

70
Mus. Th.

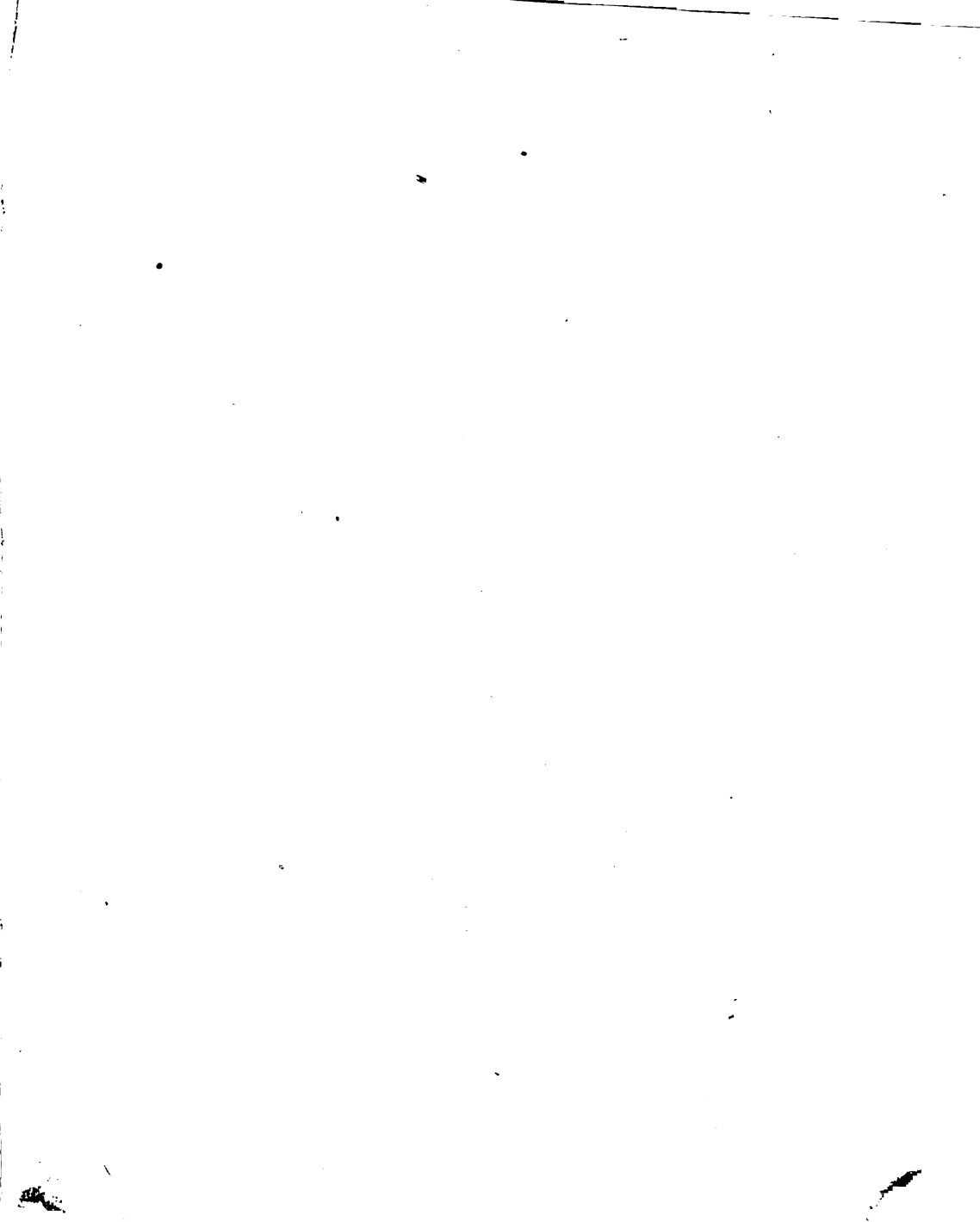
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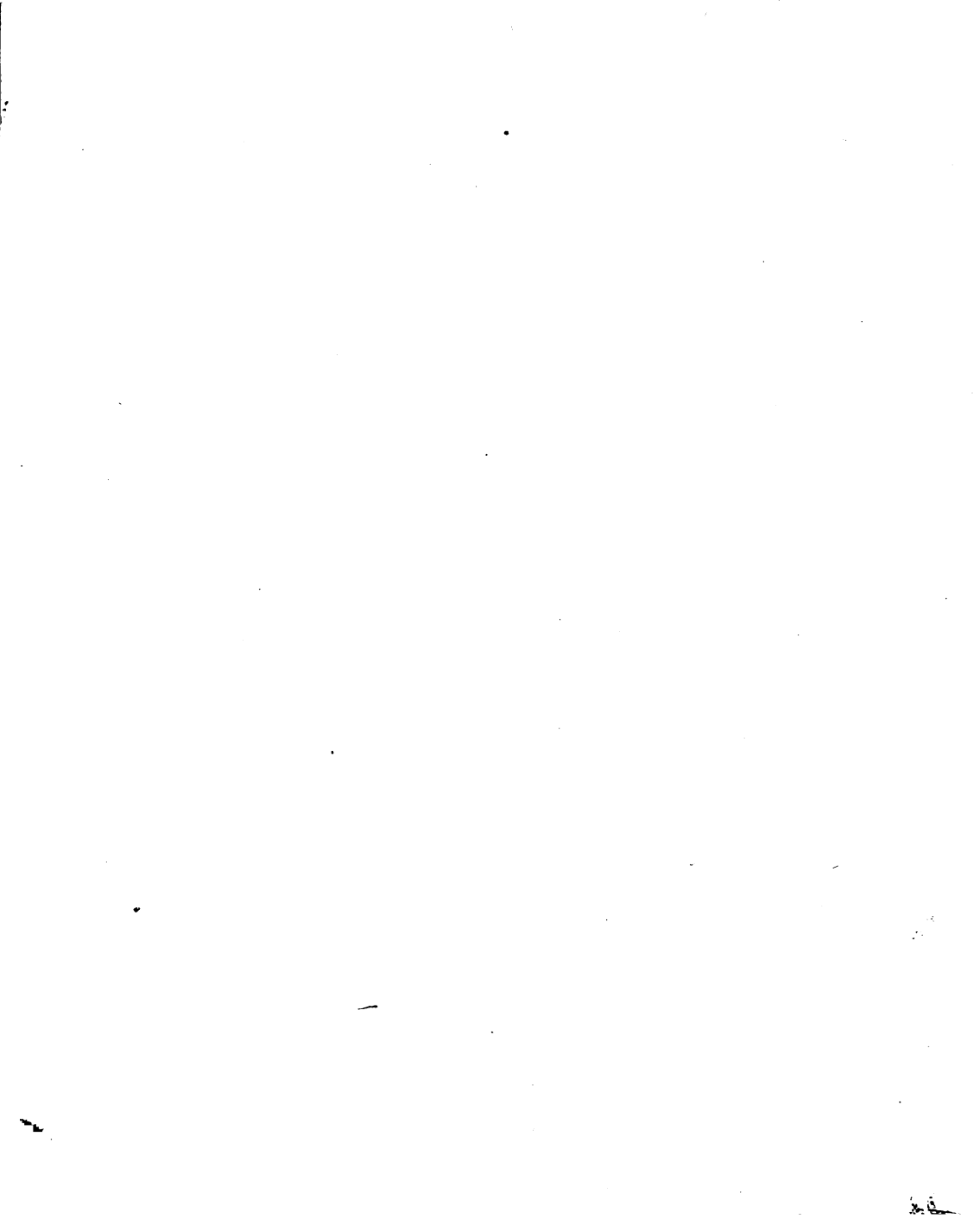


Mus. Th.
664.

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Heyden.





Mus. Th. 664

MUSICAE.

ID EST, ARTIS CAN-

NENDI LIBRI DVO.

autor

Sebaldus Heyden.



Cum privilegio Imp. ad sexennium.

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

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CLARISSIMO

VIRO, DN. HIERONYMO

BAVMGARTNERO, MECOENATI

suo dignissimo, Sebaldus Heyden S. P. D.



ERITO equidem meo iniquus iudi
carer, Patrone Clariff. si hosce de arte
canendi libellos tuo nomini non nun
cuparem, cui olim multo uiliorem

Στοιχεῖον nūcupare nihil sum ueritus.

Στοιχεῖον

Quidni enim & meliora accipiat, qui
uiliora non est aspernatus? Tum etiam non uideo,
quem alium, præter te, mihi inueniam, qui me candi-
dus amet, ac meis studijs impensius faueat. Atq̃
utinam saltem te non malehabeat, nomen tuum tam
uilibus libellis præscribi, qui fortasse mâlis, ut & di-
gnus es, aut nulla, aut sola maximorum operum nun-
cupatione celebrari. Esto uero, ut aliquam in hac re
culpam commerear, tamen & hæc suam ueniam facile
abs te impetrabit, si quod res est, cogitaueris, me præ
immodico regratulandi tibi studio, non tam quid te
dignum offeram, quàm ne nihil offeram, in animo
uersare. Quemadmodum & Villanorum mutua
erga Patronos suos beneuolentia sæpe facit, ut rapas,
poma, nuces, & id genus uilissima alia dono offerant,
nihil curantes, quamuis sciant, dominos suos lautio-
res esse, quàm ut ita uilibus munusculis capiantur.

A ij Nimi

Nimirum, quum preciosiora non habent, ut saltem per eā, quibus possint, animorum suorum gratitudinem declarent. Ego quidē ingenue fateor, *επιχειρησιον* illam, quā tibi olim dedicaui, minorem fuisse, quā tui Nominis dignitati conueniebat. Atqui ea ipsa causa fuit, cur illam sub incudem reuocarem, & penitus retextam, in aliam planē, & quod mihi uideatur, multo absolutiorem formam redigerem. Adeo, ut nō recognitam illam, sed penitus reformatam, aliamq; factam nunc uideas. Nam quod illic perpetua narratione tradebā, id hic per Erotemata agere magis placuit, Quod quæstiones crebris puerorum exercitijs commodiores sint, & teneriusculis ingenijs tenacius inhærescant. At, quod ad præceptionum exempla pertinet, ut in *επιχειρησιον* penē nullā: ita hic selectissima, & ex optimis Musicis singulari labore conquista reperient pueri. Quia uero scirem, uix fieri posse, ut quatuor diuersarum uocum exemplis, ubiq; sui Altistæ, Tenoristæ, ac Bassistæ (sic enim uulgo uocant) inuenirentur. Ex Cantorū penuria consilium cepi, ut potissimum talia exempla huc adscriberem, quæ inter ipsos cœtaneos pueros concini recte possent: Cuiusmodi sunt, in quibus, ex unico notularum ordine, duæ tres uel aliæ uoces sese inuicem certis spacijs consequuntur. uulgo Fugas dicitur. Quas uero Fugas non abs quibuslibet, sed ab illis optimis ac laudatissimis Musicis Iosquino, Oberto, Petro de la rue, Henricho

richo Isaac, & similibus, huc nobis commodato acceptas pueri sciant, ut & hoc nomine hos nostros libellos tãto pluriſ habeant, dum ſciant, ita huc adſcripta exempla, non tantum optima, ſed & uelut miracula quædam, Muſicæ artis æſtimanda eſſe. In quibus exemplis, ita conquirendis, certe haud uulgarem à me inuuit gratiam Vdalrichus Starcus, uir ut alioqui genere & honeſtate clarus, ita & Muſicę amãtiſſimus, & propterea dignus, cui in his noſtris libellis ſua memoria ſit. Is enim, ut eſt humaniſſimus, omnes ſuos libros, quos Muſicarum cantionum electiſſimos habet, in hunc uſum mihi aliquandiu commodauerat. Cui ob hoc & pueri meritam gratiam debebunt, dum ab exemplorum perſpicuitate, tanto facilius inſtitui ſeſe ſentient. Sed quæret fortatte hic quiſpiã, quænam cauſæ ſint, cur ego poſt tot ante æditos de Muſica libellos, nouam canendi artem, inſtituerim. Cui uero nihil ad eò opus eſt reſpondeti, dummodò ipſe, quiſquis fuerit, tantillum ocij ſibi ſumat, quò noſtra hæc perlegat, & perlecta cum aliòrum libellis, de eadem re conſcriptis, conſerat. Niſi enim me iudicium meum fallit, utiq; re ipſa comperiet, etiam mihi certas ac ſatis dignas cauſas non magis deſuiſſe, quàm ullis alijs, qui ante me de Muſica ſcripſerunt. Quas tamen cauſas, quales quales ſint, hic diſſimulare nunc malo, quàm indicare, ne cui durius quicquam de alieno opere pronũciare uidear. Nolo enim quenquam alio

rum sua gloria per me fraudari. & facile permittam,
cuius libello Musico aliquid inesse, propter quod Au-
toris sedulitas ac opera merito laudetur. At inter tot
eiusdem artis Professores, quidni & mihi meum iu-
diciū libere proferre liceat? Si forte longo usu tan-
dem didicerim, rem nonnihil obscuratam, aliquo mo-
do illustrare, ac puerorum captui faciliorem reddere.
Quod autem in hisce meis libellis multa reperientur,
alio modo ac ordine tractata, quàm uulgari usu rece-
ptum sit, id spero, neminem mihi succensurum, qui sal-
tem iudiciū suum certæ rerum cognitioni antepone-
re noluerit. Nihil uspiam nouitatis studio mihi in-
uersum est. At sicubi uidebatur quicquam clarius ac
euidentiū tradi posse, quàm hactenus traditum sit,
in eo meum ipsius iudiciū potius sequi libuit, Quod
nullius addictus iurauerim in uerba magistri. Hoc
igitur, quicquid operis sit, Baumgartnere Clariss. tue
Humanitati, ob duas potissimum causas, dedico.
Quarum prima est, ut sub tui Nominis autoritate in
lucem prodeat, cuius foelicissimum omen, certe non
parum ad foelicem successum, ac compescendam oso-
rum uirulentiam, posse persuasissimum mihi habeo.
Altera, ut isti mei libelli apud posteros nostros, ceu
testes quidam inter nos futuri sint, te hac tempesta-
te, in tanto literarum contemptu, fauentissimum stu-
diosorum Meccenatem fuisse: me uero, pro tuo sin-
gulari erga me fauore ac beneficentia, non omnino in-
gratum

gratum extitisse. Addam & tertiam, Si me grauissimus Scholarum labor aliquando, te superstitite, totum confecerit, ut per hos libellos, meæ erga patriam promptitudinis memor, meorum filiorum studia, si qui tum reliqui fuerint, ex his qui nunc sunt, eadem beneuolentia amplecti & fouere uelis, qua patrem uiuentem candidissime foueris. Bona enim spes etiamnum me habet, & illis à Deo suo non defore ingeniorum foelicitatem, dummodo Meccenatum beneficentia non defuerit. Vale perpetuò foelix, communis Patriæ decus, ac columen rei literariæ nostræ. Ex Musæo nostro Sebaldino, Calendis Martij. M. D. XXXVII.

AD LECTOREM MUSICVM,
Tho. Venatorij Carmen.

Si te delectat dulcis Symphonia cantus,
Buccina, Testudo, Cornua adunca, Chelys.
Barbitos & Litui, Psalteria (munera diuum)
Atq; Lyrae uarios qui colis arte modos,
Hos lege non uana conscriptos lege libellos,
Qui, quod habet passim Musica prisca, docent,
Nam quo prisca magis sequitur uestigia Cantor,
Hoc magis ad ueras ducitur artis opes.

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MVSICAE. ID

EST, ARTIS CANEN

DI LIBER PRIMVS.

Præfatiuncula.



SV comperimus, longè alium institutionis modum requiri, si quis pueros adhuc rudes erudiat, quàm si aliquãtis per eruditos diligētius expoliat. Quemadmodū & in Statuariorū officinis longè alia instrumēta primæ trūcorū dedolationi, quàm posteriori perpolitōni adhiberi cernimus. Etenim ut truncis adhuc rudibus sua crassiora dolābra sunt, quæ primam asperitatem fortius penetrent ac execent: Ita & puerilium ingeniorum ruditas crassiorem quãdam in docendo euidentiã postulat. Qualem euidentiã hęc commodissimè præstari uisum est, si ad breuisculas quæstiones, ea quæ docenda sunt, certis ac euidētibus uerbis, uelut per dialogum, respondēda instituerem. Deinde, si totam canendi artē ita in certa capita distinguerē, ut facillime cuiq; constaret, quo loco quæq; reperiret. His ergo ut eunq; præstitis utantur, quicunq; uolent, & meam operam, qua ingenuis pueris maxime prodesse studui, æqui boniq; consulant.

CAPVT PRIMVM.

Quid est Musica?

Est ars certè ac modulatè cantandi. Idq; quatenus ea ad sonos spectat. Canitur autem tribus modis, uoce humana, fistulis, & fidibus. Linguae uocem motu, fistulae sonum flatu, fides tinnitum pulsū adunt.

B. Vnde

Vnde dicitur Musica?

A' Musis, quas ueteres pro ingenuarum artium praesidi-
bus coluerunt. Nimirum, quod illi hoc nomine quandam a-
nimi humani diuinitus infusam promptitudinē, ac studij se-
dulitatem significarent, quibus in perdiscendis artibus libe-
ralibus, tanq̃ praesenti numine, maxime opus habeatur.
Atq; id est, cur Musæ Iouis & Memoriae filiae esse fingatur,
& *μῦσα τὸ μολιδου*, id est, ab inquirendo, siue *ἀπὸ τῆς μολιδου*,
hoc est, a docendo uocatae dicantur.

Quot sunt species Musicae?

Vulgo duae traduntur, Choralis siue simplex, & Figurata.
Choralis quae est? Ea est, in qua simplex & penē unica Notu-
larum forma, eodem colore, eandem perpetuò quantitātē,
extra omnem Augmentationē ac Diminutionem retinet.
Exemplo sunt Cantiones, quarū quotidianus usus in tem-
plis habetur. Quae est Musicae Figuratae species?

Ea est, in qua uariae Notulae secundum uarias figuras, co-
lores, ac uariē praescripta signa, aliam subinde quantitātē
accipiunt. De priore specie nihil hic peculiariter tradetur,
quod nihil opus sit. Nam eandem Scalae ac Solmifationis
rationem cum figurata habet: ut ita, qui Figuratae Musicae
speciem probē tenet, etiam Choralem pariter teneat.

Quis est usus artis canendi?

Is est, ut bonarum literarū studiosi, aut alioqui ferijs ne-
gocijs occupati, alij habeant, quo fessitudinem labore con-
tractā leuent, uiresq; longiori intēssione debilitatas resciant.
Habet enim Musica singularē quandam in oblectādo ener-
giam, quae fessitudinis tædium discutit, alacritatemq; in la-
borando

borando conseruat. Qua tamen eodem modo titamur, quo aliàs somno ac quietibus cæteris uti solemus, tum, quū grauioribus magisq; serijs rebus satisfecerimus. Cum em̄ uanicum fermè Musices officium sit, animos auditorum oblectare, Oblectatione autem sapientem nequaquā frui, sed tantum uti deceat: Igitur merito pro insipientibus habeantur, quicunq; omnibus seueris studijs omnino neglectis, sese totos cantui, ac instrumentorum Musicalium illecebris mancipant: quasi à natura ad solos iocos ac lusus nati sint. Quæ admodū & eos stultissimos esse iudicaretur, quicunq; ita se totos somno ac quietibus traderent, ut nunq̄ expergilci, ac quicquam rerum magis necessariarum agere cogitarent.

Musices usus, si ἀλλοσφῆτος sit, & seueriorū studiorum accessione prorsus careat, nunq̄ 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.

Quantū etiam sunt, quos ita ἀλλοσφῆτος Musicæ usus morosos potius ac difficiles reddat, quàm molles. Idq; tanto magis, quanto illi sibi uidentur in ea arte excellentiores. Quosquisq; em̄ est insigniū Citharædorū, aut Fidicinū, qui nō hoc inhumanitatis uicio insigniter laboret,

Inter amicos

Vt nunq̄ inducat animum cantare rogatus:

Iniusus nunq̄ desistat?

