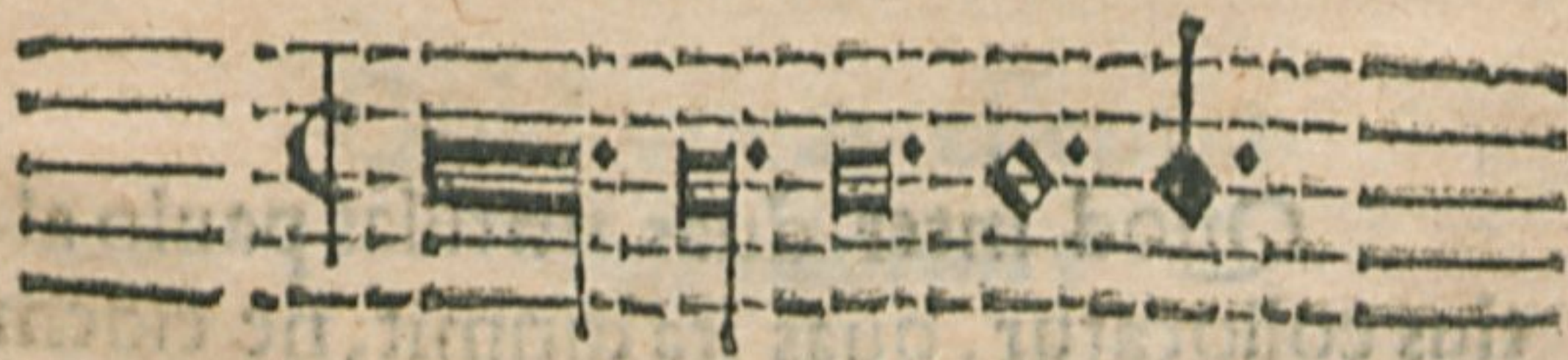
Quotuplex est Pun- ctum?

Quadruplex, Additionis, Altera-
tionis, Diuisionis & Perfectionis.

Additionis Punctum habet locum
in imperfectis Gradibus, reliqua tria in
perfectis vsurpantur.

Quid est punctum Ad- ditionis?

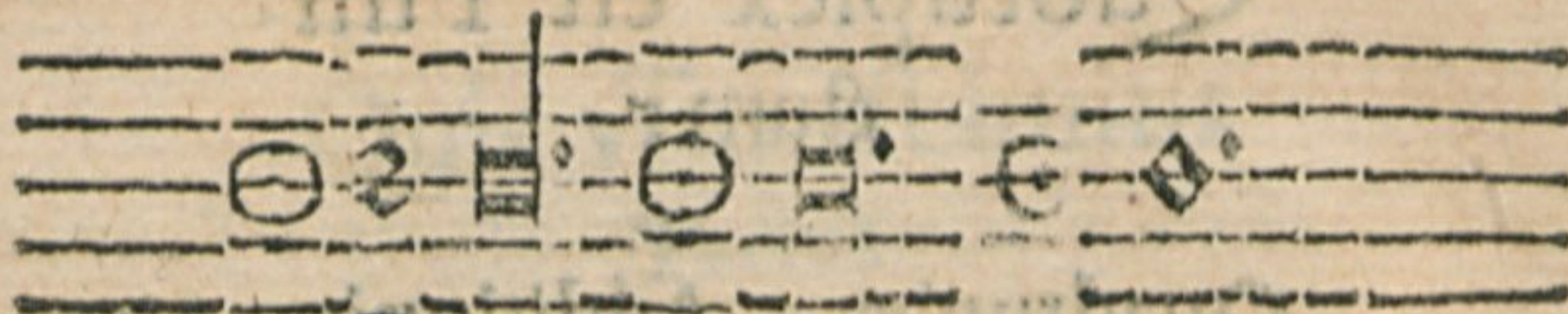
Quando notula a tergo ascribitur,
eamq; dimidio valore auget,



Quid

Quid est punctum Perfectionis ?

Quod notulam, cui adhæret, ab imperfectione defendit.



Quid est punctum Alterationis ?

Quod supra propinquam notulam collocatur, cui duplicem valorem tribui significat ratione Alterationis. Ab exercitatis sæpè omittitur, à pueris discendi causa ascribitur.

Quid est punctum Divisionis ?

Quod inter duas notulas paulo altius collocatur, quas ita dirimit, ne eidem perfectioni annumerentur.

Transpor-



Transportationis punctum etiam vocatur, quando significat propinquam figuram ad tertiam vel quartam notulam transferendam esse.



CAPVT V.

De Augmentatione.

Quid est Augmentatio?

Est incrementum notularum ex certis Signis aut Canonibus ultra communem & essentialem ipsarum valorem accedens.

Quid vocas essentialem valorem?

Quando Semibreuis valet Tactum
K ma

maiozem. Vbicunq; igitur Semibreuis
plus vel minus valet, ibi vel augmentatio,
vel diminutio accessit.

Monstra valorem Semibreuis
in vsitatoribus signis :

I. REGVLA.

Semibreuis valet Tactum maiozem
in signis essentialibus. O C

II.

Eadem valet Tactum minozem, in
signis diminutis. Φ Φ

III.

In his signis augmentationis O C
Semibreuis valet tres Tactus maiozes, ac
cedente autem diminutione, Φ ters
Tactus minozes.

IIII.

In Prolatione perfecta vbi hæc si-
gna

gna \odot \ominus \oplus \otimes singulis vocibus præ-
figuntur, Semibrevis valet tactum pro-
portionatum.

Tyrones diligenter obseruent Se-
mibrevis valorem, quo constituto, ex per-
fectionis & imperfectionis ratione, omni-
um reliquarum figurarum valorem, iuxta
gradus Musicales facile constituent.

Quot modis fit Augmentatio?

Tribus.

Primo per Prolationem perfectam.



Secundo per Proportiones minoris
inæqualitatis, 1 1

2 3

Tertio per Canones ascriptos, vt
Brevis sit Maxima, &c.

Quarto, nonnunquam ex paucita-
te notularum in aliqua voce augmentatio
subsumitur sine signis externis, quod
idem est, ac si augmentationis signa essent
ascripta.

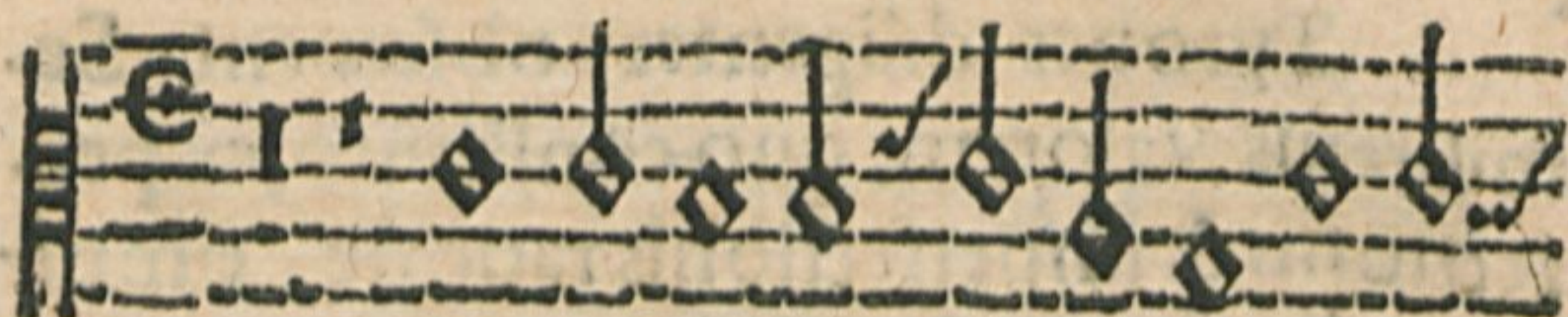
Valorem Notarum in augmentatio-
ne supra constituimus.

K 2

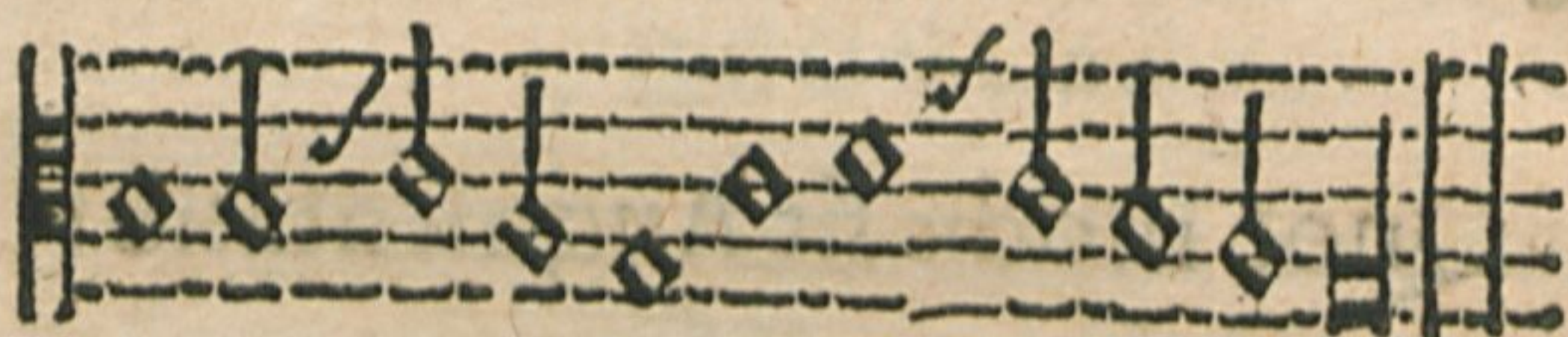
Exem

Exemplum Iosquini.

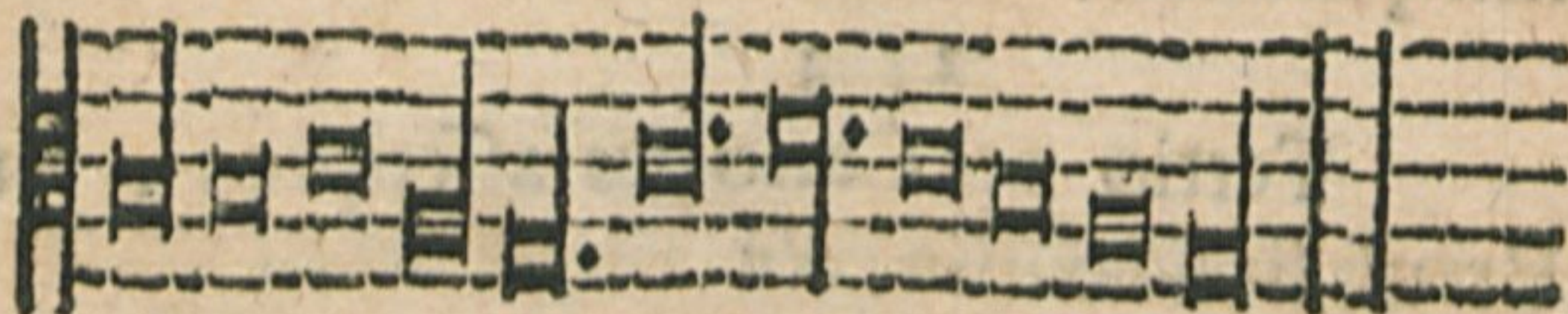
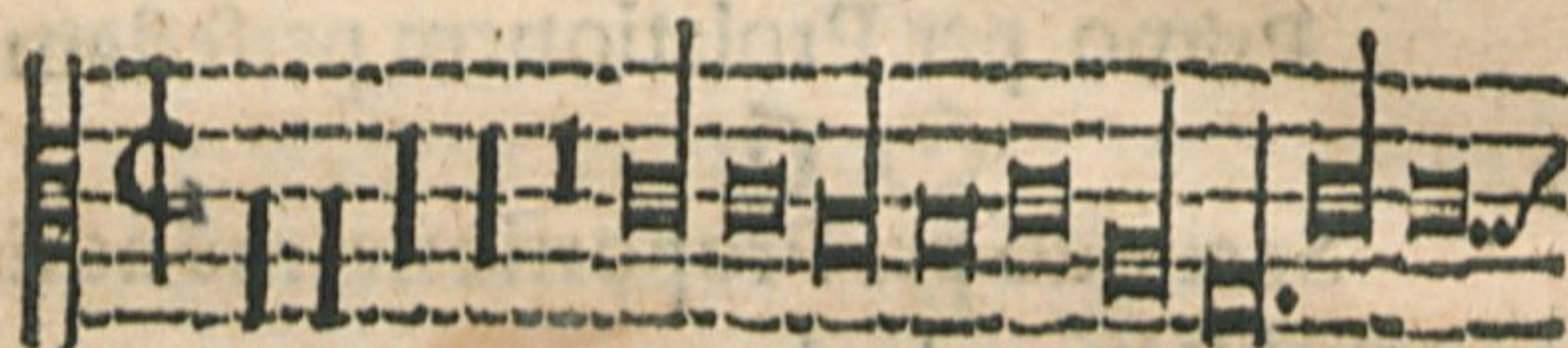
TENOR.



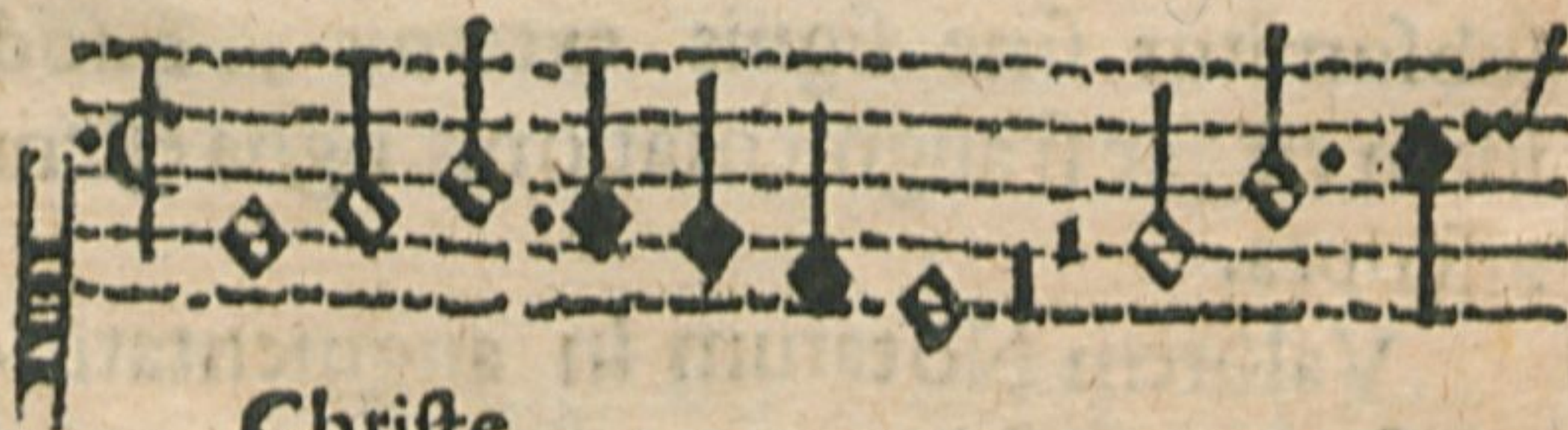
Christe



Resolutio.

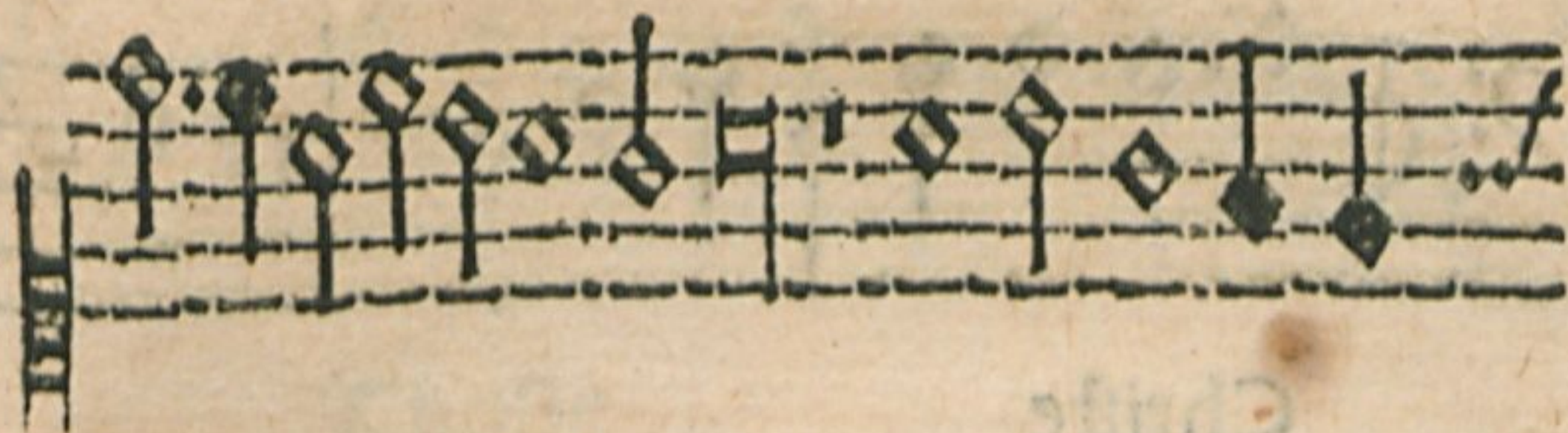


DISCANTVS.



Christe

eleison.



K 3

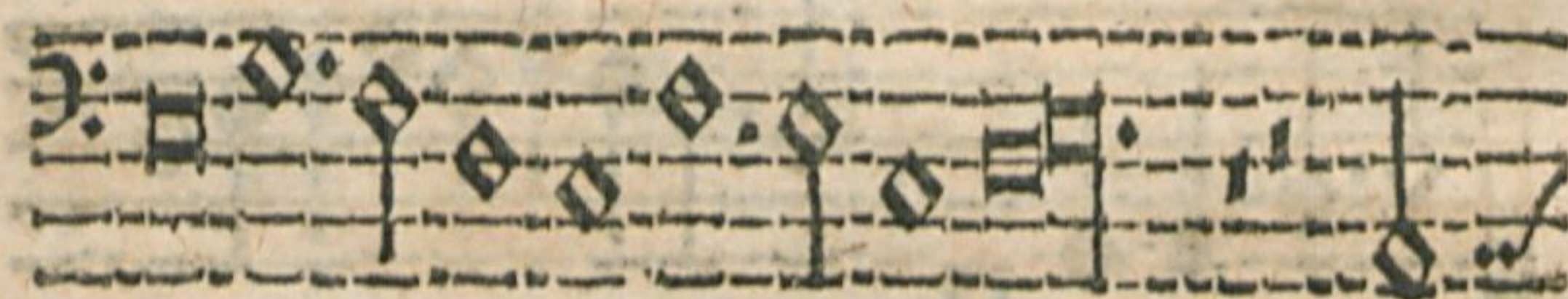
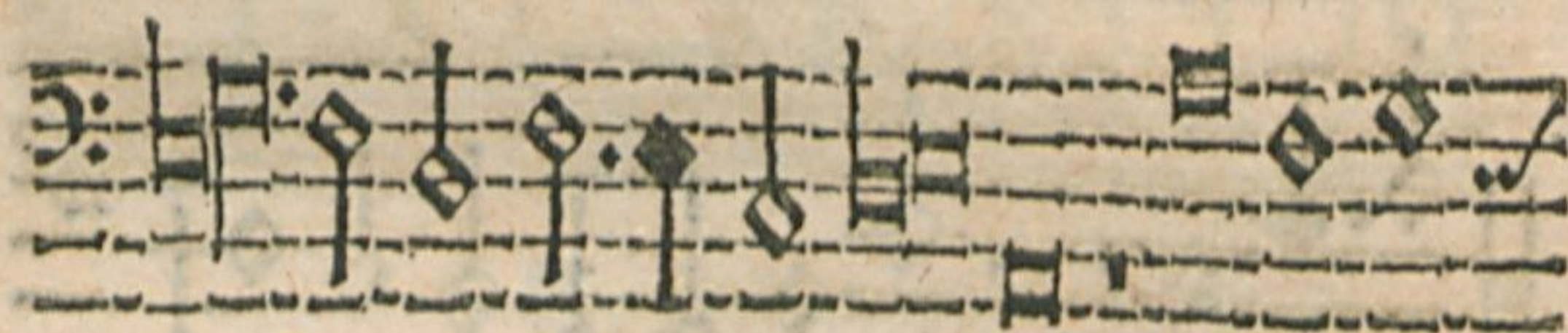
Bassus,



BASSVS.



