DE ARTE
CANENDI, AC VERO
SIGNORVM IN CANTIBVS VSV,
libri duo, autore Sebaldo Heyden.

Ab ipſo authore recogniti, mutati & aucti.



Regia
VEND.
EX BIBL.

« Iſocrates.

ὁρᾶτε τὰς ἐποῴσεις νομίσατε καὶ τὴν πεχνὴν καὶ τὴν ἄλλην ἁπάντων, ἃ δεῖ σοὶ ἐμμένοντας τοῖς καιροῖς ἄλλα δεῖ σοὶ ἐπανορθοῦντας καὶ τολμῶντας ἀεί τι κινεῖν, τὴν μὲ καλῶς ἐχόντων.

Norimbergæ apud Ioh. Petreium,
Anno ſalutis M. D. XL.

Cum priuilegio Imp. ad ſexennium

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CLARISSIMO VIRO DN. HIERONYMO BAVMGARTNERO, PATRICIO ac Senatori Norico, Mœcenati suo dignis. Sebaldus Hayden S. P. D.

QVòd ueteri prouerbio posteriores cogitationes plærunq; prudentiores esse dicuntur, uir ornatiss. id si uspiam in ulla re uerum est, certè in emendandis, tum morum, tum artium abusibus ueriss imum esse conspicitur. Fortasse ideo, q̃ difficilimum est, primo statim periculo, ita modestè, & accuratè omnia agere, ut nihil plus, minusúe fiat, quàm res ipsa postulet. Exempla morum uulgatiora sunt, quàm ut indicio aliquo hic opus sit, dum plærunq; abrogamus tumultuosius, quod seruari certa aliqua ratione poterat, aut substituimꝰ, quod paulo post & ipsum suam emendationem desideret. De ingenuis uero artibus, ex abusu, aut barbarie, in uerum usum, ac genuinam formam restituendis, uel nostra hac tempestate satis apparet, quàm non satis sit, semel sumpsisse laborem, aut unicum fecisse periculum, dum interdum rei difficultas tanta sit, ut facilius olim fuerit, Augiæ stabulum repurgare, quàm nunc corruptas artes, uero suo nitori restituere. Adeo, ut etiam dubitem nonnunq̃, utri maiorem laborem susceperint, illi ne, qui eas primo inuenerunt, an ij, qui repurgandas nunc assumunt. Grammatica & Dialectica exemplo esse possunt, quæ, quot, & quantis æditionibus, recognitionibus & locupletationibus, uix tandem id lucis acceperunt, quod nunc habẽt: & tamẽ uix ullos reperias authores, qui tales suas æditiones, uel postremas quoq;, non alicubi, aut mutatas, aut auctas cuperent. Id quod etiam Erasmus Roterodamus ille, clarissimum rei literariæ lumen, de seipso testatũ reliquit: Se non prius desiturum fuisse, suas lucubrationes elimatiores, ac locupletiores reddere, quàm uiuere desijsset. Quæ res cum ita habeat, cur igitur non & mihi quoq; in simili negotio, speranda uenia sit, qui nunc tertia æditione artem canendi, ac Musicorum Signorum uerum usum, pueris quã facillimũ, reddere

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reddere conor. Nam eam cauſam, uel ſolam mihi huius laboris ſemper fuiſſe, facile deprehendent, quicunq; hæc noſtra, cum quorumlibet aliorum uetuſtiorum Muſicis libellis, accuratius contulerint: ut nihil opus ſit, huic noſtro uino hederam ſuſpendere. Quantus uero labor fuerit, ex diuerſiſsimis uariorũ authorum exemplis, certas Signorũ regulas colligere, ac uagam illam, in Signis quidlibet fingendi, licentiã, in certam quandã artem redigere, eius rei facile mihi fidem habebunt, quicunq; & ipſi, priuata quapiã opera, ſimile quippiã aliquãdo tentauerũt. Nã ita opus erat facto, cũ in ea re, uix ullum, aut uetuſtiorũ, aut recentiorum Muſicorũ haberem, cuius præceptis rectè inſiſterem. Franchinus, alioqui accuratiſsimus Muſicus, quid quæſo de tactuũ Menſura, cum diuerſorum Signorũ Proportionibus rectè conferenda, uſpiam ita docuit, ut noſtrũ laborem aliquantiſper leuaret? Iohannes Tinctoris, totus in numeris Proportionum occupatus, de Signis certe parum, de Menſura uero tactuum, nihil habet. Georgius Stahlerus autem, quanq; inter recentiores ſit, & hoc unicum tantũ agat, ut cuiq; gradui Muſico, (ut uocant) ſuum antiquũ, ac uerum ſignũm detur, tamen hunc meum laborẽ aliquo modo leuare potuiſſet, ſi ſatis in tempore mihi illius copia fuiſſet facta, quod non multum diuerſa ab his noſtris ille tractet. Cæteros poſteriores taceo, qui ferè omnes, quotquot à me uiſi & lecti ſunt, aliorum opinionibus ſubſcribere, quàm certum aliquod ſuæ exquiſitæ rationis iudicium ſequi maluerunt. Vnde factum eſt, ut non raro, ne ipſos quidem authores, quid præciperent, intellexiſſe credam. Atq; utinam ſaltẽ illi, qui eam artem primi excogitarunt, non exempla tantum, ſed & præceptionum libellos nobis reliquiſſent. Ita enim noſtra diuinatione minime fuiſſet opus, præſertim cum & ætas illa, non ita multum à noſtra hac diſtet, ut ceu per manus tradita, tanto minus interirent ipſorum monumenta: quemadmodum & cantilenarum exempla conſeruata ſunt. Quòd autem Muſices figuratæ inuentionem, ut nunc habet, noñ adeo uetuſtam, ſed paulo ſuperiorem memoria hominum huius ætatis, eſſe credam.

dam multa ſunt, quæ arguunt. Primum, ꝙ nulla penè monumenta cantilenarum pluriũ uocum uſpiam reperiunt̃, quæ antiquitatẽ centũ annorũ, ullo argumento ſuperẽt. Tũ etiã uetuſtiores illos Muſicos, Boetium, Capellã & ſimiles, adeo nihil de hac noſtra arte canendi, tradere cõſtat, ut neꝙ nos illorũ Muſicam qualis fuerit, facile intelligere poſsimus: neꝙ illi ſi noſtrã hanc uiderent, quicquam tale unꝙ ſeſe cogitaſſe, utiꝙ eſſent affirmaturi. Intelligo uero hic eam Muſicam, quæ tot uariarum Notularum ſpecies, totꝙ diuerſorum ſignorũ Proportiones, pluribus uocibus, poſitu quidem diuerſis, at harmonica Symphonia conſonantiſsimis, ceu in unum corpus coagmentat, ac concinnat. Quam Muſicam Iohannes Tinctoris, in libris Proportionum ſuarũ (quorum mihi copiam nuper fecit Georgius Forſterus, uir ut literarum & Medicinæ, ita & Muſicæ peritiſsimus) nouam artem appellat, & eam in Anglia, à quodam Dunſtapli, primo excogitatam affirmat, ac deinde à Gallis, Dufay, & Binchoi, celebriorem quidem redditam, donec à Iohanne Okgekhem, Buſnoe, ac Caronte, ceu per manus acceptа, magis atꝙ magis inclareſceret.

Vt autẽ noua hæc ſit, & ueteribus illis Græcis planè ignota fuerit, nõ tamẽ minus, & admirationis & laudis habebit, quàm ullæ aliæ quamlibet uetuſtiſsimæ artes. Niſi forte, noſtrorum ſeculorum inuentis, per inuidiam hoc gloriæ dare recuſemus, quod illi ueteres, ſi inuentores extitiſſent, uel de cœlo ſibi reuelatum, utiꝙ & gloriati fuiſſent, & uenerati. Age, quæ nam uetetum inuentio eſt, cum qua ars excudendi libros noſtris temporibus, & à Germanis excogitata, de gloria contendere non poſſet? Tantum abeſt, ut etiam Muſicæ noſtræ, ſua nouitas non magis honori, quàm contemptui eſſe debeat. Præſertim ſi quis penitius cõtempletur, quanta ſolertia ſit, quantumꝙ acumen, linguæ uolubilitatem, ac flexibilitatẽ papyro inſcribere: tot, tamꝙ diuerſa uocum interualla, in concordantiſsimã conſonantiam cogere: atꝙ eam totam conſtitutionẽ ſuis characteribus, ſeu figuris, ita certã, ita euidentem, ob oculos ponere, ut

non

non aliter, atq; in uulgaribus literis, quid ubicq; legi, pronunciariue debet, ſcitur: ita in Notulis, ac Signis, quid cantari, quantum uocem intendi: aut remitti, produci aut contrahi oporteat, ſpectetur. Atq; certe, ſi quis primorũ Cõponiſtarum (ut uocãt) exempla (nam artem ſcriptã illi aliter non reliquerunt) diligentius examinet, uticq; miretur accuratiſsimam illorũ diligentiã, dum non minori copia, ac facultate, ea quæ ad uocis artificioſam modulationem pertinent, aut certis figuris, aut Coloribus, aut Signis, aut Numeris docuerunt, quàm uel ad orationis uarietatẽ, ab ullis Grammaticis eſt præſcriptum: ut ita & Muſica, ſuam gratiam ex multiplici uarietate, ad oblectandos Cantorũ animos, habeat. Quam, copiam ſi uſpiam alibi, certe in Cantilenis Iohannis Ghiſelini, & Iacobi Oberti, pulcherrime cũ oſtentatam, tum teſtificatam eſt reperire. Quorum alter in Miſſa Gratieuſa, ſingulari in hoc data opera, quicquid de uarijs Signis dignum cognitu cenſuit, tanq; in ſpeculo, propoſitis exemplis conſpiciendum dedit. Alter in Ienedemande ſua ita uarijs, ita argutis Signorum mutationibus ſubinde luſit, ut ita uel horum duorũ teſtimonijs & exemplis, certa ſignorum ratio perpetuo conſtaret, ſi nõ per temere inductas uariorum Tactuũ ſpecies, quantitas Signorum obſcurata, ab artis certo limite excidiſſet. Per eam enim temeritatem uariorũ Tactuum, omnis ratio & natura Proportionũ, quàm diuerſa ſigna inter ſeſe habent, confuſa, ac omnino deformata eſt. Quod quidem etiam nunc tanto ægrius ferimus, quanto minus opus fuerat plures, ac eas diuerſas Tactuũ ſpecies excogitare. Cum enim tam multiplices Tactuũ ſpecies ob hoc tantum excogitatas uideamus, ut motum cantus ſubinde mutarent, nunc tardiorẽ, nunc concitatiorem, nunc properantiſsimum faciendo. Quæſo ergo, quid nam illos nouatores, de Proportionibus, Augmentationibus, ac Diminutionibus intellexiſſe credamus? Certum utiq; eſt, ex arte ipſa, quod illi per diuerſas ſpecies Tactus præſtare uoluerunt, idem ueteres per integritatem, aut diminutionem Signorum, aut Proportiones, multo & rectius, & artificioſius præſtitiſſe.

Ita enim, si quam Cantilenam integris signis, primi huius artis inuentores inscriberent, hoc utiq; significatū uoluerunt, ut integre, ac cum quodā fastu, incederent concordantiæ. Rursum si Diminutionem adderent, aut per uirgulam circulos intersecarent, aut Proportionem generis multiplicis adscriberent, ut tū acceleraret cantus, &, quasi properanti similis, ad metam cōtenderet. Nimirum quòd diminuta Signa, singulis Tactibus, tantum Notularū percurrerent, quantum Integra duobus. Item, Proportio Tripla, tantū unico, quantū integra tribus. Vt ita nihil omnino opus fuerit nouos accelerando, aut remorando cantui Tactus effingere, præsertim, cū in omnibus artib⁹ odiosum planè sit, pluribus aut regulis, aut præceptionibus tradere id, quod unica rectissime ac euidentissime tradi poterat.

Mirum ergo est, hoc non animaduersum esse à paulò superioris ætatis Musicis, uidelicet: Non plures Tactuū species esse posse in Proportionum ratione, sed unicam, ac eandem, quæ sibi perpetuo similis sit, esse oportere, cū id ex uariarum Proportionum concentu, facillime potuissent discere. Nam Integrum Tactum in Integris: Diminutum in Dupla: & Proportionatum in Tripla, illi concinnere nunc̄ potuerūt, ut non necessario cogerentur, dissimulata planè, omni diuersitate Tactuum, unicam quandam speciem, & eam solam, etiam quantumlibet diuersis Proportionibus adhibere; id quod adducto simili clarius demonstrabimus.

Si nouus quispiam Arithmeticus, in computationibus docendis, plures Monadis species, quantitate inter se differentes, inducceret, ad quas cæteros Proportionum numeros conferret, quid quæso ille aliud faceret, quàm quòd totam Proportionum, & rationem, & præceptionē, non solum obscuraret, uerū etiam inextricabilem planè efficeret. At cum Signa Musica planè nihil aliud sint, quàm Proportionū ipsissimæ notæ, quæ ad certum Tactum, ceu Monadem referri necesse habent, Qualem ergo Musicis illis gratiam debemus, qui plures tactus species, quantitate inter sese diuersas, commenti sunt? Cum hoc modo

Signorum

Signorũ naturam,ac Proportionatam inter ipſa conuenientiam,uſq; adeo obſcurauerunt,ac cõturbauerunt,ut uix ipſi quicquã certi de ea re ſcire,nedum alios docere potuerint. Aut certe ſi quicquam ſciuerunt, id ipſum ex ſolo uſu, nulla uero arte ita habuerint,ut interrogati, ne quidem ueriſimili ratione ſententiam ſuam poſſent comprobare. Atq; ita factũ eſt,ut quemadmodum apud uetuſtiores illos,ac meliores Muſicæ artis magiſtros,ne uerbum quidem de diuerſis Tactibus reperias, ita apud recentiores nihil planè certi de ſignis Muſicis inter ſe conferendis uideas tradi. In cauſa eſt,ut & ante diximus,q; tot Tactuum ſpeciebus effictis,ſibi ipſis,rem alioqui per ſe planã,implicitam, & quaſi inextricabilem efficerent. Vt ita, non mirũ ſit,etiam ſi quidã inepte de ſignis Muſicis diſputent. Nonnulli ea penitus ſuperuacanea eſſe,& nihil artis habere ſatis temere pronuncient. Cum enim ucram illorum rationem non uideant,facile eſt contemnere ignorata. ita enim aiunt: nihil eſſe, quòd uaria ſigna in cantibus ſcribantur, cum unica aut certe uix altera formula ſit,ad quam omnia genera cantionũ rectiſsime conſcribi poſsint. Quòd autem diuerſa ſigna ſcribantur, id ex nulla arte fieri, ſed perinde eſſe, ac ſi quis eandẽ ſententiam ſermonis,alijs atq; alijs ſubinde literis,ſiue characteribus ſcribe ret,cum tamen uulgata illa formula, uſitatarũ literarum ſatis eſſe poſſet. Ita illi. At cur non eadem opera etiam prohibent, ut ne in ſermone Latino uarietas ulla per copiam exiſtat, ſed ut potius παυτολογία ſint omnia. Aut ut & ipſi alteras ueſtes nullas habeant,cũ unica,& ea ſimpliciſsima,perpetuo ueſtiri poſsint. Quaſi uero ullarum Notularũ ualor,aut quantitas, abſq; ſuorũ priuatorũ ſignorum obſeruatione,ab illis ſciri poſsit. Fingant ergo illi cantum,cui nullũ ſignum ſit præſcriptum,& reſpondeant,quanti Breuis quæq;,aut Longa,aut etiam Semibreuis,ualeat. Sed diuinabunt fortaſſe,aut ex concentu pluriũ uocum colligent quid,& quomodo canendũ ſit. Pulchre quidem illi. Sed mirum fuerit,ſi hæc addubitatio de quantitate cantus, tum etiã laborioſior ualoris Notularum,ex concentu inquiſitio, eos non

ſæpius tædio affectos,à ſtudio canendi retrahat,aut certe pudore afficiat,dum ex concentu ſolo,abſq; ſignis,Notularum ualorem inquirere conantur: quod tamen uix paucis,ita poſſe,contingit. Calleat artem componendarum uocum oportet, qui hoc uelit. Atqui,ita inter centum,qui nunc ſibi egregij Cantores uidentur,uix unum,aut alterum reperies,qui ſe rebus ita habentibus, Cantorem profiteri audeat. Quare nos Signorum uſum,ita neceſſarium conſtituimus,ut canendi artem, à nemine recte perdiſci poſſe contendamus,ſine illorum diligentiſsima cognitione & obſeruatione. Adeo, ut ſtatim totam artem canendi ſuſtuliſſe eum dicamus, quiſquis Signorum uſum nullum eſſe uelit. Cum enim ars canendi tota in uarijs Notularum figuris,ac uario earundem ualore conſiſtat, quæ per uarias ſubinde Proportiones,nunc plus,nunc minus quantitatis accipiũt:quantitas uero ita ſubinde mutabilis, ſua certa indicia, ſiue ſigna neceſſaria habeat oportet,extra quæ,neq; ipſa cognoſci,multo minus autem obſeruari poſsint. Certe ridendos merito cenſeamus eos,qui canendi facultatem, artem eſſe, facile confitentur, cum tamen interim id, in quo ars maxime conſiſtit, negent ac reijciant.

Non aliter,quàm ſi quis architecturam lignariam, aut lapidariam,artes quidem eſſe prædicet,ſed tales,in quibus normas, rubricas,amuſſes,perpendicula,& id genus alia,ſuperuacanea eſſe contendat, quod fortuito conatu, καὶ ἀμετὲ opus quodq; perfici poſsit. Atqui ſi hoc ita demus,quales tandem ſtructuras ſperabimus? quam concinnitatẽ in contignandis parietibus? quam rectitudinem in erigendis columnis? An non ita fiet, ut dum oblique ſtent columnæ: dum tigna alia iuſto longiora, alia breuiora,non recte cohæreant: dum tecti latitudo ad fundamenti proportionem, nullo modo congruat, ut collabatur tandem iners moles? At meo certe iudicio,haud ſecus etiam in concentibus eueniet,in quibus,aut nulla Signa præſcribuntur, aut præſcripta ſaltem non ſatis accurate obſeruantur. Videlicet,dum alius iuſto citius præuertit, alius tardius æquo ſequi-

tur,

tur,ut tota tandem ſyſtematis compages diſſoluatur,& ex coñ centu Muſico,grunnitus fiat. Eſt autem in his rebus diſſimilitudo quædam,ꝙ iners machina,ſua mole corruẽs, fragore ſuo, fermè ſemper perterrefacit,& plerunꝙ etiam compræhenſos opprimit, quum ê contra Muſica,ſi in celebri choro à ſuis iuncturis per indoctos,aut parum attentos cantores ſoluta corruere incipit,omnibus ferè ocioſis auditoribus,uix unꝯ terrorem incutiat,ſed fermè ſemper riſum excutiat,neminem unꝯ perdat. Niſi forte unus,aut alter ſit(nam pauci admodum tales reperiuntur) qui artem certius intelligentes, conatum ingenium parum fœliciter ſucceſsiſſe doleant.

In ſumma. Signa ſunt Proportionum Notæ in cantu. Omnis autem cantionum natura,ac diuerſitas ſuis certis Proportionibus conſiſtit. Quiſquis igitur Signa nihil eſſe dicit,aut omitti poſſe contendit, is planè quicquid Muſica artis habet,tollit.

Hæc igitur ſunt,quæ in his libris potiſsimum præſtare uoluí. Primum ut canendi artem pueris quàm facilimam, ac expeditiſsimam redderem. Alterum,ut Signorum ualorem,& uſum,ad certas Proportionum rationes,ita reuocarem, ut quolibet inſpecto,quiſꝙ ſtatim ſciret, quis illius uſus, & quæ quantitas eſſet. Quatenus autem id utrumꝙ ſim aſſecutus, æquo bonoꝙ lectori iudicandum permitto,hoc unum mihi pollicẽs, etiamſi non omnibus ſatisfaciam, tamen uix ullum fore, cui mea diligentia ac fides in hoc negotio improbetur.

Quòd autem in aliquibus exemplis non meis,ſed alienis,ad declarandas regulas aliunde acquiſitis, formulas notularum, aut tranſpoſuerim,aut interdum alijs,atꝙ alijs Signis ſubiecerim,aliter uidelicet,quàm ipſius authoris formula habebat, in eo non dubito,quin æquus quiſꝙ iudex,id factum pro æquo, & iuſto habiturus ſit,in quo, quamlibet mutatis Notulis ac Signis,tota tamen cantionis conſtitutio,quod ad Contra puncti compoſitionem,ac autoris mentem pertinet, non mutata, ſed planè integra,ac perpetuo eadem permaneat. Præſertim,cum etiam ex iuſtis cauſis hoc ita defendi poſsit,partim quòd uetuſtior

ſtior interdum ſtructura, magis animo meo adlubeſceret. Partim uero, ut ita pueris canturientibus (ſic enim libet dicere) quaſi ſpecimen daremus, de multiplici copia figurarum Muſicarum, qua, quanq; cantilenam, uel decies mutari, ac in aliam ſubinde formam tranſcribi facilimum ſit. Idq; tanta æquitate, ut interim nemo autorum de ulla ſibi facta iniuria cõqueri poſſit. Fecimus tamen id, uix ſemel, atq; iterum, & ſaltem in ſimplicium regularum demonſtratione, quæ extra omnem controuerſiam ſe haberent. Nam in contentionibus, aut confutationibus, exemplis integris ac Primigenijs utendum eſſe, non ignorabamus.

Hæc ita, ultrò indicare, & quaſi præoccupare libuit, ne forte, ut fit, ſciolus quiſpiam, depræhenſum forte tale exemplum, per calumniam, maliciamq; impetat, & falſa pro ueris adpoſuiſſe accuſet.

Quod autem ad ordinem ac diſpoſitionem huius noſtri laboris pertinet, fortaſſe breuior eſſe potuiſſem, ſi paucioribus exemplis libuiſſet uti. Verum cum hæc ars non minus in exercitatione, quàm præceptis ſita ſit, imò longiorem exercitationem, quàm præceptionem flagitet, nolui etiã in iſthac parte quicq; pueris deſiderandum relinquere. Præſertim cum ea exempla, ex quibus uera ars rectè diſci poſsit, non ubiq; obuia ſint, aut ita ſint, ut tamen citra ſuas præceptiones intelligi uix à quoq; poſsint.

Hunc igitur meum laborem, qualiſcunq; tandem ſit, ornatiſs. mi Domine Baumgartnere, nunc iterum tuæ excellentiæ nuncupo, ut ſub fœlici nominis tui auſpicio in publicum prodeat. Quem enim commodiorem Patronum hæc noſtra æditio haberet, uideo neminem. Idq; cum ob admirandam tuam humanitatem, quam cum literaria eruditione ita coniunctam habes, ut non ab re dubium ſit, humaniorem ne te, an doctiorem prædicemus. Tum uero ob inſignem tuam erga bonas artes, ac earundem ſtudioſos beneuolentiam. Nam quòd illæ, in tanto ſui contemptu, ac tam craſſa negotiationum barbarie,

tamen

tamen adhuc aliquo loco hic sunt, id certe magna ex parte tibi acceptum referre debent. Vt ita merito tuo fiat, si literatus quisq; te omni honorum genere auctũ ac celebratum cupiat.

Atqui etiam hoc nomine, huic nostræ arti, dignissimus Patronus delectus es, quòd & ipse Musicã artem singulari quodã amore complecteris, atq; ob eundem affectum Ludouicũ Senflium, in Musica totius Germaniæ nunc principem, tibi non solum singulari familiaritate notum, uerum etiam arcta quadã amicitia adiunctum habes. Cuius quidem uiri consilio, ac iudicio, in his meis libellis libenter fuissem usus, si saltem aliqua mihi cũ eo unq; antehac interces sisset notitia. nam, quæ mea uerecundia est, ignotus ignoto negocium facere nequaq; potui. Aliquoties sanè mihi nonnulla occasio, cum eo in noticiã ueniendi quæsita est, per quosdam affines meos, illi satis familiares, sed nescio per quam incõmoditatem hactenus steterit, quo minus uoti mei cõpos factus sim. Verũ, utut hæc habeãt, ego certe in Ludouico Senflio Germano, Germanæ Musices excellentiam, & magnifacio & prædico, tantũ abest, ut illius laudem, in his meis libellis, nõ potius plurimum auctam, quàm neglectam unq; cupiuerim.

Sed ad te redeo, Vir ornatissime, etiam atq; etiam orans, ut hosce meos libellos, tibi nunc iterũ nuncupatos, loco xeniolorum, quæ his Calendis Ianuarijs, ultro citroq;, amici inter se donare solent, pro tua humanitate, benigne suscipias, ac tanq; testes mei erga te amoris, in tua Bibliotheca locũ habere patiaris. Hoc certè tibi de tuo Sebaldo pollicens, eum nihil intermissurum unq;, quod ad tuas uirtutes ornandas, in suis uiribus positum esse cognouerit. Quia & me satis bona spes habet, etiam te meis filijs, neq; consilio, neq; auxilio defuturum, si forte horum aliquis, me olim defuncto, superstitis tui (quod Deus faxit) patrocinio, ad sua studia literaria indiguerit, ut ita uel te habeant, penes quem, unde uiginti annis, à patre suo exhaustorũ pro Repub. in scholis laborum, memoriam conseruatam reperiant. ὃ γὰρ ἀγνοεῖ ἡ πρόνοια ἐσὶ, πῶς τὴν εἰλημμένων βύβρωσιν

μνήμων

μνήμην ὡς τάχιστα χαρίσηται, μᾶλλον δὲ τῷ, πολὺ τὰς παιδαγωγίας, ὑπομιμνήσκω. καὶ γὰρ ἐνῶ ἔχον μικρὸν δεῖν ἅπαντα δείσεται, ὅσις οὐχ ἅπαντα, τὰ ἐς σὲ παιδεύοντας, καὶ πολὺ τῶν φιλοσοφίαν διατείνοντας εὐπλωμίᾳ, εἰ καὶ ἐλάττονα τοῦ προσήκοντος, ὅμως πολλαπλᾶ εἶναι, καὶ τοῦ δικαίου μείζονα, νομίζω. Bene ualeat T. D. in Domino per Christum. Ex Musæo Sebaldino, ad Calendas Ianuarias, Anni à Christo nato 1540.

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MVSICAE ID EST, ARTIS CANENDI LIBER PRIMVS.

Præfatiuncula.

VSV comperimus, longè alium inſtitutionis modum requiri, ſi quis pueros adhuc rudes eruditat, quàm ſi aliquātiſper eruditos diligentius expoliat. Quemadmodum & in Statuariorū officinis longè alia inſtrumenta primæ truncorū dedolationi, & poſteriori perpolitioni adhiberi cernimus. Etenim ut trūcis, adhuc rudibus, ſua craſsiora dolâbra ſunt, quæ primā aſperitatem fortius penetrent ac excecent: Ita & puerilium ingeniorū ruditas craſsiorem quandā in docēdo euidentiam poſtulat. Qualem euidentiā hēc cōmodiſsimè præſtari uiſum eſt, ſi ad breuiuſculas quæſtiōes, ea præcepta quæ docenda ſunt, certis ac euidentibus uerbis, uelut per dialogum, reſpōdenda inſtituerē. Deinde, ſi ſingulis illis præceptis ita ſua ſemper exempla adiungerē, ut ceu digiti mōſtratione ducti pueri, ubiq; quid doceretur, quam facilime perſpicerent. His ergo, utcunq; præſtitis, utātur quicunq; uolent, & meam operam, qua ingenuis pueris maxime prodeſſe ſtudui, æqui bonīq; conſulant.

CAPVT PRIMVM.

Quid eſt Muſica?

MVſica ars certè ac modulatè cantandi. Idq; quatenus ea ad ſonos ſpectat. Canitur autem tribus modis, uoce humana, fiſtulis, & fidibus. Linguæ uocem motu, fiſtulæ ſonum flatu, fides tinnitum pulſu ædunt.

Vnde dicitur Muſica?

A' Muſis, quas ueteres pro ingenuarũm artium præſidibus coluerunt. Nimirũ, quòd illi hoc nomine quandam animi humani diuinitus infuſam promptitudinẽ, ac ſtudij ſedulitatem ſignificarent, quibus in perdiſcendis artibus liberalibus, tanquã præſenti numine, maxime opus habeatur. Atq; id eſt, cur Muſæ Iouis & Memoriæ filiæ eſſe fingantur, & παρὰ τὸ μιμνήσθαι, id eſt, ab inquirendo, ſiue ἀπὸ τοῦ μυεῖσθαι, hoc eſt, à docendo uocatæ dicantur.

Quot ſunt ſpecies Muſicæ?

Vulgo duæ traduntur, Choralis, & Figurata. Choralis quæ eſt? Ea eſt, in qua ſimplex & penè unica Notularum forma, eodẽ colore, eandẽ perpetuò quantitatẽ, extra omnem Augmentationem ac Diminutionẽ, retinet. Exemplo ſunt Cantiones, quarum quotidianus uſus in templis habetur.

Quæ eſt Muſicæ Figuratæ ſpecies?

Ea eſt, in qua uariæ Notulæ, ſecundum uarias figuras, cõlores, ac uariè præſcripta ſigna, aliam ſubinde quantitatem accipiunt. De priore ſpecie nihil hic peculiariter tradetur, quod nihil opus ſit. Nam eandem Scalæ ac Solmiſationis rationem cum figurata habet: ut ita, qui Figuratam Muſicæ ſpeciem probè tenet, etiam Choralem pariter teneat.

Quis eſt uſus artis canendi?

Is eſt, ut bonarum literarum ſtudioſi, aut alioqui ſerijs negocijs occupati alij, habeant, quo feſsitudinem labore cõtracta, leuent, uiresq; lõgiori intenſione debilitatas reficiãt. Habet enim Muſica ſingularẽ quandã in oblectando energiam, qua feſsitudinis tædium diſcutit, alacritatemq; in laborando

borando conſeruat. Qua tamen eodem modo utamur, quo aliàs ſomno ac quietibus cæteris uti ſolemus, tum, quũ grauioribus magiſq; ſeriis rebus ſatisfecerimus. Cum enim unicum fermè Muſices officium ſit, animos auditorum oblectare, Oblectatione autem ſapientem nequaq; frui, ſed tantum uti deceat: Igitur merito pro inſipientibus habeantur, quicunq;, omnibus ſeueris ſtudijs omnino neglectis, ſeſe totos cantui, ac inſtrumentorũ Muſicalium illecebris mancipant: quaſi â natura ad ſolos iocos ac luſus nati ſint. Quemadmodum & eos ſtultiſsimos eſſe iudicaremus, quicunq; ita ſe totos ſomno ac quietibus traderent, ut nunquam expergiſci, ac quicquam rerum magis neceſſariarum agere cogitarent.

Muſices uſus, ſi ἀφιλόσοφητος ſit, & ſeueriorum ſtudiorum acceſsione prorſus careat, nunquam decori, ſed uicio uertendus eſt perpetuo. Siquidem Ouidio teſte

Eneruant animos Citharæ, Cantuſq; Lyræq;,
Et uox, & numeris brachia mota ſuis.

Ita enim ferè uidemus, uiros nihil præter ſaltationes, Veneres, ac adulteria crepare, qui olim pueri, extra omnem ſeueram diſciplinam, in ſolis Ludionum ſcholis adoleuerunt. Quanquam etiam ſunt, quos ita ἀφιλόσοφος Muſicæ uſus moroſos potius ac difficiles reddat, quàm molles. Idq; tanto magis, quanto illi ſibi uidentur in ea arte excellentiores. Quotus quiſq; enim eſt inſignium Citharœdorum, aut Fidicinum, qui nõ hoc inhumanitatis uicio inſigniter laboret,

Inter amicos
Vt nunquâm inducat animum cantare rogatus:
Iniuſſus nunquàm deſiſtat?

Quid ergo laudis mereantur illi, qui minimas Chordarũ diſſonantias argutiſsimè corrigentes, interim tamen uitæ ſuæ tenorem in omni uiciorũ genere κακοφωνότατον eſſe patiuntur? Quibus uero uicijs facillimè mederemur, ſi libros noſtros ita inſtrumentis canere doceremus, ut pariter philo

ſophicarum diſciplinarum, aut alioqui honeſtorum ſtudiorum præceptiones imbibendas proponeremus. Ita enim fieret, ut animi grauioribus ſtudijs, uelut præmuniti, tanto minus cantionum mollicie diffluerent, arrogantiúe morum duricia rigerent. Atqui, ſi omnino carendum ſit alterutro, quis ſanæ mentis homo nõ malit ſeueram aliquam diſciplinam, præ tibiarum fidiumq; ſcientia? Præſertim, quòd ubiq; plurimi reperiantur Ludiones, qui pro ſtipe laſciuè canentes, aut ſaltãtes, ſeſe grauibus uiris ridiculos faciant: At perpauci, qui graues & cordati, ſi res expoſtulet, eſſe poſsint. Rectè itaq; & prudenter noſtratium Prouerbio dicitur, Cuiq; ingenuo homini hoc maxime ſtudendum eſſe, ut potius alios habeat Ludiones, quàm ipſe habeatur ab alijs. Hæc aũt ſcribimus, non ut pulcherrimam cantandi artem uituperemus, ſed potius, ut eam cum alijs ſeuerioribus diſciplinis coniunctam, ab Erronum ac Ludionum ocioſis lenocinijs uindicemus, ac in ſuum uerum officium reſtituamus, quo non tam ocioſis Epicureorum uentribus, quàm bonarum literarum, ac uerarum uirtutum cultoribus, oblectando ſeruiat.

Quid? Ergo Muſicæ nullus eſt uſus in templis?

Eſt equidem aliquis, ſed qui tamen & ipſe non tam interſeuras ſacrorum partes, quàm ſpiritualium mentium oblectationes habendus ſit. Non enim ſonis aut tinnitibus colitur Deus, ſed ſpiritu, & ueritate cordis: ut ita in re diuina nihil opus ſit intenſiore uoce, ſed potius collectiore ſpiritu. Ita enim D. Paulus ait: Pſalmorum, Hymnorum, ac cantionum ſpiritualium elocutionem, nobiſmetipſis faciendam: Domino autem in corde pſallendum, & cantãdum eſſe. Epheſ. 5. Quapropter templariam quoq; Muſicam, non aliter, quàm ludum ſpiritus tum uſurpemus, cum grauioribus ac magis ſerijs ſacris ſatisfecerimus.

Quot

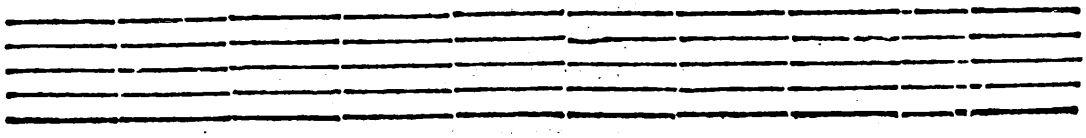
Quot ſunt accidentia, quæ ad canendi artem neceſſario requiruntur?

Octo. Scala, Clauis, Tactus, Nota, Punctum, Pauſa, Menſura, Tonus.

CAPVT SECVNDVM.

Quid eſt Scala.

ESt conſtitutio linearum & ſpaciorum, rectè ac æqualiter productorum, quibus omnis generis cantionũ Notulas inſcriptas cernimus. Græce σύστημα dicitur.



Cui uſui eſt linearum, & ſpaciorum obſeruatio in Cantibus?

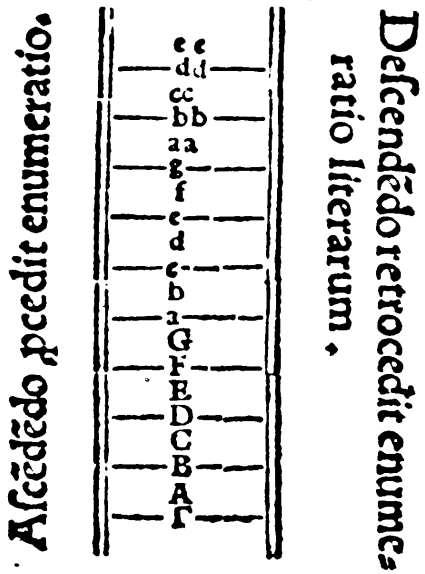
Vt per ipſorum diſtantiam aſcenſus & deſcenſus Notularum (quæ uocis ducendæ ſigna ſunt) rectius ac expeditius deprehendatur. Nam ſi Notulæ ſuperficiei, parallelis carenti, inſcribantur, nemo certo ſcire poterit, quantum uocem intendi aut remitti oporteat. At ſi paralleli addantur, abſq; dubio, primo ſtatim intuitu, quid inter quaſq; Notulas diſtantiæ ſit, percipitur.

Cur uocant Muſici Scalam?

Quantum conijcere licet, duæ huius appellationis cauſæ hoc loco ſunt. Prima ex forma, quod lineæ ita παράλληλοι

Notulis ſubſcriptæ, portatilium Scalarum trāſuerſa tigilla, quæ Græci κλιμακτῆρας uocant, quodammodo repræſentēt. Altera cauſa ex uſu ſumpta eſſe apparet. Quòd in recitādis Muſicæ Scalæ literis ſiue Clauibus, eodem planè modo quo & in Scalis portatilibus ſolet, ſcandendo procedatur, deſcendendo autem retrocedatur.

SCALA.



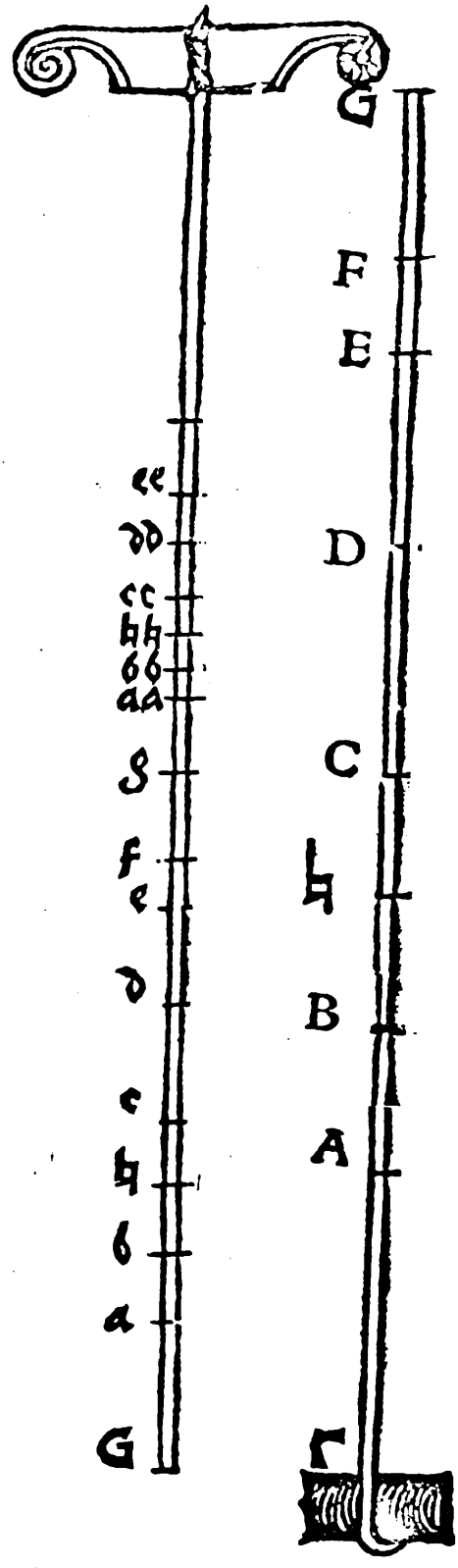
Quid ſunt Claues?

Claues dicuntur hæ ſeptem literæ, a b c d e f g: quæ in ſyſtemate, triplici ordine ſingillatim ſingulis linearum ac ſpaciorum initijs additæ, uocis humanæ intenſiones, ac remiſſiones determinant. In eo enim tota uis artis cantandi pendet, ſi ſciatur, quatenus uocem nunc intendi, nunc remitti oporteat. Nam non cantat qui perpetuo eundem uocis ſonum ædit. Eſt itaq; cantare nihil aliud, quām uocem, pro rerum decantandarum adfectu, ſcitè intendere ac remittere. Quam uocis intenſionem ac remiſſionem ueteres per Monochordum certiſsime docuere. Eſt autem Monochordum inſtrumentum, unicam habens chordam, certa longitudine ſu-

ne ſupra duo fulcra intenſam, in quorũ magadio ſubter uocum gradus ab infima graui, ad uſq; ſupremam acutam, certis interſectionibus diſtinguuntur: Ita ut fulcro inferiore, quod ſolum mobile ſit, ſupernum uerſus gradatim promoto, & chorda ad ſingulas interſectiones pulſa, quàm certiſsime quicquid interuallorum aſcendentis uocis eſt, ædatur. Itidem ſi à ſuperiore fulcro reducas, deſcendentis. Quam rem ut pueri rectius intelligãt, eam ipſorum manibus, ac auribus experiũdam dabimus. Linea, quam hic à latere ob chartæ breuitatem bipertitã adiunximus, integræ Chordæ exemplar eſt, ſuas certas diſſectiones habens. Eam ſi puer in cuiuſuis teſtudinis magadio quintæ Chordæ, ut uocant, ſubſcribat, ac ſuppoſitis utrobiq; fulcris, per gradatim promotum, ac remotũ alterũ examinet, utiq; quid uere Claues ſint, quidq; interuallorum inter ſe habeant, certiſsimo aurium ſenſu percipiet.

Huius Lineæ ſiue Monochordi exempla ubiq; in Muſicis inſtrumẽtis cõſpiciunt. In Citharis em̃ & Clauichordis, ut uulgo uocant, Chordæ diſpares nihil aliud ſunt, quàm Monochordi totidem partes, quot interſectiones illud habet. Ex unica autẽ Chorda plures fieri rei

Fulcrũ ſuperius immobile.

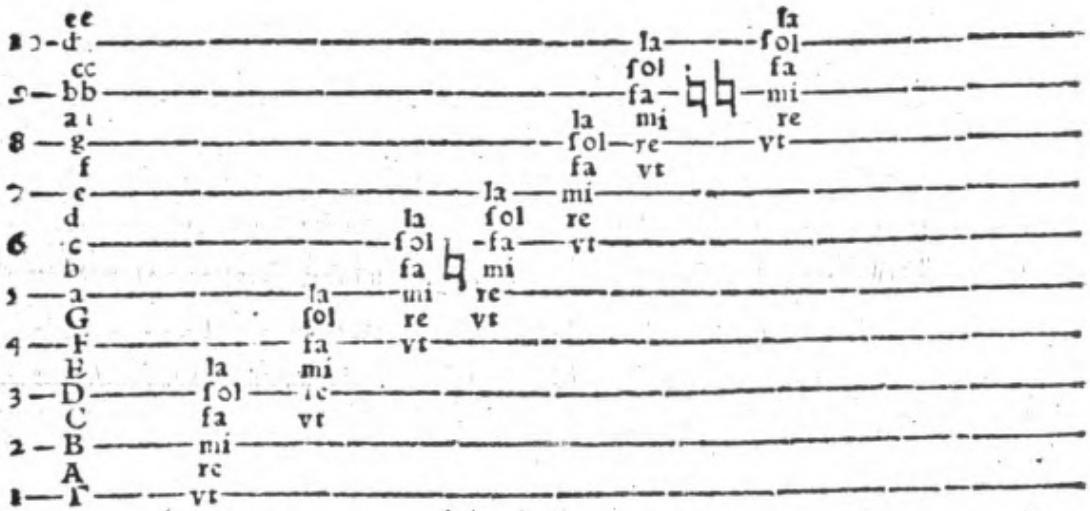


Fulcrum inferius pmobile.

ri rei neceſsitas coegit: quod in Monochordo pariter plures interſectiones pulſari nequeāt: quas tamē Contrapuncti, ut uocant, conſtitutio plures ſimul conſonantes, exigebat. Itidem & in teſtudinum Collis ligationum limites, tum etiam in tibijs foraminum interſtitia, planè nihil aliud habere ſciāt pueri, quàm particulares Monochordi huius dimenſiones.

Quot ſunt Claues Syſtematis, ſiue Monochordi?

In Monochordo, quod ſonos tantum reſpicit, tres & uiginti habentur Claues. Id quod ſuperius deſcripta Chorda ob oculos ponit. Verū qui nō ſonorum, ſed poſitionis ratio nem ſequuntur, illi tantū uiginti numerant: nimirum, quod in cantilenarum deſcriptione b fa & ♮ mi, utlibet ſono inter ſe differant, eundem tamen ſemper locum occupent. Cæterum quæ nomina, & qui ordo Clauium ſit, hic ſubiuncta figura declarat.



Literæ Syſtematis cur dicuntur Claues?

Quia certas melodias, adcoq; totius Syſtematis ordinē

in

in Cantionibus uelut aperiũt ac oculis exponunt. Quemadmodum claues ſeris inſertæ ac circumactæ, recluſis ſcrinijs, mox quicquid contenti ante latuerat, apparere faciũt.

Quomodo diuidũtur ſyſtematis claues?

In Graues, Medias, & Acutas.

Quæ ſunt Graues literæ?

Maiuſculæ infimæ octo, Γ A B C D E F G. Ideo graues dictæ, quia cantiones, per eas deductæ, uoce demiſſa, ac craſſa cantari ſolent. Cantores uulgo Baſſum uocant.

Quæ ſunt Mediæ Claues?

Minuſculæ illæ ac ſimplices literæ ſeptem, a b c d e f g, Mediarum nomen habent. quod uocem mediam inter demiſſam, grauem, & intenſam acutam exigant: Qualem in concentu Tenoris & Alti, ut uocant, audimus.

Quæ ſunt Claues acutæ?

Quinq; illæ geminatæ ſupremæ, aa bb cc dd ee. Intenſiſſimam enim, & acutiſſimam uocem ædunt. qualis fermè impubertatis eſt. Diſcantum uulgo uocamus.

Licet ne uulgo receptis uiginti Clauibus plures adfingere?

Quidni liceat? imò etiam neceſſe eſt, quoties aliqua cantio harum fines infra ſupraue exceſſerit. Cautio tamen ſit, ut in ſuperadditis nouis Clauibus, ordo mediarum ſeptem literarum ac ſyllabarum ſeruetur. Cuius rei indicium infra

inter Solmisationis exempla reperient pueri. Nam secundum exemplum ad ggsol reut usq; scandit. Decimum uero, integrum Diatessaron infra rut descendit.

Quis tandē est usus Clauiū, hoc modo gradatim lineis, ac spacijs Scalæ intertextarum?

Duplex est. Primus, ut certa uocum intensionis ac remissionis interualla designent: ut ita etiam ex ipso literarū ordine cognoscatur, quid inter uarias uoces intersit. De interuallis paulò inferius docebitur. Alter usus est, ut in ordine Clauium, ita in tabellam redactarum, tanquam in speculo, cuiusuis Cantionis situm quàm facilime, ac certissime perspiciant pueri. Nimirum, quod lineæ, quæ in quibusq; cantilenis spectantur, certa pars præscripti systematis sunt. Nam Notulas certis lineis, ac spacijs distingui, & à fronte Cantiones per characteristicas Claues inscribi, id equidem nihil aliud est, q̄; eas hoc modo ad situm, ac posituram ante positi systematis referri, ut confestim intelligat, quæ Claues quibus Notulis seruiant.

Quæ sunt claues Characteristicæ?

Eæ sunt, quæ solæ in Cantionum initijs, per certas figuras præscribi solent. quum aliæ omnes, ceu dissimulatæ, omissis ipsarum literis, mente, non oculis, concipiantur.

Quot sunt claues Characteristicæ?

Quinq; sunt, F c g ♭ ♮. Nam semper aliqua harum, in quibusq; cantilenis, statim à principijs singulorum uersuum, certæ lineæ præscribi solent. Alij rut, & dd lasol, quoq; inter Characteristicas numerant. Quas nos hic obmittimus

mittimus, quod earum præscriptione nulquam opus esse uideatur.

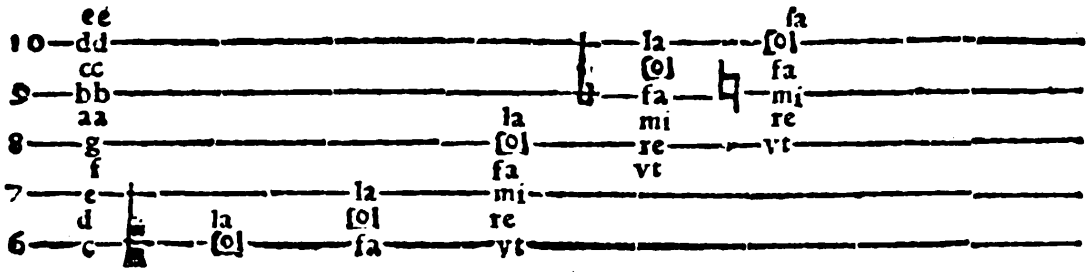
Quæ sunt figuræ Clauium Characteristicarum?

Diuersæ sunt pro uarietate cantuum. Nam in Chorali cantu F. c. g. ita simpliciter præscribũtur. In figurato uero, pro F ponitur  aut . pro c. . g utrobiq; idem est, sed semper minusculum.

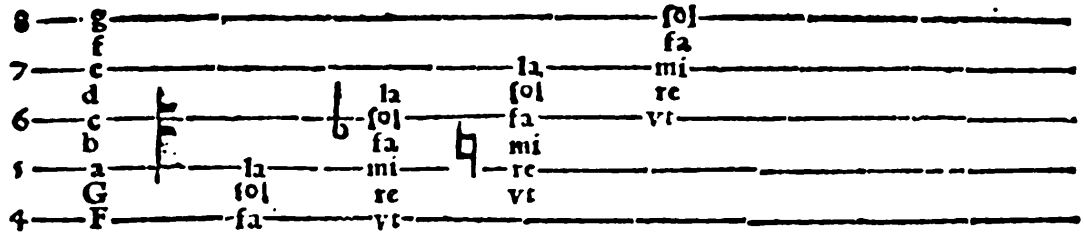
Quis est usus præscriptarũ Characteristicarũ?

Duplex est, Nam f. c. g. locum systematis indicant, ♭ rotundum uero, & ♮ quadratum, qualitatem cantilenæ, ♭ mollis ne, an ♮ dura sit, ostendunt. Itaq; qualibet harum trium f. c. g. in cantibus præscripta, illico pueri locum systematis per eam cognoscant. Siquidem linea, cui Characteristica in cantu insidet, eadem ipsa semper est, quam & in Systemate eadem Clauis occupat. Cæteræq; omnes Claues & lineæ infra supraq;, eodem per omnia ordine, quo in Systemate digestæ sunt, etiam in Cantilenis repræsentantur: quod ex subiectis formulis clarissime cernitur.

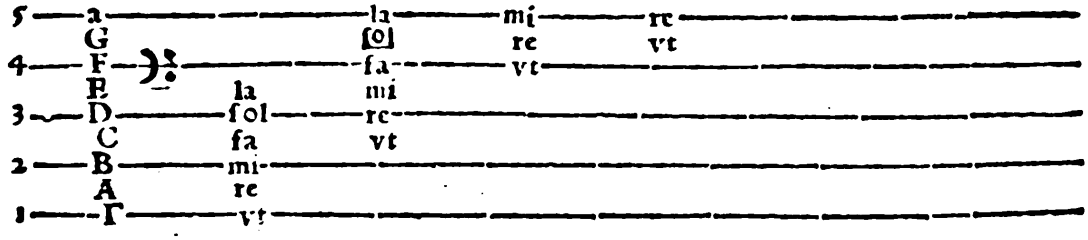
Pars Systematis acuta.



Pars Syſtematis media.



Pars Syſtematis grauis.

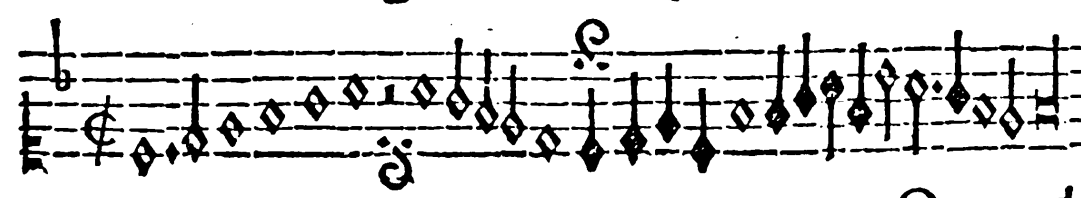


DE CLAVIVM SYLLABIS.

Quis eſt uſus ſyllabarum, quæ ſingulis Clauibus in Syſtemate adſcriptæ leguntur?

Hic eſt, ut per earum uiciſsitudinariam uſurpationem, omni cantui ſuam propriam, ac certam modulationem attribuamus. Sunt enim eæ ſyllabæ nihil aliud, quàm certæ inter uallorum nomenclationes. Sunt autem ſex. VT, RE, MI, FA, SOL, LA. Quarum inter ſe ordinem ſubnexa hæc cantiuncula docet.

Fuga in Subdiapente.



Quomodo

Quomodo diuiduntur eæ ſyllabæ?

Nobis in Inferiores & Superiores diuiduntur. Inferiores uocamus, VT, RE, & MI. Nã ſi in Clauibus biſyllabis aut triſyllabis, per FA, SOL, LA, quantum oportet, ſcandi non poteſt, hæ pro illis deficientibus ſuccenturiare ſolent. Superiores uocamus FA, SOL, LA. Quod itidem & hæ ſuccenturiant inferioribus, quoties in Clauibus biſyllabis aut triſyllabis, per MI, RE, VT, tantũ deſcendi non poſsit, quantum uocis remiſsio flagitat. Quam differentiam ex regulis ſolmiſationum infra rectius percipient pueri: dummodo ante de uocum ſiue ſonorum interuallis, quãtum locus exigit, docti fuerint.

CAPVT TERTIVM
DE INTERVALLIS.

Quid eſt interuallum?

INteruallum eſt hoc ipſum, quod uox à certo ſono altius intenditur, aut profundius remittitur.

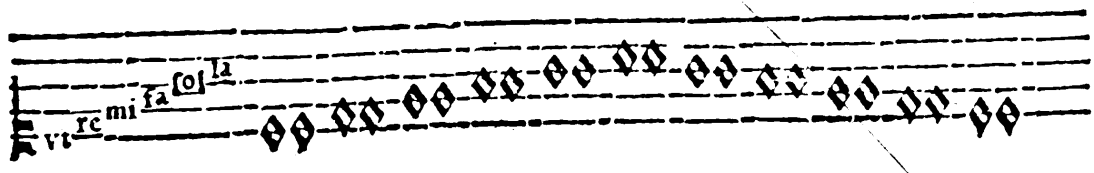
Vocum interualla quot ſunt?

Plurima quidem ea ſunt, ſecundum quod uox ſubinde altior aut demiſſior æditur. At quod ad puerilem captum commodet, pauca uulgatiora hic deſcribere libet, uidelicet, Vniſonum, Semitonium, Tonum, Semiditonũ, Ditonum. Diateſſeron, Diapente, Semitoniũ cum Diapente, Tonum cum Diapente, Semiditonum cum Diapente, Ditonũ cum Diapente, Diapaſon. In his percipiendis, non tam Monochordi exactam dimenſionem, quàm ſex ſyllabarum prædi-

ctarum ordinem, ac uulgaris Scalæ líneas & ſpacia, ut ea in omnibus cantibus cernuntur, pueris animaduertenda cenſeo: Quod hoc modo, & facilius multo, & cõmodius, quæcp interualla percipient, ac memoria retinebunt.

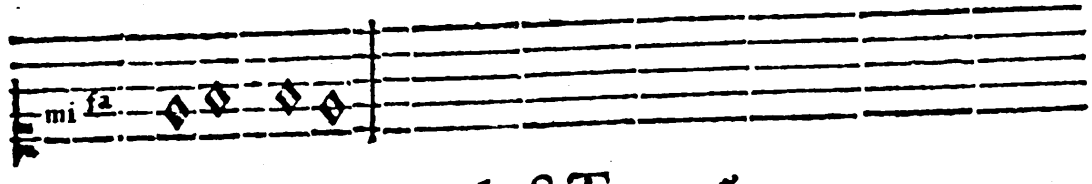
Quid eſt Vniſonus?

Eſt eiuſdem uocis idem ac perpetuus tenor, abſq; omni intenſione aut remiſſione æditus. Qualem habent Notulæ omnes, quæ ſuper eandem lineam, aut in idem ſpacium poſitæ cernuntur. Eſt ergo Vniſonus non interuallum, ſed interuallorum aliorum ceu Baſis, ad quam illa omnia per relationem æſtimari debent.



Quid eſt Semitonium?

Eſt hoc ipſum, quod uox à mi ad fa intenditur, aut à fa ad mi remittitur.

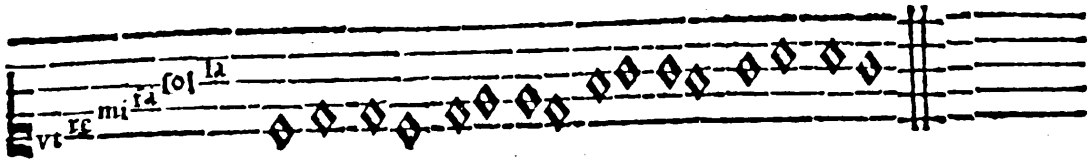


Quid eſt Tonus?

Eſt deductio uocis à linea in proximum ſpacium, aut à ſpacio in contiguam lineam. Qualis eſt, quoties

ab { ſol, fa, re, ut } ad { la, ſol, mi, re } tranſitur, & è contra. Excipe mi fa Semitonium.

Vt re

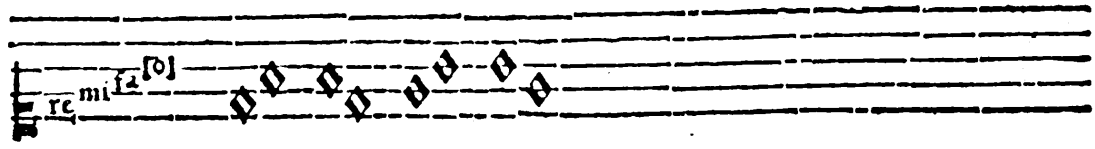


Semiditonus quid eſt?

Eſt interuallum uocum à quacꝫ linea ad alteram, aut à quocꝫ ſpacio ad alterum, Semitonium pariter cõtinens.

Exemplo eſt quoties à { re / mi } ad { fa / ſol } tranſitur aut reditur.

Vulgo tertia minor dicitur, quod intra tres uocis gradus integrum Tonum cum Semitonſo contineat.

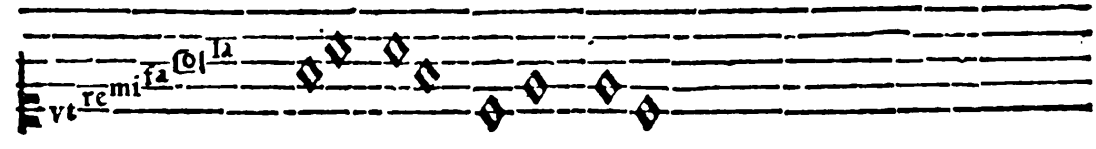


Quid eſt Ditonus?

Eſt interuallum à quacꝫ linea ad alterã, aut à quouis ſpacio in alterum. Ita tamen, ut nullum Semitonium cõtineat.

Huiuſmodi eſt, quoties uox à { fa / ut } ad { la / mi } traducitur aut reducit.

Vulgo tertia maior dicitur, quod intra tres uocis gradus, duos integros Tonos habeat.

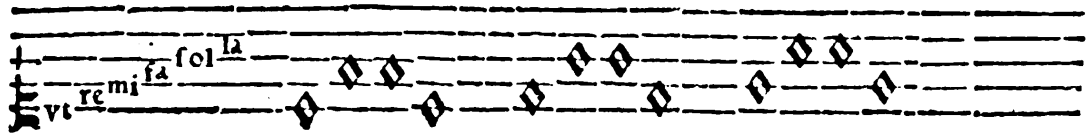


Diateſſeron quid eſt?

Eſt uocis ſaltus à quauis linea in alterum ſpacium, aut à quolibet ſpacio ad alteram lineam: qualiter fit, dum

Vt

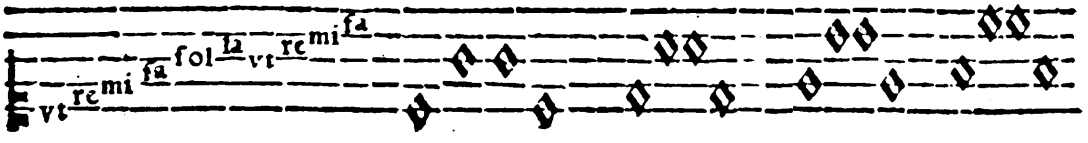
Vt re mi & fa sol la inuicem concinuntur, quartam alij uocant, quod intra quatuor uocis gradus duos tonos & Semitonium complectatur.



Diapente quid est?

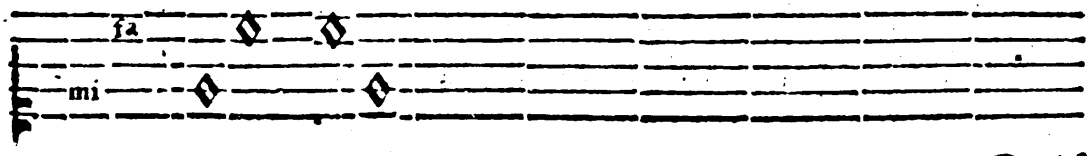
Est uocis saltus à quauis linea in tertiam, aut à quouis spacio in tertium. Cuiusmodi est ab ut re mi fa ad sol la mi fa

Quintam uulgo uocant, quod per quinq; gradus uocem intendat aut remittat.



Quid est Semitonium cum Diapente?

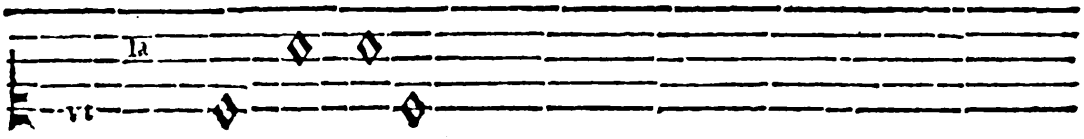
Est uocis transitio à qualibet linea in tertium spacium: aut à quolibet spacio ad tertiam lineam, duo Semitonia & tres tonos intra se continens. Exemplo est, mi & fa per sextam inuicem cantata. Sextam minorem uocant Cantores. Quod ad sextum usq; gradum uox ita intensa aut remissa, duo Semitonia complectitur.



Quid

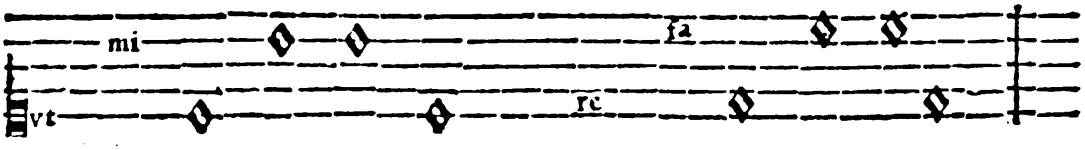
Quid eſt Tonus cum Diapente?

Eſt itidem tranſitio â qualibet linea in tertium ſpacium: aut è quouis ſpacio ad tertiam lineam, ſed quæ unum tantum Semitonium, & quatuor tonos contineat. Exemplum, VT & LA per ſextã. aliàs ſexta maior dicit, Quod ad Sextum uſq; gradum uox intenſa aut remiſsa, unicum ſaltem Semitonium contineat.



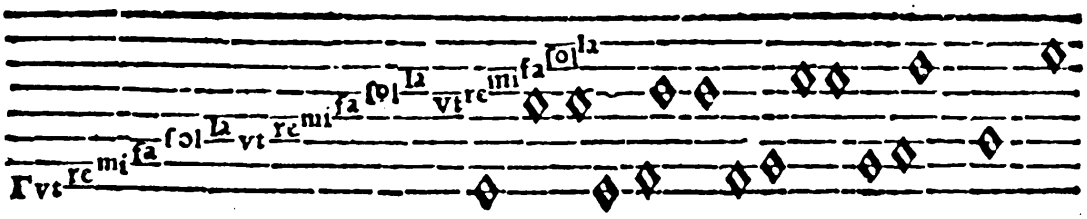
Quid eſt Semiditonus cum Diapente?

Eſt uocis tranſitus â quolibet ſpacio in aliud quartum: aut â quauis linea in aliã quartam, intra ſe duo Semitonia, & quatuor tonos complectẽs: Vulgo ſeptimã minorẽ uocãt, VT MI & RE FA exemplo ſunt. Quod ita uocem intendendo aut remittendo ſeptem gradus dinumerentur.



Quid eſt Diapaſon?

Eſt ſaltus â qualibet linea in quartum ſpacium, aut â quolibet ſpacio in quartam lineam. Diapaſon dictum, quod hactenus tradita interualla omnia complectens, quaſi inſe ipſum redeat. Octauam alias uocant, quod eiuſmodi intenſio aut remiſsio uocis octo gradus habeat.



Sunt & alia plura interualla, quæ numerari uulgo ſolent, ita, ſi ad Diapaſon tonus, aut ſemitonium acceſſerit, uulgo Nonam uocant: ſi ditonus aut ſemiditonus, Decimam: ſi Diateſſeron, Vndecimam: ſi Diapente, Duodecimam. Sed nos ea hic indicare, non tractare uoluimus, quod uſu potius quàm regula, per tempus ediſci poſſint.

CAPVT QVARTVM,
De Solmiſatione, ut uocant, ſiue nomenclatione uocum.

Ecquid eſt Solmiſatio?

ESt earum ſyllabarũ, quas quæq; Claues adiunctas habent, pro uaria notularum poſitura, propria ac expedita uſurpatio.

Quot requiruntur ad Solmiſationem propriè ac expeditè diſcendam?

Duo. Primũ, ut cãtaturi, ante poſitũ Syſtema, cũ ſuis Clauibus & ſyllabis, certiſſime, ac tanq; pprios digitos, memoria teneãt, et quarumq; cantionũ initijs adhibeãt. Ita em̃ omniũ cantionũ conſtitutionẽ rectiſſime ob oculos poſitã perſpiciẽt. Alterũ, ut diligẽter obſeruẽt, p b fa & ♮ mi, tanq; principes claues, cæterarum omniũ Clauium ſyllabas ac uoces, in uniuerſis cantibus uſurpandas ac regendas eſſe. Nemo enim ullam cantilenam certe ac proprie modulari poterit

rit, niſi ante conſulto b fa, aut ♮ mi didicerit, Mi ne an Fa, utrumuis ſuæ ſtationi dari uelit. Nam tantum intereſt, Fa ne an Mi, in bfa ♮mi canatur, ut horum utrumuis peculiarem ſibi melodiæ naturam ac qualitatem uendicet. Vnde fit, ut & plura Cantionum genera numerentur.

Quot ſunt Cantionum genera?

Sunt, qui tria numerant: Naturale, b molle, & ♮durum. Alij his & quartum addunt, uidelicet Fictum. Nobis uero, ob commodiorem docendi modum, duo tantum conſtituiſſe ſatis eſto, bmolle & ♮durum. ſecundum quod omnis cantus, ab initio aut b ſcriptum habet, aut non habet.

Quis eſt cantus b mollis?

Is eſt, qui ab initio b ad ſcriptum habet, & ſecundũ b fa, cæterarum omnium Clauium uoces, infra ſupraq; ſuo ordine digerit. Idq; ſi bfa ſuum locum, proxime ſub cſolfaut, tuetur. Nam ſi b præſcriptum, alienum locum occupat, cantum Fictum faciet, in quo tum, neglectis regularibus uocibus Scalæ, ſuppoſititiæ aliæ fingendæ ſunt, pro ut infra fa, in b ſcripto, Mi, Re, Vt: ſupra autem, Sol La congruit. Neq; ad ullam aliam clauem, extra b, in talibus cantibus reſpectio eſt. Quare & eas ipſas cantiones, quòd totæ ex b præſcripto pendeant, à Cantu b molli ſeparare nolumus.

Quis cantus ♮ duri?

Is eſt, qui ab initio aut nullum b fa, aut tale ♮ ✕ mi præſcriptum habet: ut in eo ſecundum Mi in ♮ mi, itidem cæterarum omnĩ Clauium ſyllabæ ſurſum ac deorſum, pro illius ordine coaptentur. Horum generum exempla infra proximè Solmiſationis regulas ſubiungam. Nam iam huc poſi-

ta, nondum tradita Solmisationis arte, non satis euidenter à pueris percipi possent.

Cur omittitur hic Cantus naturalis?

Ideo, quòd nobis longe cõmodiorem institutionẽ neglectus, quàm animaduersus faciat. Nam illius nomenclatione obmissa, tum multo euidentior & commodior diuisio omnium Cantionum, per ♭ ab initio aut adscriptum, aut non adscriptum, efficitur. Deinde & Solmisationis ars, ob illum intermissum, tanto paucioribus, ac puerili captui facilioribus regulis, tum rectissime describi poterit. Neq; quicquam scrupuli facit, quòd naturali cantui quiddam peculiare præ alijs duobus, esse constet: præsertim, cum neq; illud ita unquàm se habeat, quin aut in cantus ♮ duri, aut ♭ mollis septa coincidat: nisi forte Diapente non egrediatur. qualem tum nihil planè uetat, ♮ duri & nomine & regulis censeri.

Tota Solmisationis ratio, quot regulis principalibus compræhenditur?

Septem, secundum totidem literas, a b c d e f g. quas Systema habet. Quanq; enim hæ, uocum differentiæ causa, primo maiusculis formis, deinde minusculis, postremò & geminatis scribuntur. tamen, quod ad Solmisationis artẽ pertinet, quicquid de minusculis medijs dicitur, idẽ pariter & de maiusculis infra, & de geminatis supra, intelligi oportebit. Ita enim ab alijs, sed obscurius dicitur: de octauis idẽ esse iudiciũ.

Regulæ Solmisationis.

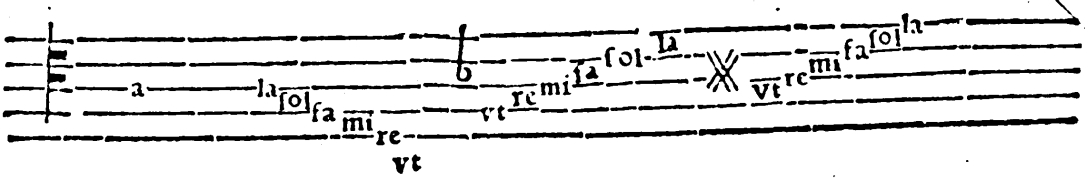
Prima de { aa la mi re / ala mi re / A re.

In

In {aa a A} la mi re, ſi cantus ultra ipſum ſcandit, ♭ præſcripto, MI: non præſcripto, RE canatur. At ſi plus ditono deſcendat, perpetuo LA.

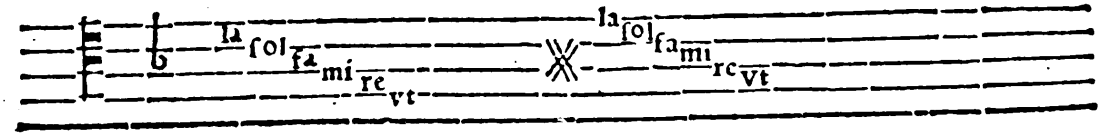
Annotatio.

