

**QVÆSTIO-
NES MUSICES
BREVISSIMAE E VARIIS
AVTHORIBVS EXCERPTAE
& illustratæ varijs exemplis in vsum
puerorum Scholæ Mis-
nensis á**

**GEORGIO THEODORICO
MISENO.**



GORLICII

Excudebat Ambrosius Fritsch.

ANNO

M. D. LXXIII.

ἕως διδάσκει τὴν μουσικὴν.

Sen:

Φίλτρον τῷ μαθητῶν τὴν μουσικὴν ὄσιον ἔδον.

*Musica scrutando per multos discitur usus,
A Musis etenim M V S I C A nomen habet.*

Difficiles aditus sed amor nil aspera curans,

Discendiq; tenax, vincere quaq; potest.

Nam precepta frequens crebrū qui iungit ad usum

Excellens solida percipit artis opus.

Ergo Theodorice tuo laus digna labori

Ex tali veniet precipientis ope.

Vos modo discendi cupidus, quos detinet ardor,

Commoda non tanti spernite queso boni.

Ioachimus Francus Ioach.



BONA INDO-

LE ET MAGNA SPE

DOCTRINAE, VIRTUTIS

ET PIETATIS PVERIS IACO-

bo, Michaëli, & Vuolffgango Stoll fratrib, pruden-

ris ac honesti viri Iacobi Stoll ciuis Misnensis filijs :

Et Vuolffgango, Andrea, & Ambrosio Blada fra-

tribus honesti viri Vuolffgangi Blada quondam

præpositi in Cœnobio ad sanctam crucem,

& ciuis Misnensis filijs : Georgius
Dietrich Misenus
S. D.



USICAM honestum & iucun-

dum oblectamentum esse dig-

num liberalibus ingenijs omni-

bus constat. Nam sanctissimè

Reges & Prophetæ in maximis doloribus

sedandis vsi sunt Musicis concentibus. Non

solum in hac iucundissima arte delectatio

spectanda, sed summa etiam eius vtilitas

consideranda est. Psalmodia enim apud ve-

teres in Ecclesia DEI quotidiana fuit, adq̃

eam Propheta David hortatur in Psalmis,

cum inquit : Cantate Domino canticum
nouum. Item : Cantabo Domino, qui bo-
na tri-

na tribuit mihi. Itaq; hæc suauissima & vtilissima ars, simul cum cæteris artibus liberalibus, quæ etiam harum vna Musica in Scholis traditur iuuentuti, vt motus in ferocioribus naturis ea sedentur, atq; summa beneficia DE I, exhibita nobis in filio centu Musico celebrentur & conseruentur in publico cœtu. Hanc igitur breuissimam Methodum artis Musices in communem vsum Scholæ nostræ puerilis consilio eorū, quibus ratio docendi iuuentutis commissa est, edidimus, vt hac forma Methodica, hanc artem quoq; Schola nostra haberet, traditam breuiter, absq; vllis ambagibus, quæ iuuentutem teneram in discenda arte hac, sicut & in alijs valde remorantur. Extant quidem & huius artis libelli multorum eruditi, & copiosi, sed nos, qui pueros docemus, experimur talibus methodis pueros plus proficere, quàm illis longioribus quasi commentarijs, quibus multa præcepta ~~etiam~~ admiscuntur. Speramus igitur pueritiæ formandæ doctos, & hunc libellum nostrum Methodicum vtilem Scholis iudicaturos. Vobis autem optimi pueri dedicare placuit hunc libellum Musicum, vt aliqua
saltem

saltem significatio mei erga vos amoris & studij publicè extaret, & hoc exiguo munusculo literario vos ad discendum hanc utilissimam & suavissimā artem magis accenderem. Postremò vt parenti etiā vestro pietate, virtute, & sapientia claro, Musicoq; concentui fautori, meam pro acceptis beneficijs gratitudinem quandam declararem. Vos igitur optimi & ingenui pueri Musicum illud munusculum beneuolo animo accipite, Musicæq; inde artis præcepta, vt cæpistis, discite, quotidianum quoq; Musicæ exercitium, quod præcipuum & necessarium est, adhibete, & voluntatem meam gratificandi vobis propensam, parenti vestro optimo commendate. Bene vale

lete, Data Misenæ Dominica

Palmarum, qui fuit 30.

dies Martij, An

no 72,

A 3

In

IN LAVDEM MUSICES.

*Musica sollicitas depellit pectore curas,
Exhilarat suavis tristia corda sonis.
Concinit Heroum laudes, summiq; tonantis,
Musica grata DEO, Musica grata viris.
Quisquis dulcisonas audet contemnere Musas,
Odere hunc homines, odit & ipse DEVS.*

**Multa virtutis semina videntur
inesse ijs, qui arte delectantur
MUSICA.**

D. Mart. Lutherus.



Quid est Musica?

Est ars rectas canendi formulas demonstrans.

Quoruplex est?

Duplex [Choralis &
Figuralis.

Quid est Musica Choralis?

Est qua in suis notulis aequalem seruat mensuram sine incremento & decremento prolationis.

Quare dicitur Choralis?

Quia vsus eius quotidie in Choro est, ideoq, plana, & Gregoriana, & vetus Musica dicitur, ed quod à Gregorio, Ambrosio, & veteribus potissimum exulta sit.

Quid est Musica Figuralis?

Est cuius nota & figura inaequales sunt, & mensuram variant secundum signorum & figurarum inaequalitatem cum incremento & decremento prolationis.

Quare dicitur Figuralis?

Quia varias mensuras & figuras admittit, ideoq, Mensuralis ac Noua nominatur.

Quot sunt praecipua capita Musicae?

Quinq, { Clavis.
Vox.
Cantus.
Mutatio &
Figura.

**CAPVT PRIMVM.
DE CLAVIBVS.**



*Disce manū tantum si vis cognoscere Cantum,
Absq; manu frustra disces per plurima lustra.*

Quid .

Quid est Clavis?
 Est vocis formanda index, uel est referatio Cantus.

Quot sunt Claves?

Viginti.

		ee	la				
		dd	la			sol	
} Gemina- ta siue Ex- cellen- tes.	}	cc	sol			fa	
		bb	fa	□		mi	
		aa	la			mi	re
		g	sol			re	ut
		f	fa			ut	
		e	la			mi	
} Minores siue Acu- ta.	}	d	la			sol	re
		c	sol			fa	ut
		b	fa	□		mi	
		a	la			mi	re
		G	sol			re	ut
} Maiores siue Capi- tales.	}	F	fa			ut	
		E	la			mi	
		D	sol			re	
		C	fa			ut	
		□	mi				
		A	re				
		Γ	ut				
							} Fina- les. 4.