Christe



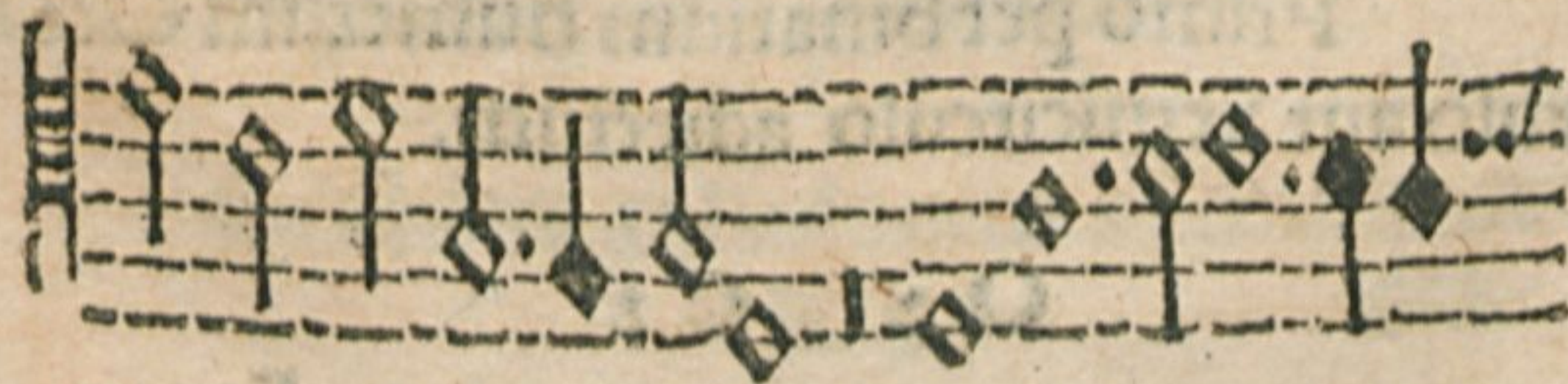
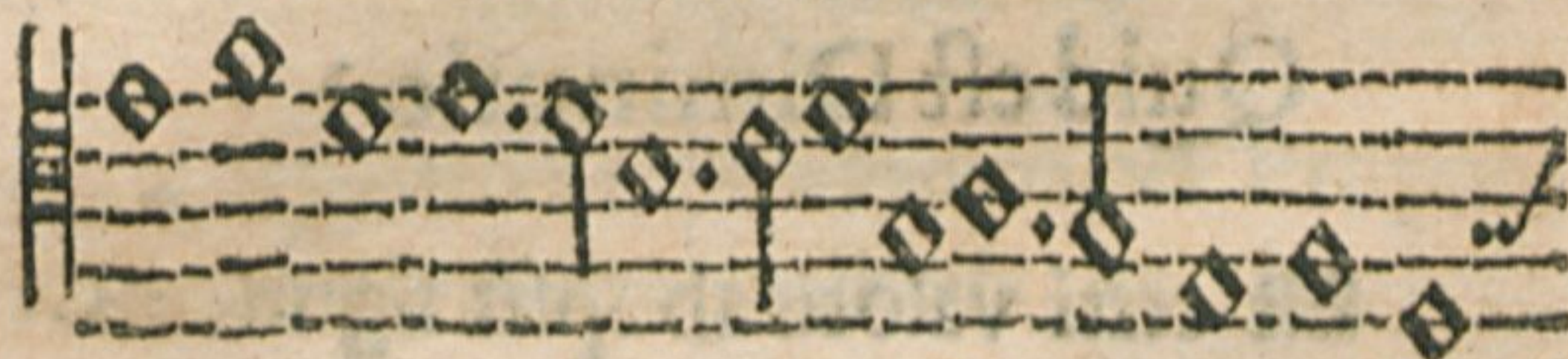
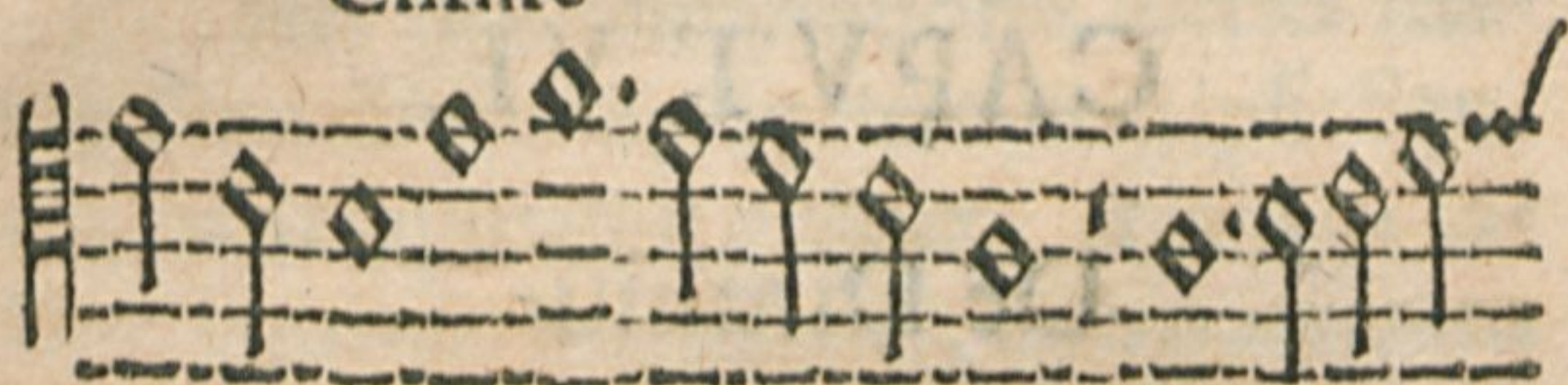
Altus



ALTVS.



Christe



K 4

Caput



CAPVT VI.

De Diminutione.

Quid est Diminutio?

Est certi valoris ab ipsis figuris abstractio.

Quot modis fit Diminutio?

Quatuor modis.

Primo per binarium numerum Circulo aut Semicirculo adiectum.

O 2 C 2

Secum.

Secundo per virgulam, ductam per
Circulum vel Semicirculum.

Φ Φ

Tertio per inuersionem Semicirculi.
D

Has tres Diminutionis species scribit Franchinus competere non ipsis figuris, sed temporali mensuræ. Nam in talibus signis ait mensuram, non numerum notularum minui. Inde tales Diminutiones Semeditates appellantur,

Quarto fit Diminutio per Propositiones maioris inæqualitatis, vt 2 3

II

Nonnunquam occurrit duplex Diminutio, quæ Diminutionis Diminutio vocatur, videlicet, quando per inuersum Semicirculum virgula ducitur D vel quando binarius numerus additur Semicirculo antea per virgulam Diminuto. C 2.

Subjiciam collationem essentialium

K 5

8di

& diminutorum signorum, ex qua pueri
discrimen valoris cognoscent.

Collatio signi essentialis ad Diminutum.

Valet in
hoc signo
integro

Tactibus maioribus.

in di-
mi-
nuto

Tactibus minoribus.

Collatio Diminutionis ad Diminu- tionem Diminutionis.

Diminutio.

Tactibus minoribus.

Dimi-

Diminutio Diminutionis.

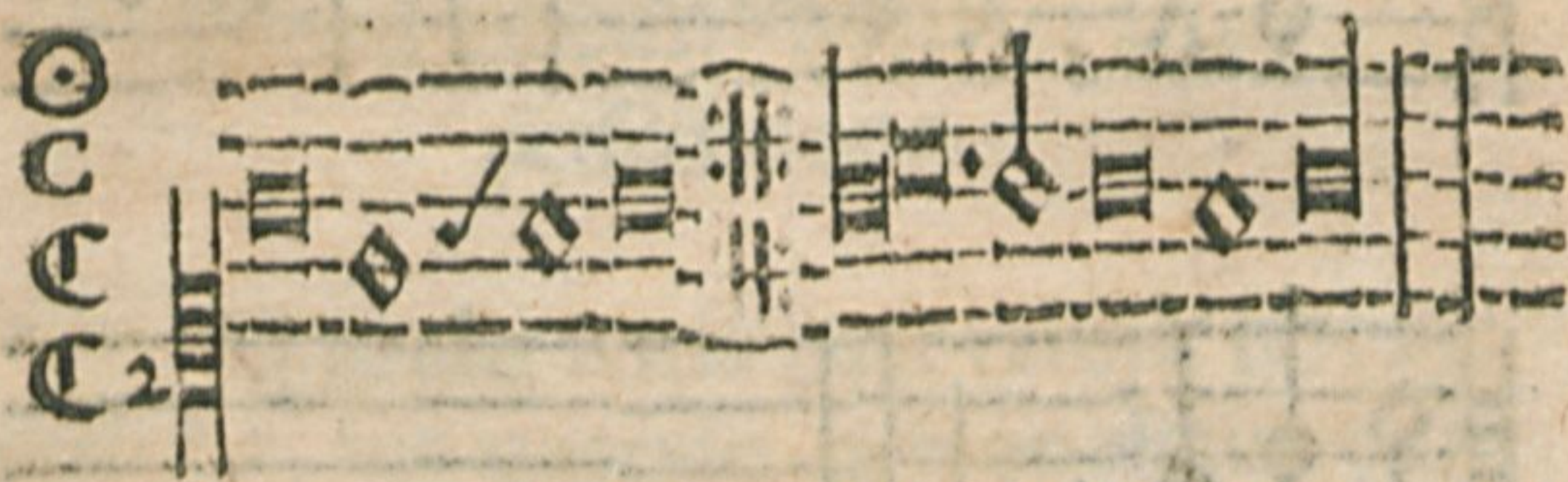
4 2 1 2 4 8 16 32



Tactibus minoribus.

EXEMPLVM.

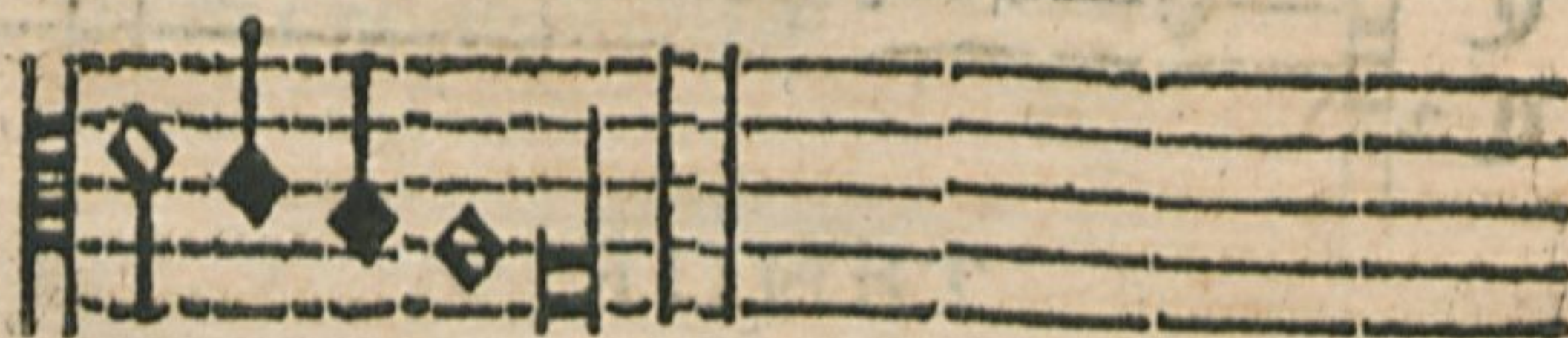
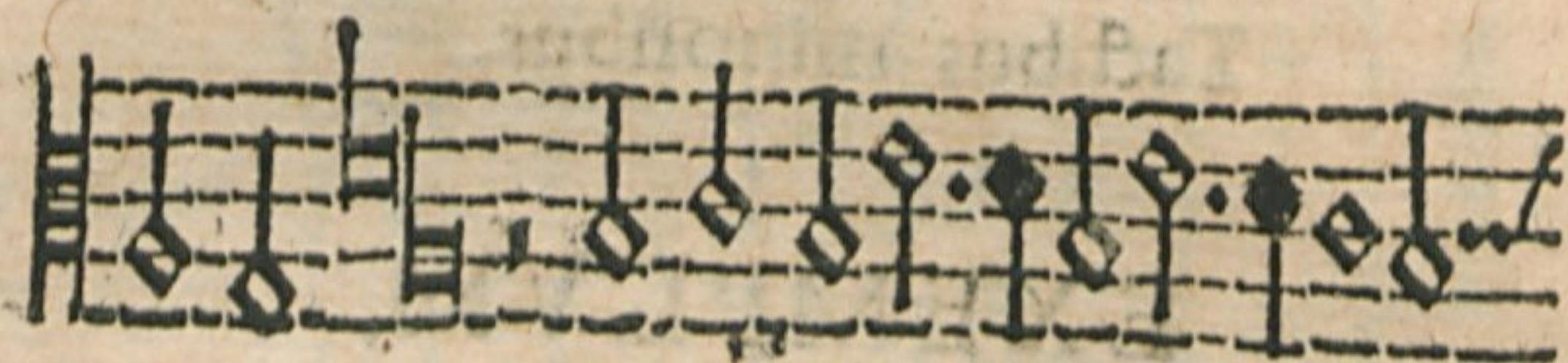
DISCANTVS.



TENOR.



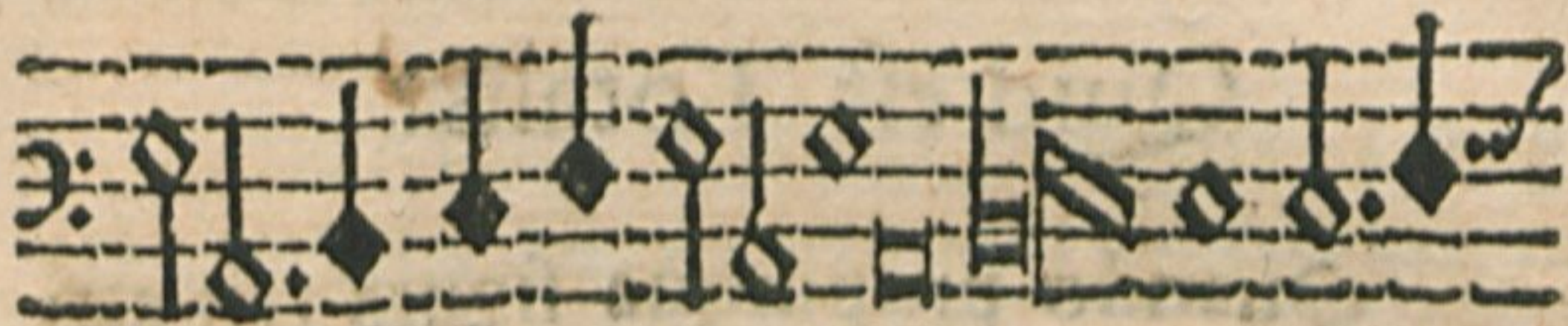
Bassus.



BASSVS.



CAPVT



CAPVT VII.

De Imperfectione.

Quid vocant Musici Imperfectionem?

Quando tertia pars valoris notulae perfectae, aut quando minor aliqua pars valoris, propter aliquas causas, notulae perfectae detrahitur.

Quotuplex est Imperfectio?

Duplex

Duplex {
Totalis &
Partialis.

Quid est Totalis?

Quando propinqua figura tertiam partem valoris aufert.

Quid est Partialis?

Quando aliqua tantum pars valoris à remota figura detrahitur.

Quid vocas propinquam & remotam Figuram?

Notulas vel Pausas, quarum tres perfectionem constituunt. Propinquæ dicuntur, quod propinquum locum prope perfectas figuras obtinent.

Quid vocas remotam Figuram?

Notulas vel Pausas sequentes propinquam figuram.

EA

Est igitur in Modo maiori perfecto
Maxima perfecta figura, Longa propin-
qua, Breuis remota, reliquæ sunt remo-
tiores & remotissimæ.

In Modo minori perfecto, Longa
est perfecta, Breuis propinqua, reliquæ re-
motiores & remotissimæ.

In tempore perfecto Breuis est per-
fecta, Semibreuis propinqua, reliquæ re-
motæ & remotissimæ.

In Prolatione perfecta, Semibreuis
est perfecta, Minima propinqua, reliquæ
sunt remotæ vel remotissimæ figuræ.

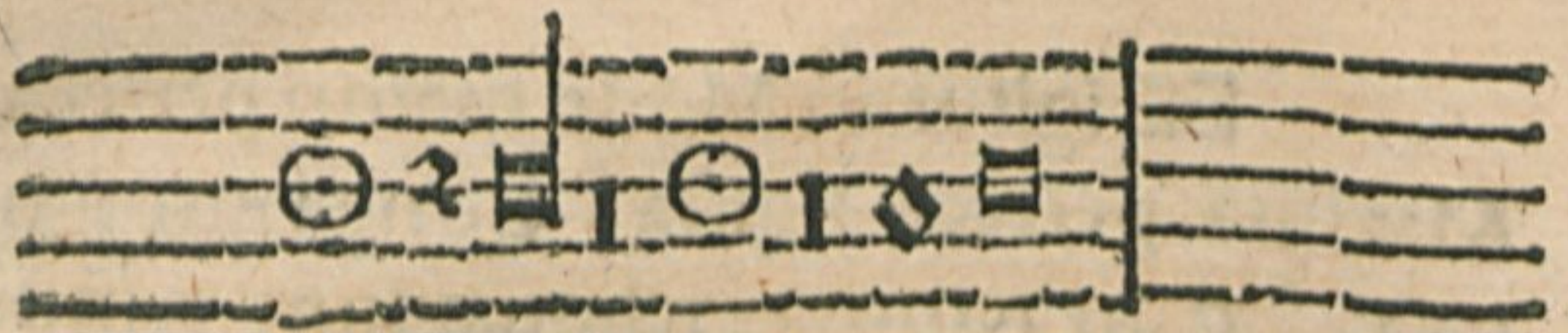
Dic regulas de imper- fectione:

Quatuor tantum Notulæ imperfi-
ci possunt, Maxima, Longa, Breuis, &
Semibreuis.

II.

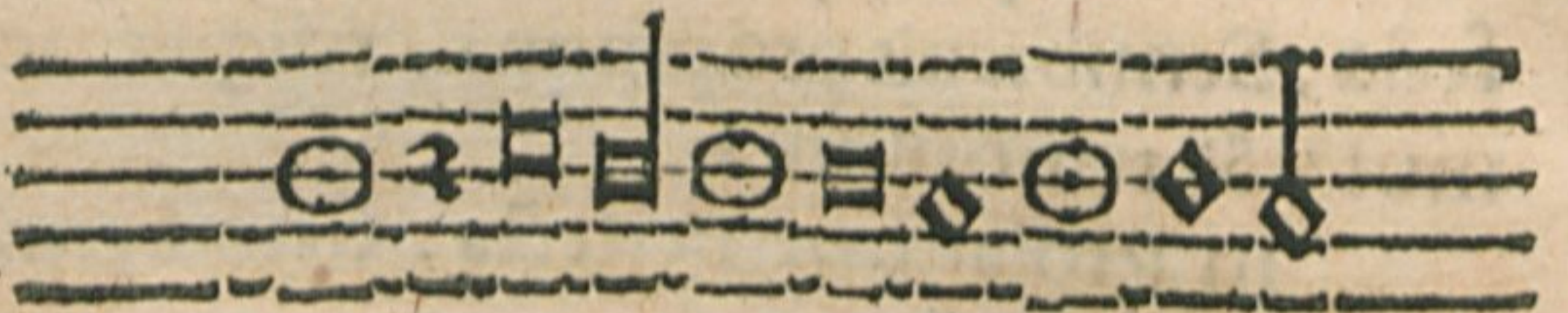
Pausæ imperficiunt, sed nunquam
imperficiuntur.

III. Ab



III.

Ab antecedentibus & sequentibus,
vel propinquis, vel remotis figuris notu-
lae imperficiuntur.