Plus Ditono dico. Nam ſi tantum per Ditonum, aut minus eo deſcendatur, nihil opus erit LA: cũ per MI, RE, VT, perfici deſcenſio poſsit. Idem & de ſimilibus infra conditionibus intelligatur. Scilicet, quòd nihil opus ſit ſuccenturiatione aliarum uocum, ubi cantus ſenarium ordinem harum ſex ſyllabarum, VT, RE, MI, FA, SOL, LA, non exceſſerit.



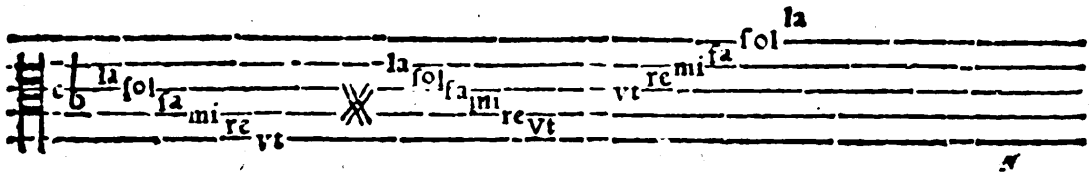
Altera regula de {bb b ♮}

In {bb b ♮} fa ♮ mi, Si cantus b mollis eſt, ſemper FA: ſi uero ♮ duri, MI cantetur. b mollis is omnis eſt, q rotundum ♭ ſuo loco p̃ſcriptum habet, ♮ durus q non habet.



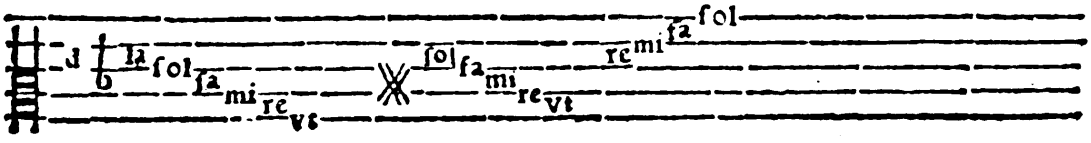
Tertia de {cc c C} ſol fa ut.

In {cc c C} ſol fa ut, ſi cantus ipſum plus Ditono ſuperat, ſemp VT: ſi uero uel Tonũ deorſum cadit, b præſcripto SOL; non præſcripto, Fa canatur.



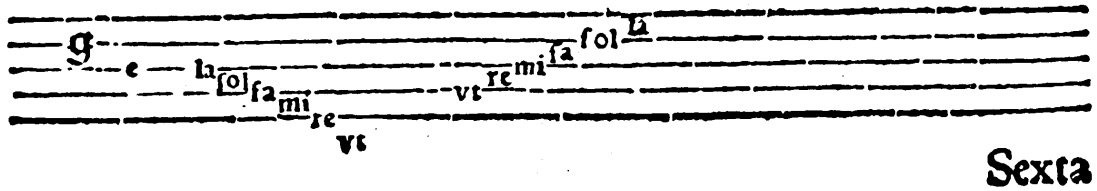
Quarta regula de {dd d D} la ſol re.

In {dd d D} la ſol re, ſi cantus plus tono ultra ipſum tollitur, ſemper RE: ſi non plus tono tollitur, ſed magis demittitur, b præſcripto LA, non præſcripto, SOL ſumatur.



Quinta regula de {ee e E} la mi.

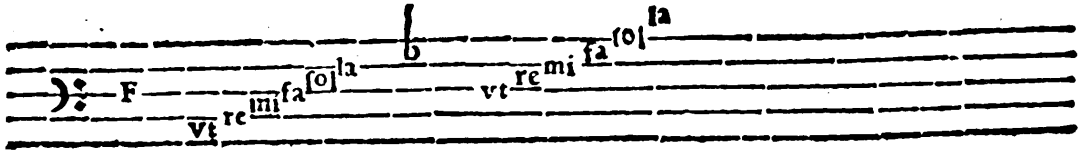
In {ee la / e la mi / E la mi} Si cantus plus ditono deſcendit, ſemper LA, ſin minus, aut ſi ſcandit, ſemper MI cantetur.



Sexta

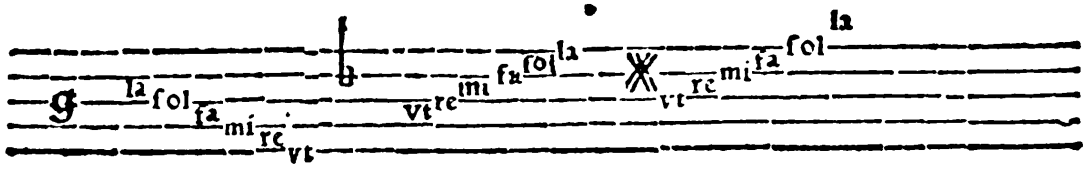
Sexta regula de { f / F } fa ut.

In { f / F } fa ut, tum V T canatur, cum cantus ad bfa præ ſcriptum ſcandit, alias ꝑpetuo F A cantetur.



Septima regula de { g / G / r } ſol re ut.

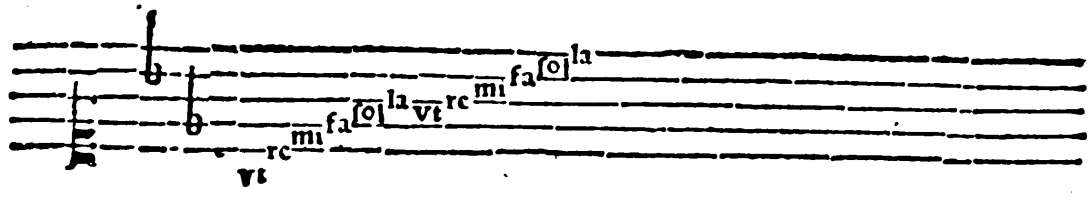
In { g / G / r } ſol re ut, ſi cantus plus tono ipſum tranſcendit, b ſcripto, R E: non ſcripto, V T cantetur: at ſi non plus tono ſcãdit, ſed potius deſcẽdit, ſemp S O L.



Appendix prima.

Si b fa aut ♮ mi ab initio, non in ſuo, ſed alieno quopiam loco ſignatur, tum neglecta totius ſyſtematis regulari poſitione ex ſolo utriuſuis loco, totus omnium aliarum ſyllabarum ac uocum ordo, infra ſupraq; uſurpetur.

Vt Re



Appendix altera.

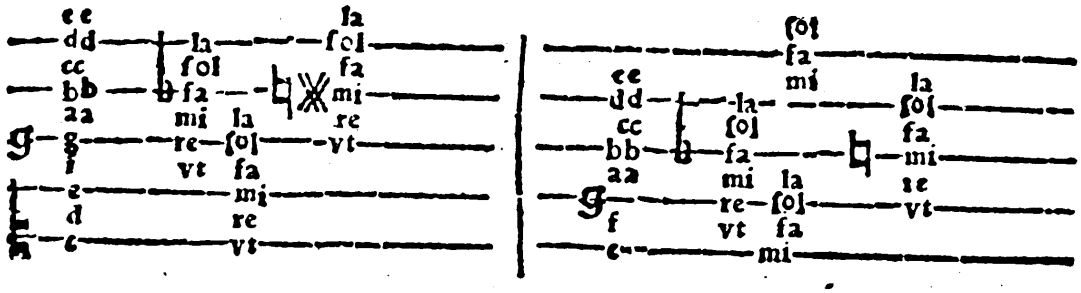
Si b fa non ab initio præpoſitum, ſed mediæ cantioni paſſim inſertum reperitur, in ſolam eam Notam agit, quæ in eodem ſpacio, aut eadem linea proxime ſuccedit.

In his regulis totum Solmiſationis artificium, non minus certè quàm breuiter continetur. Harum itaq; ductu, pueri, conſpecta cuiuſuis cantionis Claue Characteriſtica, illico uniuerſarum Notularum ſyllabas pernoſcent. Dummodo, quòd ante monuimus, Syſtema in promptu habeant, ac probe memoria teneant. Hoc enim modo ex Characteriſtica Claue, ſtatim quicquid & aliarum Clauium infra ſupraq; Characteriſticam eſt, perſpicitur. Quibus perſpectis, certa pariter ſyllabarum Scala ſecundum b fa, aut ♮ mi illico ſeſe aperit. In qua, ut quæq; ſyllaba, in quamcunq; lineam, aut quodcunq; ſpacium inciderit, ita ab eadem omnes Notulæ, ibidem recte ſequentes denominẽtur. De Clauibus Characteriſticis ſupra traditum eſt.

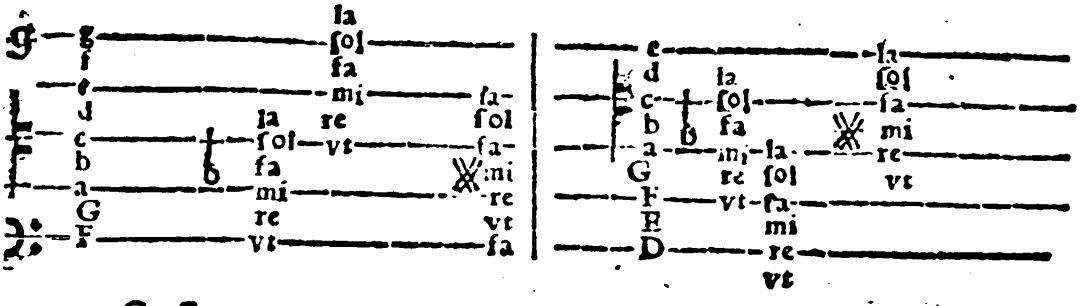
Demonſtrationes, quomodo in quibuſuis Cantilenis, per ſolam Characteriſticam Clauem, cæteræ Claues ac ſyllabarum Scala comprehendatur. Tum etiam, quomodo mutationes ſyllabarũ ſe inuicem, ultra infraue ſenarium ipſarum ordinem, aſcendendo deſcendendoq; habeant.

Syſtematis

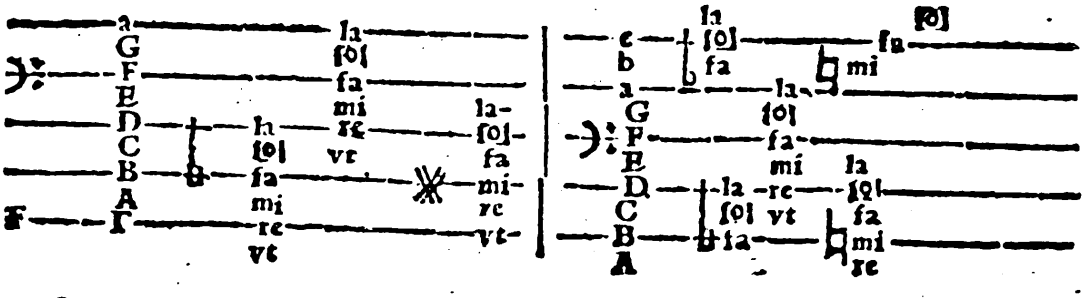
Systematis acuti formæ, quæ Discanto, ut uocant, peculiares sunt.



Systematis medij formæ, quæ Alto & Tenori communes sunt.



Systematis grauis formæ, quas Bassus sibi uendicat.

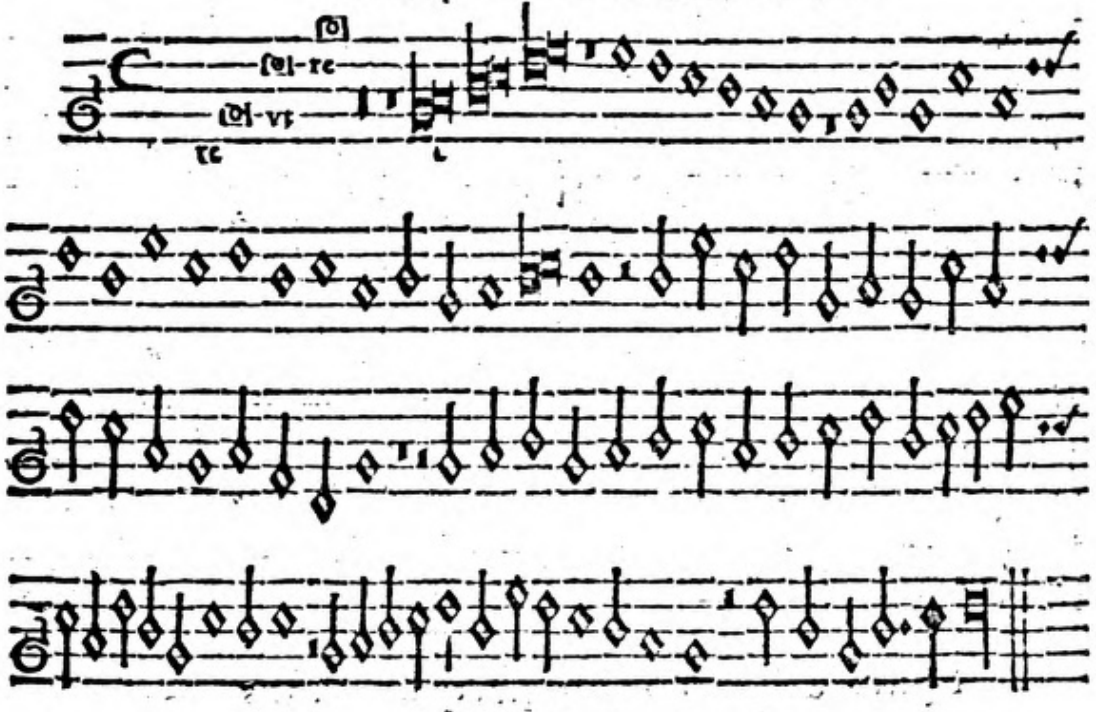


Sequuntur totidem fermè exempla Solmisationis, quot Clauium Characteristicarum posituræ in usu sunt. Vt ita ad quodlibet horũ exemplorũ, rectè ac certè cum sua scala perceptum, pueri deinde omnia, similiter signata, conferant. neq; quicquam dubitent, eodem planè ordine ac modo, etiam in omnibus alijs similibus Solmisandum, ut uulgo loquimur, esse. Quòd si ita fecerint, absq; omni scrupulo, quicquid similiũ Cantionũ eis oblatũ fuerit, pcantẽt.

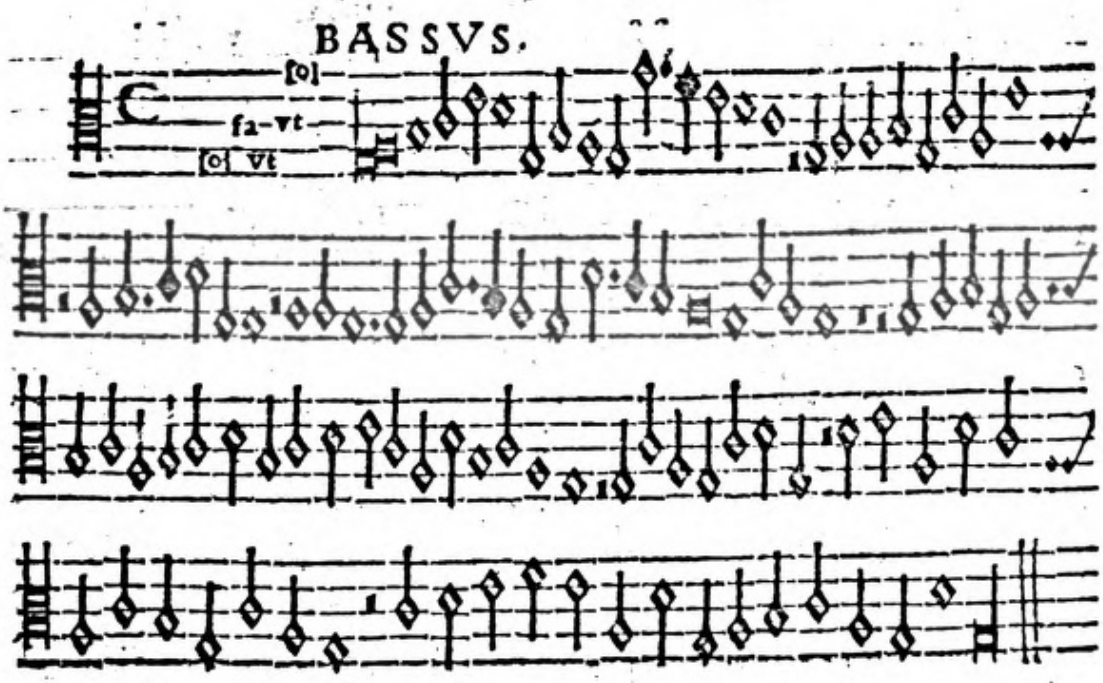
Acutæ uocis, quam Diſcantum uocant, exemplum primum, ſub gſolreut ♮duro.

Exercitium uocum Muſicalium. N. P.

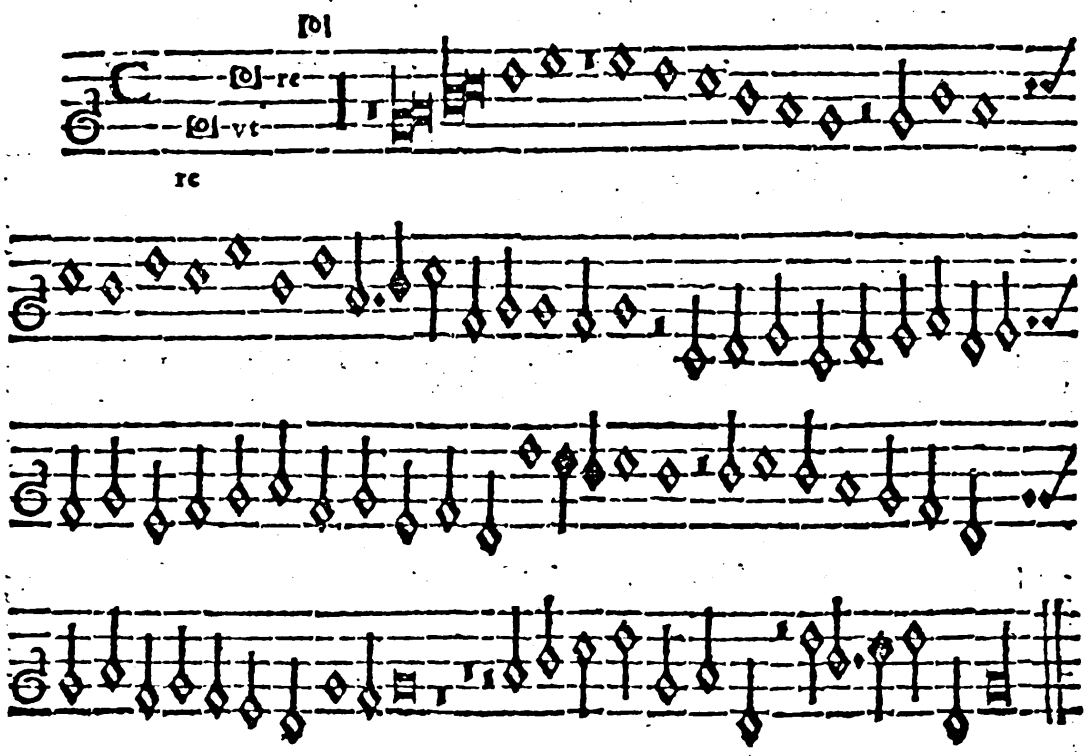
PRIMVS DISCANTVS.



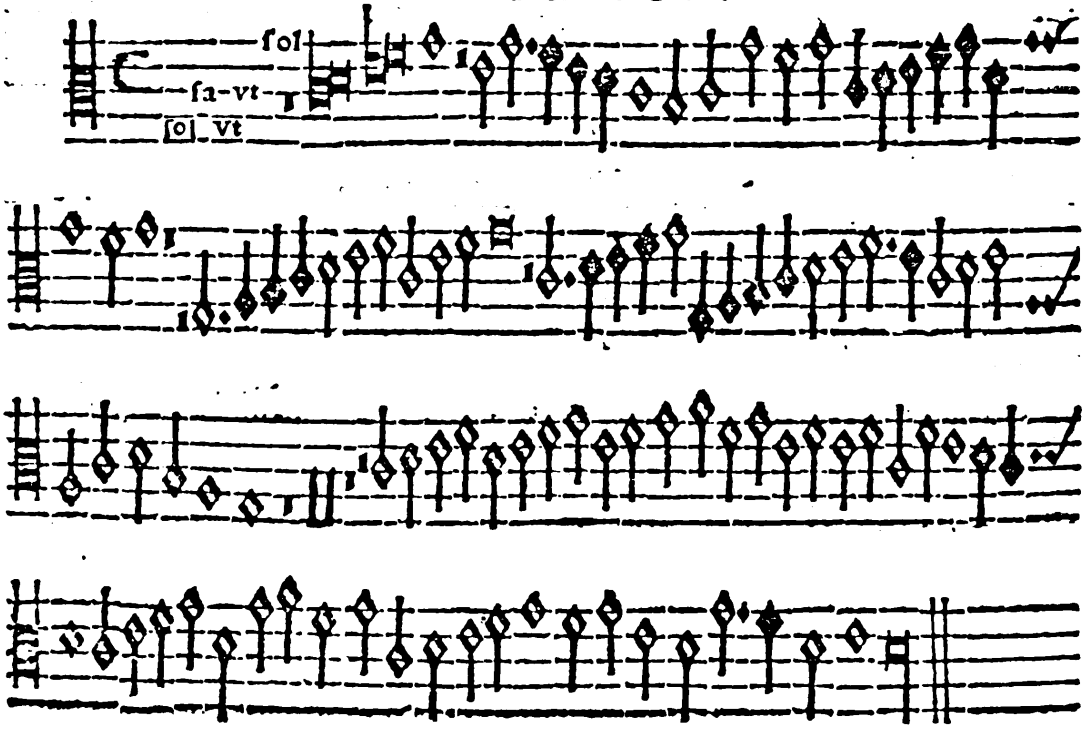
BASSVS.



ALTER DISCANTVS.

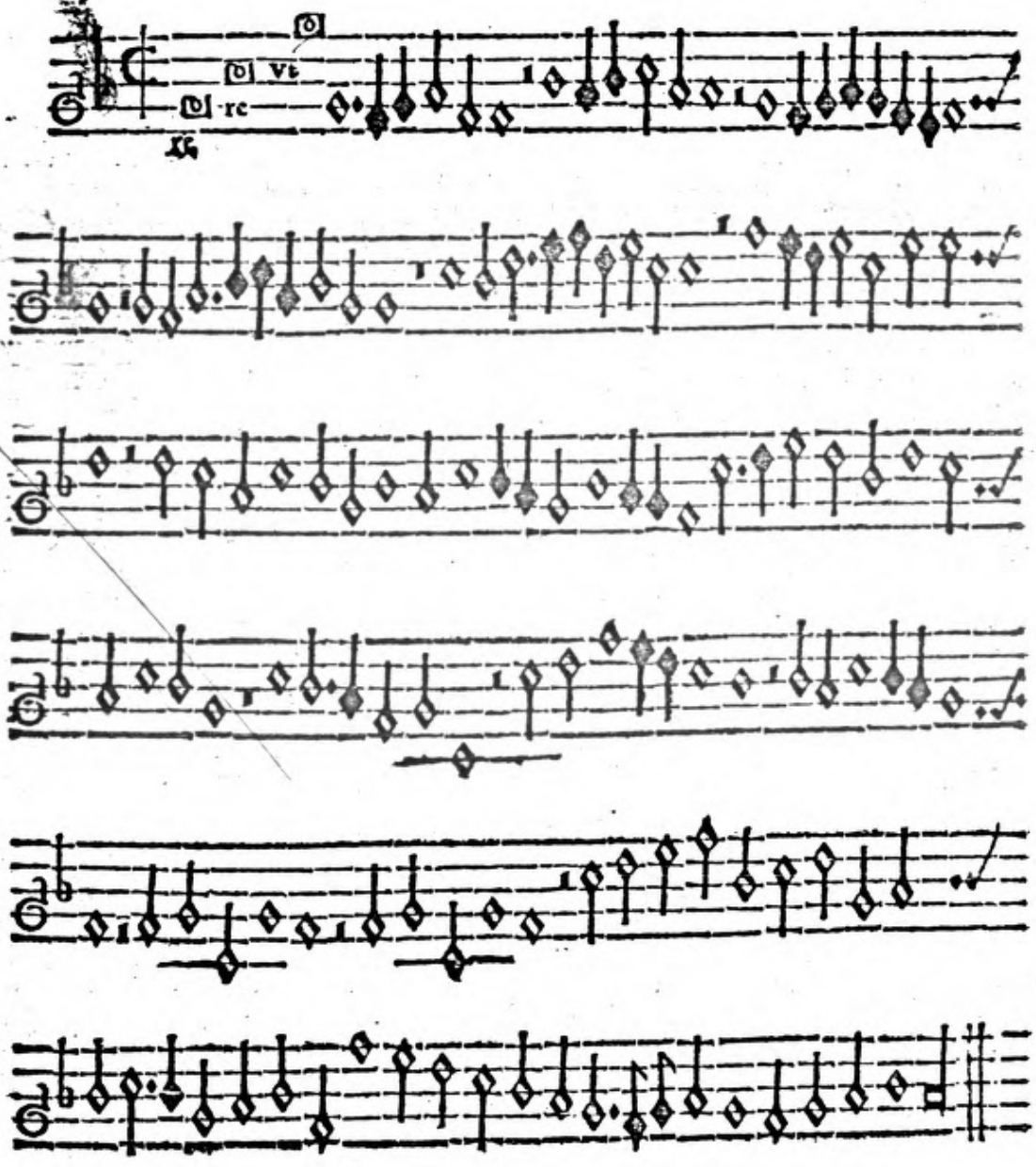


TENOR.

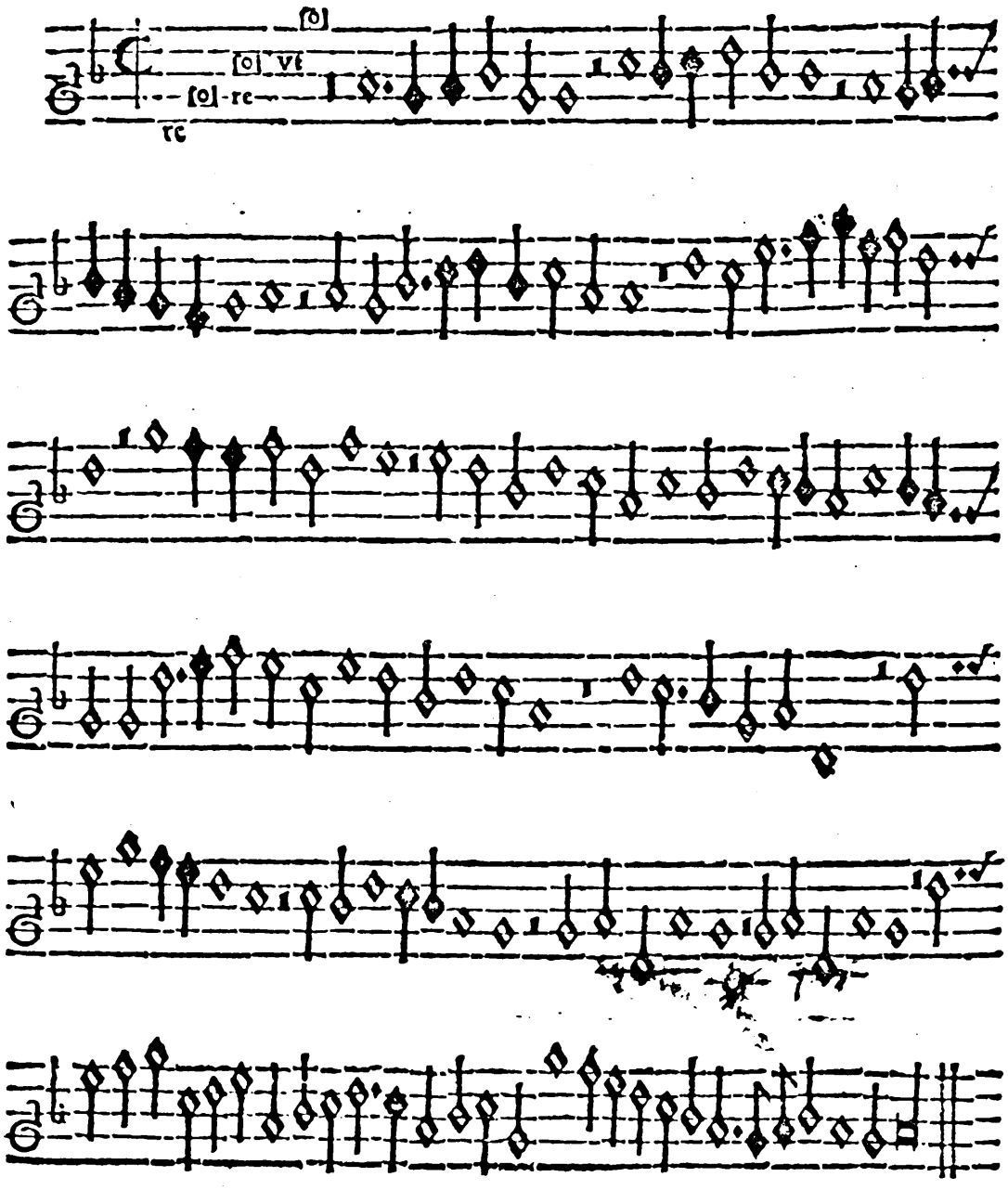


Acutæ uocis alterum exemplũ, ſub gſolreut bmolli.

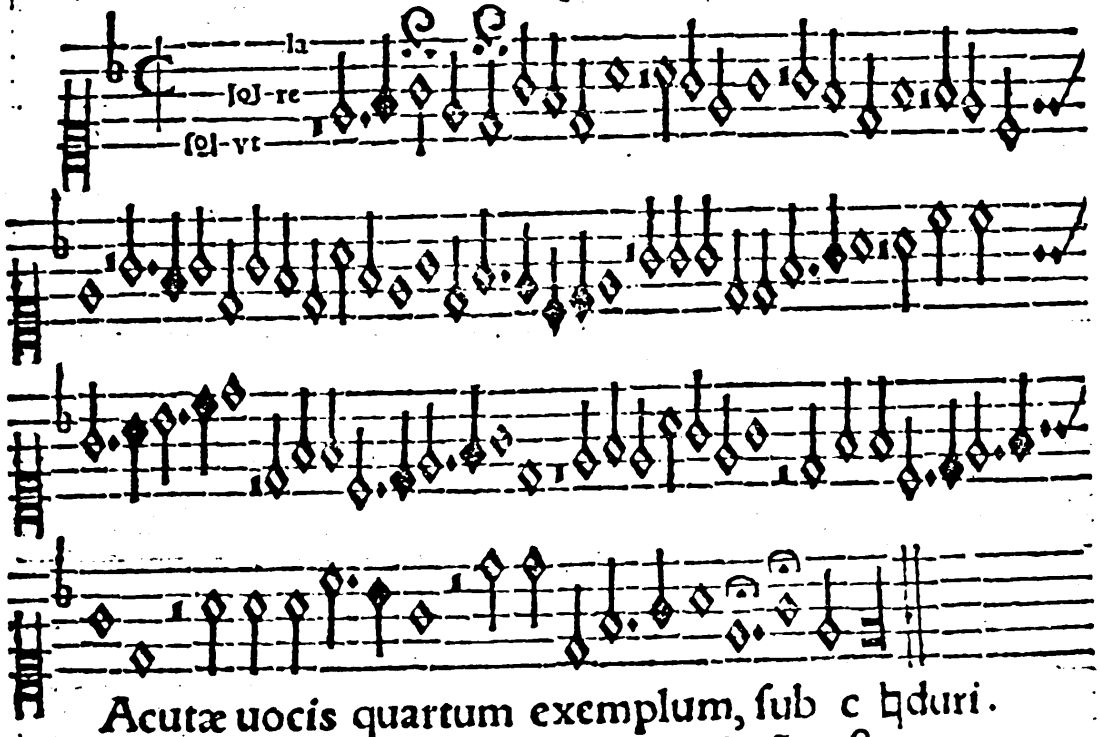
Fuga duarum uocum, quarum altera priorem poſt tempus ſequitur, altior tono. Ioſ.



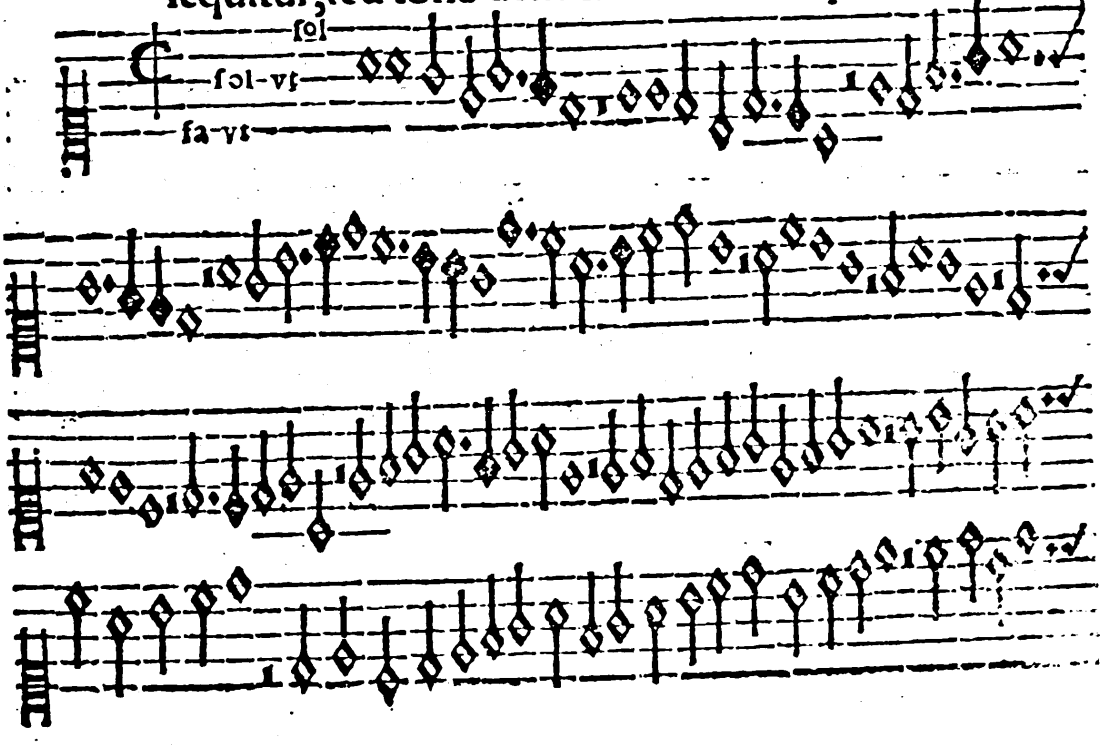
RESOLVTIO.

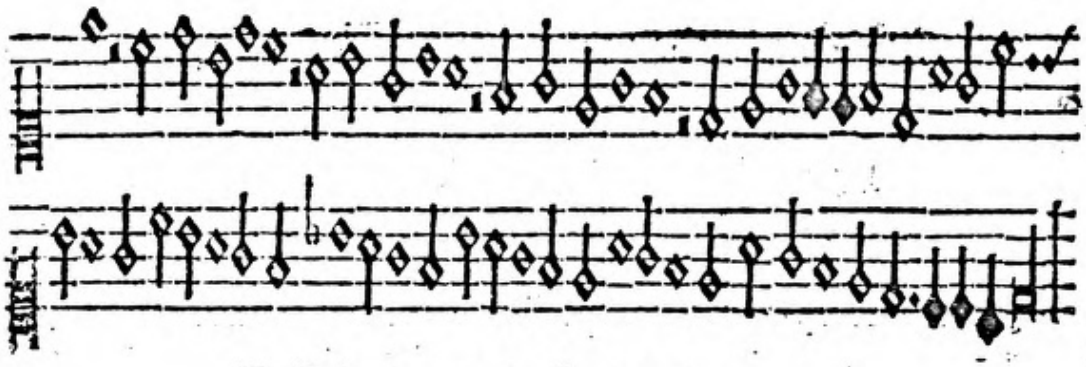


Acutæ uocis tertium exemplum, ſub c b molli.
Fuga trium uocum, quarum duæ in uniſono,
tertia in Subdiapente. ἄδηλος.

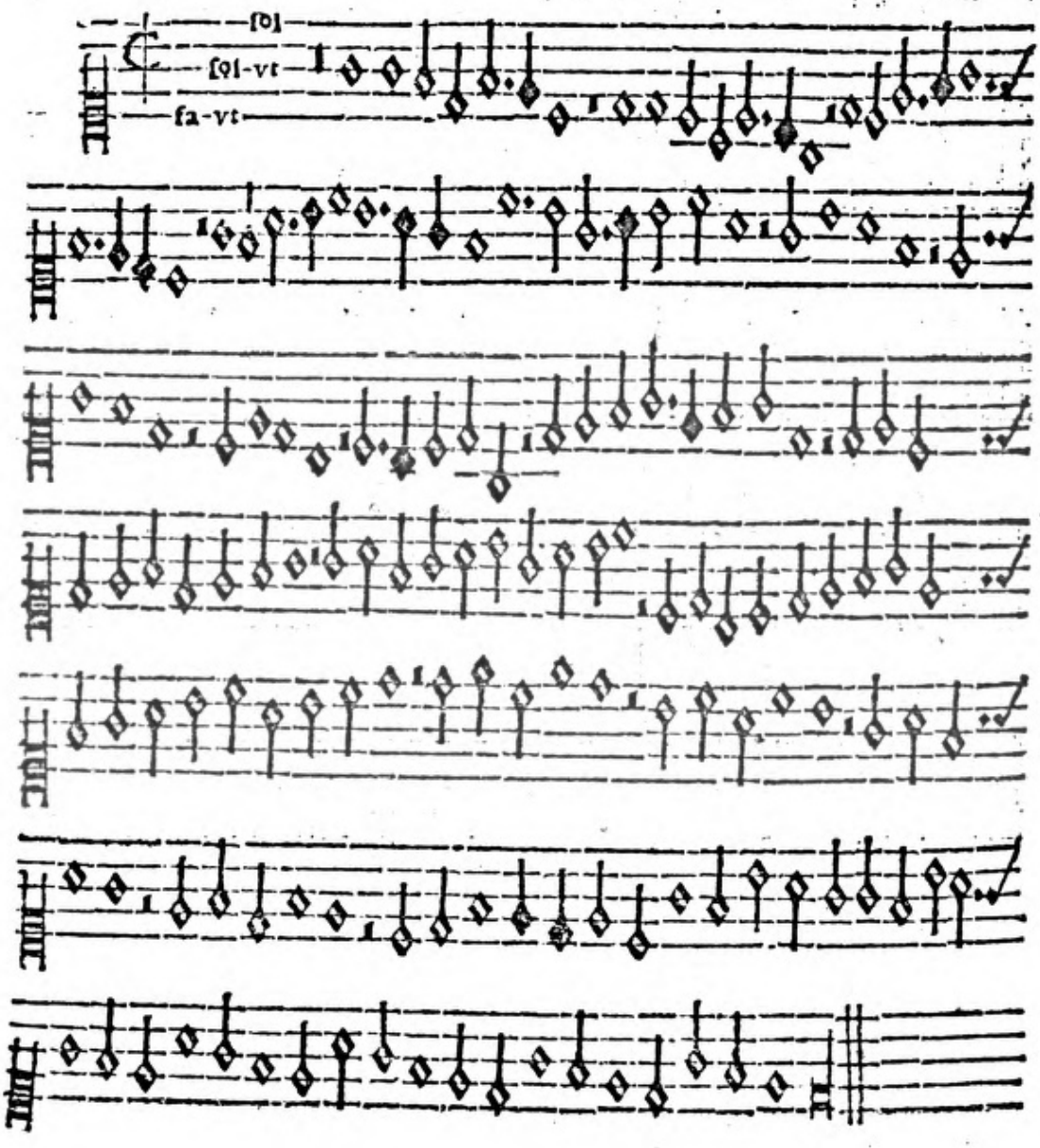


Acutæ uocis quartum exemplum, ſub c ♮duri.
Fuga duorũ, quorũ poſterior priorẽ poſt tempus
ſequitur, ſed tono demiſſior. Ioſquin.



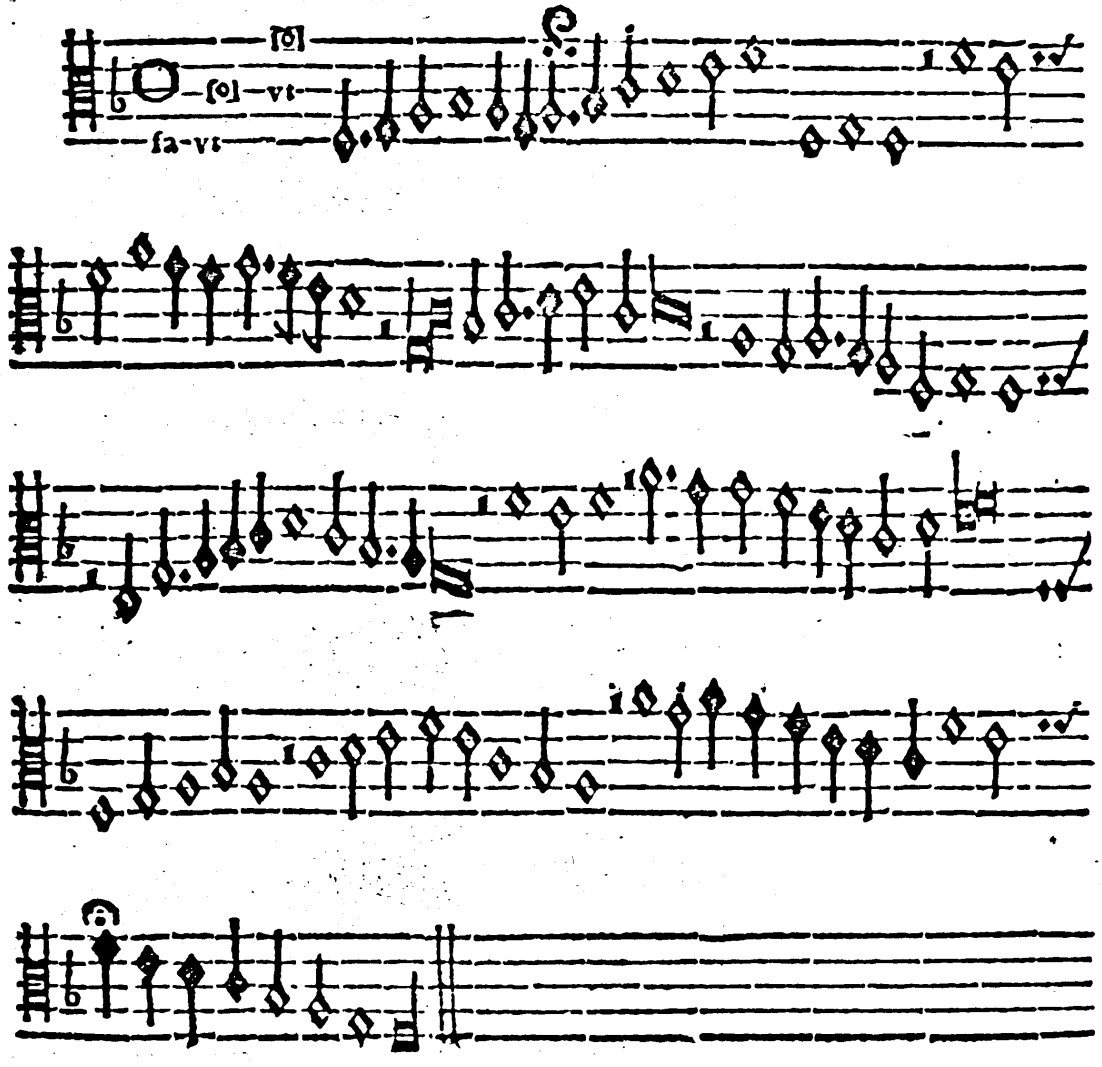


Reſolutio uocis ſequentis.



Mediarum uocum Alti & Tenoris, primum exemplum;

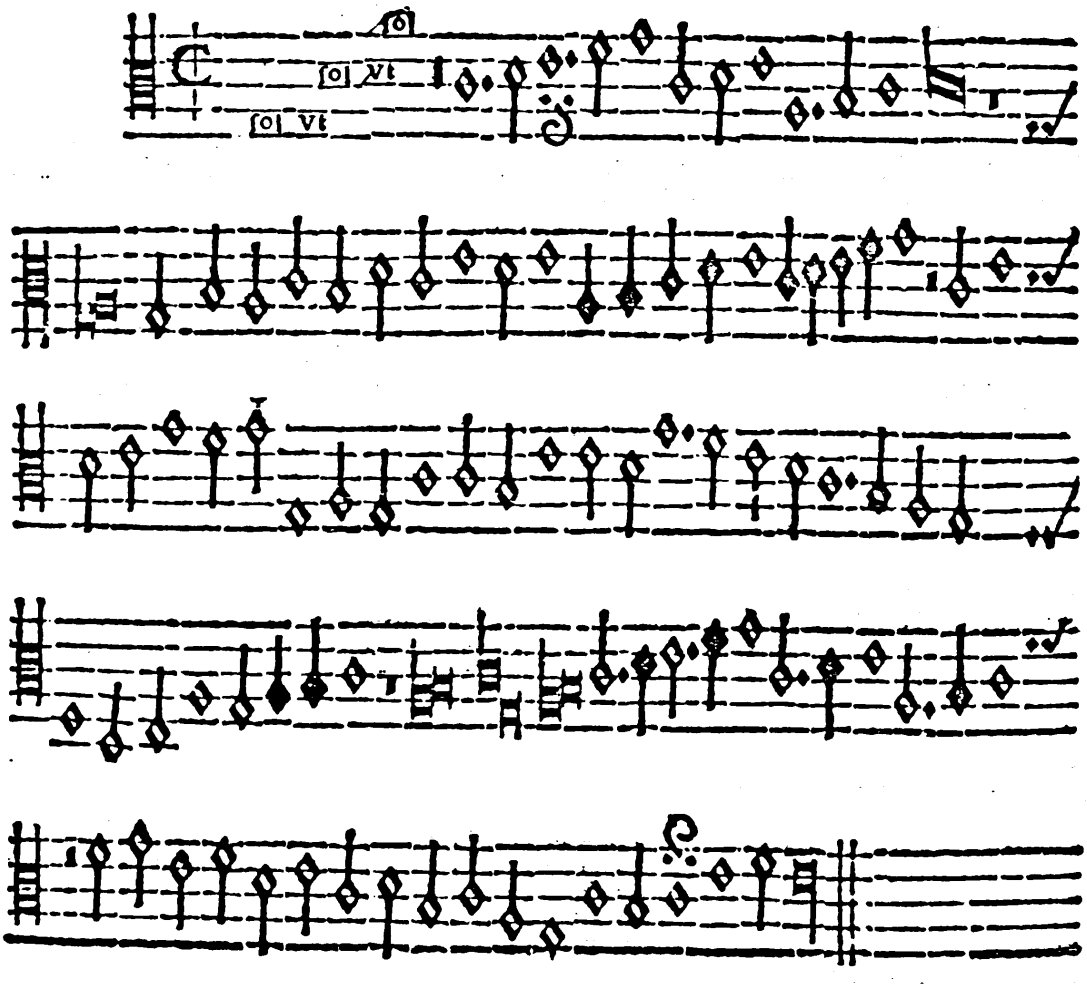
Fuga duorum, ex eadem claue, poſt perfectum tempus. ἄδυλος.



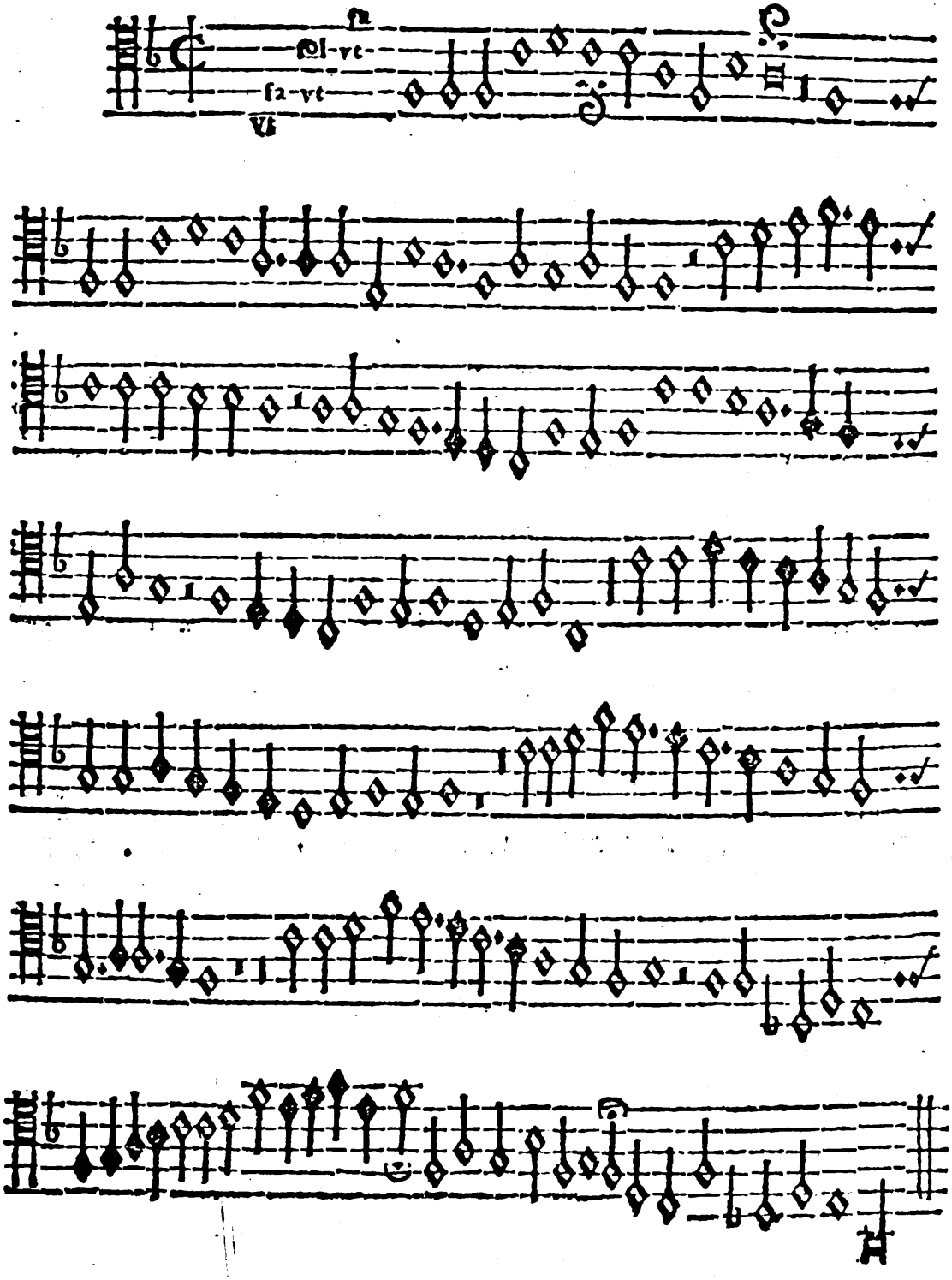
Mediarum uocum Alti & Tenoris alterum exemplum, ſub c ſolfaut ♮duri.

Fuga duorum in uniſono.

ἄδηλος.

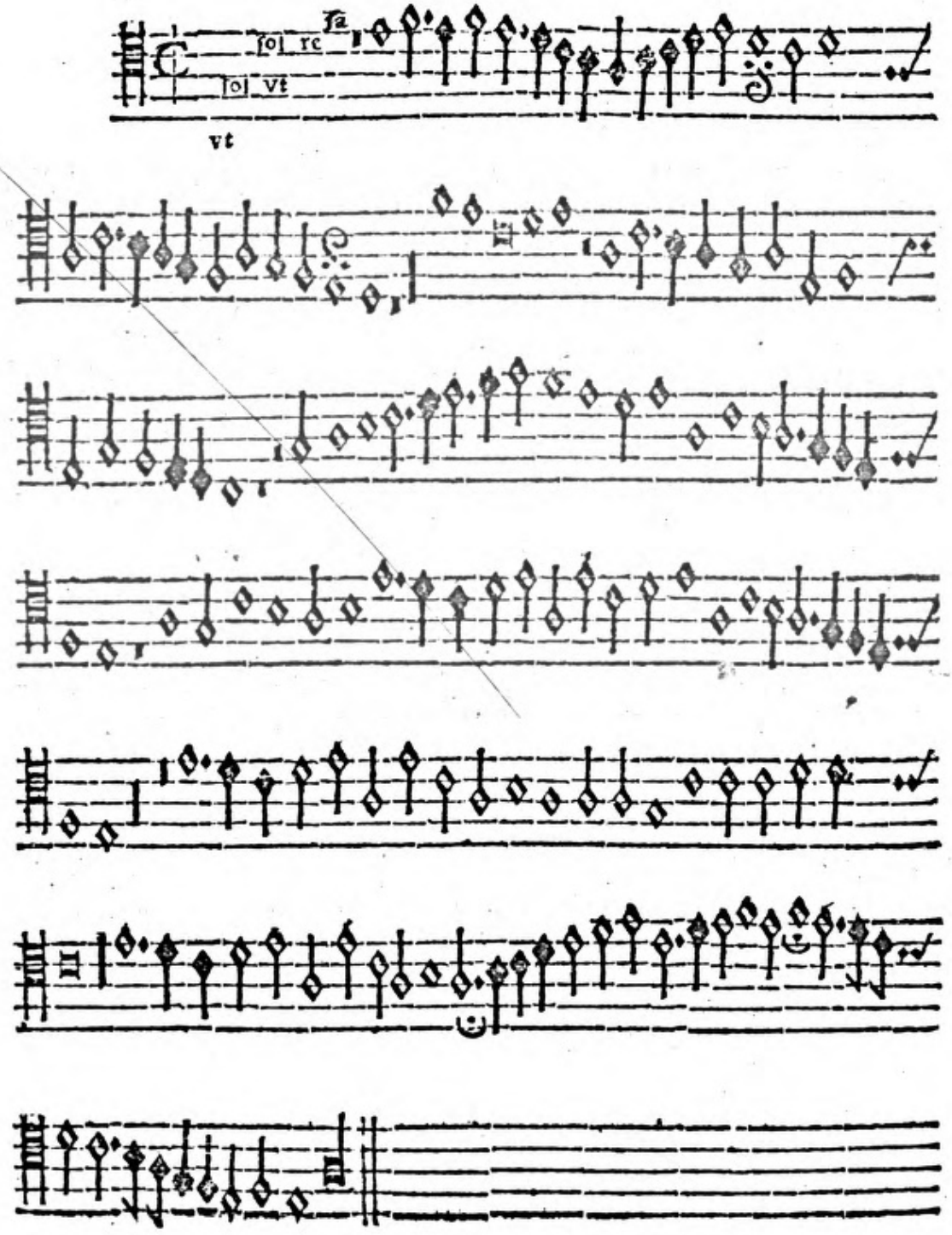


Mediarum uocum tertium exemplum sub c solfaut b molli. Fuga trium in unisono.

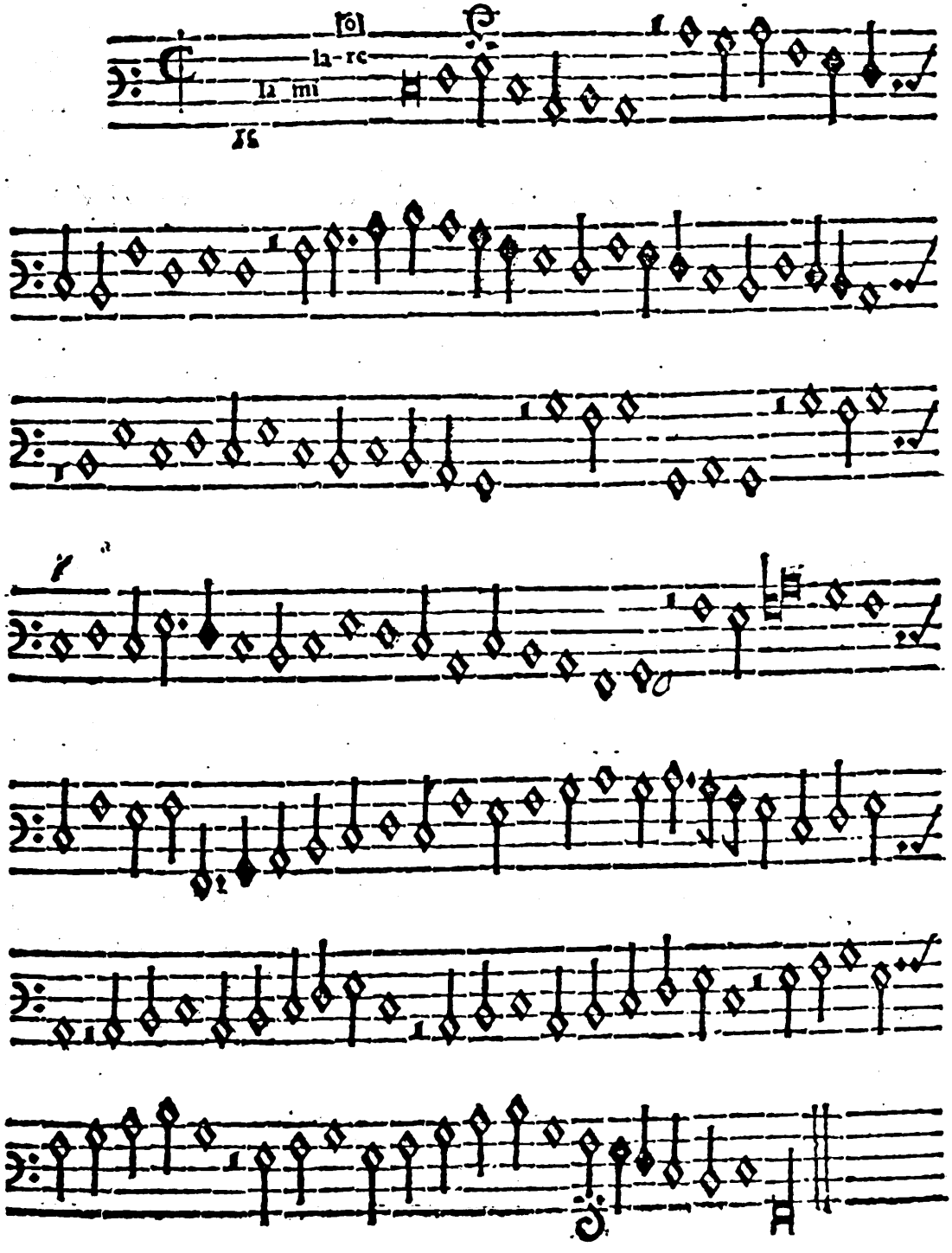


Mediarum uocum Quartum exemplum ♮durum.

Fuga trium in uniſono. ἀδιάλειπτος.



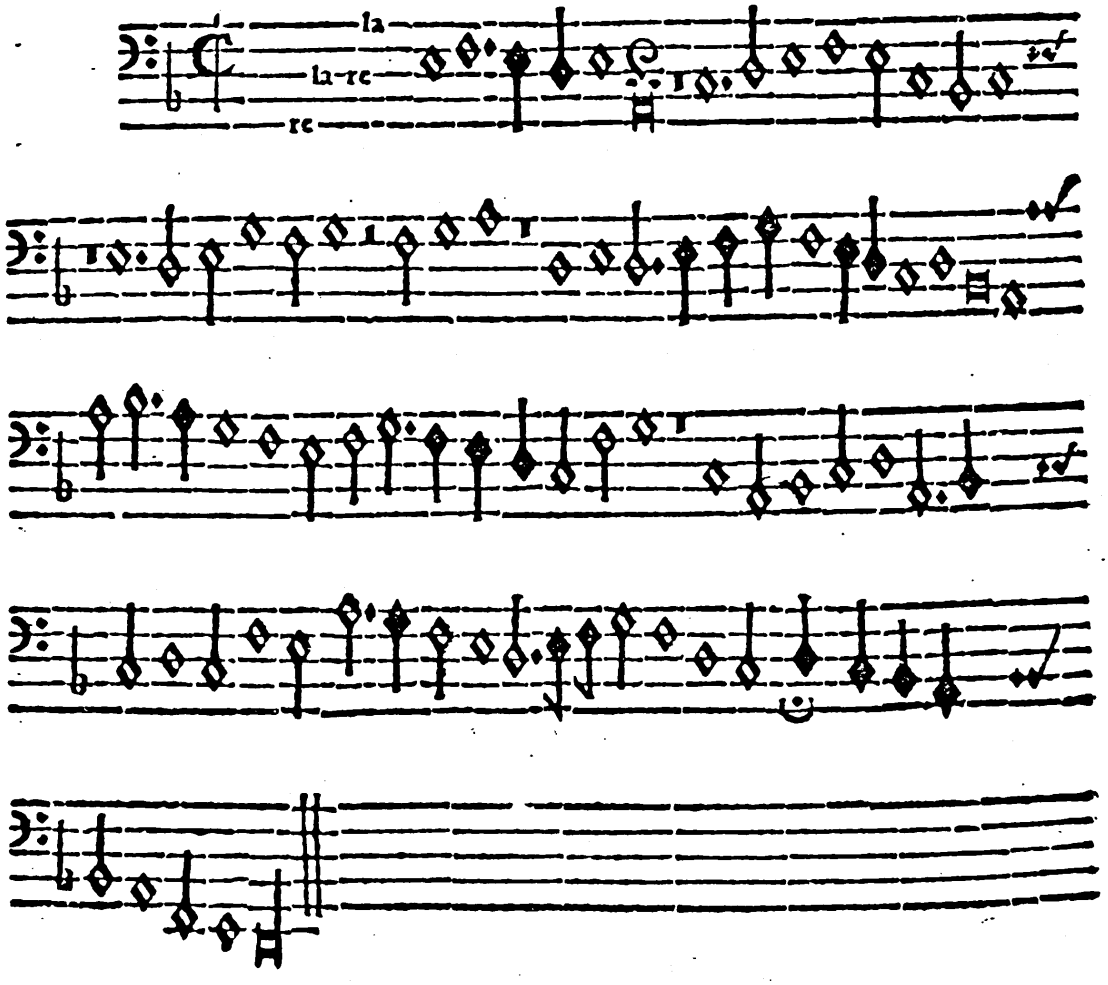
Infimæ uocis, id eſt, Baſsi, primum exemplum.
Fuga duorum in uniſono.
Iacobi Obrecht.



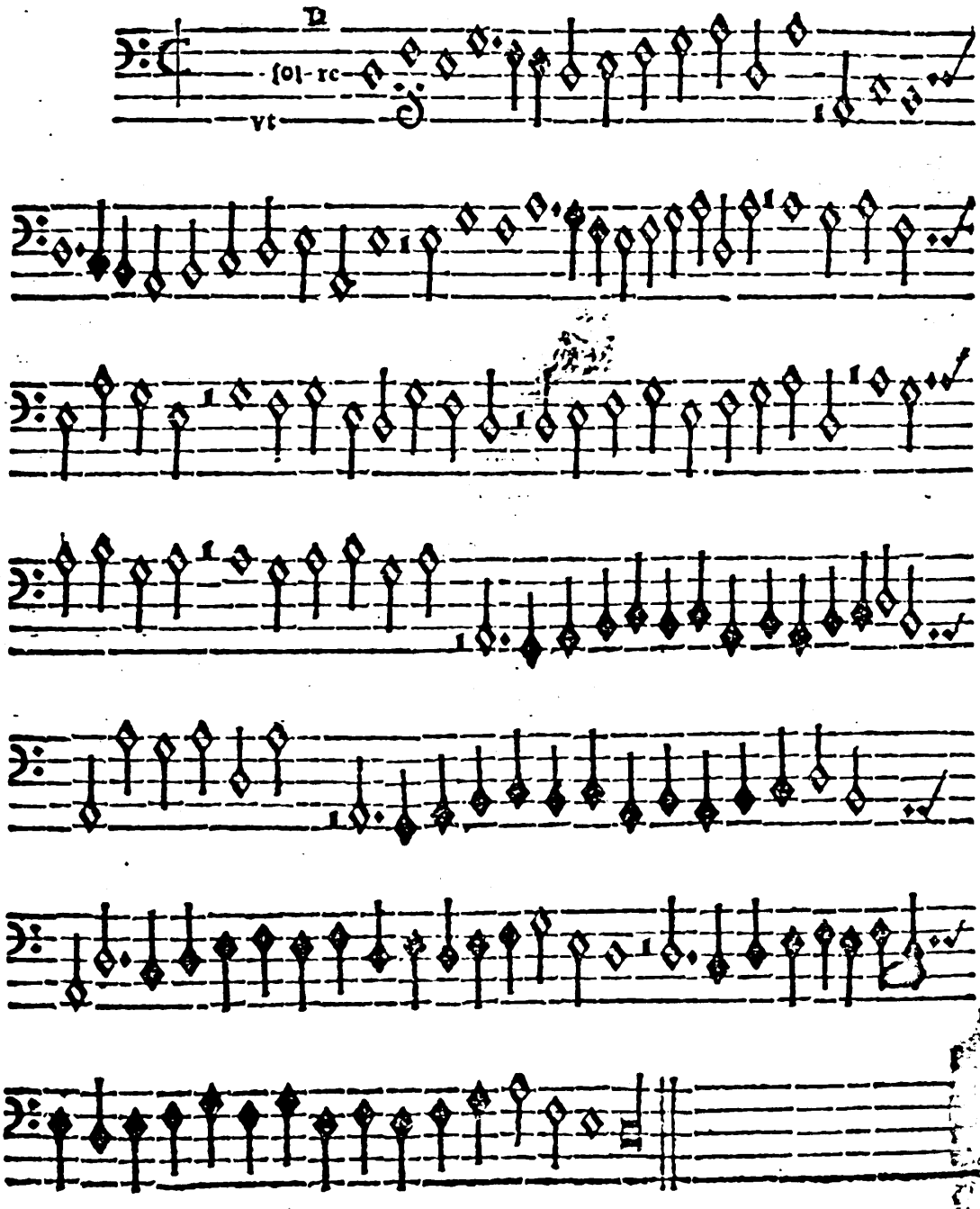
Infimæ uocis alterum exemplum.

Fuga duorum in unisono.

De Orto.

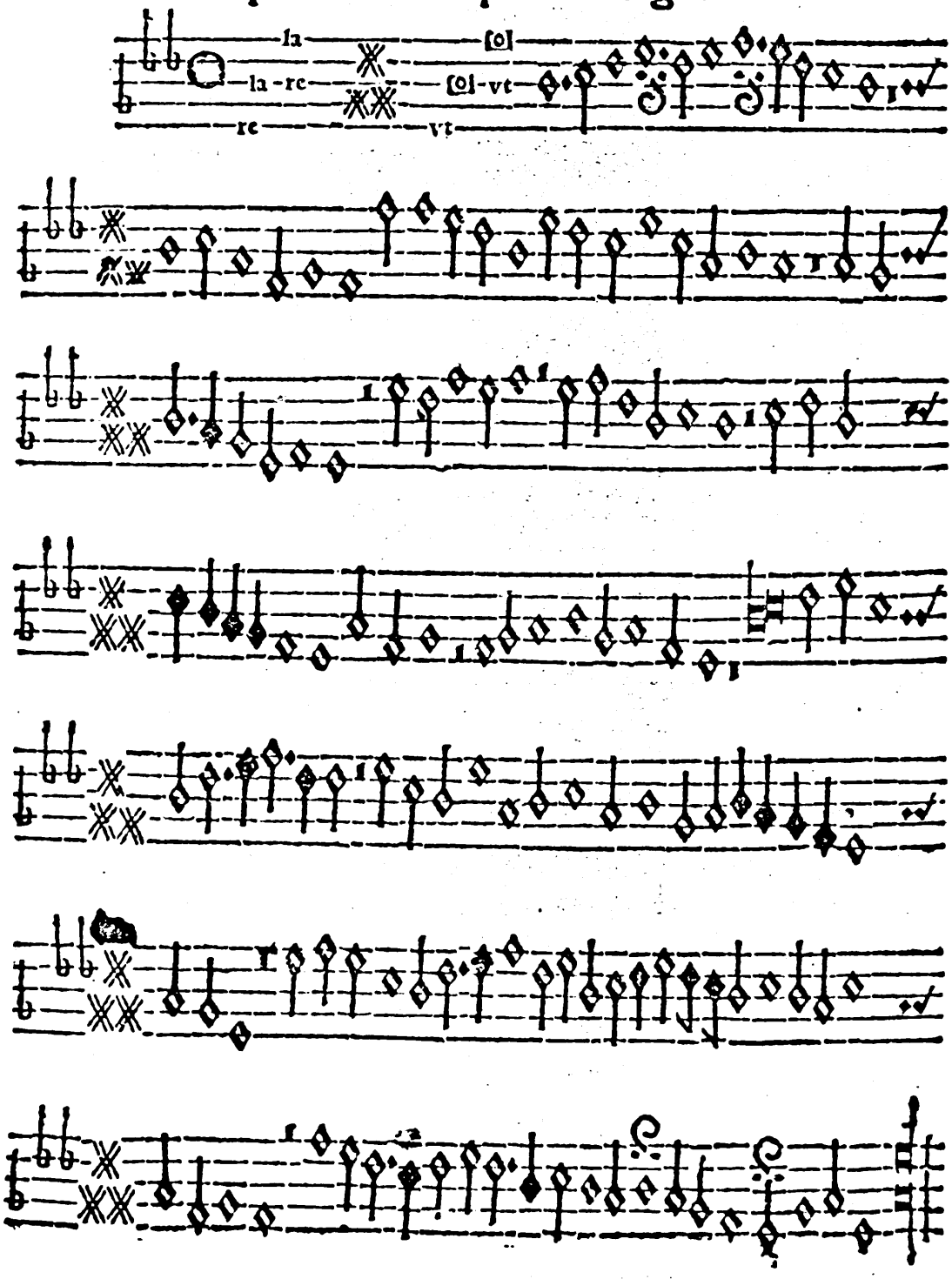


Infimæ uocis tertium exemplum.
Fuga duorum, in Subdiateſſaron.
Ioſquini.



Exemplum cantus ficti, siue b mollis iste fuerit, siue ♮ duri.

Fuga trium uocum, in Epidiatesseron, post perfectum tempus. Okeghem.



CAPVT QVINTVM
De Tactu.

QVæ hactenus de Scala, de Clauiũ cõſtitutione, et earundẽ ſyllabis in modulando uſurpãdis, tradidi: ea oĩa nihil aliud ſunt, cꝫ certæ regulæ τῆς ἄρσεως καὶ θέσεως uocumſonorumꝫ. At quæ nũc ſequentur, nõ intenſionem aut remiſsionem, ſed contractionem ac productionem uocis docebunt. Eſt enim duplex uocis quantitas, ſecundum quod ἡ ἄρσις καὶ θέσις, aliter: aliter ἡ ἔκτασις καὶ συστολή uocẽ appendũt. Vt illam per Scalæ lineas, ac ſpacia depræhendimus: ita hãc per uariarũ Notarũ differentes figuras, pro ut, nunc longius, nunc breuius phthongos trahi libet, deſcribimus. Tum illam numerorum, hanc uero temporum proportionibus dimetimur. Eam uero temporum dimenſionem Tactu diſtinguimus: ut ita de Tactu ante, quàm de Notulis neceſſario tradendum ſit.