**REGVLA DE OMNI-
 BVS CLAVIBVS.**

Omnes claves ab eadem litera incipientes distant per Octavam.

Quotuplex est ordo clauium ?

Triples { Geminatarum
Minutarum &
Capitalium.

Quot sunt geminatæ claues ?

Quinq; aa la mi re, bb fa \square mi, cc sol fa, dd la sol, ee la.

Quare nominantur Geminatæ ?

Quia duplicatis literis pinguntur.

Quot sunt Minutæ ?

Septem. a la mi re, b fa \square mi, c sol fa vt, d la sol re, e la mi, ff a vt, g sol re vt.

Quare dicuntur Minutæ ?

Quia minutis & pusillis literis scribuntur.

Quot sunt Capitales ?

Octo. Γ vt, A re, \square mi, C fa vt, D sol re, E la mi, F fa vt, G sol re vt.

Quare dicuntur Capitales ?

Quia capitalibus & maiusculis literis scribuntur.

Solentne omnes viginti claues ante cantilenarum exordia signari ?

Minime.

Quot igitur signari solent ?

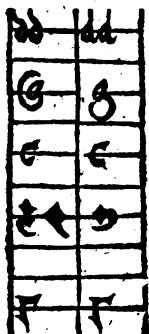
Quinq; Γ vt, F fa vt, c sol fa vt, g sol re vt, & dd la sol, quarum figuras sequens scala indicat.

Due extrema claues nempe Γ vt & dd la sol, raro signantur.

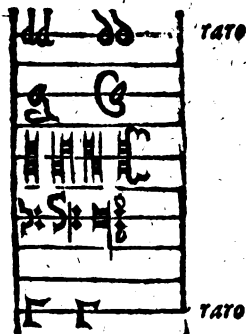
Signa

Signa clauium signatarum, in cantu.

Chorali.



Figurali.



Sunt adhuc dua claues quae vocantur minus signanda, nempe b rotundum & □ quadratum, & vbiq; sub clauis signata c solfa vt & eius octauis inueniuntur.



CAPVT SECVNDVM DE VOCIBVS MVSICALIBVS.

Quid est Vox Musicalis?

Est Syllaba qua clauium tenor exprimitur.

Quor

Quot sunt voces Musicales?

Sex. Ut, Re, Mi, Fa, Sol, La.

Quotuplices sunt?

Duplices. [*Inferiores &*
[*Superiores.*

Quæ sunt Inferiores?

Ut, Re, Mi. His utimur cantu ascendente.

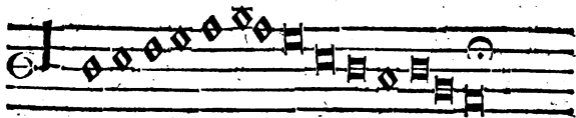
Quæ sunt superiores?

Fa, sol, la. His utimur cantu descendente.

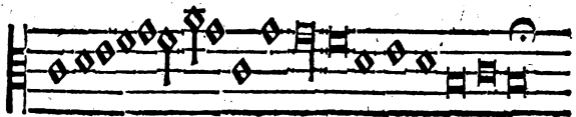
Sequuntur nunc vocum exercitia quia tota ars
Musices in assiduo vsu, & quotidiano
exercitio consistit.

Exercitium sex vocum Musicalium
per Secundas.

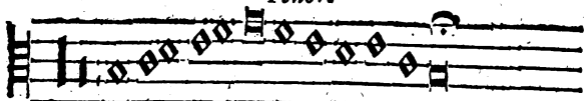
Discantus.



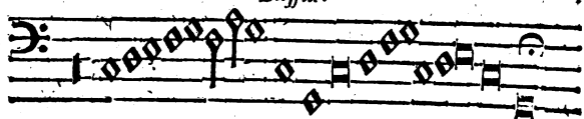
Altus.



Tenor.

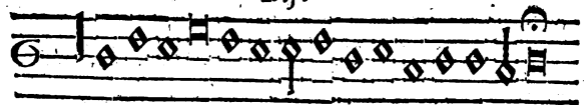


Bassus.

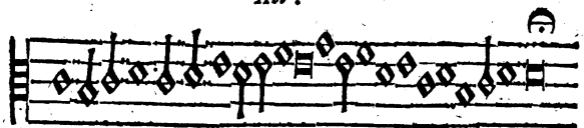


Aliud exemplum per tertias.

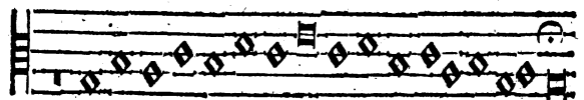
Dis:



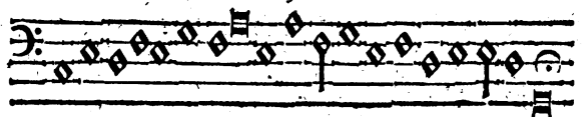
Alt:



Ten:



Bas:

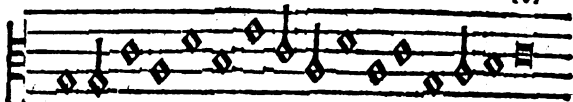


Aliud exercitium.
per quartas.

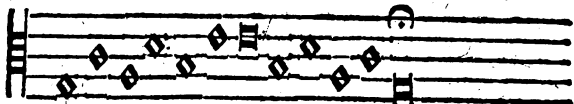
D.



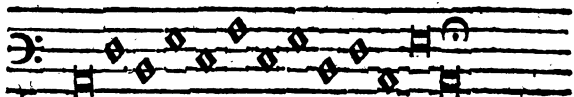
A.



T.



B.



CAPVT TERTIVM
DE CANTV.

Quid est Cantus.

Est sex vocum musicalium continua & apta digestio.

Quotuplex est Cantus?

Duplex.

[b mollaris &
[duralis.

Quid

Quid est cantus b mollaris?

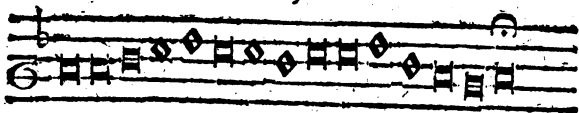
Est qui molliter canitur, habens vsq; in f fa vt, & fa in
b, fa mi.

Quomodo cognoscitur?

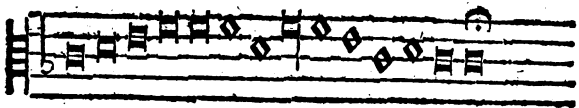
Ex praescriptione b rotundi.

Exemplum cantus b mollaris.