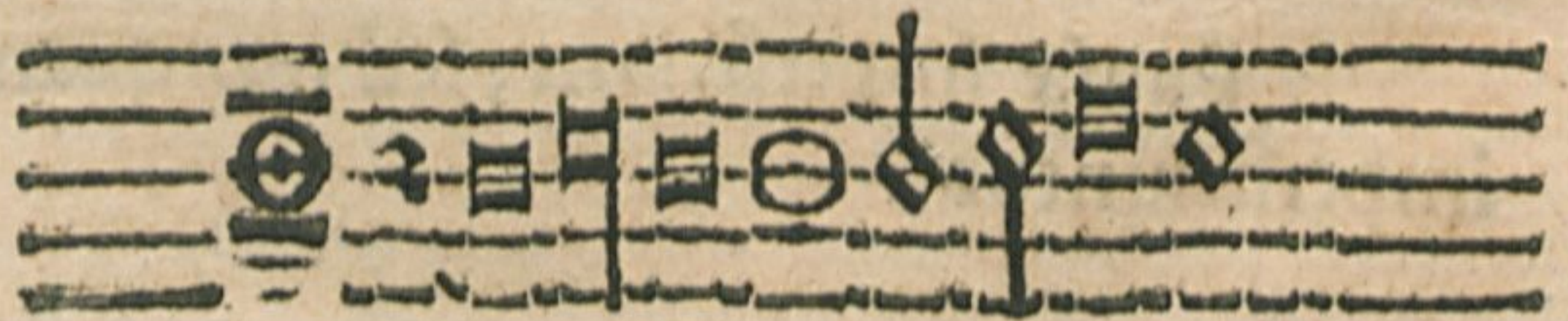


IIII.

Tantum valoris figura aufert imper-
fectione quantum ipsa continet.

V.

Perfecta nota inter propinquas vel
remotas figuras collocata nullo puncto
Diuisionis interueniente, à præcedente
imperficitur.



VI. Duæ

VI.

Duæ partiales imperfectiones in eandem notulam possunt cadere.



VII.

Duæ propinquæ figuræ nullo puncto eas dirimente non imperficiunt, quia per alterationem ipsæ inter se ternariam dimensionem constituunt.



VIII.

Tres propinquæ figuræ, cum inter se perfectionem compleant, non imperficiunt nisi puncto dirimantur.



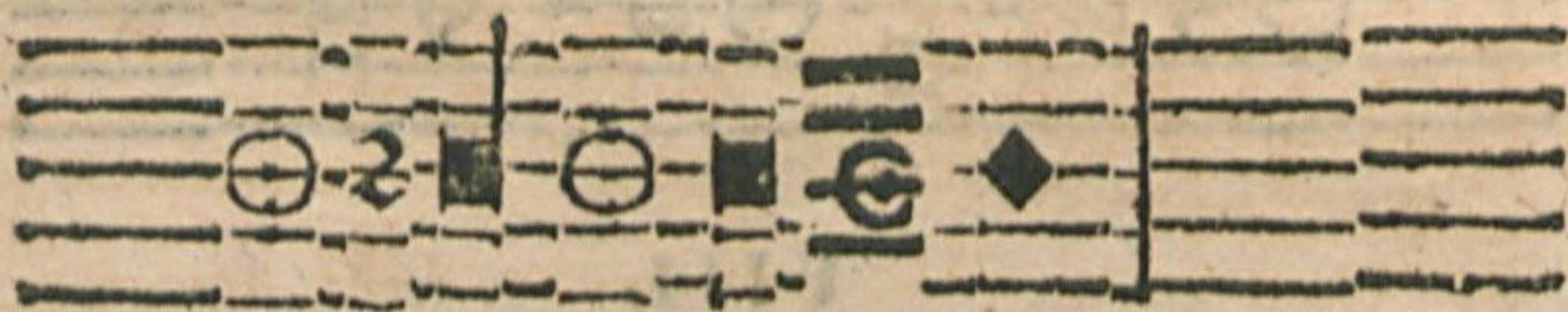
L

IX. Ime

Imperfectio transfertur ad ultimam,
quando tres vel quatuor maiores figuras
coniunctas propinqua antecedit.



1. Color imperficit notam, si tota est
colorata, totaliter imperficitur, si dimidia
pars tantum coloratur, partialiter imper-
ficitur.



2. Color coniungit maiorem notu-
lam, cum minori in perfectis gradibus.



3. In Imperfectis gradibus, color quar-
tam partem valoris aufert.

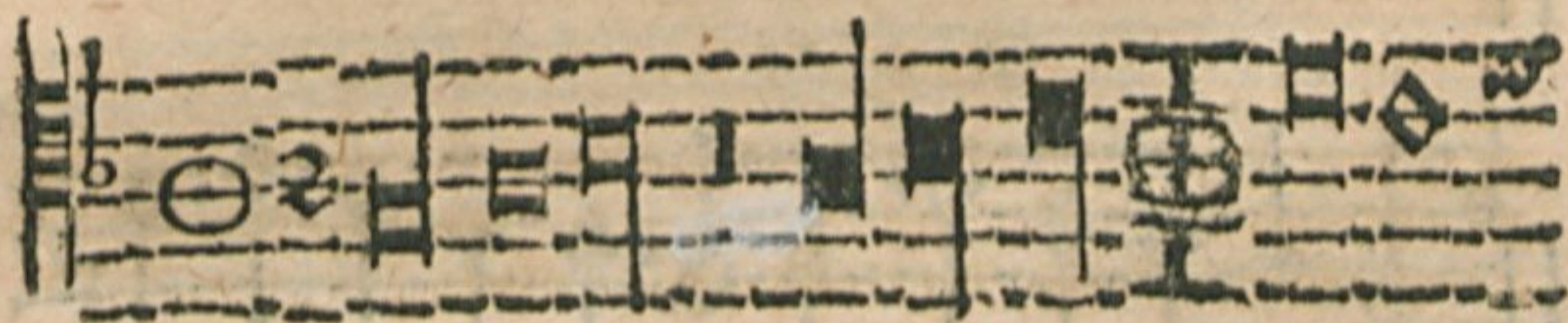


4. Colorata notulae, ut supra dictum
est, signa externa etiam exhibent.

5. Hemiolam constituunt denigratae
notulae, qua de re infra dicetur.

EXEMPLVM.

TENOR,



L 2

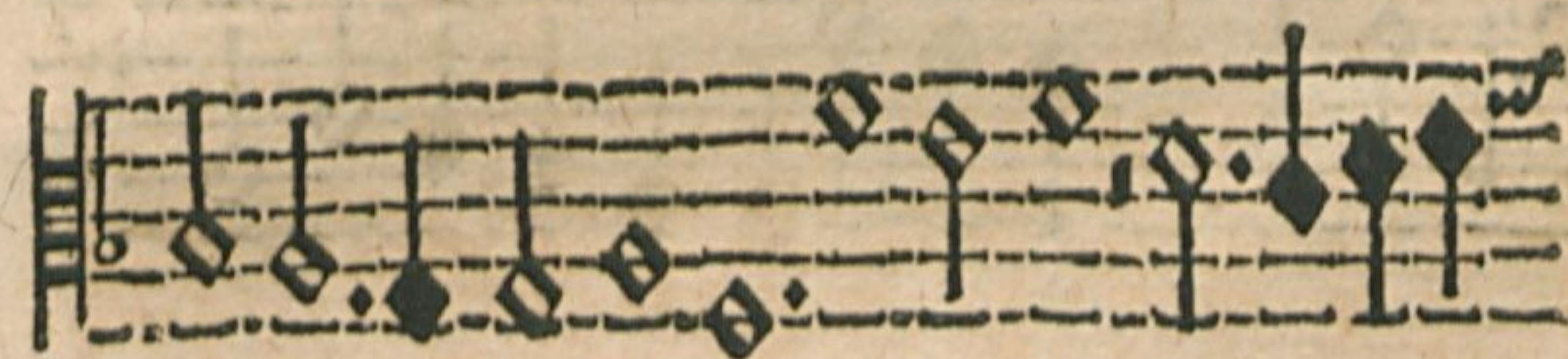
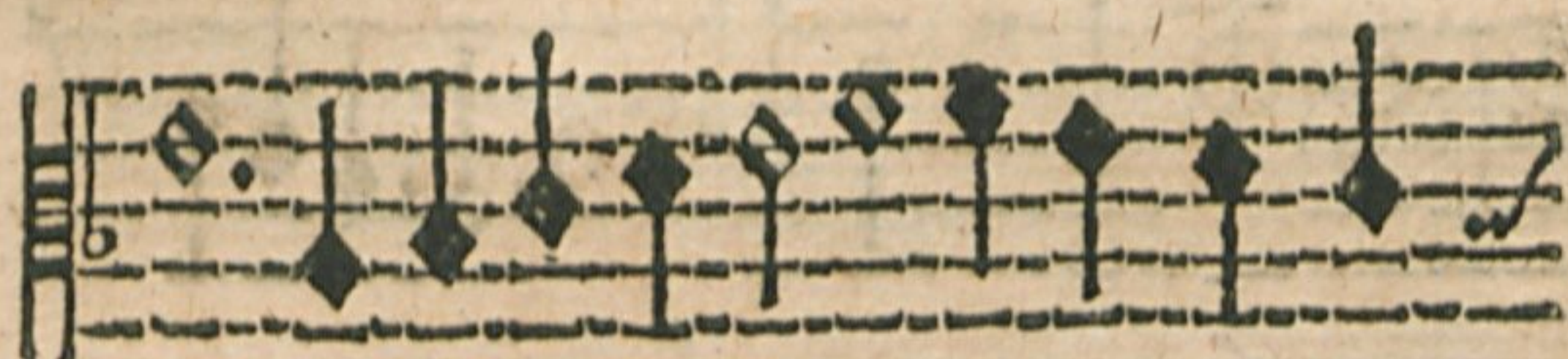
Discan

DISCANTVS.

A handwritten musical score for a six-part setting of the Kyrie eleison. The score is written on six staves, each with a five-line staff and a four-line bass staff. The music is in a single system, with each staff containing a different voice part. The notation is a form of mensural notation, with notes represented by diamond-shaped symbols on a four-line staff. The first staff begins with a clef and a time signature. The music consists of six staves, each with a different voice part. The notation is a form of mensural notation, with notes represented by diamond-shaped symbols on a four-line staff. The first staff begins with a clef and a time signature. The music consists of six staves, each with a different voice part. The notation is a form of mensural notation, with notes represented by diamond-shaped symbols on a four-line staff. The first staff begins with a clef and a time signature. The music consists of six staves, each with a different voice part.

ALTUS.

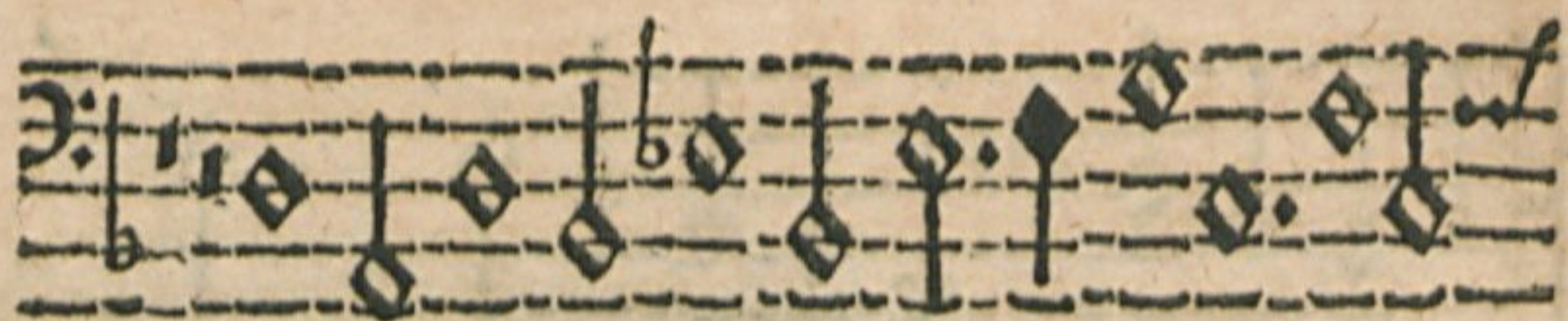
ALTUS.



L 3

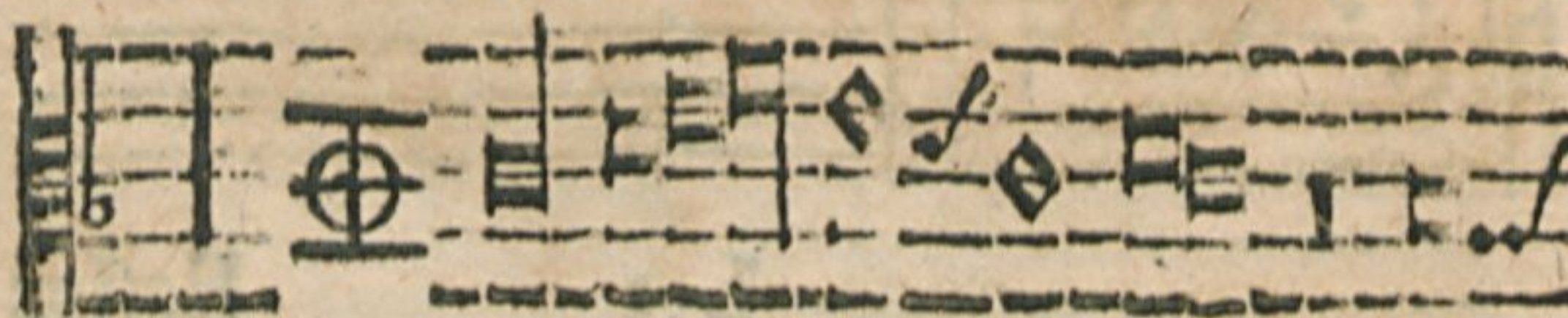
Bassus

BASSVS.

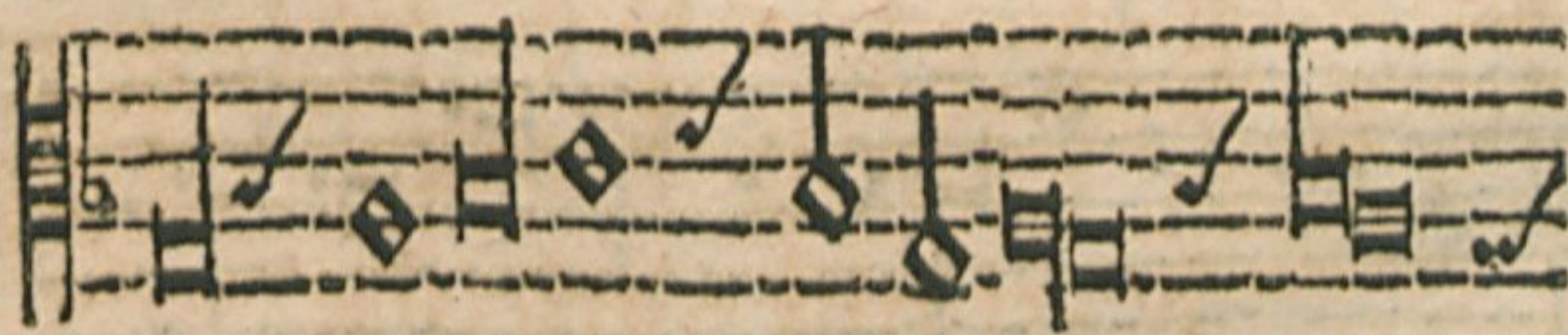
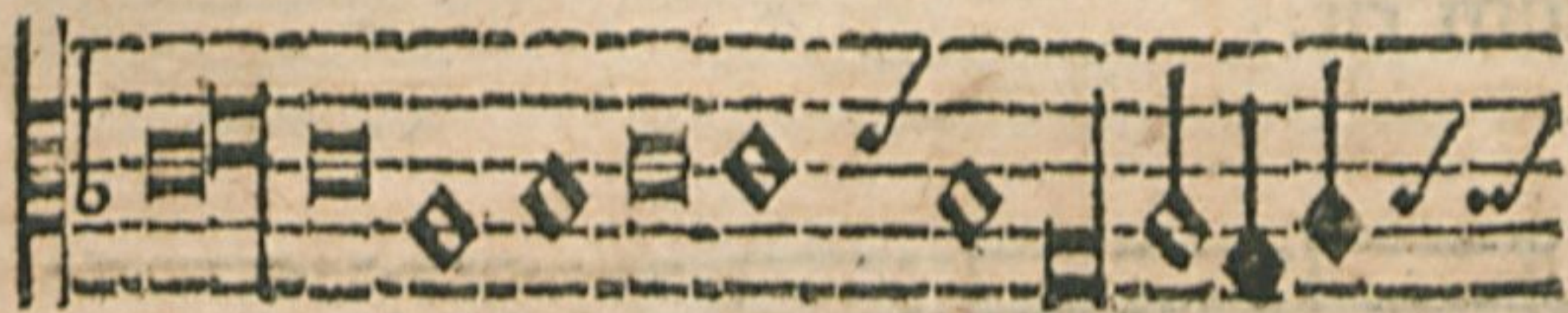
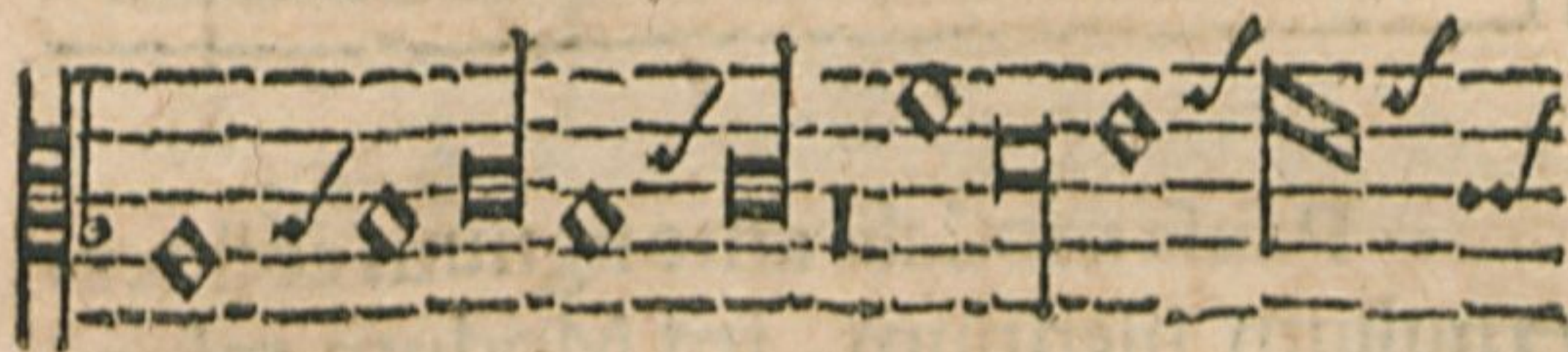


Martinus Agricola.

TENOR.



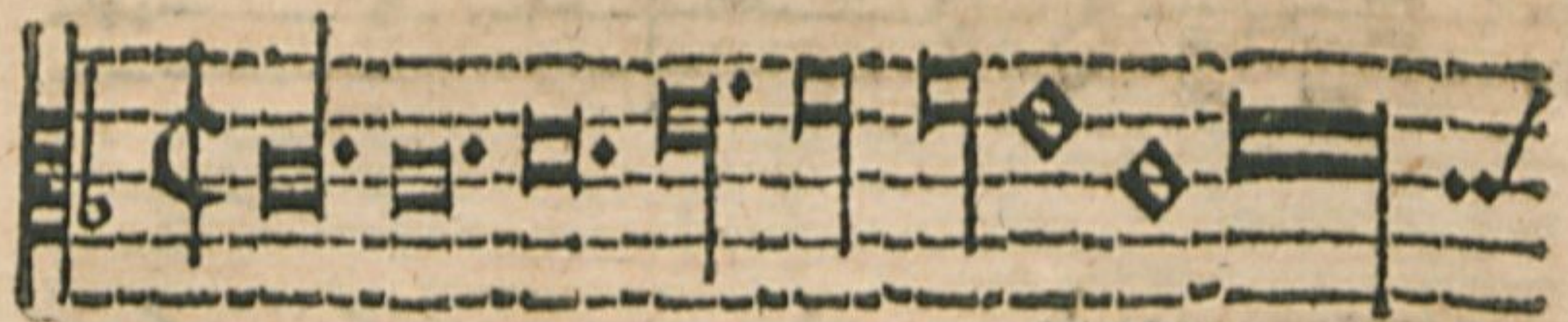
Reso.



