

302  
MUSICÆ

PRÆCTICÆ ELE

meñta in vsum Scholæ

Magdeburgens

is edita,

A

M. GALLO DRES

lero Nebrao.



CVM GRATIA ET PRIVILE

gio Illustriss: Principis ac Domini,

D. Augusti Ducis Saxo-

niæ Electoris, &c.

Ad quinquen-

nium.

MAGDEBURGI

Excudebat VVolffgangus Kirchner,

Anno M. D. LXXV.

**N E V E R E N D O  
I N C H R I S T O P A T R I  
A C D O M I N O , D O M I N O P E T R O  
V l n e r o G l a d e b a c h i o , I m p e r i a l i s M o n a -  
s t e r i j i n m o n t e P a r t h e n o p o l i t a n o  
A b b a t i d i g n i s s : D o m i n o  
s u o c l e m e n t i s s i m o ,**

S. D.



**R**ECTE ET ELE  
ganter clarissimus  
vir Henricus Gla  
reanus scripsit: Si  
cut in Grammatica  
oratio, & in Diale  
ctica argumentatio,  
ita & in Musica Modi primum obti  
nent locum. Nam omnes non prorsus  
insulse & absurdae cantiones ex Mos  
dis, quos nova appellatione Tonos voca  
mus, tanquam ex certo fonte & capite  
effluunt, & deriuantur. Non possunt

autem Modi aliter doceri aut disci, quã  
ex diligenti & accurata obseruatione  
Toni & Semitonij minoris. Modorum  
enim varietatem horum interuallorum  
discrimen efficit, quo neglecto vera &  
genuina Musica aut fœdè corrumpi-  
tur, aut prorsus amittitur. Inuentæ sunt  
igitur ab erudita vetustate artificiosæ  
diuisiones diateffaron & diapente ad  
semitoniorum positum deprehendendum  
maximè necessariae. Hæ quam diu in  
scholis manserunt, mansit etiam solida  
Modorum cognitio, vt ex Franchino  
et aliorum literatorum scriptis apparet:  
amissis verò iisdem admissæ & receptæ  
sunt ineptæ & falsæ transpositiones in  
cantu duro, ad quintam, aliãq; id genus,  
quibus in hac arte nihil absurdius dici  
aut existimari potest: Tandemq; in eum  
res deducta est locum, vt in scholis pau-  
cissimi

ciffimi doctrinam Modorum Iuuentuti rectè traderent, vt ex libellis hæctenus editis satis est perfpicuum.

Verùm cum artes fint dona Dei & ad excolendam & conseruandam ciuilem vitam neceffariæ, imprimisq; Musica adiuuet, ornet & propaget, quæ ad cultum diuinum pertinent: Deus inter alios Heroes, quorum opera obfcuratam collapsamq; religionem & liberales artes in lucem reuocauit & inftaurauit, clariff: Virum Heinricum Gla-reanum, cuius modò mentionem fecimus, excitauit, qui ex veterum Græcorum & Latinorum fcriptis hanc præcipuam Muficæ partem magna cum laude & felicitate repurgauit & redintegravit: Neq; tantùm octo Modorum fundamenta patefecit & oftendit, fed his alios etiam quatuor superad-

didit Lydium, Hypolidium, Aëolium  
& Hypoæolium veteribus non ignotos.  
Ita quidem ut Theoriam singulorum  
monstratis fontibus explicaret, & præ-  
stantes artifices sua manu ductione in-  
strueret, adiuuaret & impelleret, ut  
eosdem suauissimis exemplis excolerent  
& illustrarent. Quem laborem doctissi-  
mi viri æquum est, ut grato animo  
agnoscamus, posteritati commendemus,  
& Inuentuti quam ad scholarum et Ec-  
clesiarum ministeria suscepimus insti-  
tuendam, tanquam per manus trada-  
mus.

Ideoq; sæpè optavi, ut eruditus ali-  
quis, qui Methodum docendi calleret,  
& Musicæ artis non esset imperitus, do-  
ctrinam Modorum ex D. Glareani  
opere, quod præceptoribus potissimum  
scriptum videtur, depromptam, ad pueri-  
lem

tem eaptum accommodaret, paucis & succinctis regulis conuenientia exempla adhiberet, totamq; artem compendio traderet.