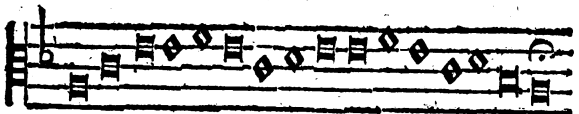
Dis:



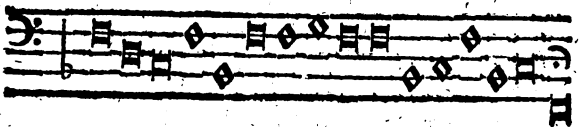
Alt.



Ten:

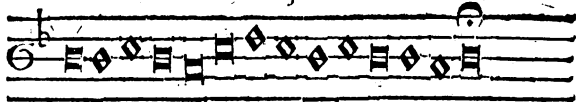


Bas:

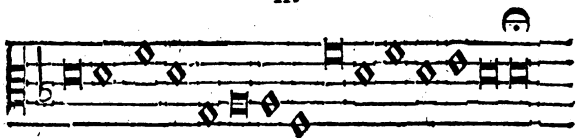


Aliud exemplum.

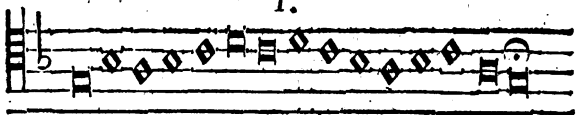
Dis:



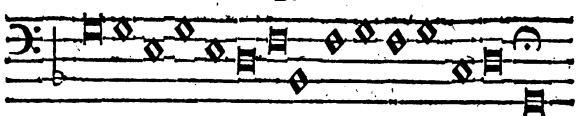
A.



T.



B.



Quis est cantus □ duralis ?

Est qui duriter canitur habens Vt in G sol re vt & mi in b fa □ mi.

Quomodo cognoscitur ?

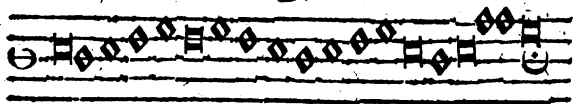
Per absentiam b rotundi.

Exemplum cantus □ duri ?

Aliud

Aliud exemplum cantus \square duri.

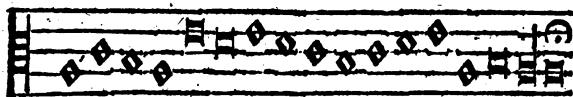
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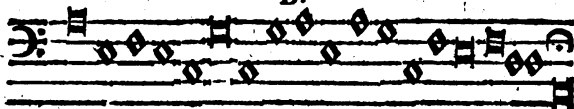
A.



T.



B.



Est adhuc Cantus Naturalis, qui naturaliter canitur habens ut inc fa ut & in suis octavis, & non ascendens ad clauem b fa \square mi, sed quiescens in a la mi re, ac tantum sex vocibus musicalibus est contentus.

CAPVT QVARTVM DE
MVTATIONE VOCVM.

B

Quid

Quid est vocum mutatio?

Est unius vocis in aliam in eadem clauē vnisona variatio ob vocum paucitatem inuenta.

Quot sunt regulæ Mutationum?

Tres. — Qua est prima?

Omnis mutatio fit proprie ascendendo per vocem RE, descendendo per LA:

Improprie verò per vicinioreſ & hoc proprijs deficientibus.

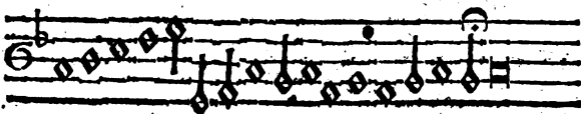
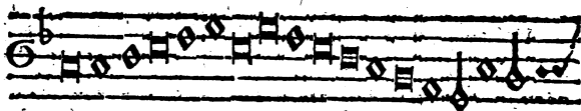
Quæ est secunda?

Cum cantus b mollaris fuerit, mutationes in tribus clauibus occurrunt scilicet in d, g, & a.

In $\begin{bmatrix} d \\ d \end{bmatrix}$ & $\begin{bmatrix} g \\ a \end{bmatrix}$ sumitur $\begin{bmatrix} re \\ la \end{bmatrix}$ cantu $\begin{bmatrix} \text{ascendente} \\ \text{descendente} \end{bmatrix}$.

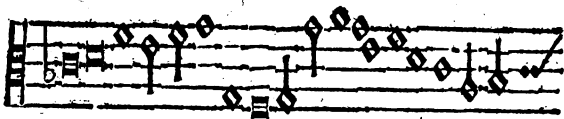
Exemplum mutationum in cantu b mollari.

D.



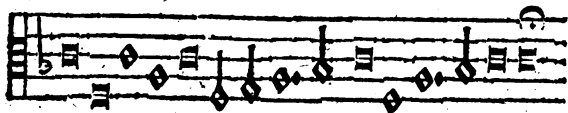
A.

Contra



Violini

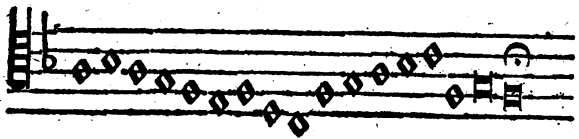
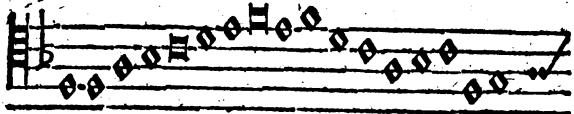
destra



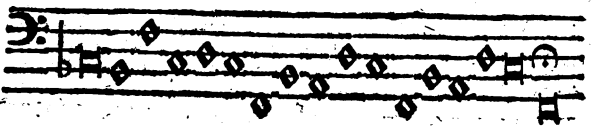
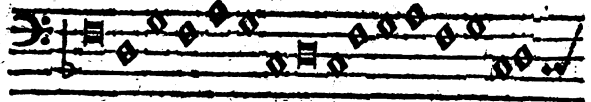
T.

Violini

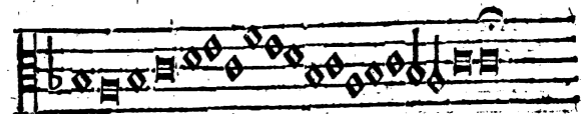
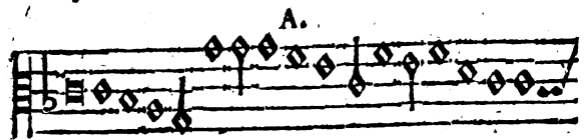
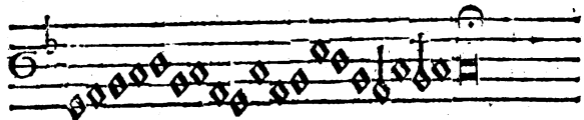
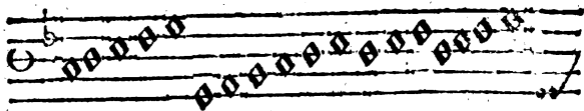
sinistra