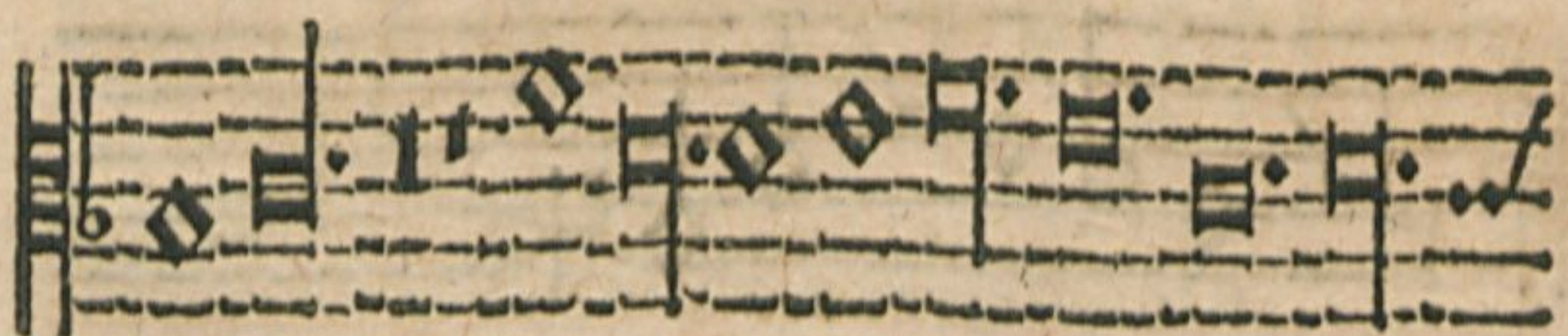
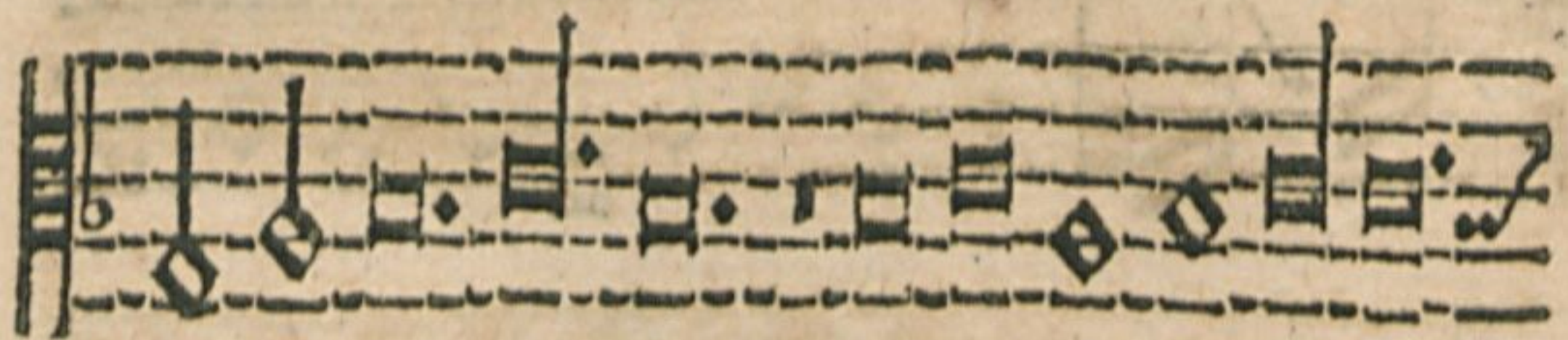
L 4

Refo.

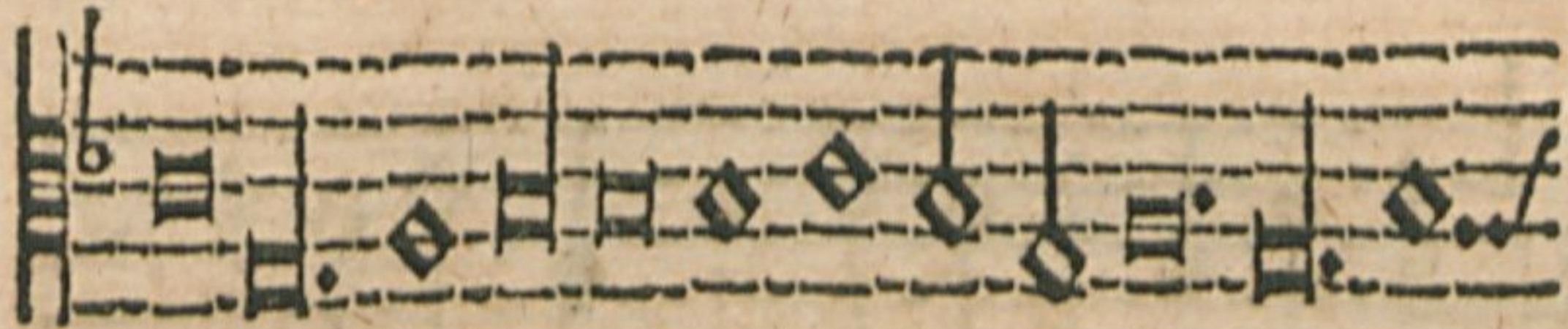
Resolutio Tenoris.



Pausa modalis ante signum colloca-
ta nullum silentium, sed Modum mino-
rem perfectum ostendit, vt supra indica-
tum est.



Discan.



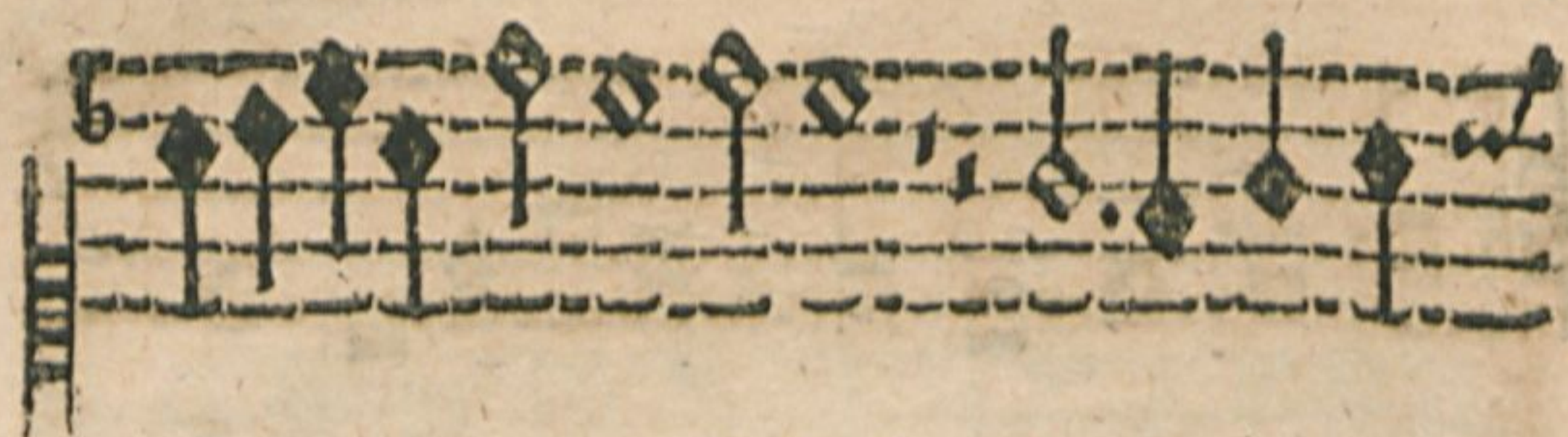
DISCANTVS.



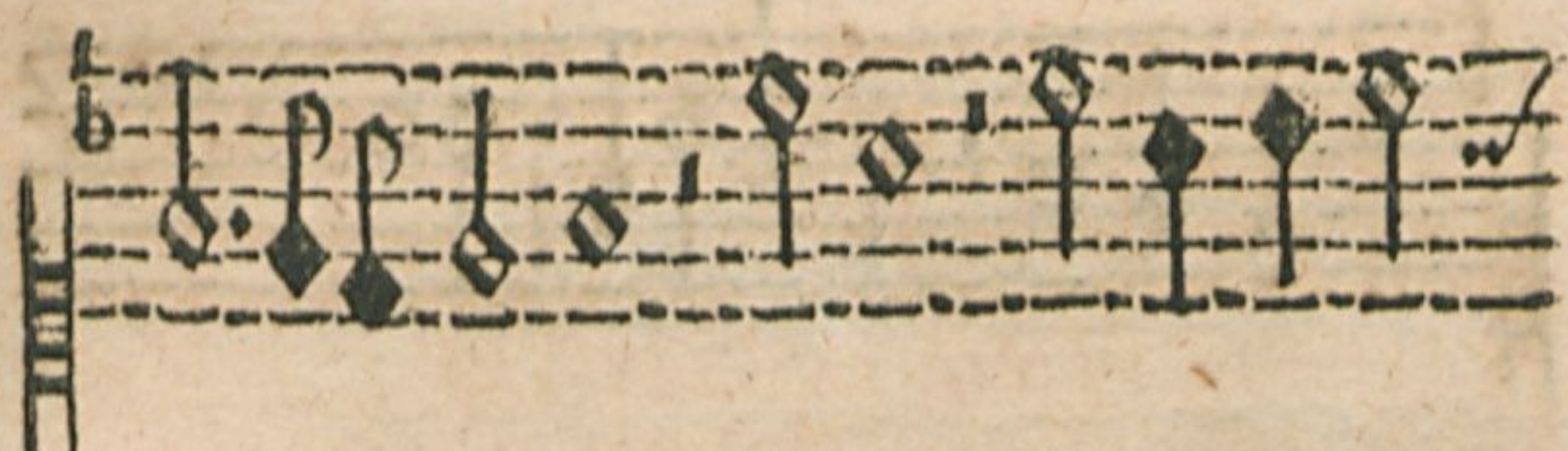
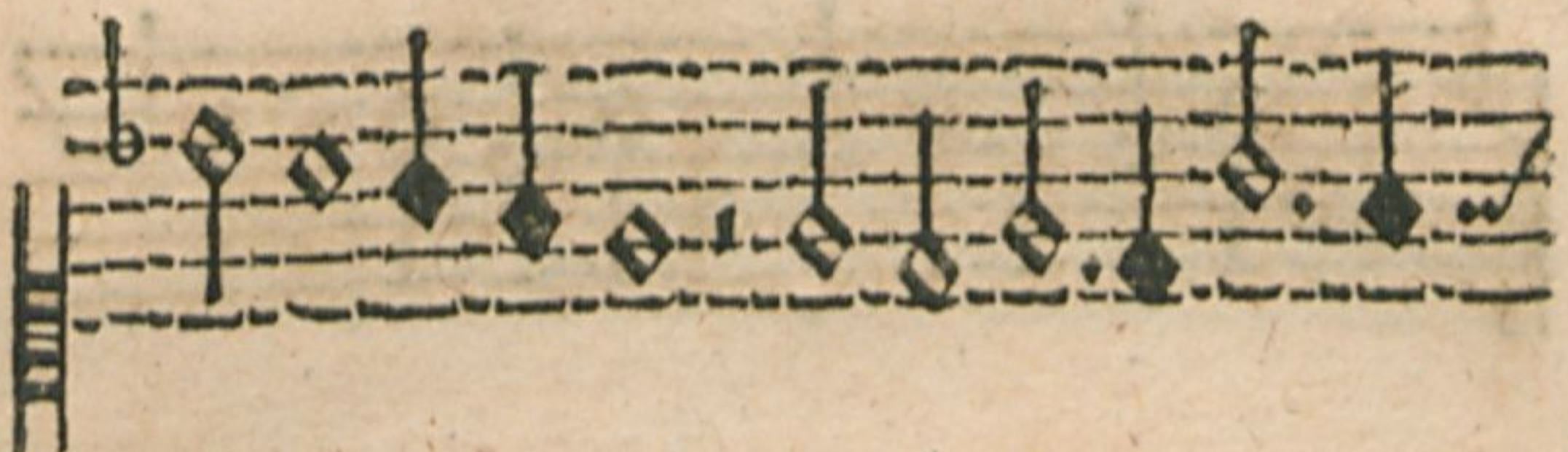
L 5

Bassus.

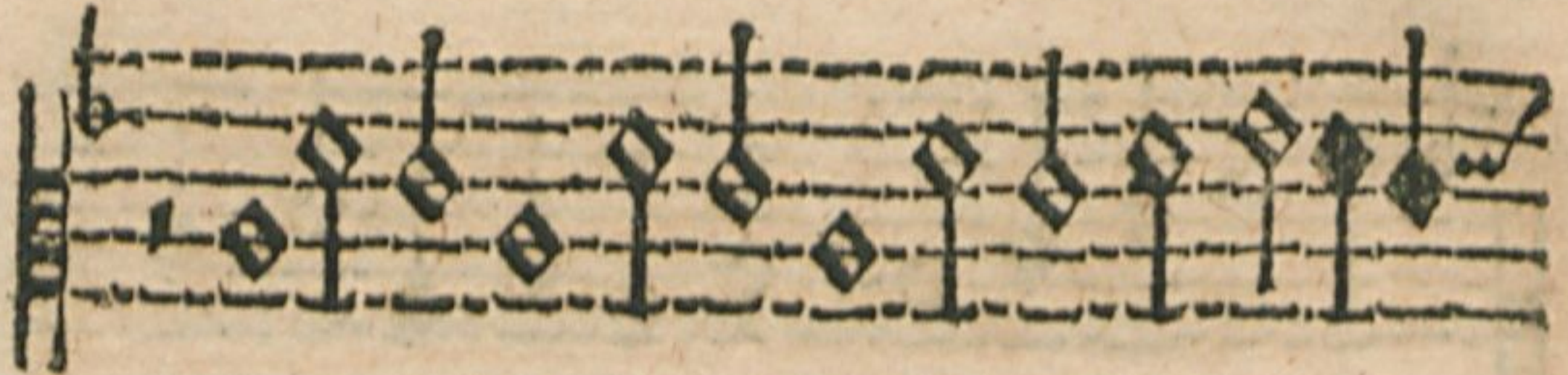
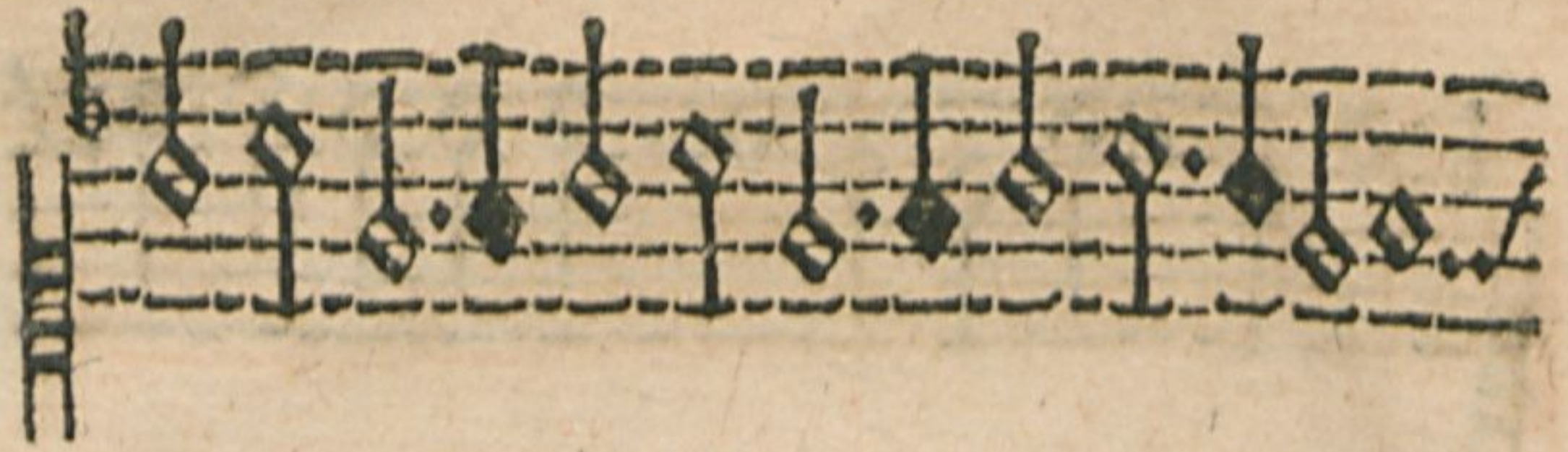




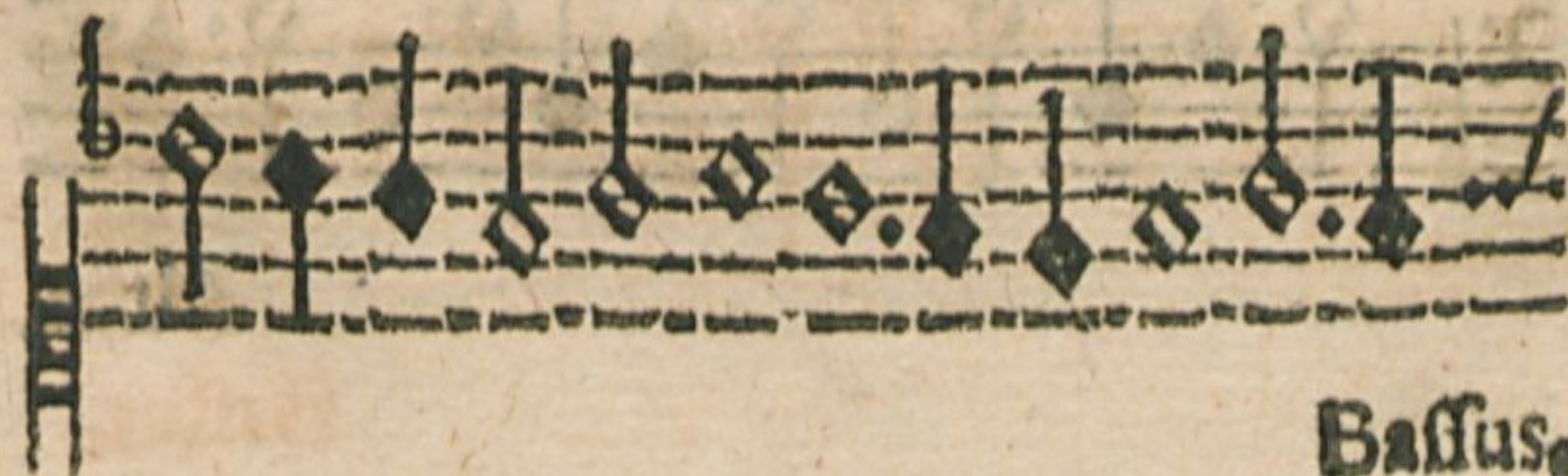
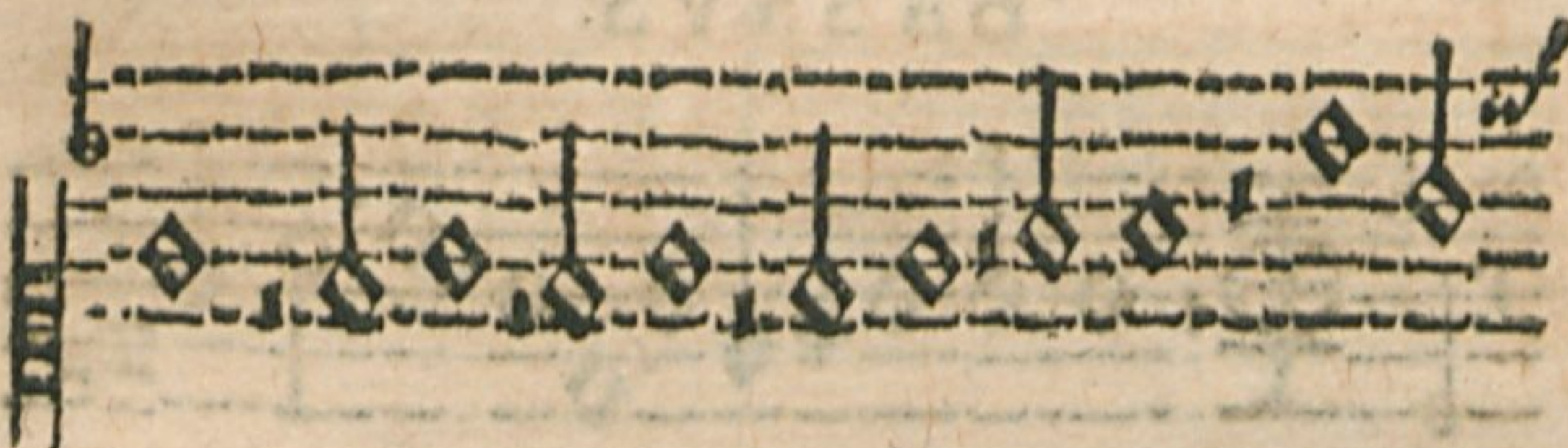
BASSVS



Bassus.