Quid eſt Tactus?

Tactus eſt digiti motus, aut nutus, ad temporis tractum, in uices æquales diuiſum, omnium Notularum, ac Pauſarũ quantitates coaptans. Tactu ergo, quantum temporis cuiuis Notulæ, ac pauſæ attribuendum ſit, rectiſsime definitur. Adeo, ut planè nihil certi de notularum quantitate, perfectione, imperfectione, augmentatione, & diminutione, neque doceri neque percipi poſsit, niſi ante certum de Tactu iudicium conſtituatur. Conſtituimus itaqꝫ hic talem Tactum, cuius ſingulæ uices, æque diſtantes, ſingulis Semibreuibus notulis, ſub his ſignis O C. æquali temporis quantitate correſpondeant. Ad quam Tactuum ac Semibreuium notularum æqualitatem, deinde omnes aliæ notulæ, cum maiores tum minores, relatiue appendi debebunt.

Quot

Quot ſunt genera Tactuum?

Ab alijs quidem tria Tactuum genera traduntur, quæ & uulgus Cantorũ in cantando iamdiu recepit. Verũ ſi quis ipſius artis, ac proportionis naturam, & probatiſsimorum Symphoniſtarum cantiones, rectius perſpiciat, utiq; conuincetur, non niſi unicum Tactus genus eſſe, quod omnis generis probatis cantilenis adaptari & poſsit & debeat. Non enim, ſi omnino diuidendus Tactus ſit, ex eo alius erit, ſi lentius aut concitatius ipſe moueatur. Sed potius, ſi aut plures, aut pauciores Notulas abſoluat. Quod uetuſtiores Muſici, ſi concitatiorem aut lentiorem cantum uellent, id non per celeriorem aut tardiorem Tactum, ſed per ipſarum Notularum, aut protractiorem aut contractiorem ualorem præſtiterunt. Nam ob eam ſolam cauſam ſigna diminuentia, & proportiones generis multiplicis, in Muſicam ueniſſe, nemo dubitare poteſt. Vt ita non Tactuum, ſed Notularum quantitatem ſubinde pro uarijs ſignis, Prolationum, Temporum, Modorum, ac Proportionum diſtinguere operæ precium ſit. Idem enim Tactus in cantu Perfecto non diminuto, unicam Semibreuem tanti facit, quanti in diminuto, aut Proportione dupla, duas: in Tripla, tres: in Seſquialtera, unam & ſemiſſem. Cuius rei certiorem comprobationem, ab exemplis optimorum Symphoniſtarum adferendam, in poſtremum huius libelli locum differamus. Quod hic nondum commodum ſit, ea apponere, de quorum Modis, Prolationibus, Proportionibus &c. nihil adhuc compertum habent pueri. Satis autem hic eſto pueris didiciſſe, in iam deſcribendo ualore Notarum ac Pauſarum, per numerum Tactuum totidem ſemper Semibreues notulas, quatenus eæ non auctæ diminutæ'ue ſint, intelligi oportere. Eſt enim eſſentialis ualor Semibreuium Notularum, ut ſingulæ ſingulis tactibus ualeant. At quòd alioqui pro uariorũ ſignorũ adſcriptione plus minusúe ualent, id non eſt ipſarum eſſentiæ, ſed accidentis cuiuſdam artificij.

CAPVT SEXTVM
De Notulis.

Quid ſunt Notulæ?

NOtulæ ſunt certi Characteres, ſecundum quos, uoces ſoniúe in cantibus formantur ac diriguntur.

Quot requiruntur ad Notulas recte cognoſcendas?

Duo, Locus & Figura. Locus Notulæ docet, quatenus uocem intendi aut remitti oporteat, ad quem proprie pertinet, quicquid ſupra de Solmiſatione traditum eſt. Figura uero Notulæ monſtrat, quantum uox produci aut corripi debeat. Atq; huc referentur, quæcunq; porrò de Notularum ualore, Punctis, Pauſis, Prolatione, Tempore, Modis, Augmentatione ac Diminutione docebuntur.

Quot ſunt Notularum ſpecies?

Duæ. Simplex, & colligata.

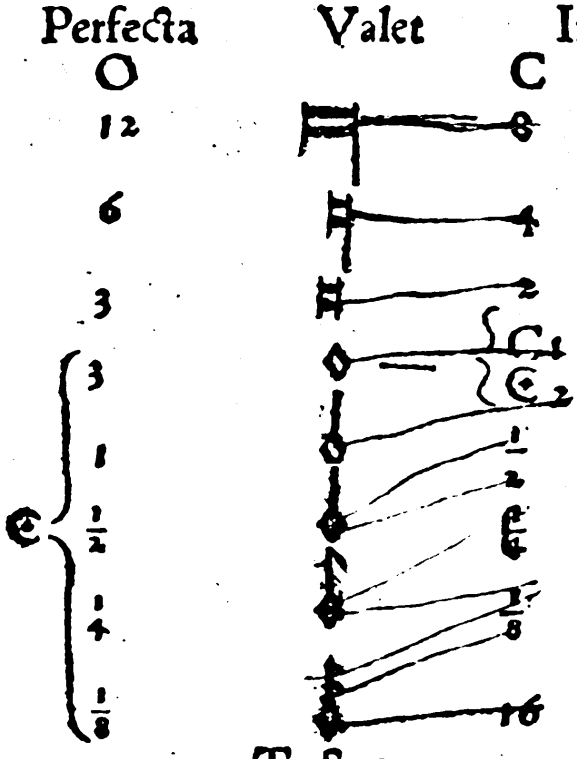
Simplices Notulæ ſunt.

- Maxima
- Longa
- Breuis
- Semibreuis
- Minima
- Semiminima
- Fuſa
- Semifuſa

Ecquid ualet quæq; ſimplicium?

Secundum

Secundum uarios Modos, Tempora, Prolationes, ac Proportiones, pro ut perfectæ aut imperfectæ, auctæ aut diminutæ fuerint, uariam motus quantitatem accipiunt. De quibus omnibus, infra in secundo libro de Mensura tradetur. At nunc, quod satis hic sit, quàm simplicissime, earum cuiuscp ualorem, ut communiter habent, uulgari figura ita indicemus.



Tactus,

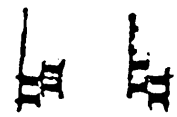
Quæ sunt Notulæ colligatæ?

Eæ sunt, in quibus plures simplices, uelut continuo tractu colligantur. Eius colligationis causam, aliqui ex textus applicatione desumi putant. Quancp in prolixa Notularum serie, uarietatis quocp gratia hoc ipsum causari potuit.

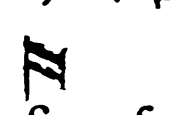
Quomodo inter se diuiduntur Colligatæ Notulæ?

In Semibreues, Breues, Longas, & Mixtas,

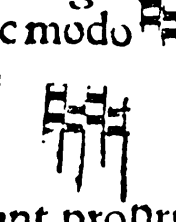
Semibreues quomodo ſcribuntur?

Biſariam. Aut enim duo corpuſcula quadrata gradatim cohærent: quorum prius uirgulam ſiniſtre erectam habet. Hoc modo 
Aut unũ corpus quadratũ, ſed longiuſcule obliquũ, itidem à fronte ſiniſtrã uirgulã ſurſum protendit, ita: 
Iſtarum quæq; duabus ſemibreuibus naturaliter ualet.

Quæ forma eſt colligatarum breuium?

Itidem duplex. Aut eñ duo corpora quadrata gradatim, ſed ſurſum tendentia, cohærẽt abſq; cauda, ita: 
Aut unicum corpus quadratum longiuſcule obliquum, ſiniſtram cauſam dimittit, ita: 
Vtraq; forma duabus breuibus conſtat. Quæſi perfectæ ſint, ſingulæ tribus tactibus; ſi imperfectæ, duobus ualent. Eſt itaq; cauda ſiniſtra, ſurſum erecta, Semibreuium: deorſum uero demiſſa, Breuium Notularum conſtans & perpetua notio.

Quæ forma eſt colligatarum Longarum?

Itidem duplex. Aut enim duo corpora quadrata gradatim, abſq; caudis, deorſum tẽdẽtia habẽt, hoc modo 
Aut plura corpora quadrata habẽt, ſurſum deorſum cõnexa, q̃rum quodq; ſuã dextrã caudã, ſiue ſurſum ſiue deorſum protẽdit, hoc modo: 
Nam dextræ caudæ ſolis Lõgis & Maximis ſunt propriæ.

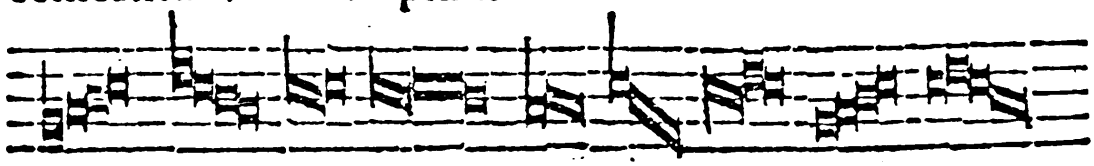
Quæ tandem ſunt Ligaturæ mixtæ?

Hæ ſunt, in quibus duæ, tres, pluresúe Notulæ connexæ, diuerſam omnino quantitatem tuentur. Eiuſmodi ſunt, quoties ſupra recenſitis, uel ſimplicibus, uel colligatis Notulis, aliæ ſupadduntur. De quibus hæ regulæ breuiſsime docẽt.

Prima regula.

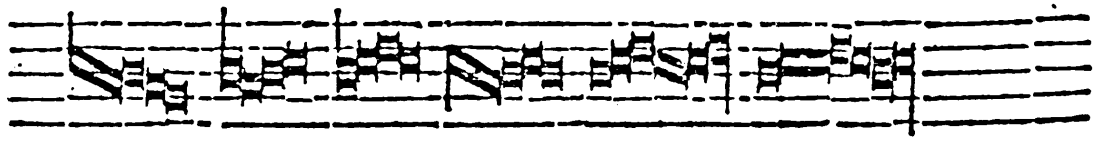
Ligaturæ Semibreues & Breues, ſi alijs Notulis prænexæ ſint

ſint, nihilominus ipſæ eodem planè modo, quo traditum eſt, cenſeantur. Exemplum



Altera Regula.

Aliæ omnes acceſſoriæ Notulæ, ſi non ſint ultimæ, pro Breuibus habeãtur, excepto, ſi qua eſt Maxima. Exempla.

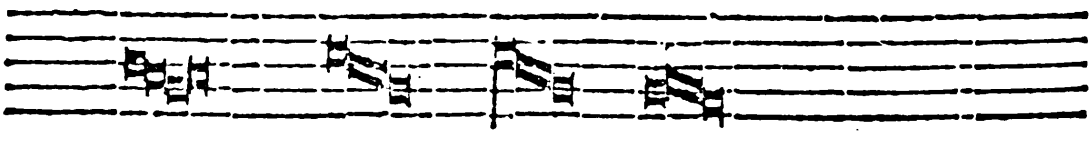


Tertia Regula.

Omnes ultimæ ſurſum tendentes, abſq; caudis, aut obliquè dependentes, Breues ſunt: Deorſum quadratæ uero, aut cum caudis, Longæ. Exempla ſunt ante poſitarum figurarum ultimæ omnes.

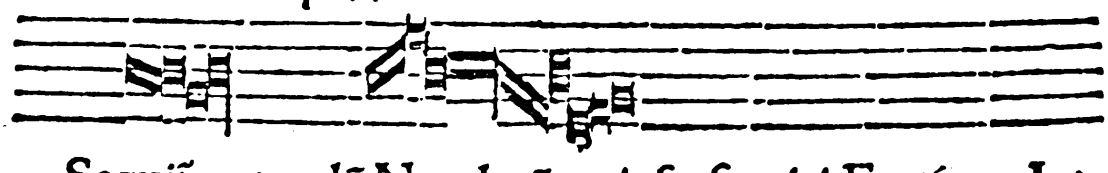
Quarta Regula.

Quadrata initialis, cauda carens, contigua deſcendente, Longa eſt: Sin caudam ſiniſtram demittit, aut contigua altera ſcandit, Breuis Exempla.



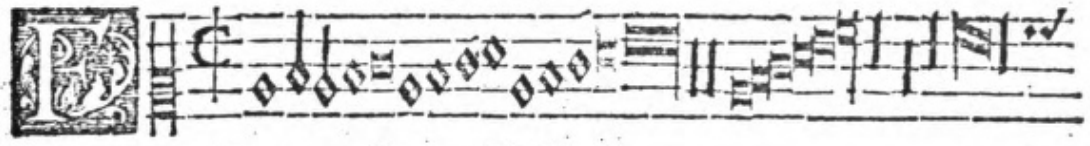
Quinta Regula.

Obliqua ligatura, ſi initialis ſit, cauda carens, ſiue ſurſum ſiue deorſum tendat, primam Longam, alteram Breuem habet. Exempla.

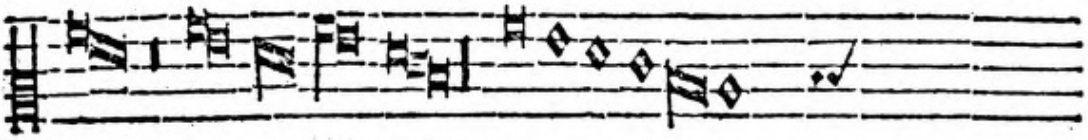


Sequitᵉ exemplũ Notularũ utriuſq; ſpeciei. Fortúna. Ludouici Senflij, ad uoces Muſicales, G 3

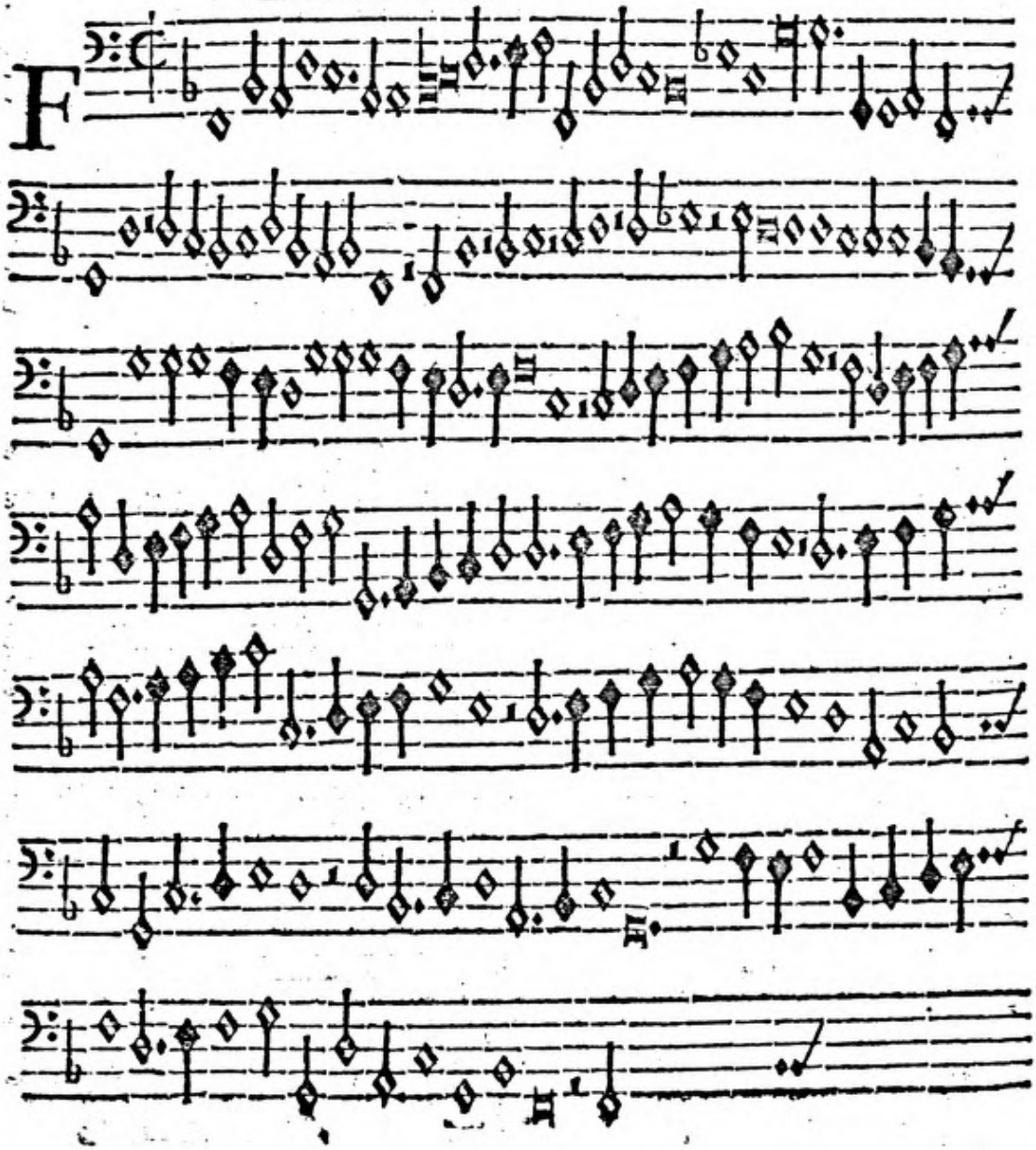
DISCANTVS.

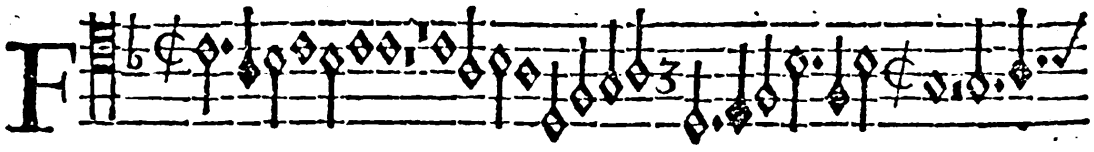


Ortuna aduoces Muſicales.

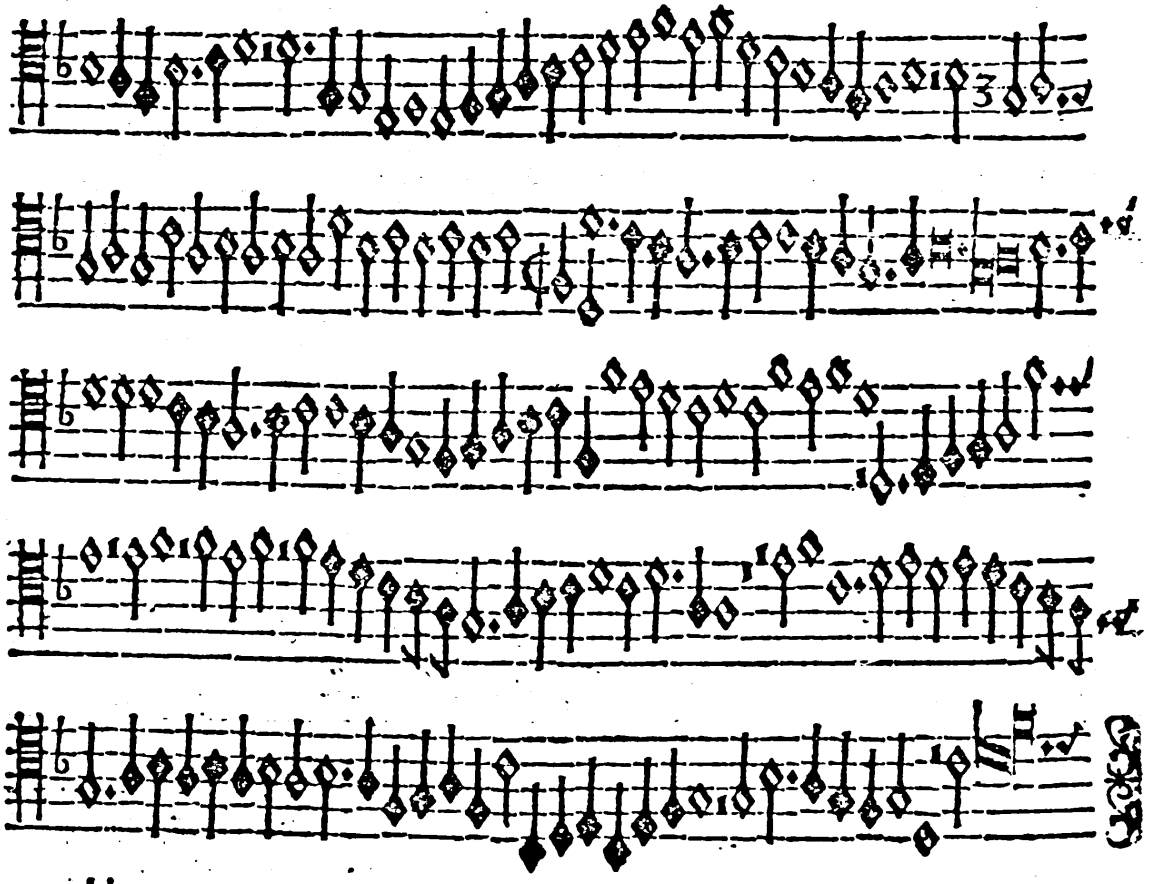


BASSVS.





Ortuna ad uoces Muſical.



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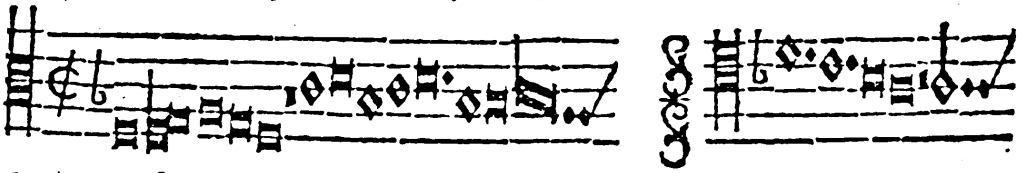

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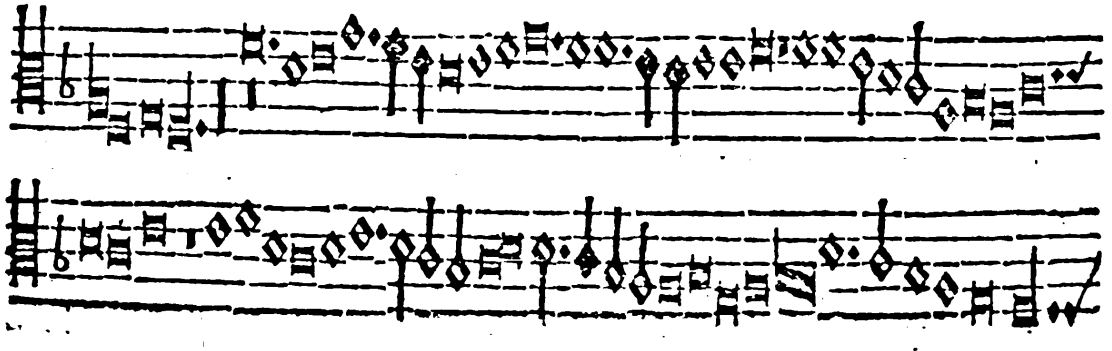

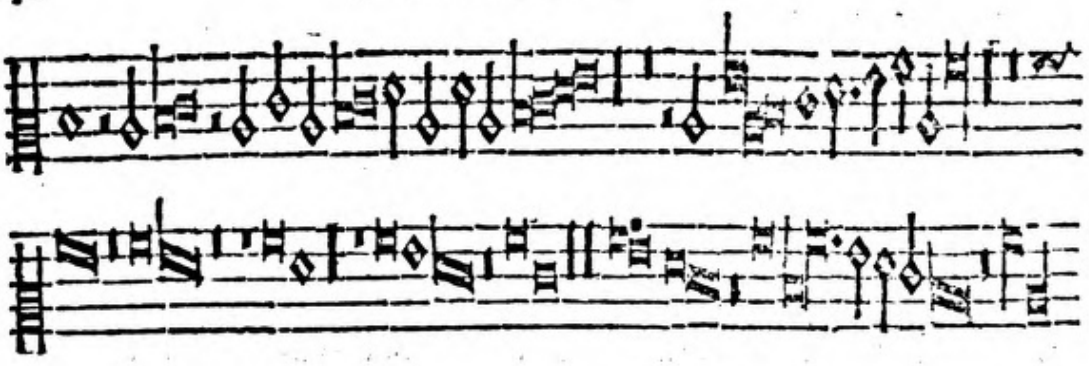

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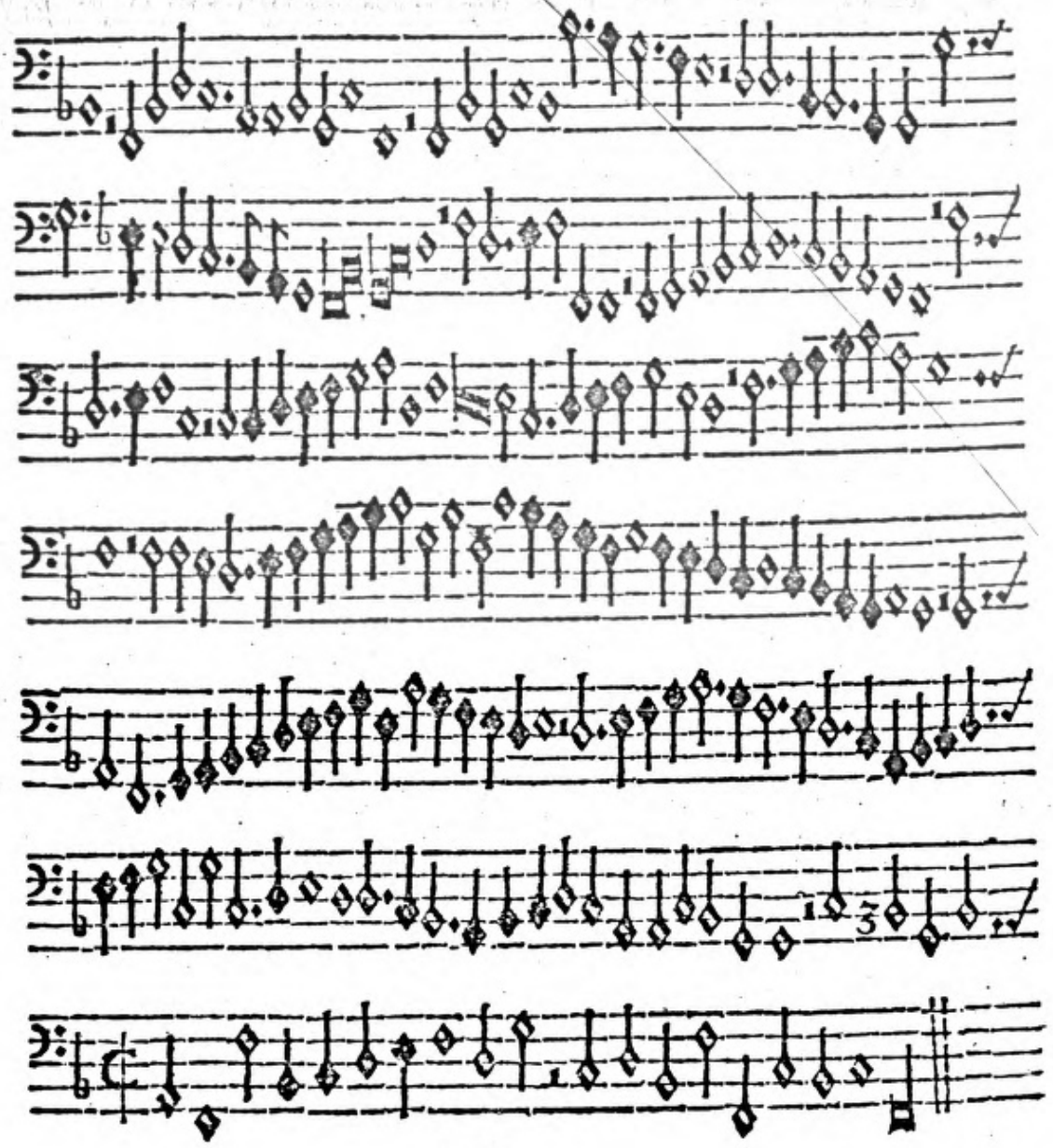
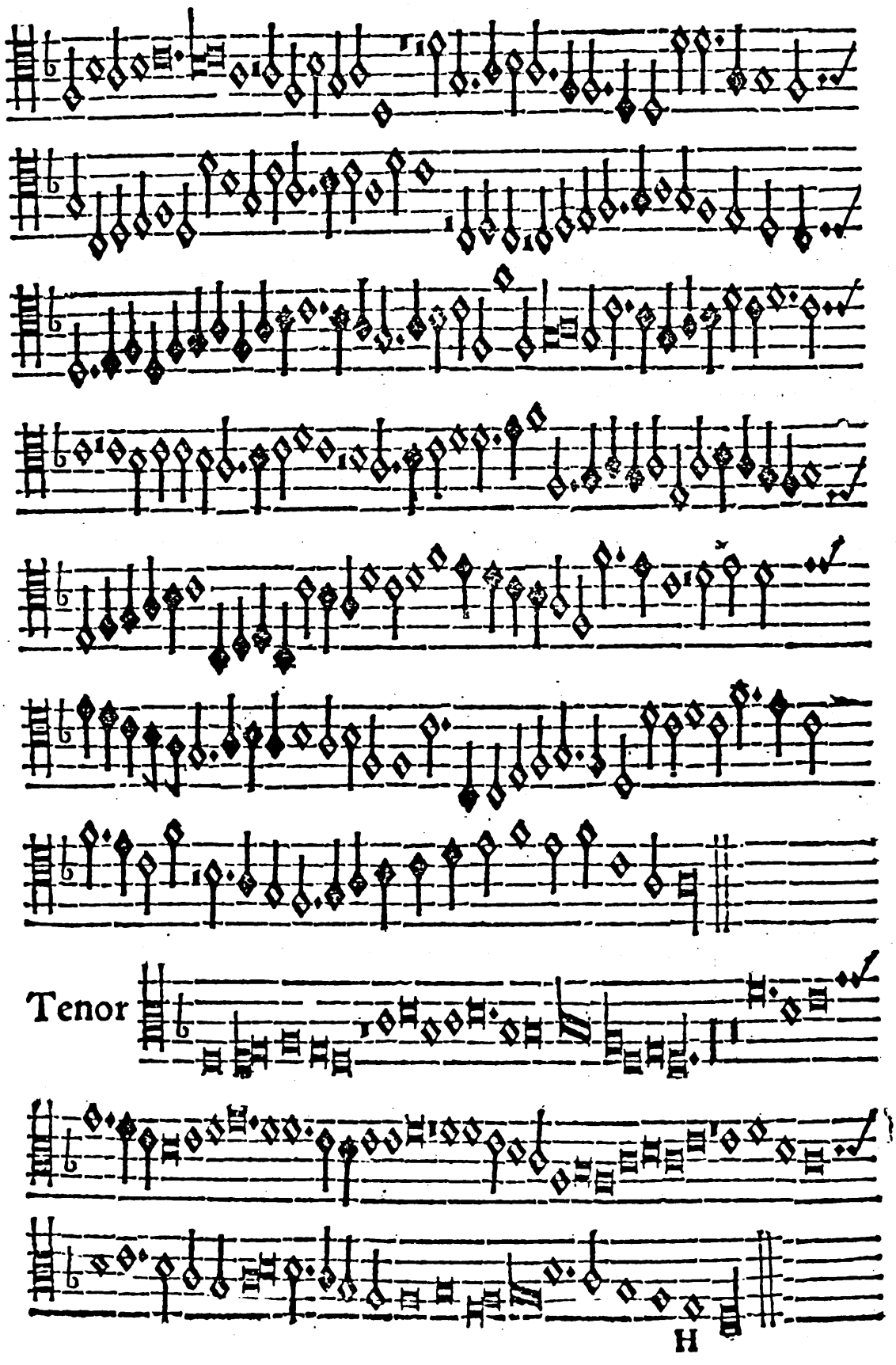



Tenor

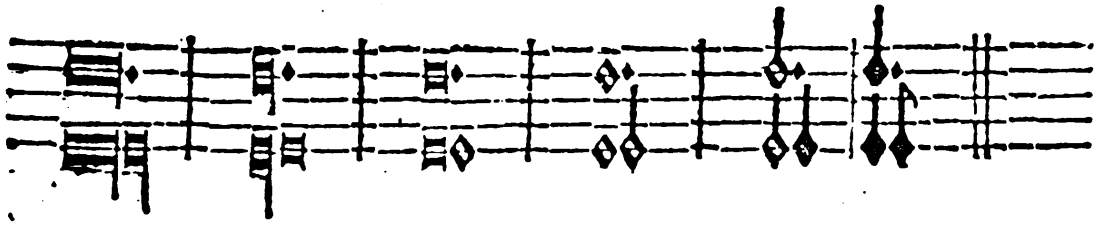
CAPVT SEPTIMVM
De Punctis.

Quottuplex eſt uſus Punctorum in Cantilenis?

TRiplex. Alia enim dimidio ualore adhuc augẽt Nõtulas, qbus ponẽ adſcribũtur. unde additionis nom̃ẽ habent. Alia duplo alteras ſequẽtes Notas ualere faciũt. Ex quo nomen alterationis ſumpſerunt. Tertia Notulas à Notulis diſtinguunt, quapropter diſtinctionis ſiue diuiſionis Puncta dicuntur.

Ecquod eſt Punctum additionis?

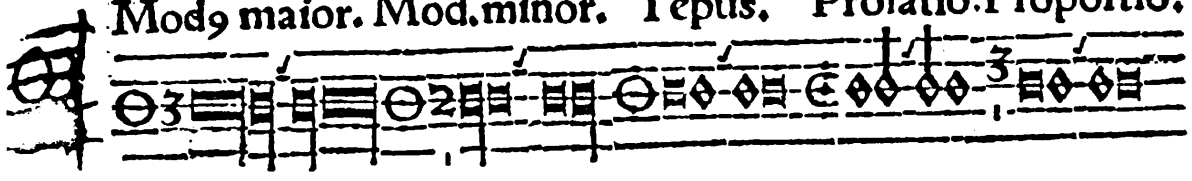
Vulgatius illud, quod omnis generis Cantionum quibuſlibet Notulis, à tergo recte adſcriptum, ex unicis ſeſquialteras ipſas facit, hoc eſt, ut dimidio plus ualeant deinde, quàm ante abſq; punctis ualuerant. Sub quo & perfectionis punctũ, quod & ipſum nihil aliud efficiat, intelligat. Exemplũ.



Quod eſt Punctum diuiſionis?

Id eſt, quod ſupra imminet medium, aut geminis Longis inter duas maximas, in Modo maiore pfecto: aut geminis Breuibus inter duas Longas, in Modo minore perfecto: aut geminis Semibreuibus inter duas Breues, in Tempore perfecto: aut geminis Minimis inter duas Semibreues in Prolatione Maiore. De Modis, Temporibus, ac Prolationibus

nibus ſecundus liber docebit. Exemplum.

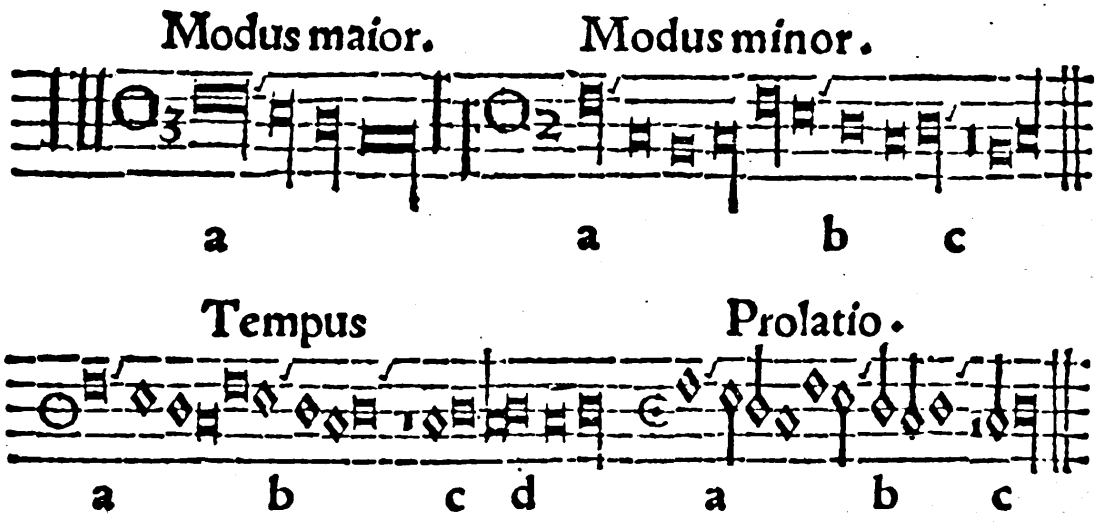


In quem uſum ſupra imminet?

Vtutriꝙ extremæ maiori, alterutram mediam minorem addicat: ut ita utraꝙ extrema maior, per acceſſionem minoris mediæ, trinam perfectionis dimenſionem recipiat, quæ alioqui imperficiebantur. Nam punctus Diuiſionis trinæ dimenſioni tantum ſeruit. Quare in ſolis his cantibus reperitur, qui aut perfecto circulo: aut numero ternario: aut prolationis Maioris punctulo ab initio inſigniuntur. De quibus omnibus infra tradetur.

Quod eſt Punctum alterationis?

Id eſt, quod ſub ijſdem fermè ſignis, eodemꝙ Notularum ordine, quo Diuiſiuus, cernitur. Sed hoc differt, quod ipſum maiuſculæ extremæ priori (a) aut eius parti (b). aut æquiualenti pauſæ (c) ſupra præiunctum, alteram mediarum minuſcularum ſequentium, bis tantum ualere facit, quantum ſimplex aliàs ualebat. Atqꝙ inde alterationis nomen habet. Interdum committitur alteratio, intermiſsis tamen Punctis, quæ tum ex ternionum dimenſione deprehendenda eſt. Ita ferè fit, quoties Semibreuis ligatura, intra duas breues, in tempore perfecto concluditur, etiamſi nullus punctus imminet, ut tamen poſterior pars ligaturæ duplicetur, priore breui ſuam perfectionem retinente. d. Exempla.



Quid uero, si punctum Diuisionis, aut Alterationis pluribus minoribus Notulis, inter duas maiores supra imminet?

In eiusmodi exemplis planè sequenda est numeri ternarij dimensio. Quæ accurate obseruata, etiam absq; punctis, euidentissime monstrat, non solum, in quem ternionem quæque Notula referenda sit, uerum etiam quas, ob deficientem ternionem duplicari, id est alterari, ut loquuntur, oporteat.



CAPVT OCTAVVM
De Pausis.

Quid est Pausa in cantu?

EST uirgula, certo tractu, per lineas transuerse deducta,

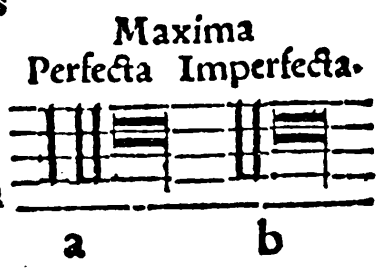
cta, significans, tantum tactuum, quantum ipsa ualet, silentio esse transeundum.

Quot sunt species Pausarum?

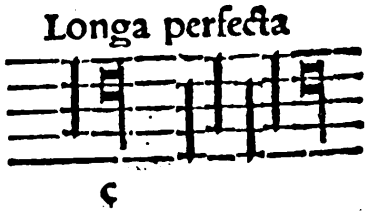
Totidem, quot Notularum. Singulæ enim Notulæ suas peculiares pausas habent, ut ita quæq; Pausa tanti ualeat, quanti Nota ipsius in eodem cantu cantari solet.

Quomodo discernuntur Pausæ?

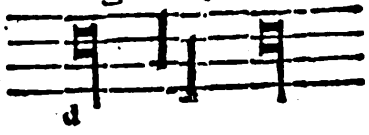
Per uarios linearum attactus. Si tres uirgulæ, per tria integra spacia transuerse protensæ, quatuor lineas æqualiter cõtingunt, Pausæ Modi maioris uocantur, siue Maximæ perfectæ. a. Sin geminæ imperfectæ. b.



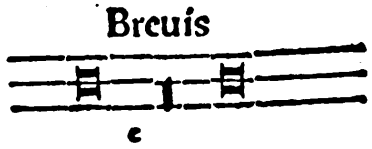
Si autem unica talis uirgula, aut plures, sed inæqualiter positæ, quatuor lineas contingunt, pausæ Modi minoris perfecti eæ sunt, i. longæ perfectæ. c.



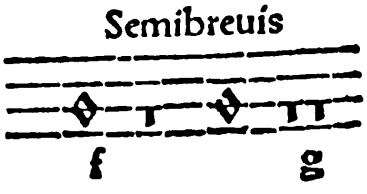
Quæ uirgula ad tertiam lineam pertingit, ea est Pausa Longæ imperfectæ. d.



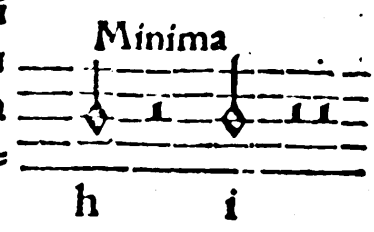
Quæ ad alteram pertingit lineam, Breuis pausa est. e



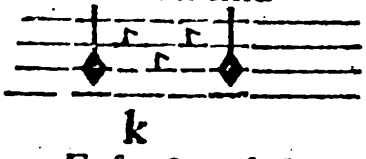
Quæ uirgula á linea in medium spacium dependet, Semibreuis Pausa dicitur. f At ea æqualiter geminata, Temporis perfecti indicium habet. g



Quæ uero à linea in medium ſpaciũ adſurgit, eam Pauſam Minimæ, ſiue ſuſpirium uocant. h. Quæ ſi & ipſa æqualiter geminetur, Prolationem perfectam deſignabit. i.

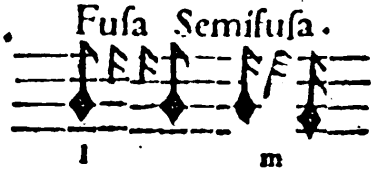


Itidem in medium ſpacij erecta uirgula, ſed ſuperne aculeum reflexum habens, Pauſa Semiminimæ eſt. k



At ſi geminũ habeat aculeũ, Fuſæ. l.

Si triplicem, Semifuſæ. m.



Hæ Pauſæ per omnia, ſuis Notulis, quorum nomina referunt, æquiualent. excepto, quòd ipſæ Perfectæ, ab omni imperfectione, ac alteratione immunes, perfecti ſigni quantitatem, quo ad ipſum durat, retinent. Adduntur his Pauſis, & aliæ quæpiam, quæ tamen, cum uerius ſigna ordinis ſint, nihilq; cum ualore Notularum communehabeãt, tanto minori negotio perdiſcuntur. Hemiciclus cum punctulo inſerto, inſtar Iridis, Notulæ imminens ſuperne, communem omnibus uocibus ceſſationem indicit, ita ☊. Duo uero Hemicicli, laterum circumferentijs ita tranſuerſe coniunctis, :‖: toties repetendi initij argumentum habent, quot utriq; ſinui puncta inſcripta uiſuntur.

Hæc hactenus pro priore libello ſufficiant, quæ, quod ſimpliciſsime tradita ſunt, certe non incommode ſimplex, ſiue Choralis Muſica dici poterunt. Præſertim, quòd eadem plane, & Scalæ & Solmiſationis ratio in utraq; ſit. Nec quicq; præterea de Chorali hic deſiderari poſsit, excepto, quòd ego Tonorum deſcriptionem in poſterioris libri ultimum caput, potius differre malui. Nam de illis non rectius iudicabunt pueri, quàm ſi ante probe cantare didicerint, ac longiore uſu aures ad diſcernendas Melodias quodãmodo aſſuefecerint.

MVSI-

MVSICAE
ID EST, ARTIS CANENDI LIBER SECVNDVS.

Præfaciuncula.

HActenus idem ferè facere ſtudui, quod probati pictores erga diſcipulos ſuos ſolent. Illi enim docturi quenq; pingere, non prius penicilla, ac artificioſas colorum temperaturas exhibent, quàm carbonibus οὐ μονογράμμους εἰκόνας aliquandiu effingere adſuefecerint. Ita & ego hactenus, de uaria Notularum in diuerſis ſignis quantitate, nihil docere uolui, donec pueri, quicquid ſimpliciſsime de Scala, Clauibus, Notulis, Tactu, Pauſis, ac Punctis dici poſsit, adamuſsim callerent. Quod uero, cum in priori libro ita accurate traditum ſit, ut à quolibet, qui ſaltem communi ſenſu non caret, facile percipi ac ediſci poſsit: pergere itaq; nunc libet ad eam Muſices partem, quæ uel ob hoc difficillima eſſe appareret, quòd alius ſubinde Color, aliaue ſignorum præſcriptio, fermè ſemper Notulis, Pauſis, ac Punctis aliam quãtitatem adfert. Quam adfectionem ſeu mutationem ualoris Notularum, ſub Menſuræ nomine hic deſcribere libet, ut qua dimetiamur, quanti quæq; Notulæ, ſub quolibet ſigno, ualeant. Quo nomine, non inepte fortaſsis Menſura, tanq; accidens Notularum, ſuperiori de Notulis titulo, addenda fuerat: niſi mihi hic ordo magis euidens uiſus eſſet, quo tam multiplices cantuum quantitates, totq; monſtroſos ſignorum ac Canonum Labyrinthos, in certam regulam cogerem. Præſertim cum non Tyrones tantum, uerum etiam inſignes Muſicos, de diuerſorum ſignorum collatione, non dico inepte contendere, ſed penitus addubitare ſæpius audiuerim. Nec id mirum, cum & inter Componiſtas, ut uulgo

go uocant, de ea re non satis conueniat. Dum non pauci, citra ueram artis obseruationē, ænigmata potius, quàm cantilenas temere effutiant, non aliter, ac si signorum usus nullis certis legibus contineatur, libeatq; cuiq; fingere, quicquid uertigo obtulerit. Nos uero quicquid de ea re hic tradiderimus, si ipsum ex probatissimis Musicis, Iosquino, Brymelo, Oberto, Isaaco, & similibus, ita esse conuincamus, quidni fide digni uidebimur?

CAPVT PRIMVM
DE MENSVRA.

Quid est Mensura?

EST certus motus temporis, ad cuius uices, per tactum æqualiter distinctas, omnium Cantionum Notulæ, & Pausæ, pro cuiusuis signi qualitate, concinnantur.

Quotuplex est Mensura?

Sextuplex. Prolationis, Temporis, Modorum, Proportionum, Augmentationis & Diminutionis. Per has ēm species, Notularum ualor subinde in cantionibus uariari solet, per hoc, quòd aut perfectæ aut imperfectæ; auctæ aut diminutæ cantantur. Prolatio in Semibreues agit; Tēpus in Breues; Modus in Longas ac Maximas; Proportio, Augmētatio & Diminutio in omnes pariter ius agēdi habent.

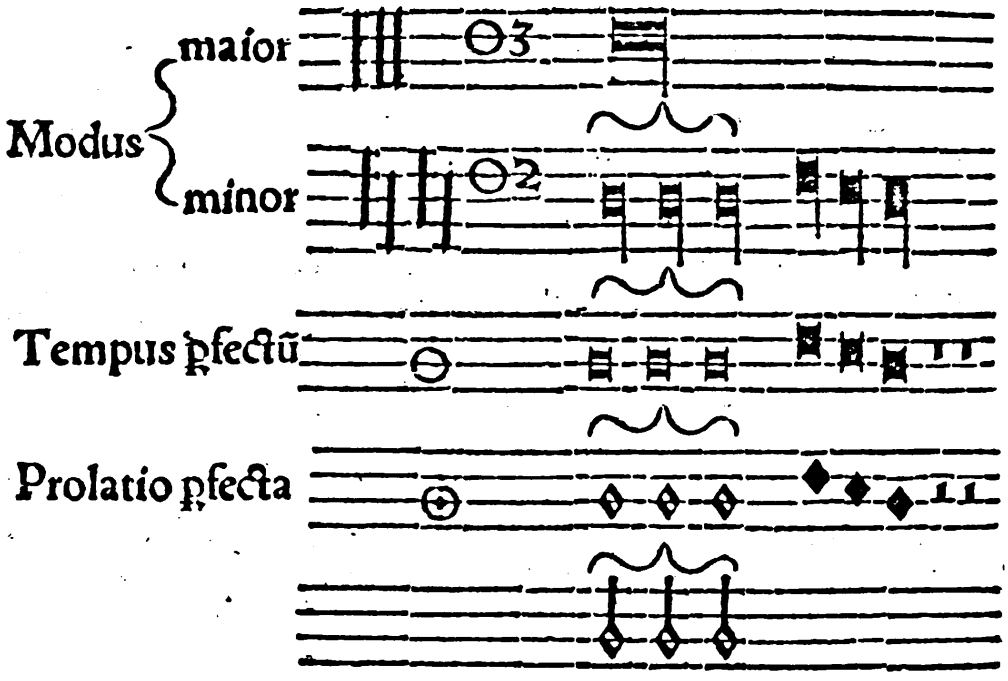
Quid est Notas esse perfectas?

Est eas ternario numero ita censeri, ut quæq; maior proximam minorem ter in se cōtineat. Hoc fit, si Maxima tribus Longis; Longa tribus Breuibus; Breuis tribus Semibreuibus; Semibreuis tribus Minimis ualet.

Quotuplici-

Quotuplicibus ſignis cognoſcitur perfectio?

Duplicibus. Præſcribunt̃ em̃ aliqua ab initio, aliqua obſeruantur in medio cantionum. Initialia ſunt ueteribus, Pauſæ longæ perfectæ. Integri Circuli, cum Numeris, & abſq; numeris, & puncta Circulis inſcripta. Media uero ſunt, ternæ ſimiles Notulæ denigratæ. Item geminæ Pauſæ Semibreues, ab eadem linea ita æqualiter dependentes, ıı. aut Minimæ ab eadem linea ita aſſurgentes, ıı. Denicq; ubicunq; pueri Diuiſionis aut Alterationis puncta Notulis imminere conſpexerint, illic Perfectionem eſſe nihil dubitent.



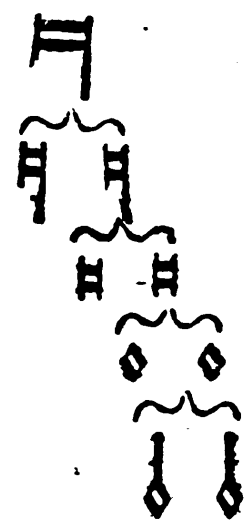
Quid eſt Notas eſſe imperfectas?

Eſt eas binario numero ita cenſeri, ut quæq; maior proximam minorem bis in ſe complectatur. Quod fit, quoties Maxima duabus Longis: Longa duabus Breuibus: Breuis duabus Semibreuibus: Semibreuis duabus Minimis in cantu ualet.

Modus { Maior C3 / Minor C2

Tẽpus C

Prolatio C



Quibus ſignis cognoſcitur imperfectio?

Semicirculis, C ¢. Numero Binario, C2. & Punctorum abſentia, C. Cæterum, ut cuiq; certo conſtet, in quas Notas quoduis ſignum agat, tres Canones, rem euidentiſsime docentes, ſubſcribam.

Canon Primus.

Circuli abſq; numeris, & Punctis ita ſoli poſiti, O C Φ ¢ ſolius Temporis, hoc eſt, Breuium Notularum, integri, perfectionem; dimidij imperfectionem ſignant.

Canon Secundus.

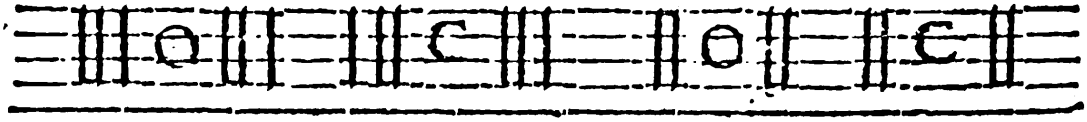
Si Circulis ponè adduntur numeri, binarius aut ternarius, ita, O3. C3. O2. C2. Tum Circuli proprie ad Modos pertinent, ſeruitq; is, qui ternarium habet, Maximis: alter qui binarium, Longis. Ipſi uero numeri, Tempus, ternarius perfectum; Binarius imperfectum, deſignant.

Canon Tertius.

Quoties

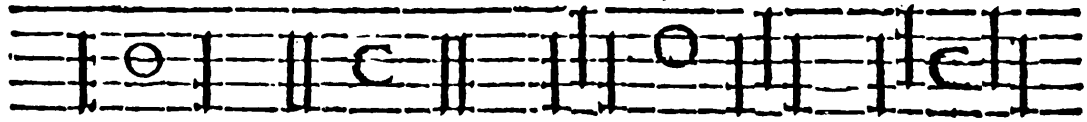
Quoties Puncta Circulis aut Semicirculis inſcribuntur, ita, ⊙ ☾ Ⴔ ☽, ipſa ſemper Prolationi, hoc eſt, Semibreuibus Notulis attribuuntur. Sed ita, ut nihilominus Circuli ipſi, iuxta priores duos Canones, ſi numeri addantur, Modis: Si non, Tempori addicantur.

Admonendi autem hic ſunt pueri, iam præſcriptos de ſignis Canones, non tam ad uetuſtiorum Muſicorum, quàm recentiorum Cantilenas quadrare. Siquidem uetuſtiores Muſici Modum Maiorem perfectum ab initio ferè non aliter ſignabant, quàm tribus Pauſis longæ perfectæ, æqualiter poſitis. Imperfectum uero geminis. Quæ Pauſæ, ſi extra ſignum Temporis ab initio ſcriptæ eſſent, tantum ſigna erant, non etiam numeri. id eſt, in canendo non numerabantur. Si uero poſt Signa temporis ſtarent, & ſigna & numeri pariter erant, hoc modo:



Mod9 ma. pfect. cū tem. pfecto. | Mod9 ma. pfec. cū tem. impf. | Mod. ma impf. cū tēpore perfe. | Mod. ma. ipf. cū tēp. ipfe.

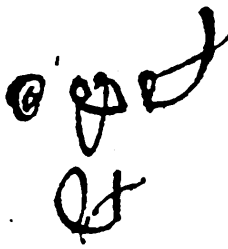
Modum minorem perfectum, unica Pauſa Longæ perfectæ, nonnunquam etiam geminis æqualiter, aut pluribus, ſed inæqualiter poſitis, ſignabant hoc modo:



Mod. min. perfe. cum tēp. perfe. | Mod. min. perfe. cum tem. impf. | Mod. min, perfect. cū temp. perfecto. | Mod. min. perf. cū. tem. impe.

Imperfectum intelligi uolebant, ubi nulla Pauſa Longæ perfectæ ab initio, uel etiam nullæ ternæ Longæ denigratæ in medio cantus conſpicerentur. Atq; adeo apud illos per circulum cum numero binario. Oz, contra priores Ca-

nones, non Modus ullus, ſed ſolum tempus, cum Proportione Dupla ſignificabatur. Quod ſimplices Circulos non Modis, ſed Temporibus deſtinarent. Integrum Perfecto: Dimidium Imperfecto. Niſi forte duplicem Circulum ita pingerent, quorum exterior Modum, Interior uero Tempus: integri utriuſuis perfectionem: Dimidij Imperfectionem indicarent. Numeros uero, ubi ubi Circulis ponè adſcriberent, non de Temporibus, ſed de Proportionibus, ternarium, de Tripla, Binarium uero de dupla intelligendos uolebant.



Nunc antequam Menſuræ ſpecies ſingillatim tradere incipiam, operæprecium eſſe uidetur, docere de imperfectione ea, quæ in ſignis perfectis frequentiſsime contingit. Quandoquidem illa eadem, & communis eſt Prolationi, Tempori, ac utriſq; Modis, quam'q; ob hoc ipſum, quod ſub Perfectis ſignis ſe habeat, Perfectionis imperfectionem uocare libet.

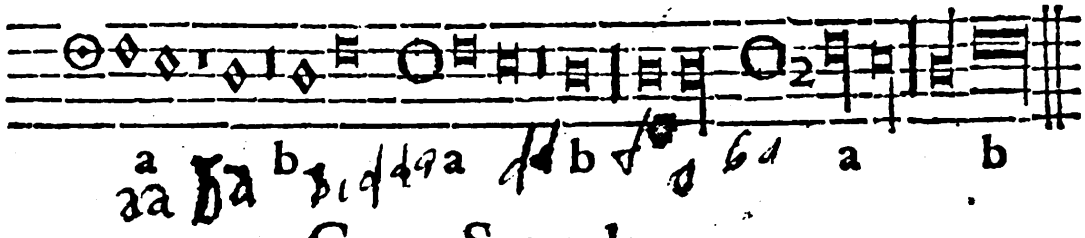
Quæ eſt Perfectionis imperfectio?

Ea eſt, qua aliquæ Notulæ, quæ in ſuis ſignis perfectæ eſſe debebant, ob accidentes quaſdam cauſas, binario ſaltem numero cenſentur. Nam quæ de perfectis Notulis, Semibreuibus in Prolatione; Breuibus in Tempore; Longis ac Maximis in Modis tradentur, ea non tam ex quauis Notula primaria, quàm ex alijs Notulis & Pauſis ponè ſequentibus pendent. Quòd ſæpe fiat, ut per Notulas, aut Pauſas ſequentes, Nota præcedens, etiam in ſigno Perfecto, ſuam perfectionem amittat, id eſt, ut non ad ternarium, ſed binarium numerum referri opus habeat. Cui imperfectioni certius, percipiendæ, & ubi, quibus'q; modis contingat, cognoſcendæ, ſubiuncti Canones ſeruiunt.

Canon Primus de perfectione.

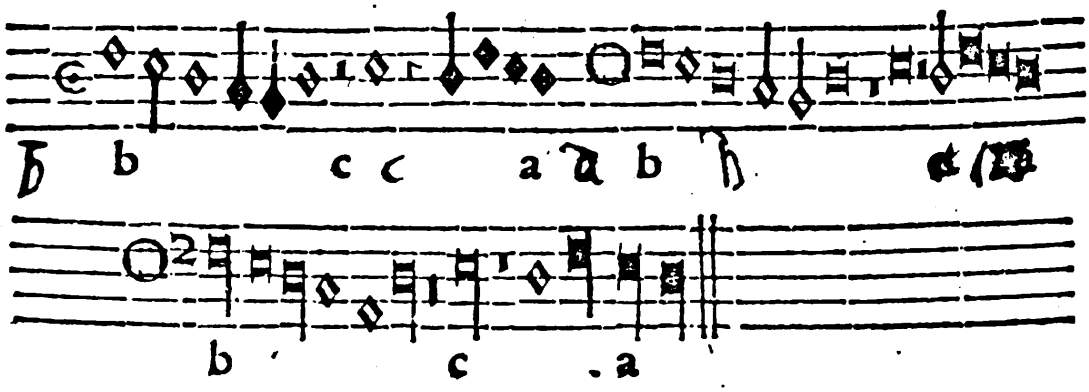
Omnis

Omnis Nota, in suo signo Perfecto, eatenus perfecta habetur, dum proxime sequens uel Nota uel Pausa, illi æqualis (a) aut maior (b) existit.



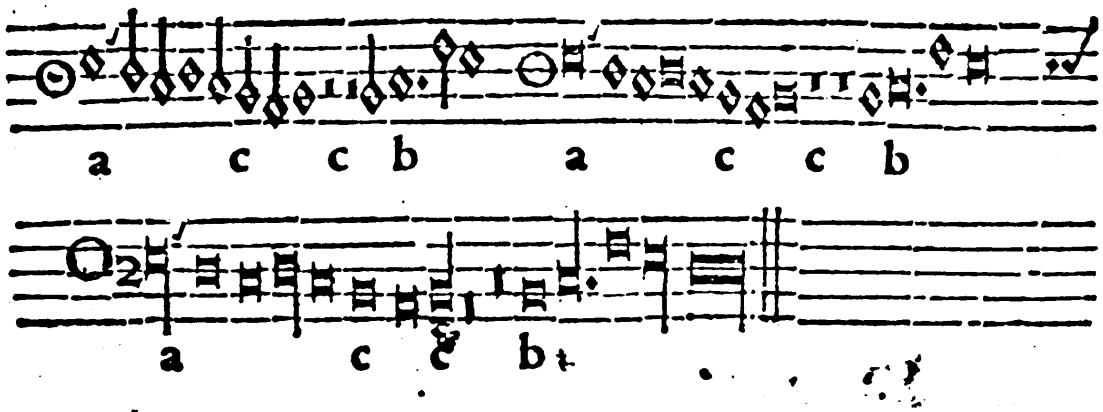
Canon Secundus
De pèrfectionis imperfectione.

Si Nota in suo signo Perfecto denigratur, (a) aut à minore alia Notula (b) Pausaúe (c) statim excipitur, imperfecta ipsa sit, id est, binario tantum numero censeatur.



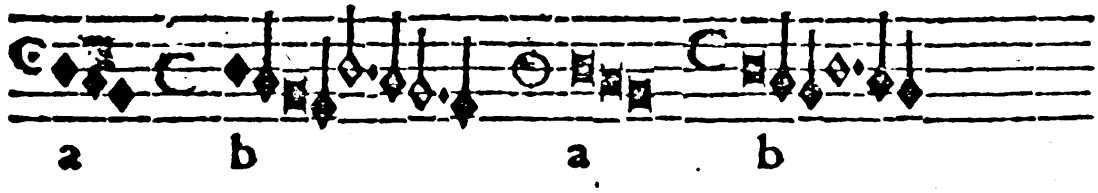
Tertius Canon.
De exceptis à Secundo Canone.

Præcedens maior, in suo signo, à sequente minore Notula Pausaúe non imperficitur, quoties Punctum alterationis proxime astiterit, (a) aut Punctum Additionis accesserit, (b) Aut inter ipsam, & eius æqualem longius sequentem, aliquot Notæ, aut Pausæ minores interpositæ fuerint, quæ per sese, absq; maioribus extremis, ternarium numerum perficiunt. (c)



Canon Quartus de nigredine Notularum.

Nigredo, perfectorum ſignorum Notulis tertiam partem adimit(a), Imperfectorum quartam(b). Ita Breuis Nota denigrata, ſub ſigno Perfecto, duabus tãtum Semibreuibus ualet (a). ſub ſigno Imperfecto autem Semibreui & Minima(b). Ita quoq; Semibreuis denigrata in Prolatione Maiore, duabus tantum minimis (a). In Minore Minima & Semiminima ualet. (b).



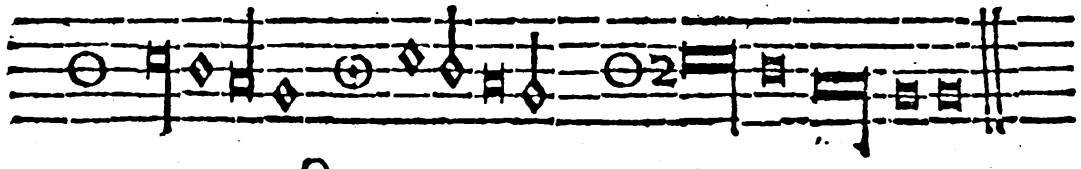
Si uero plures Notulæ denigratæ fuerint, tum frequentius Proportionem Hemioliam, nonnunquam Duplam nigredo efficit. quod utrumq; ſuis exemplis infra conſtabit.

Annotatiuncula De Imperfectione, quã Partialem alij uocant.

Si in tempore Perfecto, Longam Notulam unica tantum Semibreuis Notula, uel Pauſa ſequitur, Imperfectio, non Longæ Notulæ, ſed alteri Breui, quarum duas illa continet, adſcribatur. Ita & in prolatione Maiore, ſi Minima

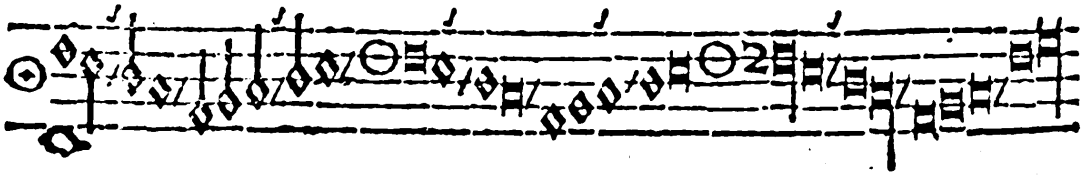
Notula

Notula Breuem proxime ſequitur, imperfectio, non Breuis Notulæ, ſed Semibreuis ſecundæ, quarum duas illa continet, eſſe dicatur. Id quod ternarij numeri obſeruatio rectiſſime ſemper docet: Secundum quem, ut omnis Perfectio cenſenda eſt, ita & imperfectio, abſq; negotio, facilime ubiq; deprehenditur.

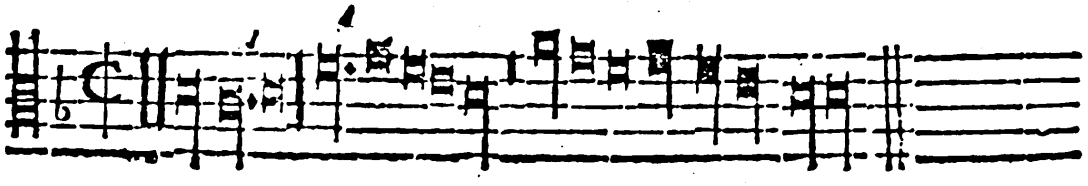


Annotatiuncula alia.

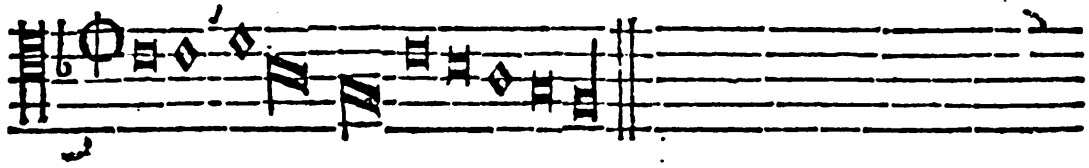
Quòd aliquoties Notæ Maiores, in ſuis ſignis perfectis, non à ſequentibus, ſed à proxime, aut etiam longiſsime interdum præcedentibus minoribus imperficiuntur, De ea imperfectione, ſeu translatione Notularum, nulla alia certior regula dari poterit, quàm ut Puncta diuiſionis, ac ternarius Perfectionis numerus accurate obſeruẽtur. Per hæc em̃ duo, facilime diſpicitur, quorſum quæq; Notula minor referenda, quantiq; quælibet maior cantanda ſit.



Exemplum Brumelij, in quo quinta Longa à prima in ordine Breui imperficitur.



Exemplũ Ioſquini ex Lhomme Arme ſexti Toni, in quo altera in ordine Semibreuis, ad ultimam breuem imperficiendam transfertur.



His ita præmiſsis, nunc tandem ad Menſuræ ſpecies ſingillatim tradendas tranſibo. In quibus deſcribendis, quòd pace aliorũ Muſicotum fiat, mihi hic uulgarem ordinem graduum mutare libet, ita, ut primo Prolationem: deinde Tempus: Tertio Modos: Quarto Proportiones: Quinto Augmentationem: & poſtremo Diminutionem tradam. Quod & graduũ uſus poſtulat, de Semibreuibus Notulis prius conſtituere, quid ualeant, quàm ad Longas ac Maximas accedatur. Et quid ni difficiliora, & quæ latius patent, ſimplicioribus poſtponantur? Breues autem, Longæ ac Maximæ Notulæ utiq; ex Semibreuibus ſimplicibus componuntur. Vnde & illarum omnium quantitas, non rectius, quàm per Semibreuium ualorem deſcribi poterit. Nimirum quod in Breuibus Longis, ac Maximis, Semibreues utiq; reperiantur. In Semibreuibus autem iliarum nihil.

CAPVT SECVNDVM
De Prolatione.

Quid eſt Prolatio?

LOST menſura, qua quantitas Semibreuis Notulæ definitur. Eſt autem duplex. Maior & Minor: aut quod idem, ſed facilius eſt, Perfecta & Imperfecta.

Prolatio Perfecta Quæ eſt?

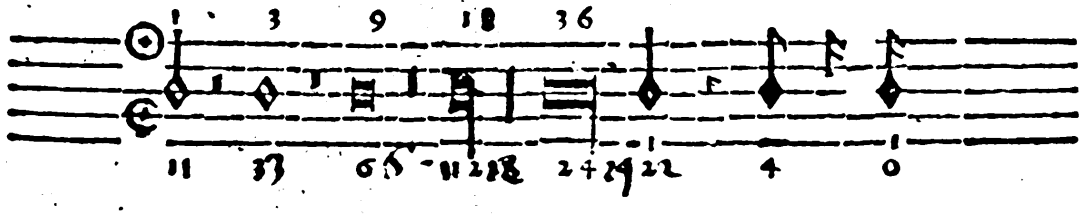
Ea eſt, qua Semibreuis Nota tribus Minimis, quarum ſingulæ

ſingulæ ſingulis tactibus ualent, in cantu appenditur. Quemadmodum hoc uidere eſt, quoties in cantu quopiam, diuerſis ſignis aliarum uocum non punctis, circulus punctus opponitur. Quanq; ſunt, qui Circulo puncto, aliarum uocum ſignis non punctis, oppoſito, non Prolationem Maiorem, ſed Augmentationem ſignificari contendunt. Volunt enim, in Prolatione Maiore ſingulis proportionatis tactibus ternas Minimas, aut ſeſqui Semibreuem cantari oportere. cum in Augmentatione cuiq; Minimæ integer Tactus debeatur. Ego uero nondum uideo, quid pro tali aſſertione ex certa arte proferri poſsit. Verum quidem eſt, Prolationem perfectam, quoties imperfectæ opponitur, Augmentationem rectiſsime dici. Eſt & hoc uerum, Prolationem perfectam, æque atq; Tempus perfectum, in Proportionem Triplam, aut potius Seſquialteram redigi poſſe, & à multis ita redactam eſſe. &c. At aliter eam habere ad diuerſa à ſe ſigna, quàm habeat ad ſui ſimilima, id uero mihi non probatur. Argumento eſſe poteſt duplex ineptia, quæ ex tali opinione enaſcitur. Prima, quod plura Tactuũ genera fingere, planè nihil opus ſit, cum unico & eodem in omnis generis cantibus uti, non commodum modo, uerum etiam neceſſarium ex uera arte habeatur. Deinde quod neceſſario fatendum ſit, Prolationem Maiorem Minore eſſe inferiorem, ſi in Maiore non ſingulæ Minimæ, ſingulo integro, ſed quæq; ternæ Proportionato tactu cantantur. Síquidem hoc modo ſub Maiore Prolatione ternæ Minimæ non pluris appenduntur, quàm in Minore binæ. Quippe, quòd tactus Proportionatus, qualem illi citra artem fingunt, utiq; Proportionem Triplam hic flagitet. Ego certe inter Maiorem Prolationẽ integrã ⊙ ☾, & Maiorẽ diminutã ☉ ☾, ac eandem Proportionatam, $\frac{\odot^{3}}{\odot_{2}}$ $\frac{\odot^{2}}{\odot_{3}}$ ut ſignorum inter ſe differentia eſt, ita & ualoris Notularum diuerſitatem eſſe contendo. Videlicet, ut in Prolatione Maiore integra, Semibreuis per-

fecta, tribus Tactibus, imperfecta duobus, Minima unico ualeat: In diminuta uero, illius ualoris dimidium, in Proportionata, tertia tantum pars cantetur: id quod exemplum aliquanto inferius subiunctum, monstrabit,

Quibus signis cognoscitur Prolatio perfecta?