Sed cum præstantes artifices alijs laboribus intentos, diutius cum detrimenta nostræ scholæ, in qua meo loco Musicam doceo, præstolari, & amicorum creberrimis literis id ipsum quod ab alijs expecto á me flagitantibus, in posterum respondere verecundè non possem: Malui doctrinæ & Iudicij mei, quæ fateor in me admodum esse exigua, periculum facere, quam infidelis præceptoris & amicitia parùm officiosæ nomine, male audire, & conscripsi, quanta potui breuitate et perspicuitate libellum Musicum, in quo vsitatis & vulgaribus canendi præceptis doctrinam Modorum adiunxi, & cum nostra tempestate

*Chromaticum Musices genus paulatim ad antiquos vsus reducat, de Semitonij alijsq̄. interuallis suo loco commonefactiones pueris nonnullo emolumento futuras, adieci.*

*Etsi autem nihil de necessarijs præceptis à me omissum esse arbitror, & si alicubi Lectori non satisfaciam, & studiorum meorum rationem & properatam editionem me excusatura esse spero: Tamen oro & obtestor omnes doctos viros, qui Musicam amant & intelligunt, & me ingenij sui industria & iudicij dexteritate antecellunt, quales hæc ætas, Dei beneficio, multos habet, vt ingenuè et candidè de ijs, quæ desiderant, me admoneant, & doceant, & scripto aliquo elaboratori, illustriori & faciliiori de hac doctrinæ parte præcipiant, & quàm primum meum libellum*

*ex mas*

*ex manibus discentium excutiant. Mihi tali labore nihil erit gratius, nihil iucundius. Omnes enim artes tum demum incrementa sortiri solent, cum multi eas excolere incipiunt.*

*Itaq; in Panegyrico prudenter Iſocrates inquit: Si existimo, cum cæteras artes tum eloquentiæ studium maximè auctum iri, si honorati atq; in admiratione sint, non ij à quibus primis sit initium dicendi profectum: sed hi qui singulas orationum partes optimè perfecterint. Et in Euagora. Artes & omnia cætera aucta esse videmus, non per eos, qui vsitata retinuerunt, sed eorum opera qui correxerunt, locoq; mouere praua omnia non dubitarunt. Imò qui subtiliter factum emendat: laudabilior est eo, qui primus inuenit, vt Iurisconsultorum leges decernere audio.*



*Quapropter velim vt multi artifices in  
Musica illustranda elaborent,*

*Cum autem sciam Reuerende D.  
Abbas, T. R. Dignitatem Musicae  
studia magnifacere, admirari & foue-  
re, magnaq; me ob huius artis profes-  
sionem beneuolentia complecti ( Sicut &  
singulis meis collegis omnia humanita-  
tis & Christianae dilectionis officia,  
cum insigni quadam animi leticia pra-  
stas ) non occurrit in praesentia, cui ma-  
gis quam T. Reuerentiae aut deberem  
aut possem hunc libellum dedicare,  
eamq; debita animi reuerentia oro, vt  
hoc chartaceum munusculum, tanquam  
significationem alicuius erga se grati-  
tudinis aequo animo accipere, eiusq; pa-  
trocinium suscipere dignetur. Quod si  
T. Reuerentia fecerit, vt facturam  
esse*

esse non dubito, etiam propter T. R.  
nominis auctoritatem, hunc meum labo-  
rem nostræ Iuuentuti & Vicinis scho-  
lis commendatiorem & gratiorem fore  
confido. Benè in Domino nostra