Quid ergo laudis mereantur illi, qui minimas Chordarū dissonantias argutissimè corrigentes, interim tamen uitæ suæ tenorem in omni uiciorum genere κακῶσφονότατον esse patiuntur? Quibus uero uicjs facilimè mederemur, si quisq; liberos suos ita instrumentis canere doceret, ut pariter philo

sophicarum disciplinarum, aut alioqui honestorum studio
rum præceptiones imbibēdas proponeret. Ita enim fieret,
ut animi grauioribus studijs, uelut præmuniti, tanto minus
cantionum mollicie diffuerent, arrogantie mori duricia
rigerent. Atqui, si omnino carendum sit alterutro, quis sa-
næ mentis homo non malit seueram aliquam disciplinam,
præ tibi arū fidiumq; sciētia: Præsertim, quòd ubiq; plurimi
reperiant Ludiones, q; pro stipe lasciue canētes, aut saltātes,
sefe grauib; uiris ridiculos faciant: At per pauci, qui gra-
ues & cordati, si res exoptulet, esse possint. Rectē itaq; &
prudenter nostratium Prouerbio dicitur, Cuiq; ingenuo ho-
mini hoc maxime studendum esse, ut potius alios habeat lu-
diones, quàm ipse habeatur ab alijs. Hæc autem scribimus,
nō ut pulcherrimā cantandi artem uituperemus, sed potius,
ut eā cū alijs seuerioribus disciplinis cōiunctam, ab Erronū
ac Ludionum ociosis lenocinijs uindicemus, ac in suum ue-
rum officium restituamus: quo nō tam ociosis Epicureorum
uentribus, quàm bonarum literarum, ac uerarum uirtutum
cultoribus oblectando seruiat.

Quid? Ergo Musicæ nullus est usus in tēplis?

Est equidem aliquis, sed qui tamen & ipse non tam inter
seueras sacrorum partes, quàm spiritualium mentiū oble-
scationes habendus sit. Non enim sonis aut tinnitibus con-
latur 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 canti-
onum spiritualium elocutionem, nobismetipsis faciendam:
Domino autem in corde psallendum, & cantandum esse.
Ephes. 5. Quapropter templariam quoq; Musicam, non
aliter, quàm ludum spiritus tum: usurpemus, cum gra-
uioribus ac magis serijs sacris satisfecerimus.

Quot

LIBER I.

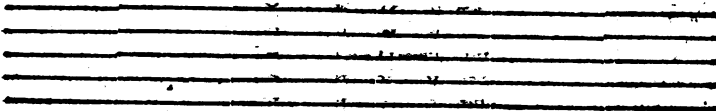
Quot sunt accidentia, quæ ad tenenda
di artem necessario requiruntur?

Octo. Scala, Clavis, Tactus, Nota, Punctum, Pau-
sa, Mensura, Tonus.

CAPVT SECVNDVM.

Quid est Scala?

Est constitutio linearum & spaciõrum, rectè ac æqualiter productorum, quibus omnis generis cantionum Notulas inscriptas cernimus. Græce *ὀργανον* dicitur.



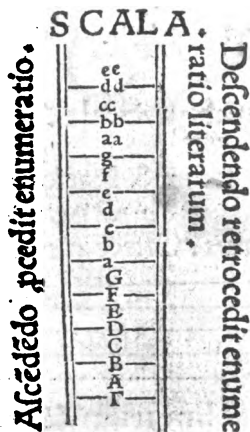
Cuius est linearum, & spaciõrum
obseruatio in Cantibus?

Vt per ipsorum distantiam ascensus & descensus Notularum (quæ uocis ducendæ signa sunt) rectius ac expeditius deprehendatur. Nam si Notulæ superficiem 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 distantia sit, percipitur.

Cur uocant Musici Scalam?

Quantum conficere licet, duæ huius appellationis causæ hoc loco sunt. Prima ex forma, quod lineæ ita *παραλλήλως*
B 3 Notulis

Notulis subscriptæ, portatiliū Scalārū transuersa tīgilla, quæ Græci κλιμακία uocant, quodāmodo repræsentent. Altera causā ex usū sumpta esse apparet. Quod in recitandis Musicæ Scalæ literis siue Clauibus, eodem plane modo, quo & in scalis portatilibus solet, scandendo procedatur, descendendo autem retrocedatur.



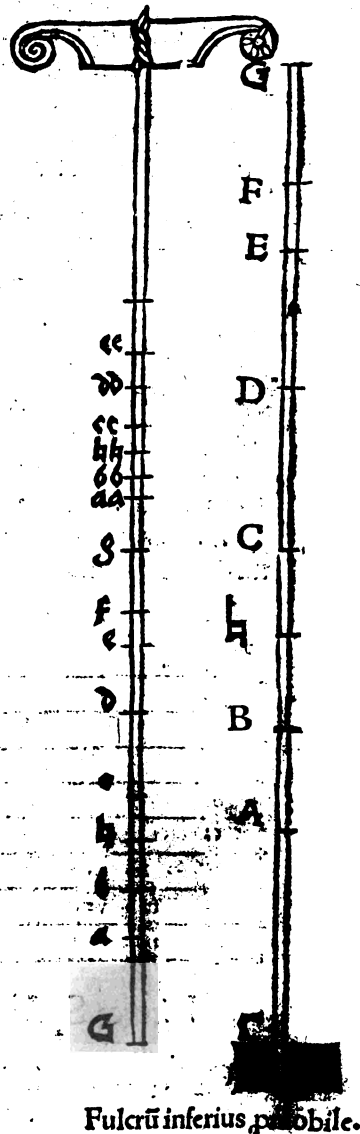
Quid sunt clauēs?

Clauēs dicuntur hæ septem literæ, a b c d e f g : quæ in systemate triplici ordine singillatim singulis linearum ac spaciōrum inītijs additæ, uocis humanæ intensiōnes, ac remissiones determinant. In eo enim tota uis artis cantandī pendet, si sciatur, quatenus uocem nūc intēdi, nunc remitti oporteat. Nam non cantat qui perpetuo eundem uocis sonum ædit. Est itaq; cantare nihil aliud, quàm uocem pro rerum decantandarū adfectu scitē intendere ac remittere. Quam uocis intensiōnem ac remissionem ueteres per Monochordū certissime docuere. Est autem Monochordū instrumentum unicam habens chordam, certa longitudi-
ne su-

ne supra duo fulcra intensam, in cuius magadio subter, uocum gradus ab infima graui, ad usq; supremam acutam certis interfectionibus distinguuntur: Ita ut fulcro inferiore, quod solum mobile sit, supernum uersus gradatim promotu, & chorda ad singulas interfectiones pulsa, quam certissime, quicquid interualli ascendētis uocis est, addatur. Itidem si à superiore fulcro reduces, descendētis. Quam rem ut pueri rectius intelligāt, eā ipsorum manibus, ac auribus experiendā dabimus. Linea, quā hic à latere ob chartæ breuitatem bipertitā adiūximus, integræ Chordæ exemplar est, suas certas dissectiones habēs. Eam si puer in cuiusuis testudinis magadio quætæ Chordæ, ut uocāt, subscribat, ac suppositis utrobique fulcris, pgradatim promotū, ac remotū alterū examinet, utique quid uere Claves sint, quodque interuallorū inter se habeāt, certissimo aurium sensu percipiet.

Huius Lineæ siue Monochordi exempla ubique in Musicis instrumentis conspiciunt. In Citharis enim & Clauichordis, ut uulgo uocant, Chordæ dispares nihil aliud sunt, quam Monochordi totidem partes, quot interfectiones illud habet. Ex unica autem Chorda plures fieri rei

ri rei



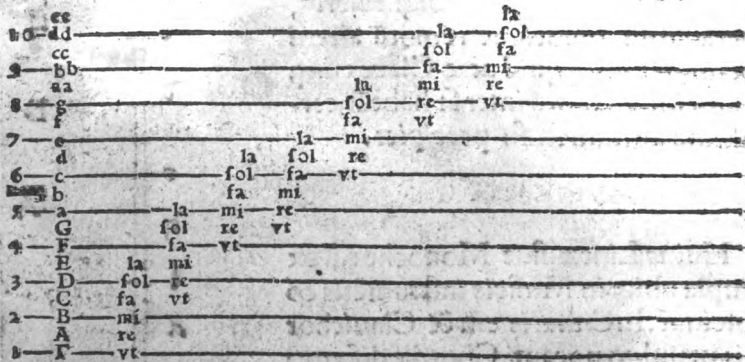
Fulcrū inferius mobile.

MUSICAE

ri rei necessitas coegit: quòd in Monochordo pariter plures interfectiones pulsari nequeat: quas tamen Contrapuncti, ut uocant, constitutio plures simul consonantes, exigebat. Itidem & in testudinum Collis ligationum limites, tum etiã in tibijs foraminum interstitia, planè nihil aliud habere sciat quæri, quàm particulares Monochordi huius dimensiones.

Quot sunt Claves Systematis, siue Monochordi.

In Monochordo, quod sonos tantum respicit, tres & uiginti habentur Claves. Id quod superius descripta Chorda ob oculos ponit. Verum qui non sonorum, sed positionis ratione sequitur, illi tantum uiginti numerant: nimirum, quod in cantilenarum descriptione b fa & mi, utlibet sono inter se differant, eundem tamen semper locum occupant. Cæterum quæ nomina, & qui ordo Clauium sit, hic subiuncta figura declarat.



Systematis cur dicuntur Claves?

Quia certas melodias, adeoque totius Systematis ordinem

in

in Cantionibus uelut aperiunt ac oculis exponunt. Quem admodum clauis seris insertæ ac circumactæ, reclusis scrijs, mox quicquid contenti ante latuerat, apparere faciūt.

Quomodo diuiduntur systematis clauis?

In Graues, Medias, & Acutas.

Quæ sunt Graues literæ?

Maiusculæ infimæ octo, *r* 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 Clauis?

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 Clauis acutæ?

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

Licet ne uulgo receptis triginti Clauibus plures adfingere?

Quidni liceat? imò etiam necesse est, quoties aliqua cantio harum fines infra supra uè excesserit. Cautio tamen sit, ut in superadditis nouis Clauibus, ordo mediarum septem literarum ac syllabarum seruetur. Cuius rei exemplum infra inter Solimilationis exempla reperiri pueri.

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

Duplex est. Primus, ut certa uocum Intensionis ac remissionis interualla designent: ut ita etiā ex ipso literarū ordine cognoscatur, quid inter uarias uoces intersit. De interuallis paulò inferius docebitur. Alter usus est, ut in ordine Clauīū, ita in tabellam redactarum, tāquam in speculo, cuiusuis Cantionis situm quā facillime, ac certissime perspiciant pueri. Nimirum, quod lineæ quæ in quibusq; cantionis spectantur, certa pars præscripti systematis sunt: Nam Notulas certis lineis, ac spacijs distingui, & à fronte Cantiones per characteristicas Clauēs inscribi, id eodē nihil aliud est, q̄ eas hoc modo ad situm, ac positurā huius systematis referri, ut cōfestim intelligat, quæ Clauēs qb; Notulis seruiāt.

Quæ sunt clauēs Characteristicæ ?

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

Quot sunt clauēs Characteristicæ ?

Quinq; sunt F c g b $\frac{1}{2}$, Nam semper aliquæ harum in quibusq; cantionis, statim à principijs singulorum uersuum certæ lineæ præscribi solent. Alij r ut, & dd la sol, quoq; inter Characteristicas numerant. Quas nos hic obmittimus, quod earum præscriptione nusquam opus esse uideatur.

Quis est usus præscriptarū Characteristicarū ?

Duplex est, Nam f. c. g. locum systematis indicant.
rotundū

rotundum uero, & quadratum, qualitatem cantilenæ, mollis ne, an dura sit, ostendūt. Itaq; qualibet harum triū f. c. g. in cantibus præscripta, illico pueri locū systematis per eā cognoscant. Si quidem linea cui Characteristica in cantu insidet, eadem ipsa semper est, quam & in Systemate eadem Clauis occupat. Cæteraq; omnes Clauis & lineæ in fra supraq; eodem per omnia ordine, quo in Systemate digestæ sunt, etiam in Cantilenis representātur; quod ex subiectis formulis clarissime cernitur.

Pars Systematis acuta.

Diagram illustrating the acute part of the system (Pars Systematis acuta). It shows six staves with notes and clefs. The notes are labeled with letters: ee, dd, cc, bb, aa, g, f, e, d, c. The notes are placed on the staves as follows: ee on the top line, dd on the top line, cc on the top line, bb on the top line, aa on the top line, g on the top line, f on the top line, e on the top line, d on the top line, c on the top line. The notes are labeled with letters: ee, dd, cc, bb, aa, g, f, e, d, c. The notes are placed on the staves as follows: ee on the top line, dd on the top line, cc on the top line, bb on the top line, aa on the top line, g on the top line, f on the top line, e on the top line, d on the top line, c on the top line.

Pars Systematis media.

Diagram illustrating the middle part of the system (Pars Systematis media). It shows six staves with notes and clefs. The notes are labeled with letters: f, e, d, c, b, a, G, F. The notes are placed on the staves as follows: f on the top line, e on the top line, d on the top line, c on the top line, b on the top line, a on the top line, G on the top line, F on the top line. The notes are labeled with letters: f, e, d, c, b, a, G, F. The notes are placed on the staves as follows: f on the top line, e on the top line, d on the top line, c on the top line, b on the top line, a on the top line, G on the top line, F on the top line.

Pars Systematis grauis.

Diagram illustrating the grave part of the system (Pars Systematis grauis). It shows six staves with notes and clefs. The notes are labeled with letters: a, G, F, E, D, C, B, A, G. The notes are placed on the staves as follows: a on the top line, G on the top line, F on the top line, E on the top line, D on the top line, C on the top line, B on the top line, A on the top line, G on the top line. The notes are labeled with letters: a, G, F, E, D, C, B, A, G. The notes are placed on the staves as follows: a on the top line, G on the top line, F on the top line, E on the top line, D on the top line, C on the top line, B on the top line, A on the top line, G on the top line.

DE CLAVIVM SYLLABIS.

Quis est usus syllabarū, quæ singulis Clavis
bus in Systemate adscriptæ leguntur?

Hic est, ut per earum vicissitudinariam usurpationem,
omni cantui suam propriam, ac certam modulationē attri-
buamus. Sunt enim eæ syllabæ nihil aliud, quàm certæ inter-
uallorum nomenclationes. Sunt autem sex, ut re mi fa sol
la. Quarū inter se differentiā subnexa hæc cantūcula docet.



Quomodo diuiduntur eæ syllabæ?

In Inferiores & Superiores. Inferiores uocamus, ut, re, &
mi. Nam si in Clavis bisyllabis aut trisyllabis, per fa, sol,
la, quantum oportet, scandi nō potest, hæc pro illis deficienti-
bus succenturiare solent. Superiores uocamus fa, sol, la.
Quod itidem & hæc succenturiant inferioribus, quoties in
Clavis bisyllabis, aut trisyllabis, per mi re ut, tantum de-
scendi non possit, quantum uocis remissio flagitat. Quam
differentiam ex regulis solmisationum infra rectius percipi-
ent pueri: dummodo ante de uocum siue sonorum interual-
lis, quantum locus exigit, edocti fuerint.

CAPVT TERTIVM.

De interuallis.

Quid est interuallum?

Inter

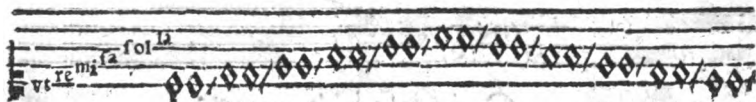
Interuallum est hoc ipsum, quod uox à certo sono altius intenditur, aut profundius remittitur.

Vocum interualla quot sunt?

Plurima quidemea sunt, secundum quod uox subinde altior aut demissior æditur. At quod ad puerilem captum commodet, pauca uulgatiora hic describere libet, uidelicet, Unisonum, Semitonium, Tonum, Semiditonū, Ditonum, Diatesseron, Diapente, Semitonium cum Diapente, Tonū cum Diapente, Semiditonum cum Diapente, Ditonum cū Diapente, Diapason. In his percipiendis non tam Monochordi exactam dimensionem, quam sex syllabarum prædictarum ordinē, ac uulgaris Scalæ líneas & spacia, ut ea in omnibus cantibus cernuntur, pueris animaduertenda censeo: Quod hoc modo, & facilius multo, & cōmodius quæq; interualla percipient, ac memoria retinebunt.

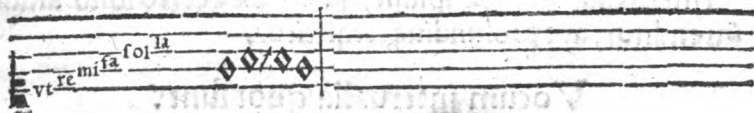
Quid est unisonus?

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 unisonus non interuallum, sed interuallorum aliorum ceu Basis, ad quam illa omnia per relationem æstimari debent.



Quid est Semitonium?

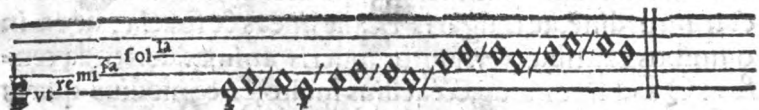
Est hoc ipsum, quod uox à mi ad fa intenditur, aut à fa ad mi remittitur.



Quid est Tonus?

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

ab $\left. \begin{array}{l} \text{sol} \\ \text{fa} \\ \text{re} \\ \text{ut} \end{array} \right\}$ ad $\left. \begin{array}{l} \text{la} \\ \text{sol} \\ \text{mi} \\ \text{re} \end{array} \right\}$ transitur, & è contra. Excipe
mi fa Semitonium.



Semiditonus quid est?

Est interuallum uocum à quacq; linea ad alteram, aut à quocq; spacio ad alterum, Semitonium pariter cōtinens.

Exemplo est quoties à $\left. \begin{array}{l} \text{re} \\ \text{mi} \end{array} \right\}$ ad $\left. \begin{array}{l} \text{fa} \\ \text{sol} \end{array} \right\}$ transitur aut re-
ditur.

Vulgo tertia minor dicitur, composita ex integro Tono & Semitonio.



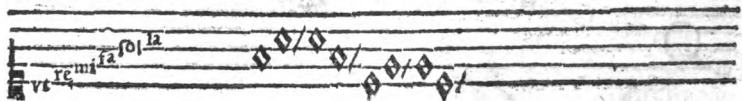
Quid est Ditonus?

Est interuallum à quacq; linea ad alterā, aut à quouis spacio in alterum. Ita tamen, ut nullum Semitonium cōtineat.

Huiusmodi

Huiusmodi est, quoties à $\left. \begin{matrix} \text{fa} \\ \text{ut} \end{matrix} \right\}$ ad $\left. \begin{matrix} \text{la} \\ \text{mi} \end{matrix} \right\}$ uox traducitur
aut reducit̃.

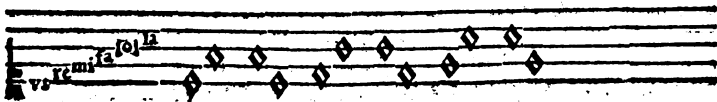
Vulgo tertia maior dicitur, quod ex duobus integris tonis consistat.



Diatessaron quid est?

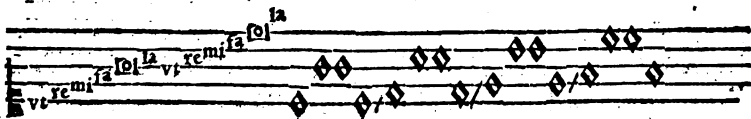
Est uocis saltus à quauis linea in alterum spacium, aut à quolibet spacio ad alteram lineam: qualiter fit, dum

$\left. \begin{matrix} \text{ut} \\ \text{re} \\ \text{mi} \end{matrix} \right\}$ & $\left. \begin{matrix} \text{fa} \\ \text{sol} \\ \text{la} \end{matrix} \right\}$ inuicem cōcinunt. quartam alij uocant, habentem duos tonos & Semitonium.



Diapente quid est?

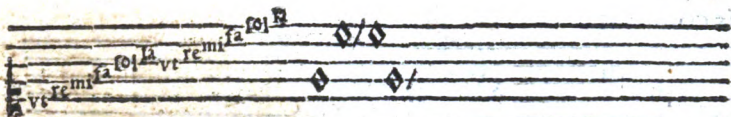
Est uocis saltus à quauis linea in tertiā, aut à quauis spatio in tertiū, Cuiusmodi ē ab $\left. \begin{matrix} \text{ut} \\ \text{re} \\ \text{mi} \\ \text{fa} \end{matrix} \right\}$ ad $\left. \begin{matrix} \text{sol} \\ \text{la} \\ \text{mi} \\ \text{fa} \end{matrix} \right\}$



Quid est Semitonium cum Diapente?

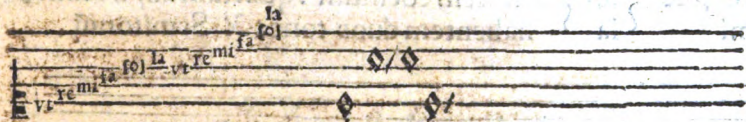
Est uocis transitio à qualibet linea in tertium spacium:
aut

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,



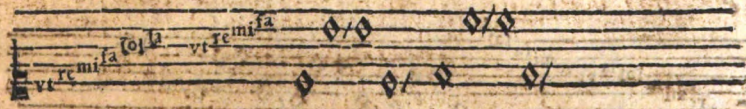
Quid est Tonus cum Diapente?