Per Puncta in medios Circulos aut Semicirculos ita inscripta, ⊙ ☾. Nonnunquam etiam absq; Punctis per ternas Semibreues Notulas denigratas, aut per duas Pausas Minimas, æqualiter ab eadem linea assurgentes II significatur. Ergo in quocunq; cantu aliquid horum signorum conspexerint pueri, Prolationem Maiorem esse sciant, & quasq; Semibreues Perfectas tribus tactibus, singulas uero Minimas, tactibus singulis cantent. Eumq; utriusq; harum ualorem toties in maioribus Notulis, ac Pausis multiplicent, quoties illæ has in se continent. Meminerint autem hic pueri eorum Canonum, quos supra de Perfectionis imperfectione tradidimus. ut secundum eos, in signis Perfectis Notulas omnes examinẽt, suam'ne retineant perfectionem, an aliquo forsan casu amittant,



Quæ est Prolatio imperfecta?

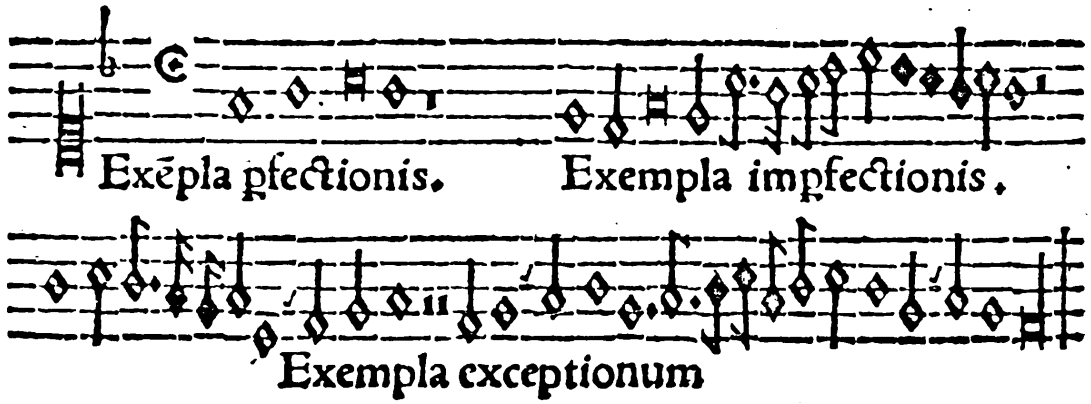
Ea est, qua singulæ Semibreues Notulæ, binis Minimis æstimatæ, singulis tactibus perficiuntur. Atq; is est ualor Semibreuis Notulæ, ad quem, tanquam ad certum scopum, omnia signa Modorum, Temporum, Proportionum, Augmentationum, & Diminutionum, referri, ac iudicari debebunt.

Quibus

Quibus ſignis cognoſcitur Prolatio imperfecta?

Eo ſolo, ſi Circulis nulla Puncta ſint inſcripta. Vt enim præſentia Puncta Maiorem Prolationem: ita abſentia Minorem deſignant.

Exemplaris conſtitutio omnium eorum, quæ de Maiore Prolatione uſus ſcire poſtulat.



Quot ſunt ſpecies Prolationis?

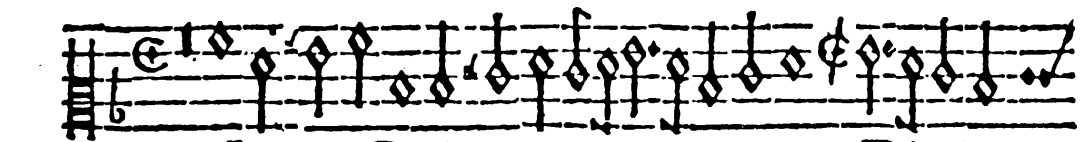
Tres. Integra, Diminuta & Proportionata. Integra ſpecies eſt, in qua ſingulæ Minimæ, ſingulis tactibus ualent: Semibreuis imperfecta duobus, Perfecta tribus, ſub his ſignis ⊙ ☾.

Diminuta eſt, in qua geminæ Minimæ, aut Semibreuis imperfecta unico tactu, Perfecta uero ſeſquitactu ualent, ſub his ſignis, ☉ ☾.

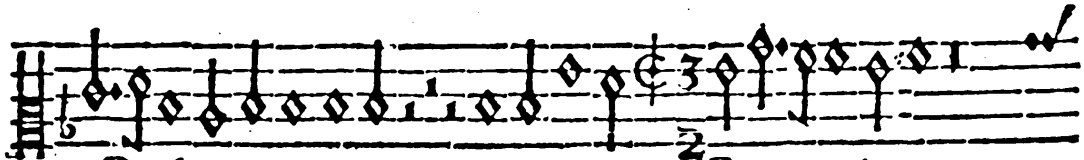
Proportionata ſpecies eſt, quoties per Seſquialteram tres Minimæ, aut Semibreuis Perfecta, unico tactu ualent, ſub his ſignis $\odot^{3}_{2}$ $\leftmoon^{3}_{2}$.

Exemplum Prolationis Maioris integræ, diminutæ & Proportionatæ.

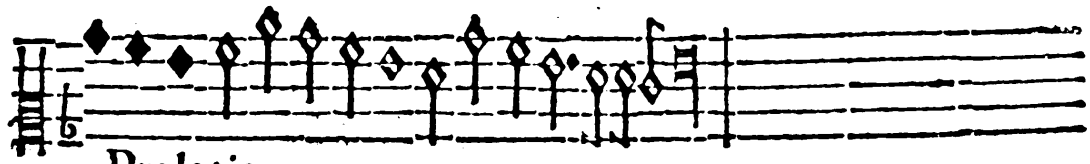
DISCANTVS.



Integra Prolatio. Diminuta

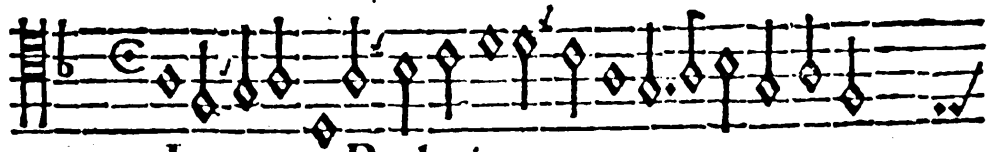


Prolatio. Proportionata

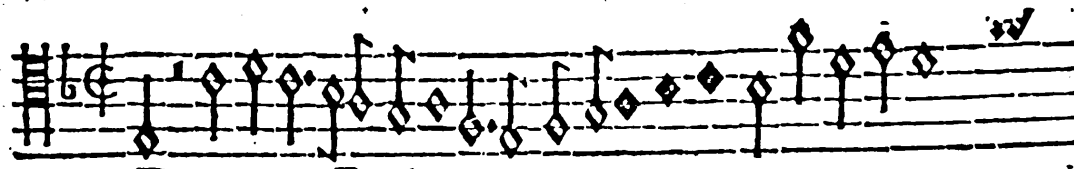


Prolatio.

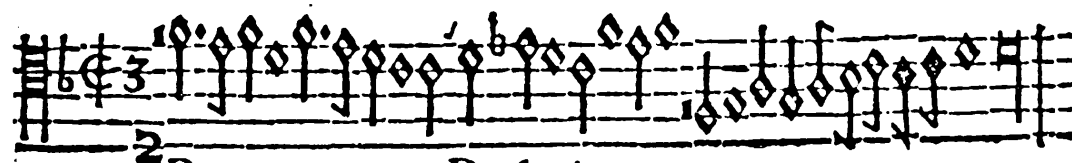
ALTVS.



Integra Prolatio.

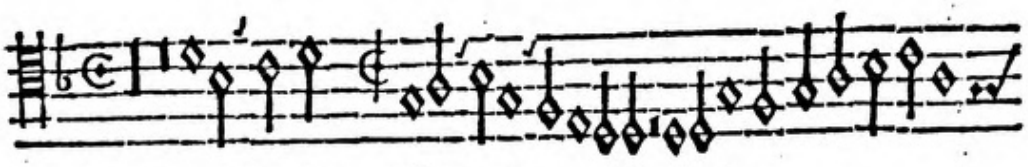


Diminuta Prolatio.

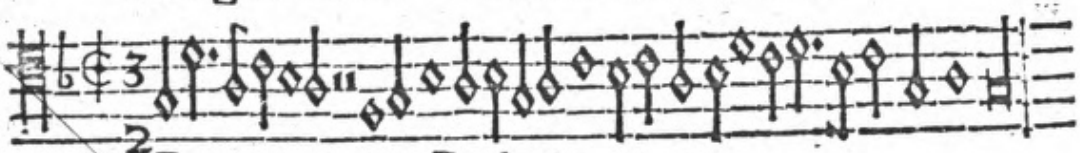


Proportionata Prolatio.

TENOR.

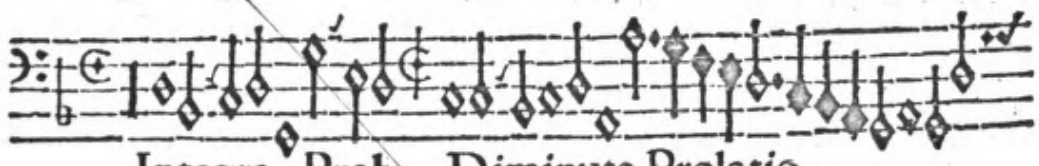


Integra Prolat. Dtminuta Prolatio.

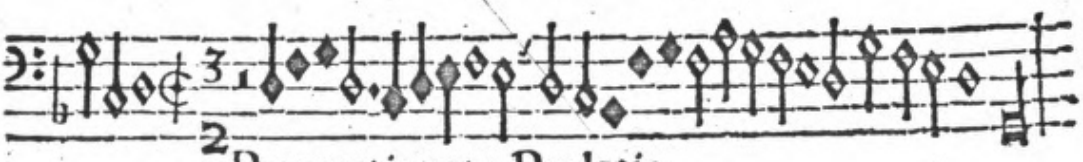


Proportionata Prolatio.

BASSVS.

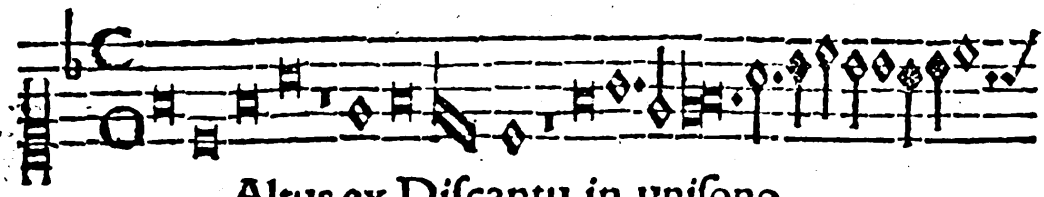


Integra Prol. Diminuta Prolatio.

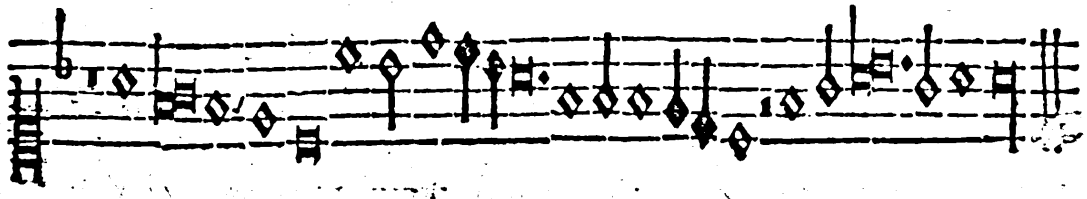


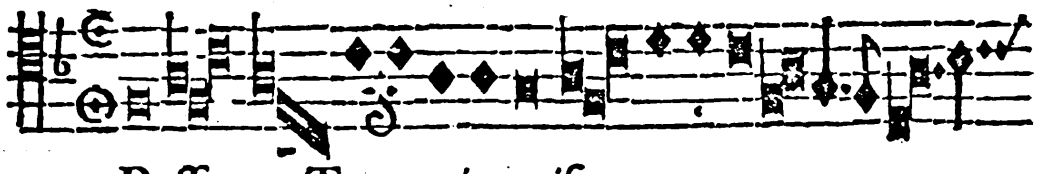
Proportionata Prolatio.

Sequitur aliud exemplum Prolationis perfectæ, ex Miſſa Prolationum Iohannis Ogekhem, in qua Miſſa, Notulæ, ex Maiore Prolatione, perfectæ, per nigredinem impficiuntur, atq; inde eiuſdem Prolationis albæ pariter & nigræ Notulæ omnes ſub Diminutionẽ, id eſt Proportionem Duplam rediguntur. Idq; ſub ſignis Integris, contra artem ac uſum aliorum. Sed nos per errorem deſcribentium id forte factum eſſe putamus, ut ſigna ſuam interſectionem nõ habeant, quam tamen ipſius Cantus compoſitio, & quantitas neceſſario exigit.

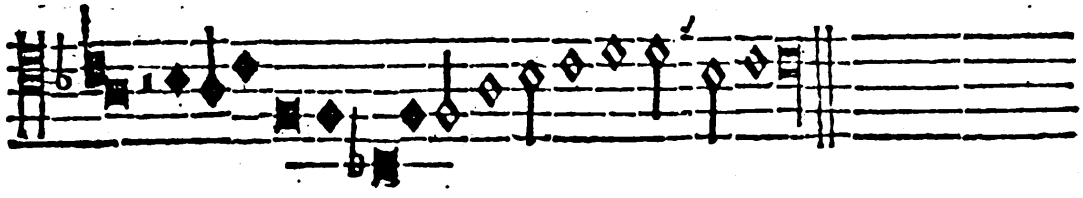


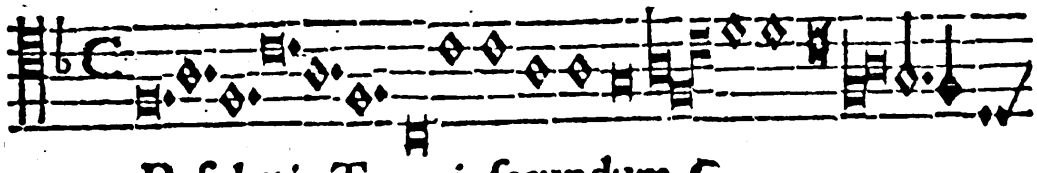
Altus ex Diſcantu in uniſono.



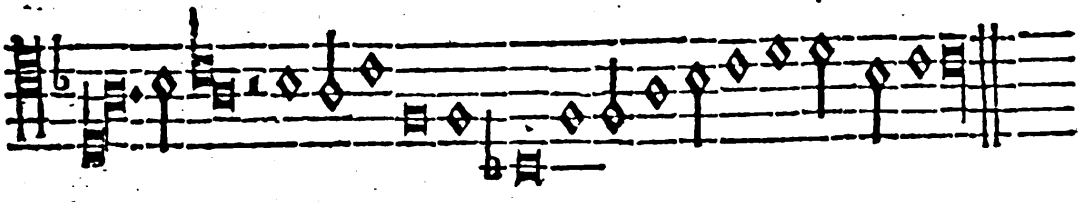


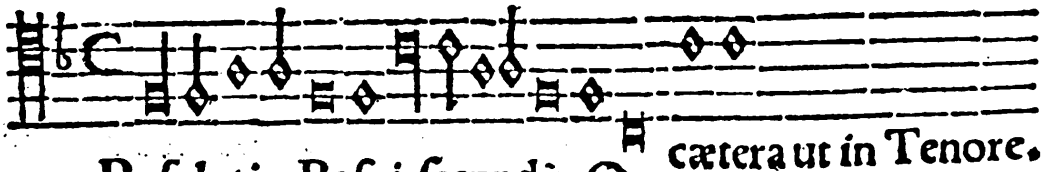
Baſſus ex Tenore in uniſono.





Reſolutio Tenoris ſecundum ☪.

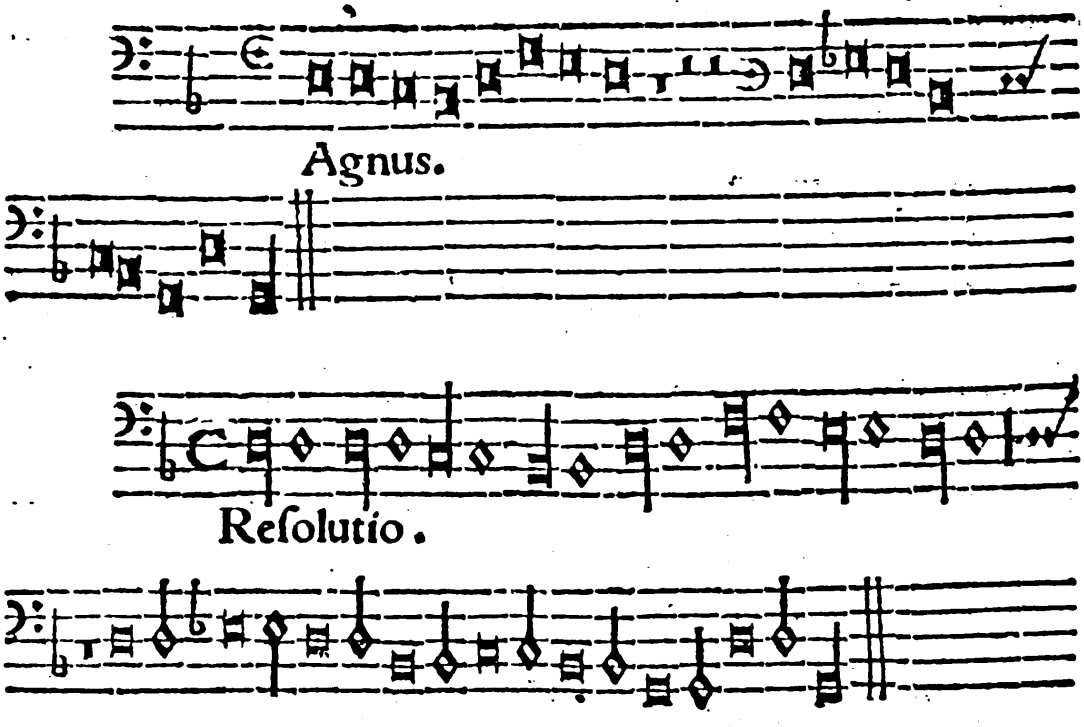




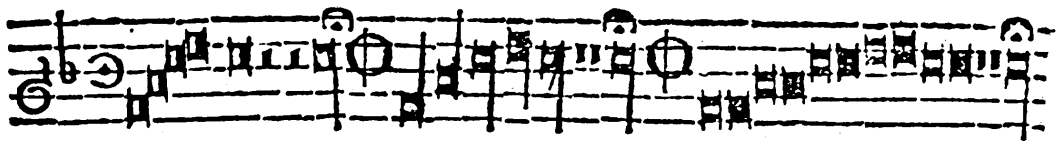
Reſolutio Baſsi ſecundū ⊙. cætera ut in Tenore.

Inuenient

Inuenient etiam pueri nonnunq; in Prolatione Perfecta Notulas breues seminigras, de quibus ita iudicent, cum duas semibreues illæ singulæ in Tempore imperfecto contineant priorem albam, ex Prolationis puncto Perfectam tribus tactibus ualere, alteram uero denigratam per ipsum colorem imperfici, & tantum duobus ualere tactibus. Idq; si Signa sint Integra. Si uero sint Diminuta, per uirgulam transuersam, ¢, aut per hemicyclum ita inuersum ↄ. aut per adscriptam Proportionem Duplam ¢2, tum dimidiũ illius præscripti ualoris tantum Notulis remanere. Id quod in hic subscripto exemplo uidere est. Ex Missa Bon temps Brumelij.

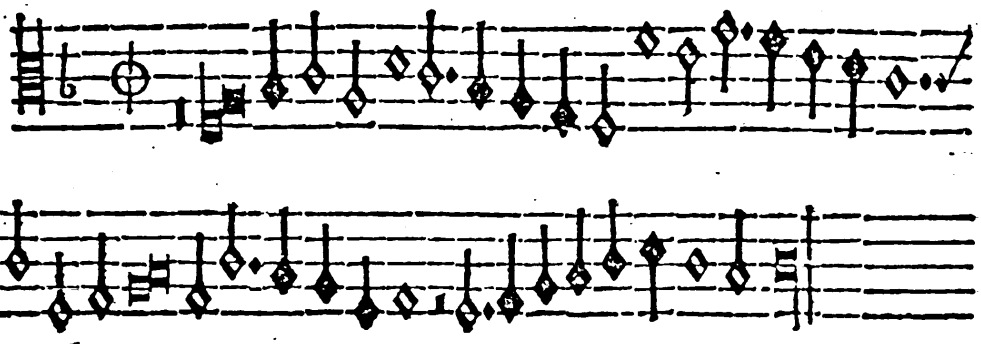


Sequitur aliud exmplum Henrici Isaac
Ex Paschali illius.

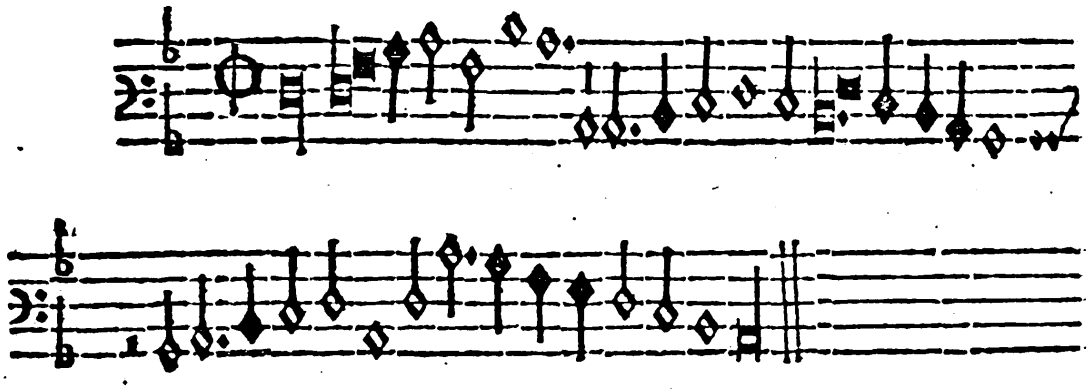


Sanctus. Resolutio. Alia resolutio.

TENOR.



BASSVS.



CAPVT TERTIVM
De Temporis mensura.

Temporis Mensura quænam est?

IA est, qua Breuis Notæ ualor definitur, secundum quod ea, nunc plures, nunc pauciores Semibreues Tactusue compræhendit.

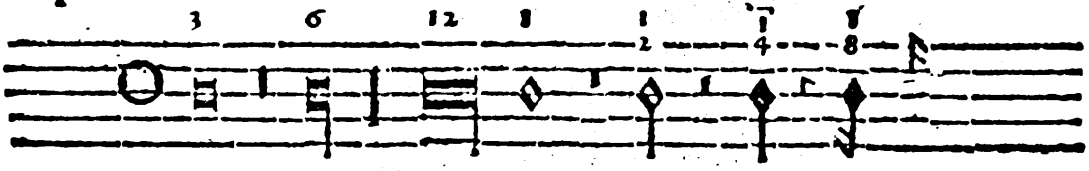
Quotus

Quotuplex eſt Tempus.

Duplex. Perfectum & Imperfectum. Perfectum Tempus eſt, quod Breuem Notulã tribus Semibreuibus cenſet.

Ecquibus ſignis cognoſcitur?

Circulo integro abſq; numeris, O. Aut ternione Circulis ponè adſcripto, O3, C3. Interdum diſſimulatis aliis ſignis, tres Breues denigratæ, aut duæ Pauſæ Semibreues, ex eadem linea æqualiter dependentes, argumentũ perfectionis eſſe ſolent. Imò etiam quicunq; cantus uel Diuiſionis uel Alterationis puncta habuerit, eum pueri perfectum eſſe ſciant. Quòd eorum punctorum unicus ſaltem uſus ſit, ut perfectionis terniones dimetiantur.

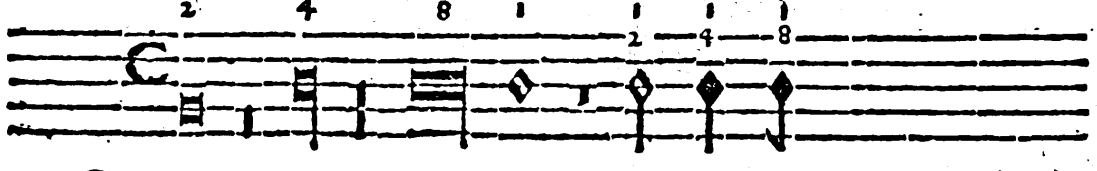


Quod eſt Tempus Imperfectum?

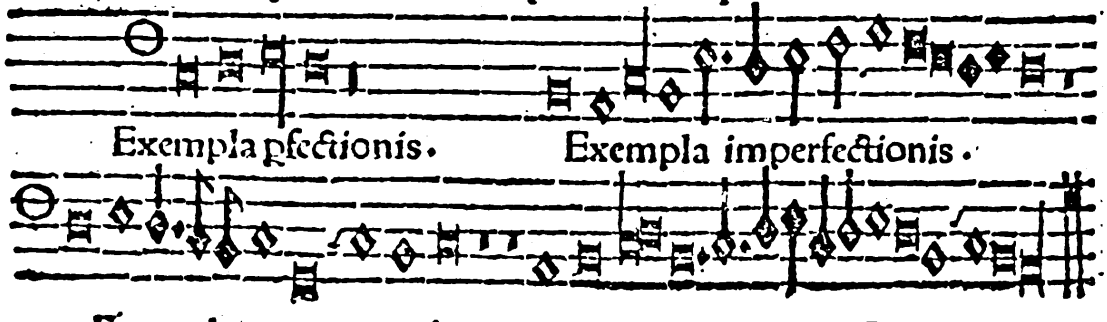
Quod Breuem binis Semibreuibus ualere ſignificat.

Quibus ſignis cognoſcitur?

Dimidio circulo abſq; numeris, C. aut numero binario Circulis ponè adſcripto, O2, C2, idq; ſecundũ recẽtiores.



Sequitur exemplaris cõſtitutio omniũ eorũ, quæ de Breuibus perfectis & imperfectis opus eſt ſcire.



Quot sunt species Temporis?

Tres. Integra, Diminuta, & Proportionata.

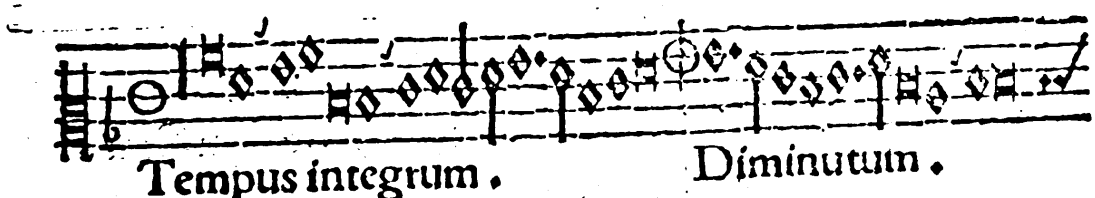
Integra species est, cum Semibreuis unico tactu, Breuis Impfecta duobus. Perfecta tribus ualet, sub his signis O C.

Diminuta est, cum Semibreuis dimidio, Breuis Impfecta integro, Perfecta sesquitactu ualet, sub his signis ⌀ ¢.

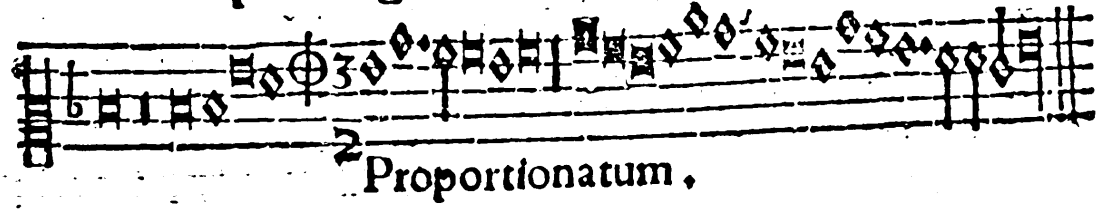
Proportionata species est, ubi duæ, tres, quatuor, aut plures Semibreues Notulæ unico tactu absoluuntur, sub his signis Proportionū. $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ $\frac{1}{2}$

Exemplum Temporis Perfecti, integri, Diminuti & Proportionati.

DISCANTVS.

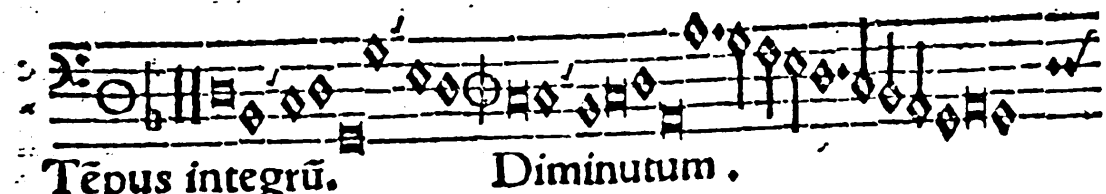


Tempus integrum. Diminutum.

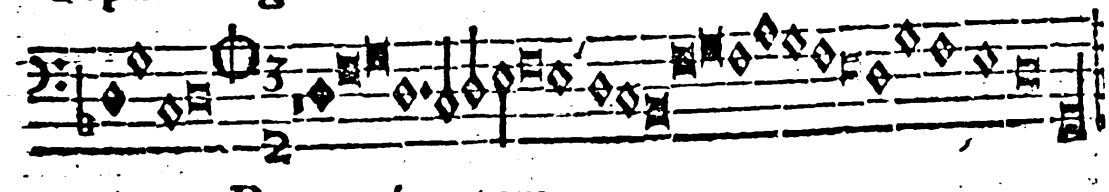


Proportionatum.

BASSVS.

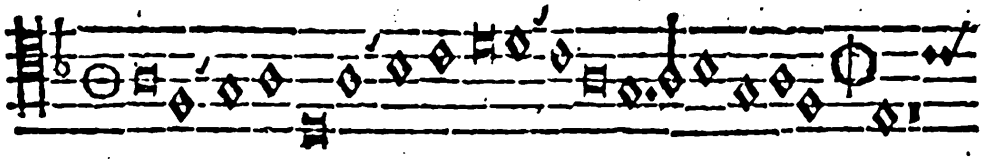


Tēpus integrū. Diminutum.

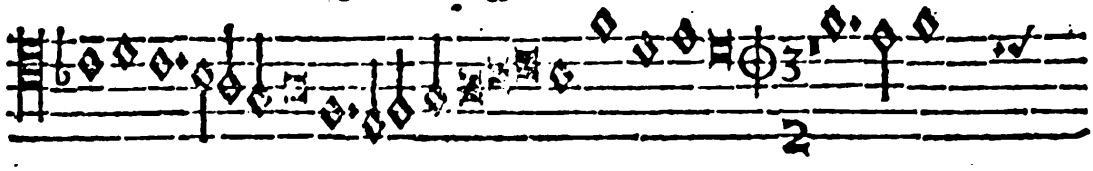


Proportionatum.

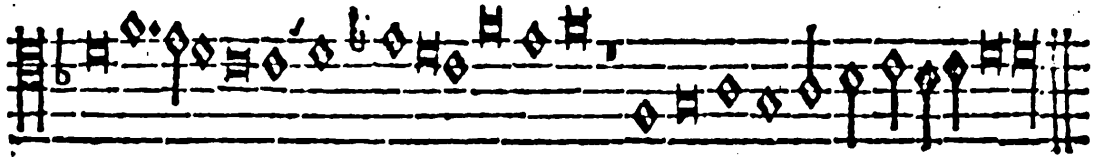
ALTVS.



Tempus integrum. Di-

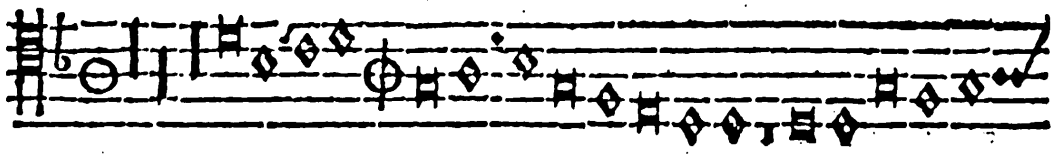


minutum. Pro-

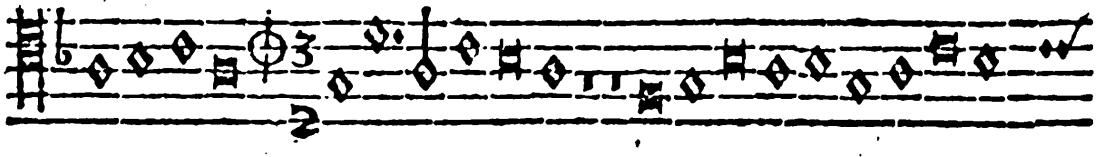


portionatum.

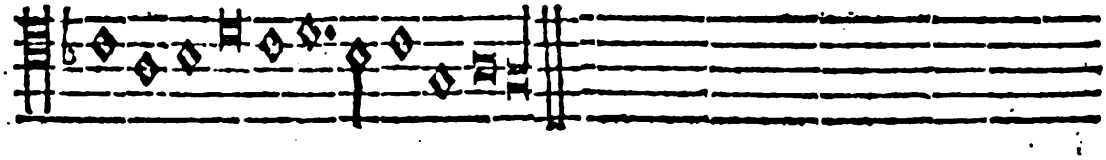
TENOR.



Tẽpus integrũ. Diminutum.



Proportionatum.

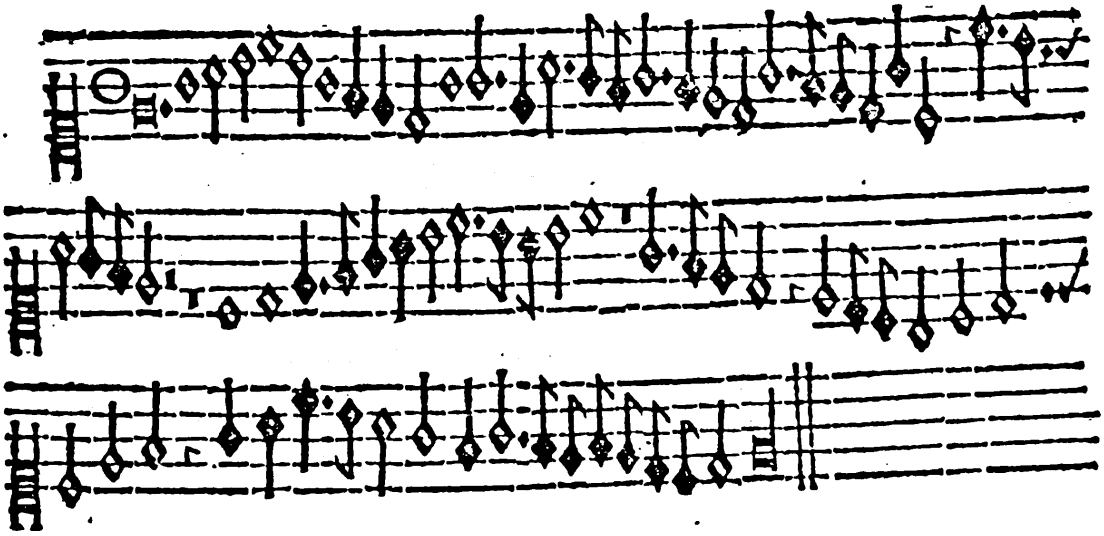


Quandoquidem hi cantus pueris fermè difficillimi uidentur, qui plurimis Fusis, & aculeatis suspirijs scatent: libuit itaq; aculeatum exemplum huc apponere, & deinde idem

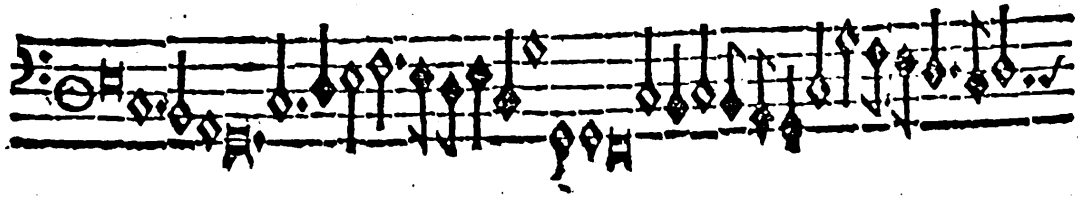
ex integra perfectione, in Diminutam imperfectionem resoluere, ut quisq; uideat, non tam per difficultatem ullam, quàm per insolentiam fieri, ut eiusmodi aculeatæ Cantiones uulgo minus expedite cantentur. Si quis enim resolutionem, hic sequenti exemplo subiunctam, diligenter inspiciat, utiq; nihil reperiet, quod non uulgatissimum ac facilimum sit. Imò, quod non adamussim per omnia cum integra perfecti one ita consonet, ut utrumlibet rectè cantari procul audiẽs, dijudicare nequeat, integra ne Perfectio cantetur, an resolu ta Diminutio. Recte autem cantabitur omnis Diminuta re solutio, si per Duplam proportionem cantetur. Quemadmodum omnes Cantilenæ ita ¢ signatæ cantari debent. De qua re infra docebimus. Hoc igitur exẽplo pueri, in om bus ita aculeatis cantilenis uti poterũt, uidelicet, ut integrã perfectionem in Diminutionem imperfectam resoluant, ac deinde resolutionem per duplam Proportionem cantent.

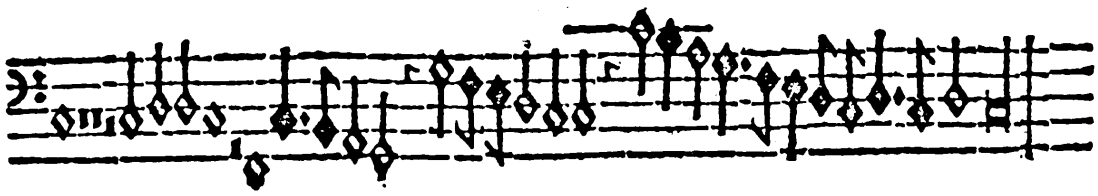
Exemplum.

DISCANTVS.



BASSVS.





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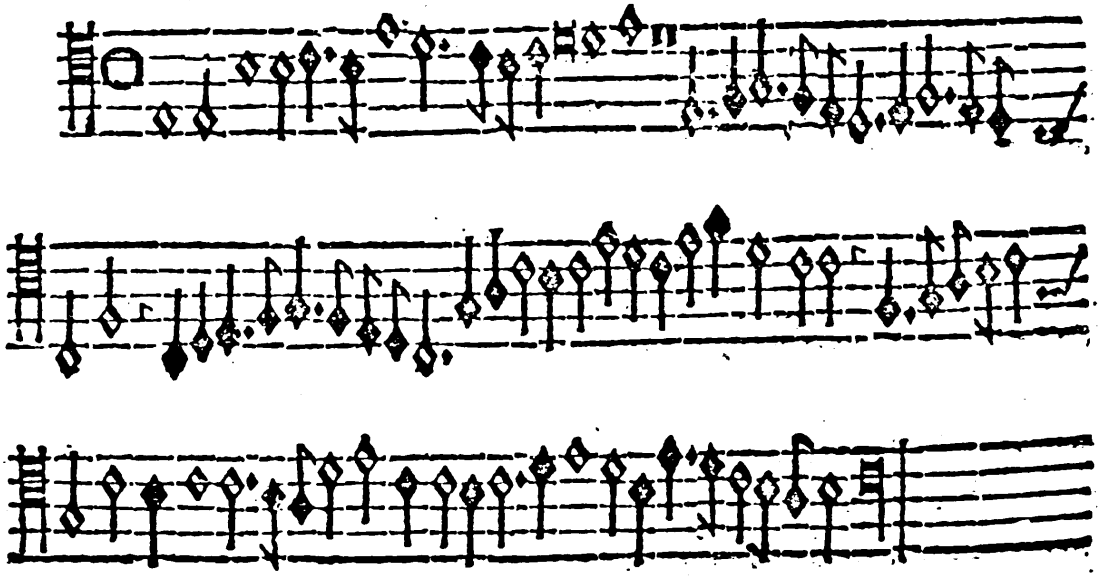
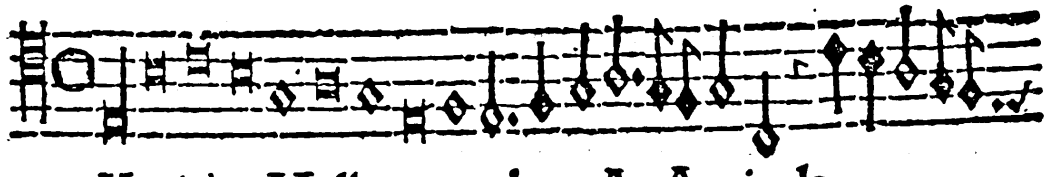
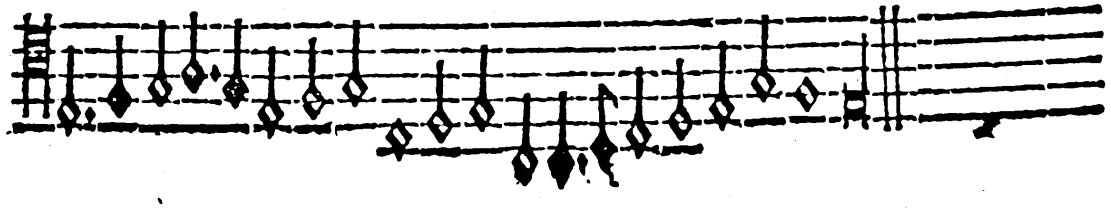


TENOR.

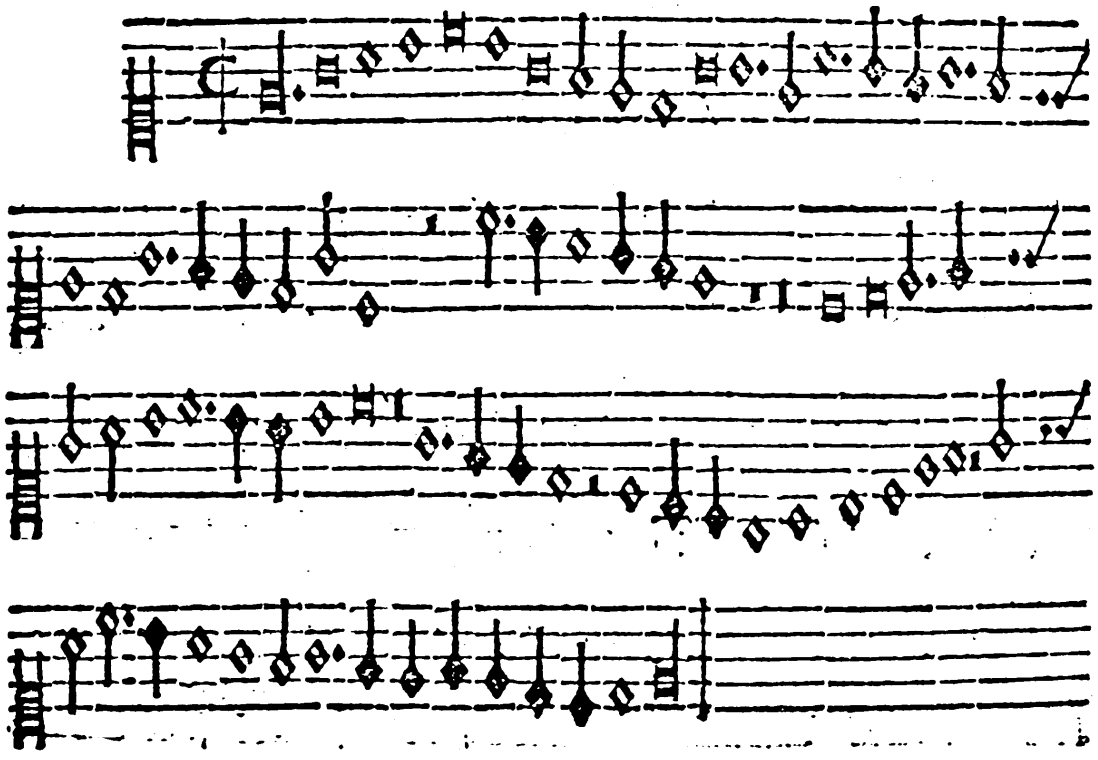


Kyrie ex Malheur me bat. A. Agricola.

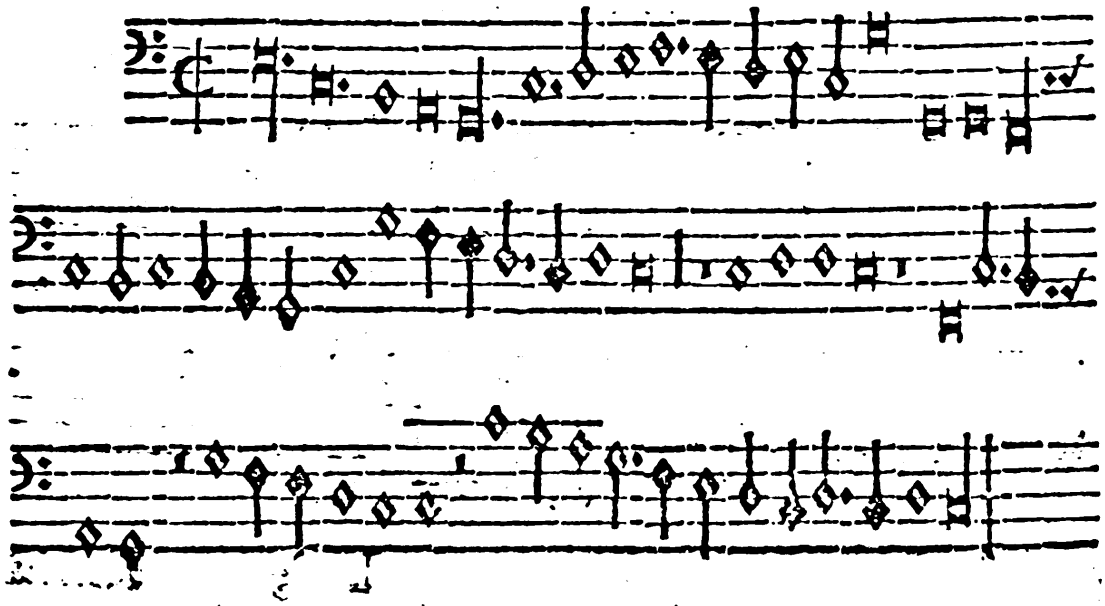


Resolutio præcedentis exempli,

DISCANTVS.



BASSVS.



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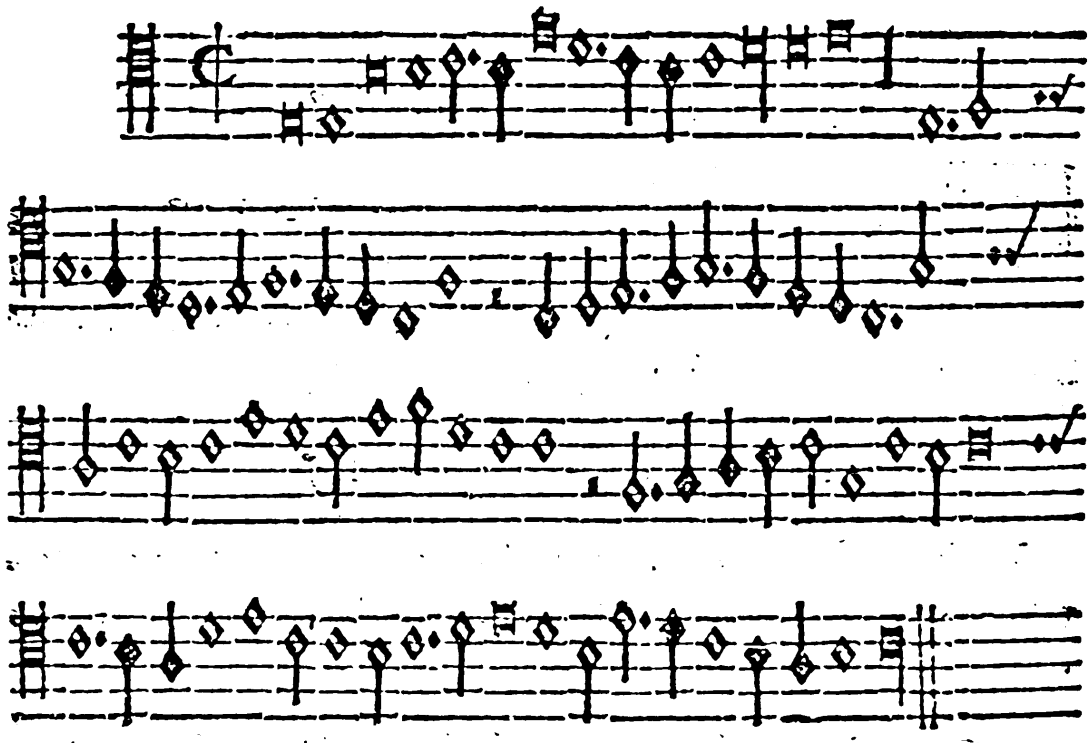

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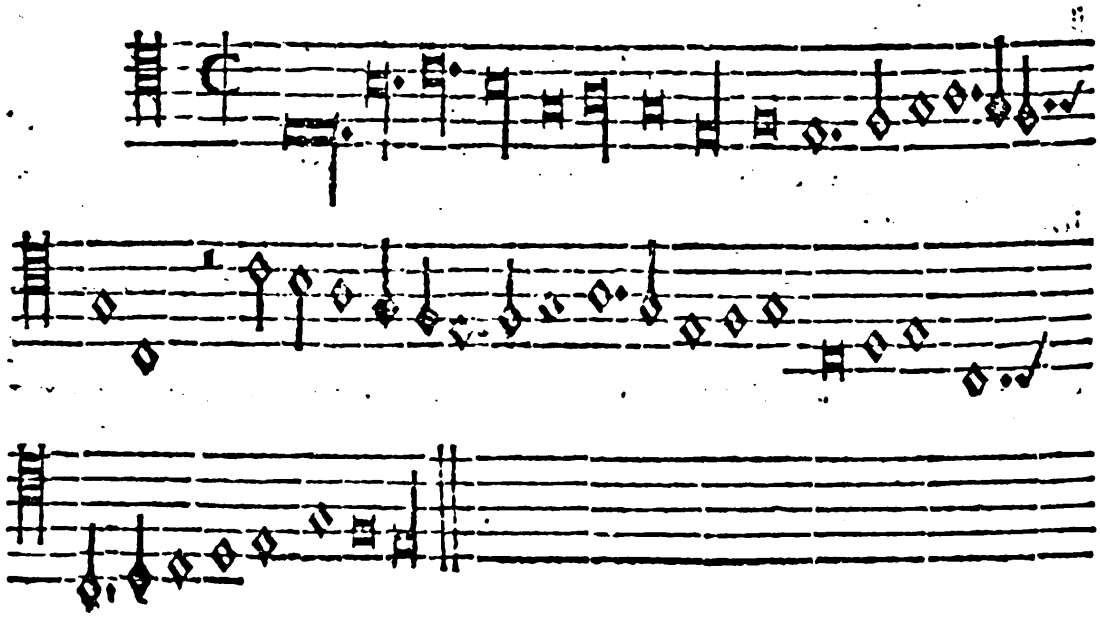


CAPVT QVARTVM
De Mensura Modi.

Quæ est Mensura Modi?

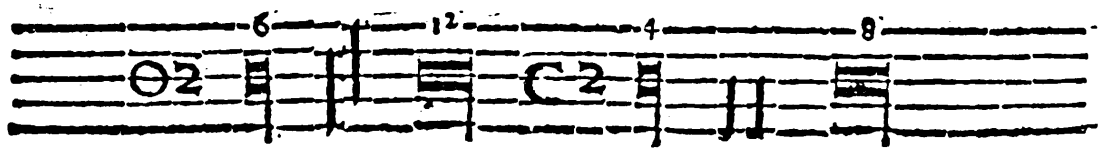
LA est, quæ Longis ac Maximis Notulis suam certam quantitatem præscribit. Est autem Modus duplex, Minor & Maior, quod duabus diuersis Notis, Longæ & Maximæ seruit.

Modus Minor quis est?

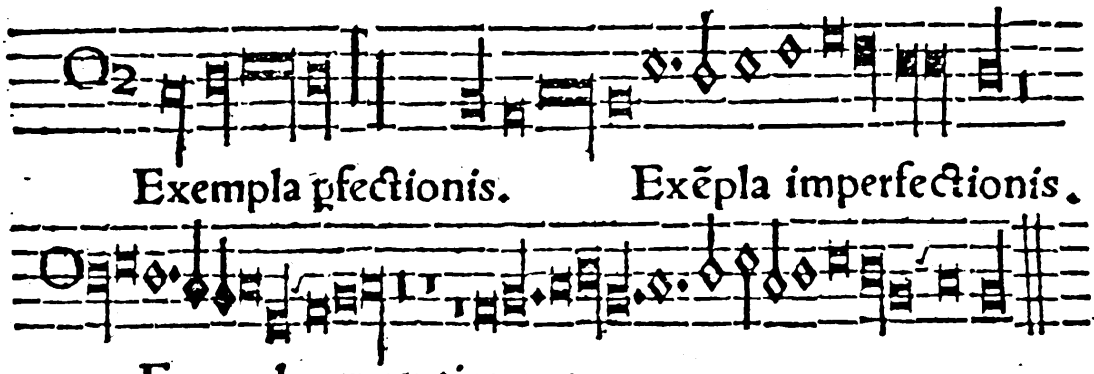
Is est, qui Longæ Notæ, ualorem aut perfectum, aut imperfectum adtribuit, Perfectus tribus Breuibus, Imperfectus, duabus ualet.

Quo signo alterutrum habere dignoscitur?

Integer circulus, numerum binarium ponè adscriptum habens O2 Perfectionis est argumentū: Dimidius autem itidem cum numero C2, imperfectionis. Vetustiores Musici omisso binario numero, pfectionem Minoris Modi, per Pausas Longæ perfectæ, aut trium Longarum nigredinem innuebant.



Sequitur exemplaris conſtitutio omniũ eorũ, quæ de Longis perfectis & imperfectis ſcire uſus exigit.



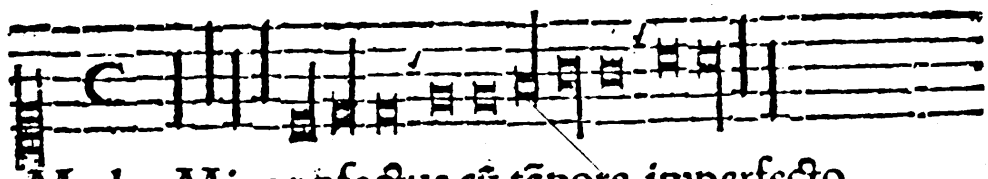
Exempla pfectionis. Exẽpla imperfectionis.

Exempla exceptionum.

Fortaſſe non abs re fuerit, hic indicare, Modorum ſignis hoc fermè peculiare eſſe, quòd ipſa ab initio præſcripta, uix unquam per aliorum graduum minora Signa ſequentia ita caſſentur, quin ad finem uſq; in ſuas Notulas, Maximas uidelicet aut Longas agant. Atq; id ita, ut tamen interim nihilominus & alijs ſequentibus Signis minoribus, ſaluũ permaneat, ſuum ius agendi in eas Notulas, quas quod'q; illorum ſubditas habet. Ita in ſubiunctis, paulo poſt, ex Ghiſelino exemplis, uidere eſt, quod aliquoties Tempus per Circulorum mutationem uariat, manente tamen interim Modo. Inuenietur etiam quiddam ſimile infra in Baſſo exempli tertij Toni, in quo Modi Minoris perfecti uis, cum ſua Diminutione, per omnia alia Signa minora penetrat, aduſq; ultimum eiuſdem Modi, ſed imperfecti, ſignum. Quinetiam accurate obſeruandum eſt Cantoribus, ut conſpecto hoc Modi minoris Signo O2, diligenter expendant, ad uetuſtiorẽ ne, an recentiorem uſum ſit præſcriptũ. Nam plurimum intereſt, Tempus ne per Circulum, an Modus. Per binarium uero numerũ, Dupla ne Proportio, an Tempus imperfectum deſignetur. Nos huius uarietatis certiorẽ diſtinctionem infra in Reſolutionum tabula ponemus.

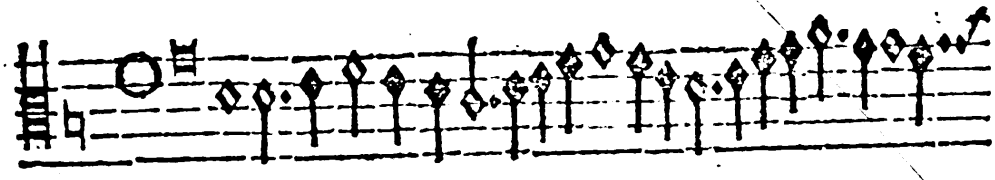
Exemplum pariter Prolationis, Temporis ac Modi Minoris.

DISCANTVS.

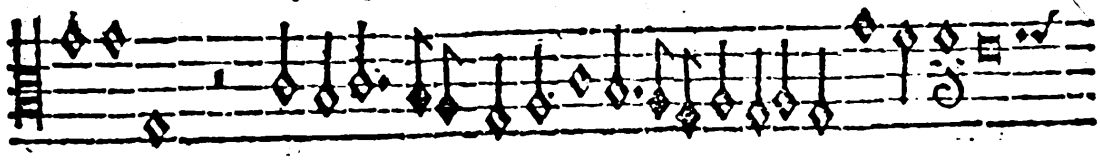


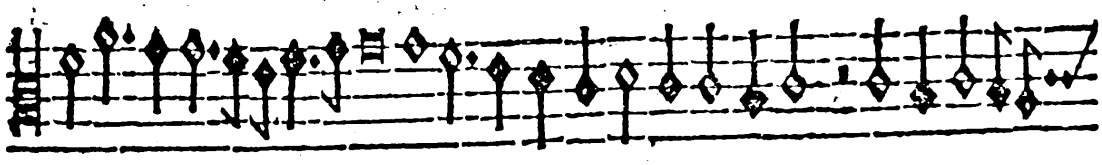
Modus Minor pfectus cũ tẽpore imperfecto.

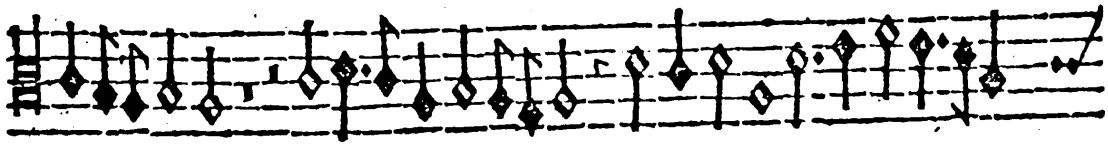
Altus.

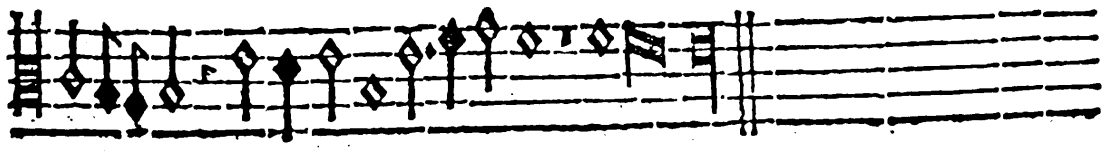


Tempus perfectum

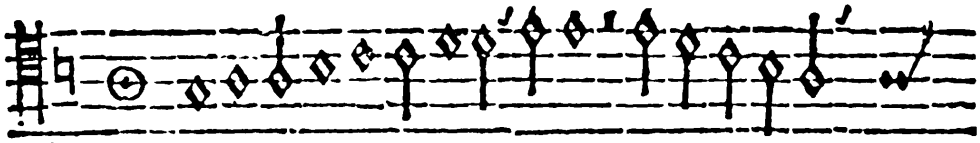




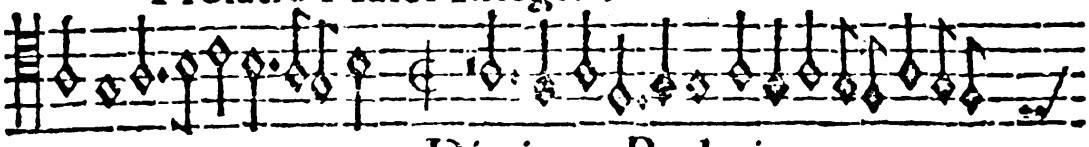




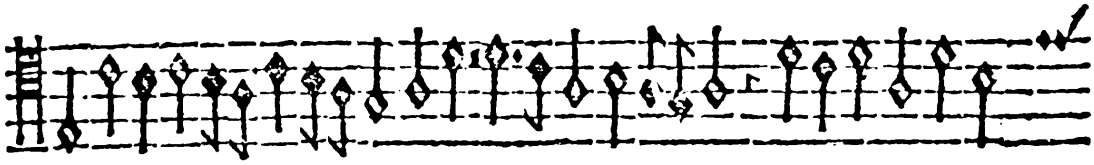
TENOR.

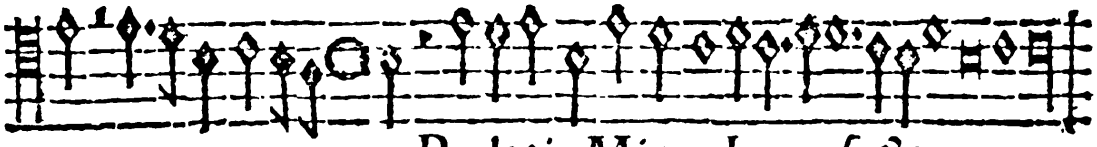


Prolatio Maior Integra.



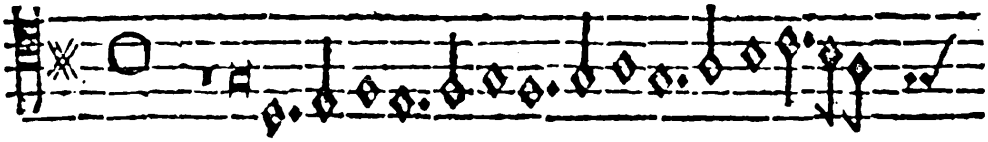
Diminuta Prolatio.

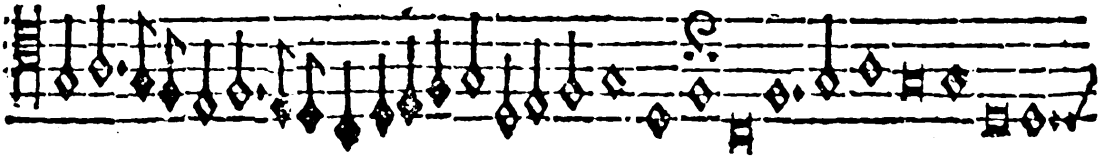


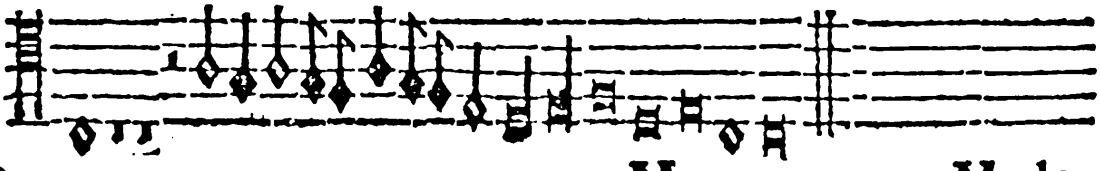


Prolatio Minor Imperfecta.

BASSVS.



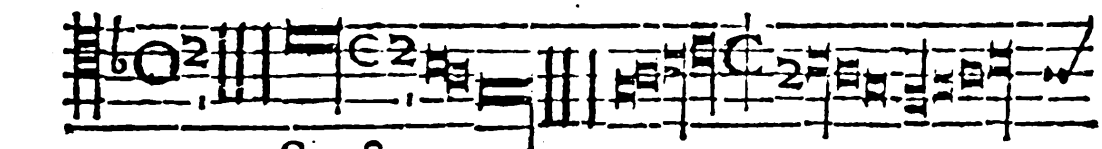




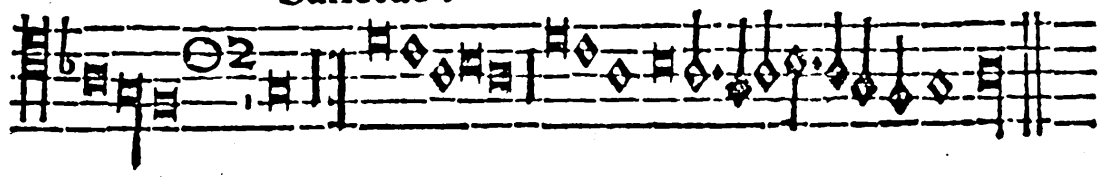
Modus Maior quis eſt?

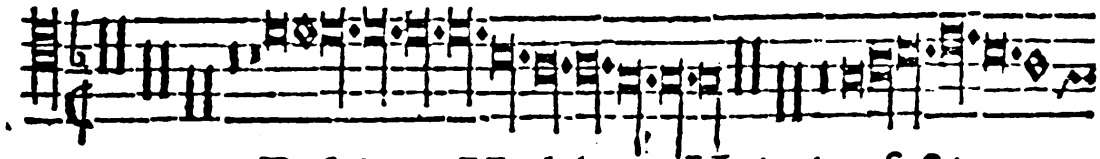
Is eſt, qui Maximam Notam, quanti cantari debeat, determinat. Perfectam tribus Longis, Imperfectam duabus inſcribit. Perfectionem integer Circulus cum numero ternario innuit, O3. Imperfectionem dimidius cum eodem ternario numero ſignificat C3. atq; id apud Recentiores Muſicos. Nam uetuſtiores, ut paulo ante indicauimus, Modum Maiorem Perfectum, tribus Pauſis Longæ Perfectæ, æqualiter poſitis, Imperfectum uero geminis ſignare ſoliti ſunt. Quemadmodum hoc in Miſſa Gratieuſa Iohannis Ghiſelini uidere eſt. Cuius duo exẽpla huc adponere libuit.

Exemplum Ghiſelini, in quo trigeminæ Pauſæ Longæ Perfectæ Modum Maiorem Perfectum ſignant. Circulus integer, Tempus Perfectum; numerus binarius, duplam Proportionem.

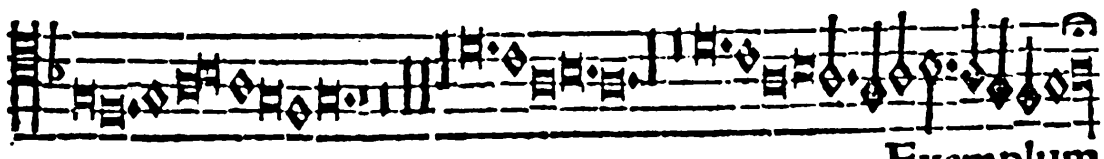


Sanctus.



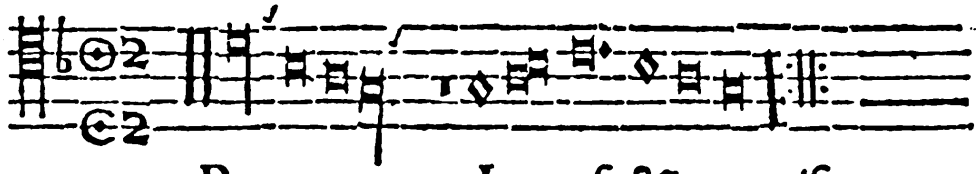


Reſolutio Modi huius Maioris pfecti.

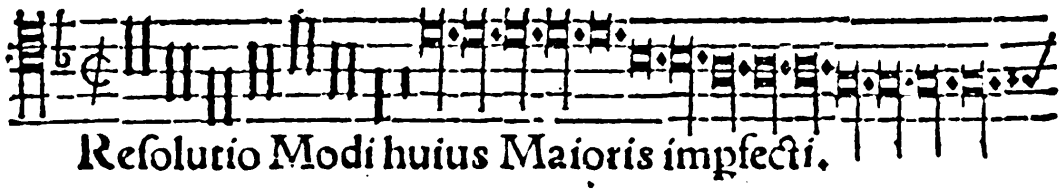


Exemplum

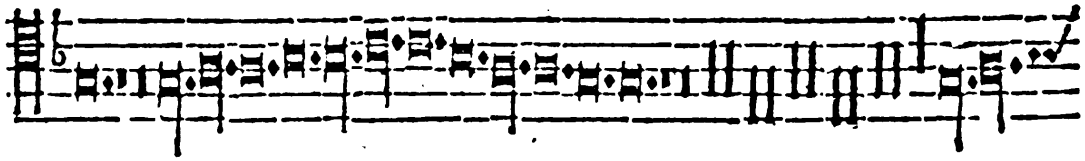
Exemplum in quo geminæ pauſæ Longæ perfectæ, Modum Maiorem imperfectum, Circulus integer Tempus perfectum, Dimidius imperfectum: Punctus, Prolationem Perfectam: binarius numerus, Proportionem Duplam indicant.

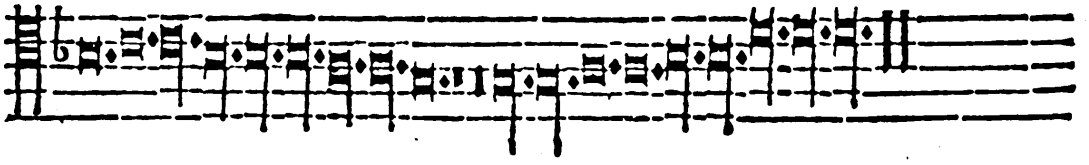


Patrem. Imperfectũ cancriſat.



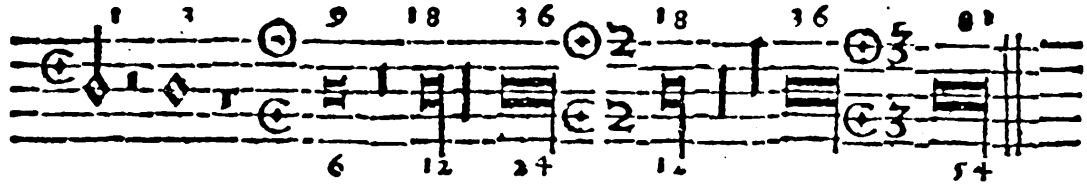
Reſolutio Modi huius Maioris impfecti.



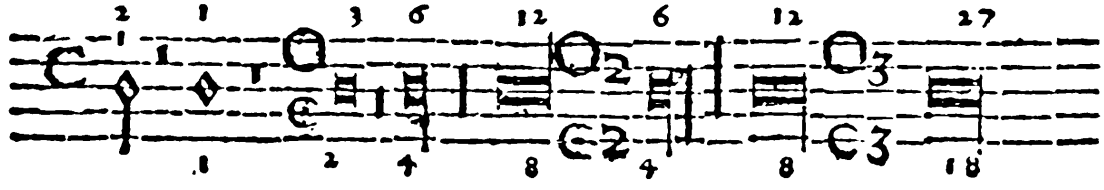


Atq; hic tandem, ni fallor, palam eſt, quàm non queat de Breuium, Longarum ac Maximarum quantitate quicq̃ certi iudicari, niſi ante de Prolationibus certe conſtitutum ſit. Nam uterq; Modus ſemper in ſe Tempus continet, Tempus autem nunquam abſq; alterutra Prolatione eſt, ut ita Prolatio, & Modis & Temporibus ſit communis, ut inſcripto in Circulos puncto, Maior: non ſcripto, Minor intelligatur. Quare ſi Tempori aut Modis, prolatio Maior, adſcripto punctulo, acceſſerit, aliter utiq; omnino Maiorũ Notularum quantitas habebit, quàm ſi deſit punctus: nimi-

rum ſingulis Semibreuibus, quotquot earum in illis continentur, per punctum ſeſe triplicantibus.