Bassus.



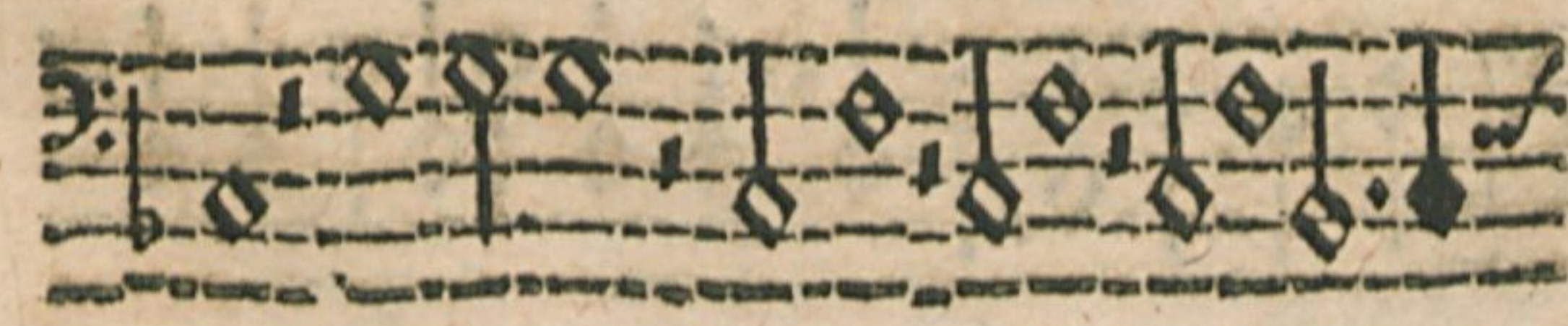
Bassus



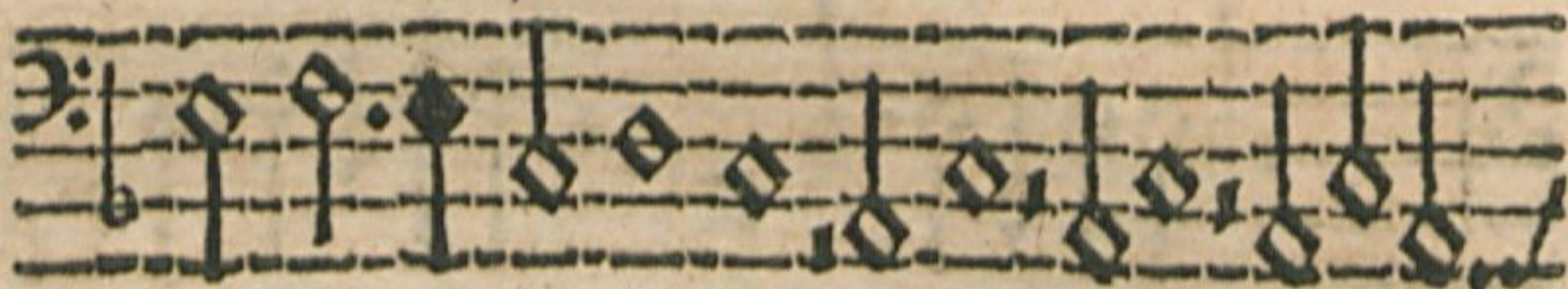
BASSVS.



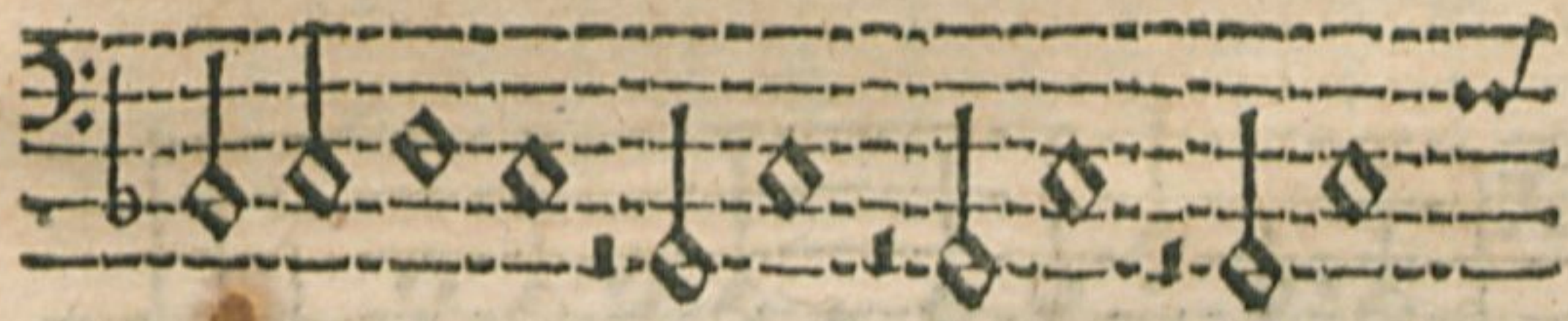
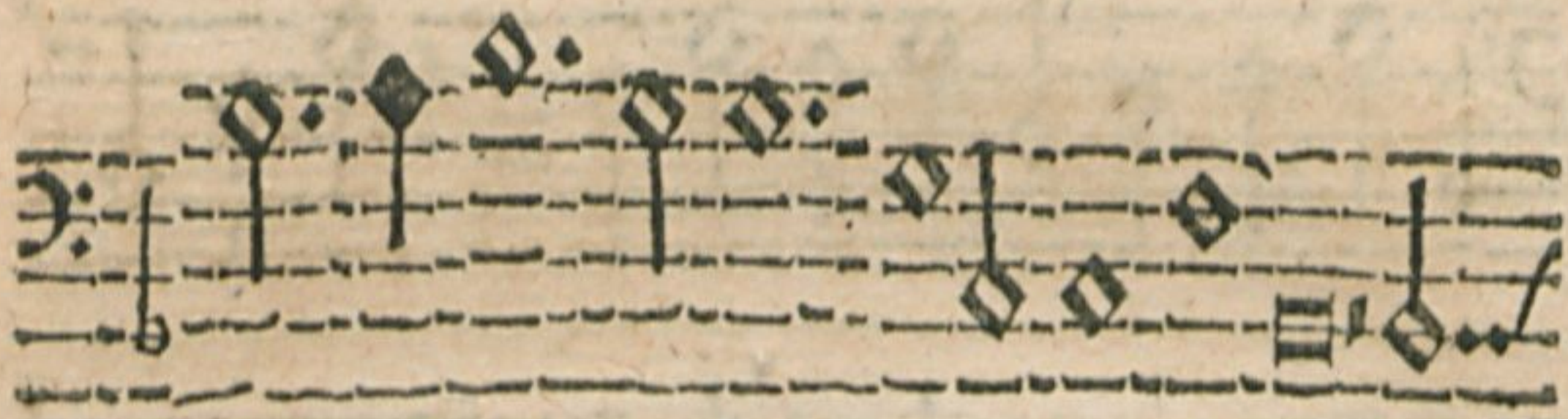
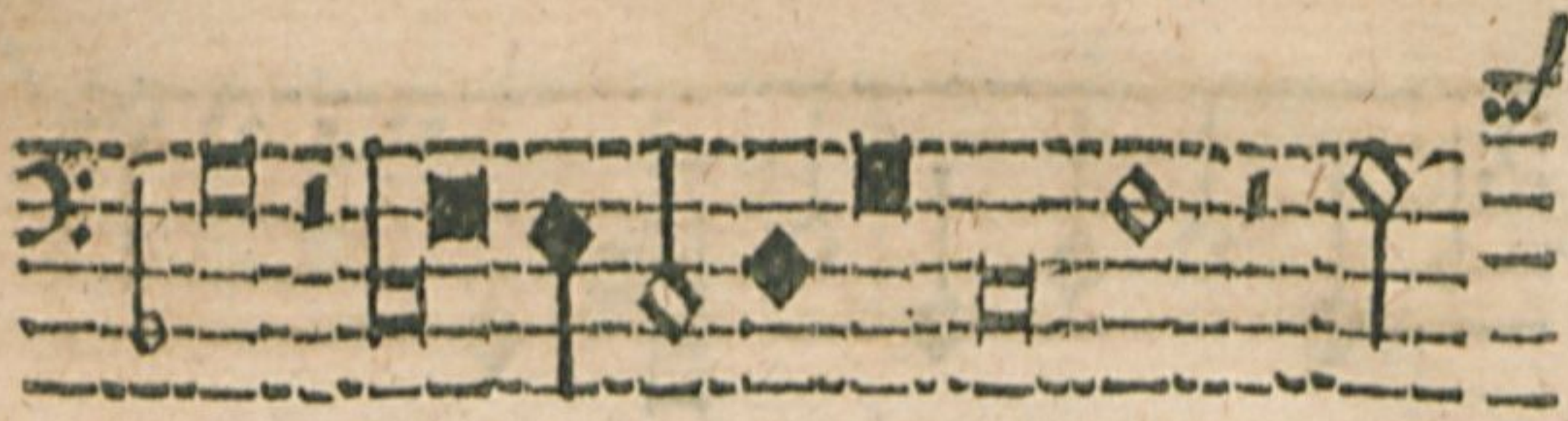
ALCUS.



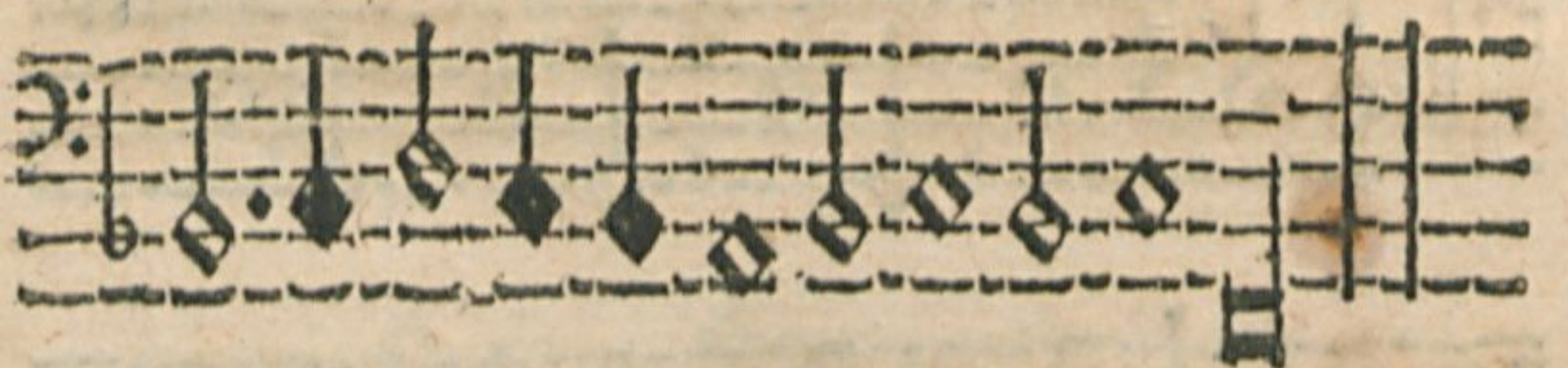
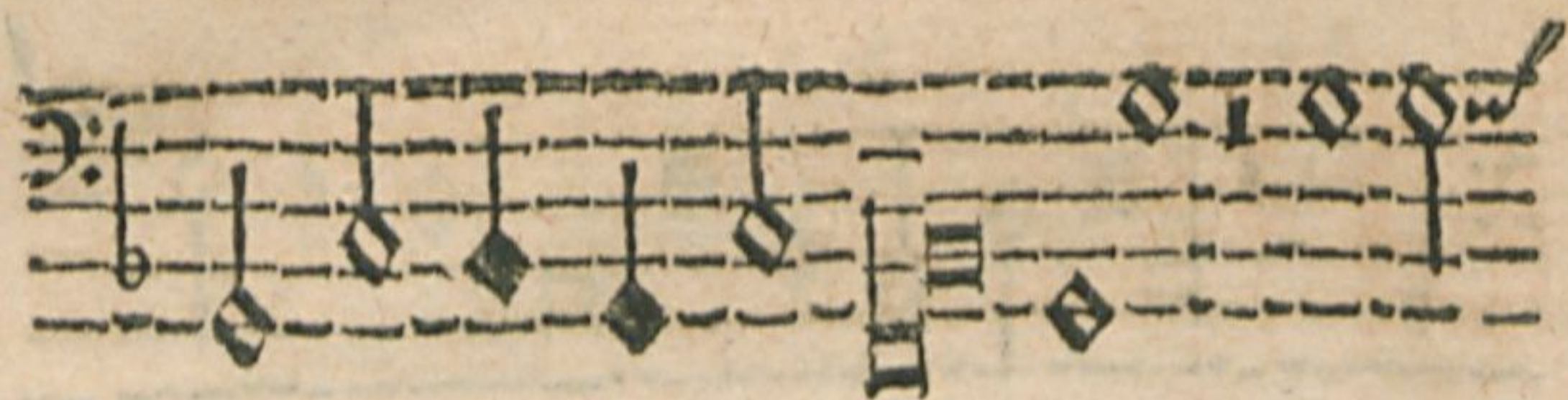
Altus.



Altus.



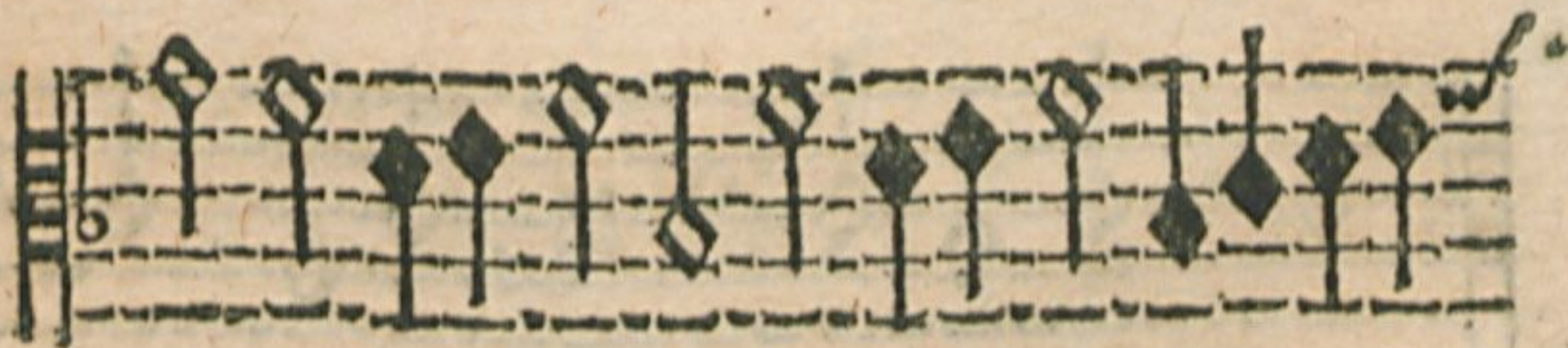
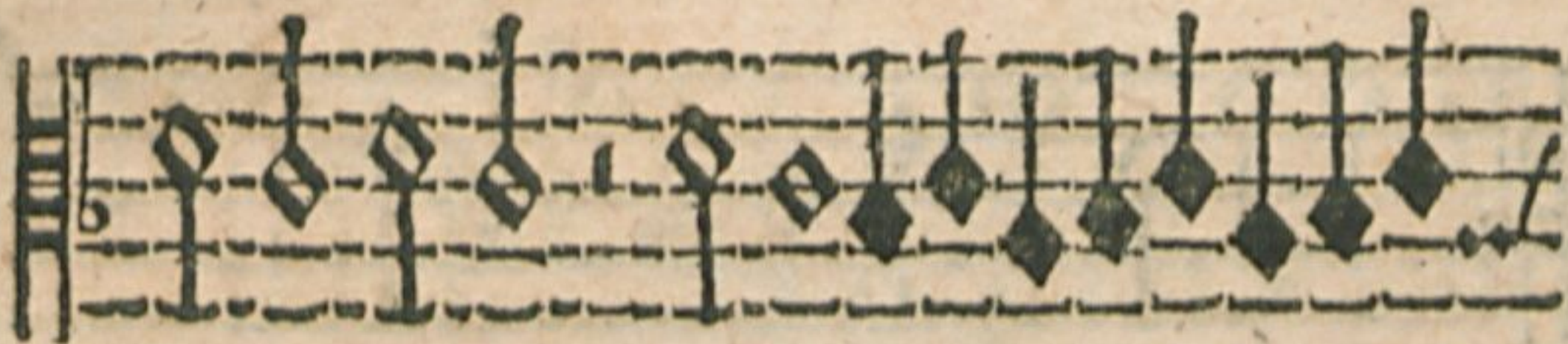
M ALTUS.



ALTVS.

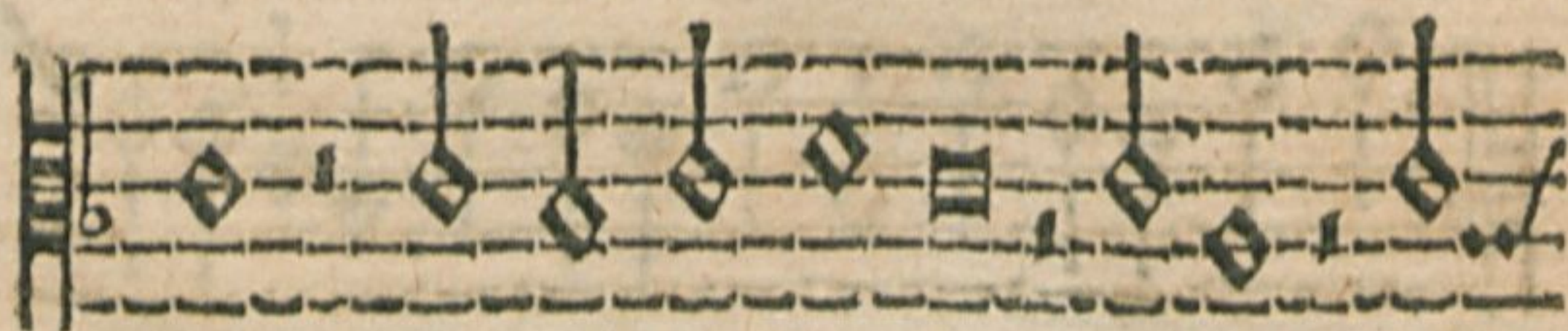
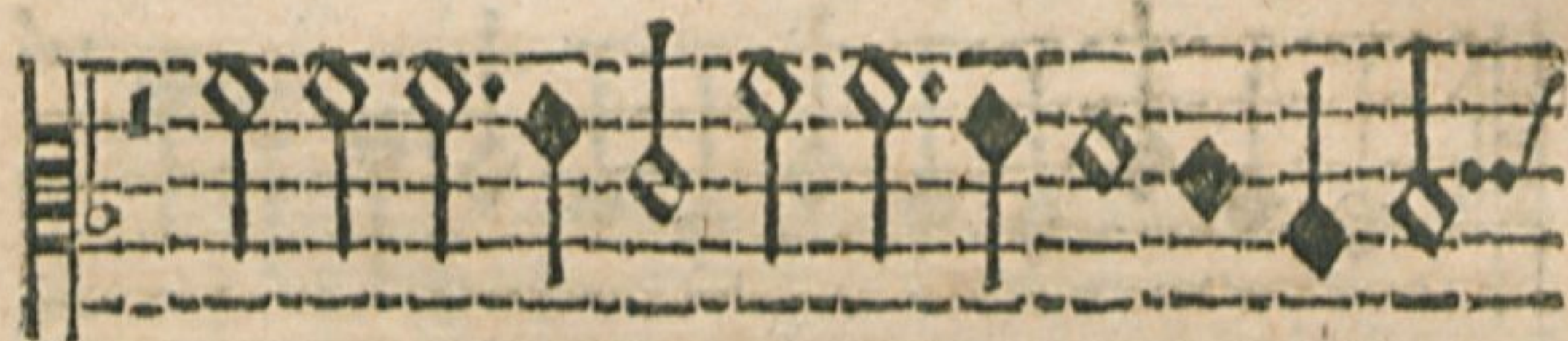