Est itidem transitio à qualibet linea in tertium spacio: aut è quouis spacio ad tertiam lineam, sed quæ unum tantum Semitonium, & quatuor tonos contineat. Exemplum, ut & la per sextam, aliàs sexta maior dicitur.



Quid est Semiditonus cum Diapente?

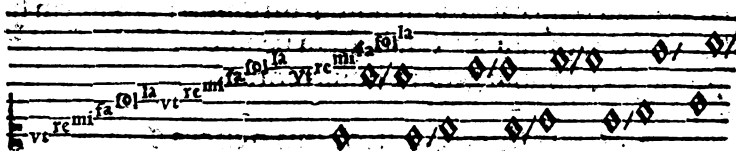
Est uocis transitus à quolibet spacio in aliud quartū: aut à quouis linea in aliam quartam, intra se duo Semitonia, & quatuor tonos complectens: Vulgo septimam minorem uocant, Re & fa exemplo sunt.



Quid est Diapason?

Est saltus à qualibet linea in quartū spacio, aut à quolibet spacio in quartam lineam, Diapason dictū, quod hæc

tenus tradita interualla omnia complectens, quasi in se ipsum redeat.



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, undecimam: si Diapente, duodecimam. Sed nos ea hic indicare, non tractare uoluimus, quod usu potius quam regula, per tempus edisci possint.

CAPVT QVARTVM,

De Solmifatione, ut uocant, siue nomenclatione uocum.

Ecquid est Solmifatio?

Est earum syllabarum, quas quæcunque Clauis ad iunctas habet, pro uaria notularum positura, propria ac expedita usurpatio. Ad Solmifationem proprie ac expedite discendam, duo potissimum exiguntur. Primum, ut cantaturi, ante positum Systema cum suis Clauibus, & syllabis certissime, ac tanquam proprios digitos, memoria teneant, ac quorumque cantionum initijs adhibeant. Ita enim omnium cantionum constitutionem rectissime ob oculos positam perspicient. Alterum, ut diligenter obseruent per b fa & h-mi, tanquam principes Clauis, cæterarum omnium 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 h mi didicerit, mi ne an fa, utrumuis suæ stationi dari uelit. Nam tantum interest, fa ne an mi, in bfa h mi canatur, ut horum utrumuis peculiarem si bi melodiam naturam ac qualitatem uendicet. Vnde fit, ut & plura Cantionum genera numerentur.

Quot sunt Cantionum genera?

Sunt, qui tria numerant: Naturale, b molle, h durum. Alij his & quartum addunt, uidelicet fictum. Nobis uero ob commodiorem docendi modum, duo tantum constituisse satis esto, b molle & h 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 adscriptum habet, & secundum b fa cæterarum omnium Clauium uoces infra supraq; suo ordine digerit. Idq; si bfa suum locum proxime sub c solfaut tuetur. Nam si b præscriptum, alienum locum occupat, cantum fictum faciet, in quo tum, neglectis regularibus uocibus Scallæ, supposititiæ aliæ fingendæ sunt, pro ut infra fa in b scripto, mi re, ut: supra autem, sol la congruit. Neq; ad ullam, aliam clauem, extra b, in talibus cantibus respectio est. Quare & eas ipsas cantiones, quod totæ ex b præscripto pendant, à Cantu b molli separare nolumus.

Quis cantus est h duri?

Is est, qui ab initio aut nullum b fa, aut tale h x mi præscriptum habet: ut in eo secundum mi in h mi, itidem cæterarum omnium Clauium syllabæ sursum ac deorsum, pro illius ordine coaptentur. Horum generum exempla infra proxime Solmisationis regulas subiungam. Nam iam huc possi-

ta, nondum tradita Solmifationis arte, non satis euidenter
 & pueris percipi possent.

Cur omittitur hic Cantus naturalis?

Ideo, quòd nobis longe còmodiorem institutionem ne-
 glectus, quàm animaduersus faciat. Nam illius nomencla-
 tione obmissa, tum multo euidentior & còmodior diuisio
 omnium Cantionum, per hab initio aut adscriptum, aut
 non adscriptum efficitur. Deinde & Solmifationis ars, ob
 illum intermissum, tanto paucioribus, ac puerili captui faci-
 lioribus regulis, tum rectissime describi poterit. Neq; quic-
 quam scrupuli facit, quòd naturali cantui quiddam peculi-
 are præ alijs duobus, esse constet: præsertim cum neq; illud
 ita unq; se habeat, quin aut in cantus h̄duri, aut b̄ mollis
 septa coincidat: nisi forte Diapente non egrediatur, qualẽ
 tum nihil planè uetat, h̄duri & nomine & regulis censerĩ.

Tota Solmifationis ratio quot regulis principalibus cõpræhenditur?

Septem, secundum totidem literas, a b c d e f g; quas
 Systema habet. Quancq; etiã hæ uocum differentia cau-
 sa, primo maiusculis formis, deinde minusculis, postremo &
 geminatis scribuntur. tamen, quod ad Solmifationis artem
 pertinet, quicquid de minusculis medijs dicitur, idem pari-
 ter & de maiusculis infra, & de geminatis supra, intelligi o-
 portebit. Ita enim ab alijs, sed obscurius dicitur: de octauis
 idem esse iudicium.

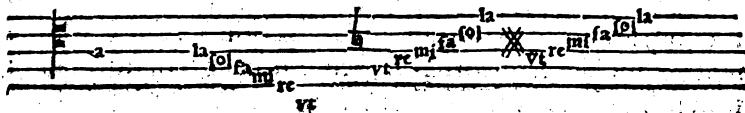
Regulæ Solmifationis.

	aa	la	mi	re	
Prima de	{	aa	la	mi	re
		A	re		
				D	2
					In

In $\left. \begin{array}{l} \text{aa} \\ \text{a} \\ \text{A} \end{array} \right\}$ la mi re, si cantus ultra ipsum scãdit, b p̄scripto, mi: non p̄scripto, re canatur. At si plus ditono descendat, perpetuo la.

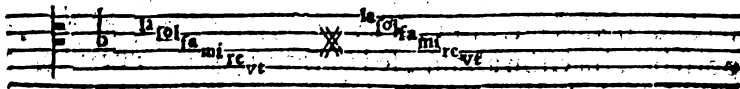
Annotatio.

Plus Ditono dico. Nam si tantum per Ditonom, aut minus eo descendatur, nihil opus erit la: cū per mi re ut, perfici descensio possit. Idem & de similibus infra conditionibus intelligatur. Scilicet, quod nihil opus sit succenturiatione aliarum uocum, ubi cantus uulgarem ordinem sex syllabarum non excefferit.



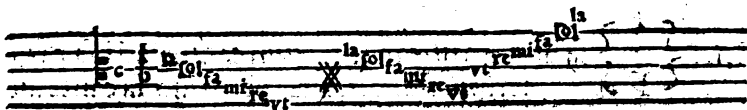
Altera regula de $\left. \begin{array}{l} \text{bb} \\ \text{b} \\ \text{h} \end{array} \right\}$

In $\left. \begin{array}{l} \text{bb} \\ \text{b} \\ \text{h} \end{array} \right\}$ fa h mi. Si cantus b mollis est, semper fa, si uero h duri, mi cantetur. b mollis is omnis est, qui rotundū b suo loco p̄scriptū habet, h dur⁹ q nō habet.



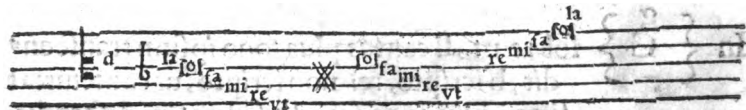
Tertia de $\left. \begin{array}{l} \text{cc} \\ \text{c} \\ \text{C} \end{array} \right\}$ sol fa ut

In $\left. \begin{matrix} c \\ c \\ C \end{matrix} \right\}$ sol fa ut, si cātus ipsum plus Ditono superat, semper ut : si uero uel Tonū deorsum cadat, b præscripto sol : non præscripto, fa canatur .



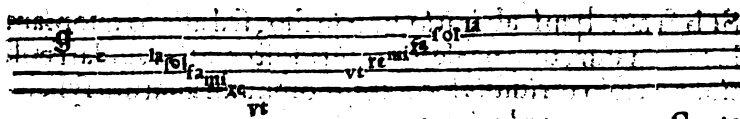
Quarta regula de $\left. \begin{matrix} dd \\ d \\ D \end{matrix} \right\}$ la sol re .

In $\left. \begin{matrix} dd \\ d \\ D \end{matrix} \right\}$ la sol re, si cātus pl⁹ tono ultra ipsum tollit^r semp^r : si non plus tono tollitur, sed magis demittit^r, b præscripto la: nō præscripto, sol sumat^r.



Quinta regula de $\left. \begin{matrix} ee \\ e \\ E \end{matrix} \right\}$ la mi

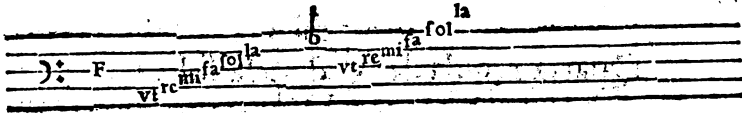
In $\left. \begin{matrix} ee\ la \\ e\ la\ mi \\ E\ la\ mi \end{matrix} \right\}$ Si cātus pl⁹ ditono descēdit, semp^r la, sin mi nus, aut si scādit, semp^r mi canterur .



Sexta

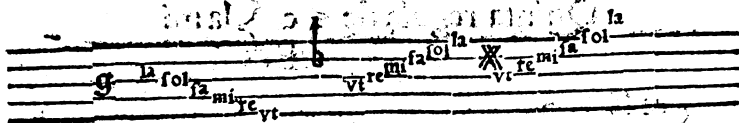
Sexta regula de $\left. \begin{matrix} f \\ F \end{matrix} \right\}$ fa ut.

In $\left. \begin{matrix} f \\ F \end{matrix} \right\}$ fa ut, tum ut canatur, cum cantus ad bfa præscriptū scandit, aliàs perpetuo fa cantetur



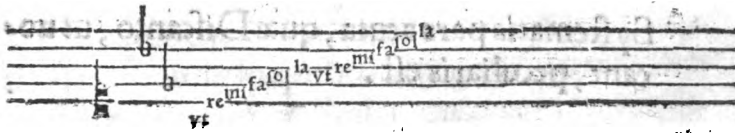
Septima regula de $\left. \begin{matrix} g \\ G \\ r \end{matrix} \right\}$ sol re ut.

In $\left. \begin{matrix} g \\ G \\ r \end{matrix} \right\}$ sol re ut, si cantus plus tono ipsum transcendit, b scripto, re: non scripto, ut cantetur: at si non plus tono scandit, sed potius descendit, semper sol.



Appendix prima,

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



Appendix altera.

Si *b fa* non ab initio præpositum, sed mediæ cantionis passim insertum reperitur, in solam eam Notam agit, quæ in eodem spatio, aut eadem línea proxime succedit.

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

Exempla, quomodo in quibusuis Cantilenis, per solam Characteristicam Clauem, cæteræ Claues ac, syllabarũ Scala compræhendatur.

Systematis pars acuta, quæ Discanto, ut uocant, peculiaris est.

ee dd | la | la
 ee | sol | fa |
 bb | mi | la |
 aa | re | re | vt
 G | re | fa |
 c | mi |
 f | re |
 A | vt

Systematis pars media, quæ Alto & Tenori communis est.

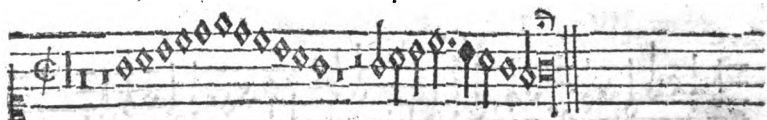
G | la | la
 G | sol | fa |
 c | mi | mi | la
 d | re | re | sol |
 b | fa | vt | fa |
 a | mi | mi | re |
 G | re | vt | vt |
 F | fa | fa

Systematis pars grauis, quam Bassus sibi uendicat.

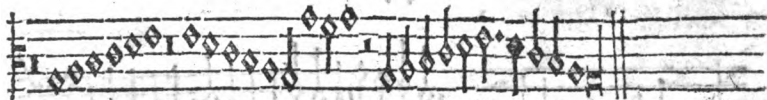
G | la | la
 F | sol | fa |
 E | mi | mi | la
 D | re | re | sol |
 C | vt | vt | fa |
 B | fa | mi |
 A | mi | re |
 F | re | vt | vt |

Sequitur exempla Solmifationis, & diuerfitatis Cantionum. In quibus exercēdis, pueri maxime studeant, ut Scalas, quas cuiq; exemplo præscriptas cernunt, secundum Characteristicæ clavis positionem, quā certissime ediscant, ut, deinde semel edoctas, quibusq; cantilenis, eodem modo signatis, adhibeant. ita enim fiet, ut quantum ad Solmifationem pertinet, absq; omni scrupulo, quicquid aliarum Cantionū oblatum eis fuerit, percantent.

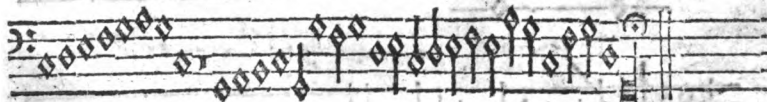
Exemplum exercitiij sex uocū ex Rhauo.



DISCANTVS.



TENOR.



BASSVS.

E

Exemplum b molle acuti Systematis.

Fuga. author Iosquin.

The image displays a musical score for a fugue in B-flat major, titled 'Exemplum b molle acuti Systematis' by Josquin. The score is written on six staves. The first staff includes dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *ff* again. The notation includes various clefs (soprano, alto, tenor, bass, and two bass clefs) and a key signature of two flats. The music is characterized by intricate rhythmic patterns and melodic lines, typical of the Northern Renaissance style. The piece concludes with a final cadence on the sixth staff.

LIBER I.

27

Handwritten musical notation on a five-line staff. The notes are labeled with letters: mi, fa, sol, la, re, mi, fa. The staff includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are written in a rhythmic pattern, with some notes beamed together.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notes are written in a rhythmic pattern, with some notes beamed together.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notes are written in a rhythmic pattern, with some notes beamed together.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notes are written in a rhythmic pattern, with some notes beamed together.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notes are written in a rhythmic pattern, with some notes beamed together.

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notes are written in a rhythmic pattern, with some notes beamed together. The piece concludes with a double bar line.

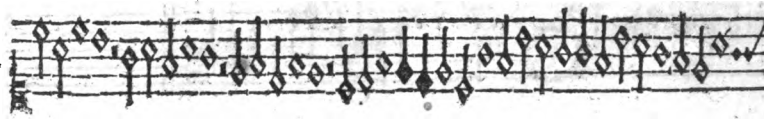
Exemplum h̄durum acuti Systematis.

Fuga Iosquini.

The image displays a musical score for a fugue by Josquin des Prez, titled 'Fuga Iosquini'. The score is written in the sharp system (C major or G minor) and consists of six staves. The first staff includes a vocal line with Latin lyrics: 'mi fa vt re mi fa sol la vt re mi fa sol la'. The notation includes various note values, rests, and clefs (soprano, alto, tenor, and bass). The music is characterized by its intricate counterpoint and rhythmic patterns.

e
d
bb
g
c
a
Gvc

re mi fa vt re mi fa sol²



Exemplum bmolle mediij Systematis, quod
Tenori ac Alto ferme commune est.

Fuga duorum ex eodem. Iosquinij.



Exemplum h̄durum medi Systematis,
itidem commune Tenori & Alto.

Fuga trium ex eodem *αδελος*.

—g—
—c—
—a—
—f—
D—re—mi—fa—sol—la—vt—re—mi—fa—sol

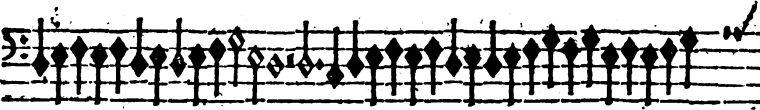
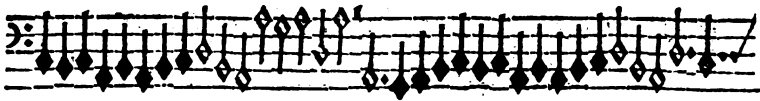
Exemplum

**Exemplum b molle partis infimæ Systematis,
 quam grauem uocant, Basso peculiarem .
 Ex Iay prys amours De Orto, Fuga duorum ex eadē clauē.**

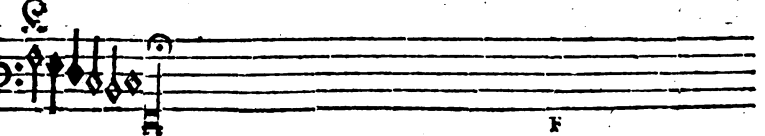
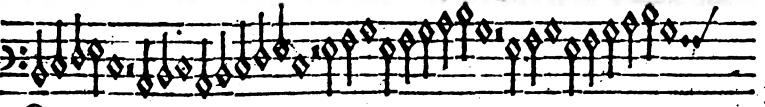
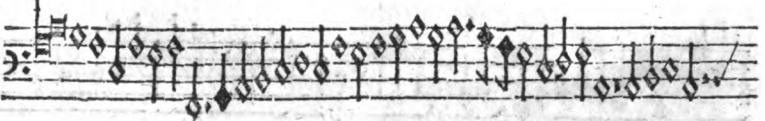
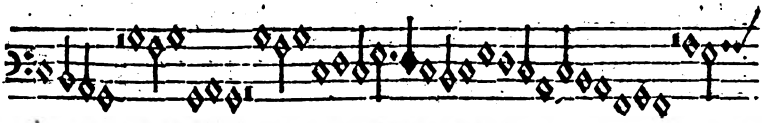
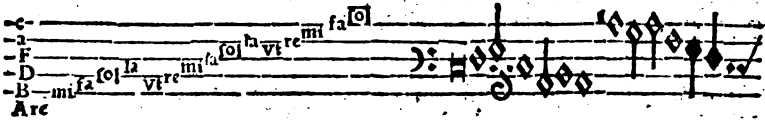
Musical score for 'Exemplum b molle partis infimæ Systematis'. It consists of four staves. The first staff is a vocal line with lyrics: 're mi fa sol la re mi fa sol la'. The second, third, and fourth staves are bass clef staves containing a fugue for two voices. The music is in a minor key (one flat) and features a complex rhythmic pattern of eighth and sixteenth notes.

**Ex ēplū h durū partis infimæ Systematis, siue Bassi .
 Fuga duorum in Epidiāpēte, ex Hercule losquini .**

Musical score for 'Ex ēplū h durū partis infimæ Systematis'. It consists of three staves. The first staff is a vocal line with lyrics: 're mi fa sol la re mi fa sol la'. The second and third staves are bass clef staves containing a fugue for two voices. The music is in a major key (two sharps) and features a complex rhythmic pattern of eighth and sixteenth notes.

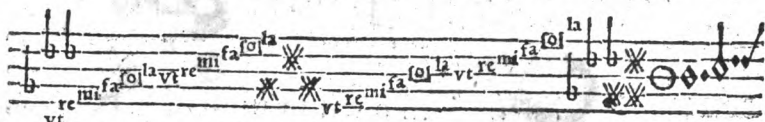


Exemplum tertium infimi Systematis,
uulgior Bassi formula.
Fuga duorum in eadem clauē. Iac. Obrecht.

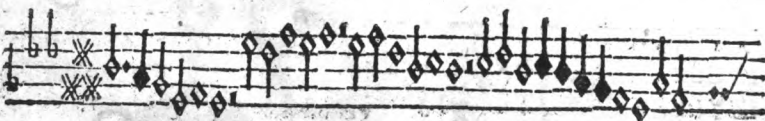
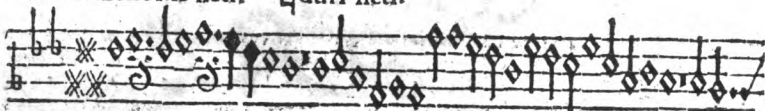


Exemplum cantus ficti, siue \flat mollis iste fuerit,
siue \natural duri. Okenghem.

Fuga trium uocū, in Epidiatefferon, post perfectū tempus.



Scala \flat mollis ficti. \natural duri ficti.



CAPVT QVINTVM

De Tactu.

Quæ hæcenus de Scala, de Clauium constitutione, & earundem syllabis in modulando usurpandis, tradidî: ea omnia nihil aliud sunt, quàm certæ regulæ τῆς ἀρῆως καὶ θέσεως uocū sonorumç. At quæ nunc sequentur, non intensionem aut remissionem, sed contractionem ac productionem uocis docebunt. Est enim duplex uocis quantitas, secundum quod ἰ ἄρσις καὶ θέσις, aliter: aliter ἰ ἔκτασις καὶ συστολίς uocē appendit. Vt illamp Scalæ lineas, ac spacía dephēdimus: ita hæc p uariarum Notarum 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 Pausarū quantitates coaptans. Tactu ergo, quantum temporis cuius Notulæ, ac pausæ attribuendum sit, rectissime definitur. Adeo, ut planè nihil certi de Notularum quantitate, perfectione, imperfectione, augmentatione, & diminutione, neq; doceri neq; percipi possit, nisi ante certum de Tactu iudicium constituatur.