At ſi Prolatio Minor ſit, puncto abſente, tum quotquot quæq; maior Nota Semibreues continet, totidem ſemper ualebit Tactibus, niſi Proportiones, Augmentationes, aut Diminutiones aliud cauſentur, de quibus porrò trademus.



CAPVT QVINTVM.

De Proportionibus.

Tacit uulgo receptus in docendis Proportionibus uſus, ut & ego eas hic ſub priuato titulo tradam. Quas tamen ſua ipſarum natura, ſub Augmentationis & Diminutionis capita redactum iri poſtulabat. Siquidem eæ reuera nihil aliud ſunt, quàm Augmentationis & Diminutionis certæ quædam ſpecies: quod eſſentialem Notularum quantitatem, aut augeant, aut deminuant. Ita craſſe enim nobis loqui libet, qui non ullas Mathematicarum ſpeculationum argutias, ſed euidentem quandam canendi Practicam tradere inſtituimus.

Proportionum Mẽſura quænam eſt?

Ea eſt, quà duo diuerſi numeri, aut Notularum inter ſe,

aut

aut Notularum & Tactuum, conferuntur. Proportio enim duarum rerum comparatione ſtatuitur, quæ ſi fuerint inter ſe per omnia æquales, æqualitatis Proportio dicitur: ſin inæquales, inæqualitatis. Nos hic æqualitatis Proportionem dicimus, ubicunq; idem numerus Tactuum & Semibreuium Notularum eſt, quemadmodum in Cantionibus templarijs, quas Chorales uocant, cernimus. At inæqualitatis eas intelligimus, in quibus alius Notularum, & alius Tactuum numerus eſt. Vtpote dum duas, tres, quatuor, aut plures Semibreues Notulas unico tactu concinimus. Aut è contra ubi duos, tres, quatuor aut plures Tactus, in ſingulas Semibreues inſumimus.

Proportiones inæqualitatis quotuplices ſunt?

Duplices. Maioris aliæ, aliæ Minoris inæqualitatis Mathematicis dicuntur. Sed quas nos hic malumus Augentes & Diminuentes uocare. nimirum ab effectu, quòd hæ Notularum ualorem ſemper adaugeant, illæ uero diminuãt.

Quibus ſignis cognoſcuntur Proportiones?

Binis numeris, perpendiculariter conſcriptis, quorum ſuperior in Dupla, Tripla, Quadrupla & ſimilibus Semibreues Notulas, inferior autem Tactus numerat. In Seſquialtera uero, & Seſquitertia uterq; numerus Notulas, neuter Tactus deſignat.

Quæ ſunt Proportiones Minoris inæqualitatis, ſiue Diminuentes?

Eæ ſunt, quæ ſuperiorem inſcriptionis numerum maiorem habent inferiore. Cuiuſmodi ſunt. Dupla $\frac{2}{1}$ Tripla $\frac{3}{1}$ Quadrupla $\frac{4}{1}$ Seſquialtera $\frac{3}{2}$ Seſquitertia $\frac{4}{3}$ & id genus aliæ. Quas nobis ideo Minuentes hic uocare libet, quod in his ſemper, plures Semibreues, pauciorĩbus Tactibus coaptan-

aptantur, quod uere ipsarum ualorem minui est. Siquidem ita aliquanto minoris quamq; quàm singulo integro Tactu, cantari oportebit. Verum ut hæc pueri rectius percipiant, eas huius generis Proportiones, quæ usu receptiores sunt, speciatim hic describam, suumq; cuiq; exemplum subijciam. Nam quòd alioqui plurimæ aliæ apud Mathematicos numerantur, id mea hic nihil interest, qui sola ea tradere instituí, quæ uulgatior canendi usus postulat.

De Proportione Dupla.

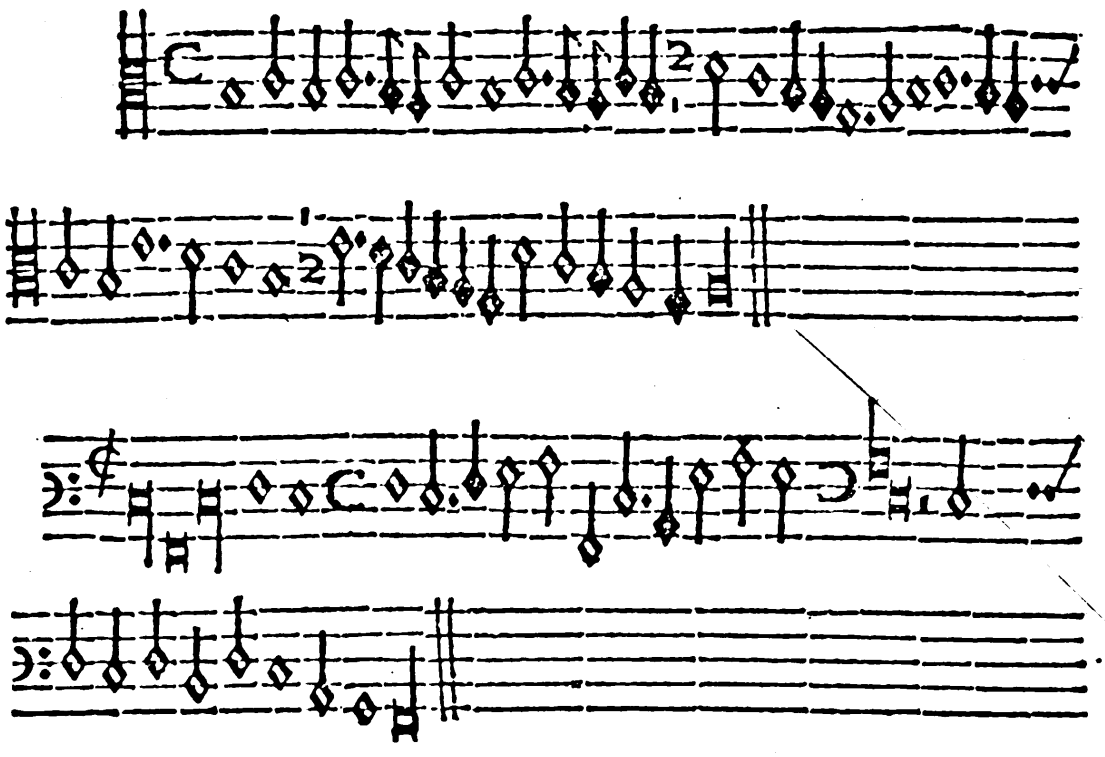
Quæ est Proportio Dupla?

Ea est, quæ omnis generis Notulis ac Pausis dimidium sui ualoris adimit. Vt ita per eam duæ eiusdem speciei Notulæ non pluris ualeant, quàm aliàs earundem una solebat. Hoc ergo est, cur nos Minuentem uocemus, quòd ea ex Longa Breuem: ex Breui Semibreuem: ex Semibreui Minimam faciat. Dupla autem dicitur respectu integræ Semibreuis Notulæ, quod unicæ duas æquiualere faciat.

Quam habet Notionem?

Habet binos numeros, transuersè conscriptos, quorum superior inferiorem bis contineat, ita nihil minutiarum reliquum fiat: uelut in his adiunctis numerorum compositionibus cernere est: $\frac{2}{1}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{12}{6}$. Quinetiam sciant pueri quoties medios circulos uirgula intersecat, ⌀ ¢: aut numerus binarius, non dissectos ponè excipit O2 C2: aut dimidiorum cauedo sinistrorsum spectat ↄ, semper Proportionem Duplam significari.

Exemplum Proportionis Duplæ.



Quid uero quòd numeri inſcripticij Proportionũ, nõ ita multo poſt, inuerſo ordine ponuntur?

Hoc quoties in quibuſq; Proportionibus ita fit, ſemper eaſdem in eo loco ceſſare, Notulasq; ſequentes, rurſum ex primo ſigno, quod ante Proportionis inſcriptionem fuerat, cenſendas eſſe indicat. Niſi fiat, ut aliud ſignum ab alio, aut alia Proportio ab alia excipiatur. Tum enim nihil opus eſt, pro caſſanda Proportione numeros inuertere, dum non ad ſigna præterita rediri, ſed ad porrò inſtantia concedi oporteat. Id quod infra in ſeptimo Reſolutionum capite clariſsime cernetur.

De Tripla Proportione.

Quæ eſt Proportio Tripla?

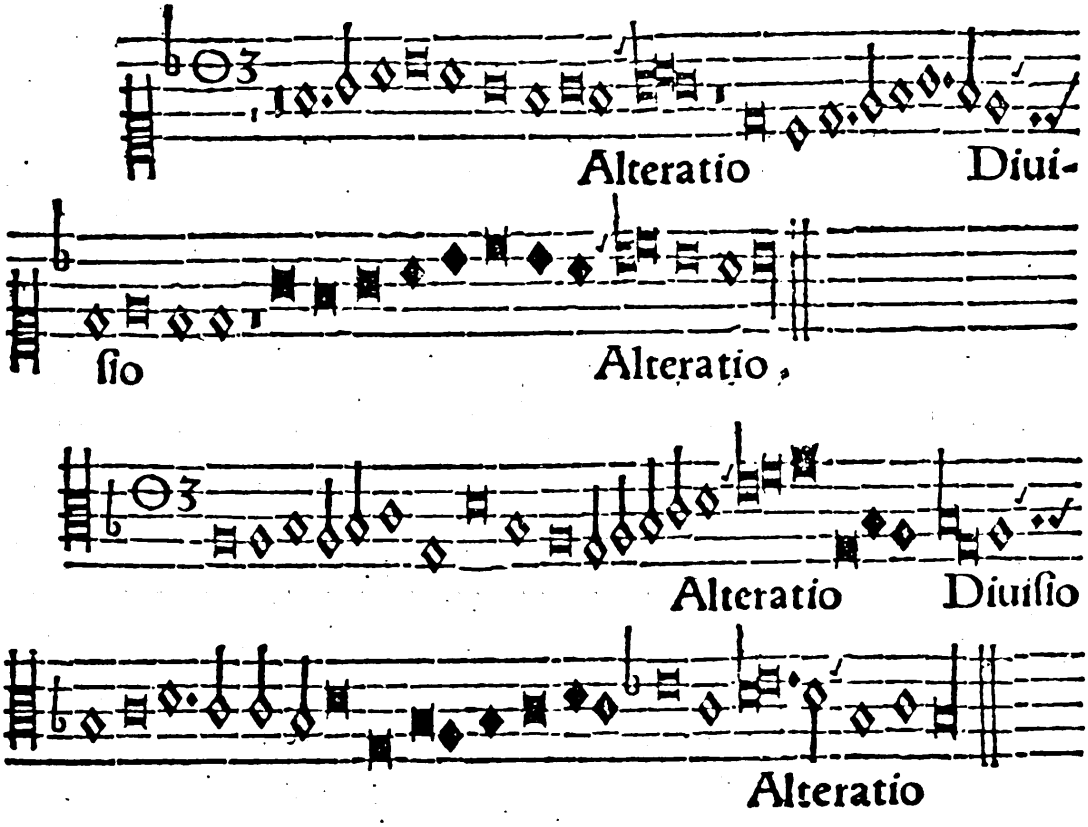
Ea eſt, in qua Breuis perfecta, aut tres Semibreues, uni-

us integræ Semibreuis Tactui adaptantur, Relinquitur itaq; hic Semibreui tertia tãtum pars sui essentialis ualoris. Breuem perfectam autem dicimus ideo, quia omnia, quæ supra de Tẽporis perfectione & imperfectione, item de punc to Alterationis & Diuisionis dicta sunt, eadem & in hac Proportione locum habent, necessarioq; obseruanda sunt, quod & ipsa per terniones perpetuo demetienda sit.

Quam habet inscriptionem Tripla Proportio?

Habet duos numeros transuerse conscriptos, quorum superne positus, inferiorem ter in se contineat, hoc modo: $\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{3}$. &c̃.

Exemplum Proportionis Triplæ.



De Quadrupla Proportione.

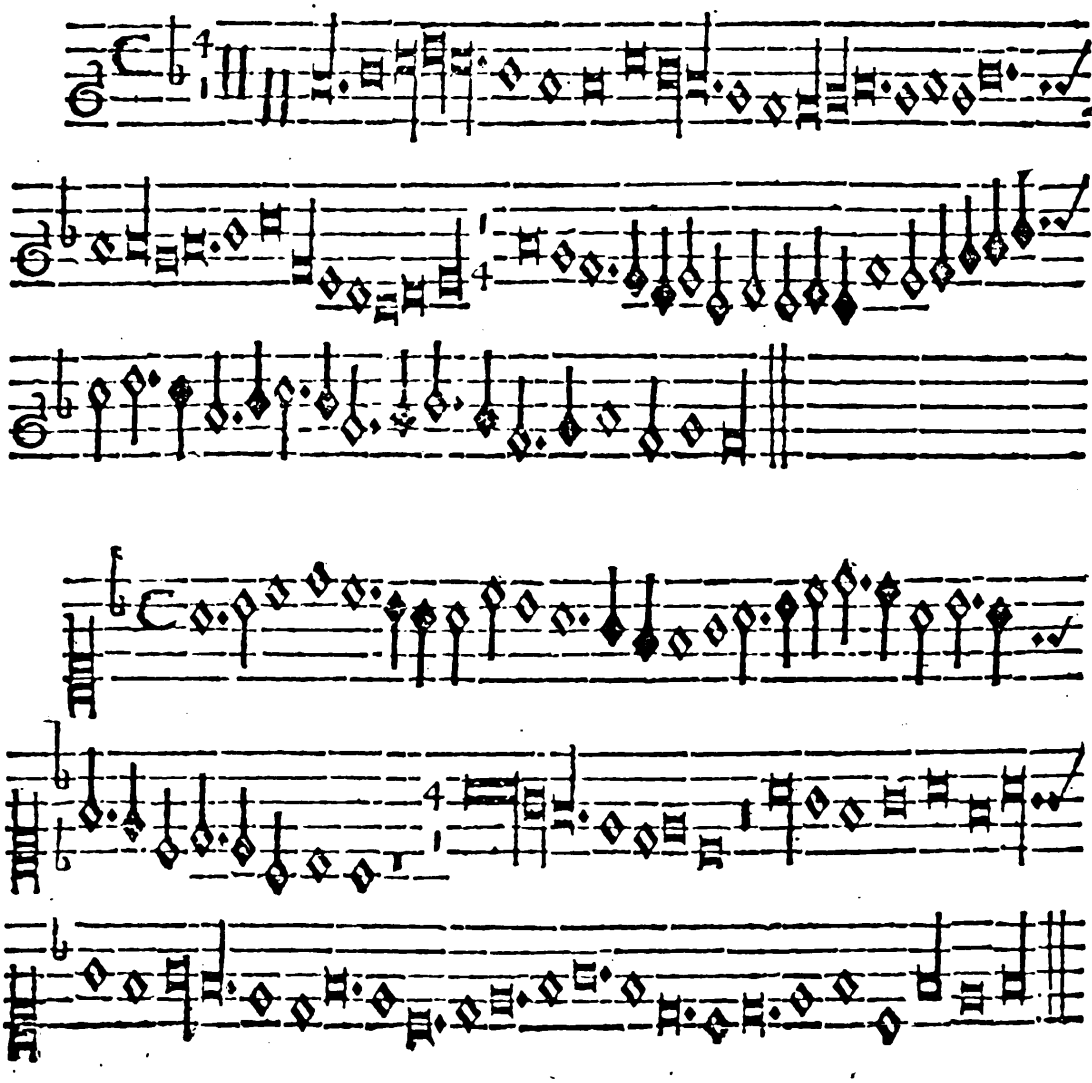
Quæ

Quæ eſt Proportio Quadrupla?

Ea eſt, in qua quatuor Semibreues uni Tactui accinuntur. Hoc eſt, in qua quæq; Notulæ quartam tantum partem ſui eſſentialis ualoris retinent.

Quadrupla Proportio quam habet Notionem?

Habet & ipſa duos Numeros tranſuerſe conſcriptos, ſed quorũ ſuperior inferiorẽ quater cõtineat ita, $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{3}$. &c.



De Proportione Seſquialtera.

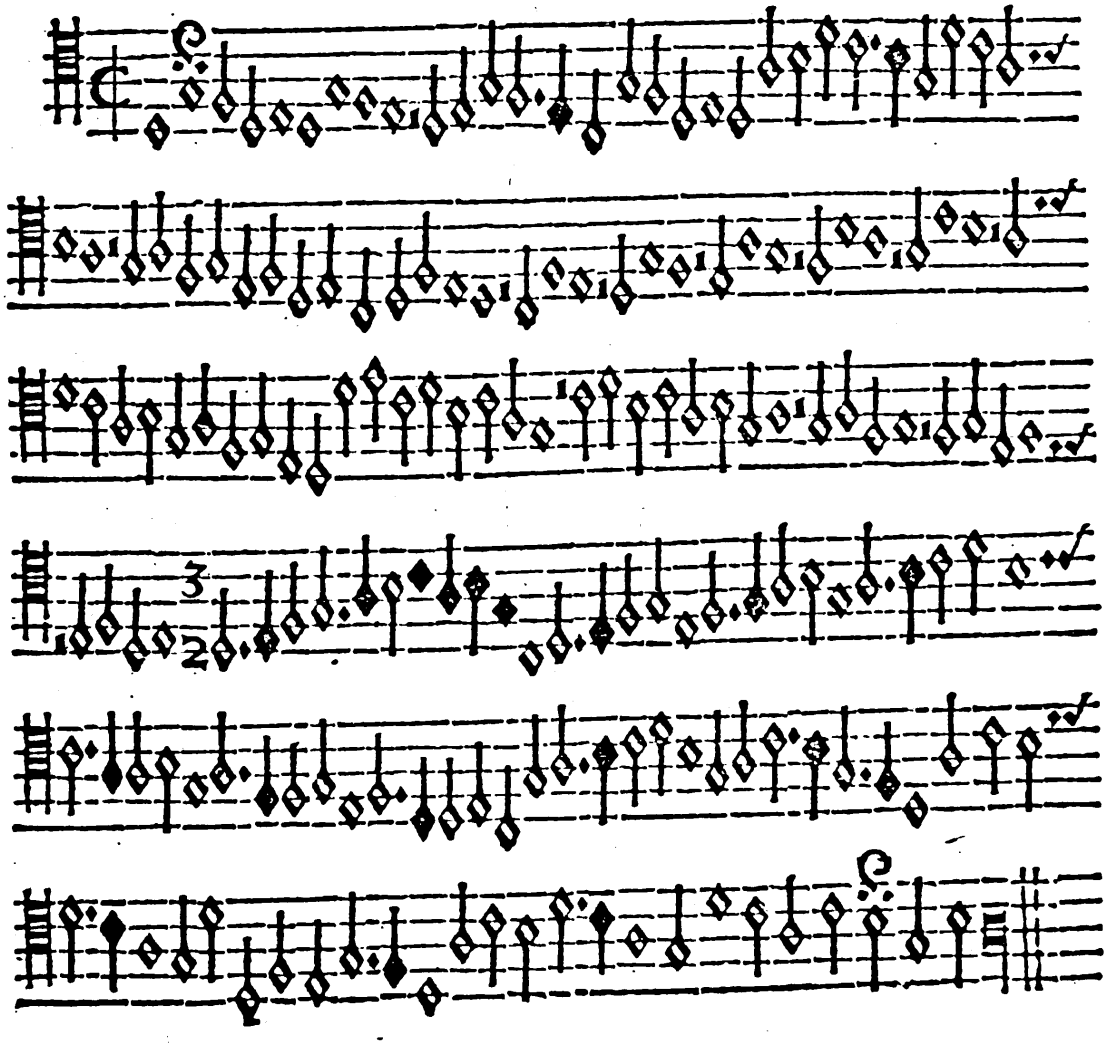
Quæ eſt Proportio Seſquialtera?

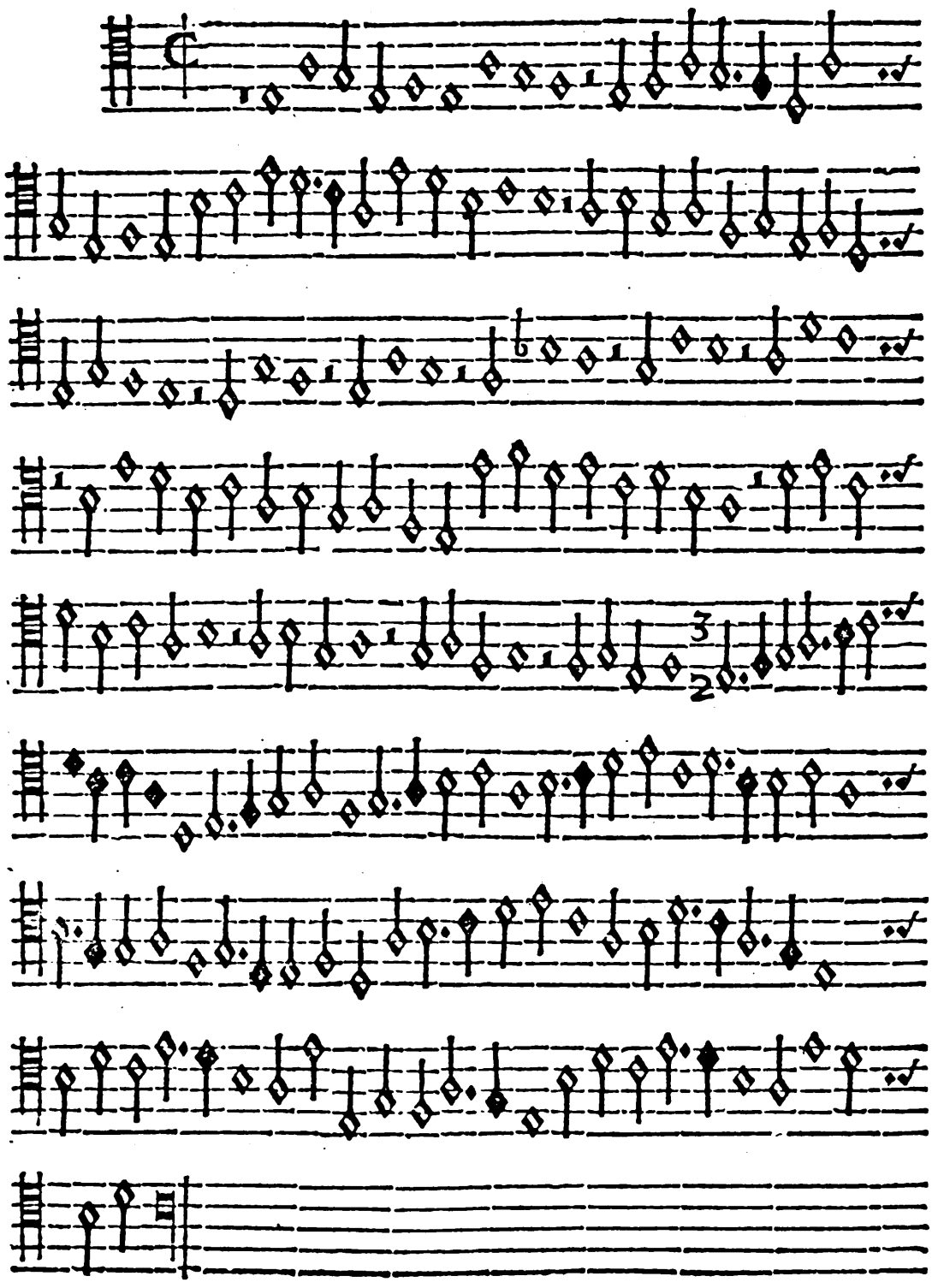
Ea eſt in qua tres Minimæ, aut Semibreuis & Minima uni Tactui accinuntur.

Quod habet inſcriptionis ſignum?

Habet itidem duos numeros, tranſuerſe conſcriptos, quorum ſuperior ſeſqui inferiorem cõtinet, ita: $\frac{3}{2}$ $\frac{6}{4}$ $\frac{9}{6}$ $\frac{12}{8}$ &c.

Exemplum. Fuga duorum. Ioſquin.





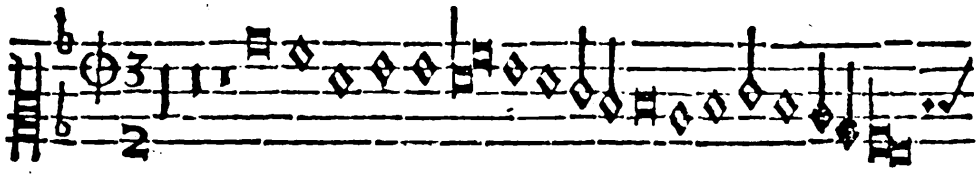
De Hemiolia Proportione.

Hemiolia Proportio quæ eſt?

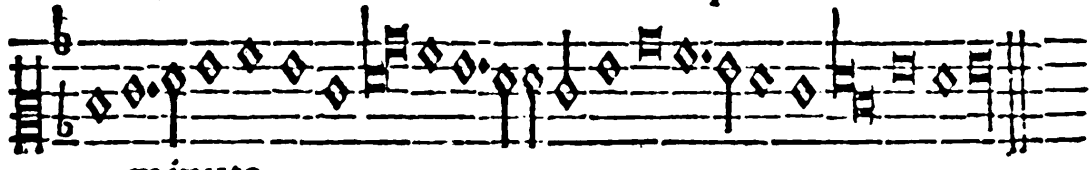
Eadem eſt planè cum Seſquialtera, idem ipſum enim Græcis ἡμιόλιον ſignificat. Cur autem hanc ab illa diſtinctam uoluerint Muſici, nihil equidem firmi uideo. Niſi forte hoc nigror Notularum effecerit, quo ſolo ea fermè abſq; alijs ſignis Proportionalibus in Tempore, tres Semibreues: In Prolatione tres Minimas ſingulis Tactibus accommodandas ſignificat.

Exemplum.

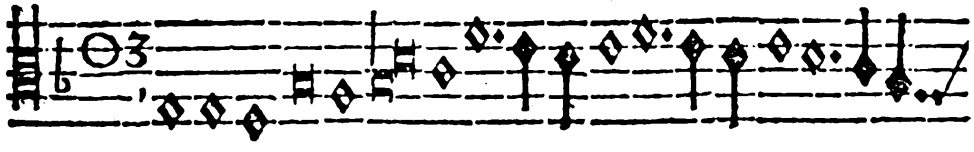
DISCANTVS.



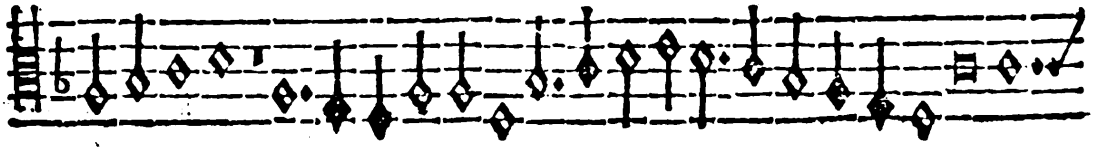
Hemiolia ſiue Seſquialtera Diminuta.

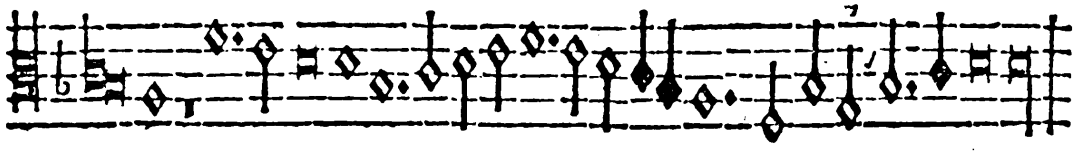


ALTVS.



Tripla integra.





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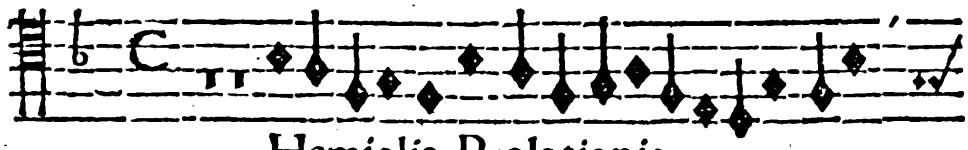
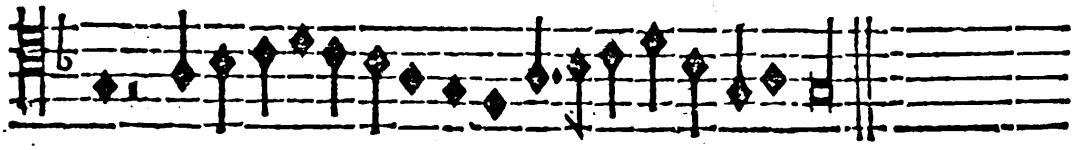


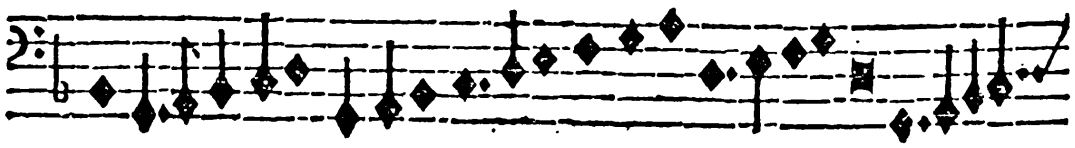
Hemiolia Prolationis.

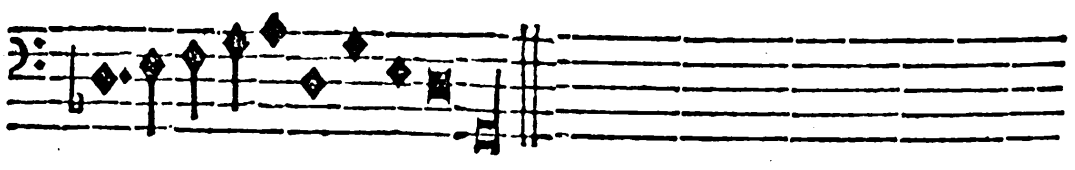


BASSVS.



Hemiolia Temporis.

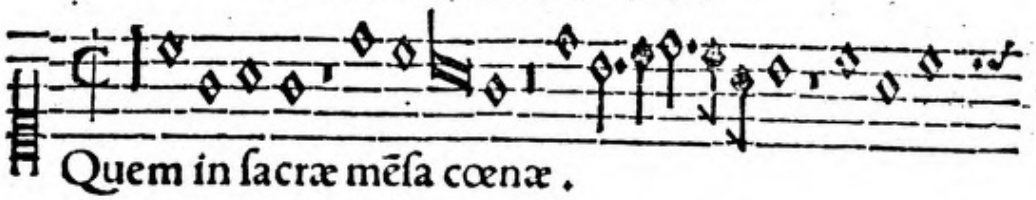


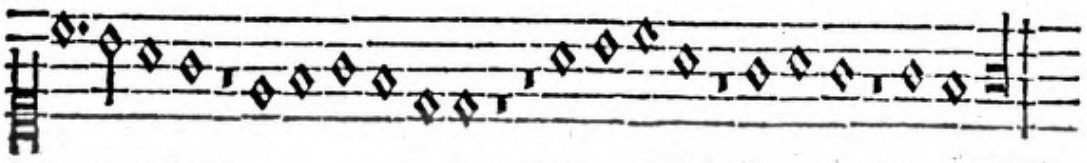


Sequitur alia Hemiolia Prolationis, ſed diminuta, cui Diſcantus, & ipſe Diminutus, per Duplam Proportionem concinitur. ἄδηλος.

Quem

DISCANTVS.





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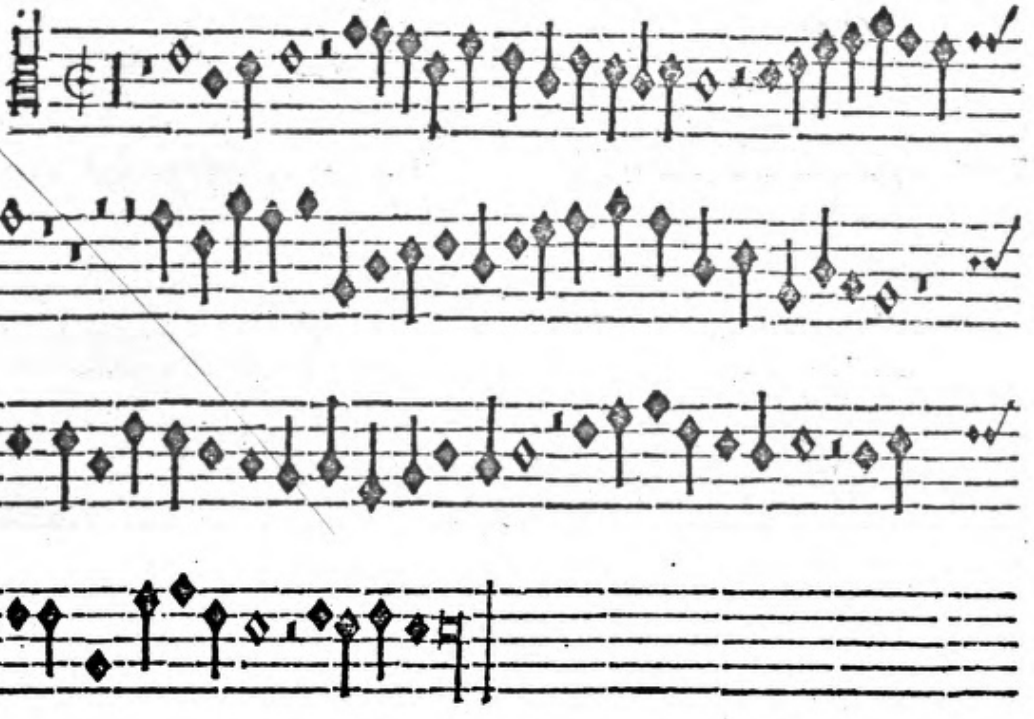

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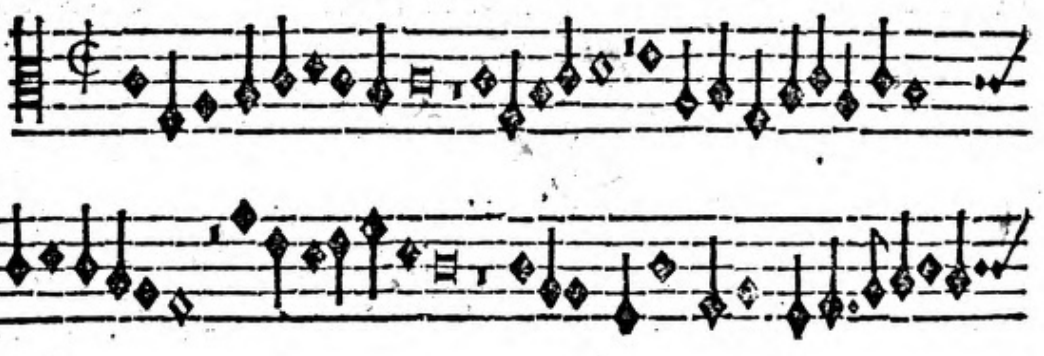
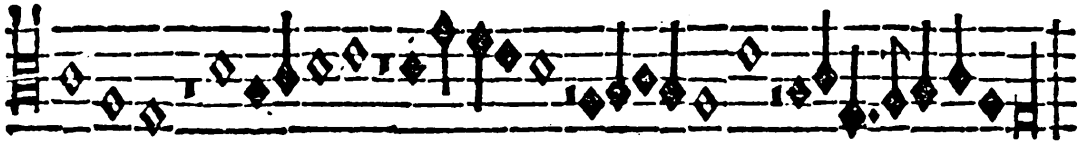
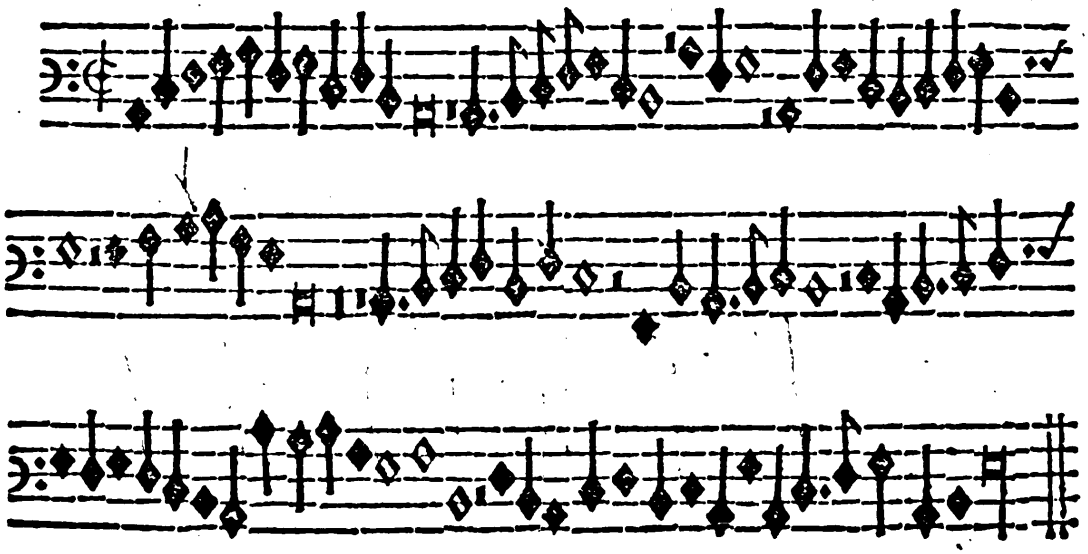




BASSVS.



Quæ eſt Proportio Seſquitertia?

Ea eſt, in qua quatuor Notulæ eiuſdem ſpeciei pro tribus canuntur, Ita, ut ſingulis, quarta pars ſui ualoris decidatur. Quod quidem in Maximis, Longis & Breuibus facile fit. Sed in Semibreuibus difficilius, in Minimis uero, Semiminimis ac Fuſis, omnium difficilime.

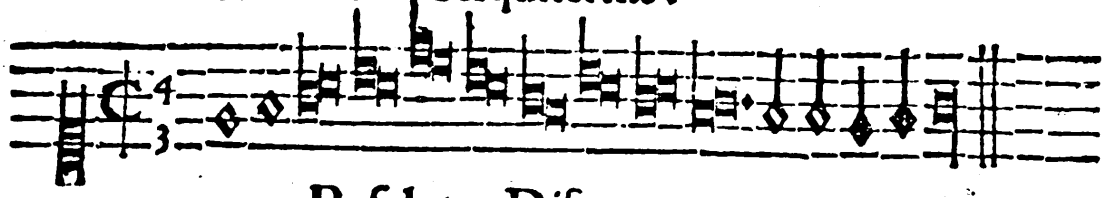
Quibus ſignis cognoſcitur Seſquitertia?

Numeris duobus, quorum ſuperior inferiorem ſemel integrum, & inſuper tertiam eius partem continet, ut ſunt,

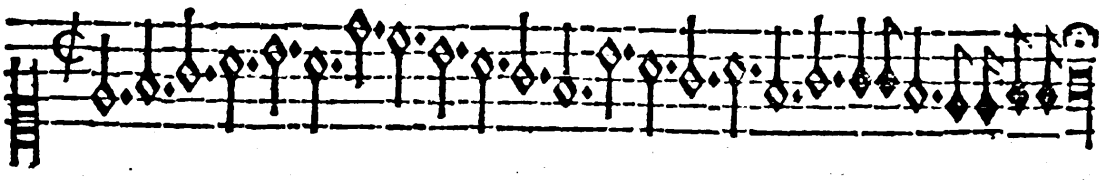
$\frac{4}{3}$ $\frac{8}{6}$ $\frac{12}{9}$ $\frac{16}{12}$

Exemplum.

Diſcantus, Seſquitertiæ.



Reſolutus Diſcantus.



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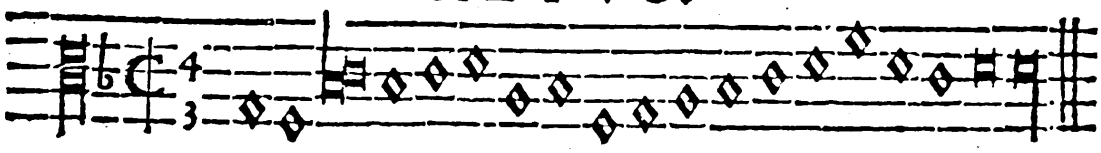
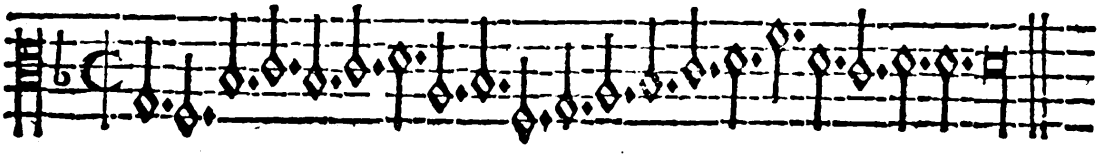


Reſolutio Alti.



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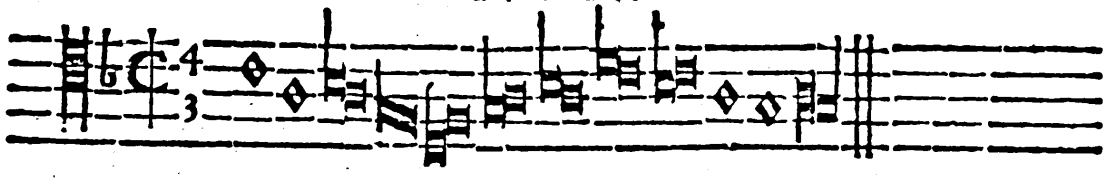
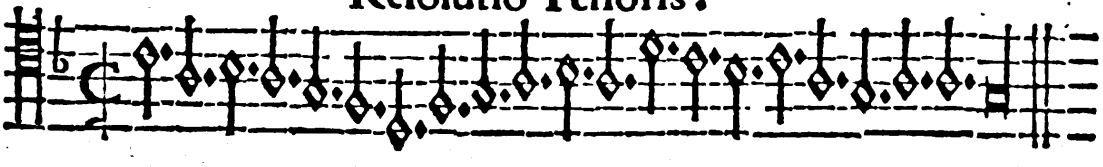
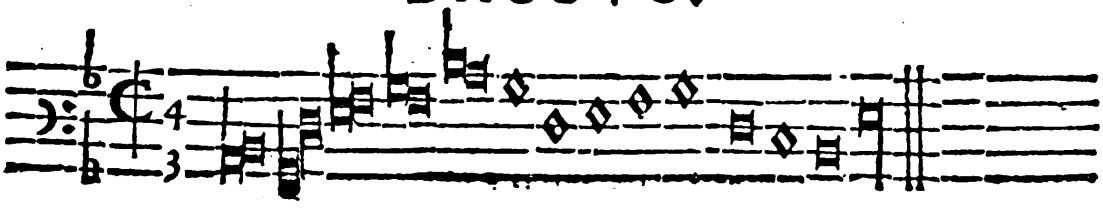


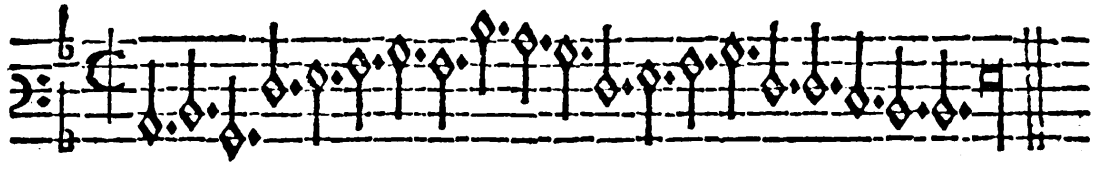
Reſolutio Tenoris.



BASSVS.



Resolutio Bassi.



Tot fermè Proportiones ex Diminuentibus sunt, quorũ receptior usus in uulgatis probatissimorum Musicorum cantionibus existit. & quas præ cæteris pernoscere maius operæ precium esse autumamus. Cæteras ideo hic consultum uidetur omitti, quòd non tam ad canendi usum, quàm Mathematicum acumen faciant. Nam de multiplicibus superparticularibus ac superpartientibus &c. multo facilius est numerorum rationem indicare, quàm ualorem Notularum cantando præstare, facileq; crediderim eos, qui talia exempla componunt, ipsos cantare uix potuisse, id quod alios ita docere uoluerunt.

Quæ sunt Proportiones Maioris inæqualitatis?

Eæ sunt, quæ principalem geminorum numerorum inscriptionem ita habent, ut semper numerus superior quantitate superetur ab inferiore. qualiter fit in Subdupla $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$, & sic deinceps. Sed de his omnibus, quotæ quæq; sunt, unica Regula ita docet. In harum quaq; Notulas & Pausas toties in sese multiplicandas esse, quoties superiorem numerũ inferior continet. Ita Subdupla omnes Notas & Pausas duplicat, Subtripla triplicat, Subquadrupla quadruplicat. &c. Res ipsa per se facilis est intellectu, quare non tam uerbis quàm exemplis opus habet. Exempla infra in Augmentatione reperientur.

Hæc satis sunto, de utroq; genere Augentium & Diminuentium Proportionum tradidisse, quatenus receptior canendi usus necessario exigit. Quæ & pueris tanto diligentius obseruanda erunt, quòd longe maxima pars totius Augmentationis & Diminutionis ex his promanat.

CAPVT SEXTVM
De Augmentatione & Diminutione.

PRequẽter uſu uenit in probatis Cantilenis, ut Notularũ & Pauſarũ eſſentialis ualor, p alia ſigna alijs oppoſita, aut augeatur aut diminuatur. Eſt autem eſſentialis ualor Notularum, quo ſingulæ Semibreues, ſingulos Tactus tub his ſignis, O C perficiunt. Vnde ſi unicæ Semibreui duos, tres, aut quatuor tactus inſumimus, auctam dicimus: ſi uero unico tactui duas, tres, quatuor aut plures Semibreues adaptamus, Diminutas uocamus. Duæ autem potiſsimum ſunt Regulæ, per quas quicquid in uarietate ſignorum hactenus impedimenti fuit multis, fœliciſsime expeditur.

Prima.

In omnis generis Cantionibus, quod ad ueram artem pertinet, non niſi unicum adeoq; ſimpliciſsimum modum Tactuum obſeruandum eſſe.

Altera.

Omnia cantionum ac Proportionum quantumlibet diuerſa ſigna, tum Augentia tum Diminuentia, ad eſſentialem Semibreuis Notulæ ualorem, tanquam totius Proportionabilitatis baſim, referri oportere.

De Augmentatione.
Quid eſt Augmentatio?

Eſt incrementũ, Notulis ex certis ſignis aut Canonibus ultra cõmunem ac eſſentialem ipſarum ualorem, accedens. Ea tribus ferè modis ſignificatur,

Primo

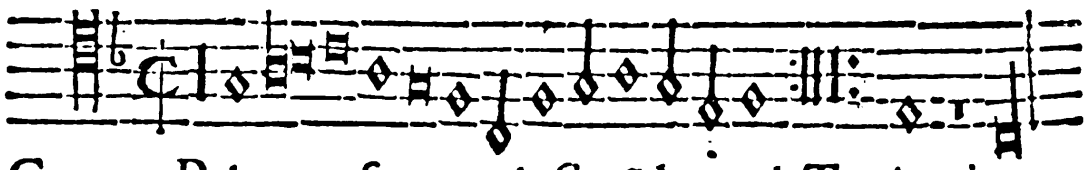
Primo per Prolationem Maiorem unius uocis, aliarũ uocum minori Prolationi oppoſitam. ⊙ O C. Ita enim per puncti inſcriptionem Semibreuis perfecta tribus Tactibus ualet, Imperfecta duobus, Minima unico. Exempla in Reſolutione infra ponentur.

Secundo, per principaliter præſcriptas Proportiones Minoris inæqualitatis, quas Augẽtes nos uocamus, id eſt, quarum numerus ſuperior, minor eſt inferiore: Cuiuſmodi ſunt, Subdupla, $\frac{1}{2}$: Subtripla, $\frac{1}{3}$: Subquadrupla, $\frac{1}{4}$: & id genus cæteræ. Sub harum inſcriptionibus, uniuerſæ Notulæ, ac Pauſæ ſequentes, totiesin ſeſe multiplicantur, quoties inferior numerus ſuperiorem continet.

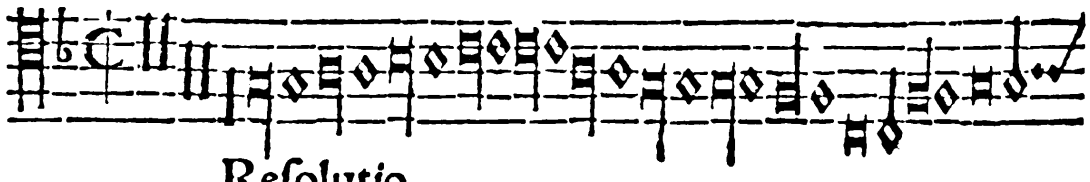
Tertio, per Canones adſcriptos, qui incrementum Dupli, Tripli, aut quadrupli &c. indicant.

Exemplum in Ie ne demande Oberti.

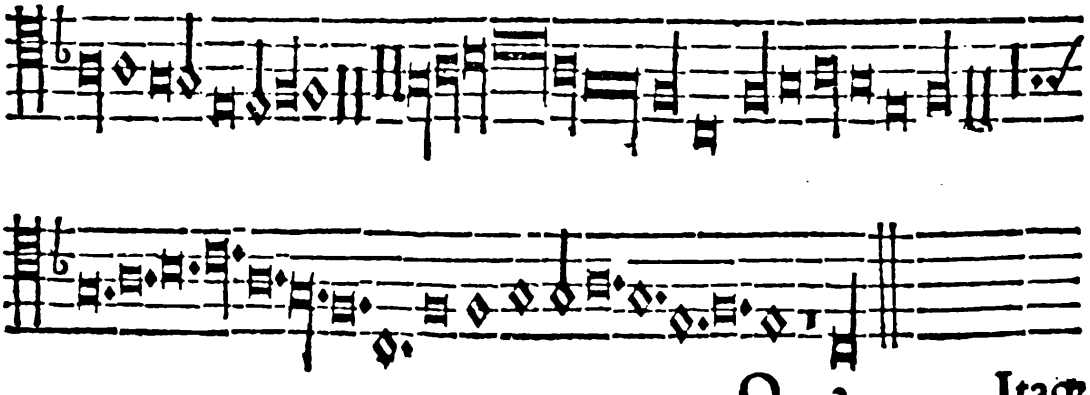
Qui tollis.



Canon. Primo creſcat per $\frac{1}{5}$ Secũdo per $\frac{1}{4}$ Tertio p. $\frac{1}{3}$.

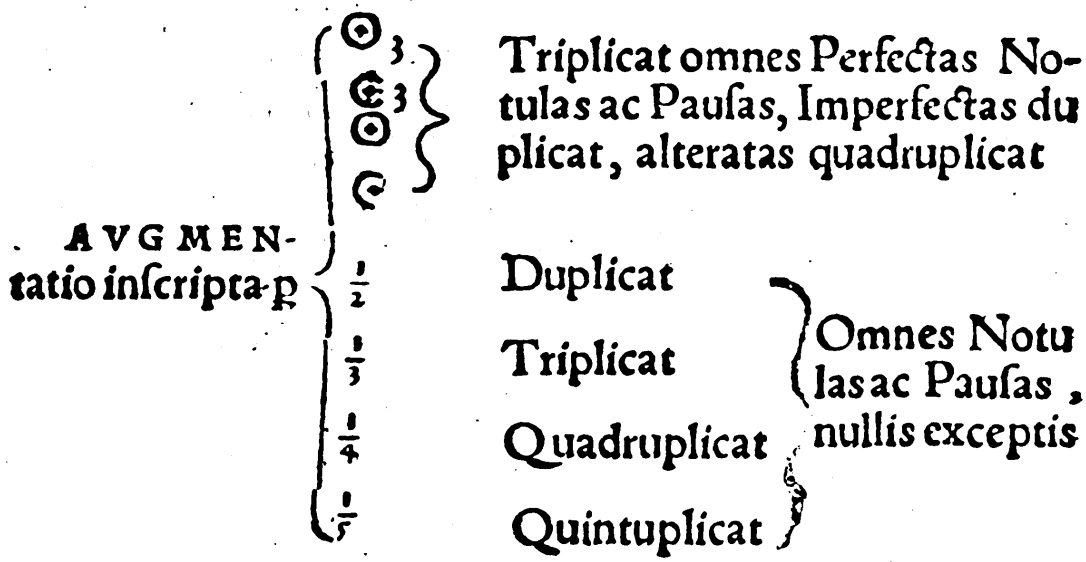


Reſolutio.



O 3 Itaq;

Itaq; quicquid ad ſigna, & Proportiones Augmentationis pertinet, id breuiter ex ſubiecta figura pueri edíſcere poterunt. Imò hac figura utantur pro certiſsima regula in reſoluendis Augmentationum Notulis: ut infra in ſeptimo capite docebimus.



Horum omnium ſignorum in ſequenti capite plura exempla, unà cum reſolutionibus ſuis, reperient pueri.

De diminutione.

Quid eſt Diminutio?

Eſt deciſio eſſentialis ualoris Notularum, ac Pauſarum, itidem ex certis ſignis aut Canonibus accidens.

Quot modis ſignificatur Diminutio?

Quatuor. Primo per numerum binarium Circulis, aut Semicirculis ita ponè adſcriptum, O2 C2. Quanquam ego quaſi ſubſcriptum malim: ut ita is numerus Duplæ Proportionis, non Modi Minoris, ſit, Quemadmodum & in

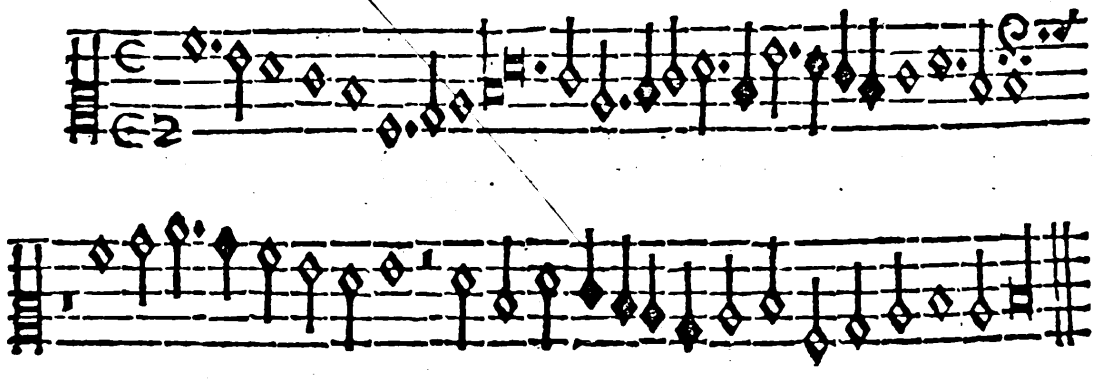
Tripla

Tripla Proportione ſignanda, Circulo ternionem nõ æque adſcribimus, ſed oblique ſubſcribimus: idq; ideo, ut non Modum Maiorem, ſed proportionem Triplam ſignificari ſciamus.

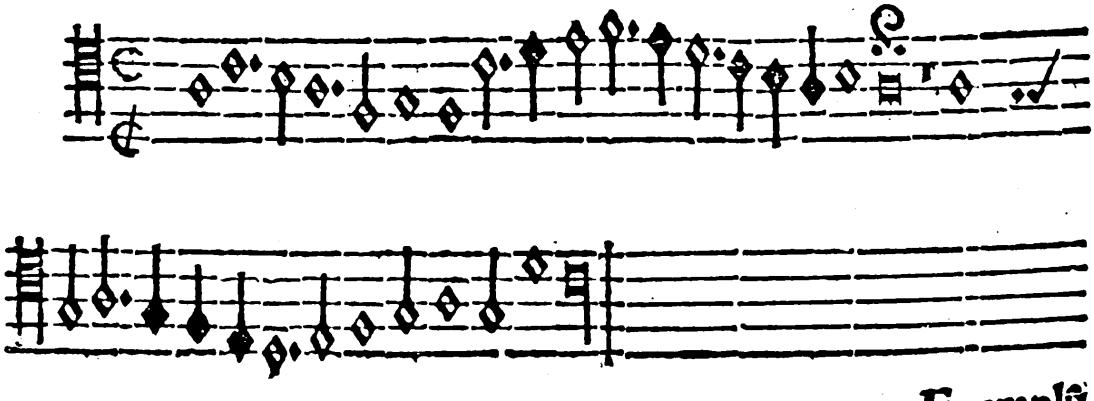
Altero modo ſignificatur Diminutio, per uirgulam medios Circulos, aut ſemicirculos ita diſſecantẽ, ⌀ ¢ ⌀ ¢.

Tertio, per Hemicyclum ita inuerſum, ↄ, His ergo tribus modis pariter, omnibus Notulis dimidium adimitur eius ualoris, quem aliâs extra Diminutionem habere ſolebant. Vt Semibreuis Notula tantum dimidio Tactu, Breuis imperfecta integro, Longa duobus ualeat. Quod exempla ſubſcripta monſtrant.

Exemplum primi Modi per C cum C2.
Duo in unum Ioſquini.

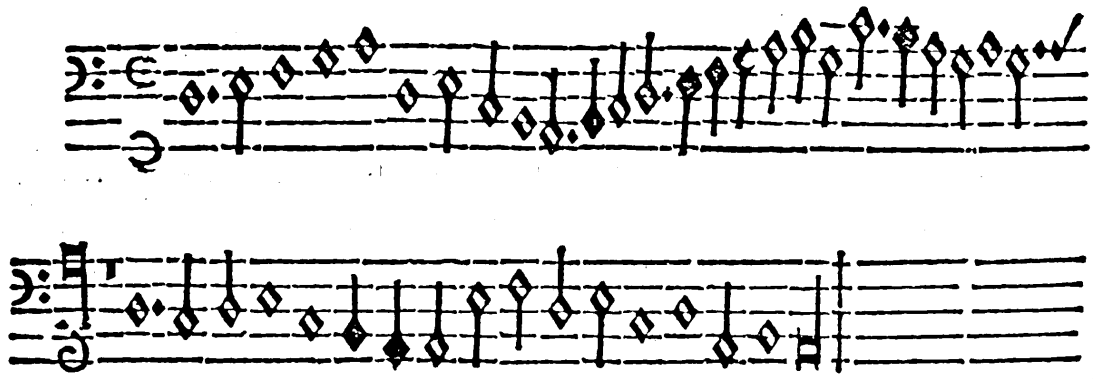


Exemplum Secundi Modi, per C cum ¢.
Duo in unum Ioſquini.

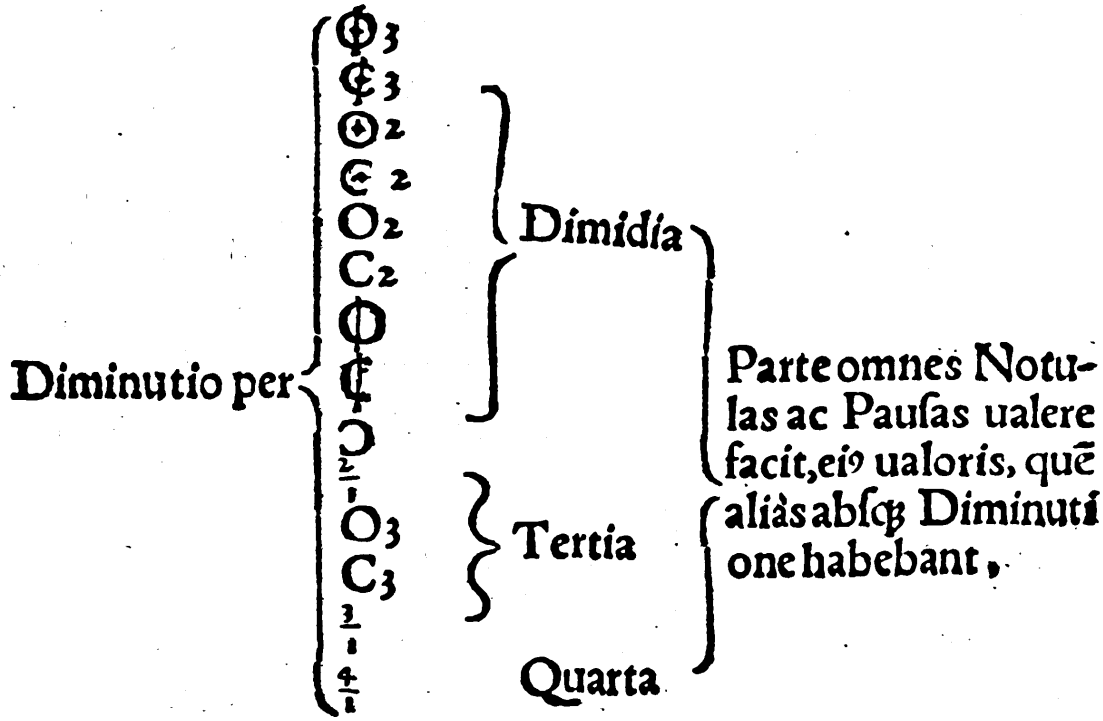


Exemplũ

Exemplum Tertij Modi, per C cum ☽
Duo in unum Ioſquini.



Quarto ſignatur Diminutio, per omnis generis Proportiones, ſuperiorem numerum maiorem habentibus inferiore, puta Maioris inæqualitatis, quas Diminuentes, ob hoc ipſum, quòd eſſentialem ualorem Notularum diminuant, ſupra uocare libuit. Sunt autem Dupla $\frac{2}{1}$: Tripla $\frac{3}{1}$: Quadrupla $\frac{4}{1}$: Seſquialtera $\frac{3}{2}$ & id genus aliæ. Quarum exempla è quinto capite huc reuocanda ſunt.



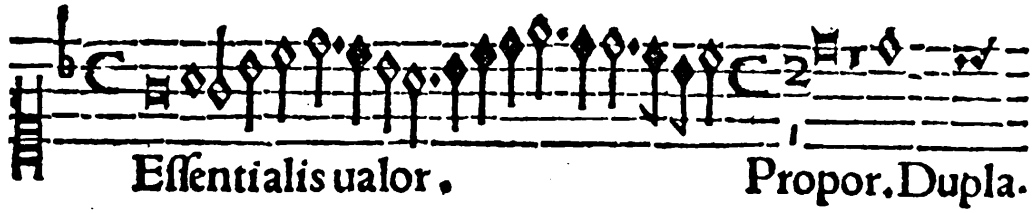
De Duplici Diminutione.

Est & Diminutionis Diminutio, qua ante semel diminutus ualor iterum diminuitur. ut ita & dimidiæ partis dimidium tantum remaneat. huius signa sunt, ⌀2, ¢2 ↄ, ⅁. Quæ, quod duplicem Diminutionem, uirgulæ & numeri binarij, aut inuersionem & uirgulam simul habent, quatuor semibreues singulis Tactibus accinunt. Quin etiam Proportiones Diminuentes quæ sub signis simplicium Diminutionum, ⌀, ¢ O2 C2 ↄ, ponuntur, huc referri ex arte oportebat. Quod sub illis signis, Dupla quatuor Semibreues: Tripla sex: Quadrupla octo, Sesquialtera tres, unico tactu absoluere debebat. Nisi enim ita fiat, certe non uideo, quid differentiæ hæc Proportionum signa inter se habeant. C3 & ¢3. Quorum tamen utiq; ex integritate & Diminutione aliquam esse necessario fatendum est. Nisi forte quis sub his signis ⌀3 ¢3, non Triplam, sed Sesquialteram Proportionem committi dicat: ut qua tres diminutæ Semibreues, duabus itidem Diminutis æquiualeant.

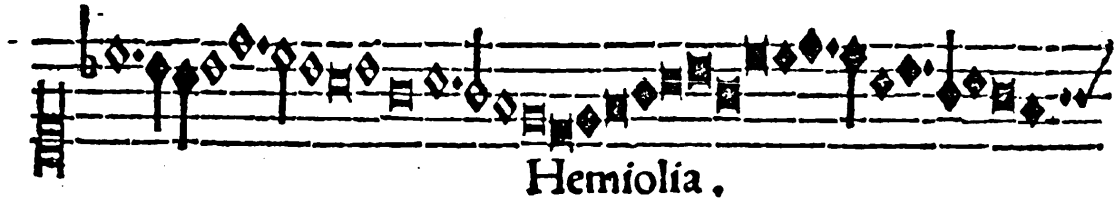
Diminutionis Diminutio. ⌀2 ¢2 ⌀2 ¢2 ⅁ ¢ 4 — Omnes Notulas ac Pausas tantum quarta parte eius ualoris, quem extra Diminutiones alioqui habuissent, ualere facit.

Sequitur exemplum uariarum Diminutionum.

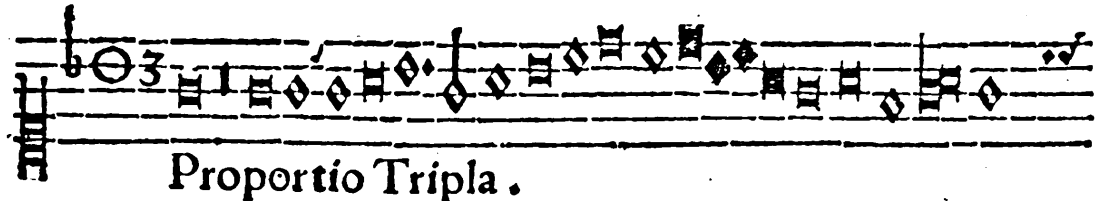
DISCANTVS.



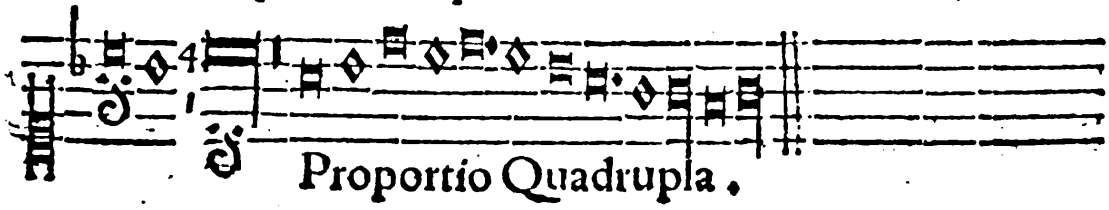
Essentialis ualor. Propor. Dupla.



Hemiolia.

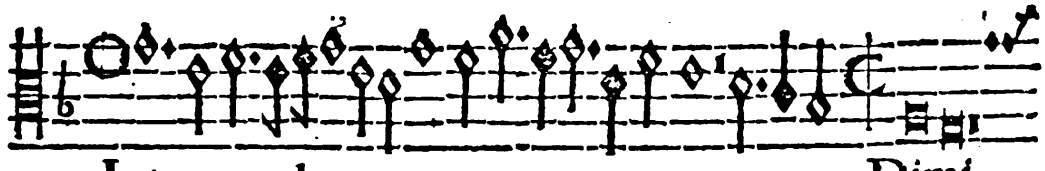


Proportio Tripla.

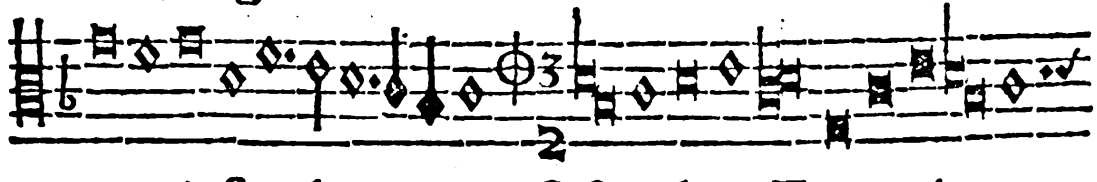


Proportio Quadrupla.

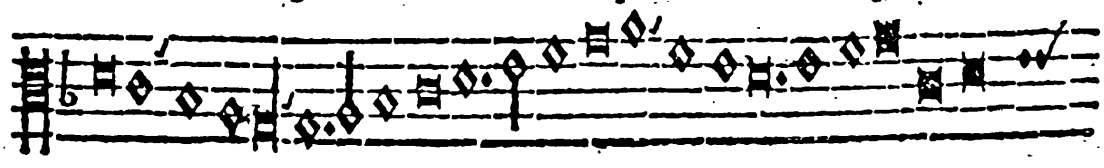
TENOR.

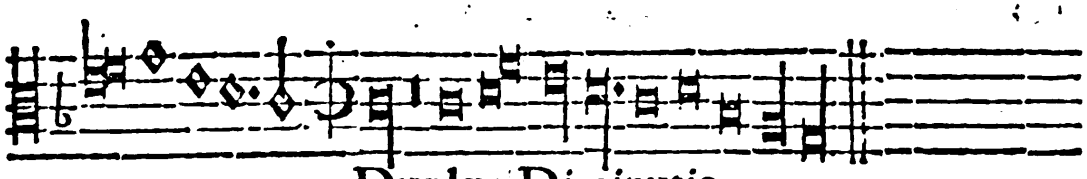


Integer ualor. Dimi-



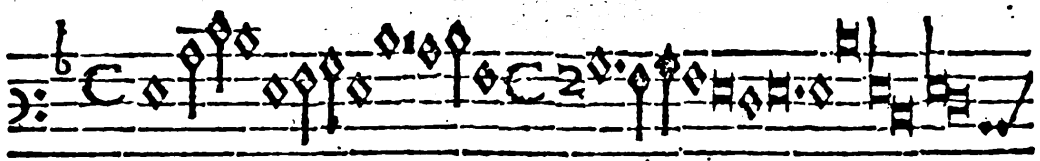
nutio simplex. Sesquialtera Temporis.



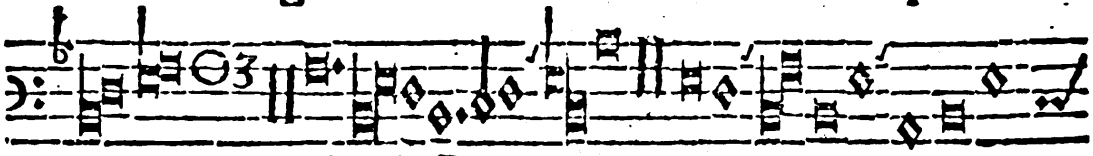


Duplex Diminutio.

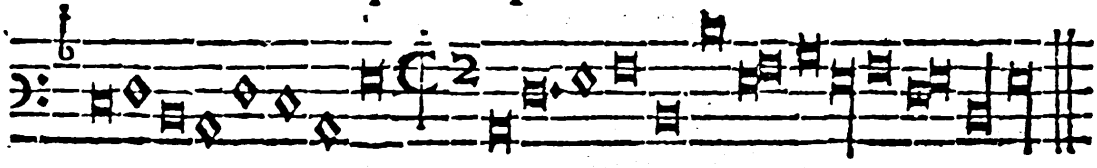
BASSVS.



Integer ualor. Diminutio ſimplex.



Tripla Proportio.