Caput

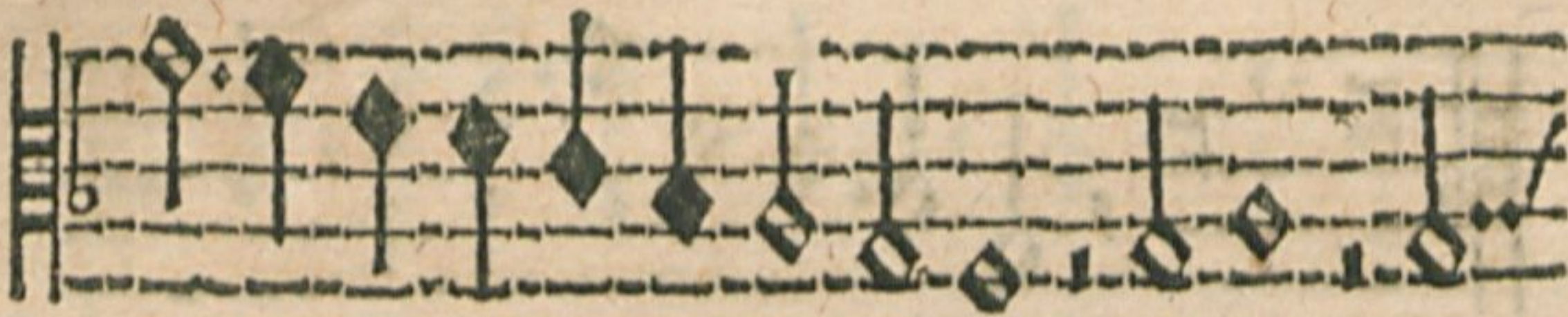


M 2

Caput



Caput



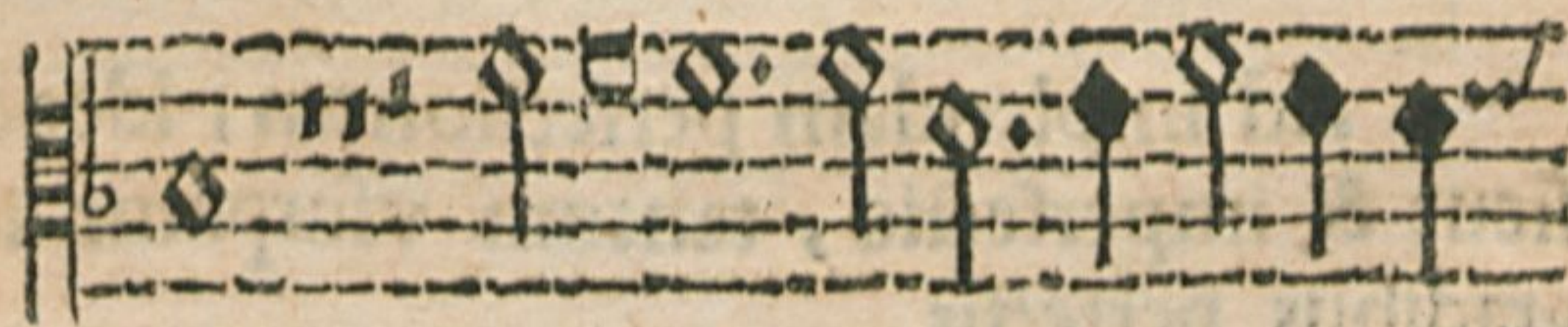
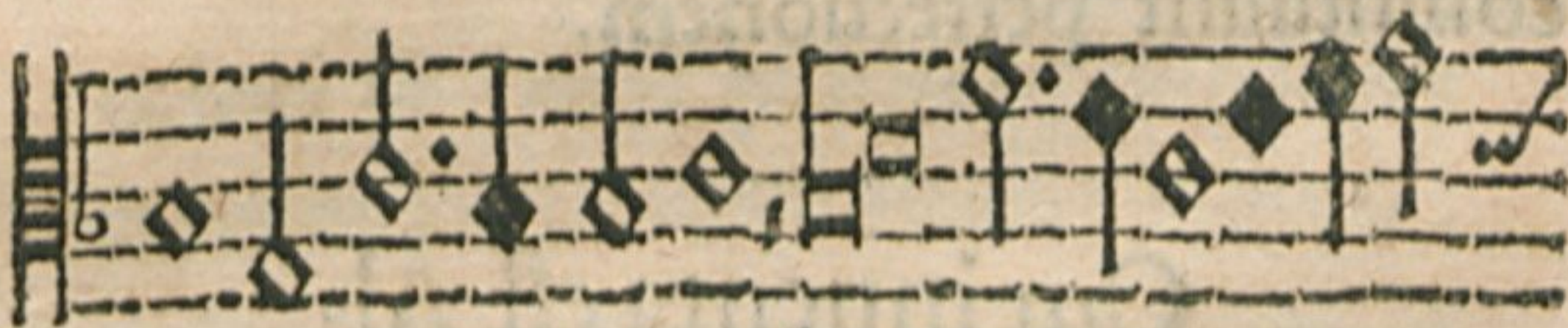
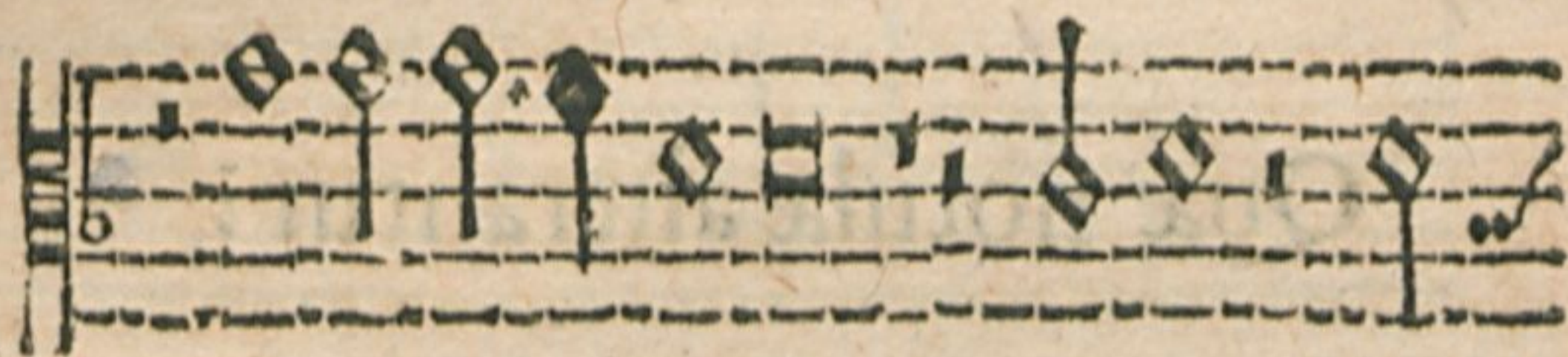
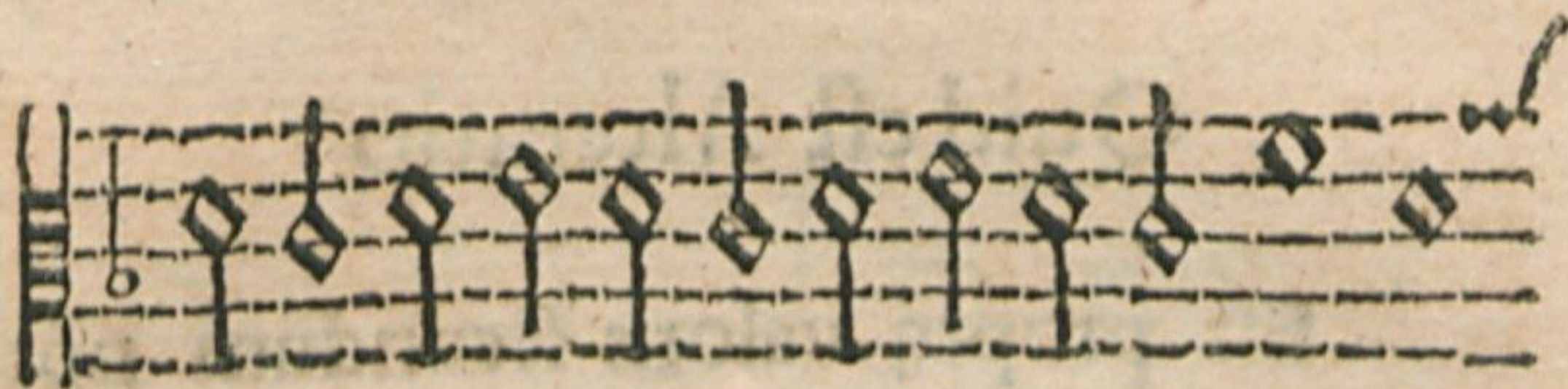
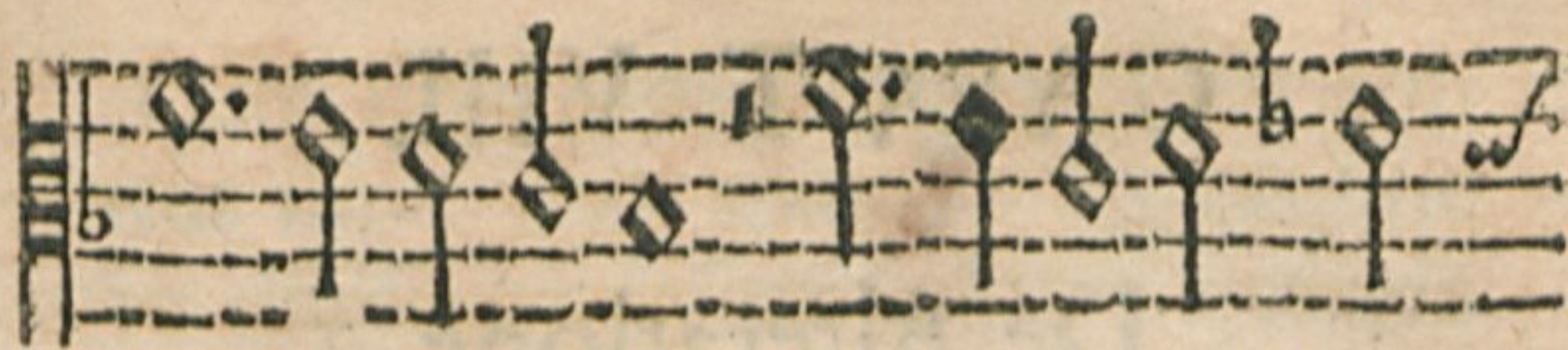
M 3

Caput





Caput



M 4

Caput

CAPVT VIII.

De Alteratione.

Quid est Alteratio?

Est propriū valoris secundum notulæ formam duplicatio.

Quæ notulæ alterantur?

Tantum propinquæ, quarum tres constituunt perfectionem.

Cur inuenta est Alteratio?

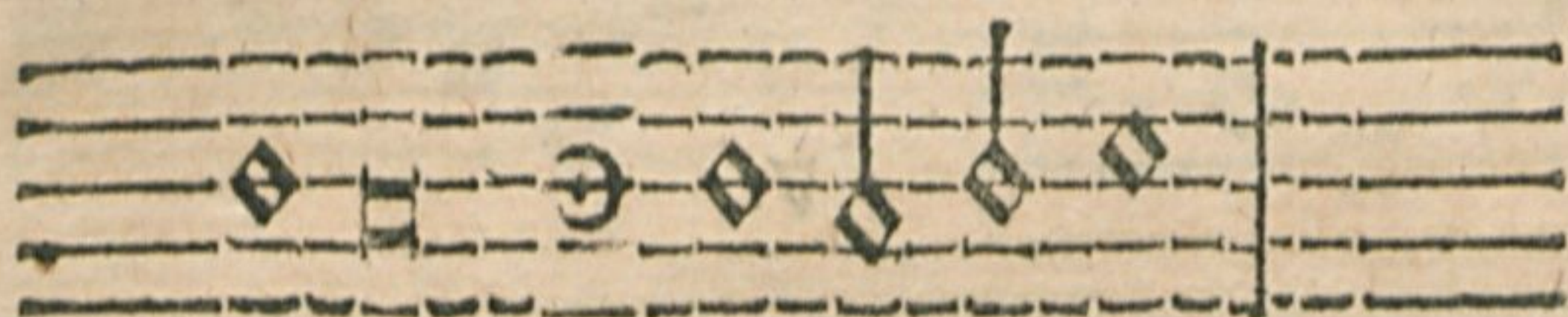
Ad implendam perfectionem, ideoq; sicut & imperfectio, tantum vsurpatur in gradibus perfectis.

Subijce regulas de Alteratione

le

Cum

Cum duæ propinquæ notulæ col-
locantur inter duas maiores figuras, sine
puncto diuisionis & sine colore, secunda
perpetuo alteratur.



II.

Idem fit, cum punctum diuisionis
duas notulas propinquas ab alijs dirimit.



III.

Alteratio sicut & imperfectio non
cedit in Pausas, sed tantum in notu-
las.

M 5

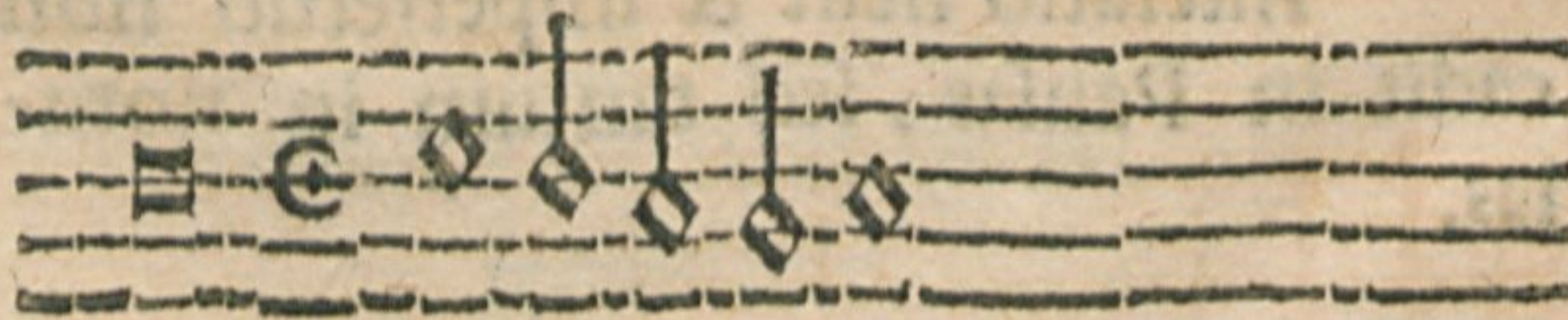
Sicut

Sicut autem Pausa non imperficiatur, & tamen imperficit, Ita & Pausa non alteratur sed alterat,



v.

Tres propinquæ figuræ per se constituunt perfectionem, & non admittunt alterationem, nisi punctum divisionis vel Coloratæ notulæ interſiciantur.



Exemplum

EXEMPLVM.

TENOR.



Resolu

Resolutio.



Caput

CAPVT VLTIMVM.

De Proportio- nibus.

Quid est Proportio?

Est duarum quantitatum ad inui-
cem relatio.

Quotuplex est?

Duplex, Æqualitatis & Inæquali-
tatis.

Quid est Proportio Æqualitatis?

Cum duæ æquales quantitates in-
ter se conferuntur, vt tria ad tria, linea
tripedalis ad tripedalem.

Quid est Proportio Inæqualitatis?

Cum duæ Inæquales quantitates
inter

inter se conferuntur, vt duo ad quatuor,
linea tripedalis ad bipedalem. De hac
in Musica agitur.

Quotuplex est Proportio Inæqualitatis?

Duplex

Maiores Inæqualitatis, & Minoris
Inæqualitatis.

Quid est Proportio Maio- ris inæqualitatis?

Cuius superior inscriptionis nume-
rus maior est inferiori, vt $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ habetq;
vim minuendi valorem Notarum.

Quid est Proportio Min- oris Inæqualitatis?

Cuius superior inscriptionis nume-
rus minor est inferiori, vt $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ habetq;
vim augendi valorem Notarum & Pau-
sarum.

Quor

Quot sunt species harum Pro-
portionum vsitatae?

Etsi multae sunt species, quas Fran-
chinus additis Exemplis recenset omnes,
tamen tantum quinque à plerisque Musicis
enumerantur, videlicet, ex genere Multi-
plici, Dupla $\frac{2}{1}$ Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$
& ex genere super particulari Sesquialte-
ra $\frac{3}{2}$ & Sesquitertia $\frac{4}{2}$

Quibus opponuntur contrariae Sub-
dupla $\frac{1}{2}$ Subtripla $\frac{1}{3}$ Subquadrupla $\frac{1}{4}$
Subsesquialtera $\frac{2}{3}$ Subsesquitertia $\frac{2}{4}$

Quid est dupla Proportio?

Quae Notulas & Pausas suas dimi-
dio valore priuat.

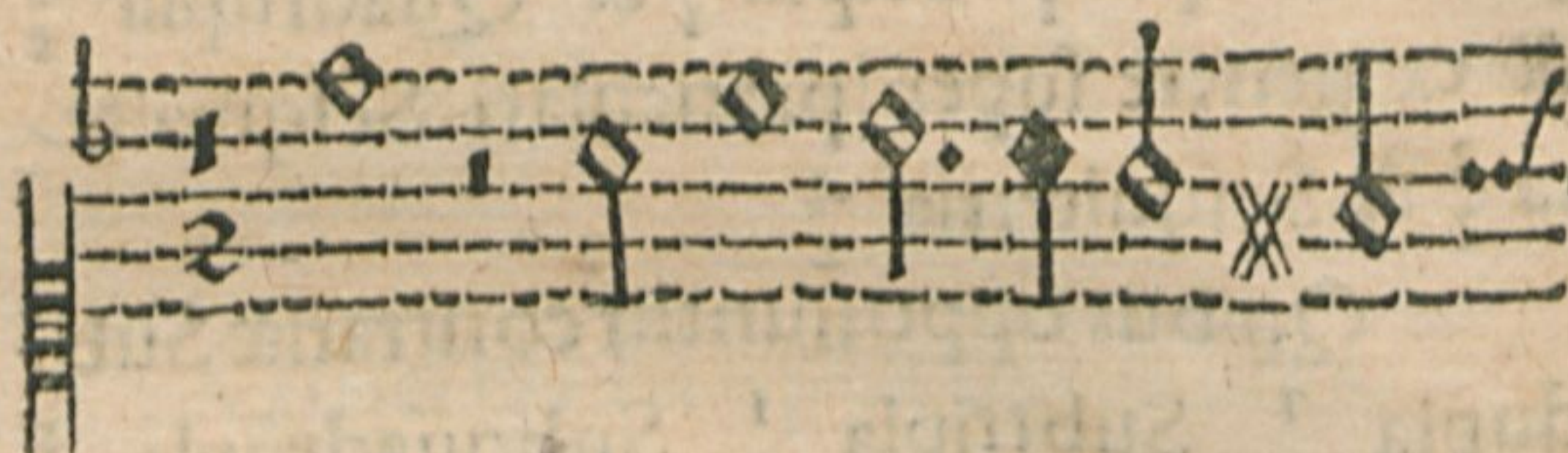
Quomodo cognoscitur?

Quando maior numerus minorem
bis in se continet. $\frac{2}{1}$ $\frac{4}{2}$

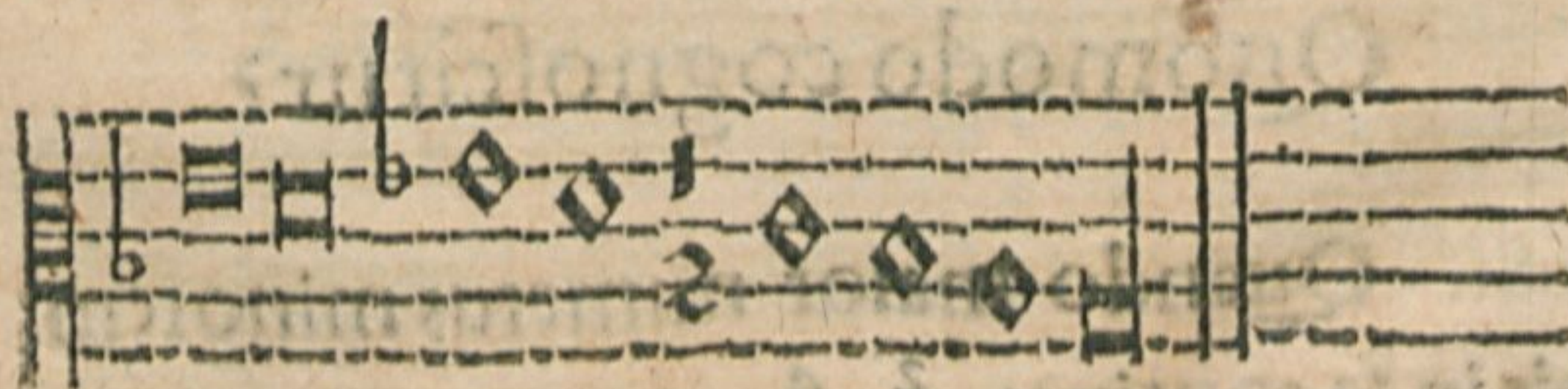
EXEM.