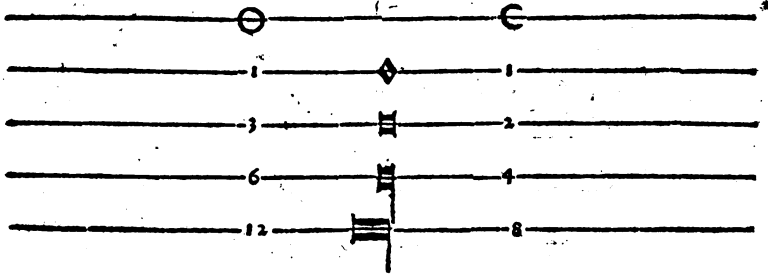
Quot sunt genera Tactuū?

Ab alijs quidem tria Tactuū genera traduntur, quæ & uulgus Cantorum in cantando iamdiu recepit. Verum si quis

ipſius artiſ, ac proportioniſ naturam, & probatiſſimorum
 Symphoniſtarum cantiones, rectius perſpiciat, utiq; conuin-
 cetur, non, niſi unicum Tactus genus eſſe, quod omniſ gene-
 riſ probatiſ cantileniſ adaptari & poſſit & debeat. Non
 enim, ſi omnino diuidendus Tactus ſit, ex eo aliuſ erit, ſi len-
 tiuſ aut concitatiuſ ipſe moueatur. Sed potiuſ, ſi aut plureſ,
 aut paucioſeſ Notulaſ abſoluat. Ergo non Tactuum, ſed
 Notularum quantitatem ſubinde pro uariſ ſigniſ, Prolatio-
 num, Temporum, Modorum, ac Proportionum diſtinguere
 operæ preciuſ erit. Idem enim Tactus in cantu Perfecto nõ
 diminuto, unicam Semibreuem tanti facit, quanti in Dimi-
 nuto, aut Proportione dupla, duaſ; in Tripla, treſ; in ſeſqui-
 altera, unam & ſemiſſem. Cuiuſ rei certioſeſ comprobatio-
 nem, ab exẽplis optimorum Symphoniſtarum adferendam,
 in poſtremum huiuſ libelli locum differamus. Quod hic non
 dum commodum ſit, ea apponere, de quorum Modis, Prolati-
 onibuſ, Proportionibuſ &c. nihil adhuc compertum habent
 pueri. Satiſ autem hic eſto pueriſ didiciſſe, in iam deſcriben-
 do ualore Notarum ac Pauſarum, per numerum Tactuum
 totidem ſemper Semibreueſ Notulaſ, quatenuſ eæ non auctæ
 dimiñutaũe ſint, intelligi oportere. Eſt enim eſſentialiſ ualor
 Semibreuium Notularum, ut ſingulaũe ſinguliſ tactibuſ ual-
 leant. At quod alioqui pro uariorum ſignorum adſcriptione
 pluſ miñuſũe ualent, id non eſt ipſarum eſſentiæ, ſed acciden-
 tiſ cuiuſdam artiſcij.

TACTVS.

Perfecta Valet Imperfecta



CAPVT SEXTVM
De Notulis.

Quid sunt Notulæ?

Notulæ sunt certi Characteres, secundum quos, uoces soniue in cantibus formantur ac diriguntur. Duo ergo sunt, quæ in quavis Notula maxime obseruari debent, Locus & Figura. Locus Notulæ docet, quatenus uocem intendi aut remitti oporteat. ad quem proprie pertinet, quicquid supra de Solmisatione traditum est. Figura uero cuiusq; Notulæ, monstrat quantum uox produci aut corripri debeat. Atq; huc referentur, quæcunq; porro de Notularum ualore, Punctis, Pausis, Prolatione, Tempore, Modis, Augmentatione, ac Diminutione docebuntur.

Quos sunt Notularum species?

Dux, Simplex, & Colligata.

F 3

Simplices Notulae sunt



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

Ecquid ualet quaeque Simplicium?

Secundum uarios Modos, Tempora, Prolationes, ac Proportiones, pro ut perfecta aut imperfecta, aucta aut diminuta fuerint, uariam motus quantitatem accipiunt. De quibus omnibus infra in secundo libro de Mensura tradetur. At nunc, quod satis hic sit, quam simplicissime, earum cuiusque ualorem, ut communiter habent, uulgari figura ita indicemus.

Perfecta Valet Imperfecta

○		C
12	┌	8
6	┌	4
3	┌	2
3	◇	1
1	◇	1/2
1/2	◇	1/4
1/4	◇	1/8
1/8	◇	1/16
	Tactus	

Quæ sunt Notulæ colligatæ ?

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

Quomodo inter se diuiduntur Colligatæ Notulæ ?

In Semibreues, Breues, Longas, & Mixtas.

Semibreues quomodo scribuntur ?



Bifariam. Aut enim duo corpuscula quadrata gradatim coherent: quorum prius uirgulam sinistre erectam habet. Hoc modo

Aut unum corpus quadratum, sed longiuscule obliquum itidem à fronte sinistra uirgulam sursum protendit, ita.

Istam quæque duabus semibreuibus naturaliter ualet.

Quæ forma est colligatarum Breuium ?



Itidem duplex. Aut enim duo corpora quadrata gradatim, sed sursum tendentia, coherent absque cauda, ita.

Aut unicum corpus quadratum longiuscule obliquum, sinistram caudam demittit, ita.   Vtraque forma duabus breuibus constat. Quæ si perfectæ sint, singulæ tribus tactibus: si imperfectæ, duobus ualent. Est itaque 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, absque

MUSICÆ

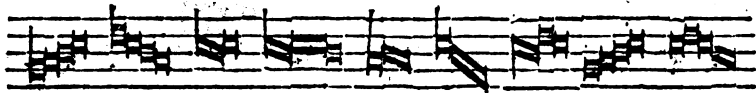
absq; caudis, deorsum tendētia habent, hoc modo 
Aut plura corpora q̄drata habēt, sursum deorsum
cōnexa, q̄rū quodc; suā dextrā caudā, siue sursum 
siue deorsum protendit, hoc modo.
Nā dextræ caudæ solis Lōgis & maximis sunt, ppriæ.

Quæ tandem sunt Ligaturæ mixtæ?

Hæ sunt, in quibus duæ, tres, pluresiue Notulæ connexæ,
diuersam omnino quantitatem tuentur. Eiusmodi sunt, quo
ties supra recensitis, uel simplicibus, uel colligatis Notulis,
aliæ superadduntur. De quibus hæ regulæ breuissime docēt.

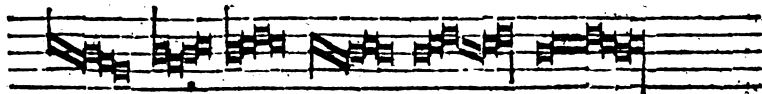
Prima Regula.

Ligaturæ Semibreues & Breues, si alijs Notulis prænexæ
sint, nihilominus ipsæ eodem planè modo, quo traditum est,
censæantur. Exemplum.



Altera Regula.

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



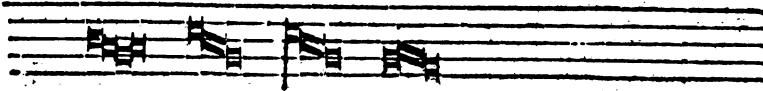
Tertia Regula.

Omnes ultimæ sursum tendentes, absq; caudis, aut obli-
que

que 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



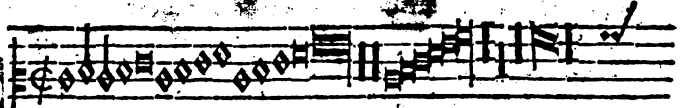
Quinta regula.

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

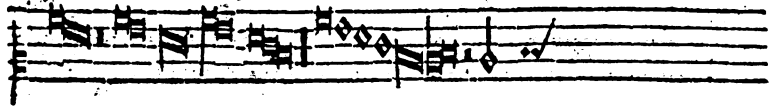


Sequitur exemplum Notularum utriusque speciei. Fortuna. Ludouici Senslij, ad uoces Musicales.

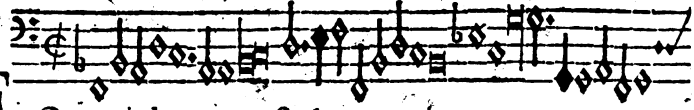
MUSICAE
DISCANTVS.



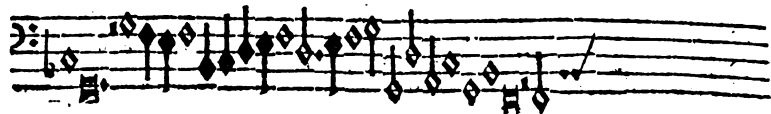
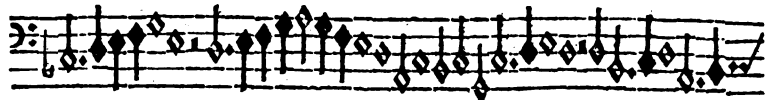
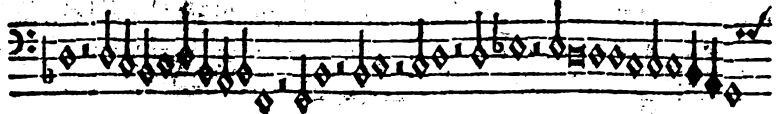
Ortuna ad uoces musicales.



BASSVS

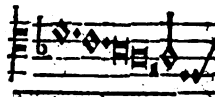
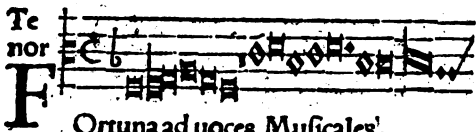
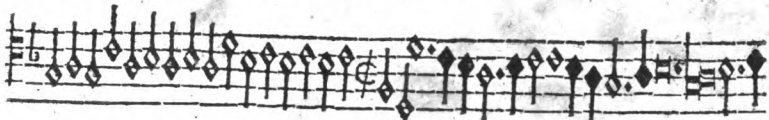


Ortuna ad uoces musicales.

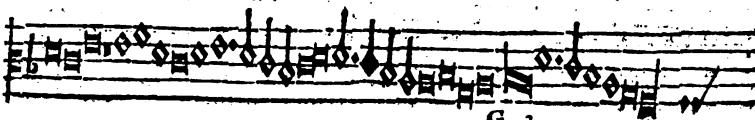
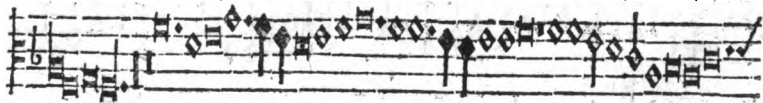




Ortuna ad uoces Musicales.



Ortuna ad uoces Musicales.



Reliquū
Discātī.

BASSVS.

Reliquū
Bassī.

Seven staves of musical notation for the 'Reliqui Alti' part. The notation consists of diamond-shaped notes with stems, arranged in a series of ascending and descending lines across the staves. A '6' is written at the beginning of each staff, indicating a six-measure rest or a specific time signature. The notes are connected by stems, and there are some accents and slurs throughout the piece.

Reliqui
Alti.

TENOR.

Three staves of musical notation for the 'TENOR' part. The notation consists of diamond-shaped notes with stems, arranged in a series of ascending and descending lines across the staves. A '6' is written at the beginning of each staff, indicating a six-measure rest or a specific time signature. The notes are connected by stems, and there are some accents and slurs throughout the piece.

CAPVT SEPTIMVM

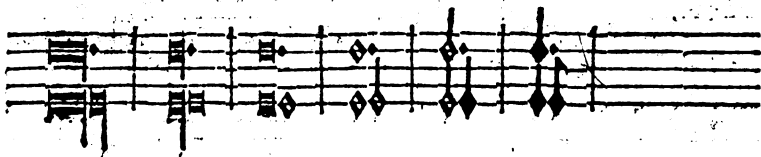
De Punctis.

Quotuplex est usus Punctorum in Cantilenis?

Triplex, Alia enim dimidio ualore adhuc augent Notulas, quibus ponè adscribuntur. unde additionis nomen habent. Alia duplo alteras sequentes Notas ualere faciunt. 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 rectè adscriptum, ex unicus sesquialteras ipsas facit, hoc est, ut dimidio plus ualeant deinde, quàm ante absq; punctis ualuerant. Sub quo & perfectionis punctū, quod, & ipsum nihil aliud efficiat, intelligat. Exemplū.

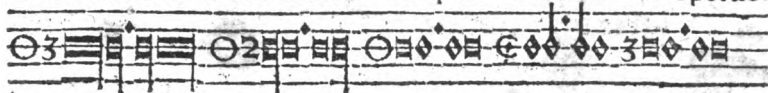


Quod est Punctum diuisionis?

Id est, quod supra imminet medium, aut geminis Longis inter duas maximas, in modo maiore perfecto: 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

latione Maiore . De Modis , Temporibus , ac Prolationibus secundus liber docebit . Exemplum .

Modus maior. Mod. minor. Tempus. Prolatio. Proportio.



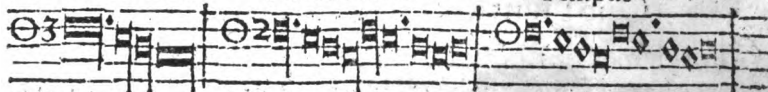
In quem usum supra imminet?

Vt utriq; extremæ maiori, alterutram mediā minorem addicat: ut ita utraq; extrema maior, per accessionem minoris mediæ, trinam perfectionis dimensionem recipiat, quæ alioqui imperficiēbatur. 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 iisdem fermē signis, eodemq; Notularū ordine, quo Diuissius, cernitur. Sed hoc differt, quod ipsum maiusculæ extremæ priori, aut eius parti, supra adiunctum, alteram mediarum minuscularum sequentium, bis tantum valere facit, quantum simplex aliās ualebat. Atq; inde alterationis nomen habet. Exemplum sequitur.

Modus maior. Modus minor. Tempus.



Extremæ Prolatio. Extremæ eius parti. Extremæ eius parti.



Extremæ eius parti

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 accuratè obseruata, etiam absq; punctis, euidentissime mōstrat, non solum, in quem ternionem quæq; Notula referenda sit, uerum etiam quas, ob deficientem ternionem duplicari, id est alterari, ut loquuntur, oporteat.

Modus minor	Tempus	Prolatio
Diuisio	Alteratio	Diuisio Alteratio Diuisio Alteratio

CAPUT OCTAVVM

De Pausis.

Quid est Pausa in cantu?

Est uirgula, certo tractu p̄ lineas trāsuerse deducta, significās, tantū tactuū, quantū ipsa ualet, silentio esse transeundū.

Quot sunt species Pausarum?

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

Quomodo discernuntur pausæ?

Per uarios linearum attactus. Si qua uirgula, per quatuor inte

or integra spacia tranſuerſe protenſa, quinque lineas contingit, ea uocatur Pauſa Modi maioris, ſiue maxima perfectæ. Sed huius nullus eſt uſus, præterquam in finibus cantuum.

Si qua autem ad quartam pertingit lineam, Pauſa Modi minoris ea eſt, ſiue Longæ perfectæ.

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

Quæ ad alteram pertingit lineam, Breuis Pauſa eſt.

Quæ uirgula à linea in medium tantum ſpacium pendet, Semibreuis Pauſa dicitur.

Quæ uero à linea in medium ſpacium adſurgit, eam Pauſam Minimæ, ſiue ſuſpirium uocant.

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

At ſi geminum habeat aculeum, Fuſæ.

Si triplicem, Semifuſæ.

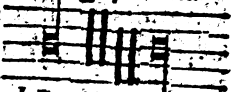
Hæ Pauſæ per omnia, ſuis Notulis, quorum nomina referunt, æquivalent, excepto, quod ipſæ Perfectæ ab omni imperfectione, ac alteratione immunes, perfecti ſigni quantitate, quo ad ipſum durat, retinent. Adduntur hiſ Pauſis, & aliæ quæpiam, quæ tamen, cum uerius ſigna ordinis ſint, nihilcum ualore Notularum commune habeant, tanto minori negotio perdiſcuntur. Hemiciclus cum punctulo inferri, inſtar Iridis Notulæ imminēs ſuperne, communē omnibus uocibus ceſſationē indicit, ita.

H laterum

Maxima



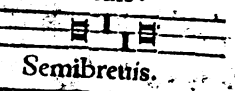
Longa perfecta.



Longa imperfecta.



Breuis.



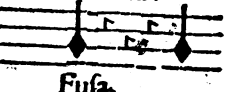
Semibreuis.



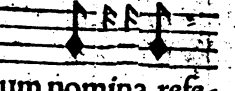
Suſpirium



Semiminima.



Fuſæ.



laterum circumferentijs ita transuerse coniunctis, ¶ , toties repetendi initij argumentum habent, quot utriq; sinui puncta inscripta uisuntur.

Hæc hæctenus pro priore libro sufficiant, quæ, quod simplicissime tradita sunt, certe non incommode simplex, siue Choralis Musica dici poterunt. Præsertim, quòd eadem planè, & Scalæ & Solmifationis ratio in utraq; sit. Nec quicq; præterea de Choralis 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.

MUSICAE.

ID EST, ARTIS CANEN.

DI LIBER SECVNDVS.

Præfatiuncula,



Hæctenus idem ferè facere studui, quod probati pictores erga discipulos suos solent. Illi enim docturi quenq; pingere, nò prius penicilla, ac artificiosas colorù tēperaturas exhibēt, q̄ carbonib9 ἢ μονογράμμοις ἐπινοῦσιν aliquandiu effingere assuefecerint. Ita & ego hæctenus, de uaria Notularum in diuersis signis quãtitate, 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 partē, quæ uel ob hoc difficilima

difficilima esse apparet, quod alio subinde Color, aliaue signo
 rû præscriptio, fermè semper Notulis, Pausis, ac punctis aliâ
 quantitatem adfert. Quam adfectionem seu mutationem ua-
 loris Notularum, sub Mensuræ nomine hic describere liber,
 ut qua dimetiamur, quanti quæq; Notulæ, sub quolibet signo
 ualeant. Quo nomine, non inepte fortassis Mensura, tanq;
 accidens Notularum, superiori de Notulis titulo, addenda fu-
 erat; nisi mihi hic ordo magis euidentis uisus esset, quo tam
 multiplices tantum quantitates, totq; monstruosos signorû
 ac Canonum Labyrinthos, in certam regulam cogerem. Præ-
 fertim cum non Tyrones tantû, uerumetiam insignes Musi-
 cos, de diuersorum signorum collatione, non dico inepte, con-
 tēdere, sed penitus addubitare sapi⁹ audiuerim. Nec id mirû,
 eum & inter Componistas, ut uulgo 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 legib; cōtineatur, libe-
 atq; cuiq; fingere, quicquid uertigo obtulerit. Nos uero quic-
 quid de eâ re hic tradiderimus, si ipsum ex probatissimis Mu-
 sicis, Iosquino, Brymejo, Oberto, Isaaco, & similibus, ita es-
 se conuincamus, quidni fide digni uidebimur?

CAPVT PRIMVM

DE MENSURA.

Quid est Mensura?

Est certus motus temporis, ad cuius uices, per tactum
 æque distinctas, omnium Cantionum Notulæ, & Pau-
 sæ, pro cuiusuis signi qualitate, concinnantur.

Quotplex est Mensura?

• Sextuplex. Prolationis, Temporis, Modorum, Pro-
 portionum, Augmentationis & Diminutionis. Per hasẽ
 species, Notularum ualor subinde in cantionibus uariari so-

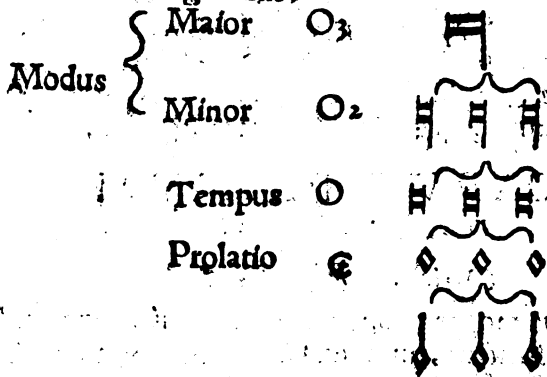
let, per hoc quod aut perfectæ aut imperfectæ : auctæ aut di-
minutæ cantantur. Prolatio in Semibreues agit : Tempus in
Breues : Modus in Longas ac Maximas : Proportio, Au-
gmentatio, Diminutio in omnes pariter ius agendi habent.