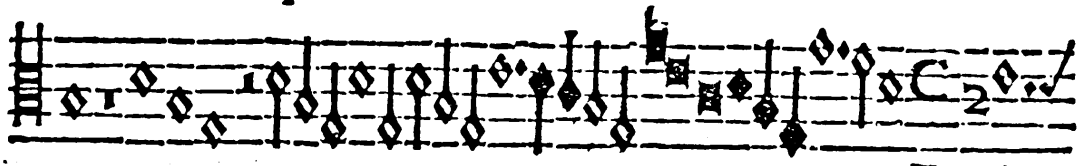
Duplex Diminutio.

Quin etiam hoc monendum hic eſt, ſatis multa exempla reperiri, in quibus Signa, ſemel quidem diminuta, alijs itidem ſemel diminutis, ſed figura plærunq; diſsimilibus ſuccedunt. Sed ita, ut id, quod ſequitur, illius præcedentis diminutionem, iterum diminuat, hoc eſt, duplicem Diminutionem efficiat: ut ita ex Dupla fiat Quadrupla, ex quadrupla, Octupla &c̃.

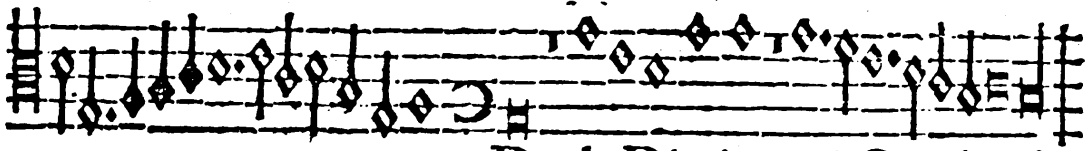
Exemplum Henrici Iſaac, ex Proſa de Maria Magdalena.



Sesquialtera.

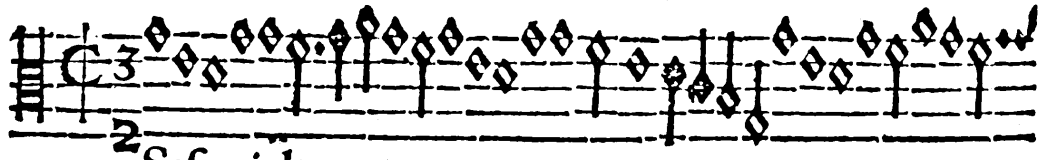


Dupla.

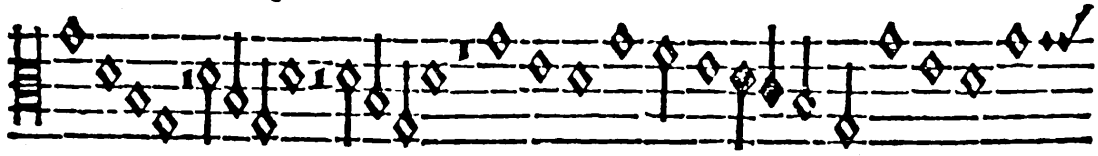


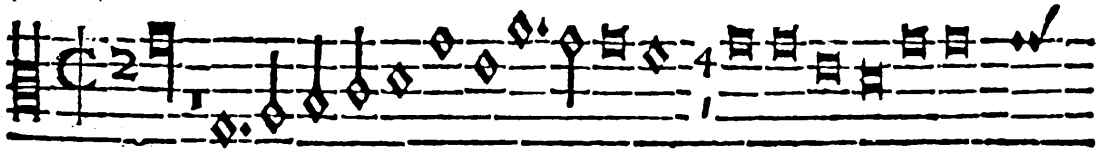
Dupla Diminuta, i. Quadrupla.

ALTVS,

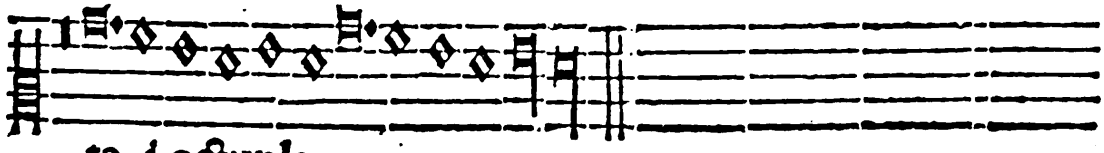


Sesquialtera.

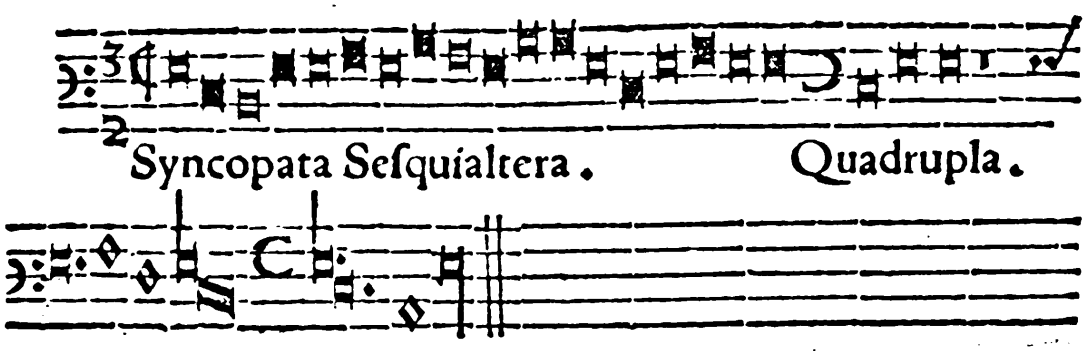




Dupla diminuta .i. Quadrupla. Quadrupla diminu-



ta, i, octupla.

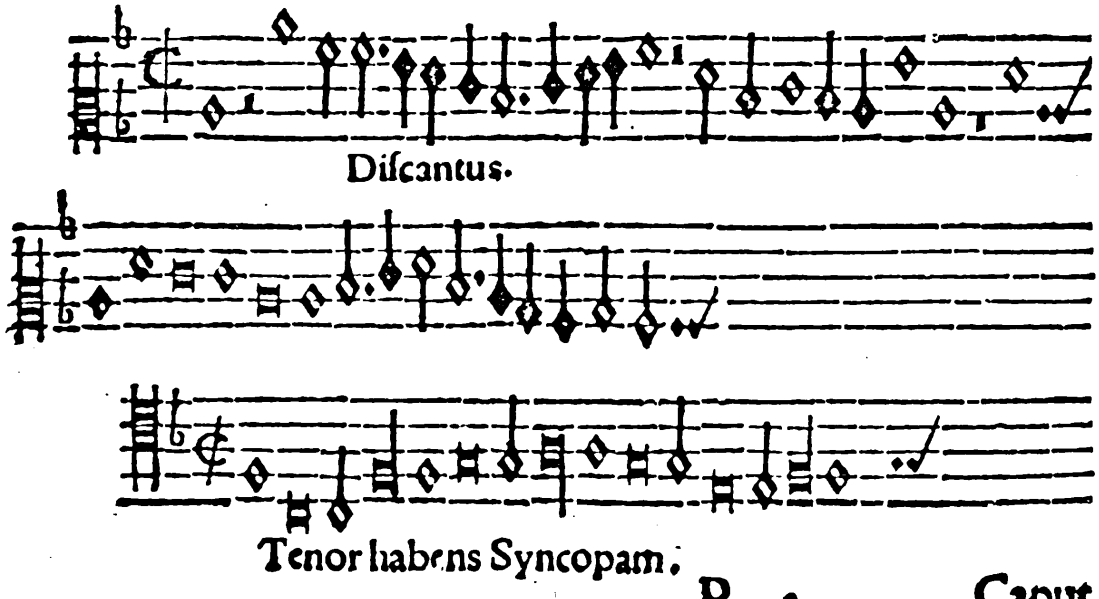


De Syncopatione.

Quid eſt Syncopatio?

Syncopatio uulgo dicitur, quoties Semibreuium Notularum quantitas, æquabilitati Tactuũ, aliquandiu quaſi obſtrepit, & contra uenit. De eo diſsidio nos ita hic breuiter præcipimus: Vt canens, Tactuum æquabilitati, de Notularum quantitate nihil concedat, ſed fortiter in diſcrepando pergat, donec ipſæ Notulæ ſeſe cum Tactu reconcilient. quod utiq; talis diſcrepantia ſeſe uix unq; ultra alterum, aut tertium tempus protendet.

Exemplum Oberti in Ie ne demande.



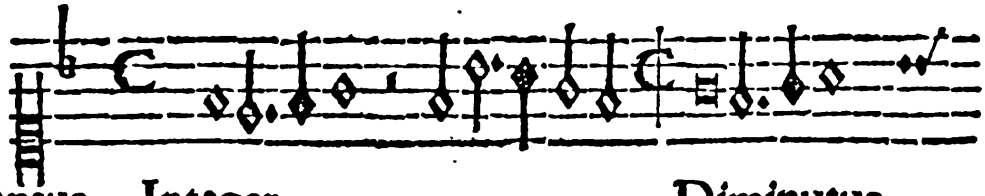
CAPVT SEPTIMVM

De unica Tactuum æquabilitate, in quantumlibet diuersis cantuum speciebus seruanda: Deq; mutua uariorum Signorum resolutione.

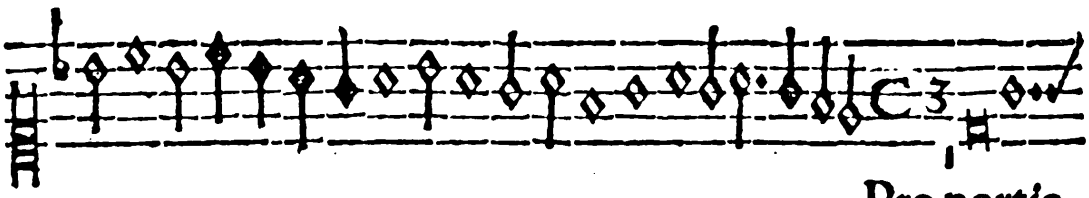
QVæ hactenus de Proportionibus, Augmentatione & Diminutione tradita sunt, ea omnia pueris, etiam hoc nomine diligentissime ediscenda fuerant, quòd certissimæ regulæ, & quasi fidissima Medeæ fila sint, quibus uelut ducibus, quantumlibet uariantium inter se signorum labyrinthos expedite perambulent, Quod ut certo constet, ita esse, nunc demum aliquot difficillima exempla Cantilenarum huc adscribam, & eorum cuiq; suas resolutiones addam, ut in eis tanquam in speculo, quisq; perspiciat, quid ubi libet cantari debeat. Attamen priusquam hoc præstem, certa argumenta Cantionũ ex optimis Musicis adducam, quæ, cum à nemine cantari possint, qui diuersas Tactuum species usurpare uelit. Per hoc utiq; conuincent, omnia signa quantumlibet diuersa, ad eiusdem Tactus Proportionem accommodari posse, & ex arte debere.

Primum argumentum, quo probatur, quantumlibet diuersa signa Integra, Diminuta & Proportionata, ad unicam & eandem speciem Tactus facile & commode cantari posse.

N. P.



Discantus Integer Diminutus



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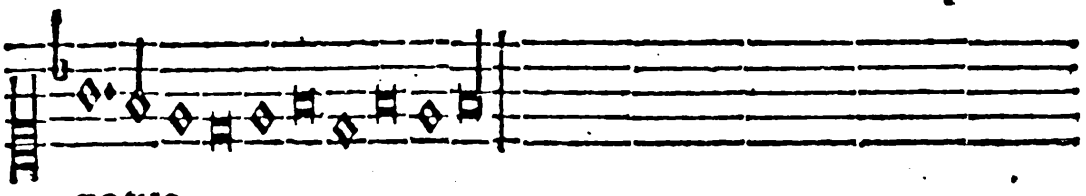
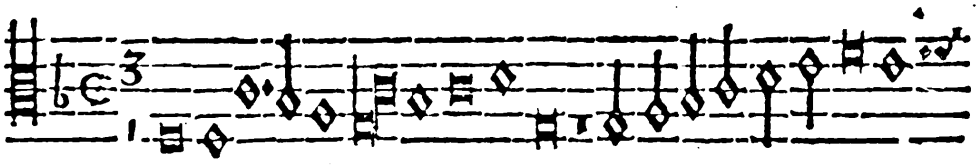
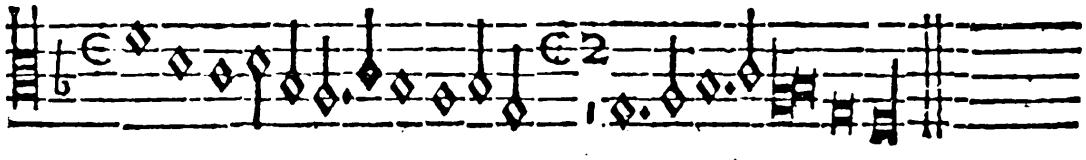


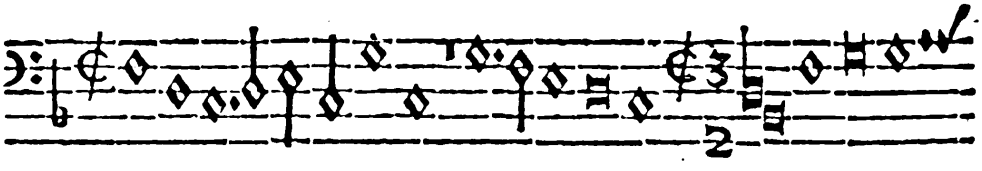
natus.



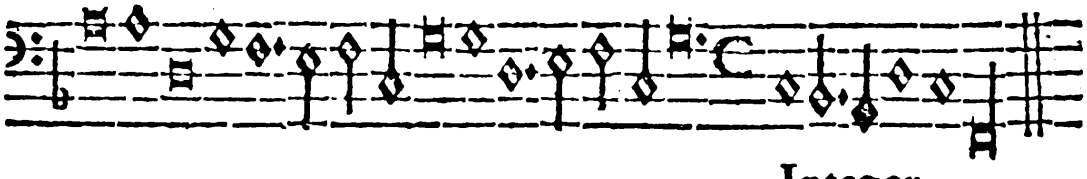
Tenor Proportionatus



Integer Diminutus.



Baſſus Diminutus Proportionatus

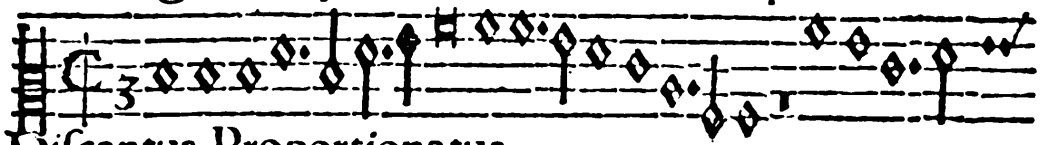


Integer.

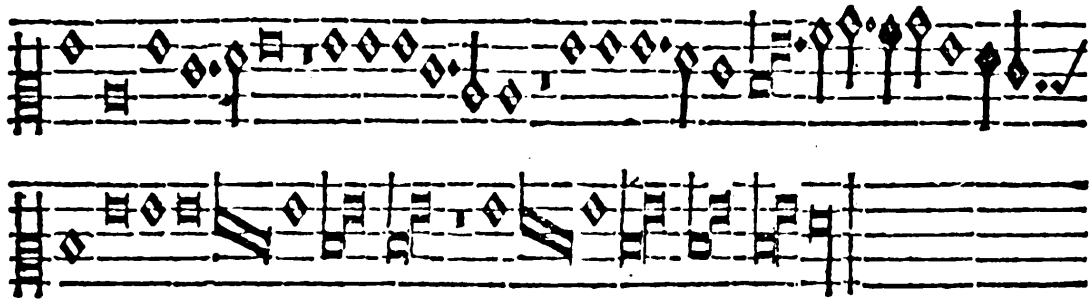
Alterum argumentum, quo conuincitur, Signa Integra, Diminuta, & Proportionata, neceſſario ad unicam ac eandem Tactus ſpeciem cantari oportere.

Fuga

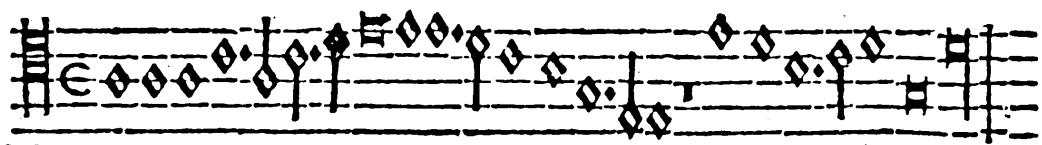
Fuga trium, ex Lhomme arme Ioſquini.



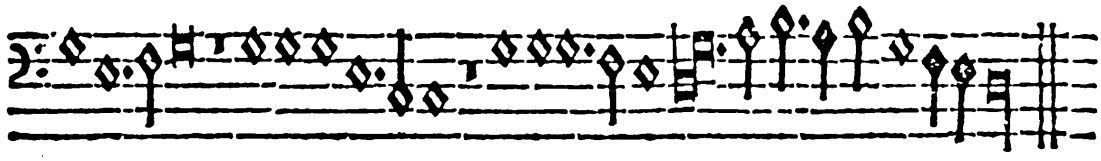
Diſcantus Proportionatus.



Tenor integer Reſolutio.

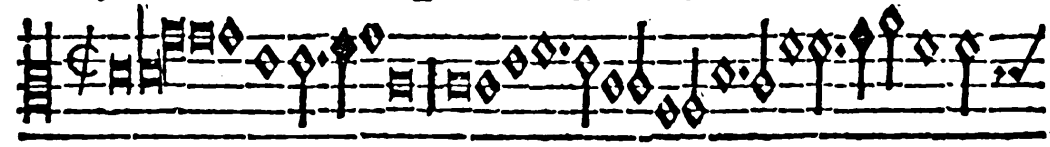


Baſſus Diminutus Reſolutio.

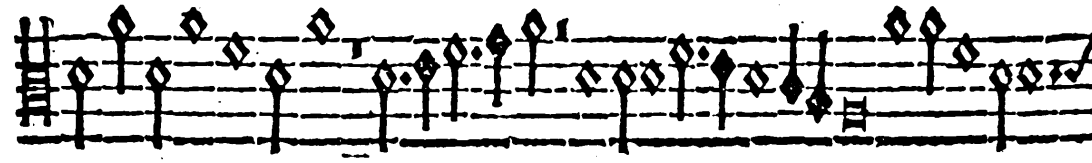


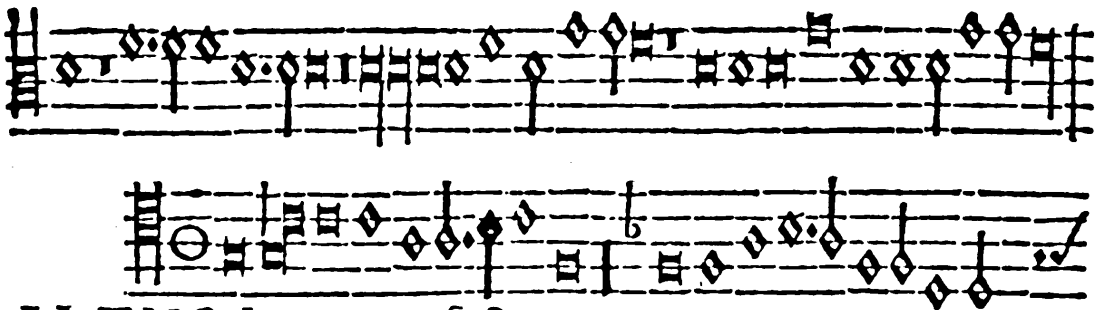
Tertium argumentum Petri de la Rue eſt, quod eandem neceſsitatem confirmat.

Fuga quatuor uocū ex unica. In qua Diminut⁹ Diſcātus, Tenor ꝓportionatus, Altus & Baſſus integri. hic impfectus, illc pfectus canēdi ſunt.

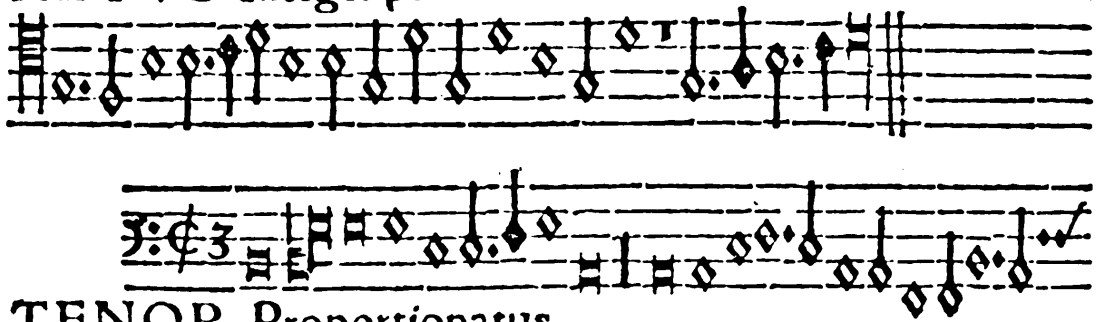


Diſcantus Diminutus.

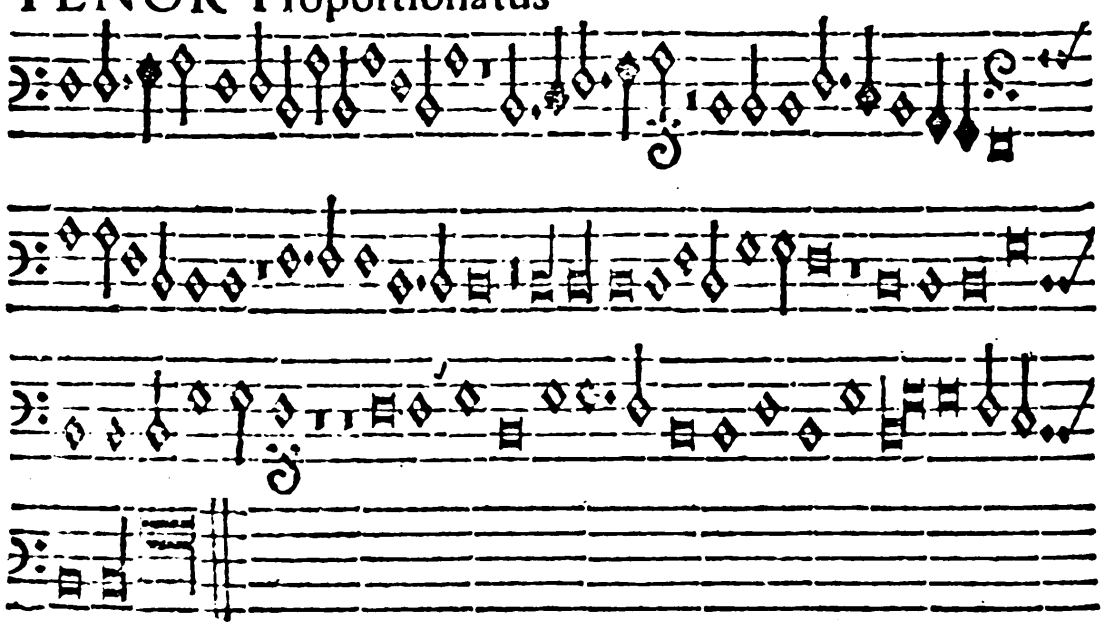




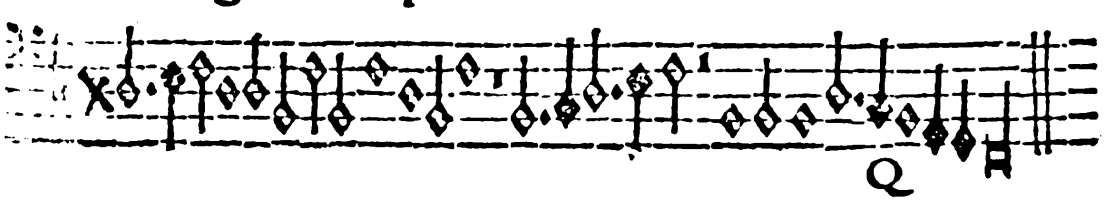
ALTVS Integer perfectus.



TENOR Proportionatus

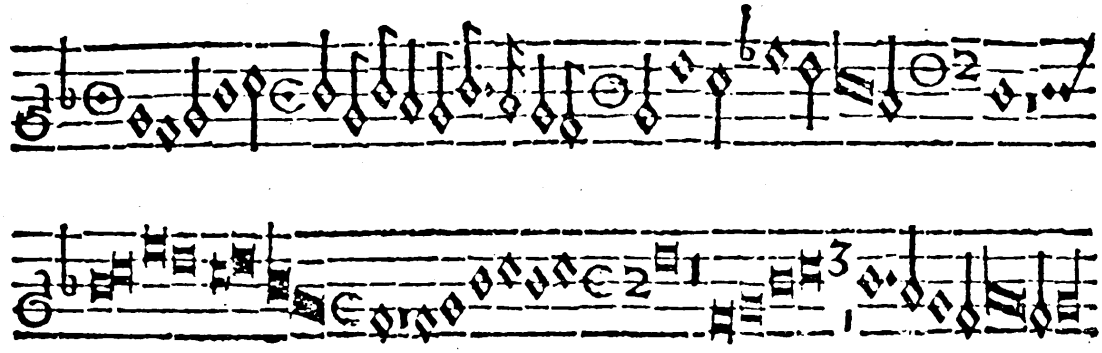


Bassus integer, sed imperfectus.

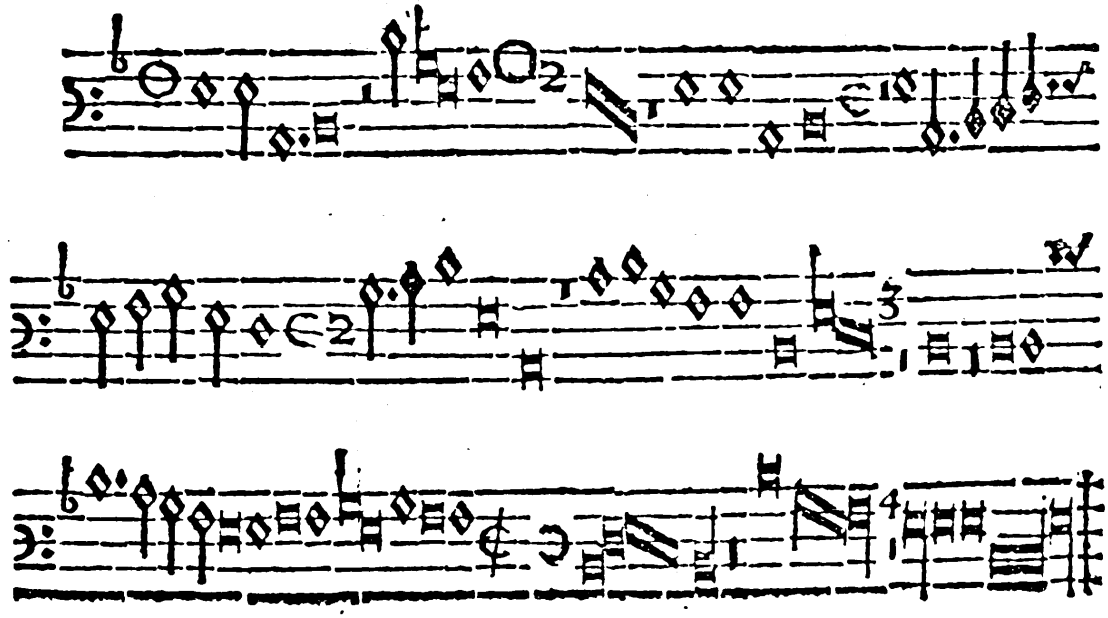


Quartum argumentū eiuſdem neceſsitatis Henrichi Iſaac eſt, ex Proſa hiſtoriæ de Conceptione Mariæ, in quo Tripla Proportio promiſcue nūc Diminuto, nunc integro, Notularum ualori opponitur.

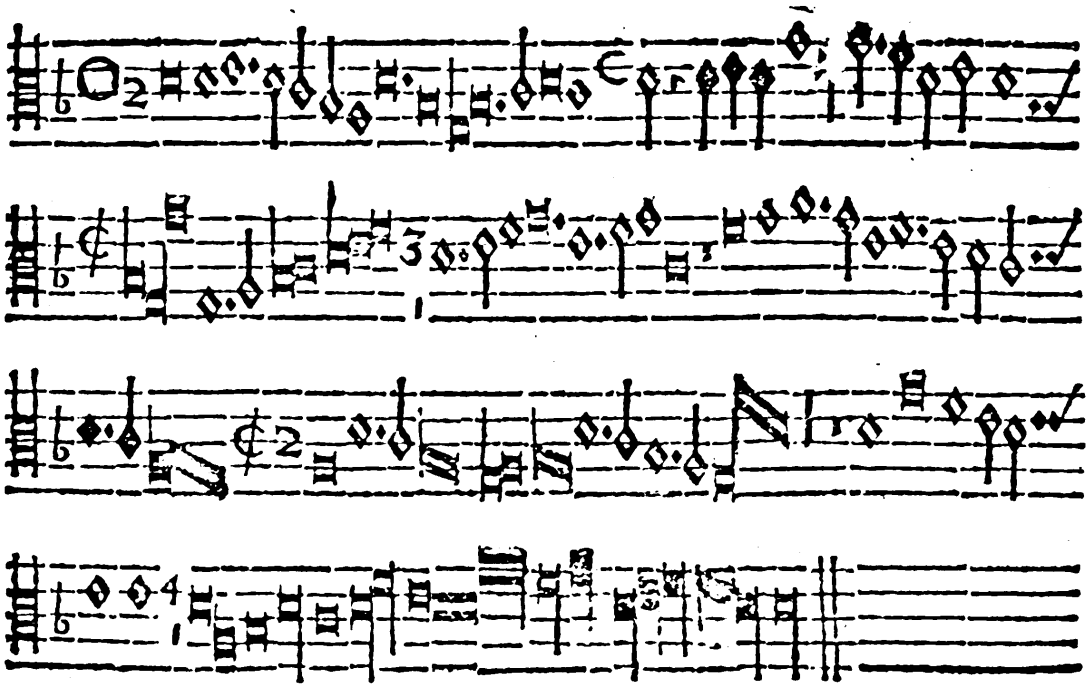
DISCANTVS.



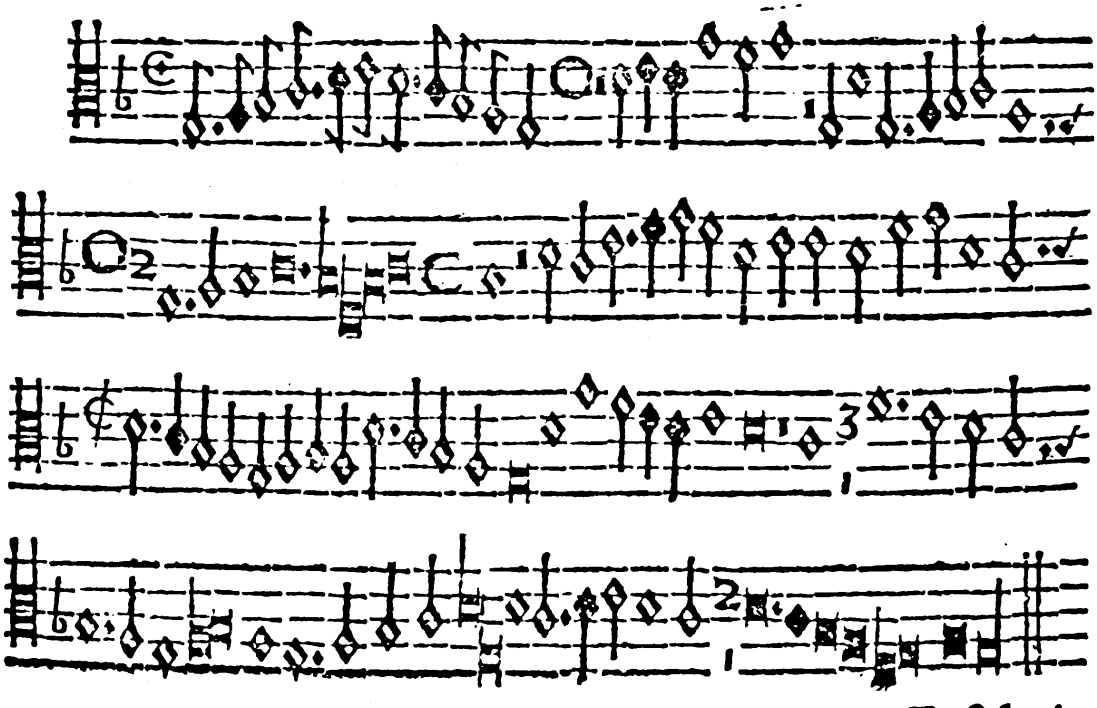
BASSVS.



ALTVS.

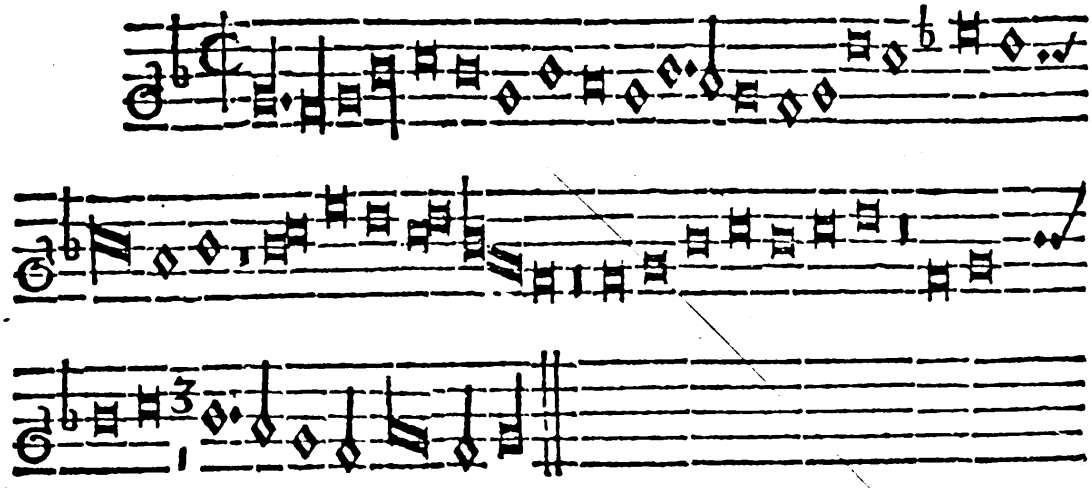


TENOR.

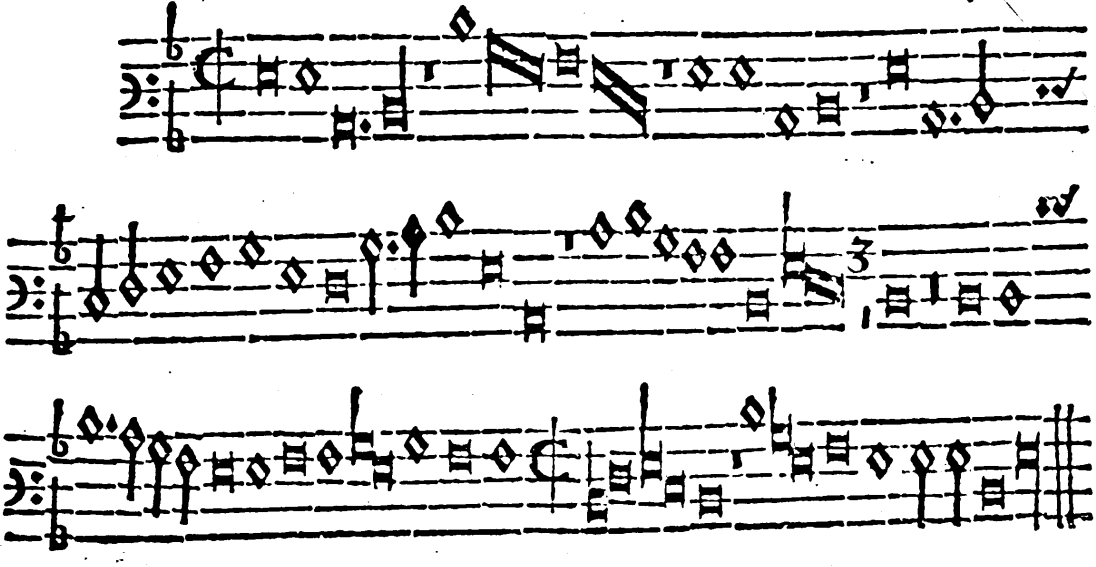


Resolutic Quarti argumenti.

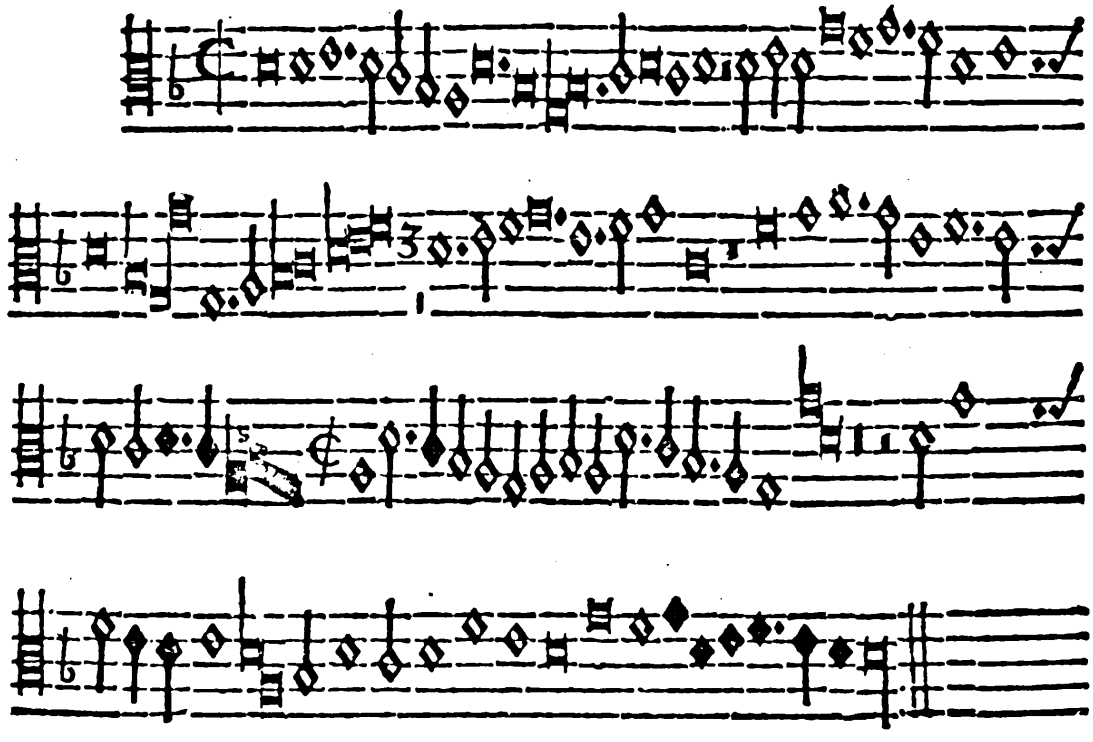
DISCANTVS.



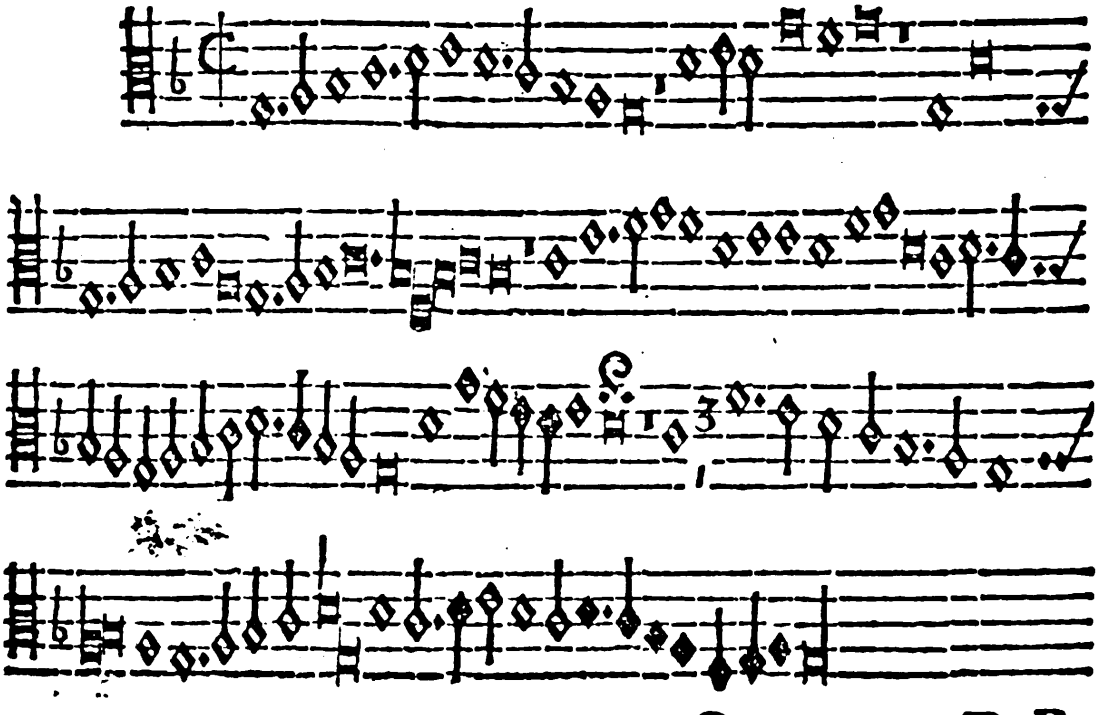
BASSVS.



ALTVS.



TENOR.



Quid eſt Reſolutio?

Reſolutio, eſt abſtruſioris Notularum ualoris, in uulgatiorem aliquam formam, tranſcriptio. Ad quam recte conſtituendam, accerſere huc oportebit, omnia ea, quæ ſuperius de ſignis Modorum, Temporum, Prolationum ac Proportionum, tum etiam de Perfectionibus, Imperfectionibus, Alterationibus, ac Diuiſionibus tradita ſunt. Nihil enim hic aliter habent ſigna Modorum, Temporum, ac Prolationum &c. quàm ſuperius ſuo ordine deſcripta habuerunt. Id quod in inferius adſcripta Reſolutionũ tabula facile cognoſcent pueri, cum cernent nihil hic noui, ſed id, quicquid eſt, ab illis prioribus, ceu mutuo acceptũ, & hic ſaltem repetitum eſſe.

Quotuplex eſt Reſolutio?

Duplex. Aut enim cantus ex maioribus ſignis in minora reſoluitur: aut ex minoribus in maiora. Reſolutio ex maioribus ſignis in minora, multiplicat Notularum ac Pauſarum figuras. Ideo, quod maiora ſigna, ſe ad minora, in genere ſubmultiplici, id eſt, augente habent. Econtra, Reſolutio ex minoribus ſignis ad maiora, Notularum ac Pauſarum figuras diminuit. Ideo, quòd minora ſigna, ſe ad maiora in genere multiplici, id eſt diminuente, habent. Habent enim omnia ſigna, quantumlibet diuerſa, certam quandam inter ſeſe Proportionem, quam in reſolutione obſeruari oportet. Imò, ipſa ſigna Muſica, nihil aliud ſunt, quàm Proportionum inſcriptiones, quod ueteribus ita uiſum ſit, potius per certos characteres, quàm coniunctos numeros, Proportiones ſignare. Fortaſſe ideo, quòd characteres ſignorum, Perfectionem, ac Imperfectionem ſimul cum Proportione definiant, quas aliàs, per coniunctos numeros Proportionum, ſubinde aliter atq; aliter, ad

tædium

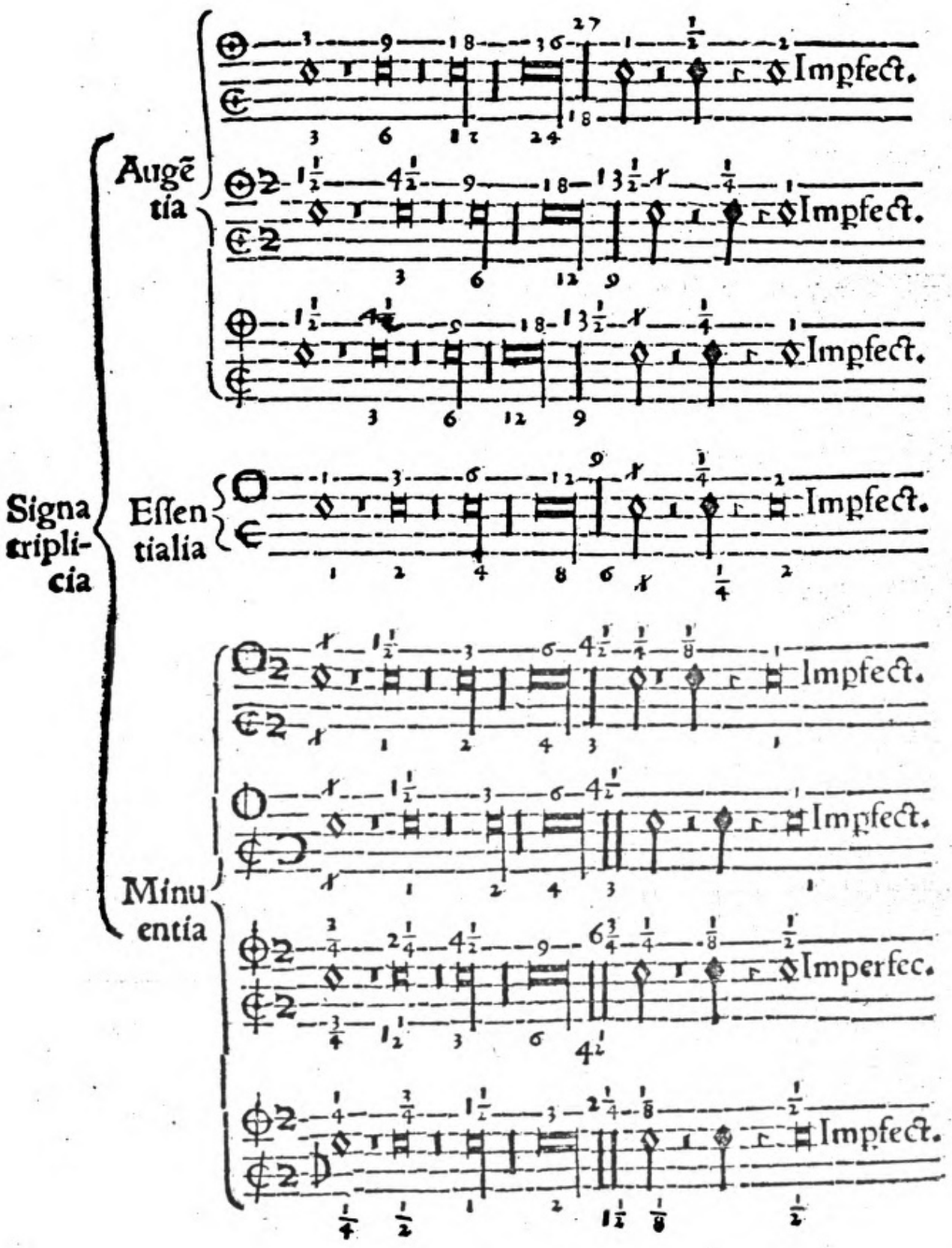
tædium uſq; ſignari oportuiſſet. Quoties igitur, in infra ſcriptis canonibus audient pueri, Notularum figuras duplicandas, triplicandas, quadruplicandas, ſextuplicandas, & ſimilia, illic ſemper intelligant, Notulas ac Pauſas eius ſigni, in quod reſoluunt, ſeſe ad illud, ex quo reſoluunt, per Proportiones, Duplam, Triplam, Quadruplam, Sextuplam, &c. habere. E contra, cum audient figuris Notularum ac Pauſarum, duplum, triplum, quadruplum &c. adimendum eſſe, tum cogitent, Notulas ac Pauſas eius ſigni, in quod reſoluunt, ad illud ex quo reſoluunt, per Proportiones, Subduplam, Subtriplam, Subquadruplam &c. referri debere. Atq; ita fit, ut ſemper Notularum ac Pauſarum ualori tantum detrahatur, quantum figuris additur. & ediuerſo, ut tantum ualori accedat, quantum figuris decedit.

Regula Catholica.

Vt omnis Augmentatio ac Diminutio quantitatis Notularum, ad eſſentialem Semibreuis Notulæ integrum tactū relatiue intelligi, & æſtimari debet: ita quoq; omnia ſigna, omnesq; Proportionum numeros, ad hos Temporis, non diminutos Circulos O C, appendere oportebit.

Quotuplicia ſunt ſigna Muſica?

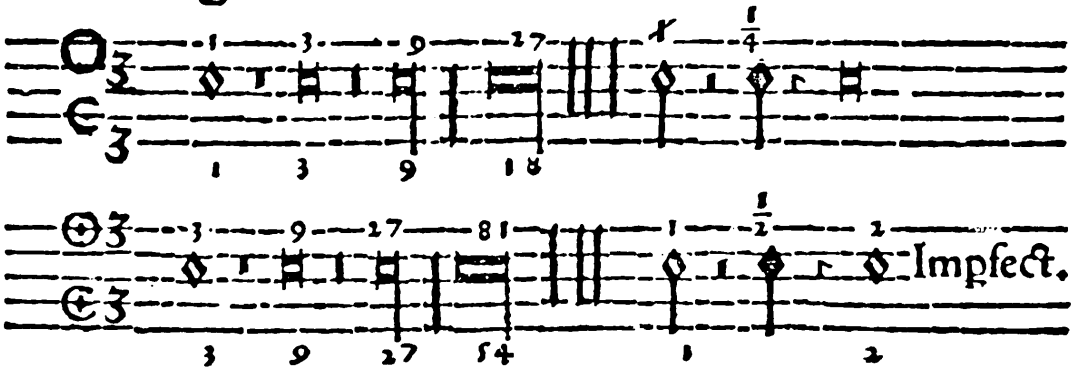
Triplicia. Alia enim augent eſſentialem Notularum ualorem, Alia autem diminuunt: alia eundem conſeruant. Quorum omnium differentiam & naturam, ex ſubſcripta Tabula, facile eſt deprehendere. In qua tamen & hoc notandum eſt, Pauſas Notulis ponè adſcriptas, ſuis Notulis æquiualere, ac ex earundem numeris æſtimandas eſſe.


Signa triplicia
Augẽ tia
Impfect.
Impfect.
Impfect.
Essen tialia
Impfect.
Impfect.
Impfect.
Minu entia
Imperfec.
Impfect.

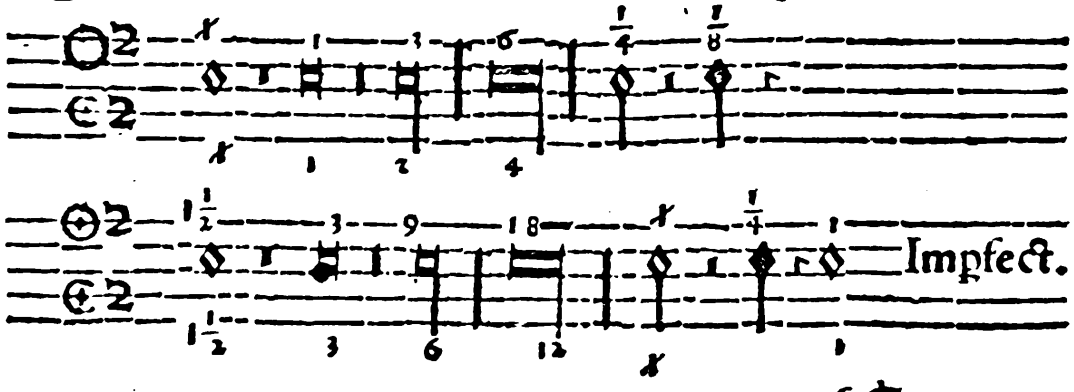
In hac Tabula, Signa ſecundũ uetuſtiorem Muſicã computata ſunt, ita, ut Pauſæ Longarũ Perfectarũ peculiariter utrumq; Modũ, Circuli nihil aliud, quàm Tempus, Numerus autẽ binarius, nõ tempus unq̃, ſed ſemper proportionem Duplam deſignent. Valorem Notularũ ac Pauſarũ utriuſq; Modi ex dinumeratiõe Prolationis ac Tẽporis colligi oportet, Obſeruato ſaltem, Perfectus ne an Imperfectꝰ uteruis ſit.

Sequũt ſigna Modorũ ſecundũ recentiorẽ Muſicã.

Signa Modi Maioris recentiora.



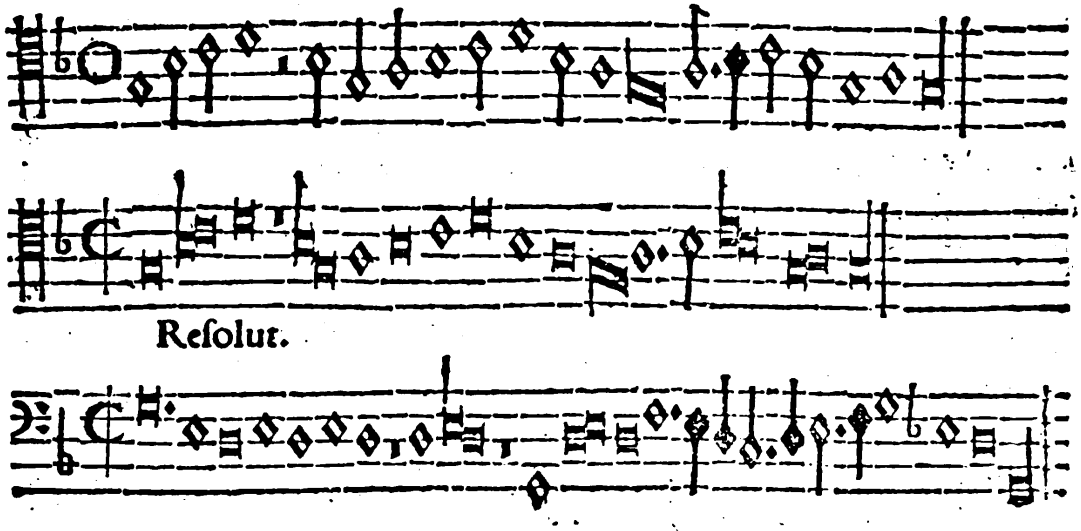
Signa Modi Minoris recentiora ſemper diminuta.



Canon Primus de reſoluendis ex { O, C } in { O, C, O2, C2, Ↄ }

Eſſentialis Notularum ualor, in ſimplicem Diminutionem reſoluendus, omnes Notularum ac Pauſarum figuras duplicat.

Exemplum ex Naraige Ghiſelini.

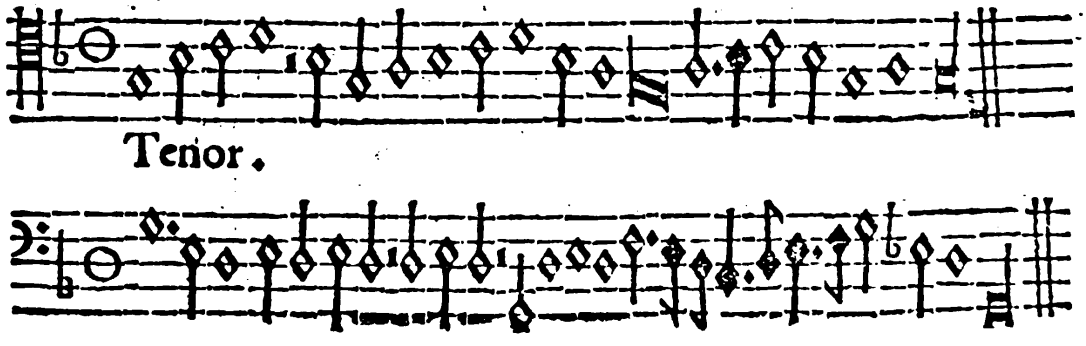


Reſolut.

Secundus Canon, de reſoluendis ex ⎧O ¢ O2 C2 ⎫ in ⎧O C⎫

Simplex Diminutio, in Eſſentialem ualorem reſtituenda, figuris omnium Pauſarum ac Notularum dimidiam partem aufert.

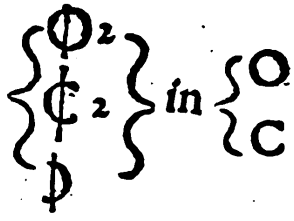
Exemplo ſint prioris exempli Diminutæ uoces, quibus ſi dimidium figurarũ auferas, ita habebunt:



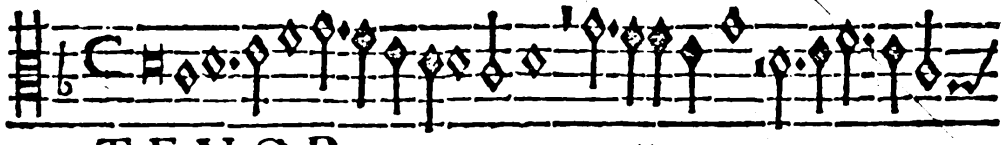
Tenor.

Baſſus.

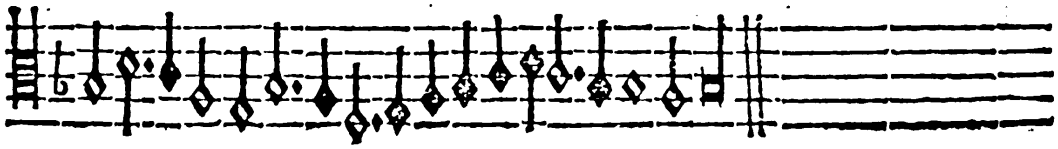
Tertius

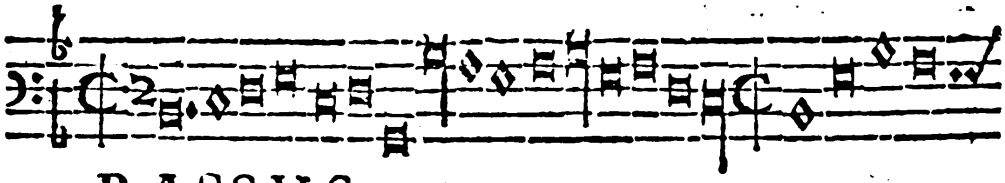
Tertius Canon, de resoluendis ex  in

Tempus bis Diminutum, in integrum ualorem restituendum, omnibus Notulis ac Pausis tantum quartam partem reliquam facit. Exemplum.

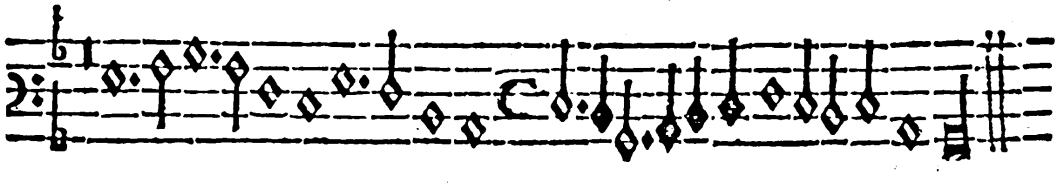


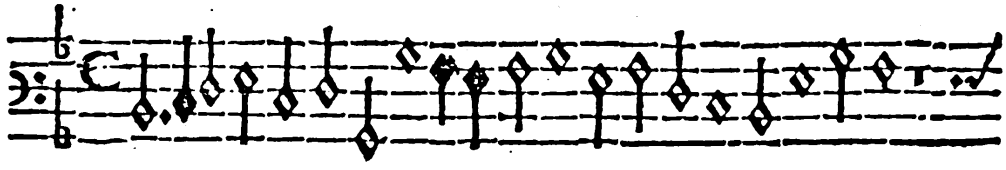
TENOR.



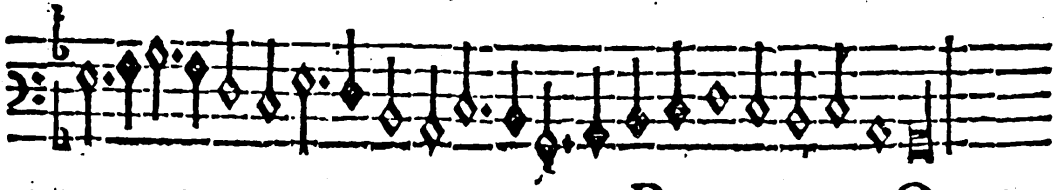


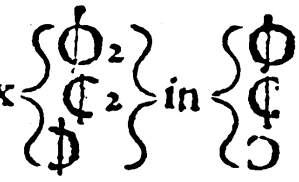
BASSVS.





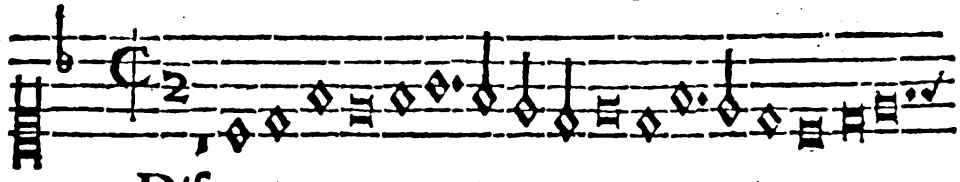
Bassus resolutus.



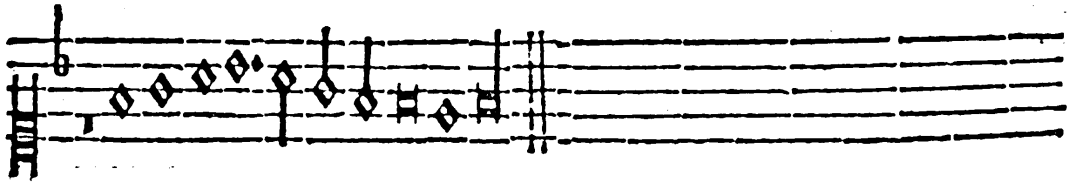
Quartus Canon, de resoluendis ex  in

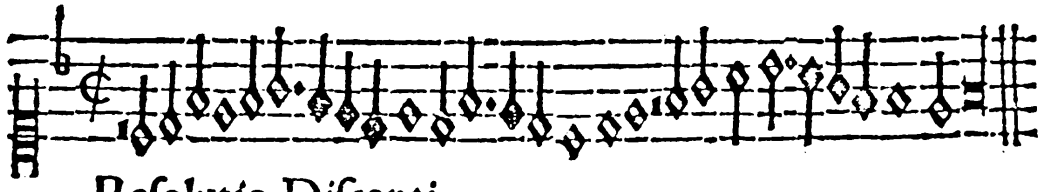
Tempus bis Diminutum, in semel Diminutum resoluendum, omnibus Notulis ac Pausis dimidiam sui partem aufert.

Exemplum ex Missa Fortuna Iosquin.

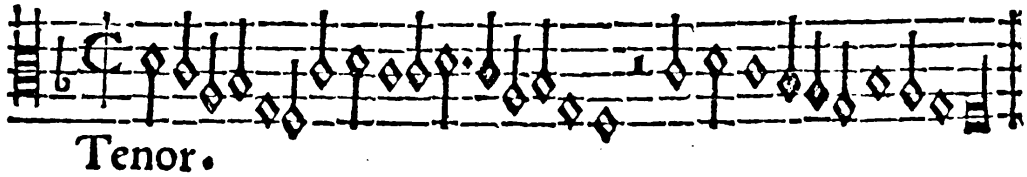


Discantus.

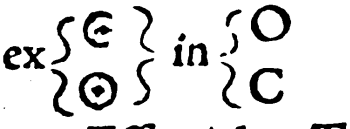




Resolutio Discanti.



Tenor.

Quintus Canon, de Resoluendis ex  in

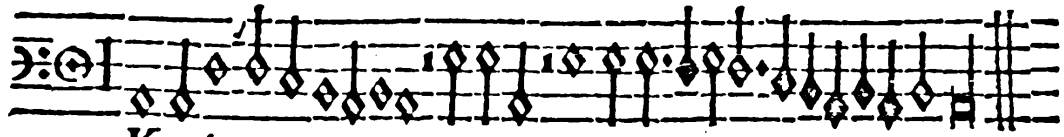
Integra Prolationis Augmentatio, in Essentialem Temporis ualorem resoluenda, triplicat omnes Perfectas ✠ Semibreues, cum Notulas, tum Pausas: Imperfectas duplicat, Alteratas quadruplicat, aut si etiam tum alterentur, duplicat.

Annota-

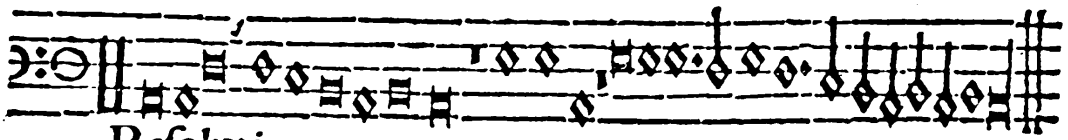
Annotatiuncula.

✠ Perfectas Semibreues Notulas ac Pauſas intelligimꝰ, cum in hoc, tum in ſequentibus Prolationum Canonibus, non tantũ ſimplices has figuras: 𝅜 𝅝. Verum etiam quotquot earundem in maioribus Notulis & Pauſis, puta, Breuibus aut Longis numerantur. Sub imperfectis autẽ, etiam denigratas comprehendimus, eas ſcilicet, quæ extra Hemioliam ſunt poſitæ.

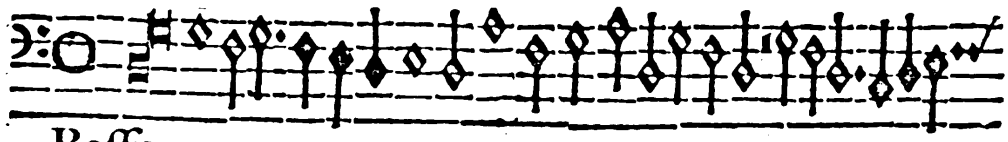
Exemplum Primum Kyrie ex Lhomme arme Ioſquini.



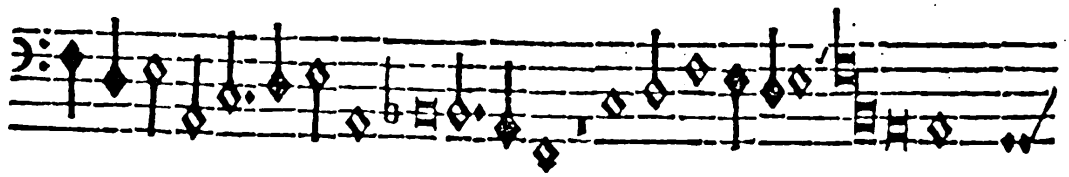
Kyrie.

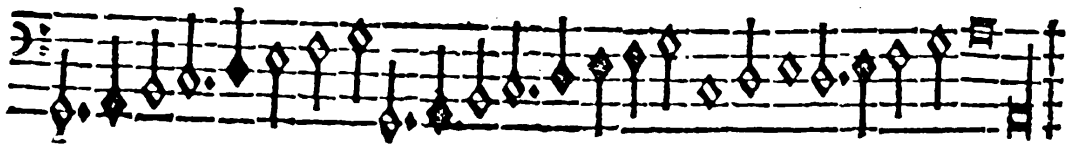


Reſolutio.



Baſſus

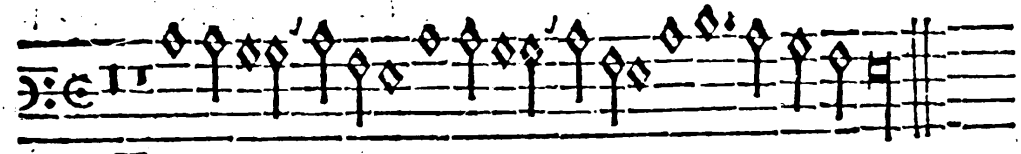




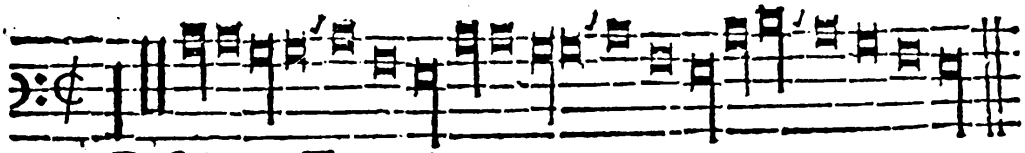
Sextus Canon, de resoluendis ex ⊙ ¢ in Φ ¢ O2 C2

Integra Prolationis Augmentatio, in simplicem temporis Diminutionem resoluenda, Sextuplicat omnes Perfectas Semibreues, tum Notulas, tum Pausas: Imperfectas quadruplicat, Alteratas octuplicat, aut, si etiam tum maneant Alteratæ, quadruplicat.

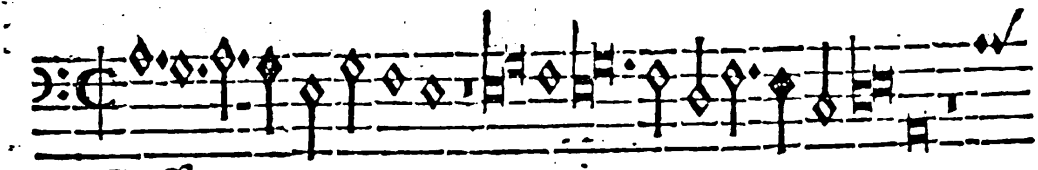
Exemplum Christe eleyson ex Lhomme arme Iosquini.



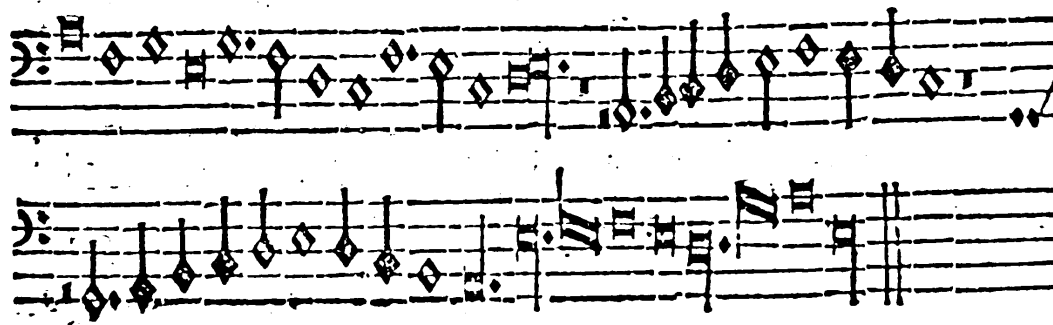
Tenor.



Resolutio Tenoris.



Bassus.