EXEMPLVM.

DISCANTVS.



TENOR.



Quid

Quid est tripla Pro-
portio :

Quæ suis Notulis & Pausis tertiam
valoris partem adimit.

Quomodo deprehenditur ?

Quando maior numerus minorem
tertia se continet,

3 9
1 3

EXEMPLVM.

DISCANTVS.



N

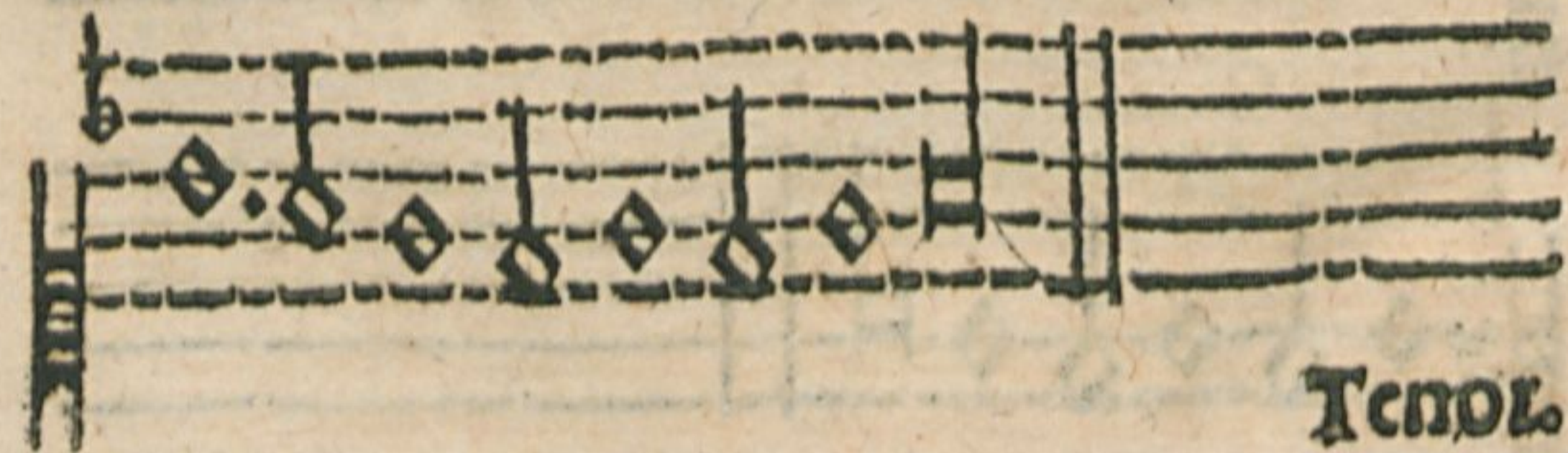
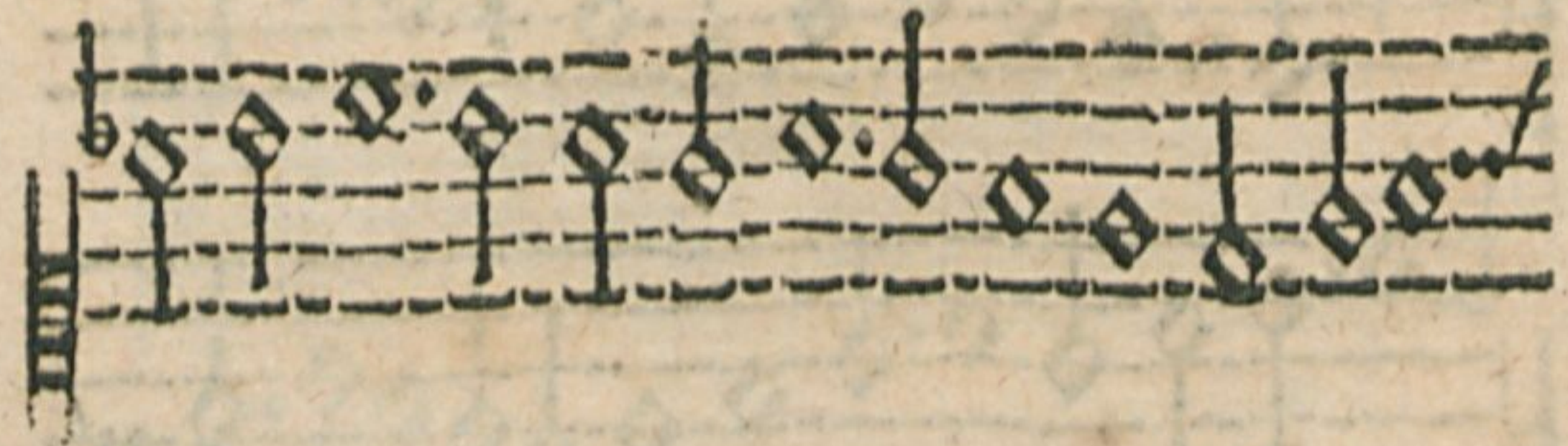
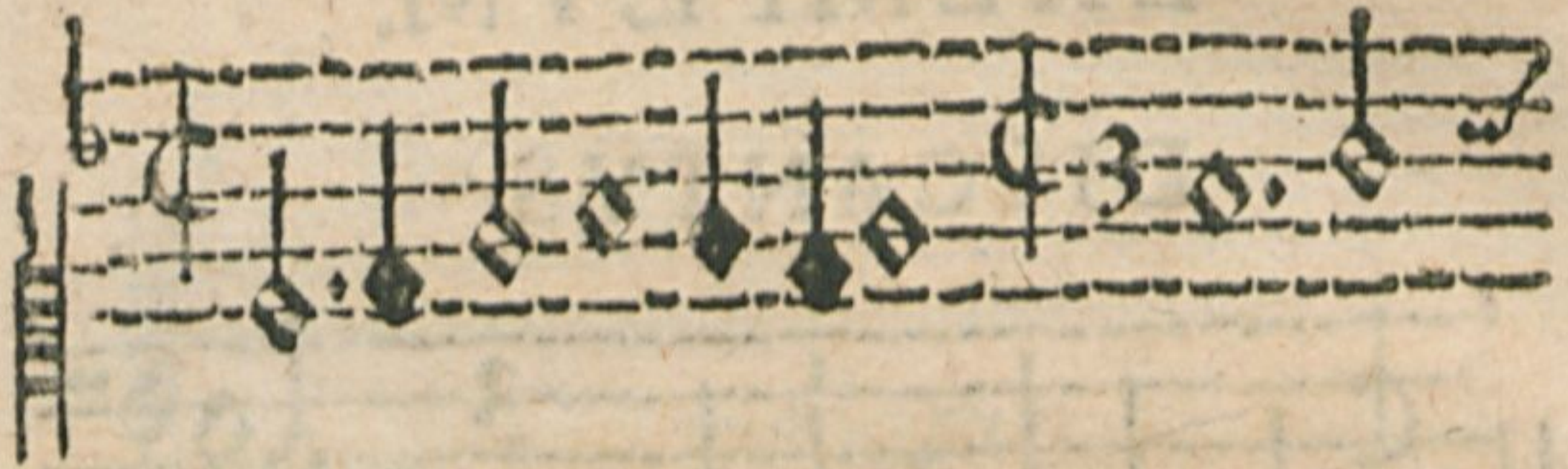
Quan



Quando tripla Proportio in om-
nibus Cantilenæ partibus simul notatur,
vel in exordio, vel in medio, ad tactum
proportionatum recentiores Musici eam
referunt,

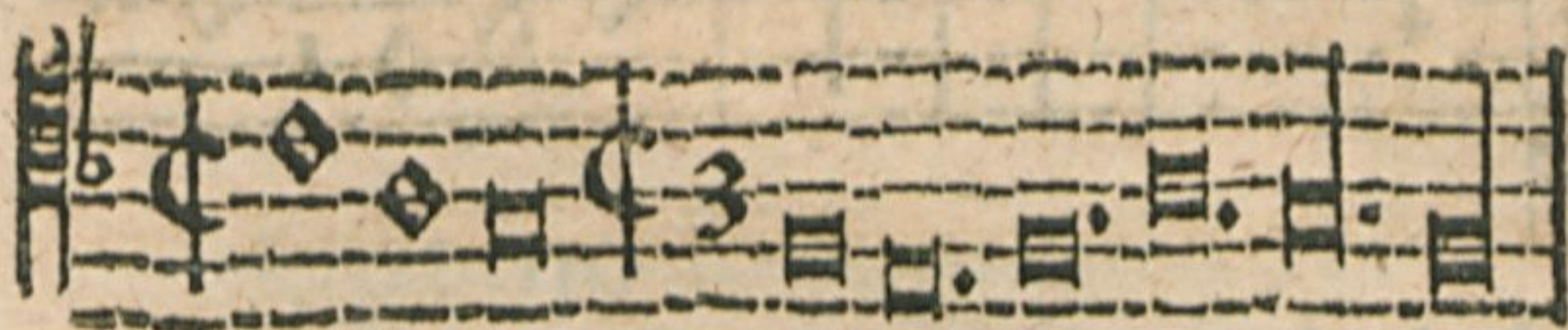
EXEMPLVM.

DISCANTVS.



TENOR.

TENOR.



Gloria in excelsis Deo.

Quid est Quadrupla?

Quæ Notulis & Pausis quartam va-
loris partem detrahit. Contrariam vim
habet Subquadrupla.

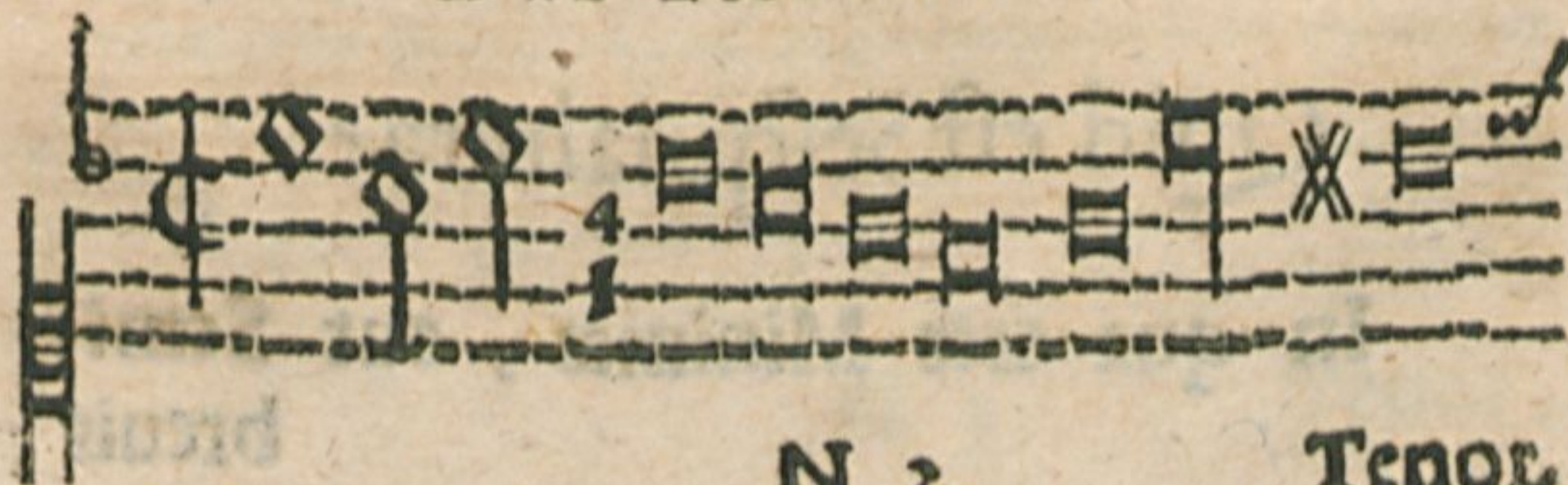
Vnde cognoscitur.

Quando maior numerus minorem
quater præcise complectitur, 4 16

1 4

EXEMPLVM.

DISCANTVS.

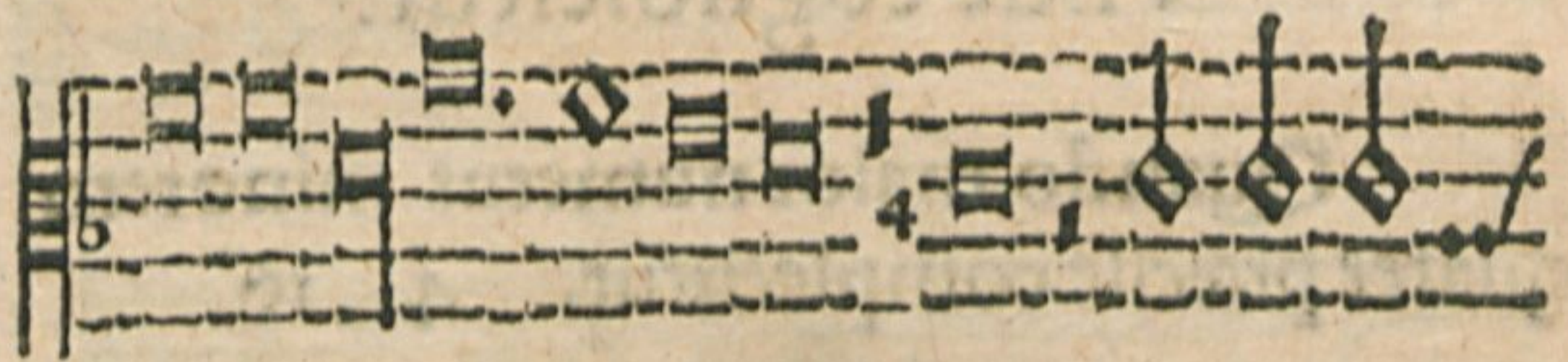
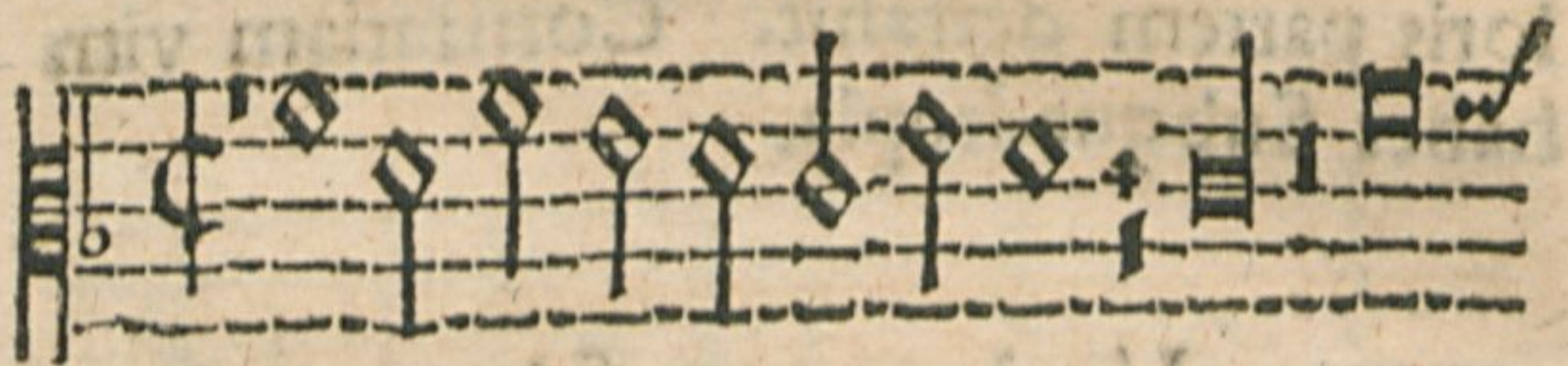


N 2

Tenor



TENOR.



Quid est Sesquialtera?

In qua tres Minimæ , aut Semi-
breuis

breuis & Minima vni Tactui accommo-
dantur. 3 6

2 4

Quomodo cognoscitur?

Quando maior numerus minorem
semel, & insuper dimidiam ipsius partem
continet.

EXEMPLVM.

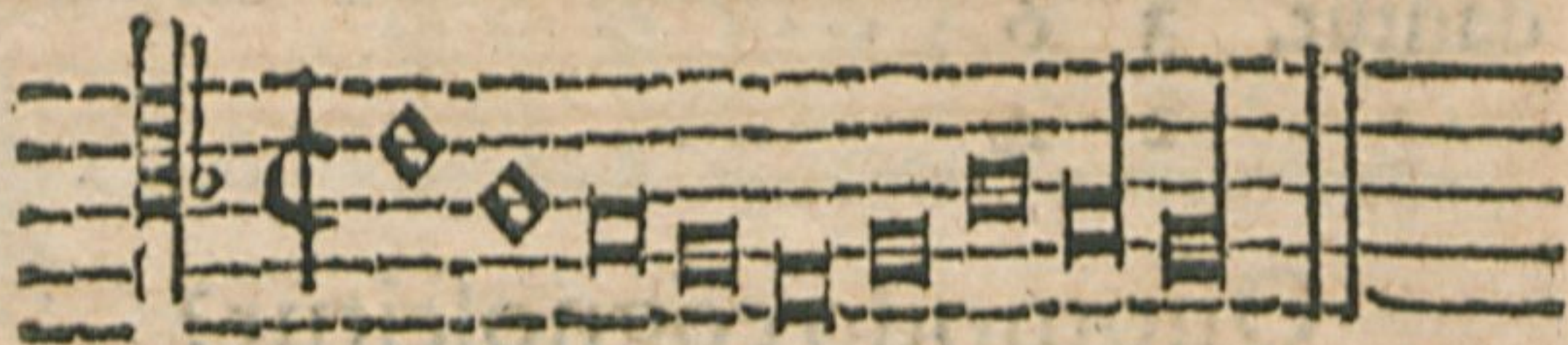
DISCANTVS.



N 3

Tenor,

TENOR



Hoc exemplum Cochläi ex Musica
Glareani apposui, ut pueris monstrare-
mus discrimen inter Triplam & Sesquial-
teram.

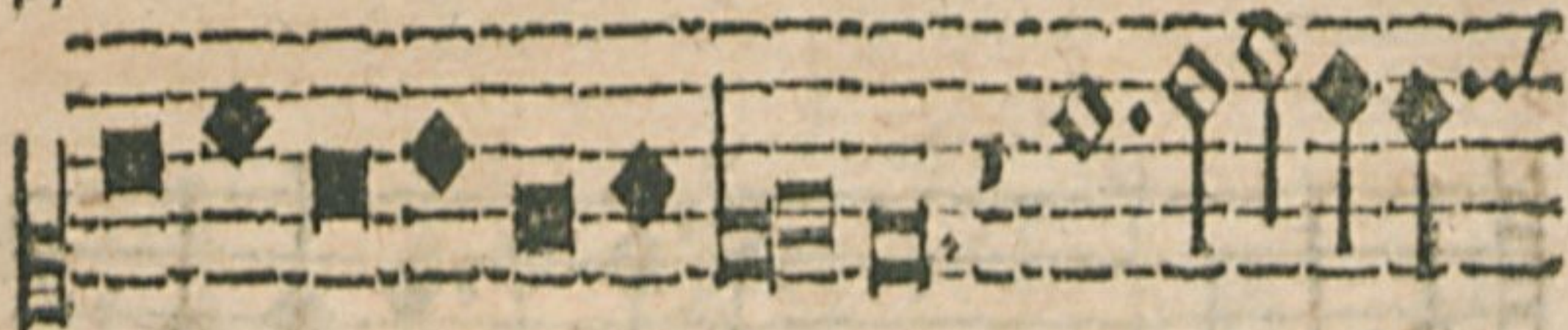
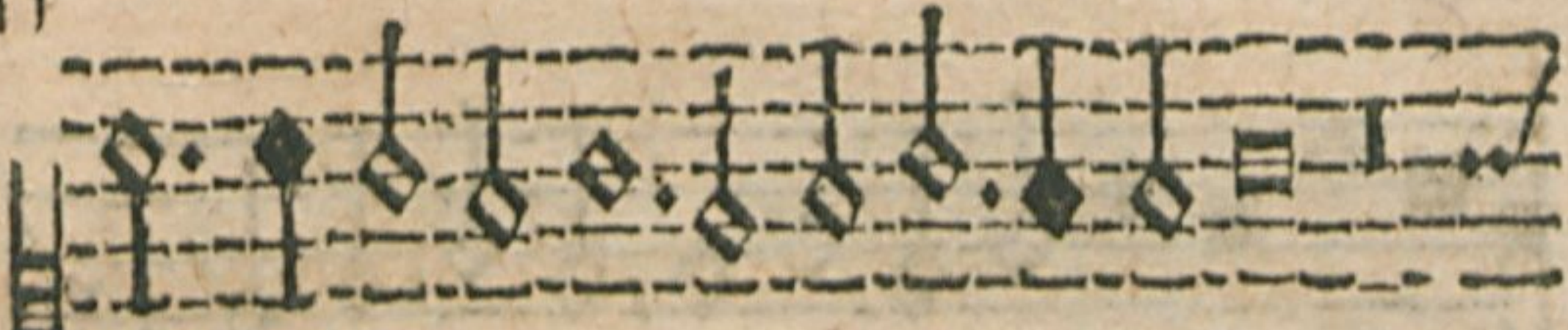
Ad Sesquialteram Proportionem
etiam Hemiola referatur, quæ quando in
vna voce notatur ut Sesquialtera, quan-
do simul in omnibus vocibus occurrit, ad
tactum proportionatum canitur.