Quid est Notas esse perfectas ?

Est eas ternario numero ita censerî, ut quæq; maior proxi-
mam minorem ter in se contineat. Hoc fit, si Maxima tribus
Longis : Longa tribus Breuibus : Breuis tribus Semibreui-
bus : Semibreuis tribus Minimis valet.

Quibus signis cognoscitur perfectio.


Circulis integris \bigcirc \bigcirc , Numero ternario, 3. & Puna-
ctis intra circulos, aut Semicirculos inscriptis. \odot \ominus
Nam horum quodq;, perfectionem suarum Notularum,
quas sub se habet, significat.

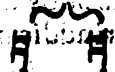



Quid est Notas esse imperfectas ?


Est eas binario numero ita censerî, ut quæq; maior proxi-
mam minorem bis in se complectatur. Quod fit, quoties Ma-
xima


xima duabus Longis: Longa duabus Breuibus: Breuis duabus Semibreuibus: Semibreuis duabus Minimis in caru ualet.

Modus } Maior C₃ 

Minor C₂ 

Tempus C 

Prolatio C 



Quibus signis cognoscitur imperfectio?

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


Canon Primus.

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

Canon Secundus.

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

Canon Tertius.

Quoties Puncta Circulis aut Semicirculis inscribuntur, ita, , ipsa semper Prolationi, hoc est, Semibreuibis Notulis adtribuuntur. Sed ita, ut nihilominus Circuli ipsi, iuxta priores duos Canones, si numeri addatur, Modis; Si non, Tempori addicantur.

Antequam mensura species singillatim tradere incipiam, operae precium esse uideatur, docere de imperfectione ea, quae in signis perfectis frequentissime contingit. Quandoquidem illa eadem, & communis est Prolationi, Tempori, ac utrifque Modis, quam ob hoc ipsum, quod sub Perfectis signis se habeat, Perfectionis imperfectionem uocare libet.

Quae est Perfectionis imperfectio?

Ea est, quae aliqua Notulae, quae in suis signis perfectis esse debebant, ob accidentes quasdam causas, binario saltem numero censentur, Nam quae de perfectis Notulis, Semibreuibis in Prolatione; Breuibis in Tempore; Longis ac Maximis in Modis, tradentur, ea non tam ex quavis Notula primaria, quam ex alijs Notulis & Pausis posterioribus pendunt. Quod saepe fiat, ut per Notulas, aut Pausas sequentes, Nota praecedens, etiam in signo Perfecto, suam perfectionem amittat, id est, ut non ad ternarium, sed binarium numerum referri opus habeat. Cui imperfectioni certius percipiendae, & ubi, quibusque modis contingat, cognoscendae, subiuncti Canones seruiunt.

Canon Primus de perfectione.

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

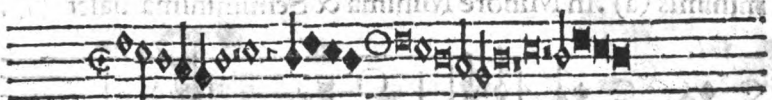


a b a b a b

Canon Secundus

De perfectionis imperfectione.

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



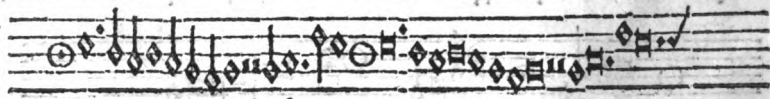
b c a b c a



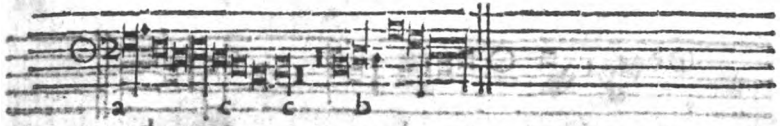
Tertius Canon

De exceptis à Secundo Canone.

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



a c c b a c c b



Canon Quartus de nigredine Notularum.

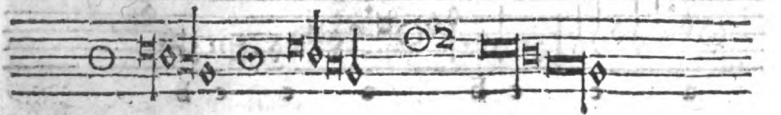
Nigredo perfectorum signorum Notulis tertiam partem adimit (a), Imperfectorum quartam (b), ita Breuis Nota denigrata, sub signo Perfecto, duabus tantum Semibreuibus ualet (a), sub signo Imperfecto autem Semibreui & Minima (b). Ita quoque Semibreuis denigrata in Prolatione Maiore, duabus tantum minimis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



Annotatiuncula

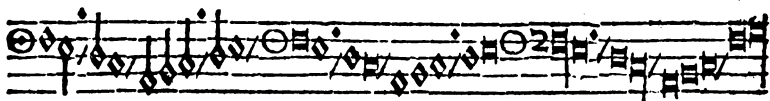
De Imperfectione, quam partialem alij uocant.

Si in tempore Perfecto, Longam Notulam unica tantum Semibreuis Notula, uel Pausa sequitur, Imperfectio non Longae Notulae, sed alteri Breui, quarum duas illa continet, adscribatur. Ita & in prolatione Maiore, si Minima Notula Breuem proxime sequitur, imperfectio, non Breuis Notulae, sed Semibreuis secundae, quarum duas illa continet, esse dicatur. Id quod ternarii numeri obseruatio rectissime semper docet: Secundum quem, ut omnis Perfectio censenda est, ita & imperfectio, absque negotio, facillime ubique deprehenditur.



Annotatiuncula alia .

Quòd aliquoties Notæ Mafiores, in fuis fignis perfectis, non à fequentibus, fed præcedentibus minoribus imperficiuntur, de ea imperfectione nihil opus eft aliam regulam dari, quàm ut Puncta diuifionis, ac ternarius Perfectionis numerus accurate obseruentur. Per hæc enim duo, facillime difpicitur, quorfum quæq; Notula Minor referenda, quantiq; quælibet Maior cantanda fit.



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

CAPVT SECVNDVM

De Prolatione.

Quid eſt Prolatio?

Est mensura, qua quantitas Semibreuis Notula 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 singulae singulis tactibus ualent, in cantu appenditur. Quemadmodum hoc uidere est, quoties in cantu quopiam, diuersis signis aliarum uocum non punctis, Circulus punctus opponitur. Quæ 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 cuiusque Minima integer Tactus debeat. Ego uero nondum uideo, quid pro tali assertione ex certa arte proferri possit. Verum quidem est, Prolationem Maiorem, quoties Minori opponitur, Augmentationem rectissime dici. Est & hoc uerum, Prolationem Maiorem, æque atque Tempus perfectum, in Proportionem Triplam, aut potius Sesquialteram redigi posse. &c. At aliter eam habere ad diuersa à se signa, quam habeat ad sui similia, id uero mihi non probatur. Argumento esse potest duplex ineptia, quæ ex tali opinione enascitur. Prima, quod plura Tactuum genera fingere, planè opus nihil sit, cum unico & eodem in omni generis cantibus uti, non commodum modo, uerum etiam necessarium ex uera arte habeatur. Deinde quod necessario fatendum sit, Prolationem Maiorem Minore esse inferiorè, si in Maiore non singulae Minima, singulo integro, sed quæque ternæ Proportionato tactu cantantur. Siquidem hoc modo sub Maiore Prolatione ternæ Minima non plures appenduntur, quam in Minore binæ. Quippe, quod Tactus Proportionatus

onatus, qualem illi citra artem fingunt, utiq; Proportionem
 Triplam hic flagitet, Ego certe inter Maiorem Prolationem
 integram, \odot \textcircled{C} , & Maiorem diminutam. ϕ \textcircled{C} ,
 ac eandē Proportionatam, ϕ_2 \textcircled{C}_2 ,
 ut signorū inter se differētia
 est, ita & ualoris Notularū diuersitatem esse cōtendo. Vide
 licet, ut in Prolatione Maiore integra, Semibreuis perfecta,
 tribus Tactibus, imperfecta duobus, Minima unico ualeat :
 In Diminuta uero illius ualoris dimidium, in Proportionata
 tertia tantum pars cantetur : id quod subiunctum exemplum
 monstrabit.

Quibus signis cognoscitur Prolatio perfecta?

Per Puncta in medios Circulos aut Semicirculos ita in-
 scripta, \odot \textcircled{C} . Nonnunq; etiam absq; Punctis per ternas
 Semibreues Notulas denigratas, aut per duas Pausas Mini-
 mas, æqualiter ab eadem linea assurgentes II significat.
 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; harū ualorem toti-
 es in maioribus Notulis, ac Paulis multiplicent, quoties illæ
 has in se continent. Meminerint autem hic pueri eorum Ca-
 nonum, quos supra de Perfectionis imperfectione tradidimus,
 ut secundum eos in signis Perfectis Notulas omnes exa-
 minent, suamne retineant perfectionem, an aliquo forsā ca-
 su amittant.



Quæ est Prolatio Minor?

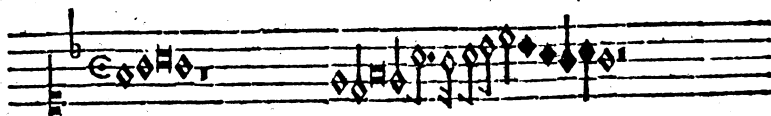
I 2 Ea

Ea est, qua singulae Semibreues Notulae, binis Minimis aestimatae, singulis tactibus perficiunt. Atque est ualor Semi breuis Notulae, ad quem, tanquam ad certum scopum, omnia signa Modorum, Temporum, Proportionum, Augmentationum, & Diminutionum referri, ac iudicari debebunt.

Quibus signis cognoscitur Prolatio imperfecta?

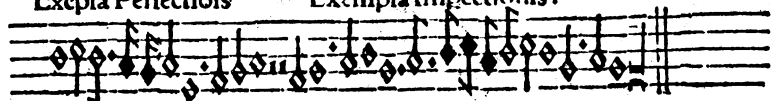
Eo solo, si Circulis nulla Puncta sint inscripta. Ut enim praesentia Puncta Maiorem Prolationem: ita absentia Minorem designant.

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



Exempla Perfectiōis

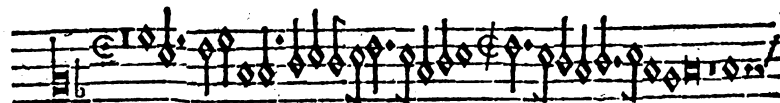
Exempla Imperfectionis.



Exempla exceptionum.

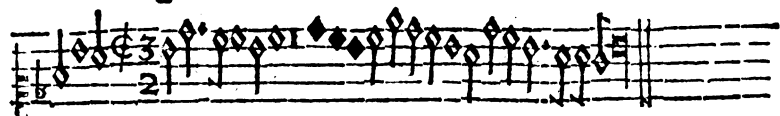
Exemplum Prolationis Maioris integræ,
diminutæ & Proportionatæ.

DISCANTVS.



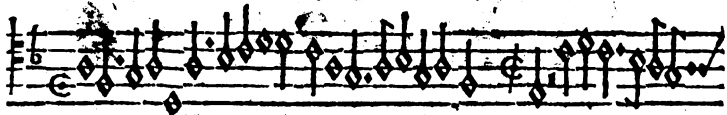
Integra Prolatio.

Diminuta Prolatio.



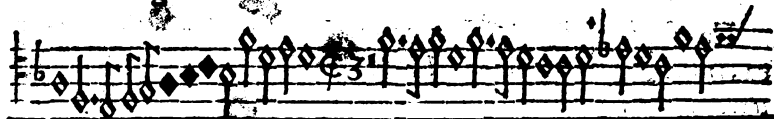
Proportionata Prolatio.

ALTUS.

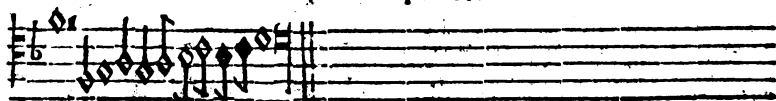


Integra Prolatio.

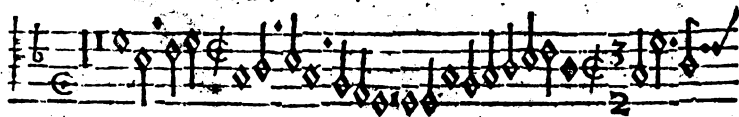
Diminuta Prolatio.



Proportionata Prolatio



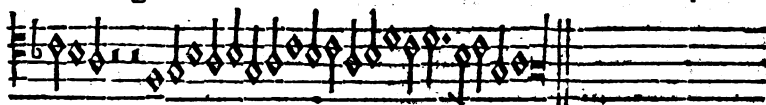
TENOR.



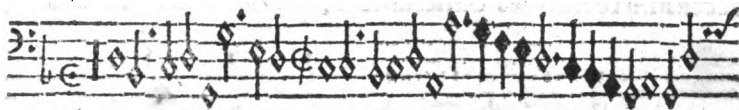
Integra Prola.

Diminuta Prolatio

Proport.

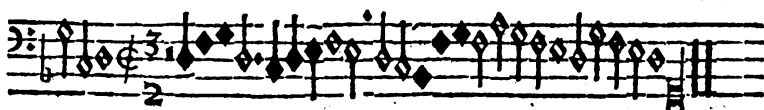


BASSVS.



Integra Prolatio

Diminuta Prolatio



Proportionata Prolatio

Huius Cantionis resolutionem reperiēt
pueri hic infra in Temporis Mensura.

CAPVT TERTIVM

De Temporis Mensura.

Temporis Mensura quæ nam est?

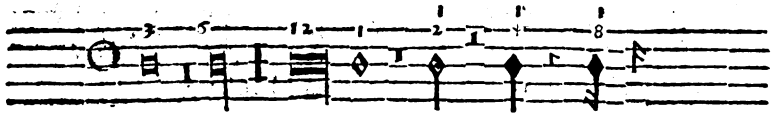
Ea est, qua Breuis Notæ ualor definitur, secundum quod ea, nunc plures, nunc pauciores Semibreues Tactusue comprehendit.

Quotuplex est Tempus?

Duplex. Perfectum & Imperfectum. Perfectum Tempus est, quod Breuē Notulam tribus semibreuibus censet.

Ecquibus signis cognoscitur?

Circulo integro absq; numeris, O Aut ternione Circulis ponè adscripto, O₃, C₃. Interdum dissimulatis alijs signis, tres Breues denigratæ, aut duæ Pausæ Semibreues, ex eadem linea æqualiter dependentes, argumentū 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 dimettantur.



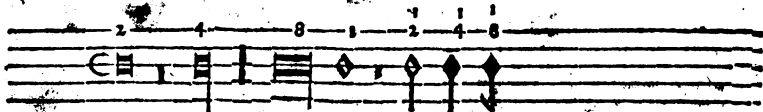
Quid est Tempus Imperfectum?

Quod Breuem binis Semibreuibus ualere significat.

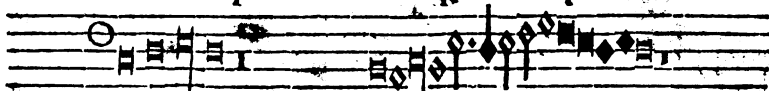
Quibus signis cognoscitur?

Dimidio

Dimidió Circulo absq; numeris, C. aut numero binario
Circulis poné adscripto, O₂, C₂.

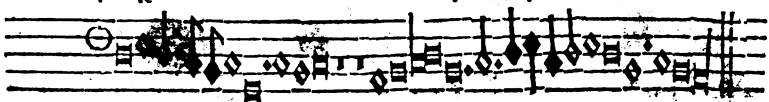


Sequitur exemplaris cōstitutio omnium eorū, quæ
de Breuib; perfectis & imperfectis opus est scire.



Exempla pfectionis.

Exempla imperfectionis



Exempla

Exceptionum

Quandoquidē hi cantus pueris fermē difficilimū uideantur,
qui plurimis Fusis, & aculeatis Suspirijs scātent: libuit itaq;
aculeatum exemplum huc apponere, & deinde idem ex inte-
gra perfectione, in Diminutam imperfectionem resoluerē,
ut quisq; uideat, non tam per difficultatem ullam, quā per
insolentiam fieri, ut eiusmodi aculeatæ Cātiones uulgo mi-
nus expedite cantentur. Si quis enim resolutionem hic se-
quenti exemplo subiunctam diligenter inspiciat, utiq; nihil
reperiet, quod non uulgatissimū ac facilimum sit. Imō, quod
non adamussim per omnia cum integra Perfectione ita con-
sonet, ut utrumlibet recte cantari procul audiens, dijudicare
nequeat, integra ne Perfectio cantetur, an resoluta; Diminu-
tio. Recte autem cantabitur omnis Diminuta resolutio, si
per duplam proportionem cantetur. Quemadmodū omnes
cātilenæ ita ♪ signatæ cātari debent. De qua re infra doce-
bimus. Hoc igit exēplo pueri, in omnibus ita aculeatis cātile-
nis uti poterūt, uidelicet, ut integrā pfectionē in Diminutio-
nē imperfectā resoluant, ac deinde resolutionem per Duplam
Proportionem cantent,

MUSICAE

Exemplum.

DISCANTVS.

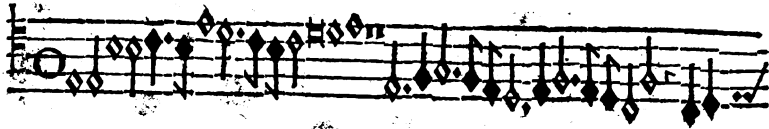
Three staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals). The second and third staves continue the melodic line with similar rhythmic patterns and accidentals.

BASSVS.

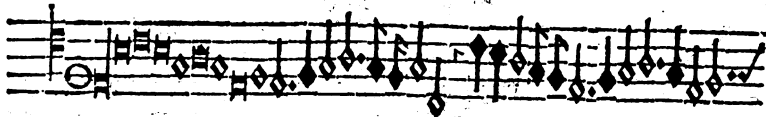
Two staves of musical notation. The first staff begins with a bass clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals). The second staff continues the melodic line with similar rhythmic patterns and accidentals.

LIBER II.

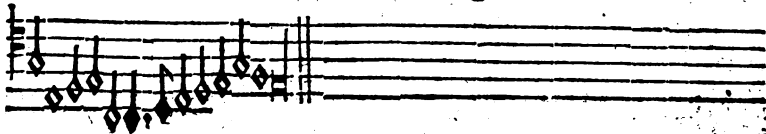
ALTVS.



TENOR.



Kyrieex Malheur me bat: A. Agricola.



Resolutio præcedentis exempli.

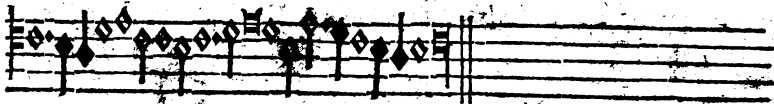
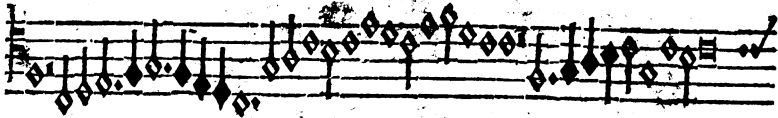
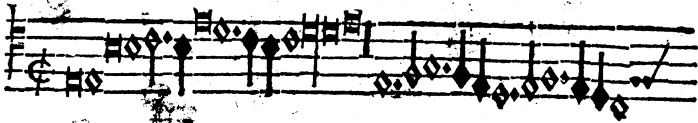
DISCANTVS.



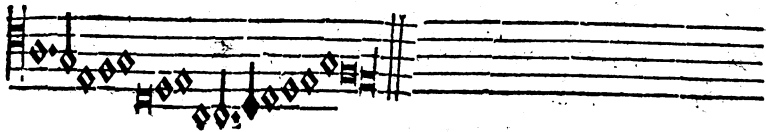
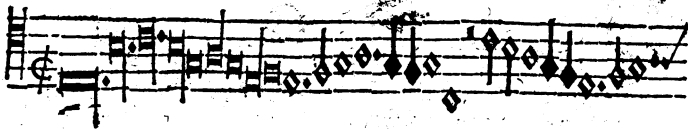
BASSVS.



ALTVS.

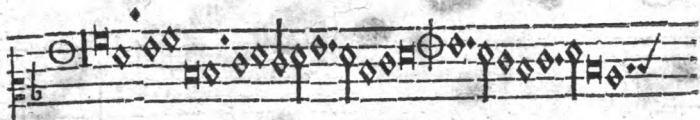


TENOR.



Aliud exemplum Temporis Perfecti, integri,
Diminuti, & pportionati. Resolutio scilicet
exempli supra in Prolatione positi.

DISCANTVS.