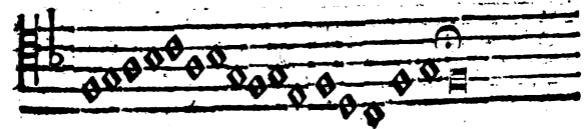
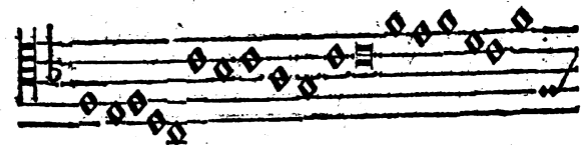
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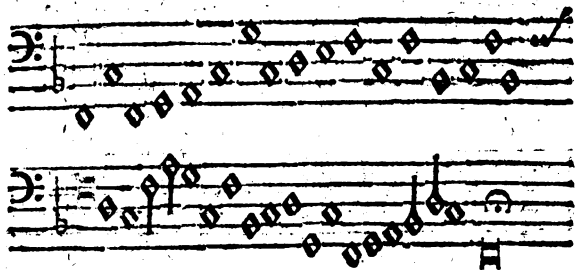
Aliud exemplum in eodem
Cantu.
D.



T.



B.



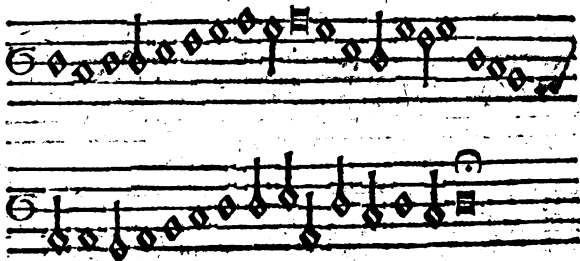
Quæ est tertia Regula?

Cum cantus \square duralis fuerit, mutationes quoque in tribus Clauibus contingunt, scilicet in d, a, & e.

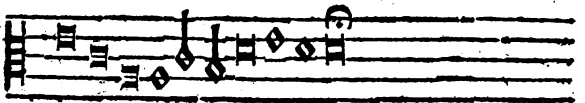
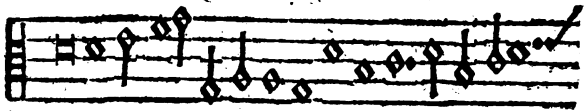
In $\left[\begin{array}{c} d \\ e \end{array} \right]$ & $\left[\begin{array}{c} a \\ a \end{array} \right]$ sumitur $\left[\begin{array}{c} re \\ la \end{array} \right]$ cantu $\left[\begin{array}{c} \text{ascendente} \\ \text{descendente.} \end{array} \right]$

Exemplum Mutationum in cantu \square duro.

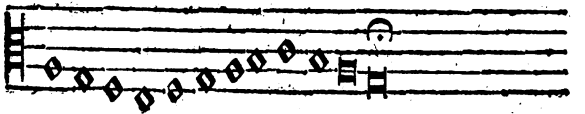
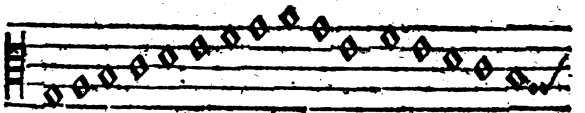
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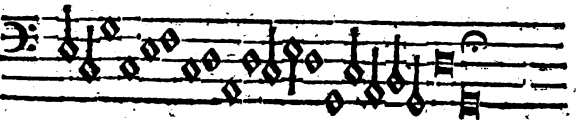
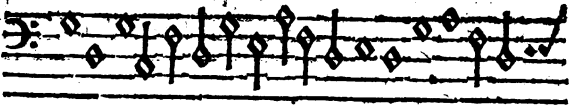
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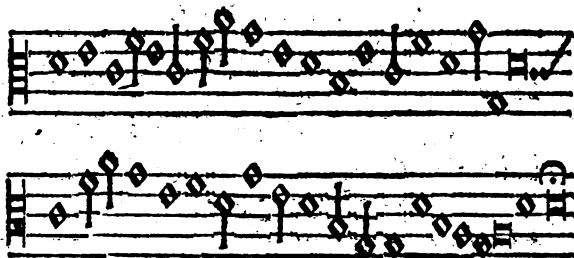


Aliud exemplum in eodem Cantu.

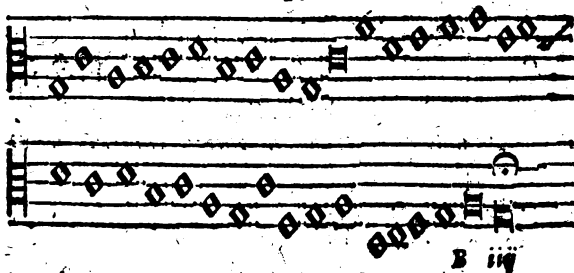
D.



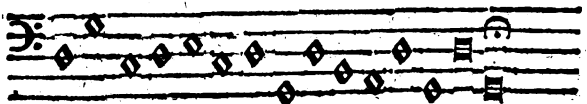
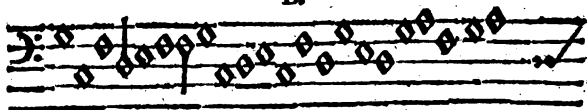
A.



T.



B.



CAPVT VLTIMVM DE FIGVRIS.

Quid est Figura?

Est signum vocis & silentij.

Quomodo diuiditur Figura?

In Notas & Pausas.

Quid est Nota?

Est modalaminis character.

Quotuplices sunt Notæ?

Duplices. Simples & Ligata.

Quæ dicitur simplex nota?

Quando altera alteri non est adiuncta Vt **H O H.**

Quæ dicitur ligata?

Quando due, tres, aut plures connectuntur vt



Quot

Quot sunt simplicium notarum Species?

Octo.

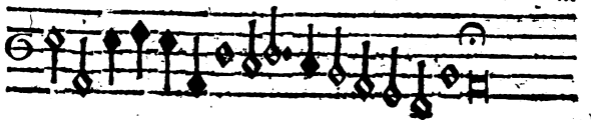
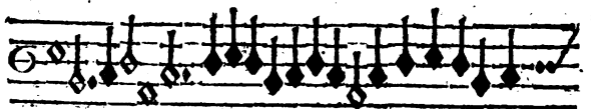
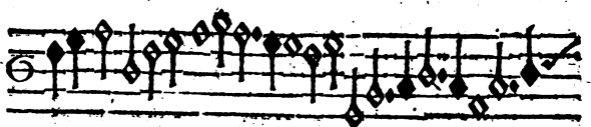
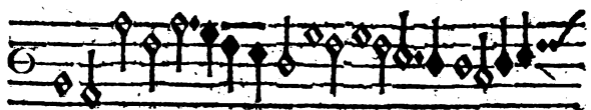
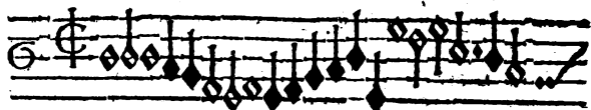
Maxima	} valet	{ octo	} tactus.
Longa			
Breuis		{ duos	
Semibreuis		{ vnum tactum.	