EXEMPLVM.

DISCANTVS.



Tenor.

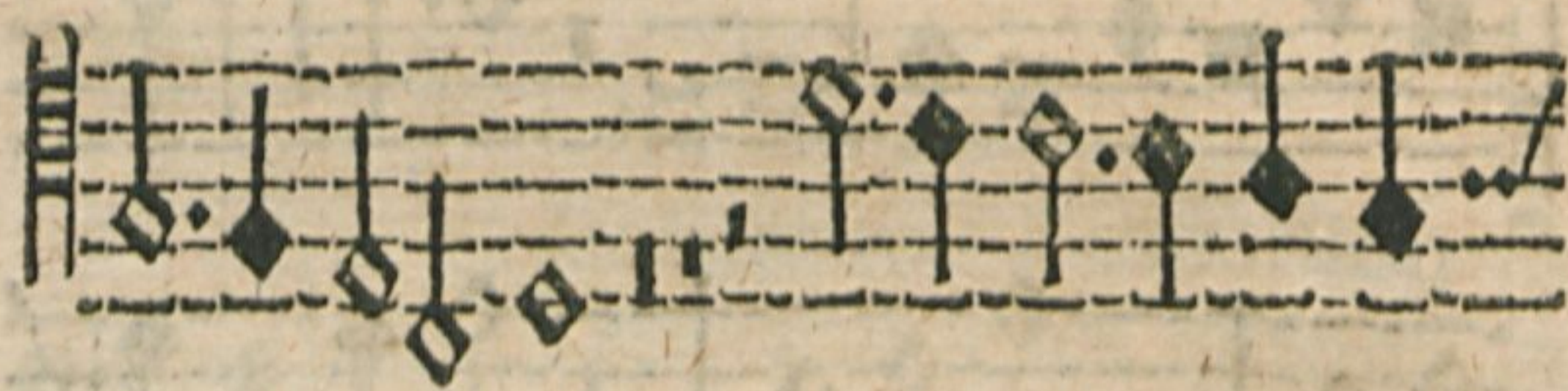
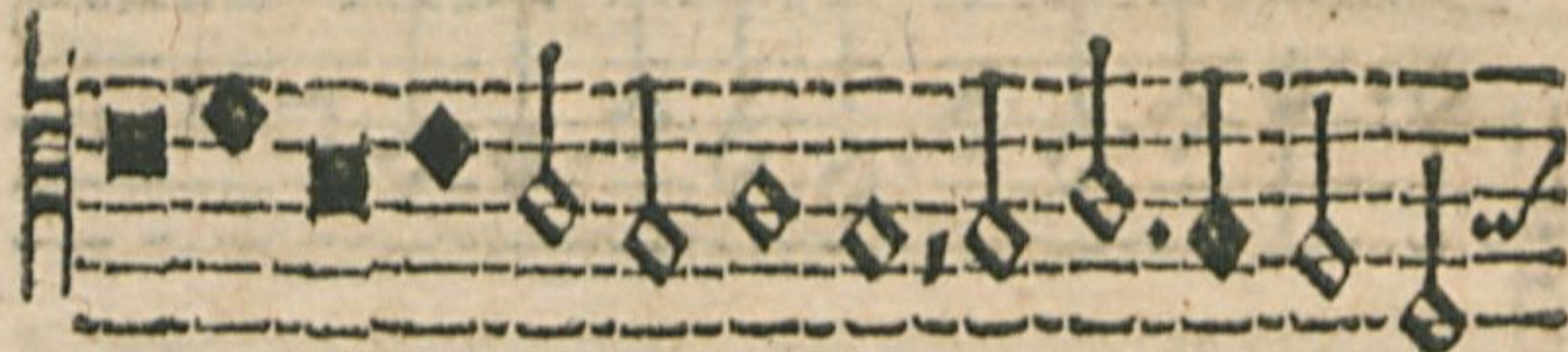


TENOR.



N 4

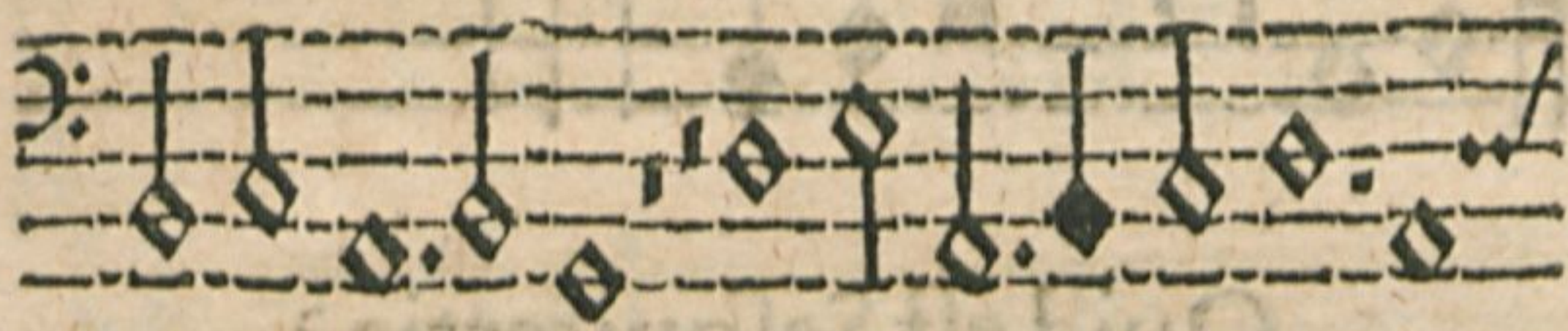
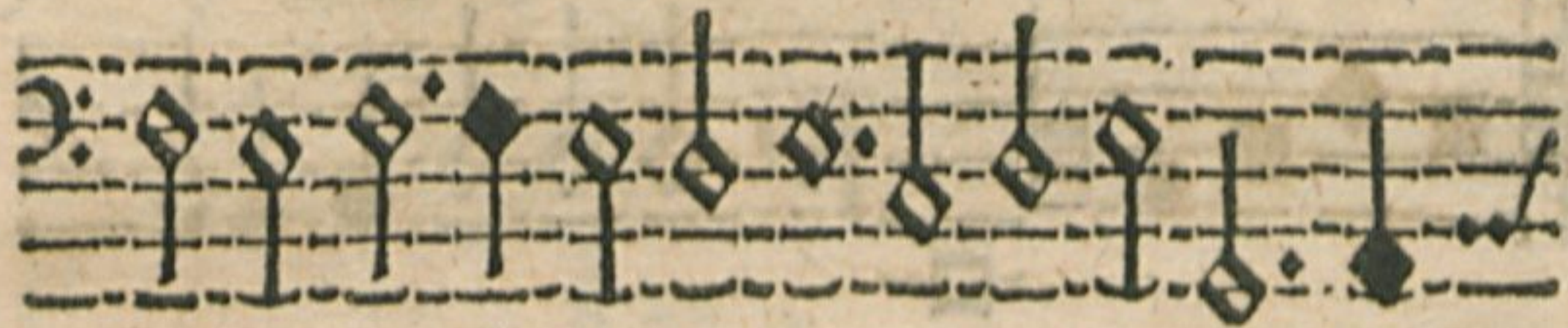
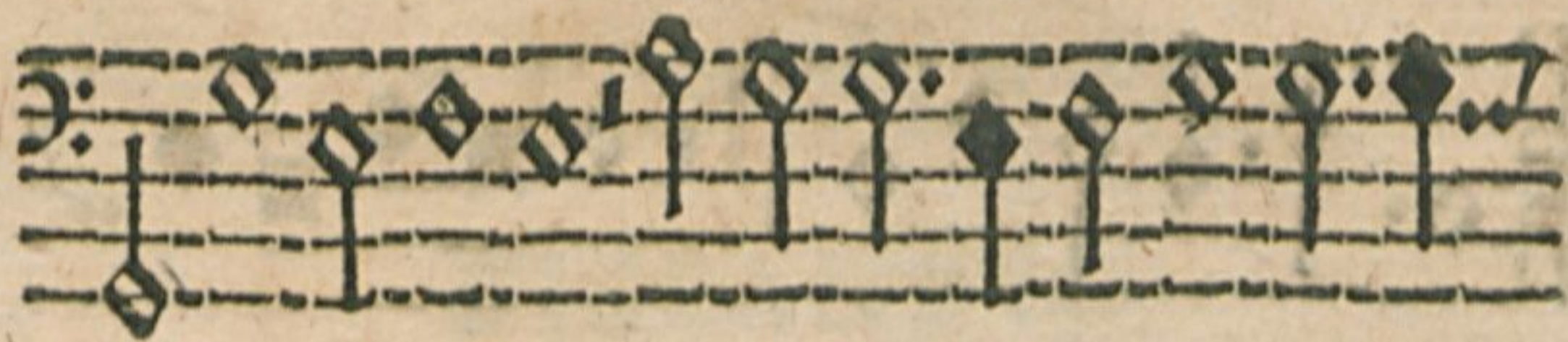
Bassus.



BASSVS.



Altus.

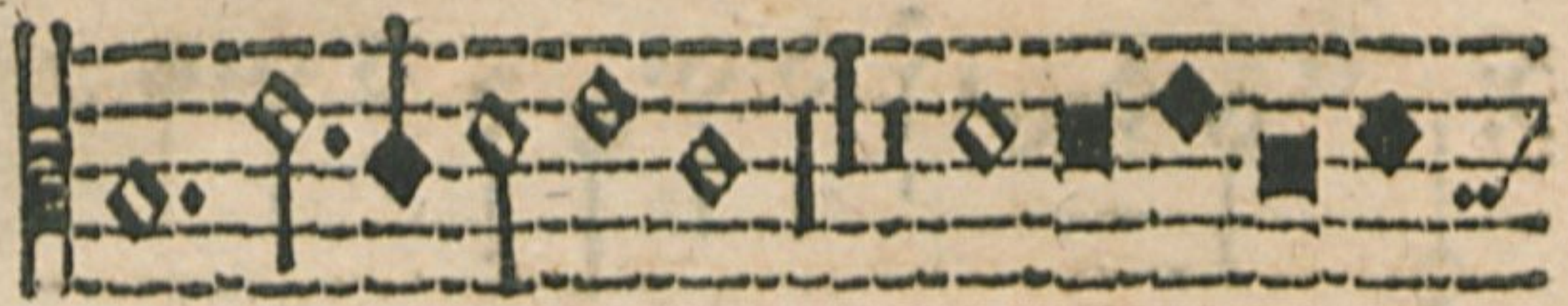


ALTUS.



N 5

Quid



Quid est Sesquitertia?

In qua quatuor Notulae eiusdem speciei, pro tribus cantantur.

Quomodo cognoscitur?

Quando maior numerus minorem semel & insuper tertiam eius partem conti-

| | | | |
|------|---|---|----|
| ner. | 4 | 8 | 12 |
| | 3 | 6 | 9 |

Exem-

EXEMPLVM.

DISCANTVS.

The first system of the discantus consists of two staves. The upper staff begins with a treble clef and contains a sequence of square neumes. The lower staff contains rhythmic notation, including vertical stems and flags, indicating the timing of the notes. The notation is characteristic of early printed music.

TENOR.

The tenor part is written on two staves. The upper staff has a treble clef and contains square neumes. The lower staff shows rhythmic notation with vertical stems and flags. The notation is consistent with the discantus system above.

The first part of the regy consists of two staves. The upper staff has a treble clef and contains square neumes. The lower staff shows rhythmic notation with vertical stems and flags.

The second part of the regy consists of two staves. The upper staff has a treble clef and contains square neumes. The lower staff shows rhythmic notation with vertical stems and flags.

REGY.

REGVLAE DE PRO- portionibus.

I.

Proportiones omnes contrarijs Pro-
portionibus, vel signorum interpositione
tolluntur.

II.

Tam ad Pausas quam ad Notulas
Proportiones referuntur.

III.

Alterationes & Imperfectiones in
gradibus Perfectis vim suam retinent.

FINIS.

MAGDEBURGI

In Officina Typographica
VVolffgangi Kirch-
neri.

A N N O
1584.



MAGDEBURG

In Offizin Typographisch
Vollständig Kirch-

lich

A. N. O.

1784



A
10
3
5
7
9
10



Autenti modi et Pavaali

1 Dorius^c

2 Hypodorius^c

3 Phrygius^c

4 Hypophrygius^c

5 Lidius^c

5 Hypolidius^c

7 Mixolidius^c

8 Hypomixolidius^c

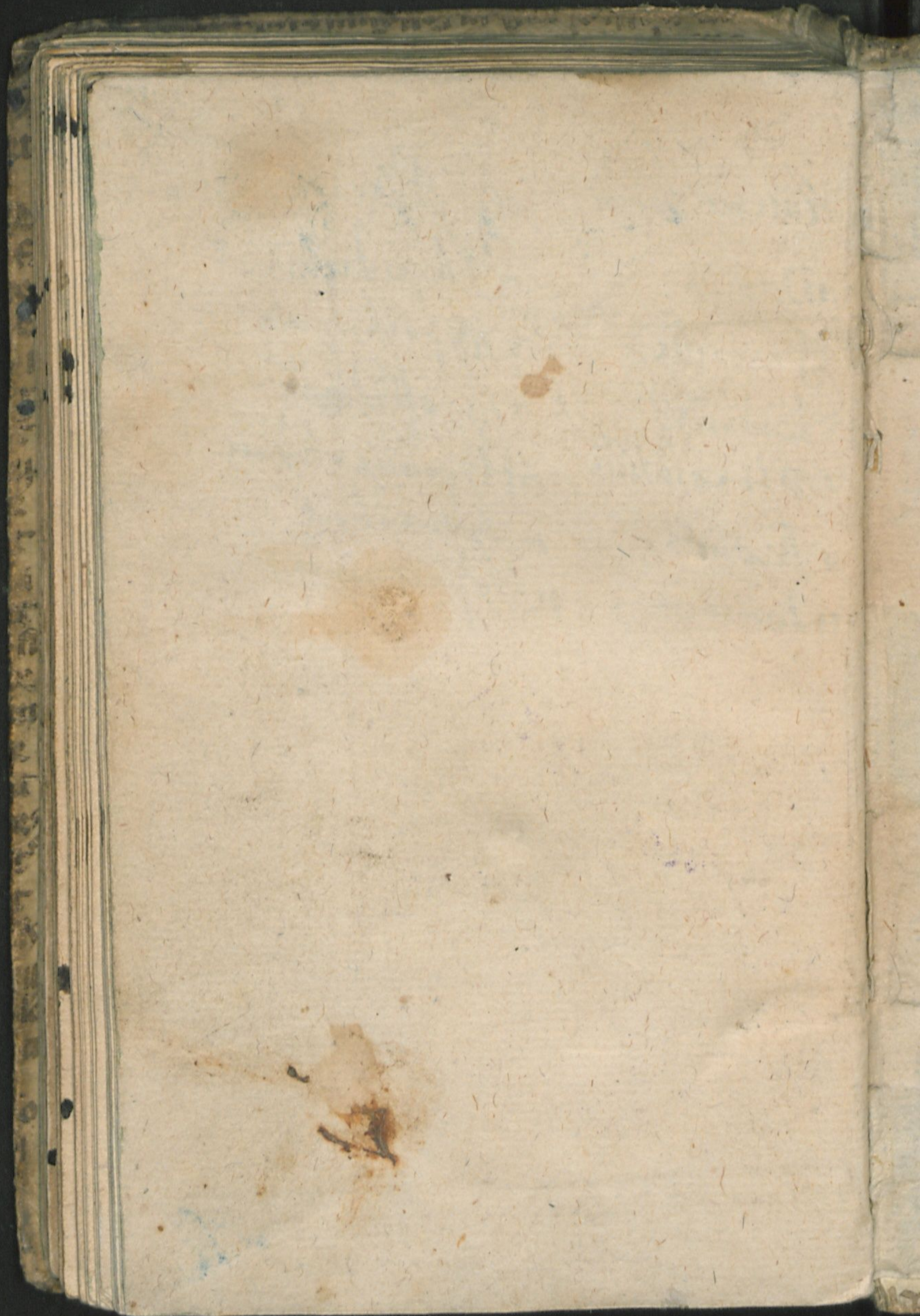
9 Aolius^c

10 Hypoaeolius^c

11 Ionius^c

12 Hypoionius^c





Gz 2888

ULB Halle

3

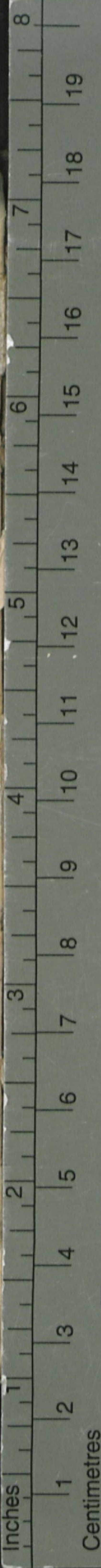
003 502 600



Nur für den L...aal!

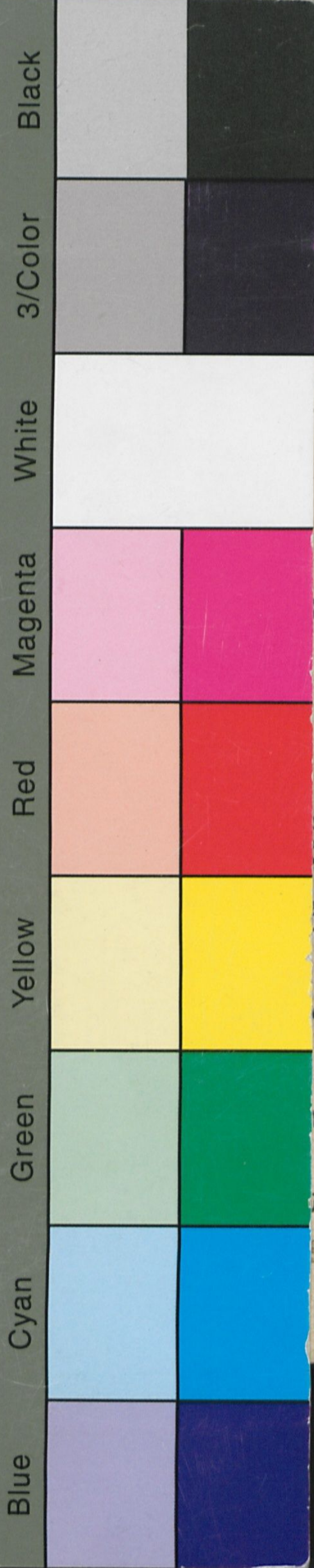
[Handwritten signature]
[Circular stamp]





Farbkarte #13

B.I.G.



AE
 ELE.
 olæ

RES.

Lidovineus

ensis 1 209

us Kirch.

III.

~~...~~ me
 Anno 1585
 Constant 3 20 6 3