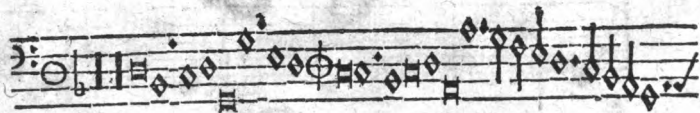
Tempus integrum.

Diminutum.



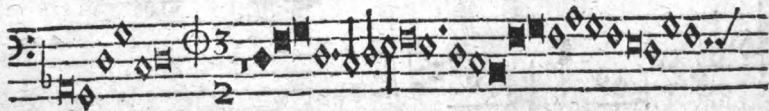
Proportionatum.

BASSVS.

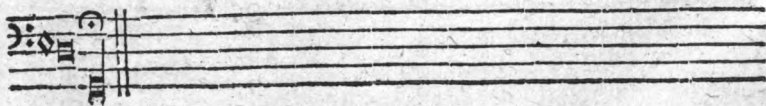


Tempus integrum.

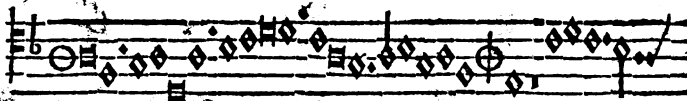
Diminutum.



Proportionatum.

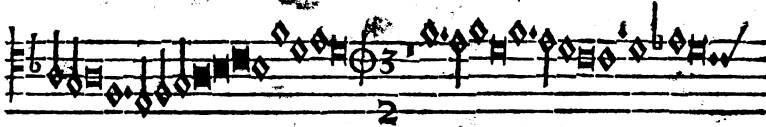


ALTUS.

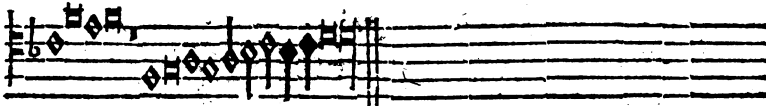


Tempus integrum.

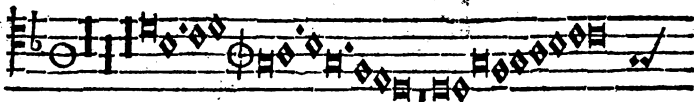
Diminutum.



Proportionatum.

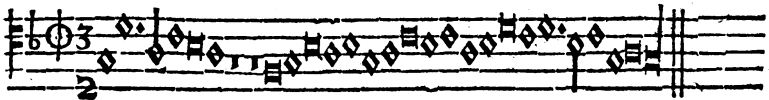


TENOR.



Tempus integrum.

Diminutum.



Proportionatum.

CAPVT QVARTVM

De Mensura Modi.

Quæ est Mensura Modi?

Ea est, quæ Longis ac Maximis Notulis suam certam

K 3

quantita-

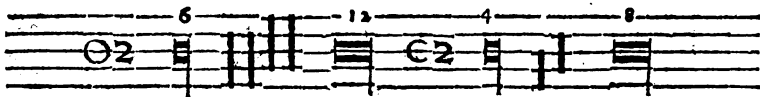
quantitatē præscribit. Est autē Modus duplex. Minor & Major, quod duabus diuersis Notis, Longæ & Maximæ seruit.

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 ponē adscriptum habens O_2 perfectionis est argumentum: Dimidius autem itidem cum numero C_2 , imperfectionis. Nonnunquam omissio binario numero, perfectio Minoris Modi per Pausas longæ perfectæ, aut trium Longarum nigredinē innuitur.

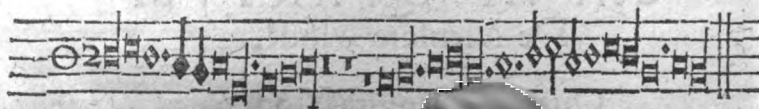


Sequitur exemplaris cōstitutio omniū eorū, quæ de Lōgis pfectis & impfectis scire usus exigit.



Exempla perfectionis.

Exempla imperfectionis.

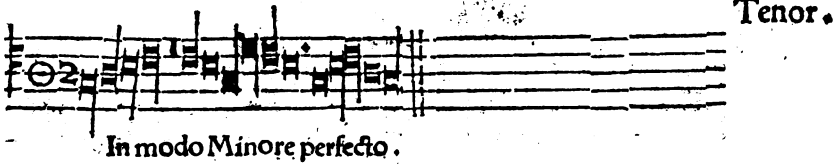


Exempla exceptionum.

Exemplum pariter Prolationis, Temporis, ac
Modi Minoris ex libello Listenij.

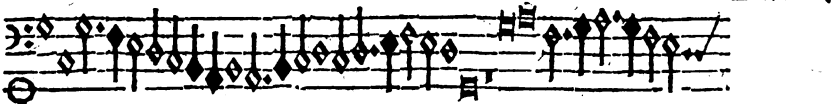


Discantus.



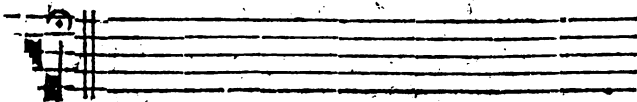
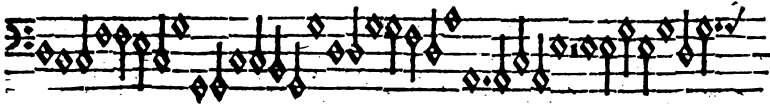
Tenor.

In modo Minore perfecto.



Bassus.

In Tempore perfecto.



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.

Atque hic tandem, ni fallor, palam est, quam non queat de Brevium, Longarum ac Maximarum quantitate quicquam certi iudicari, nisi ante de Prolationibus certe constitutum sit. Modus Maior perpetuo Tempus perfectum continet. Minor est contra imperfectum. Prolatio autem utriusque est communis: ut in scripto puncto, Maior: non scripto, Minor intelligatur. Quare si Tempori aut Modis, prolatio Maior, adscripto punctulo, accesserit, aliter utique omnino Maiorum Notularum quantitas habebit, quam si desit punctus: nimirum singulis Semibreuibus, quotquot earum in illis continentur, per punctum sese triplicantibus.



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



CAPVT QVINTVM
De Proportionibus.

Facit uulgo receptus in docendis Proportionibus usus, ut & ego eas hic sub priuato titulo tradam. Quas tamē 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 crassè enim nobis loqui libet, qui nō ulla Mathematicarum speculationum argutias, sed euidens tem quandam canendi Practicam tradere instituimus.

Proportionum Mensura quæ nam est?

Ea est, qua certis aliquot Tactibus, Notularum quoq; certus numerus, sed plerunq; diuersus, confertur. 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 infumimus.

Proportiones inæqualitatis quotuplices sunt?

Duplices. Maioris aliæ, aliæ Minoris inæqualitatis Mathematicis dicuntur. Sed quas nos hic malumus Augentes & Diminuentes uocare, Nimirum ab effectu, quod hæc Notularum ualorem semper adaugeant, illæ uero diminuât.

Quibus signis cognoscuntur Proportiones?

L

Binis

Binis numeris perpendiculariter conscriptis, in hoc, ut superior semper Semibreuium Notularum, inferior Tactuum index existat. quo Cantores intelligant, quantum Semibreuium Notularum superior numerus habet, ipsum, tot Tactibus, quot inferiore numero continentur, cantari oportere.

Quot sunt Proportiones Minoris inaequalitatis?

Eae sunt, quae superiorē inscriptionis numerū maiorē habēt inferiore. Cuiusmodi sunt. Dupla $\frac{2}{1}$ Tripla $\frac{3}{1}$ Quadrupla $\frac{4}{1}$ Sesquialtera $\frac{3}{2}$ Sesquitercia $\frac{4}{3}$ & id genus aliae. Quas nobis ideo Minuentes hic uocare libet, quod in his semper plures Semibreues, paucioribus Tactibus coaptantur, Quod uere ipsarum ualorem minui est. Siquidem ita alia quāto minorisquamq; singulo integro Tactu, cātari oportebit. Verum ut haec pueri rectius percipiant, eas huius generis Proportiones, quae usu receptiores sunt, speciatim hic describam, sumq; cuiq; exemplum subiiciam. Nam quod alioqui plurimae aliae apud Mathematicos numerantur, id mea hic nihil intersit, qui sola ea tradere institui, quae uulgatior canendi usus postulat.

De Proportione Dupla.

Quae est Proportio Dupla?

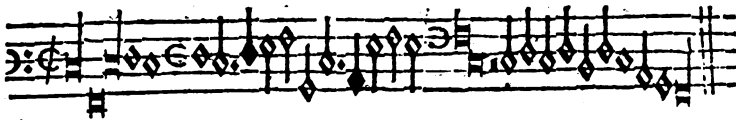
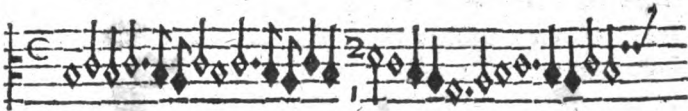
Ea est, quae omnis generis Notulis ac Pausis dimidium sui ualoris adimit. Ut ita per eam duae eiusdem speciei Notulae non plures ualeant, quā alia earundem una solebat. Hoc ergo est, cur nos Minuentem uocemus, quod ea ex Longa Breuem; ex Breui Semibreuem; ex Semibreui Minimā faciat. Dupla autem dicitur respectu integrae Semibreuis Notulae, quod unicae duas aequiuale faciat.

Quam

Quam habet Notionem?

Habet binos numeros, transuerse conscriptos, quorum superior inferiorem bis contineat, ita ut 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, Φ Φ : aut numerus binarius, non dissectos ponere excipit O_2 C_2 : aut dimidiorum cauedo sinistrorsum spectat \ominus , semper Proportionem Duplam significari.

Exemplum Proportionis Duplae.



Quid uero quod numeri inscripti Proportionum, non ita multo post, inuerso ordine ponuntur?

Hoc quoties in quibusque Proportionibus ita fit, semper easdem in eo loco cessare; Notulasque sequentes, rursus ex primo signo, quod ante Proportionis inscriptionem fuerat,

consendas 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 porro instantia concedi semper oporteat . Id quod infra in septimo Exemplorum capite clarissime cerneretur .

De Tripla Proportione.

Quæ est Proportio Tripla ?

Ea est , in quâ Breuis perfecta , aut tres Semibreues , unius integræ Semibreuis Tactui adaptantur . Relinquitur itaq; hîc Semibreui tertiâ tantum pars sui essentialis ualoris . Breuem perfectam autem dicimus ideo , quia omnia , quæ supra de Temporis perfectione & imperfectione , item de puncto 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 superior positus , inferiorem ter in se contineat , hoc modo :

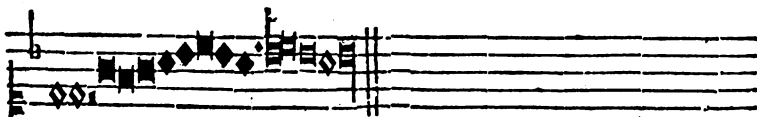
$$\frac{3}{1} \quad \frac{6}{2} \quad \frac{9}{3} . \quad \&c.$$

Exemplum Proportionis Triplæ .

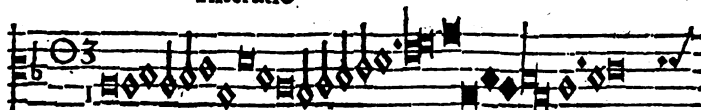


Alteratio.

Diuisio.

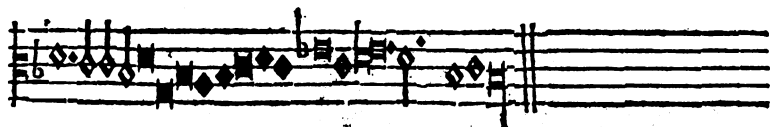


Alteratio



Alteratio

Diuisio



alteratio

De Quadrupla Proportione.

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 Notionē?

Habet & ipsa duos Numeros transuerse conscriptos, sed quorū superior inferiorē quater cōtineat ita, $\frac{4}{1}$ $\frac{6}{2}$ $\frac{12}{3}$, &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, quo
rû superior sesqui inferiorem continet, ita : $\frac{3}{2}$ $\frac{5}{4}$ $\frac{2}{6}$ $\frac{12}{8}$ &c.
Exemplum.

Fuga duorum. Iosquin.



De Hemiolia Proportione.

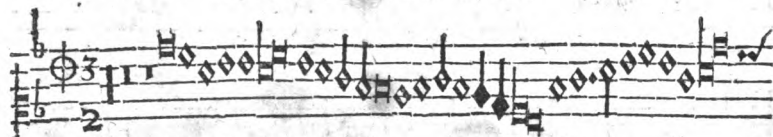
Hemiolia Proportio quæ est:

Eadem est planè cum Sesquialtera, hoc ipsum enim Græcis ἡμιόλιον significat. Cur autem hanc ab illa distinctam uoluerint

Iuerint Musici, nihil equidem firmi uideo. Nisi forte hoc nigror Notularum effecerit, quo solo ea ferme absq; alijs signis Proportionalibus in Tempore, tres Semibreues; In Prolatione tres Minimas singulis Tactibus accomodadas significat.

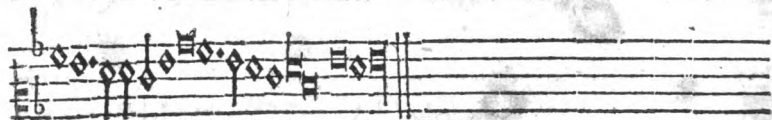
Exemplum Ioannis Ghiselin.

DISCANTVS.



Hemiolia siue Sefquialtera

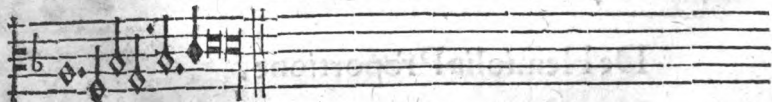
Diminuta



ALTVS.



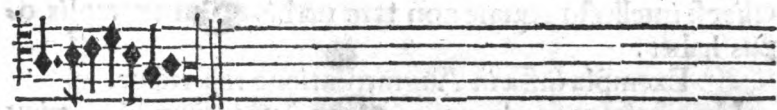
Tripla integra



TENOR.



Hemiolia Prolationis



BASSVS.



Hemiolia Temporis



Tot fermè Proportiones ex Diminuentibus sunt, quorū receptior usus in vulgatis probatissimorum Musicorum cantionibus existit, & quas præ cæteris pernoscere maius operæ præcium esse autumamus. Cæteras ideo hic consultum uideatur omitti, quòd non tam ad canendi usum, quàm Mathematicum acumen faciāt. Nam Sesquiquartæ, Sesquifextæ, superbipartentis, & similium rationem multo facilius quisq; monstrauerit, quàm usum præstiterit. Porrò ad alterum genus Proportionum, quod Augētes supra uocari placuit, trans eamus. Sunt autem eæ omnes 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 quæq; Notulas & Pausas toties in sese multiplicandas esse, quoties superiorem numerum inferior continet. Ita Subdupla omnes Notas & Pausas duplicat, Subtripla triplicat, Subquadrupla quadruplicat, &c. Res ipsa per se facit

cilis est intellectu, quare non tam uerbis quam exemplis opus habet.

Exempla infra in Augmentatione reperiuntur.

Hæc satis sunt, de utroque genere Augmentum & Diminutionum Proportionum tradidisse, quatenus receptior canendi usus necessario exigit. Quæ & pueris tanto diligentius obseruanda erunt, quod longe maxima pars totius Augmentationis & Diminutionis ex his promanet.

CAPVT SEXTVM

De Augmentatione & Diminutione.

Frequenter usu uenit in probatis Cantilenis, ut Notularum & Pausarum essentialis ualor, per alia signa alijs opposita, aut augeatur aut diminuat. Est autem essentialis ualor Notularum, quo singula Semibreues, singulos Tactus sub his signis O C perficiunt. Vnde si unica 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 hætenus impedimenti fuit multis, felicissime expeditur.

Prima.

In omni generis Cantionibus, quod ad ueram artem pertinet, non nisi, eundem adeoque simplicissimum tactum obseruandum esse.

Alteræ.

Omnia cantionum ac Proportionum quantumlibet diuersa signa, tum Augmentia tum Diminutionia, ad essentialem Semibreuis Notula ualorem, tanquam totius Proportionabilitatis basim, referri oportere.

De

De Augmentatione.

Quid est Augmentatio?

Est incrementū, Notulis ex certis signis aut Canonibus, ultra communem ac essentialam ipsarum ualorem, accedens Ea tribus ferè modis significatur.

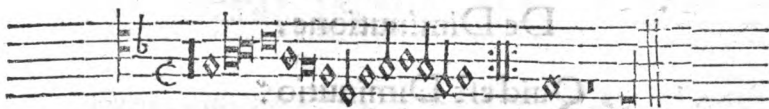
Primo per Prolationem maiorem unius uocis, aliarum uocum minori Prolationi oppositam. $\odot \circ C$. Ita enim per puncti inscriptionem Semibreuis perfecta tribus Tactibus, ualeat, Imperfecta duobus, Minima unico.

Secundo, per principaliter præscriptas Proportiones Minoris inæqualitatis, quas Augētes nos uocam⁹, id est, quarum numerus superior, minor est inferiore: Cuiusmodi sunt, Subdupla, $\frac{1}{2}$: Subtripla, $\frac{2}{3}$: Subquadrupla, $\frac{1}{4}$: & id genus cæteræ. Sub harum inscriptionibus, uniuersæ Notulæ, æ Pausæ sequentes, toties in se multiplicantur, quoties inferior numerus superiorem continet.

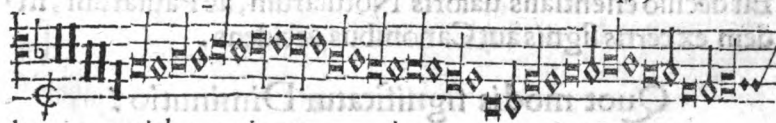
Tertio, per Canones adscriptos, qui incrementum Dupli, Tripli, aut quadrupli &c. indicunt.

Exemplum in le ne demande Oberti.

Quitollis,



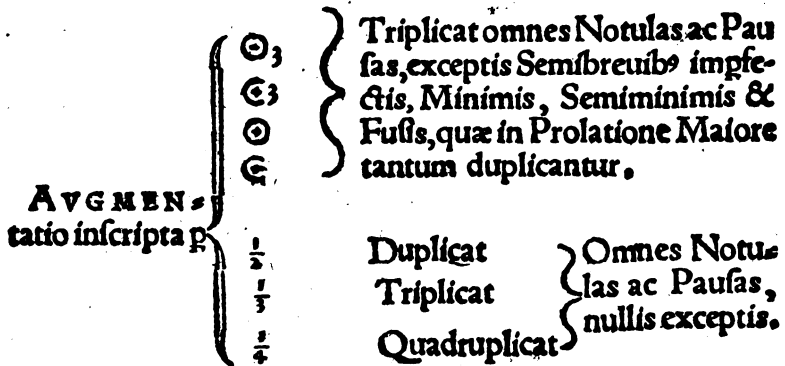
Canon. Primo crescat $p \frac{1}{5}$. Scdō $p \frac{1}{4}$. Tertio $p \frac{1}{3}$.



Resolu-
tio.



Itaq; quicquid ad signa, & Proportiones Augmentationis pertinet, id breuiter ex subiecta figura pueri ediscere poterit. 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, unâ 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?

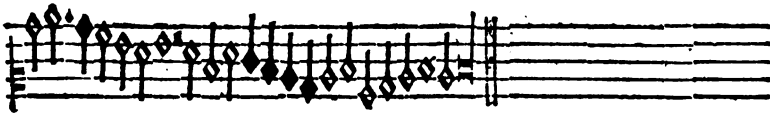
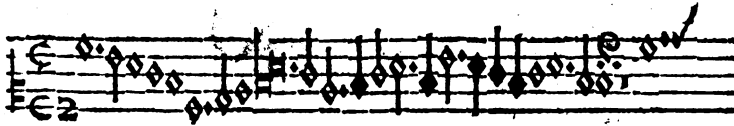
Quatuor. Primo per numerum binariū Circulis, aut Semi-
 circulis ita ponè adscriptum, O₂ C₂. Quanc; ego quasi
 subscriptum malim; ut ita is numerus Duplæ Proportionis,
 non

non Modi Minoris, sit. Quemadmodum & in Tripla Proportione signanda, Circulo ternionem non æque adscribimus, sed oblique subscribimus: idcirco ideo, ut nō Modum Māiorem, sed Proportionē Triplam significari sciamus.

Altero modo significatur Diminutio, per utrgulam medios Circulos, aut semicirculos ita dissecantē, $\Phi \ \Phi \ \Phi \ \Phi$.