Minima	} dua	} valent vnum
Semiminima		
Fusa	{ octo	
Semifusa.	{ Sedecim	
		tactum.

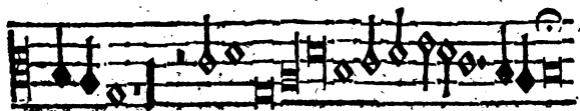
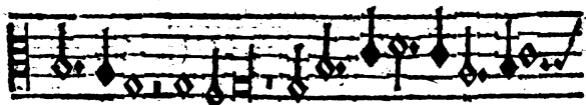
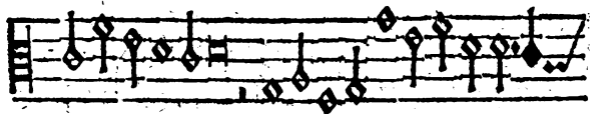
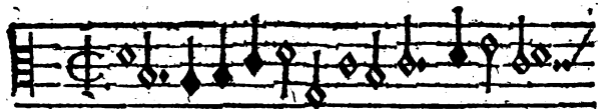
Atq; hac est vulgaris simplicium notularum mensura in hoc signo C. C. porro cuiuslibet valor proprius hic iudicari non poterit, siquidem is, vt supra commemoratum est, secundum signorum diuersitatem immutatur. Posteriores due notularum Species propter nimiam velocitatem magis instrumentali, quam vocali Musica conueniunt.

Exercitium notularum simplicium.

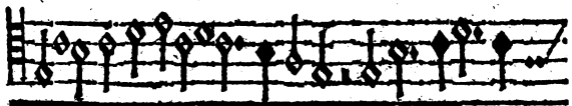
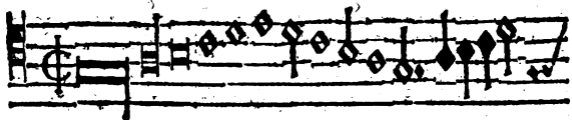
D.

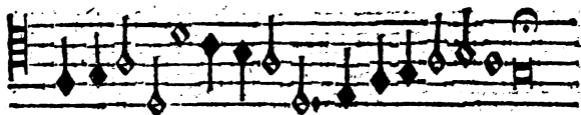
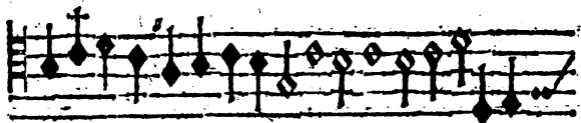
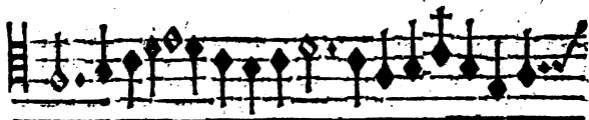


A.

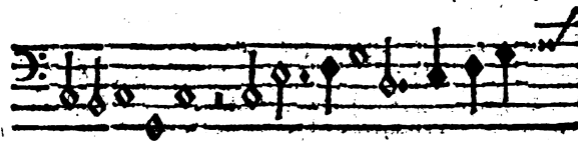
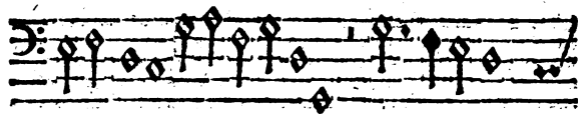
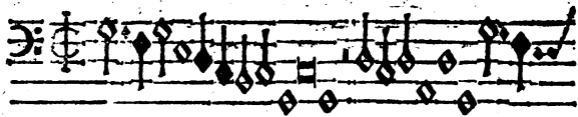


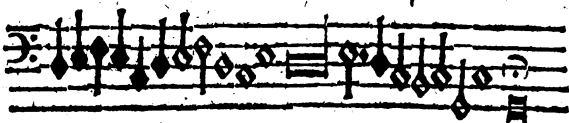
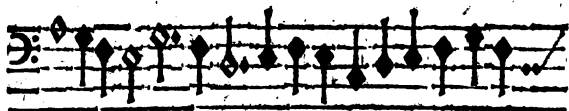
T.





B.





Quid est Ligatura?

Est simplicium notularum in dextra vel sinistra parte per virgulam copulatio.

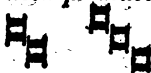
Quotuplex est Ligatura?

Duplex,

Recta &
Obliqua.

Quæ est ligatura Recta?

Cum nota quadrato pinguntur Corpore hunc in modum,



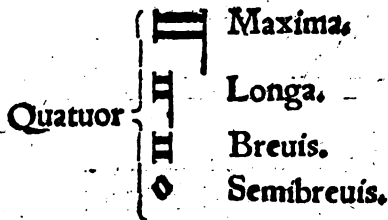
Obliqua quæ est?

Cum nota oblongo & transuerso scribuntur corpore, sic.



Quot sunt notæ Ligabiles?

Quatuor



Quotuplices sunt ?

(Initiales
 Triplices - Mediae
) Finales.

Quae sunt Initiales ?

Quae ligaturam incipiunt.

Quae mediae ?

Quae inter initialem & finalem clauduntur.

Quae finales ?

Quae ligaturam finiunt.

Quot traduntur regulae de Initialibus ?

Quatuor.

I. Prima carens cauda longa est pendente secunda.



II. Est brevis hac eadem sed conscendente secunda.



III. Estque brevis caudam si laeva parte remittat.



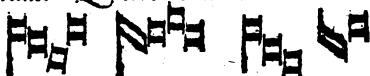
IIII. Semi-

1111. *Semibrevis fertur, sursum si duxerit illam.*



Quot sunt regulæ de Medijs?

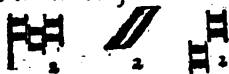
Vnica tantum. Quælibet è medio brevis est, Vna excipienda.



Quot sunt regulæ de finalibus?

Tres.