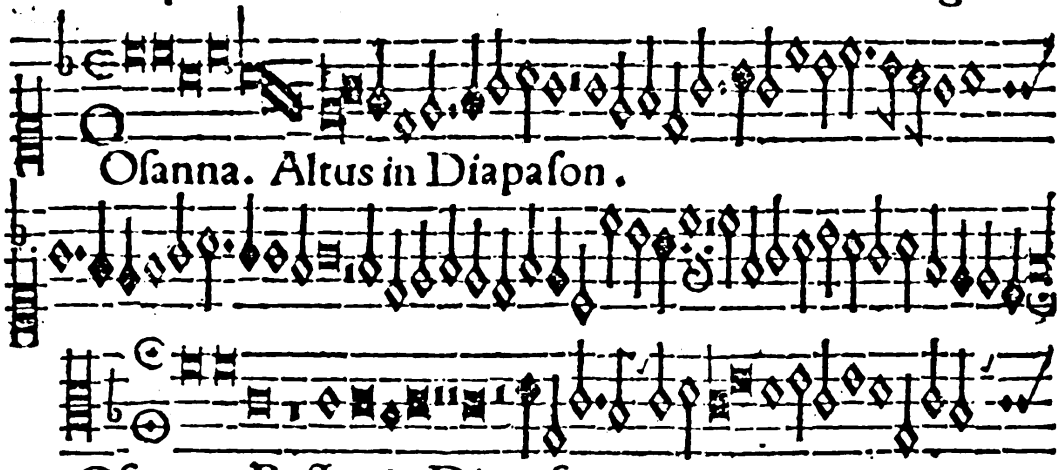


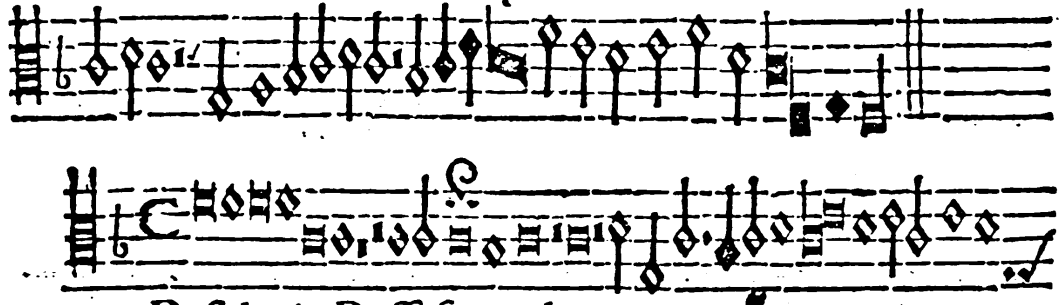
Septi-

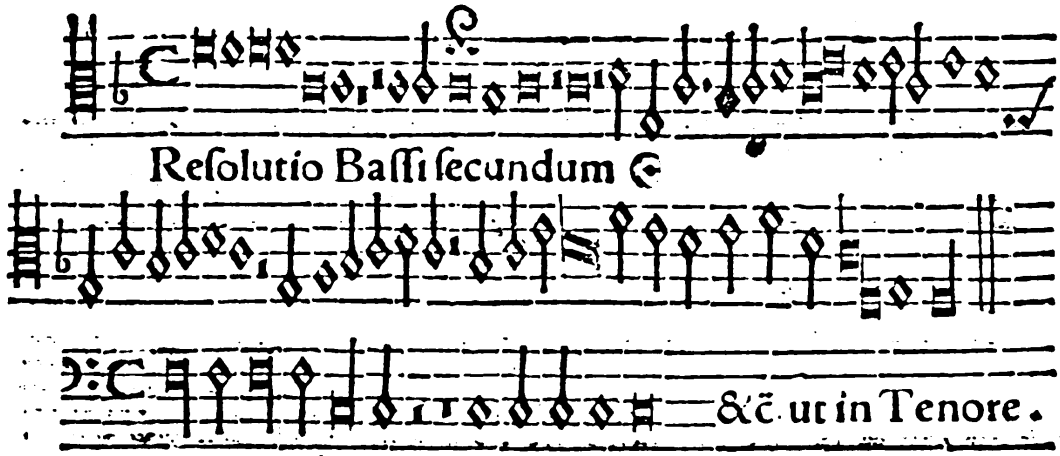
Septimus Canon de resoluendis ex {Φ ¢} in {O C}

Maior Prolatio Diminuta, in integrum Tempus resoluenda, sesquialterat omnes Perfectas Semibreues, tum Notulas, tum Pausas. Alteratas duplicat, Imperfectas nihil mutat, nisi forte nigras dealbet.

Exemplum ex Missa Prolationum Iohannis Ockegem



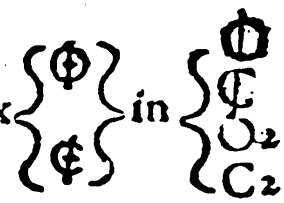




Resolutio Tenoris secundum ⊙

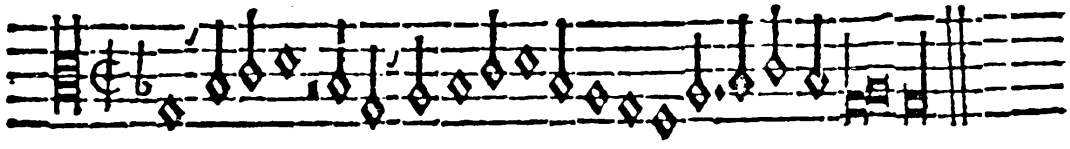
Adhūc Canonē referendū est etiā illud exemplū, ex eadē Missa, quod folio 70, supra impressum est, tū etiā illud quod infra in 5. Tono est.

Octauus

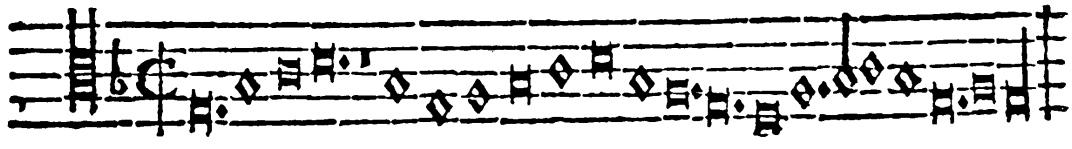
Octauus Canon, de resoluendis ex  in

Perfecta Prolatio Diminuta, in simplicem Diminutionem resoluẽda, triplicat omnes perfectas Semibreues, tum Notulas, tum Pausas, Imperfectas duplicat, Alteratas quadruplicat, aut si etiam tum alterentur, duplicat.

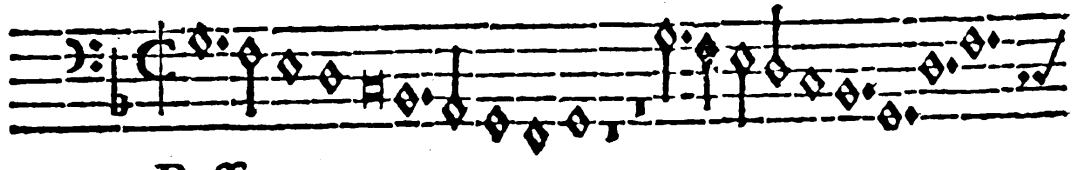
Exemplum ex Naraige Iohannis Ghiselin.



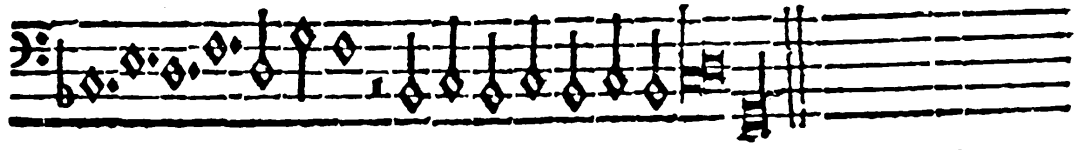
In hoc Tenore transfertur quinta Minima ad ultimam Semibreuem, ut eam imperficiat.



Resolutio Tenoris.



Bassus.

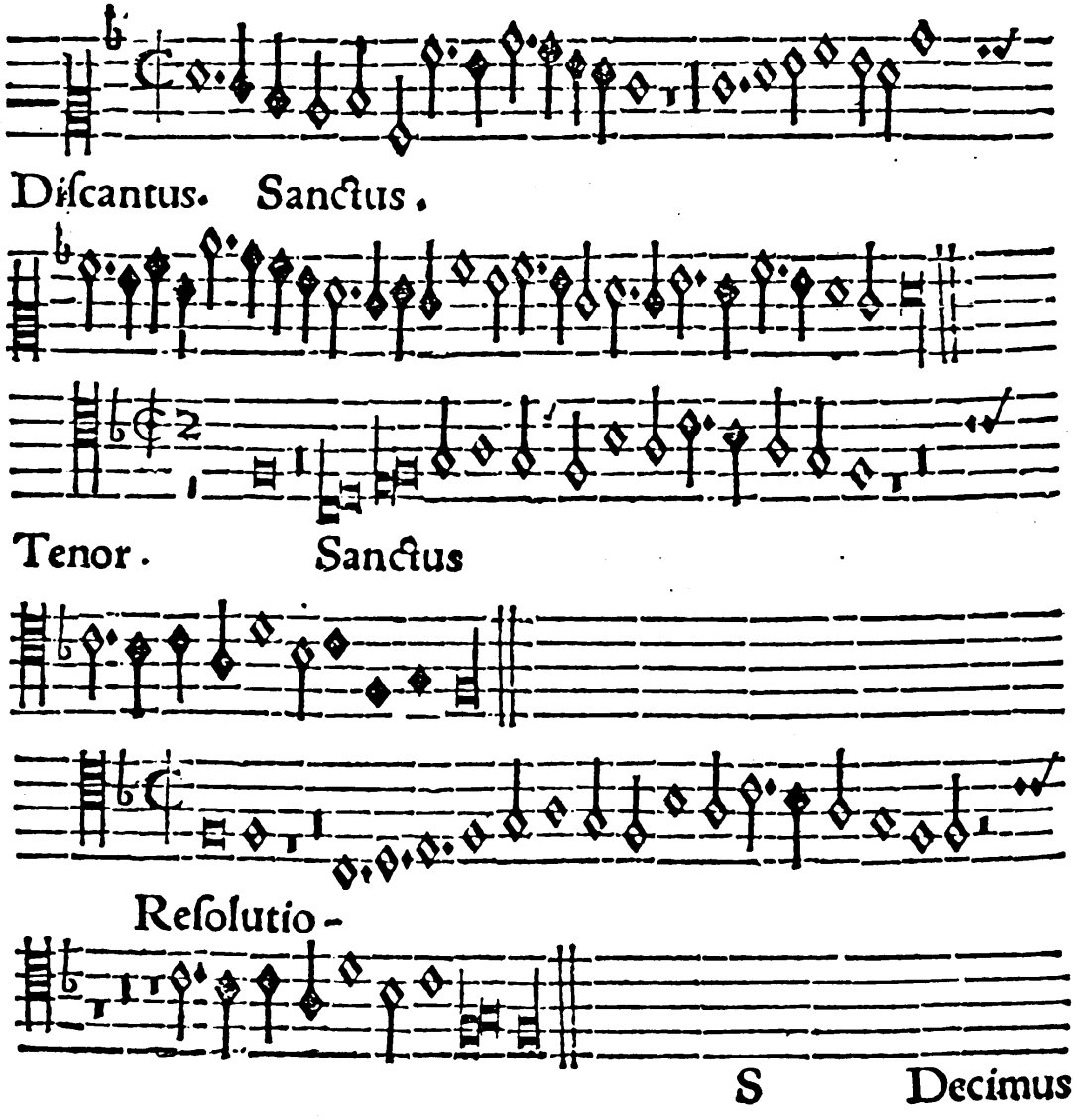


Nonus

Nonus Canon de resoluendis ex ⦶2 ¢2 𝅗𝅥2 in 𝅝 ¢

Prolatio Perfecta, bis Diminuta, in semel diminutum Tempus resoluenda, sesquialterat omnes Pausas, ac Notulas perfectas, Alteraras duplicat, nigras dealbat, Imperfectas nihil mutat.

Exemplum ex Ghiselino.



Decimus Canon, de Proportionibus Submultiplicibus, siue Augentibus.

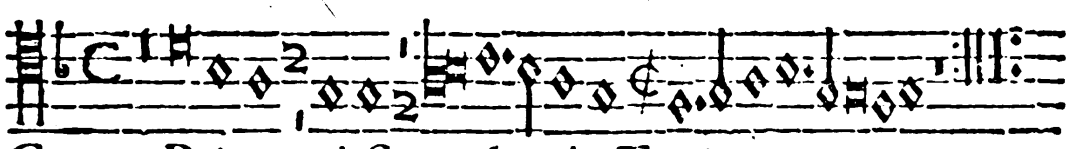
Proportiones Augentes, id est, submultiplices, ex integro, in integrum; aut ex Diminuto, in Diminutum resoluturus, toties semper omnes Notulas ac Pausas multiplicet, quoties in illarum qualibet, inferior Numerus superiorē continet.

Exemplum reperitur superius de Augmentatione folio 101.

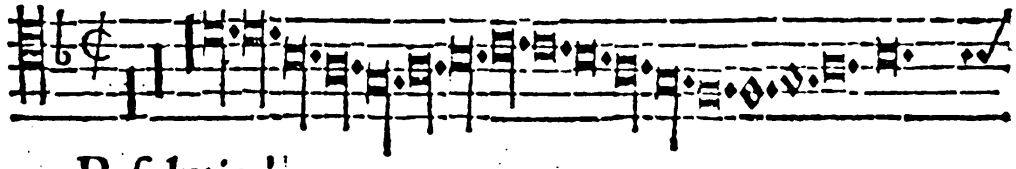
Vndecimus Canon.

Proportiones Augentes, id est, submultiplices, ex non diminuto signo, in aliud Diminutum resoluturus, in duplo ponat, id quod Proportionis inferior Numerus signat.

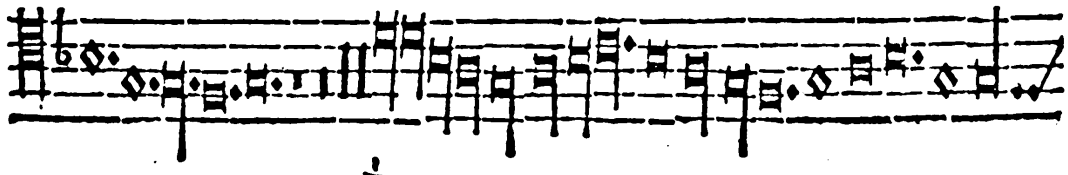
Exemplum Proportionū { Subtriplæ / Subduplæ / Duplæ } resoluēdarū in { ☉ / ¢ }



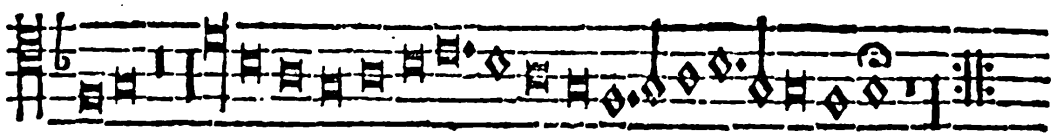
Canon. Primo p $\frac{1}{3}$ Secundo p $\frac{1}{2}$. Tertio ut iacet.



Resolutio $\frac{1}{3}$.



$\frac{1}{2}$

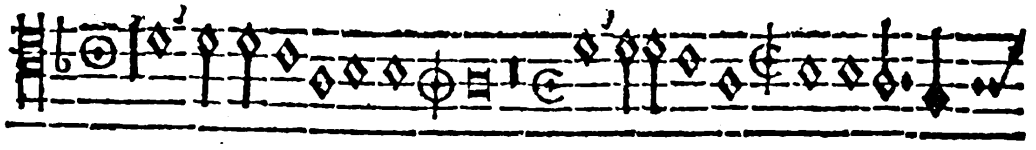


Duodecimus Canon.

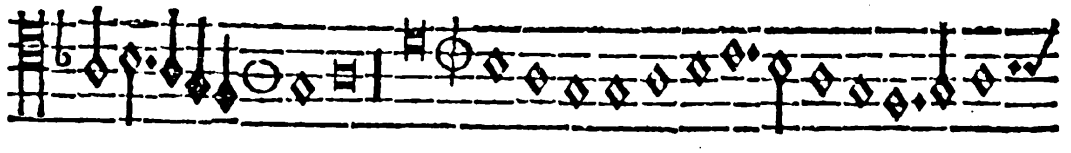
Plura diuerſa Signa eiuſdem uocis, in quodlibet aliud ſignum reſoluturus, illorum quodq; ſuo ordine, ad id, in quod reſoluat, ſecundum ſuos præſcriptos Canones referat.

Reſolutio ex { ⊙ Φ ☾ ☾ ◻ ¢ } in { O C } ſecũdũ { Quintũ Septimũ Quintũ Septimũ Secundũ Secundũ } Canonẽ

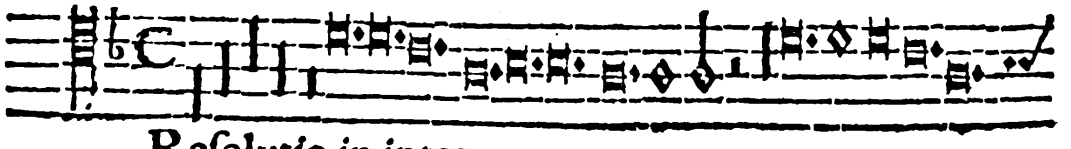
Exemplum Ghiſelini.



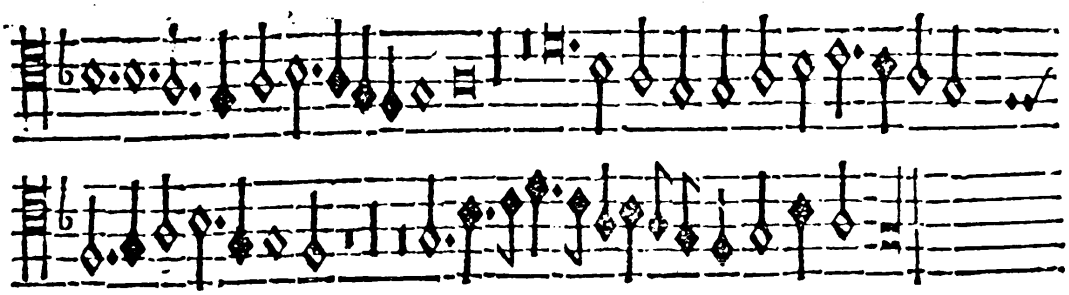
Qui tollis.

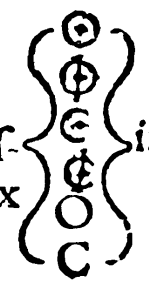
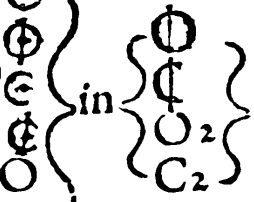


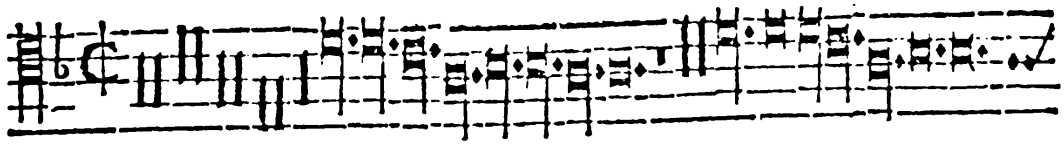




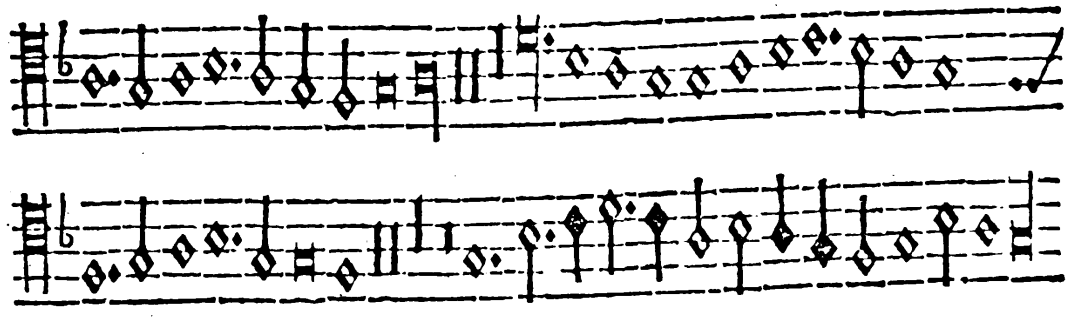
Reſolutio in integrum.



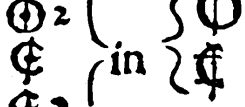
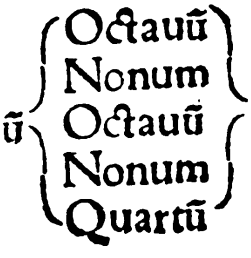
Reſolutio eiuſdem exẽpli ex  in  ſecundũ  Canonem



Reſolutio in Diminutum.

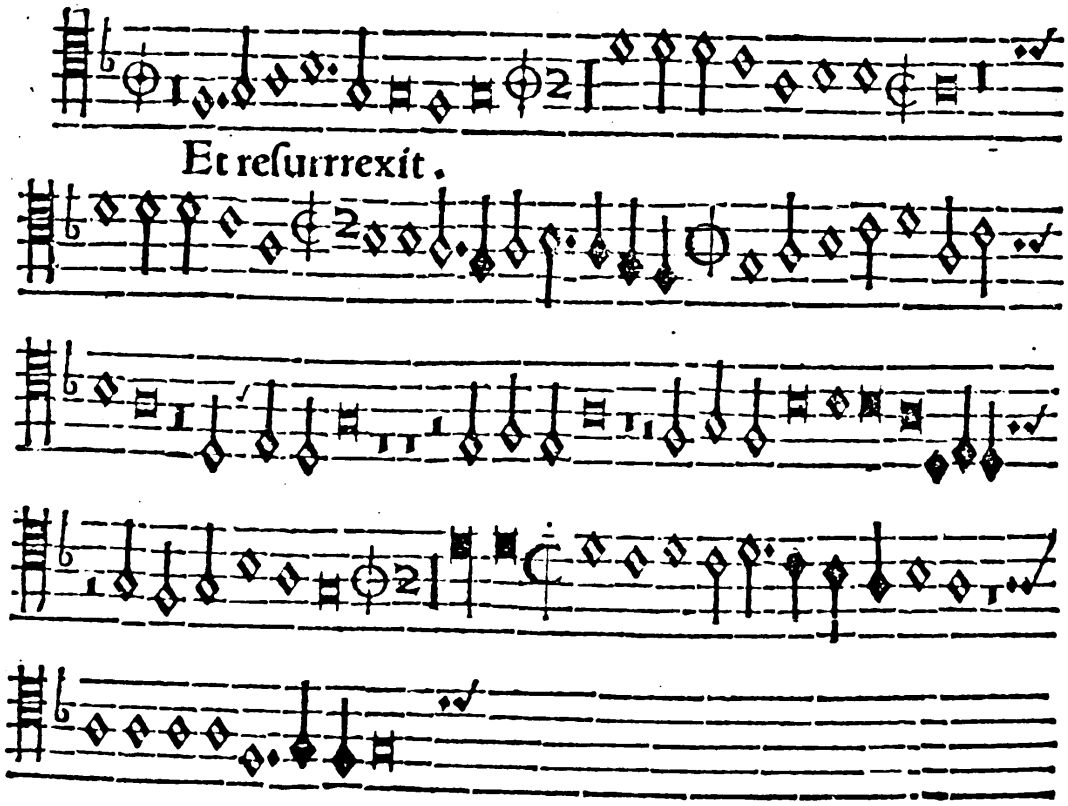


Aliud exemplum Ghiſelini.

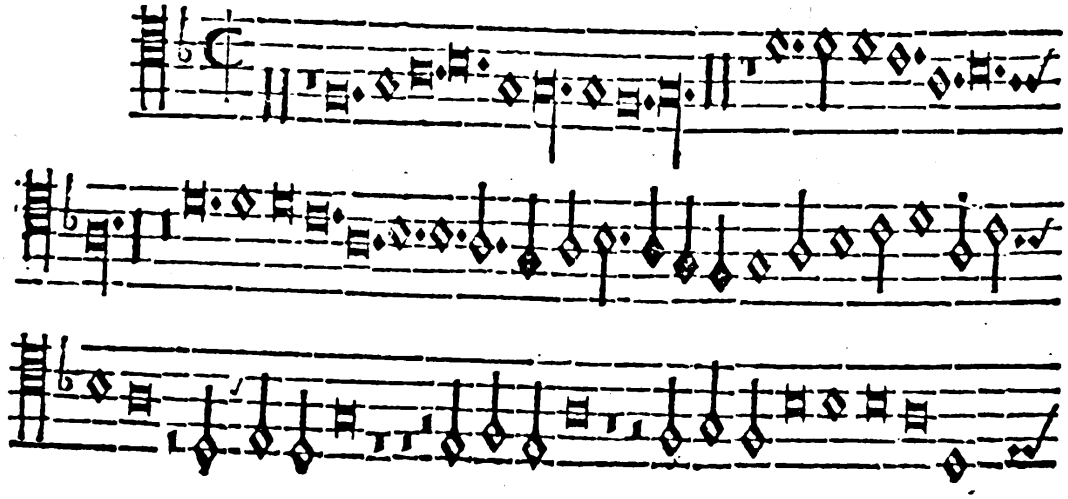
Reſolutio ſcilicet ex  in  ſecũdũ  Canonem.

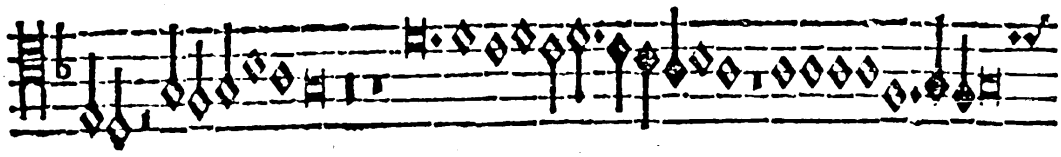
In hoc

In huius exempli ſnitio referuntur prima & altera Minima ad primam Breuem ſequentem, ut ita ipſa octo Minimis ualeat.

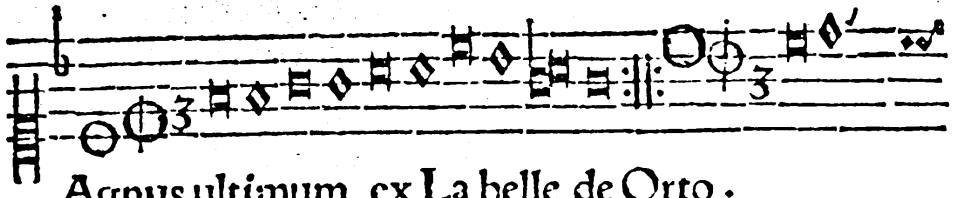


Reſolutio præcedentis exempli.

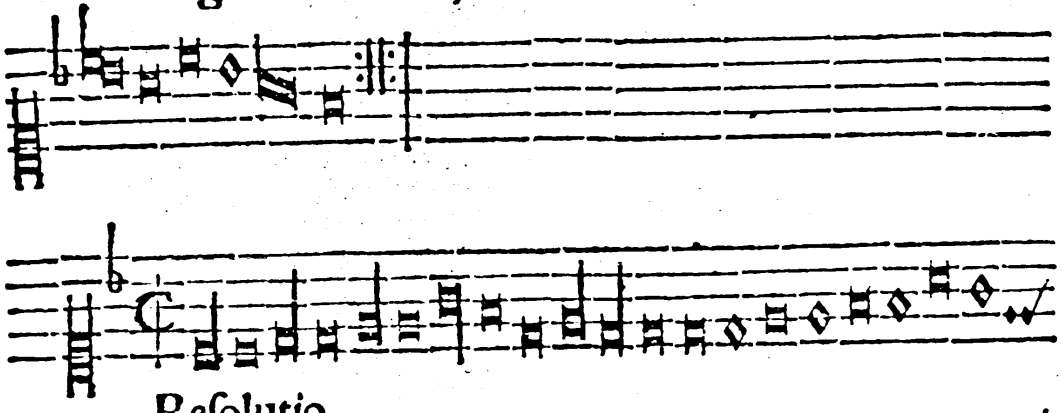




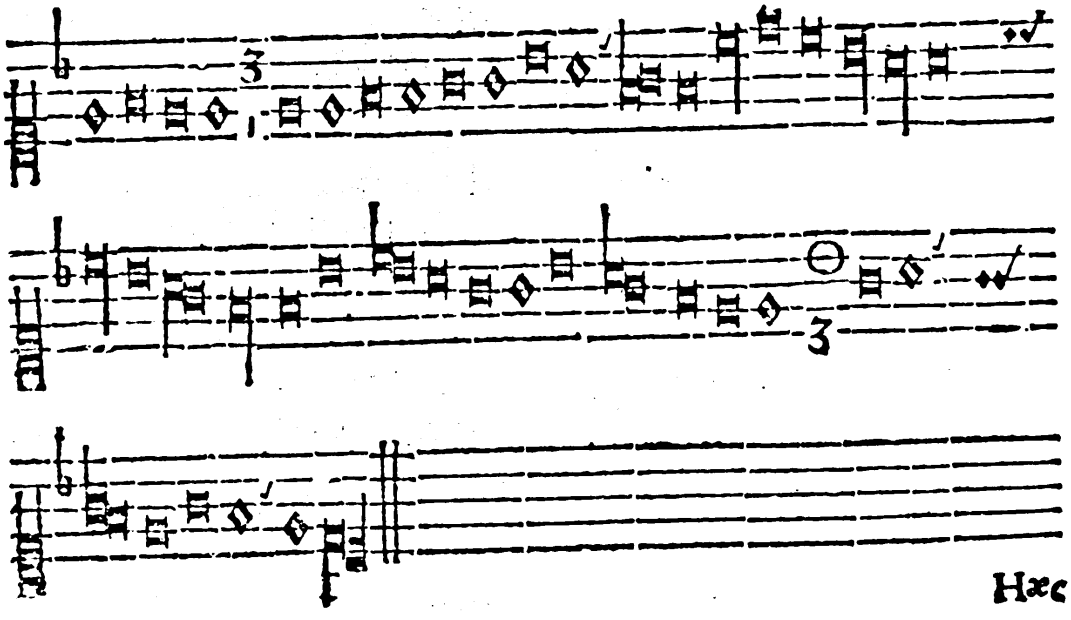
Sequitur exemplum, in quo non ſolum figuræ, uerum etiam ſitus ſignorum obſeruandus eſt, ſecundumquem Notulæ nunc altius, nunc demiſſius tranſcribi & cantari debẽt.



Agnus ultimum, ex La belle de Orto.



Reſolutio.



Hæc

Hæc ſunt, quæ de ſignis Muſicis docere uolui, quatenus ea, certa quapiam arte, ac certis Regulis continentur. Nam cætera, quæ prorſus omni lege & arte carent, quæ quidem plurima ſunt, ad me nihil pertinere arbitror, qui non ſomnia aut ænigmata, ſed Regulas præſcribere uolui. Niſi forte ita aliqua ſint, ut facile per artem corrigi poſsint. Qualia ſunt, ſi Hemicyclo non Diminuto C, ob Diminutionem oppoſitam, ₵, dupli incrementum adſcribitur: aut ſi ſub Prolatione Perfecta, non diminuta ☾, Diminutio: Aut ſi ſub eadem, nullos numeros habente, Seſquialtera ſubintelligitur. Nam in horũ primo, leuis eſt error, ex artis ignorantia, dum quod dimidium erat, pro integro: & quod integrum erat, pro duplo habetur. quum ex arte eadem planè Proportio ſit, dimidij ad integrũ, & integri ad Duplum. In altero uero, diſſectio ita ☾ addenda. In tertio autem numeros ita adſcribere ⊙$^{3}_{2}$ omnino oportebat. In alijs, quæ neq; noſtras Regulas, neq; talem correctionem admittunt, ipſorum autoribus, aut illorum authorum ſtudioſis, omne iudicium permitto, iudicent quicquid libitum fuerit, non aduerſabor. Dummodo hoc unum meminerint: Artem dici nullam poſſe, quæ non ſuis certis ac generalibus regulis contineatur.

De Canonibus ænigmaticis, qui plærunq; cantibus adſcribi ſolent, nulla certa regula dari poteſt: præterq; ut ſententiarum adſcriptarum formulæ obſeruentur, quod fere à rerum natura, uſu, ſimili, contrario, &c. uſurpantur. Ita cancriſare, retrogradi eſt. Noctem in diem uertere, eſt albas notulas canere, quæ nigræ ſcribuntur. Miſericordiam & ueritatem ſibi obuiaſſe, eſt eundem cantum ab hoc rectè, ab altero retrogrado ordine concini debere &c.

Caput

CAPVT OCTAVVM
De Tonis.

DE industria mihi hic temperabo à longiore Tonorũ descriptione. Quid eñ opus est Autẽtas ac Plagales Tonorũ, ut uocãt, limitationes, & cuicꝫ illorum superadditas differentias, religiosius prosequi, quorum in figuratis cantibꝰ penè nullam rationem haberi cernimus? Sufficiat ergo hic quàm simpliciſsime monstrasse, quomodo Toni uulgatioris cuiusꝫ Cantilenæ cognosci, Psalmíꝫ & Magnificat, sic enim loqui licet, intonari debeant. Qui plura uolet, is ex alijs petat.

Quid est Tonus?

Est certa quædam qualitas melodiæ, seu potius affectus cantionis. Vt enim affectuum animi, alij alacres ac plausibiles, alij graues & sedati, quidam tristes ac gemebundi, rursus iracundi alij ac impetuosi; ita & melodiæ cantuum, quòd aliæ aliter afficiant, uarie distinctæ sunt Musicis.

Quot sunt species Tonorum?

Octo. Quæ ex certis interuallis, quorum quisꝫ aliquod peculiare, & ceu proprium habet, discernuntur. At quæ ea sint, & quod quemꝫ Tonum adtineat, ex subscriptis uersibus facilime ediscent pueri.

De Interuallis, cuicꝫ Tono peculiaribus.

Prī. Re, La, dat: Se. Re, Fa: Ter. Mi, Fa: Mi, Laꝫ Quartꝰ.
Quint. Fa, Fa; Sex. Fa, La: Sep. Vt, Sol: Oct. sonat Vt, Fa.

De Tractu Tonorum.

Altior imparibus: paribus demissior est uis.
Quæ quota sit, cuiusúe Toni, de fine petatur.

De syl

De ſyllabis ac Clauibus finalibus.

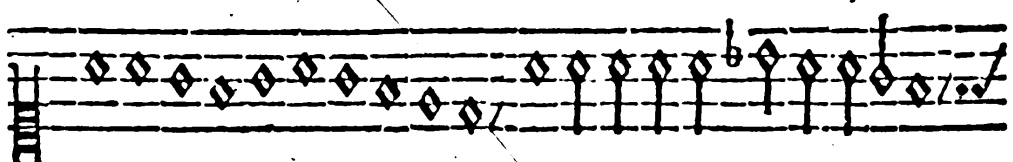
Prim. Se, D, Re: Ter. Quar. E, Mi: Quin. Sex. F, Fa: Sep. (& oc. G, Vt.
Hoc eſt,

Primus & ſecũdus	finiunt per	Dlaſolre	in	Re
Tertius & Quartus		Elami		Mi
Quintus & Sextus		Faut		Fa
Septimꝰ & Octauꝰ		Gſolreut		Vt

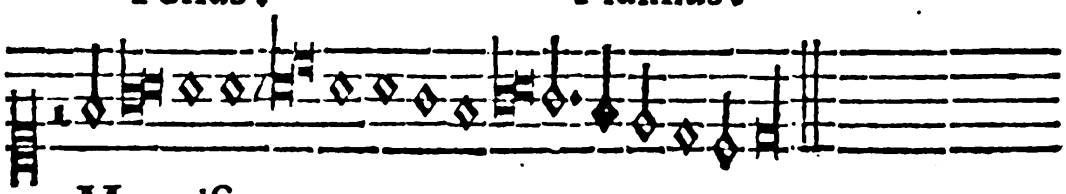
Quis cantus eſt Primi Toni?

Omnis cantus Primi Toni eſt, qui in Re finiens, tractum ſuæ melodiæ per Re La Diapente potiſsimum effingit.

Monodia Primi Toni.



Tonus. Pſalmus.

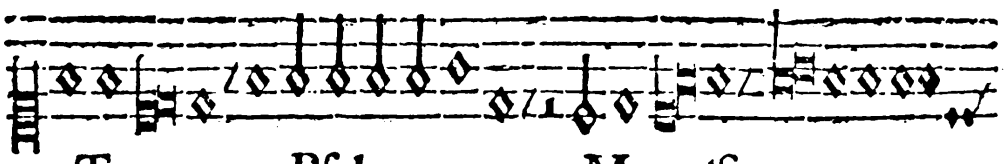


Magnificat.

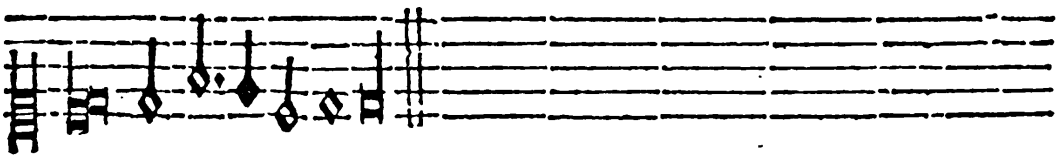
Quis cantus eſt Secundi Toni?

Secundi Toni eſt, quicunq; cantus cum Re finali ſa Semi ditonum frequentius repetit.

Monodia ſecundi Toni.



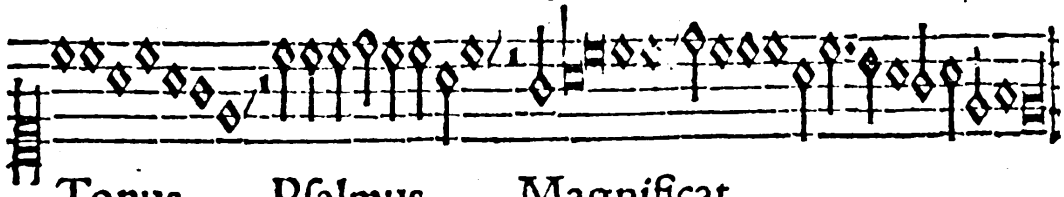
Tonus. Pſalmus. Magnificat.



Quæ Cantilenæ ſunt Tertij Toni?

Eæ omnes, quæ in Mi deſinunt, ſed ita, ut ex eodem Mi cum Fa per Diapente & Hemitonium maiorem melodiæ partem deſumant.

Monodia Tertij Toni.

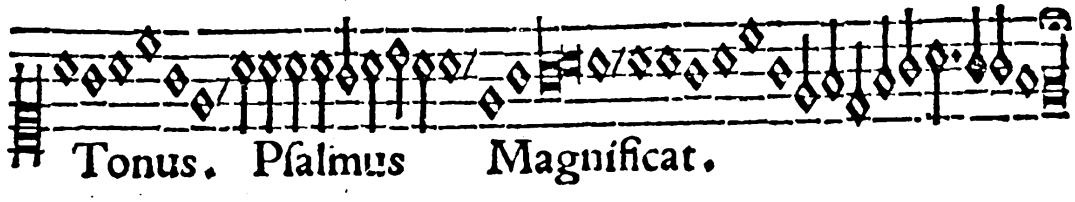


Tonus. Pſalmus. Magnificat.

Quis Cantus eſt Quarti Toni?

Quicunq; ſuam melodiam per Mi finale, ſæpius cum la Diateſſaron repetitum, effingit

Monodia Quarti Toni.

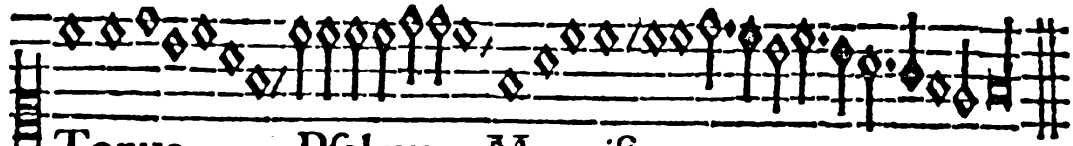


Tonus. Pſalmus Magnificat.

Quis Cantus eſt Quinti Toni?

Qui cum Fa finali, alterũ Fa ſupremũ per Diapente, crebrius repetit. Aut, quod alijs magis placet, qui cũ Vt finali, Sol Diapente, & Mi Ditonum ſæpius reiterat.

Monodia Quinti Toni.



Tonus. Pſalmus. Magnificat.

Quæ Cantio eſt Sexti Toni?

Quæ ſuum Fa finale, cum ſuperiore La, per Ditonum crebrius commiſcet.

Monodia Sexti Toni.

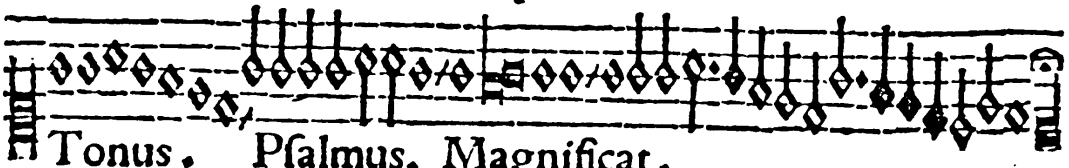


Tonus. Pſalmus. Magnificat.

Quis eſt Septimi Toni?

Is eſt, qui à crebrius repetito Sol, tandem Diapente in Vt finale delabitur.

Monodia Septimi Toni.

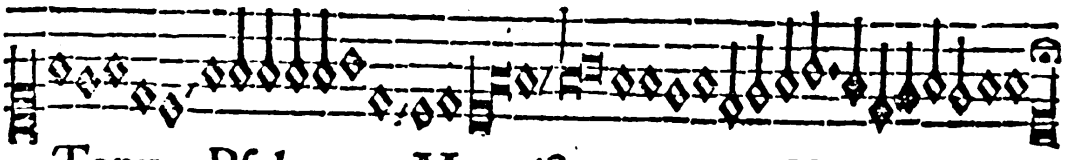


Tonus. Pſalmus. Magnificat.

Quis eſt Cantus Octaui Toni?

Qui per Fa & Vt finale, frequẽtius inuicem Diateſſaron repetita, ſuam melodiam conſtituit.

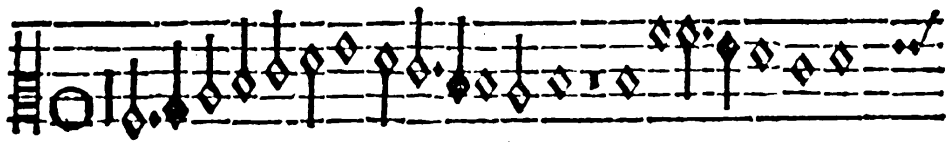
Monodia Octaui Toni



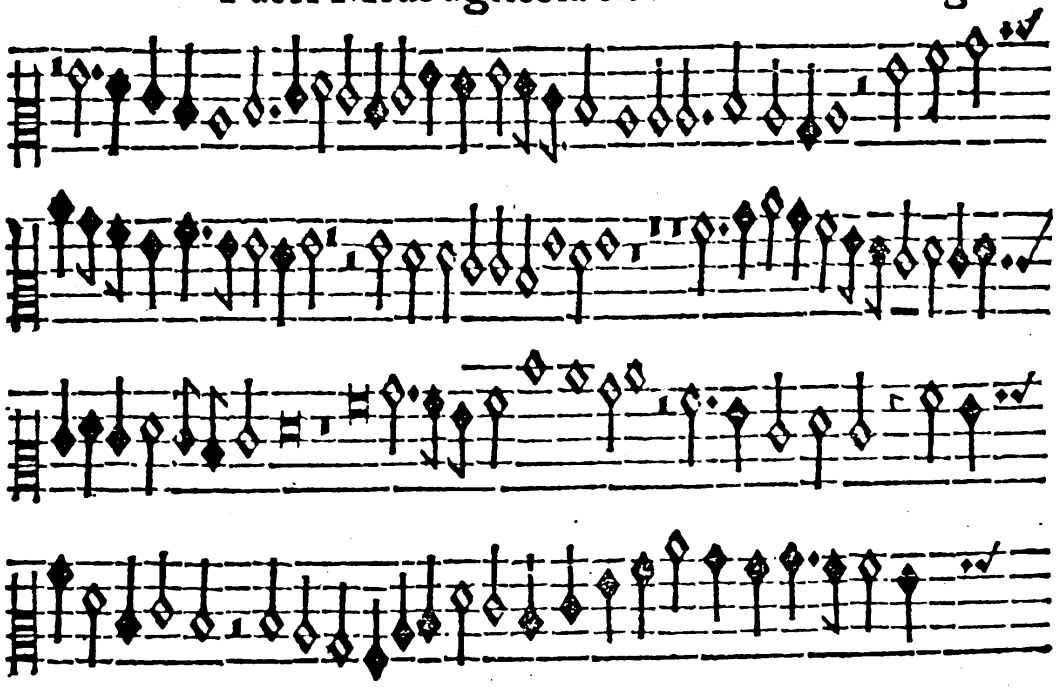
Tonus. Pſalmus. Magnificat.

Exemplum Primi Toni.

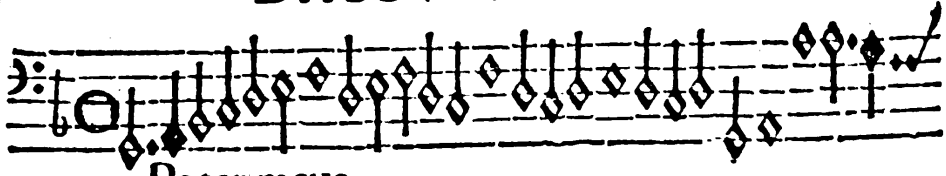
DISCANTVS.



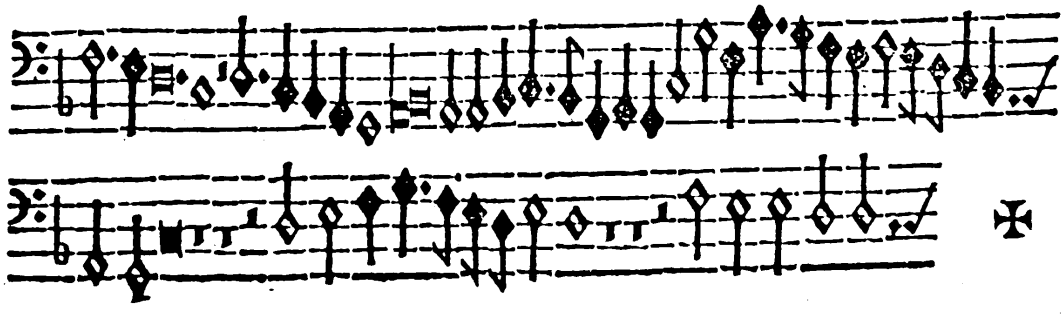
Pater Meus agricola est. Alexander Agric.



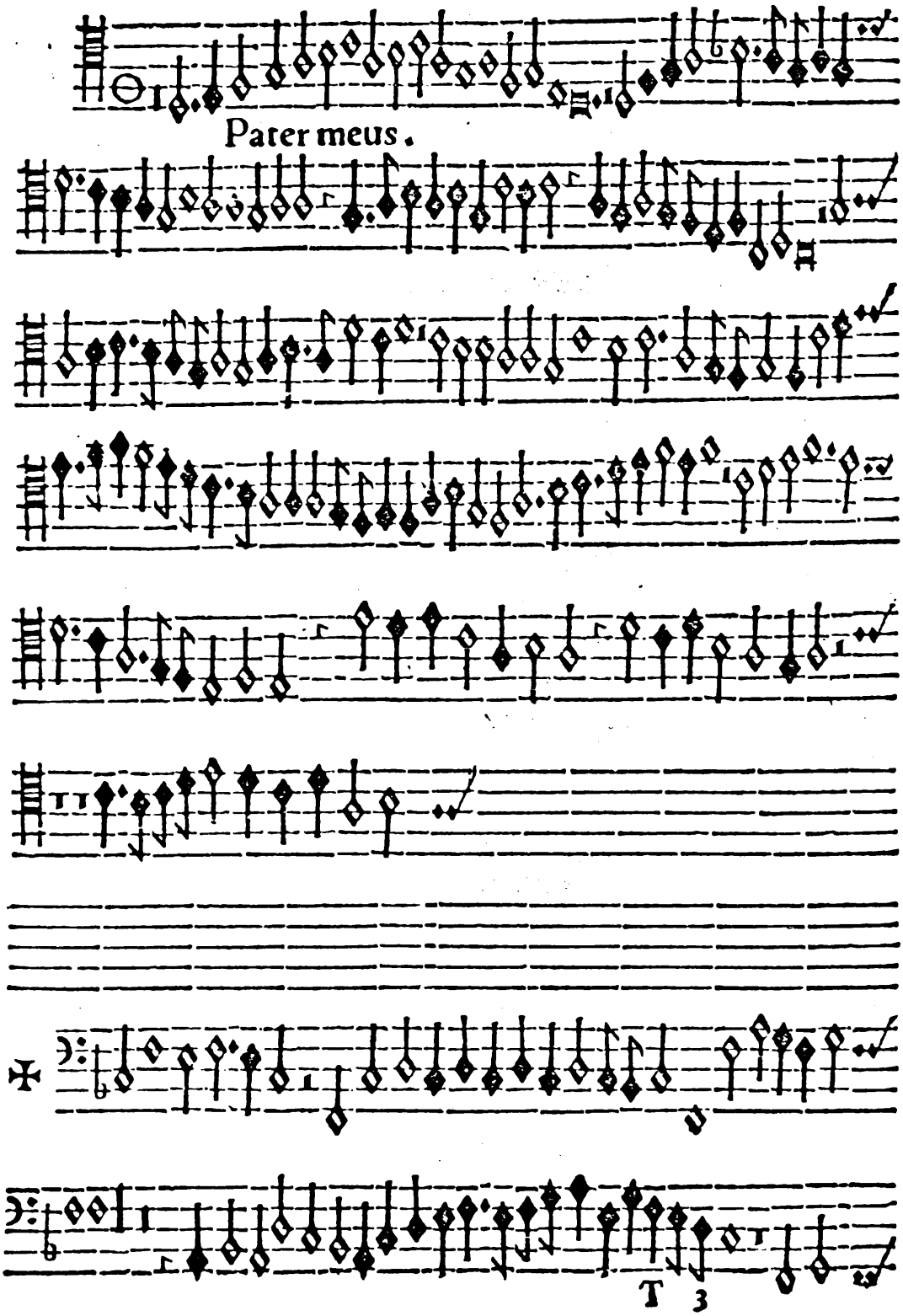
BASSVS.



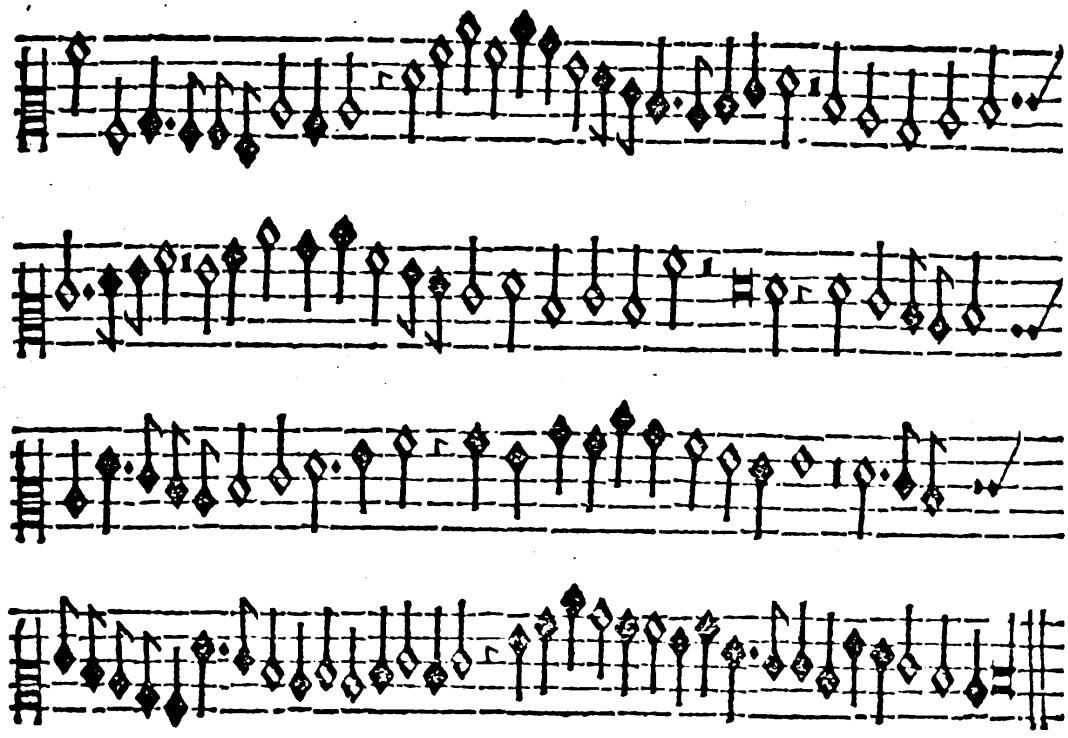
Pater meus



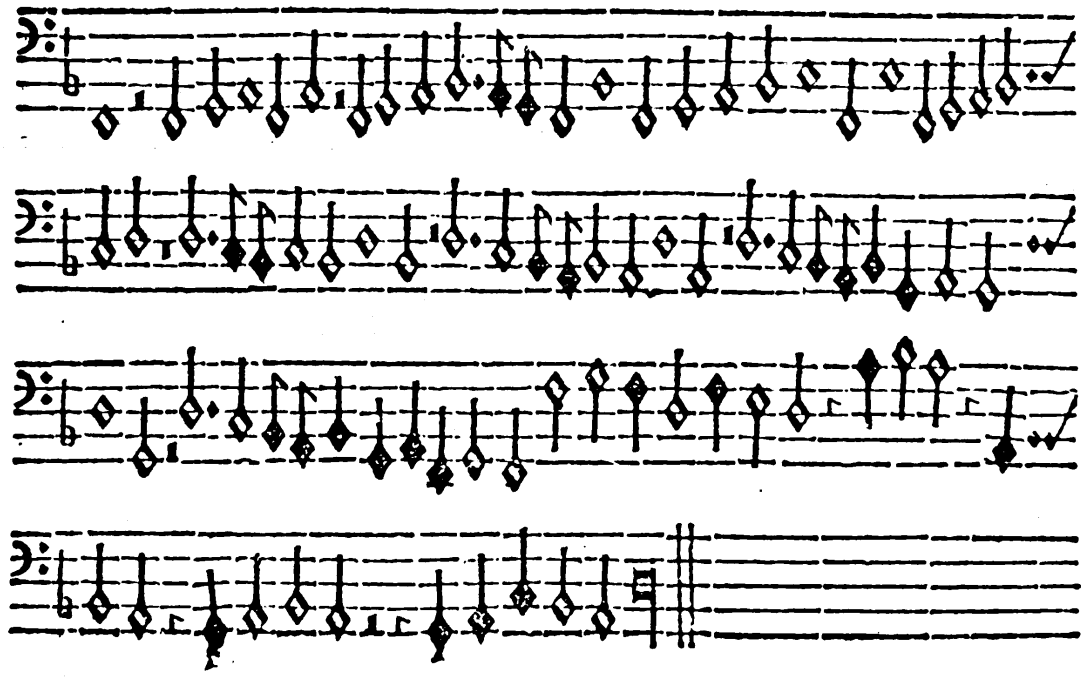
TENOR.



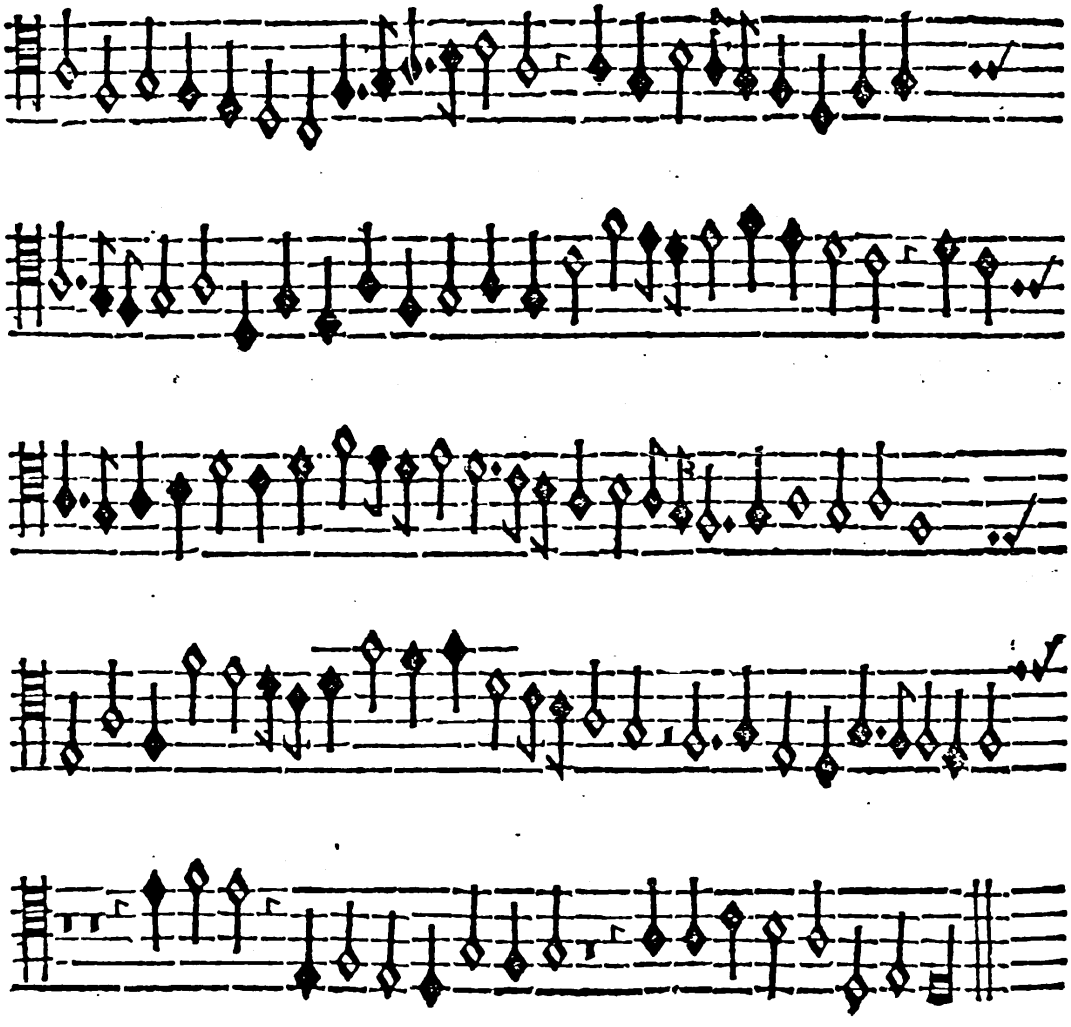
DISCANTVS.



BASSVS.



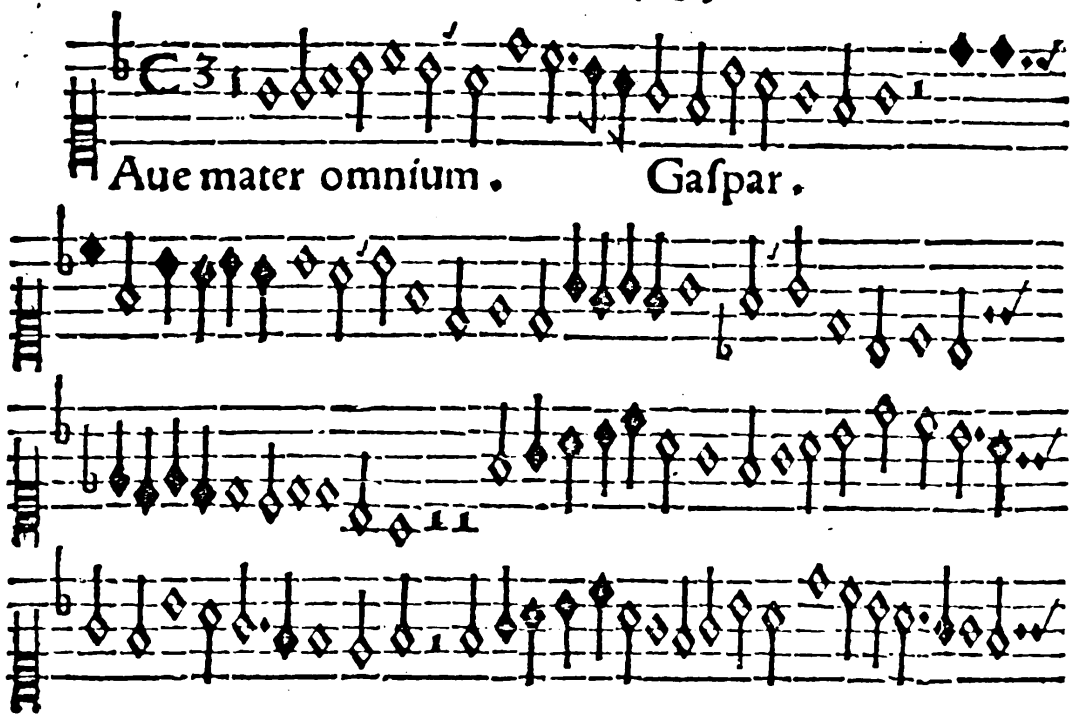
TENOR.



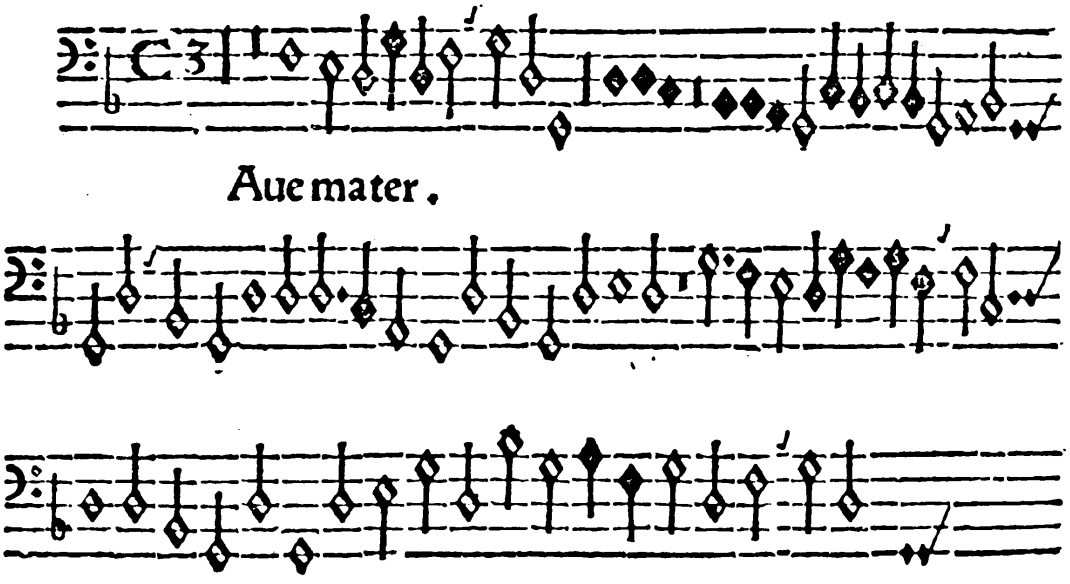
Exemplum

Exemplum Secundi Toni.

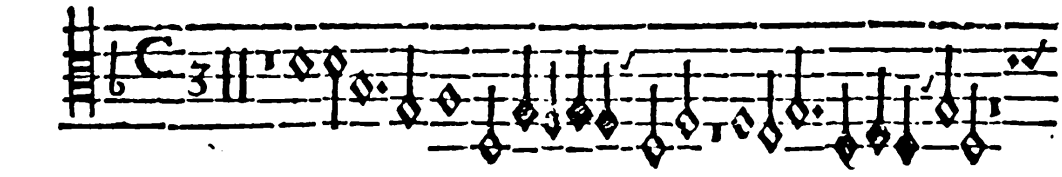
DISCANTVS.



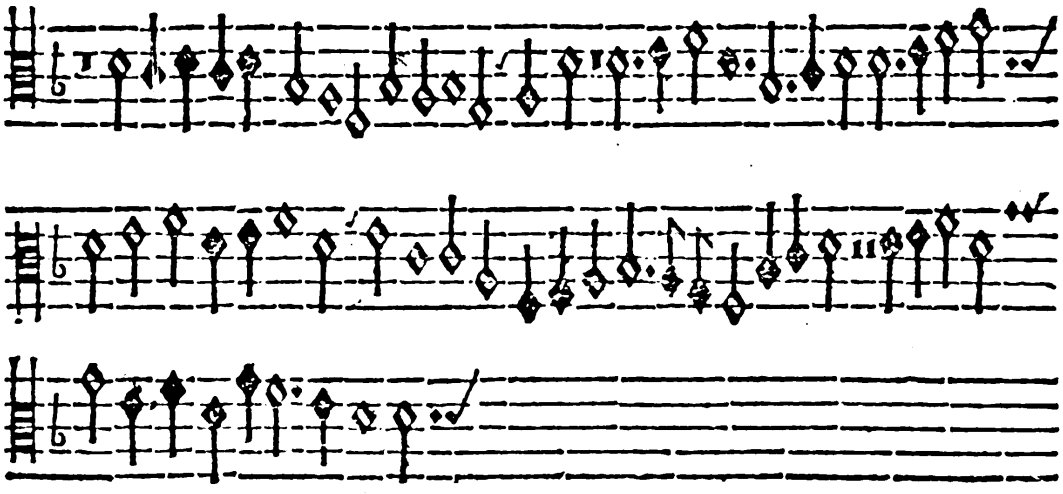
BASSVS.



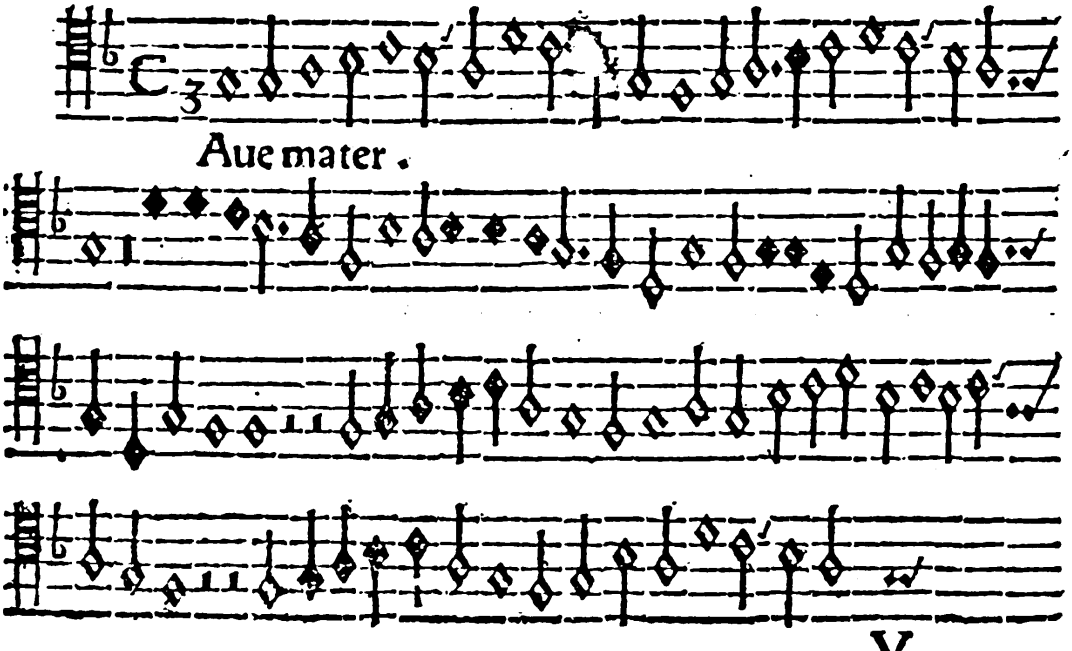
ALTVS.



Aue mater.

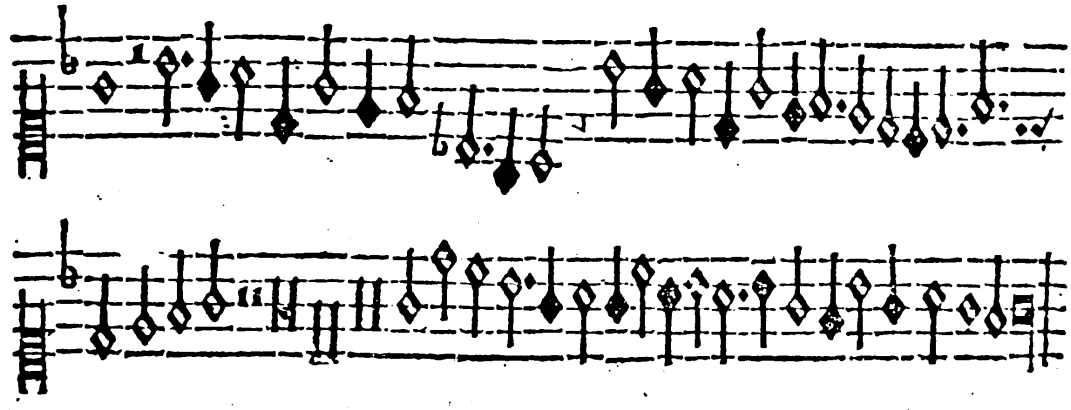


TENOR.

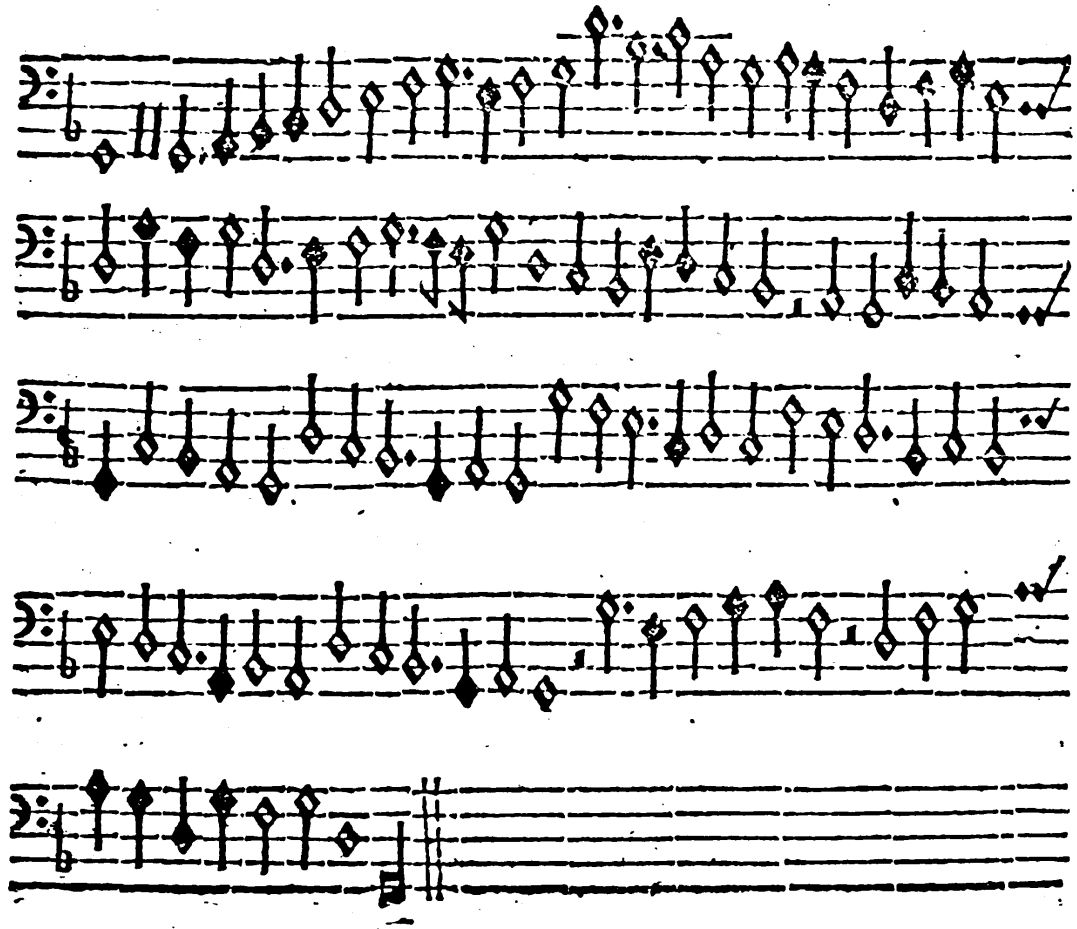


Aue mater.