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

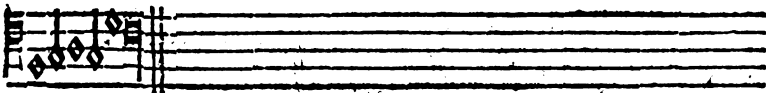
Exemplum primi Modi per C_2 .
Duo in unum Iosquini.



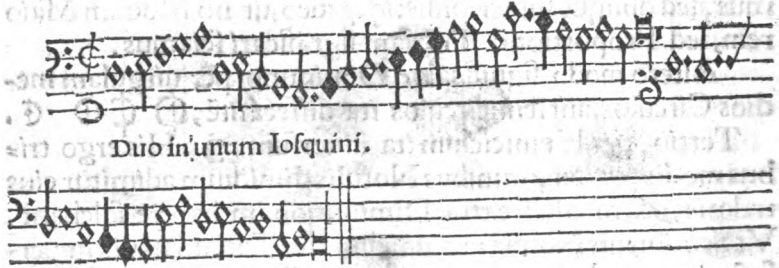
Exemplum Secundi Modi, per $\Phi \ \Phi$.



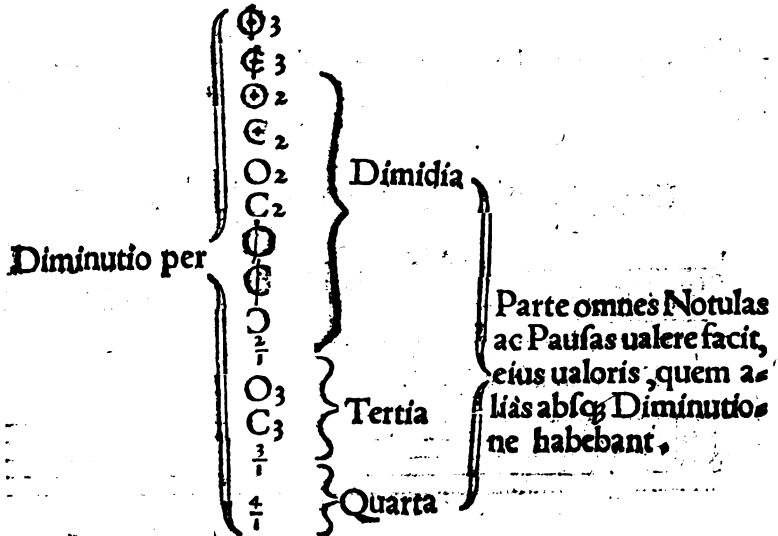
Duo in unum Iosquini.



Exemplum Tertij Modi, per C .



Quarto signatur Diminutio, per omnis generis Proportiones, superiorem numerum maiorem habentibus inferiore, puta Maioris inæqualitatis, quas Diminuētes, ob hoc ipsum, quòd essentialē ualorem Notularum diminuunt, 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 dimidiatum tantum remaneat. huius signa sunt, Φ_2 , \mathbb{C}_2 , \mathbb{D} , \mathbb{D} . 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, Φ , \mathbb{C} , O_2 , C_2 , \mathcal{O} , ponuntur, huc referri ex arte oportebat. Quod sub illis signis, Dupla quatuor Semibreues; Tripla sex; Quadrupla octo, Sesquialtera tres unico tactu absolvere debebat. Nisi enim ita fiat, certe non uideo, quid differentia hæc Proportionum signa inter se habeant, C_3 & \mathbb{C}_3 . Quorum tamen utiq; ex integritate & Diminutione aliquam esse necessario fatendum est. Nisi forte quis sub his signis Φ_3 , \mathbb{C}_3 , non Triplam, sed Sesquialteram Proportionem committi dicat: ut qua tres diminutæ Semibreues, duabus itidem Diminutis æquiualeant.

Diminutionis
Diminutio



Omnes Notulas ac Pausas tantum quarta parte eius ualoris, quem extra Diminutiones aliqui habuissent, ualere facit.

Sequitur exemplum uariarum Diminutionum.

MUSICAE
DISCANTVS.

Essentialis ualor. Proportio Dupla

Hemiolia Proportio

Tripla. Proportio Quadrupla.

TENOR.

Integer ualor. Diminutio simplex.

Sesquialtera Temporis.

Duplex Diminutio

Integer ualor Diminutio simplex.

Tripla Proportio

Duplex Diminutio.

CAPVT SEPTIMVM

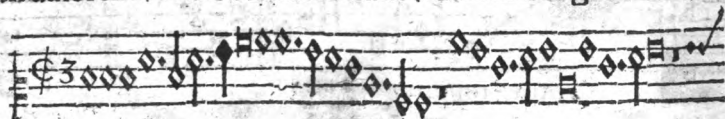
De eodem Tactu omnium Cantionum, & Resolutione diuersorū Signorum.

Quæ hæcenus de Proportionibus, Augmētatione & Diminutione tradita sunt, ea omnia pueris, etiā hoc nomine diligentissime ediscenda fuerant, quod certissimæ regulæ, & quasi fidissima Medææ fila sint, quibus uelut ducibus, quantumlibet uariantium inter se signorum labyrinthos expedite perambulent. Quod ut certo constet, ita esse, nunc demum aliquot difficilissima exempla Cantilenarū huc adscribam, & eorū cuiq; suas resolutiones addam, ut in eis, tanquam in speculo, quisq; perscipiat, quid ubilibet cantari debeat. Attamen priusquam hoc præstem, certa argumenta Cantionum ex optimis Musicis adducam, quæ, cum à nemine cantari possint, qui diuersas Tactuum species usurpare uelit, Per hoc utiq; cōuincant, omnia signa, quantumlibet diuersa, ad eiusdem Tactus proportionem accommodari posse & ex arte debere.

N Primum

Primum Argumētum unici ac eiusdem perpetui
Tactus, in omnis generis Cantionibus, ex Lom
me arme Iosquini.

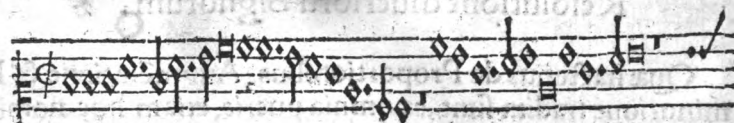
Fuga trium uocum ex unica, quarum prima Proportiona-
tum ualorem : Altera Diminutum : Tertia Integrum canit .



Vox Proportionata



Vox Diminuta



Vox integra

Alterum Argumentum Petri de la Rue est,
ex Lomme arme ipsius.

Fuga quatuor uocū ex unica. In qua Diminutus Discātus, Tenor proportionatus, Altus & Bassus integri. hic imperfectus, ille perfectus canēdi sunt.

Discātus Diminutus.

The first staff of music, labeled 'Discātus Diminutus', is written on a five-line staff with a treble clef and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, some beamed together, creating a rhythmic pattern. The staff ends with a double bar line and a repeat sign.

The second staff of music, continuing the 'Discātus Diminutus' part, is written on a five-line staff with a treble clef and a common time signature. It continues the melodic line from the first staff.

The third staff of music, continuing the 'Discātus Diminutus' part, is written on a five-line staff with a treble clef and a common time signature. It continues the melodic line from the previous staves.

Altus integer perfectus.

The fourth staff of music, labeled 'Altus integer perfectus', is written on a five-line staff with a treble clef and a common time signature. The melody is more rhythmic, featuring many eighth and sixteenth notes. The staff ends with a double bar line and a repeat sign.

The fifth staff of music, continuing the 'Altus integer perfectus' part, is written on a five-line staff with a treble clef and a common time signature. It continues the melodic line from the previous staff.

Tenor proportionatus.

The sixth staff of music, labeled 'Tenor proportionatus', is written on a five-line staff with a bass clef and a common time signature. The melody is written in a lower register than the previous parts. The staff ends with a double bar line and a repeat sign.

The seventh staff of music, continuing the 'Tenor proportionatus' part, is written on a five-line staff with a bass clef and a common time signature. It continues the melodic line from the previous staff.

The eighth staff of music, continuing the 'Tenor proportionatus' part, is written on a five-line staff with a bass clef and a common time signature. It continues the melodic line from the previous staff.

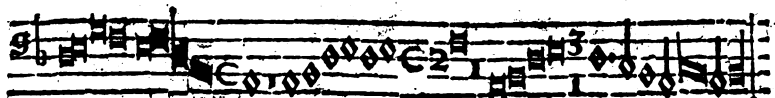
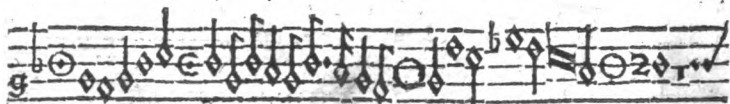
Bassus integer, sed imperfectus.

The ninth staff of music, labeled 'Bassus integer, sed imperfectus', is written on a five-line staff with a bass clef and a common time signature. The melody is written in a low register. The staff ends with a double bar line and a repeat sign.

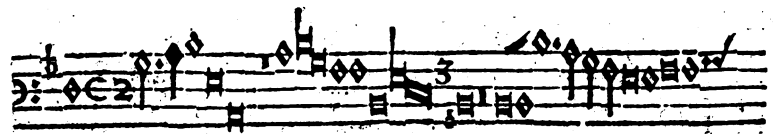
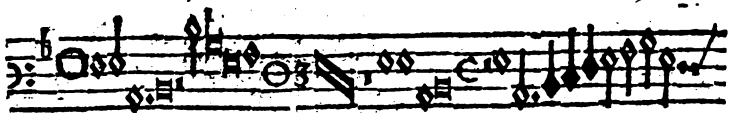
The tenth staff of music, continuing the 'Bassus integer, sed imperfectus' part, is written on a five-line staff with a bass clef and a common time signature. It continues the melodic line from the previous staff.

Tertium Argumentum Henrichi Isaac est, ex Pro-
 fa historię de Conceptione Marię, in quo Tripla
 Proportio promiscue nũc Diminuto, nũc integro
 Notularum ualori opponitur.

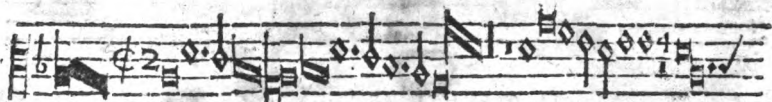
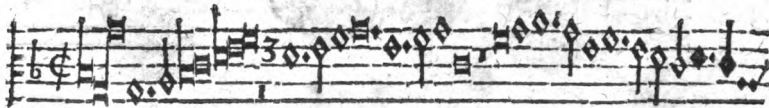
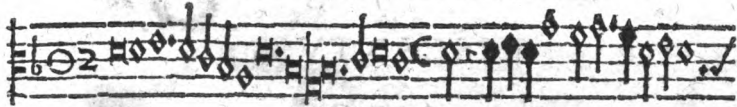
DISCANTVS.



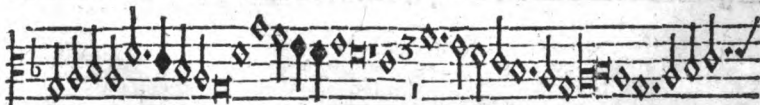
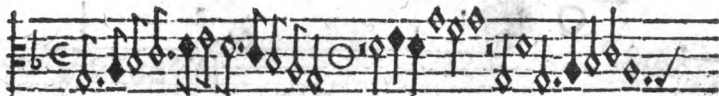
BASSVS.



ALTVS.

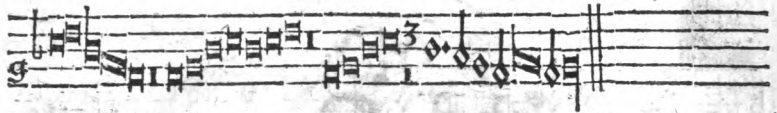
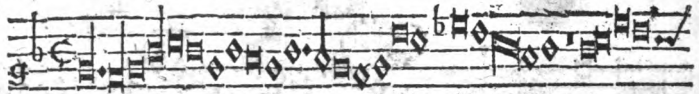


TENOR.

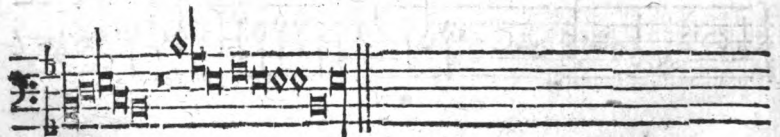
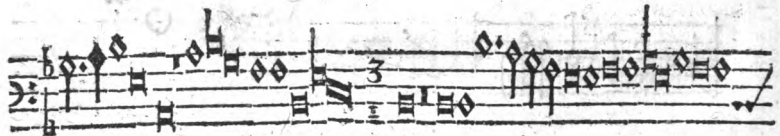
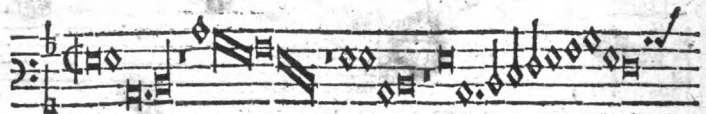


Resolutio tertij Argumenti.

DISCANTVS.



BASSVS.



ALTUS.

The Alto part consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a triplet of eighth notes. The third staff continues the melodic line. The fourth staff concludes the phrase with a double bar line and repeat dots.

TENOR.

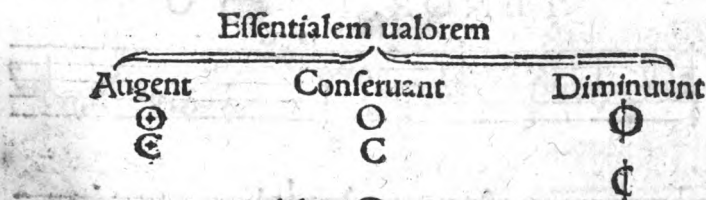
The Tenor part consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a triplet of eighth notes. The third staff continues the melodic line. The fourth staff concludes the phrase with a double bar line and repeat dots.

Quid est Resolutio?

Est abstrusioris Notularum ualoris, in uulgatiorem aliam quam formam transcriptio. In qua rectè constituenda, hic subscriptos Canones, unà cum superioribus, Perfectionū, Imperfectionum, Alterationum ac Diuisionum regulis, & diligentissime obseruare operæ precium est. Sciant autem hic pueri, quoties in subscriptis Resolutionum Canonibus audient Notularū figuras duplicandas, triplicandas &c. esse, in eo Notularum ualori tantum semper detrahi, quantum figuræ additur; ut ita Notula triplicata, aut quadruplicata in resolutione nō plus ualeat, quàm extra resolutionem simplex ualebat.

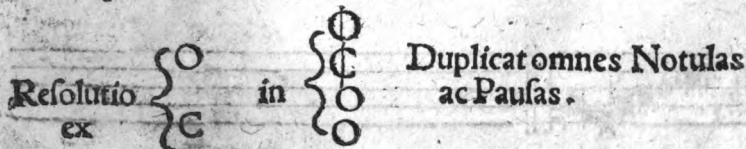
Primus Canon.

Omnis Augmentatio ac Diminutio Notularū, ad essentialis Semibreuis integrum tactum, quo sub his signis O C, ualet, relatiue intelligi & aestimari debet.

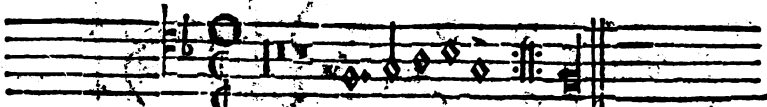


Alter Canon.

Essentialis ualor Notularum, in simplicem Diminutionem resoluendus, omnes Notulas ac Pausas duplicat; At è cōtra, Simplex diminutio in essentialem ualorem restituēda, ante duplicatas rursus dimidiat.

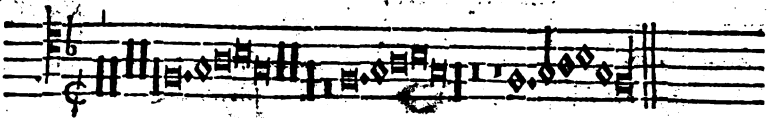


Exemplum.

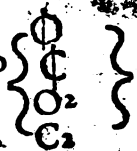
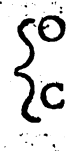


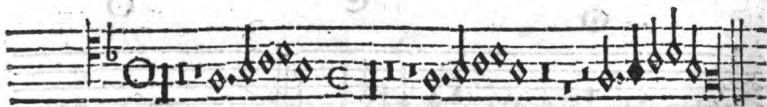
lene demande Oberti

Resolutio in Diminutionem.



Hanc resolutionē si rursūm dimidiēs, essentialē habebis ualorem.

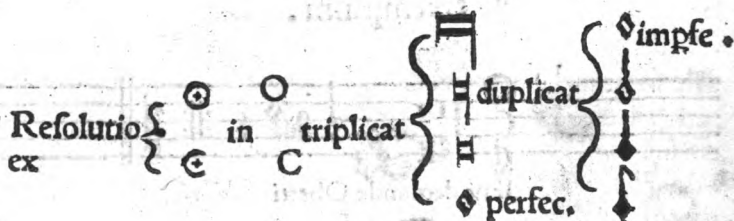
Resolutio
ex  in  Omnes Notulas & Pau-
sas dimidiat.



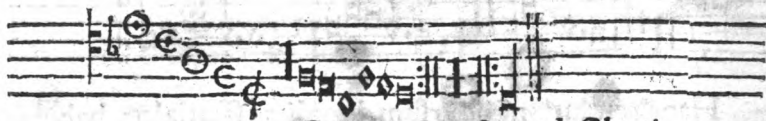
Canon Tertius.

Integra Prolationis augmentatio, in essentialē ualorē resoluenda, omnes Notulas ac Pausas triplicat, exceptis im-
perfectis Semibreuibus, Minimis, Semiminimis, ac fuis,
quas tantum duplicat,

Resolutio

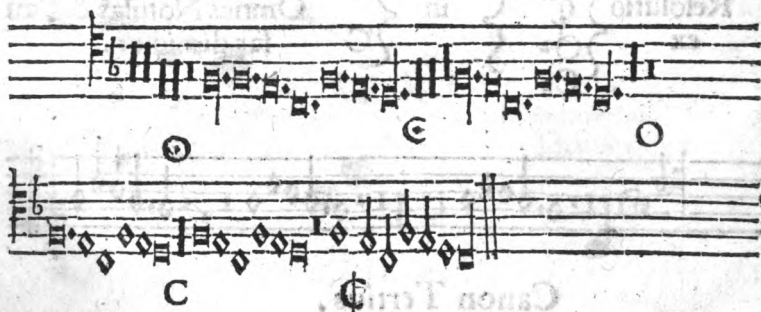


Exemplum.



Sanctus. Iene demande Oberti.









Resolutio in integrum ualorem.



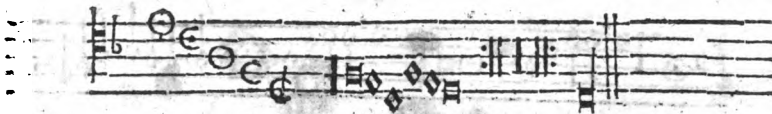
Quartus Canon.

Integra Prolationis Augmentatio, in Diminutionem resoluenda, omnes Notulas ac Pausas sextuplicat: Exceptis imperfectis Semibreuibus, Minimis, Semiminimis ac Fuffis, quas quadruplicat. id est,

Resolutio

Resolutio  in  Sextuplicat  quadruplicat  ipse
 ex    
 pfect.

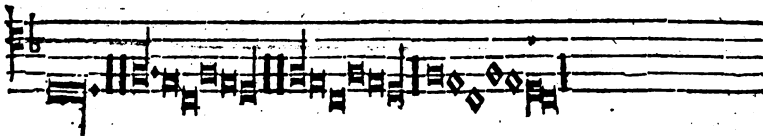
Exemplum superius repetitum.



Je ne demande.



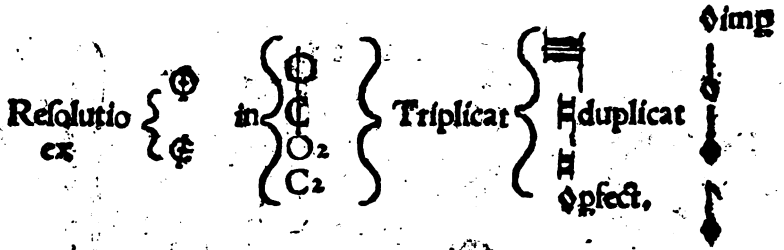
Resolutio in Diminutum ualorem.



Canon Quintus.

Augmentatio Prolationis Diminuta, si in simplicem Diminutionem resoluitur, omnes Notas ac Pausas triplicat: Exceptis imperfectis Semibreuibus, Minimis ac Fulsis, quas tantum duplicat, hoc est,

○ 2 Resolutio



Exemplum Ghiselinii.

The image displays six staves of musical notation in mensural style. The notation includes various note values (minims, crotchets, quavers), rests, and clefs (soprano, alto, tenor, bass). The music is arranged in a single system with six staves. The notation is dense and characteristic of early printed music.