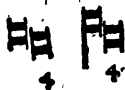
I. *Vltima conscendens brevis est, quacunq; ligata.*



II. *Excipitur caudam tollens ex parte sinistra.*

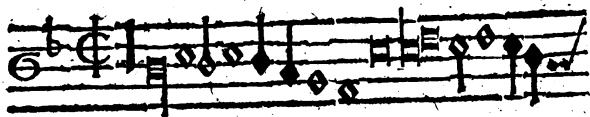


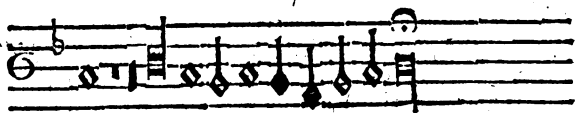
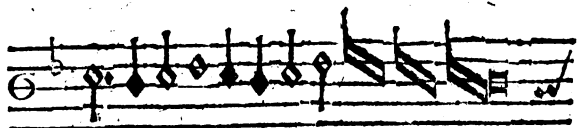
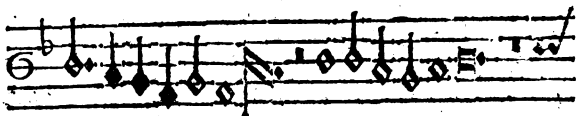
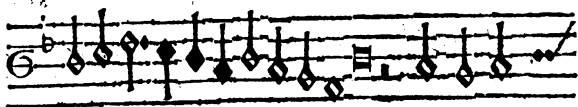
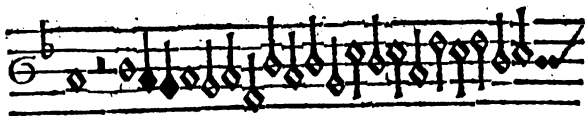
III. *Vltima dependens quadrangula sit tibi longa.*



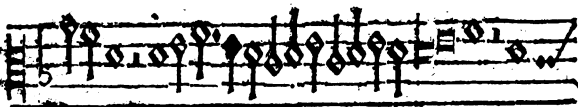
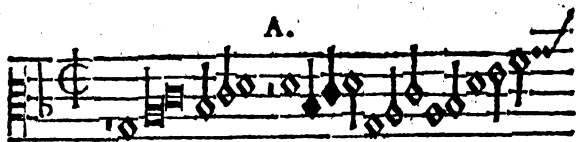
Exemplum Ligaturarum.

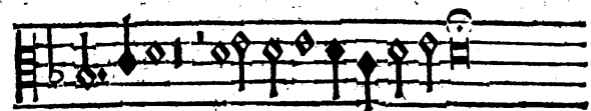
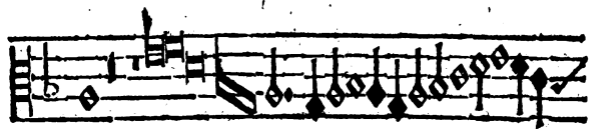
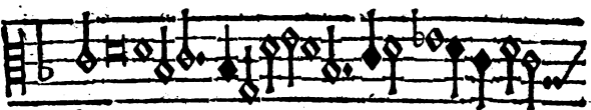
D.



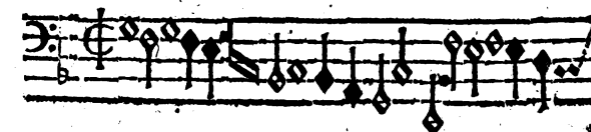
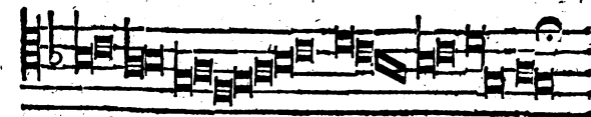
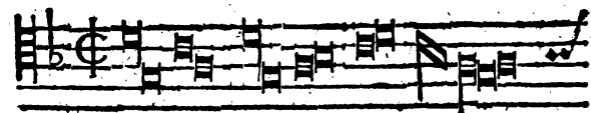


A.

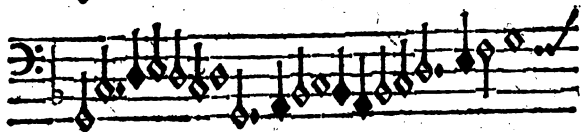
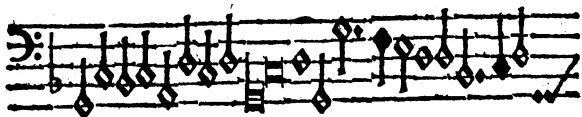
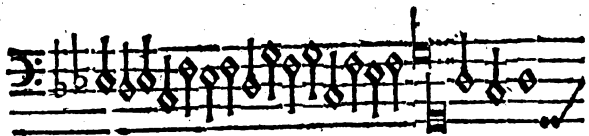
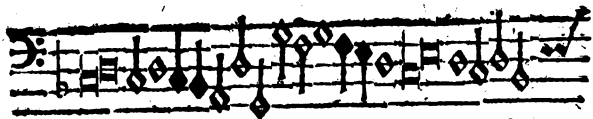




T.



C.



Quid est Paufa ?

Est tractus per lineas & spatia ductus, silentium de-
notans.

Quot sunt Pausarum Species?

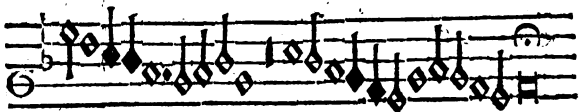
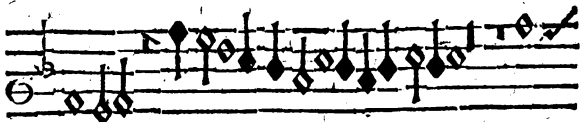
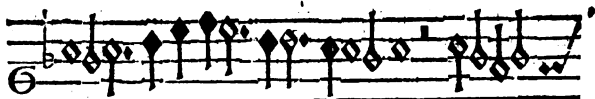
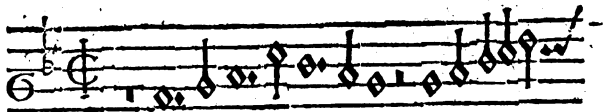
Totidem ferè quot notularum. Singula enim nota sola Maxima excepta, peculiare suas pausas habent, quibus valore correspondent.

The image displays several musical staves illustrating different types of rests (pauses). On the left, a series of rests are shown on a five-line staff, with the label "Hæc pausa" (This pause) to their left. On the right, a vertical column of notes is shown, with the label "Huic nota æquivalet." (This note is equivalent) to its left and "valore." (value) to its right. The notes in the column are: a half note, a quarter note, an eighth note, a sixteenth note, and a thirty-second note. The rests on the left correspond to these note values: a half rest, a quarter rest, an eighth rest, a sixteenth rest, and a thirty-second rest.

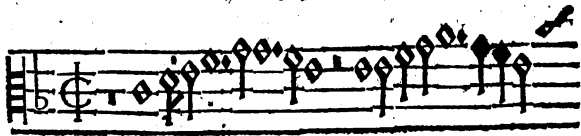
Postremarum duarum figurarum pause ob nimiam velocitatem in usu musico vix reperiuntur, musicis enim instrumentis magis quàm humana voci competunt.