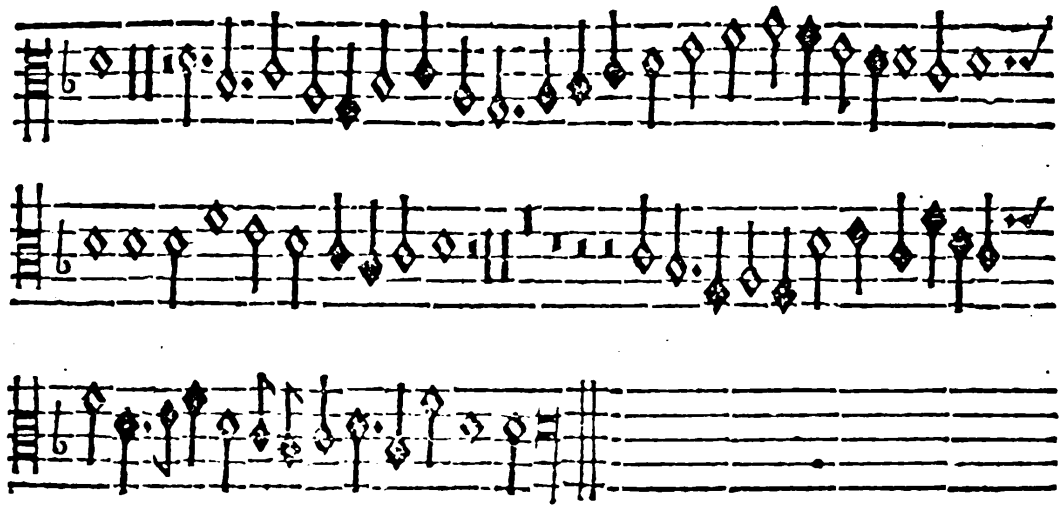
DISCANTVS



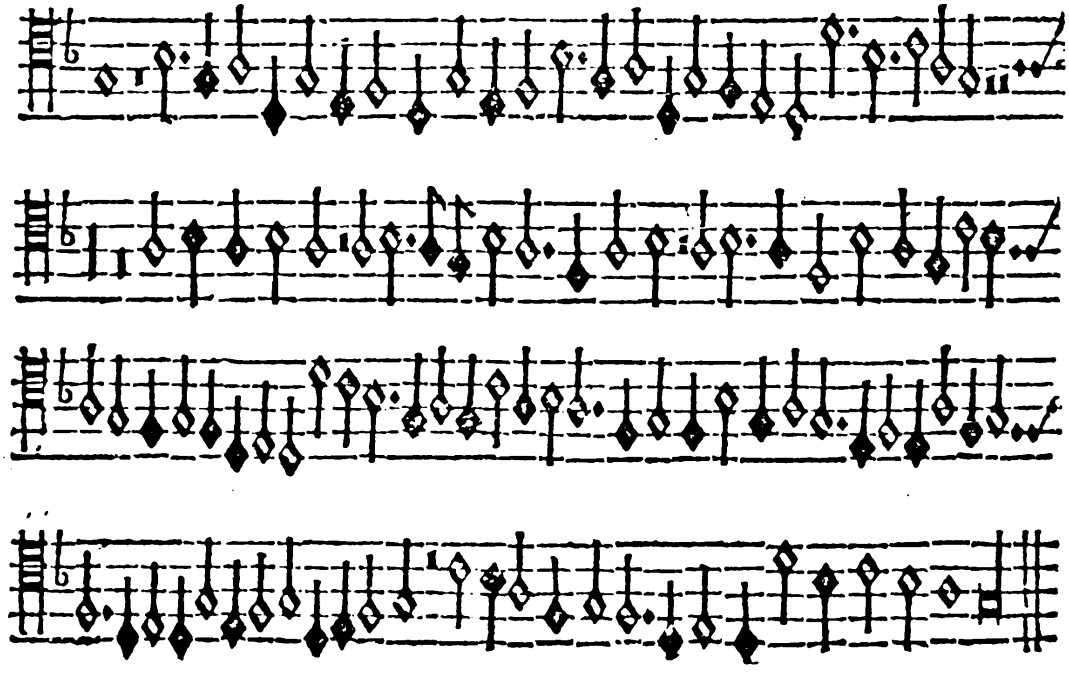
BASSVS.



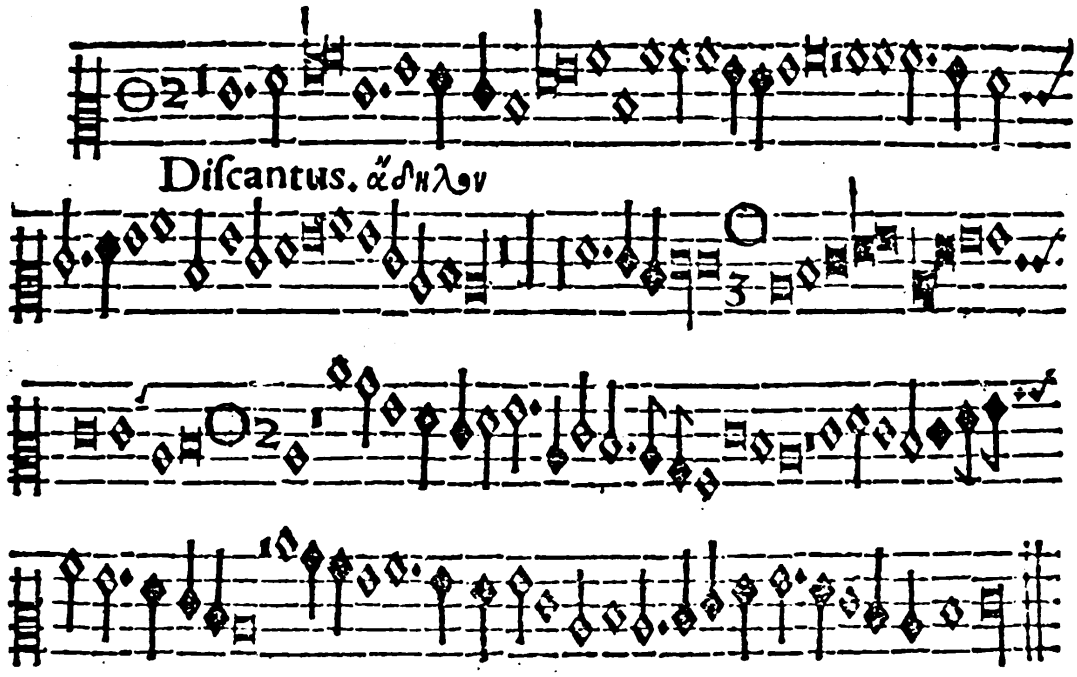
ALTVS.



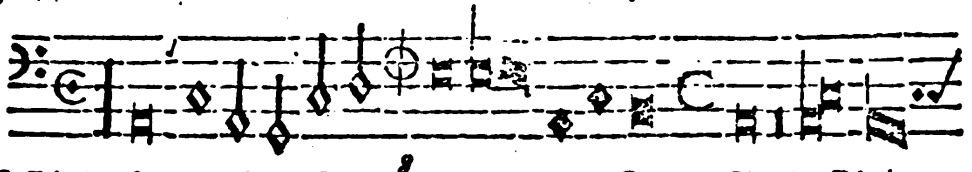
TENOR.



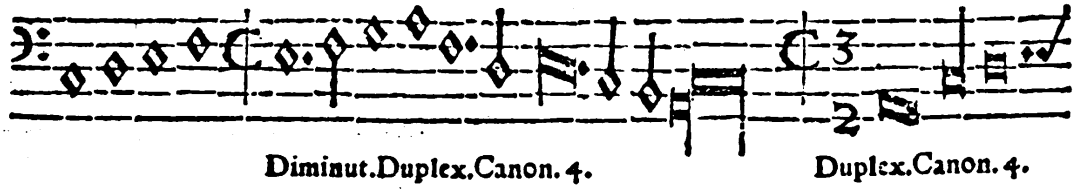
Sequitur exemplum Tertij Toni.



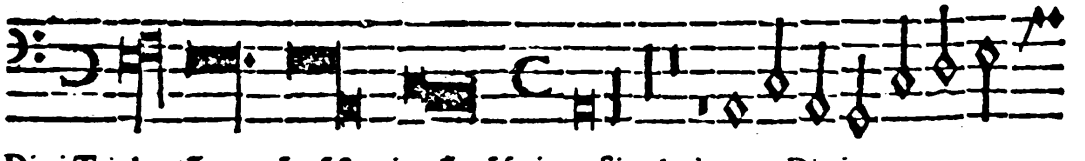
Ad hũc Baſſum requirenda ſunt ea, quæ ſupra folio 81. annotauimus. Tũ etiam quicquid de uarijs Diminutionibus, ſub ſexto cap. eſt. At ſi quis reſoluere uelit, Canones indicatos ſequatur.



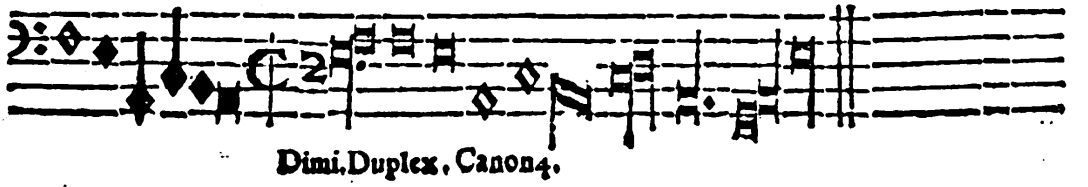
BASSVS. Diminu. ſimplex p Mod. Canon. 8. Diminu. Duplex Can. 4 Simplex Dimin.



Diminut. Duplex. Canon. 4. Duplex. Canon. 4.

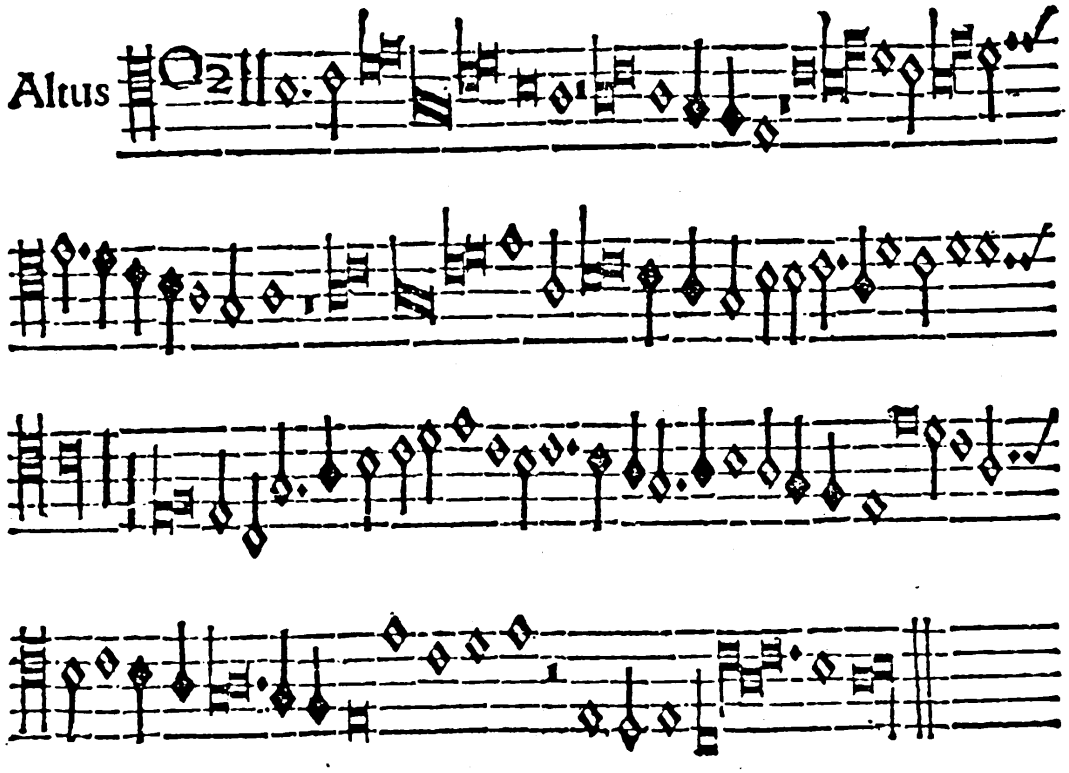


Dimi. Triplex, tm̃ quartã pt̃ figuris reſiquã facit. Simplex: Dimi.

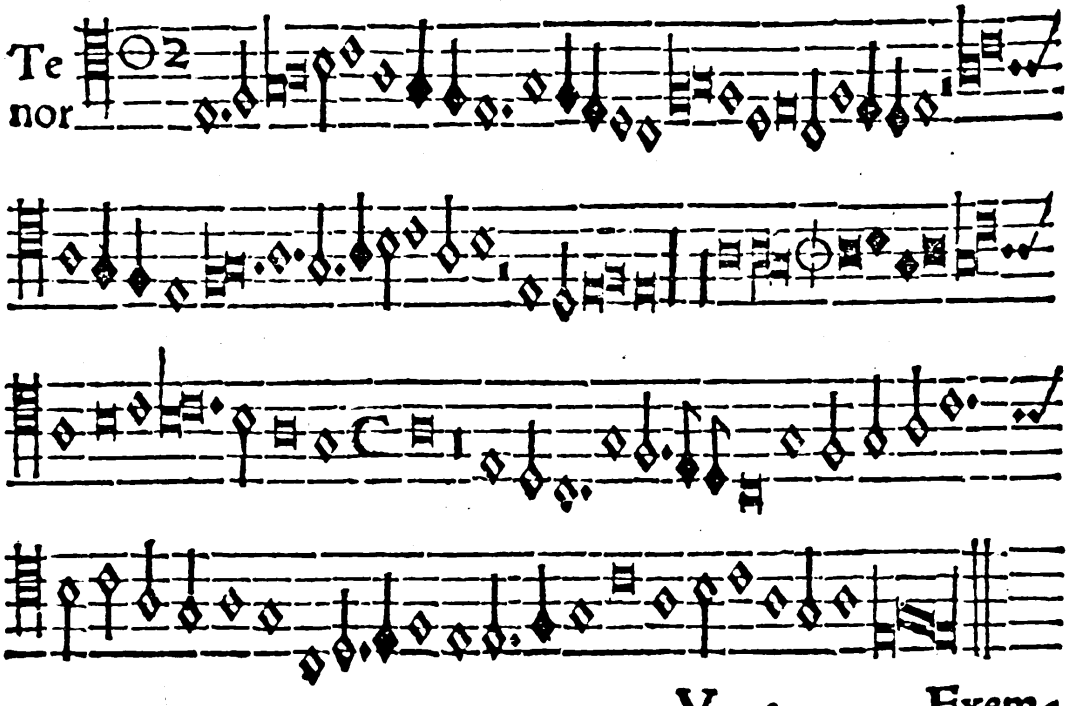


Dimi. Duplex. Canon 4.

Altus

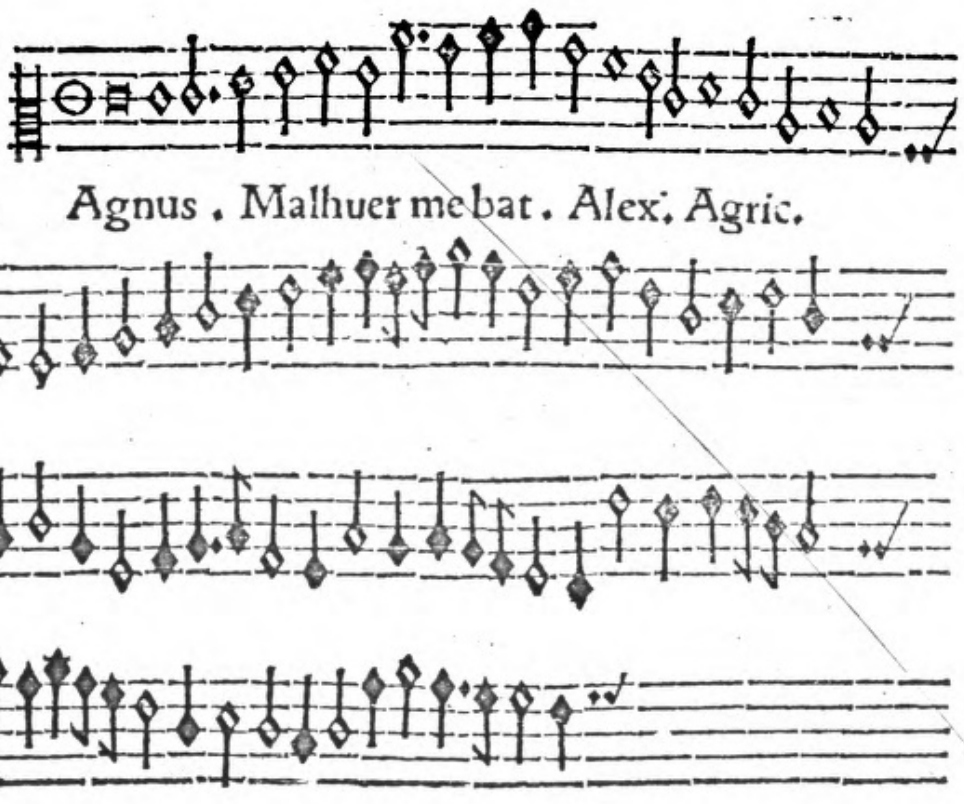


Te
nor



Exemplum Quarti Toni.

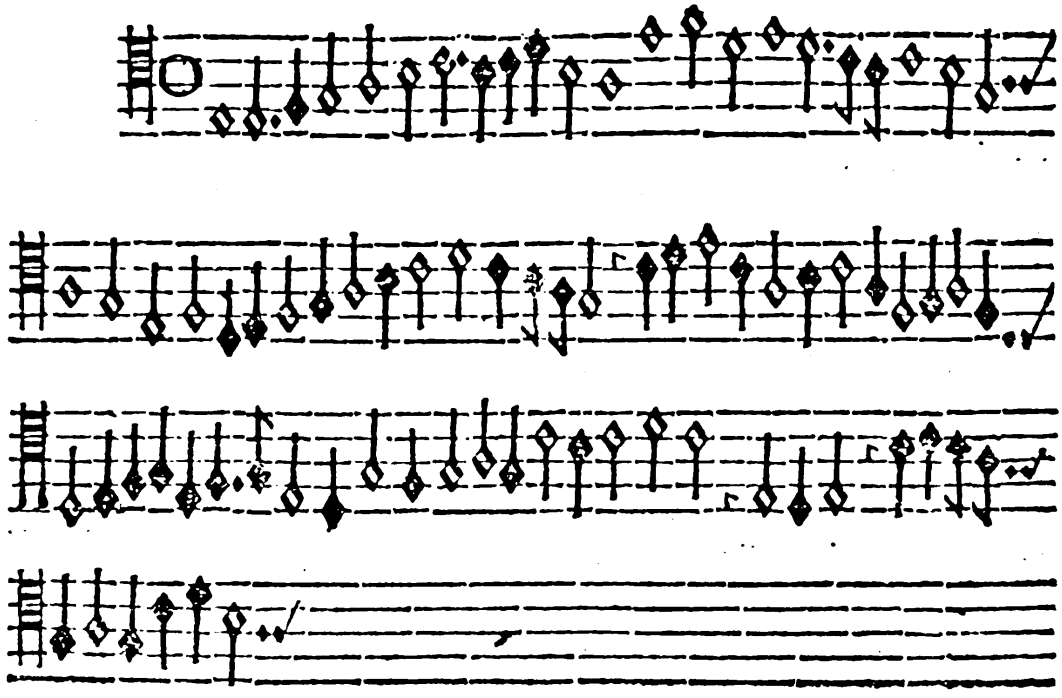
DISCANTVS.



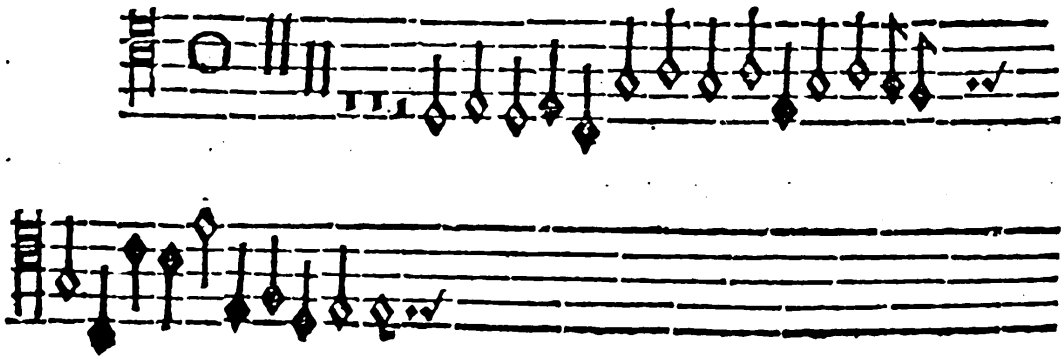
BASSVS.



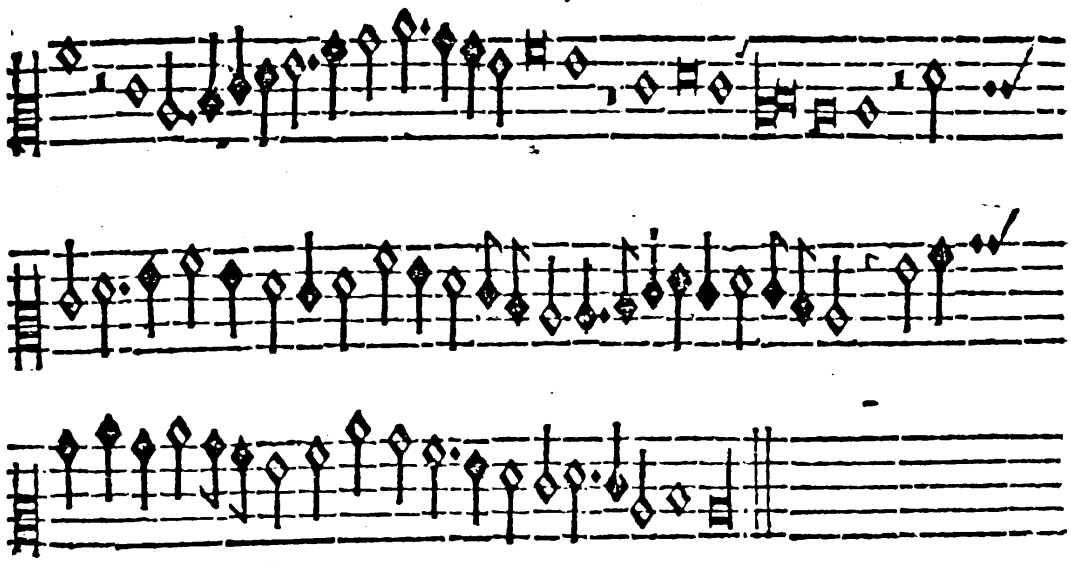
ALTVS.



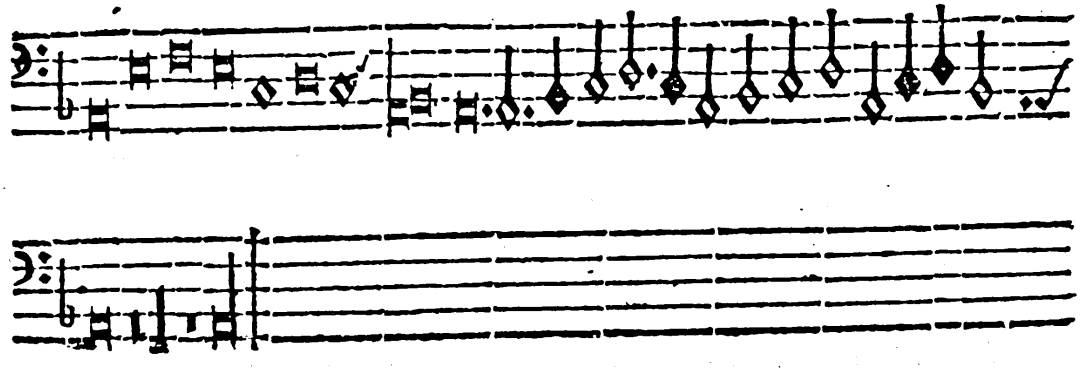
TENOR.



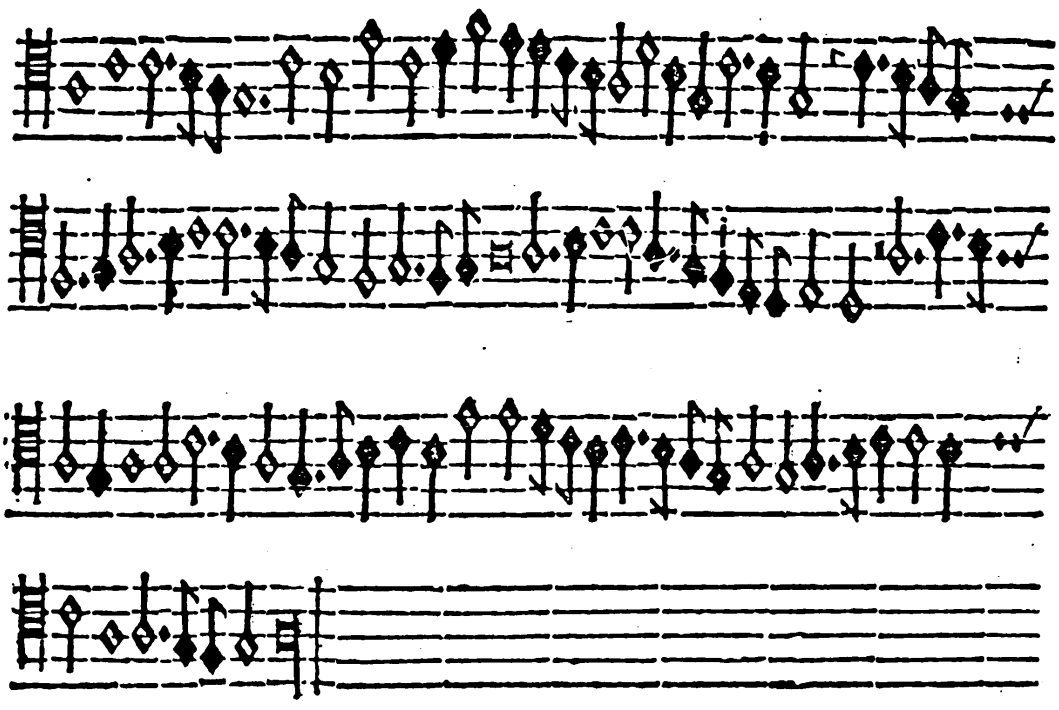
DISCANTVS.



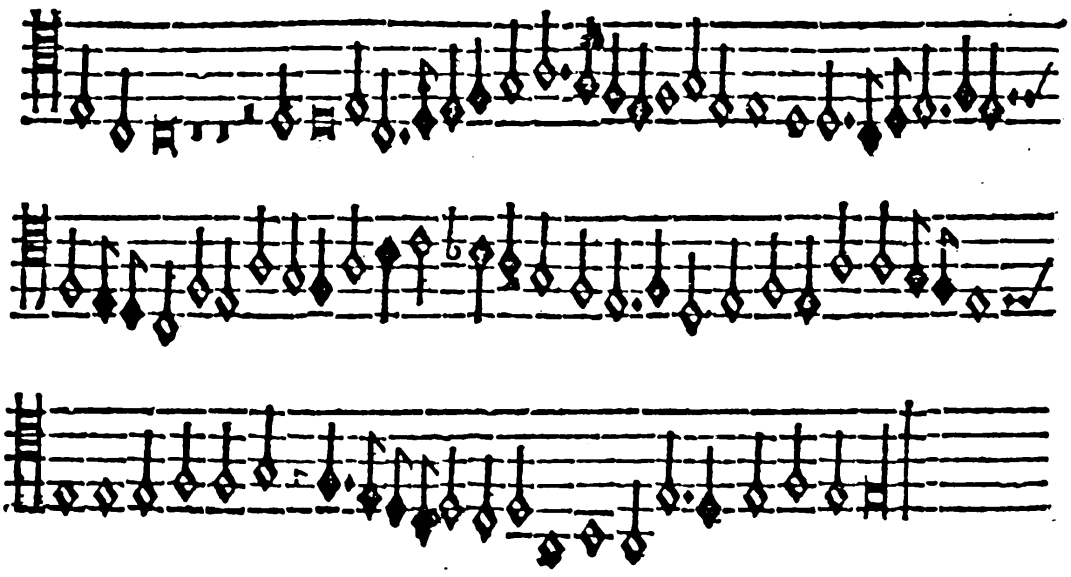
BASSVS.



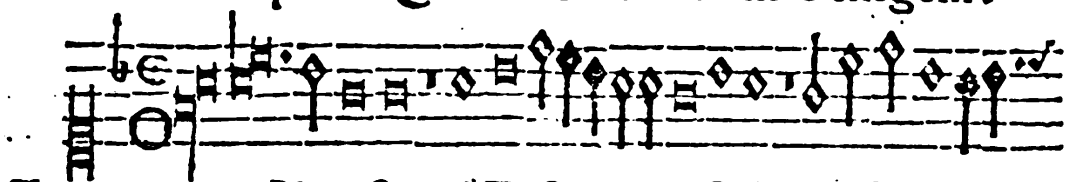
ALTVS.



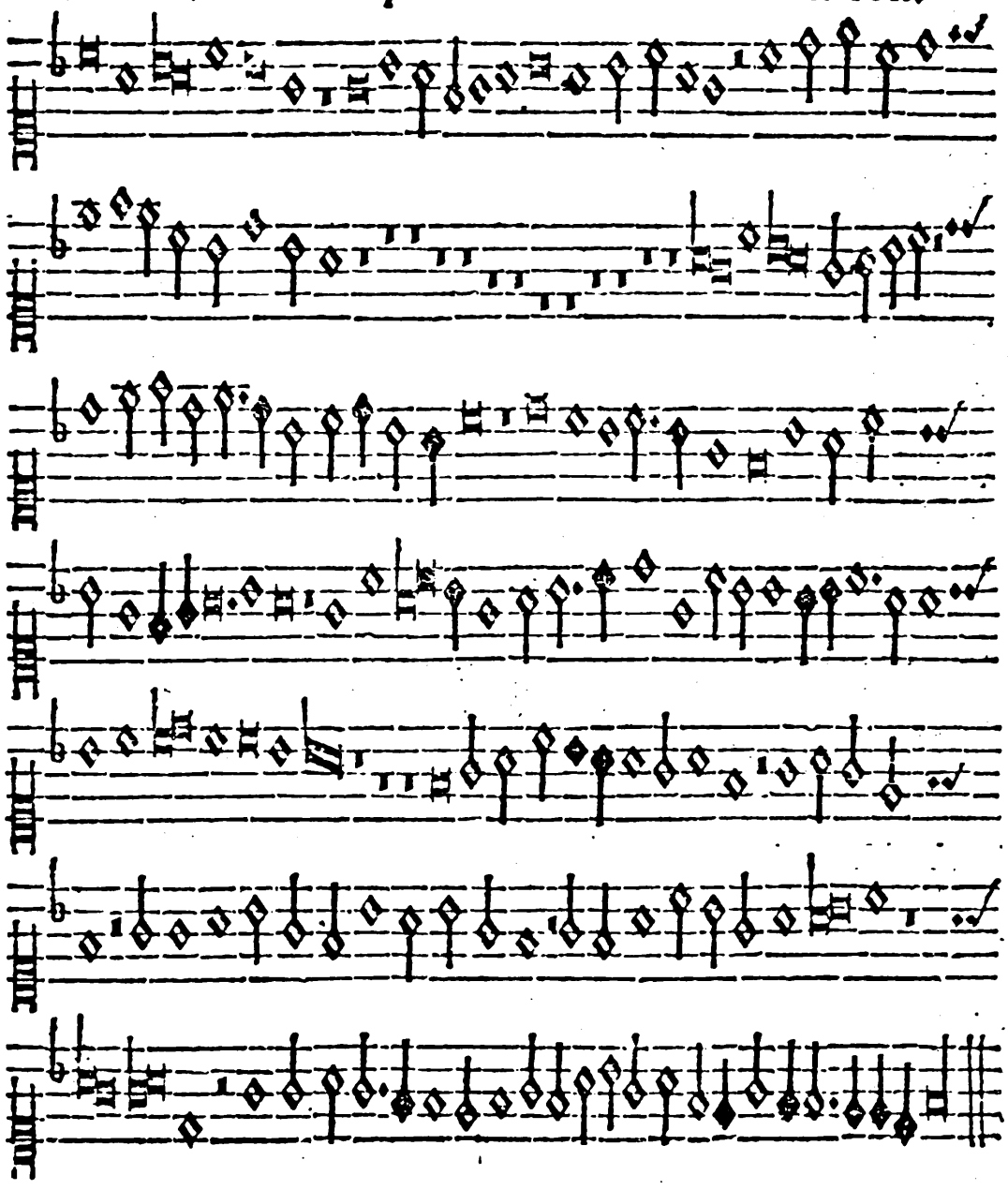
TENOR.

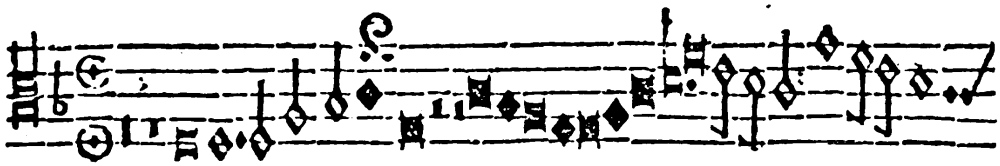


Exemplum Quinti Toni Iohannis Ockegem.

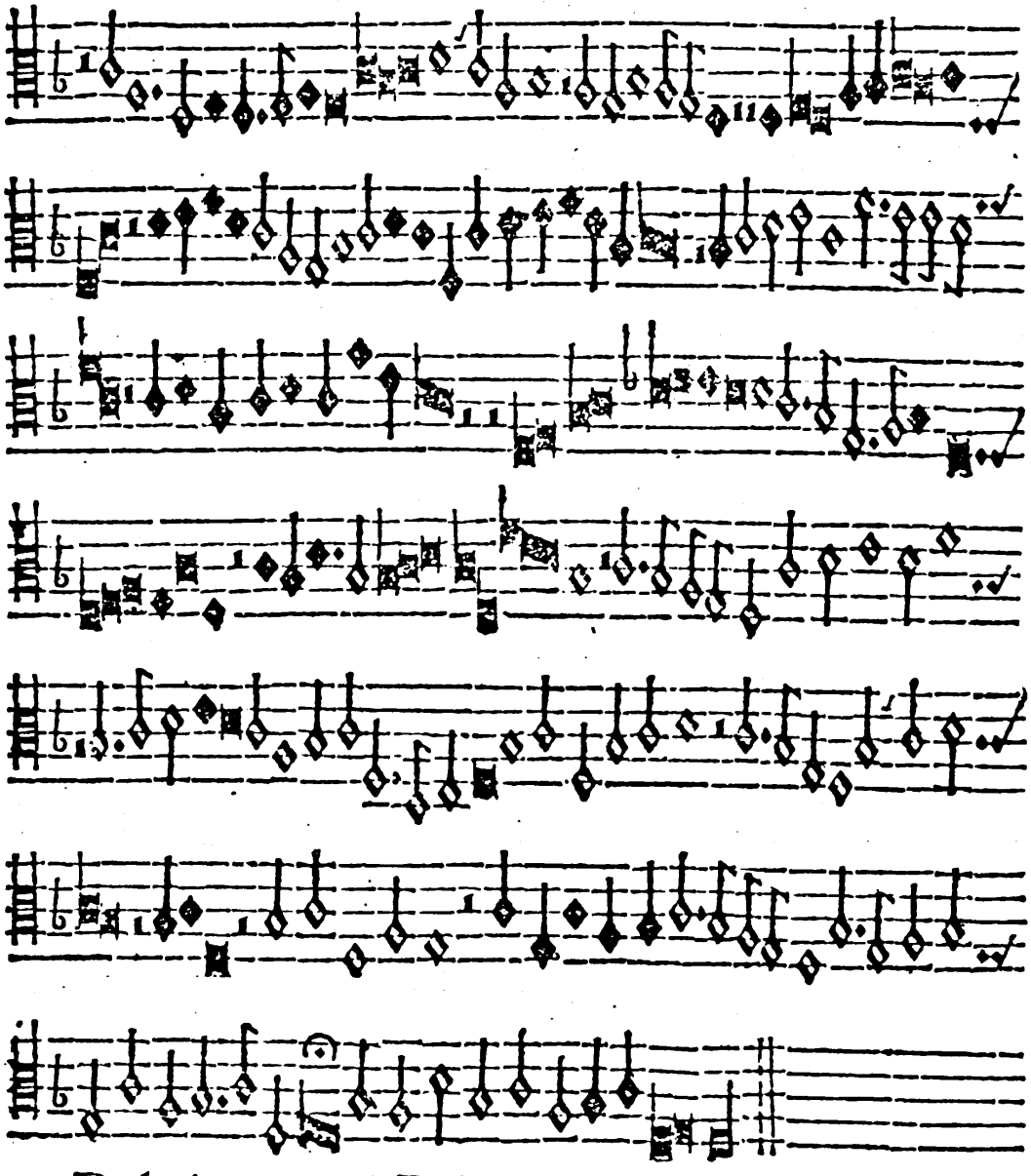


Et in terra. Altus sequit Discantũ in Subdiatessaron.





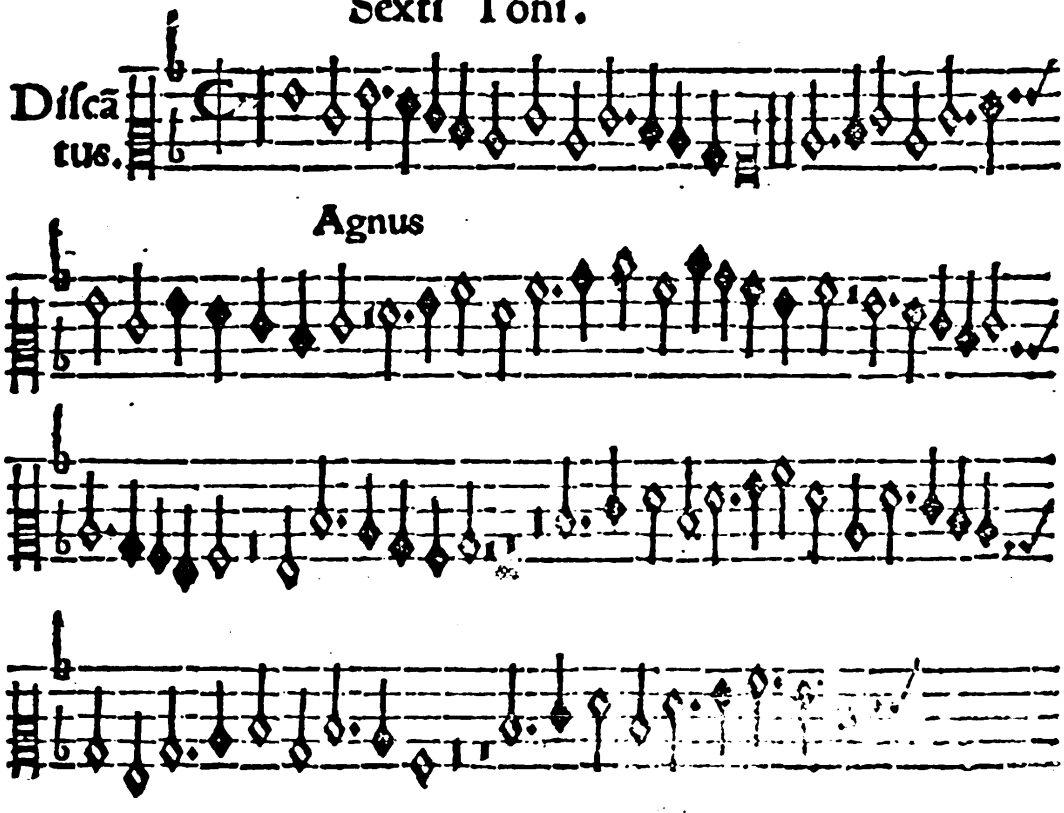
Bassus in Subdiatessaron incipientẽ Tenorem ꝓsequit.

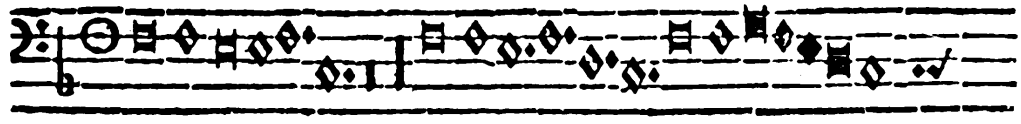


De huius exempli Resolutione require supra Cano. 7. in Resolutionibus.

Exemplum Sexti Toni.

Fuga ad Minimam Iosquini in Lhomme arme Sexti Toni.

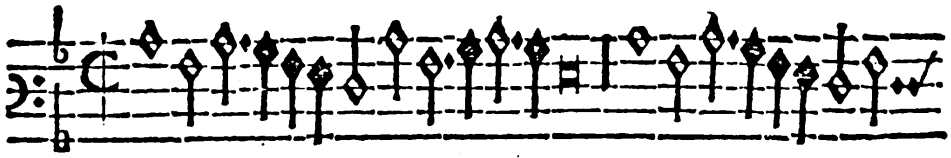




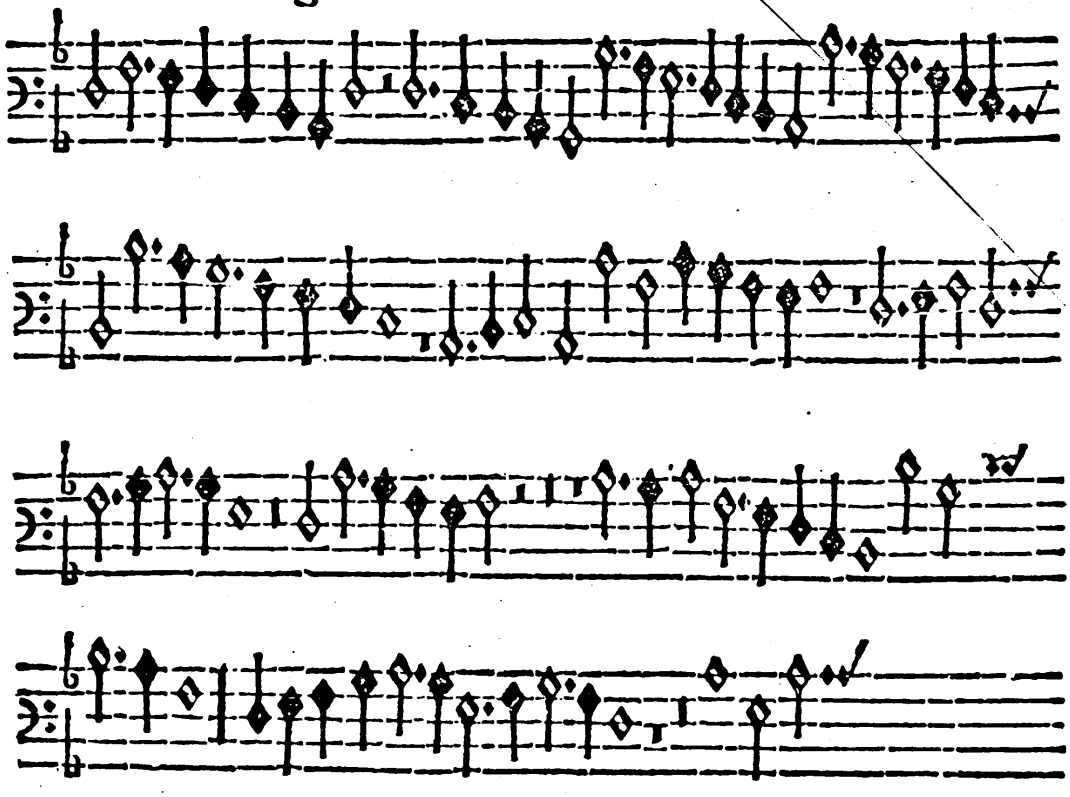
Tenor rectâ pergat.

Fuga ad Minimam.

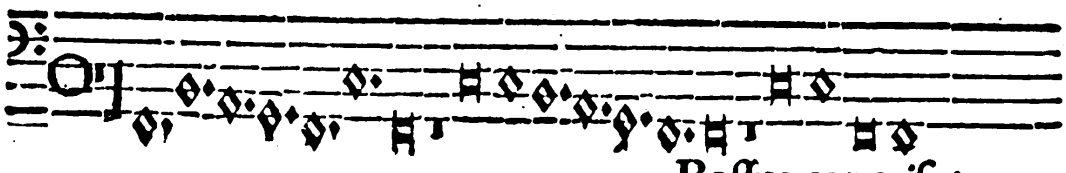
ALTVS.



Agnus.

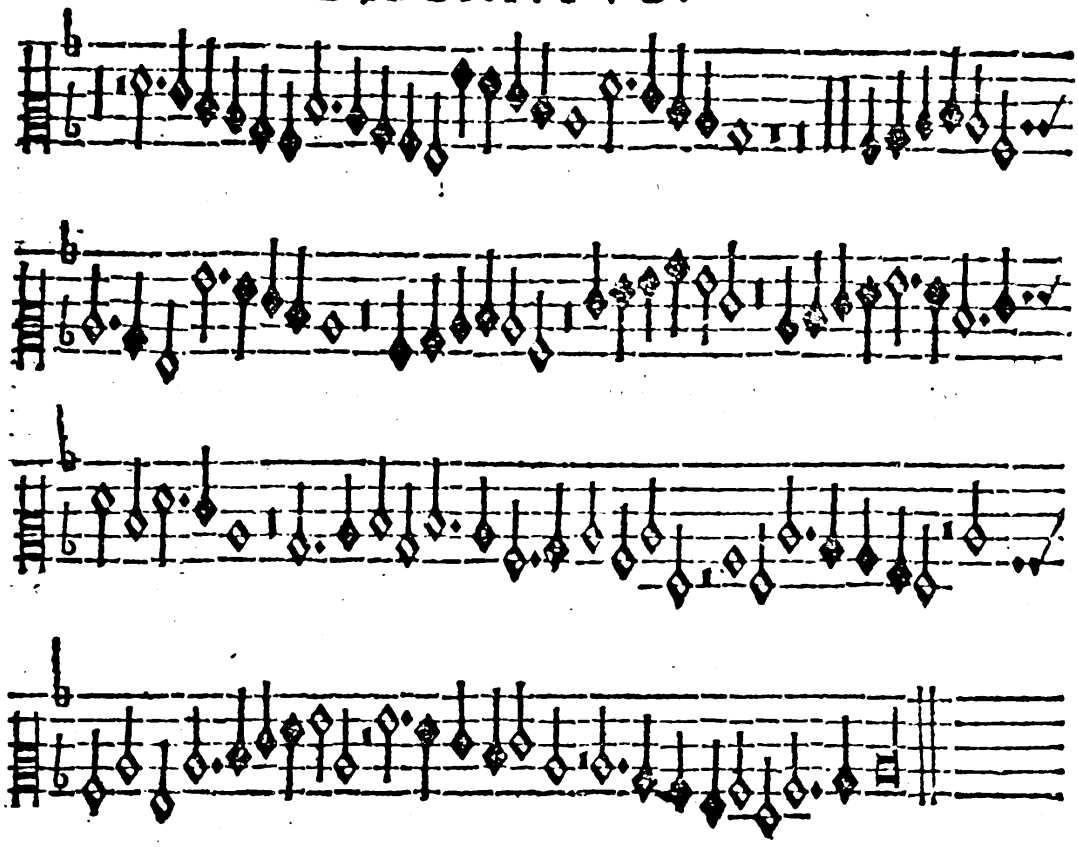


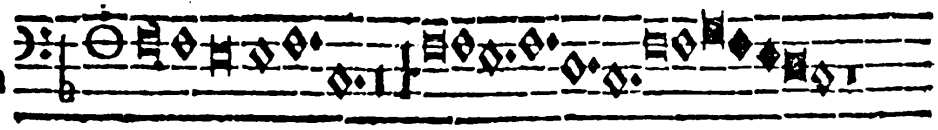
CANON.



Bassus cancrisat.

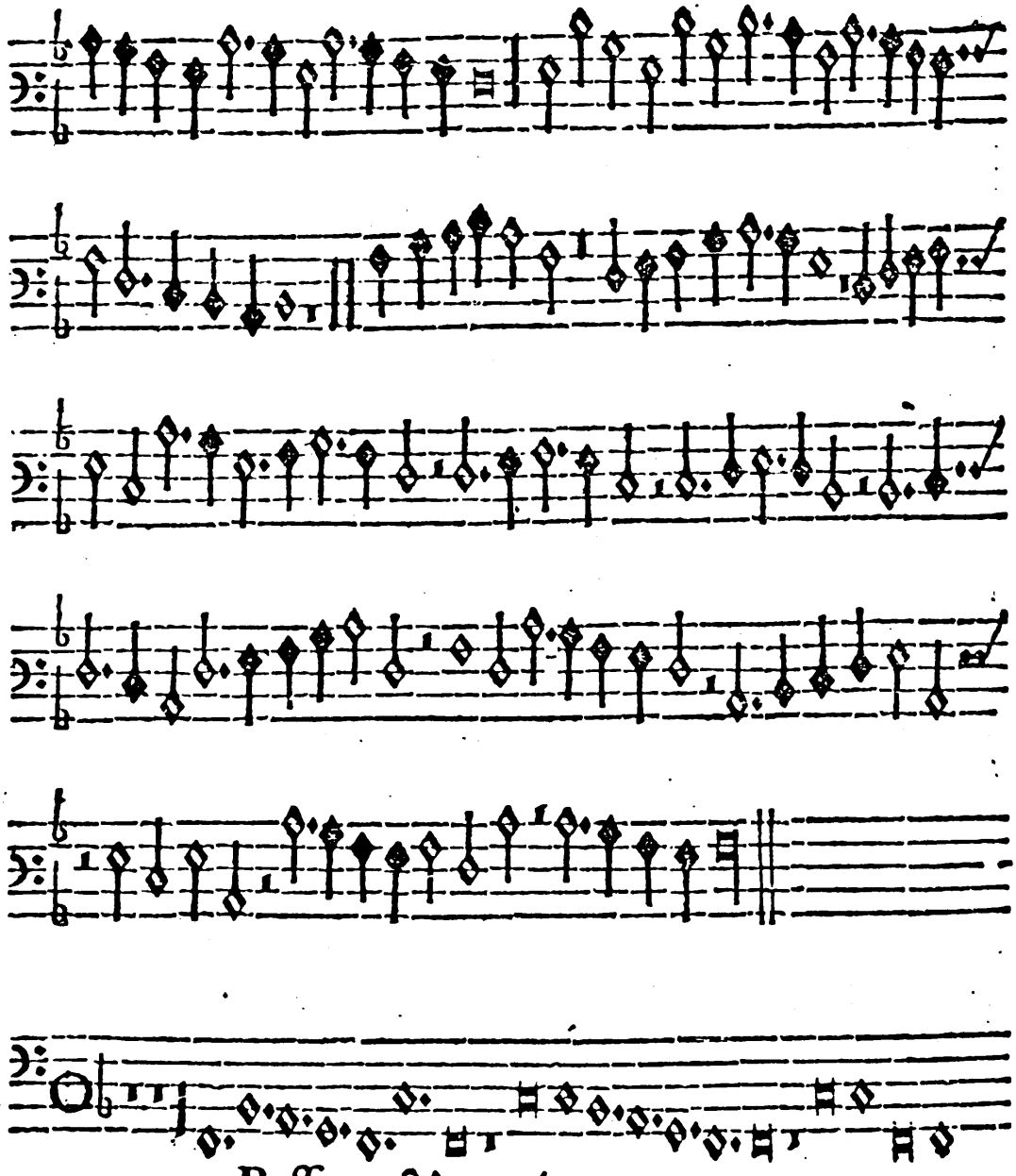
DISCANTVS.



Canon 

Tenor cancriſat,

ALTVS.

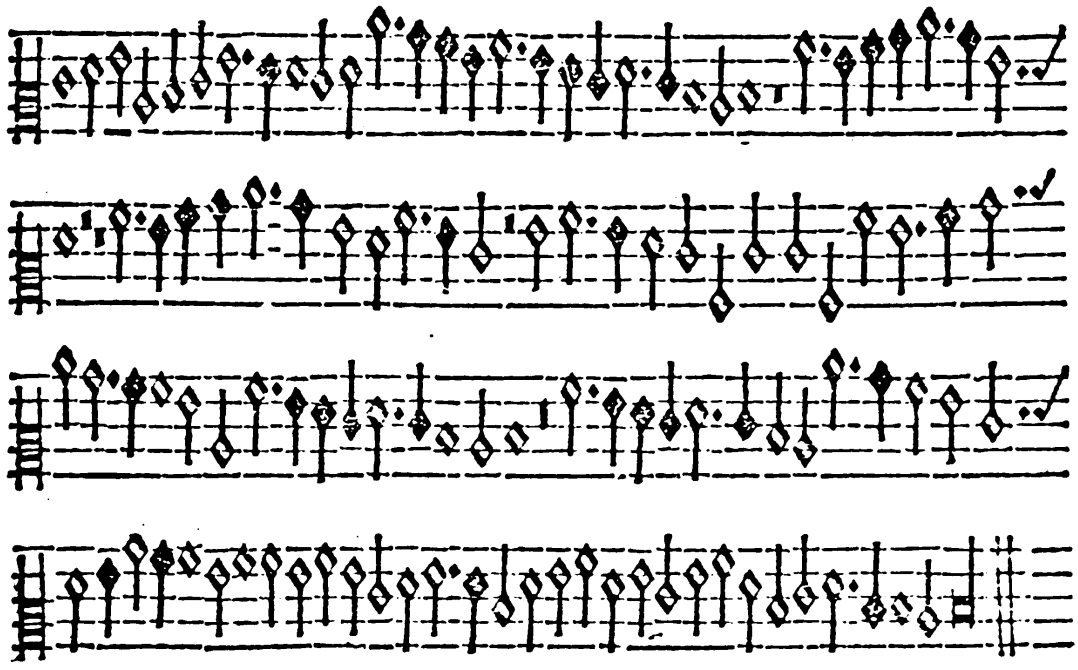


Bassus rectâ pergit.

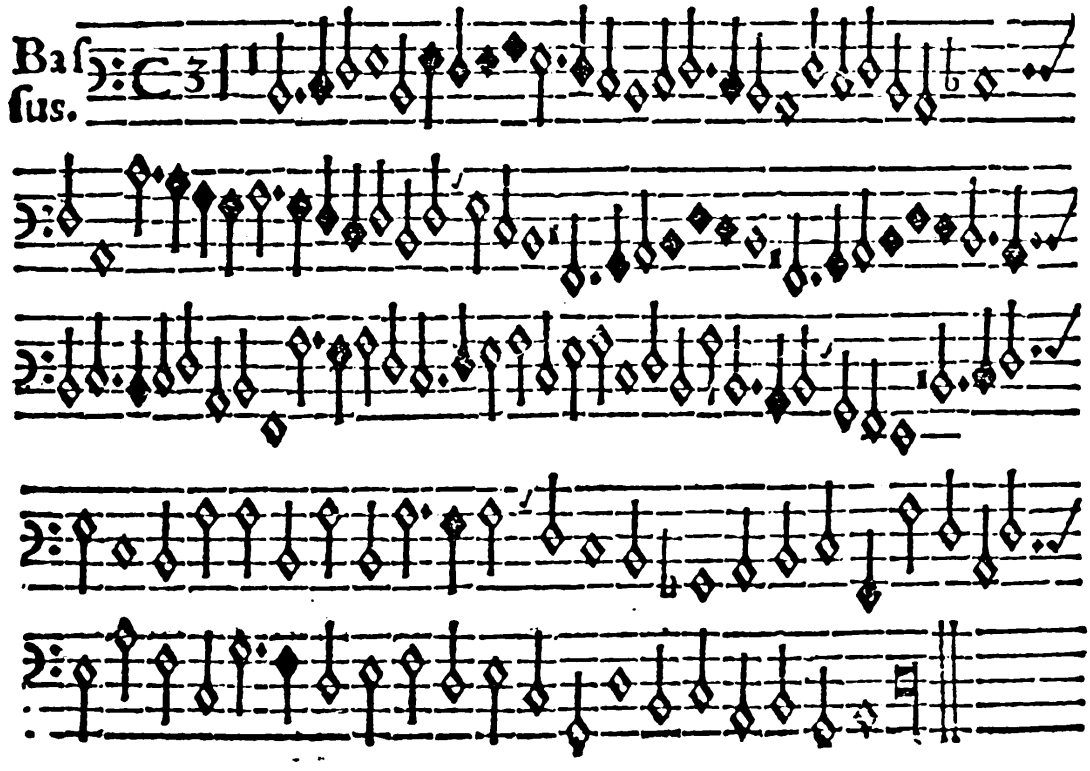
Sequitur exemplum Septimi Toni Iosquini, ex Lhomme arme.

Diſcā tus.

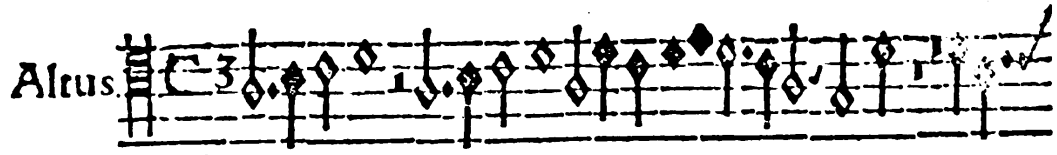
Oſanna Ioſquini ex Lhomme arme.



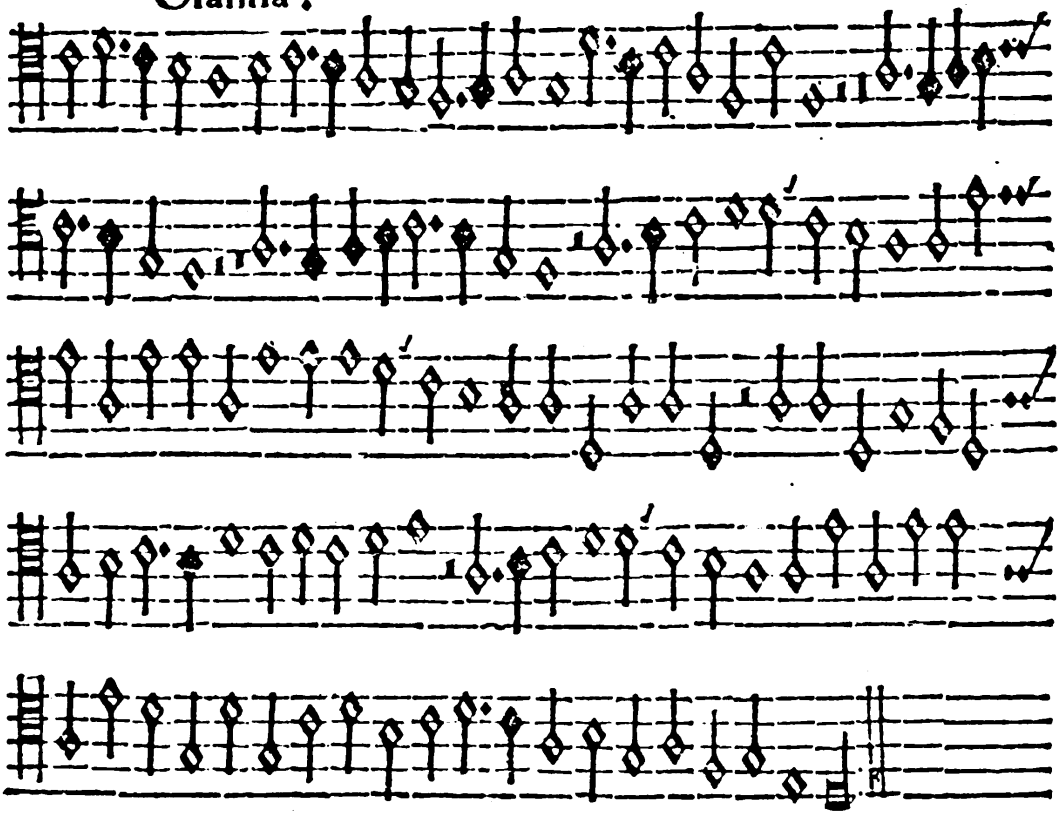
Baſſus.



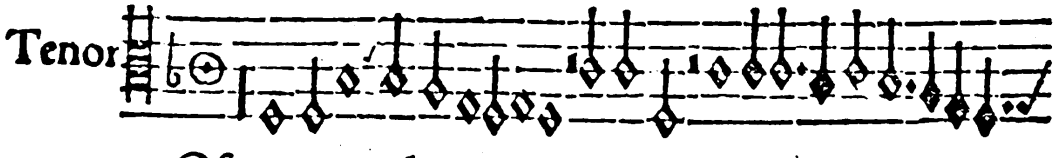
Altus.



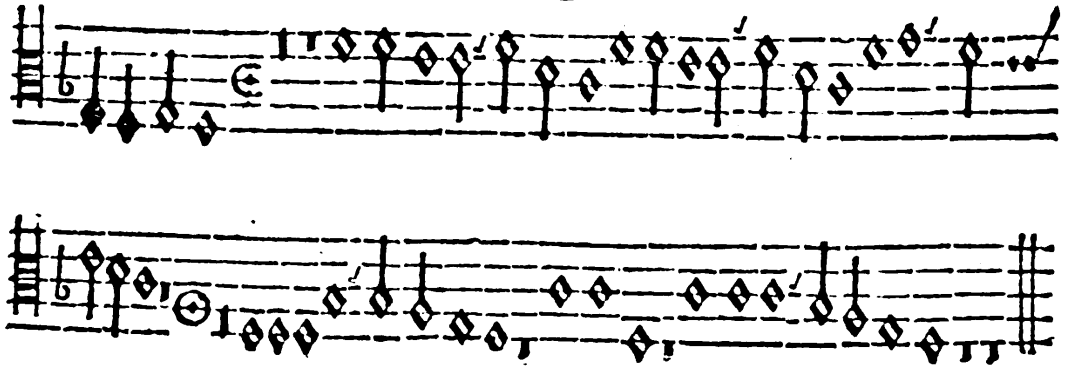
Oſanna.



Tenor.

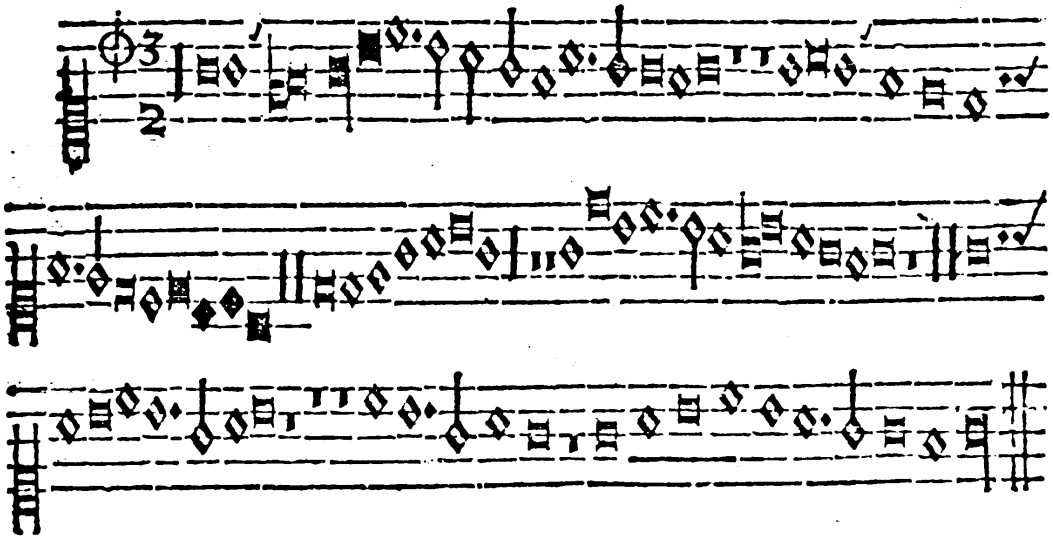


Oſanna gaudet cum gaudentibus.

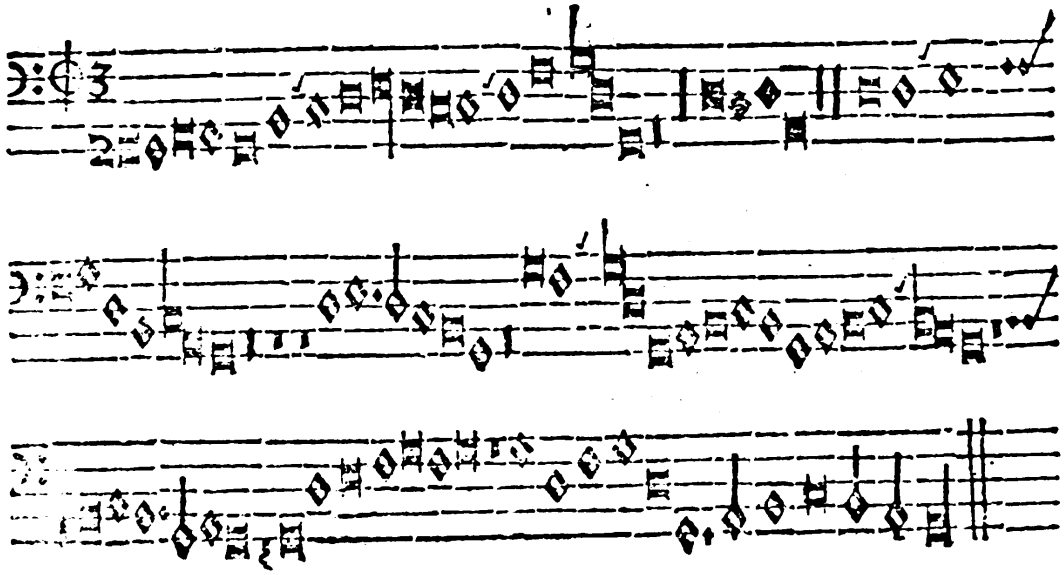


Exemplum Octaui Toni. Gaspar.

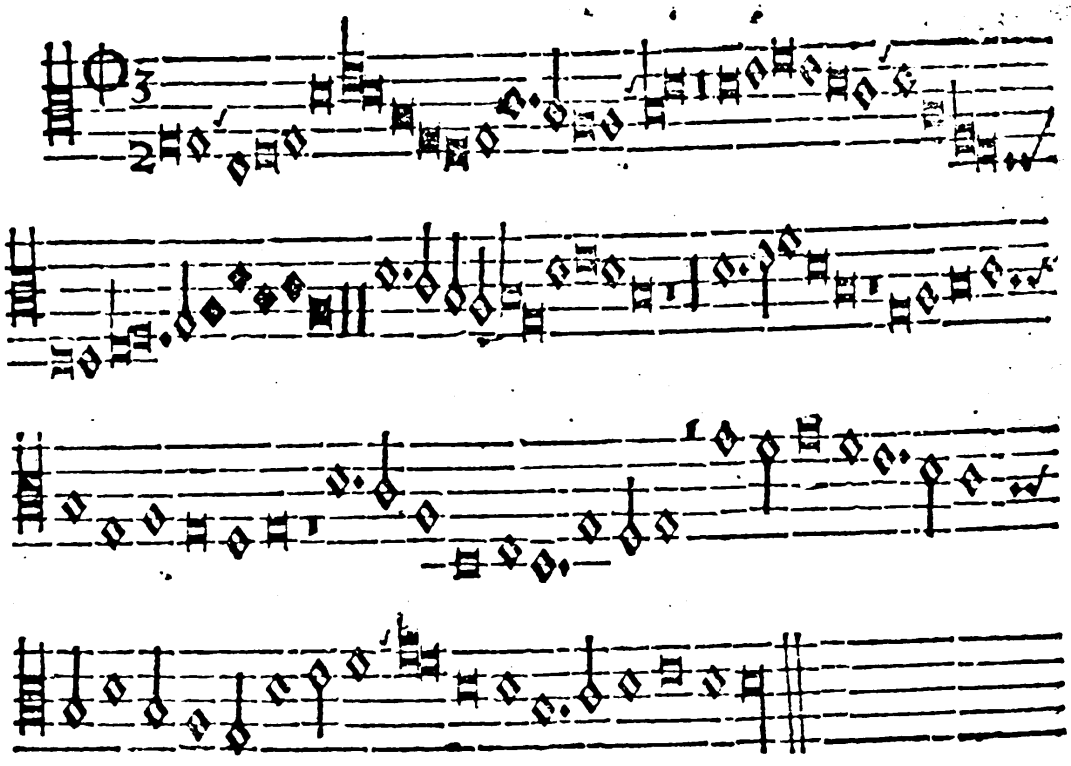
DISCANTVS.



BASSVS.



ALTVS.



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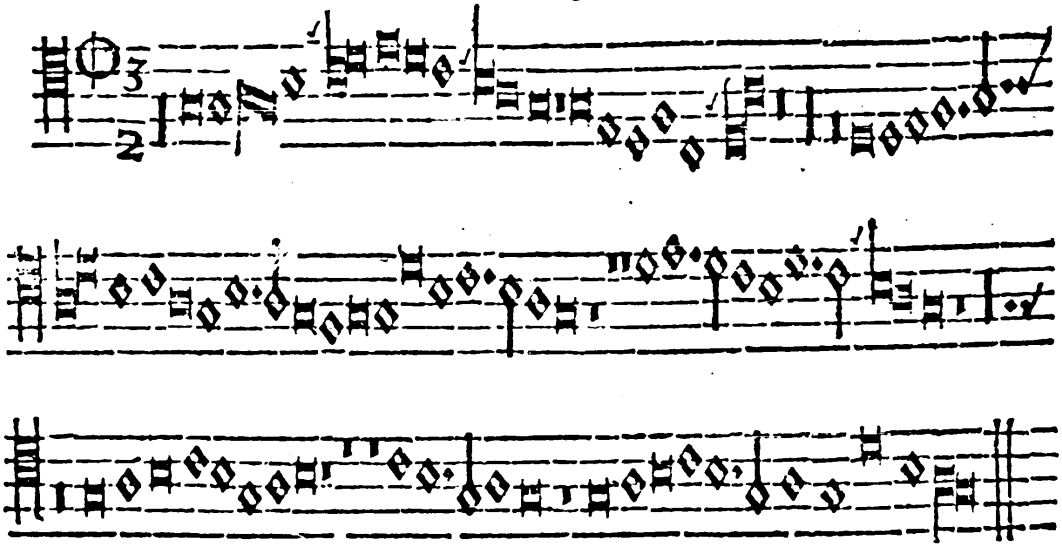

Norimbergæ apud Iohan. Petreium.
Anno M. D. XL.



Johannes Kreisselmann est possessor huius

libri 1584