Canon Sextus.

Augmentatio Maioris Prolationis bis Diminuta, in semel Diminutam minorem resoluenda, Perfectas Notulas omnes sesquialterat, Imperfectas nihil mutat. hoc est:

Resolutio ex $\left. \begin{array}{l} \text{♩} \\ \text{♩} \end{array} \right\} \text{in} \left\{ \begin{array}{l} \text{♩} \\ \text{♩} \end{array} \right\}$ Sesquialterat Perfectas Notulas oēs, imperfectas uero nihil mutat.

Exemplum Sexti Canonis

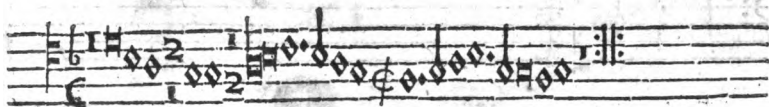
Et resurrexit Ioannis Ghiselin.

Resolutio

Possent hic plures Canones fingi, de Modis, Temporibus, Proportionibus augentibus & diminuentibus, sed quia de his omnibus non aliter etiam in resoluendo, quam ante dictum est, sentiri debet, ad illa priora pueros remittimus. Nihilominus tamen quaedam alia exempla subscribamus, secundum quorum resolutiones, omnia similia iudicare ac canere discant pueri.

Exemplū

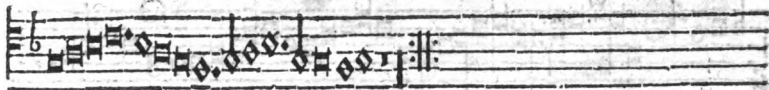
Exemplum Proportionum } Subtriplex $\frac{1}{3}$
 } Subduplex $\frac{1}{2}$
 } Duplex $\frac{2}{1}$



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

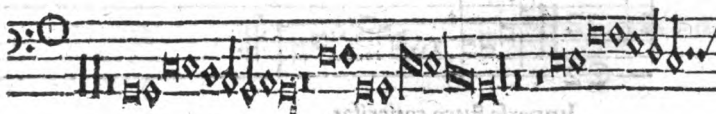
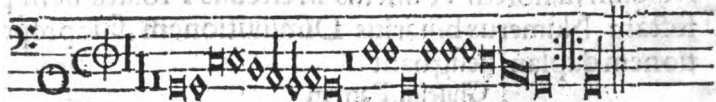


Resolutio
diminuta

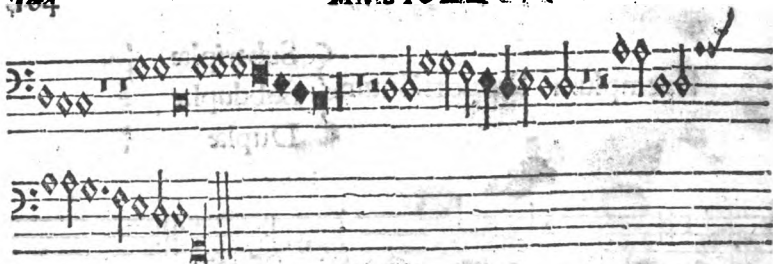


Sequuntur duo exempla, in quibus non solum figuræ, ue-
 rum etiam situs signorum obseruandus est, secundum quæ
 Notulæ nunc altius, nunc demissius cantari debent.

Ex Lomme arme de Orto.



Resolutio

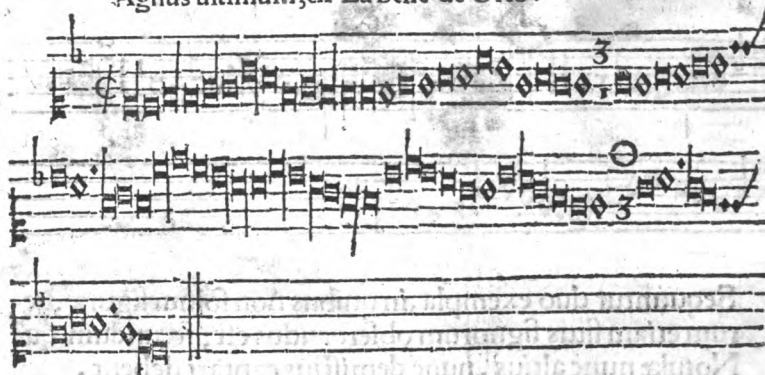


Alterum exemplum.



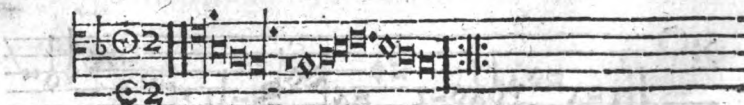
Agnus ultimum, ex La belle de Orto.

Resolutio

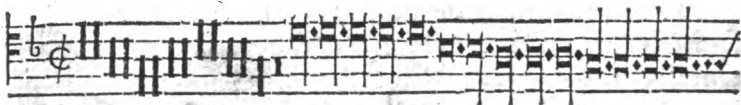


Aliud exemplum, in quo geminae Pausa Longa perfecta
Modum maiorem. Punctus in circulis Prolationem per
fectam, Numerus binarius Diminutionem, siue propor
tionem duplam designant.

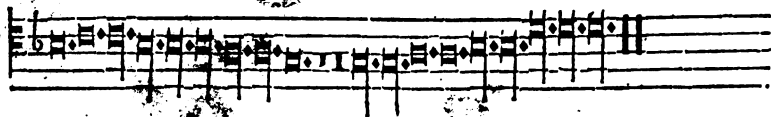
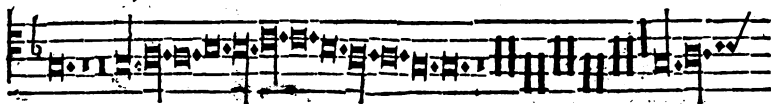
Ghiselin, Patrem



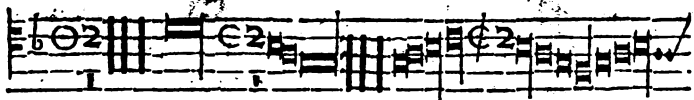
Imperfectum cancrisat.



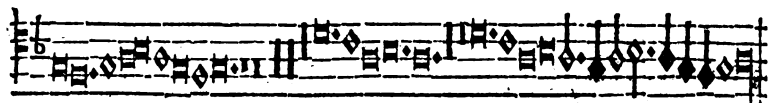
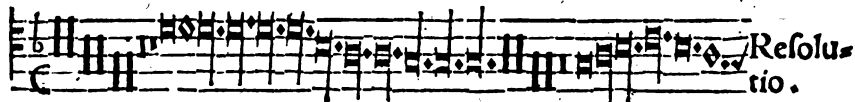
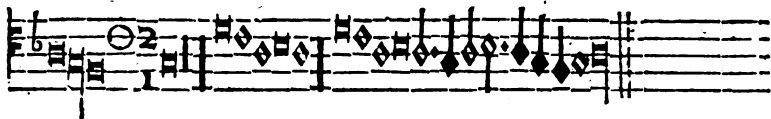
Resolutio.



Vltimum exemplum, in quo iterum Modus maior per pausas Longæ perfectæ & integrum circulum : Modus minor per similes pausas, sed dimidium circulum; Diminutio per Duplam proportionem significatur.



Sanctus Ghifelin.



De Canonibus ænigmaticis, qui plerumque cantibus adscribi solent, nulla certa regula dari potest: præterque ut sententiarum adscriptarum formulæ obseruentur, quod fere à rerum natura, usu, simili, contrario, &c. usurpantur. Ita cancri fare retrogradî est. Noctem in diem uertere, est albas notulas canere, quæ nigræ scribuntur. Misericordiam & ueritatē sibi obuissse, est eundem cantum ab hoc rectè, ab altero retro, grado ordine concini debere &c.

CAPVT OCTAVVM

De Tonis.

De industria mihi hic temperabo à longiore Tonorum descriptione. Quid enim opus est Autentas ac Plagales Tonorum, ut uocant, limitationes, & cuiusque illorum superadditas differentias, religiosius prosequi, quorum in figuratis cantibus penè nullam rationem haberi cernimus? Sufficiat ergo hic quàm simplicissime monstrasse, quomodo Toni uulgarioris cuiusque Cantilenæ cognosci, Psalmique & Magnificat, sic enim loqui licet, intonari debeant. Qui plura uolet, is ex alijs petat.

Quid est Tonus?

Est certa quedam qualitas melodix, seu potius affectus cantionis. Vt enim affectuum animi, alij alacres ac plausibiles, alij graues & sedati, quidam tristes ac gemebundi, rursus iracundi alij ac impetuosî: ita & melodix cantuum, quod alix aliter afficiant, uariè distinctæ sunt Musicis.

Quot sunt species Tonorum?

Octo. Quæ ex certis interuallis, quorum quisque aliquod peculiare & ceu proprium habet, discernuntur. At quæ ea sint,

sint, & quod quemq; tonum adtineat, ex subscripto Disticho facillime ediscant pueri.

Pri. re la, dat; Se. re fa: Ter. mi fa: mi laq; Quartus.
Quint. fa, fa, Sex. fa la. Sep. ut sol. Oc. sonat ut fa.

Quis cantus est Primi Toni?

Omnis cantus Primi toni est, qui in re finiens, tractum suae melodiae per re la Diapente potissimum effingit.

Monodia Primi Toni.

Three musical staves illustrating the Monodia Primi Toni. The first staff is labeled 'Tonus.' and shows a sequence of notes: re, la, mi, fa, sol, la, re. The second staff is labeled 'Psalmus.' and shows a sequence of notes: re, la, mi, fa, sol, la, re. The third staff is labeled 'Magnificat.' and shows a sequence of notes: re, la, mi, fa, sol, la, re.

Exemplum.

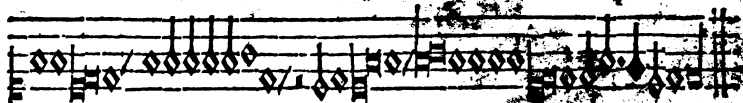
Fuga duum Iosquini, in Subdiatesaron, post duo tēpora.

Three musical staves illustrating the Fuga duum Iosquini, in Subdiatesaron, post duo tēpora. The first staff shows the beginning of the fugue with a treble clef and a common time signature. The second and third staves continue the fugue with various rhythmic patterns and accidentals.

Quis Cantus est Secundi Toni?

Secundi Toni est, quicumq; cantus cū rē finali fa Semidi-
tonum frequentius repetit.

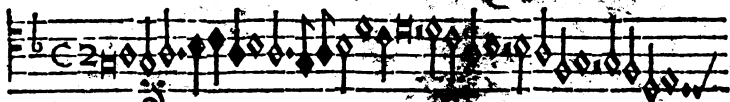
Monodia Secundi Toni.



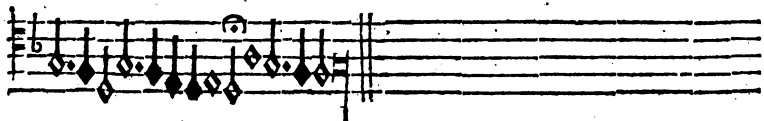
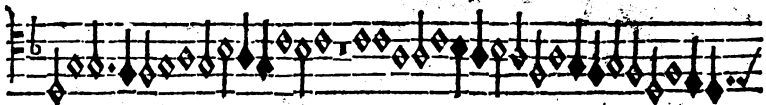
Tonus. Psalmus. Magnificat.

Exemplum.

Duo, Petri de la Rue.



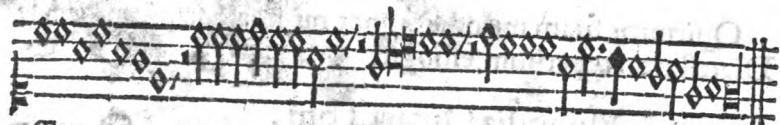
O salutaris hostia.



Quæ Cantilenæ sunt Tertij Toni?

Eæ omnes, quæ in mi desinunt, sed ita, ut ex eodem mi
cum fa per Diapente & Hemitonium maiorem melodiæ par-
tem desumant, Mono

Monodia Tertij Toni.



Tonus: Psalmus. Magnificat.

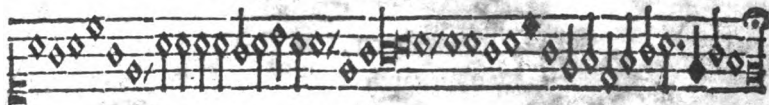
Exemplum.
Duo Alexand. Agric.



Quis cantus est Quarti Toni?

Quicumq; suam melodiam per mi finale, saepius cum la
Diatesaron repetitum, effingit.

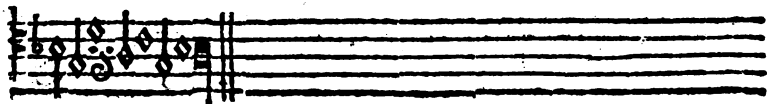
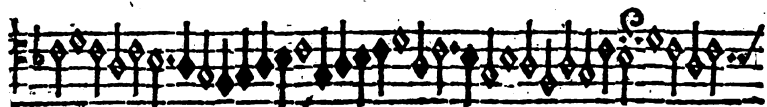
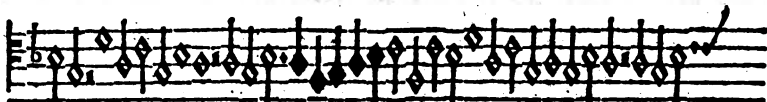
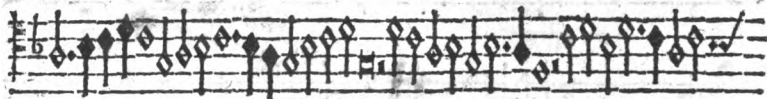
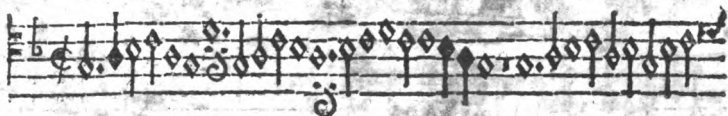
Monodia Quarti Toni.



Tonus. Psalmus. Magnificat.

Exemplum Iosquini.

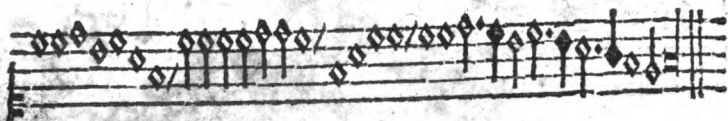
Fuga trium, hic in Epidiapent. ille in Subdiatessa.



Quis cantus est Quinti Toni?

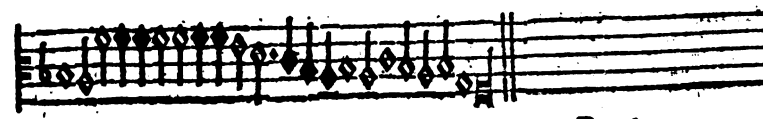
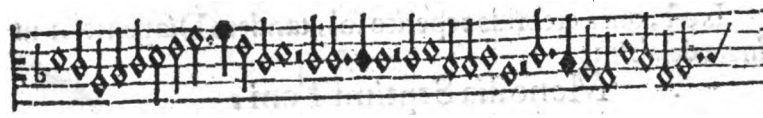
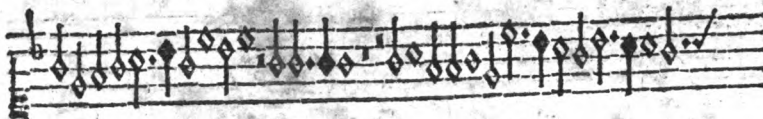
Qui cum fa finali, alterum fa supernum per Diapente crebrius repetit. Aut, quod alijs magis placet, qui cum ut finali, sol Diapente, & mi Ditonum saepius reiterat.

Monodia Quinti Toni.



Tonus. Psalmus. Magnificat.

Exemplum.



Quæ Cantio est Sexti Toni?

Quæ suum fa finale, cum superiore la, per Ditonum crebrius commiscet.

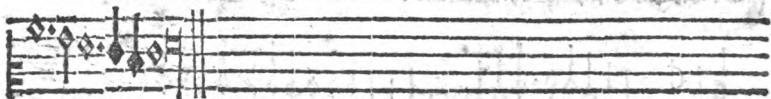
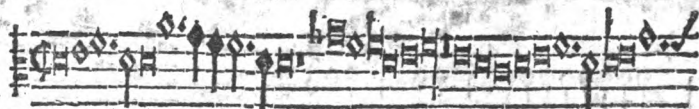
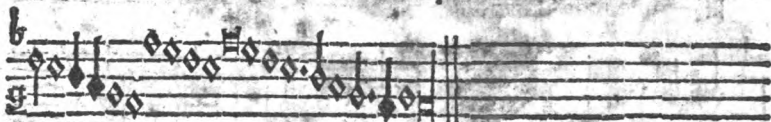
Monodia Sexti Toni.



Tonus. Psalmus. Magnificat.

Exemplum.

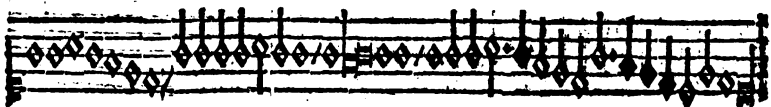
Iosquin, Duo.



Quis est Septimus Tonus?

Is est, qui a crebrius repetito sol, tandem Diapente in ut finale delabitur.

Monodia Septimi Toni:



Tonus. Psalmus. Magnificat.

Exemplum.

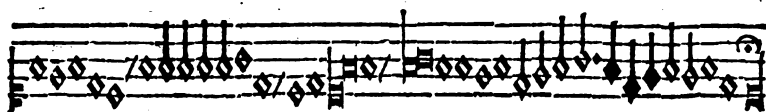
Fuga duorum Temporum in Diatessaron Alexan. Agricola



Quis est Cantus Octavi Toni?

Qui per fa & ut finale, frequentius inuicem Diatessaron
repetita, suam melodiam constituit.

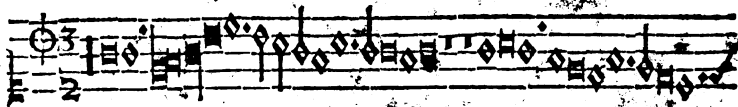
Monodia Octavi Toni.



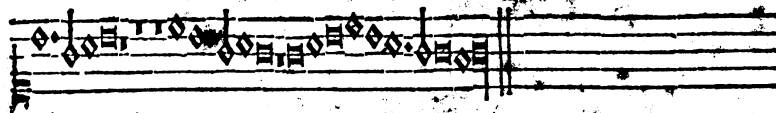
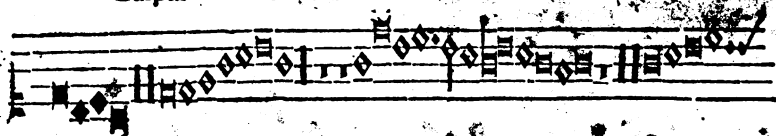
Tonus, Psalmus, Magnificat.

Exemplum.

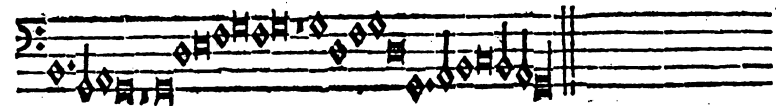
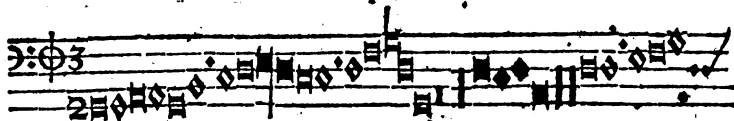
DISCANTVS.



Gaspar. Octavi.



BASSVS.



Musical score for Altus and Tenor parts. The top staff is labeled 'ALTUS.' and the middle staff is labeled 'TENOR.'. Both staves begin with a treble clef and a 3/2 time signature. The notation consists of square notes on a four-line staff, with some notes beamed together. The bottom two staves appear to be a continuation of the Tenor part.

FINIS.

ERRATA.

- Fol. 32. Antepenult. Nota prioris exēpli deponat in Diapēte.
- Fol. 34 Tenor Fortunæ diminutionem habeat C .
- Fol. 44 alterius uersus prima pars lōgæ ligaturæ pūctū addit. habeat.
- Fol. 69. In Tenore septima Breuis, in mediā lineā deponatur.
- Fol. 92. Alterū signū in Basso binariū numerū habeat O_2 .
- Fol. 96. in Resolutione, pro O_2 reponere C .
- Fol. 101. Signa resolutionis ita habeat. ex $\left. \begin{matrix} \text{C}_2 \\ \text{C} \end{matrix} \right\} \text{ in } \left. \begin{matrix} \text{C}_2 \\ \text{C} \end{matrix} \right\} \text{ Sēq. \&c.}$