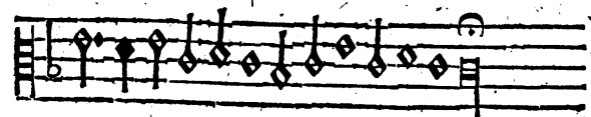
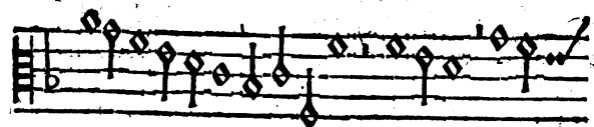
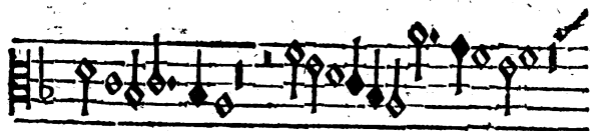
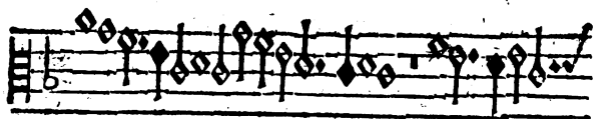
Exemplum pausarum.

D.

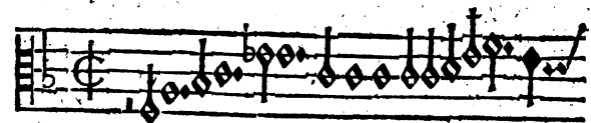


A.

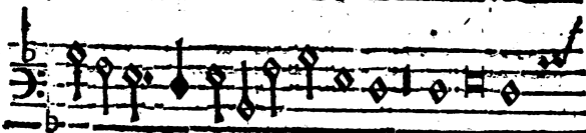
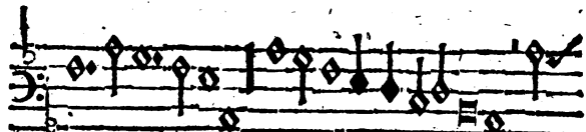
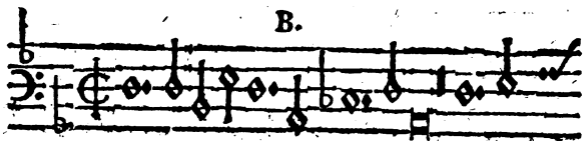
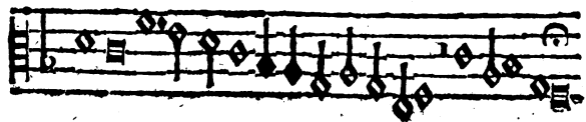
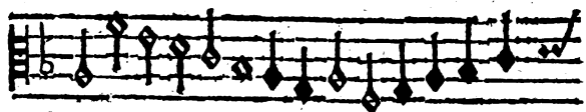
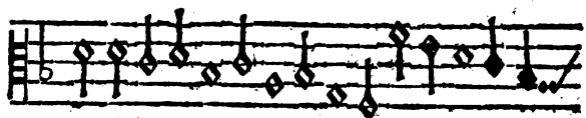
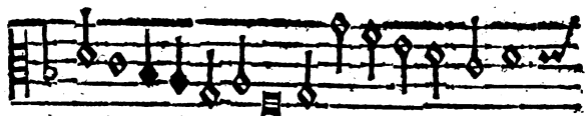


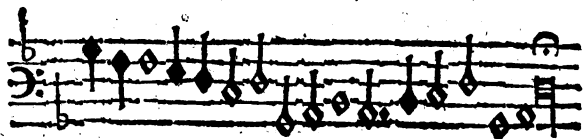
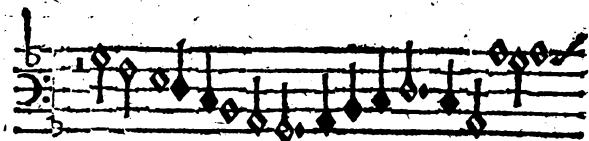


T.



C & ij



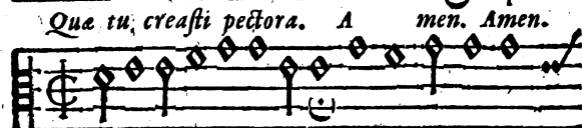
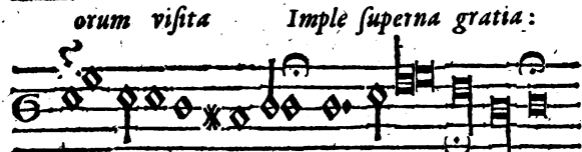
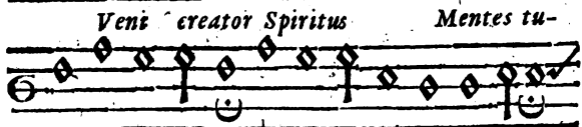
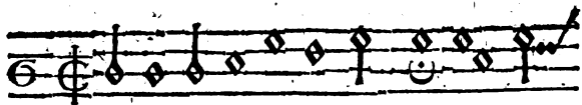


Hæ breuissimæ Musices quæstiones pro
pueris incipientibus sufficere arbitror, si
tantum frequens ac diligens exerciti-
um canendi accesserit. Bene va-
lete, et hanc nostram ope-
ram boni con-
sultite.

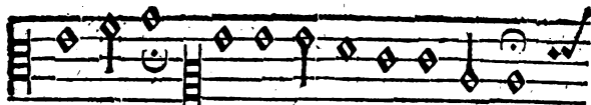
F I N I S.

SEQVUNTUR ALI
 QVOT MELODIAE QVI
 BVS VTVNTUR PVERI NOSTRI
 in Schola, ante & post lectiones matu-
 tinas, & vespertinas, ideo eas adij-
 cio, vt præ manibus habeant
 ne obliuiscantur Me-
 lodiarum.

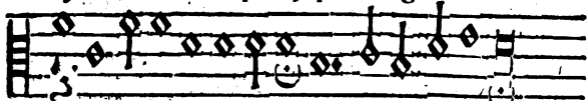
MELODIA QVATVOR VO-
 cum. Hora matutina sexta.



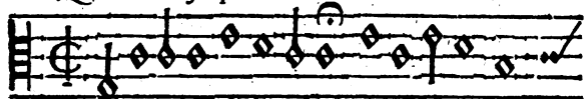
Veni crea tor Spiritus Mentis tuorum



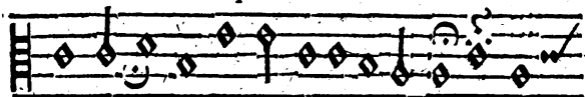
visita Imple superna gratia



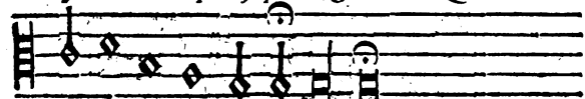
Quae tu creasti pectora. A men.



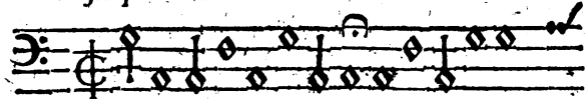
Veni creator Spiritus, Mentis tuorum



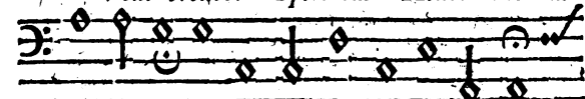
visita Imple superna gratia Quae tu



creasti pectora. A men.



Veni creator Spiritus Mentis tuorum



visita Imple superna gratia

C S



Qua tu creasti pectora Amen.

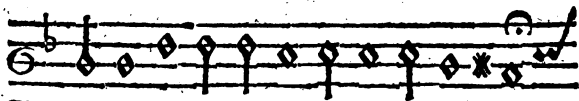
Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis,
Virtute firmans perpetim.

Per te sciamus, da, patrem,
Noscamus atq; filium,
Teq; vtriusq; Spiritum
Credamus omni tempore.

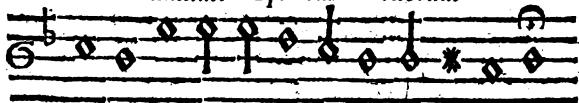
Sit laus Patri, cum Filio
Sancto simul Paraceto,
Nobisq; mittat Filius,
Charisma sancti Spiritus.

Amen.

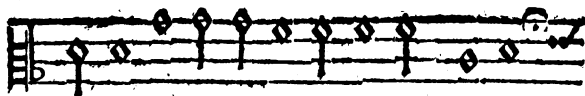
ALIA MELÓDIA QUATVOR VO-
CVM. Hora duodecima meridiana.



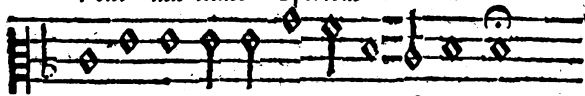
Veni maxime Spiritus tuorum



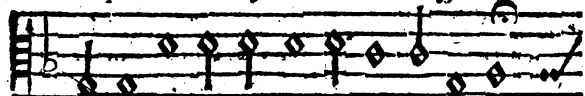
Reple corda fidelium, tuiq;



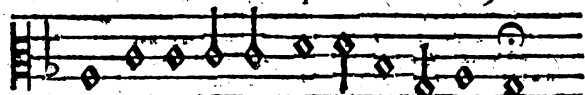
Veni maxime Spiritus tuorum



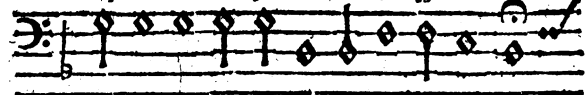
Reple corda fidelium, tuiq.



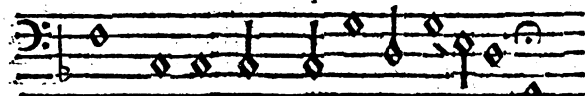
Veni maxime Spiritus tuorum



Reple corda fidelium, tuiq.



Veni maxime Spiritus tuorum



Reple corda fidelium, tuiq.

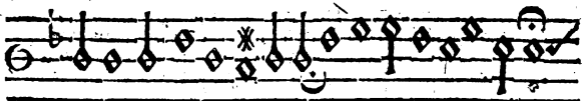
Accendas in eis amoris ignem,
Qui gentes fidei sub vnitatē,
Per discrimina multa linguarum,
Solator paraclete congregasti.

Quem

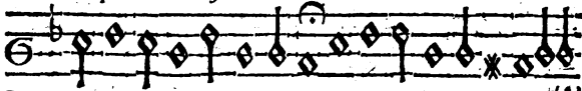
Quem nunc mittere Spiritum per orbem,
 Digneris pater omnia innovabis.
 O, qui corda fidelium benigni
 Flatus numine doctiora reddis,
 Da nobis age Spiritu ex eodem
 Et rectum sapere, & frequenter eius
 Consolamine viuere & valere.
 Consolamine viuere & valere,

MELODIA QUATVOR VOCVM
 Horatertia Vespertina quando, dimittuntur
 pueri post preces canitur.

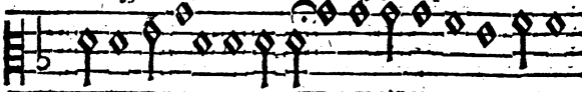
Georgij Fabricij iambicum dimetrum,



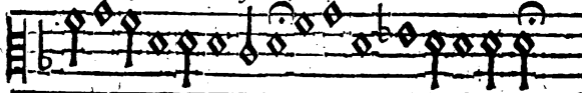
Deus pater mitissime Nos in tuo Verbo tene,



Tuiq₃ Filij throno Infesta perde nomina



Deus pater mitissime Nos in tuo verbo tene



Tuiq₃ filij throno, Infesta perde nomina

A men Amen A men.

Deus pater mitissime Nos in tuo

Verbo tene, Tuus filij throno

Infesta perde nomina. A men.

Deus pater mitissime Nos in tuo

Verbo tene, Tuus filij throno

Infesta perde nomina. A men.

Tu **Christe** vires exere,
Magnas pōtentum maxime,
Laudesq; cantet vt tuas
Gregem pusillum protege.

Solator 'alme **Spiritus**
Conserua in vnitate nos
Præsens supremo tempore
Sis ductor in **Vitam** è nece.

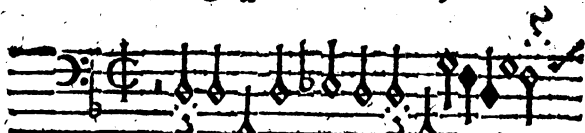
O pacis, & concordiaz
Author, parensq; maxime
Præbe quietis prospera
Nostris diebus tempora.

Cernant mali nihil tuam
Cantra valere dexteram,
Pugnare tu potens **DEVS**,
Seruare nosq; cœlitus,
A M E N.


Melodiarum Finis.

SYMBOLVM GEORGII THEODORICI MISENI.

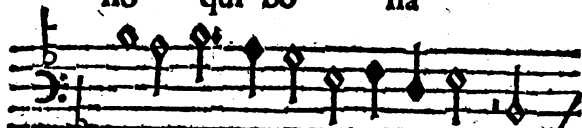
Fuga Quinq; Vocum in Vnifono.



Cantabo Domino Do mi



no qui bo na



tribuit mi hi Can