Iesu Christo vale. Magde-

burgi é scbola nostra,

Calendis May,

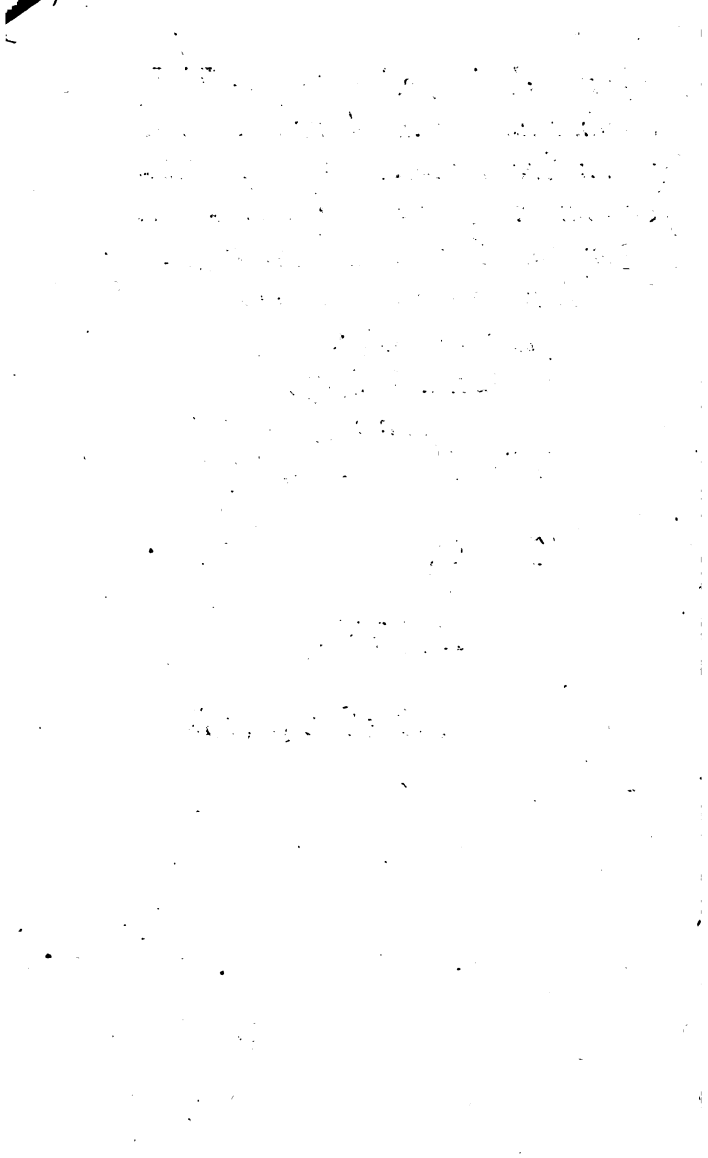
Anno

M. D. LXXI.

T. R.

Addictiſſ:

Gallus Dreslerus M.



# CAPVT. I.

*Quid est Musica Practica?*

**Est ars recte & suaviter canendi.**

*Quotuplex est?*

Duplex { Choralis &  
Figuralis.

*Quid est Choralis?*

**Quæ simpliciter singulas Notulas  
æqua temporis mensura pronunciat.**

*Quid est Figuralis?*

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

## CAPVT II.

De

# De Figuris.

Quid vocant Musici Figuras?

Notulas & Pausas.

Quomodo pinguntur Notulae

Choralis cantus?

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

Quot sunt Notulae Figuralis

Cantus?

Octo.

Maxima

Longa

Breuis

Semibreuis

Minima

Semiminima

Fusa &

Semifusa



In his  
signis



Valet vsi-  
tatis ta-  
ctibus.

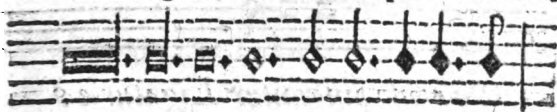
Tactu vsi-  
tato men-  
surantur.

Quid significant puncta à tergo

Notulis ascripta?

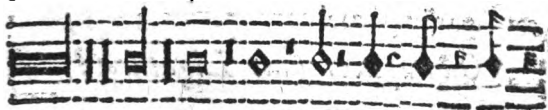
Augent

Augent eas dimidia parte valoris



*Quot sunt Pausa Figuralis  
Cantus?*

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



*Quid est Ligatura?*

Est simplicium Notarum per tras  
ctus debitos ordinata coniunctio.

*Quot Notulae inuicem col-  
ligantur?*

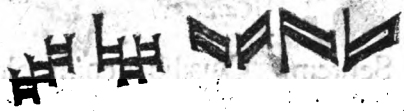
Quatuor } Maxima,  
          } Longa.  
          } Brevis &  
          } Semibrevis,

Quo



*Quomodo pinguntur Ligaturæ?*

Quadrato & obliquo corpore.



Obliquum tamen corpus ascendens  
rarius usurpatur.

*Quotnplexes sunt Ligaturæ?*

Triplices {  
Initiales  
Mediae &  
Finales.

*Quod traduntur regulae de  
Initialibus?*

Quatuor,

1.  
Prima carens cauda brevis est sur-  
gente secunda,



2. Pri

Prima carens cauda longa est labens  
 le secunda,



Estq; brevis caudam si laeva parte reo  
 mittit,



Semibreuis prima est sursum cauda  
 ta sequensq;

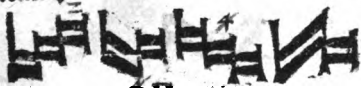


Quot traduntur regule  
 de Medijs?

Vnica.

Qualibet e medio brevis est vna ex  
 cipienda, Videlicet quæ sequitur sursum  
 caudatam,

at proxima ad ha  
 semibre  
 semibre  
 regu



↑ B

Frans



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

*Quot traduntur Regulae  
de Finalibus?*

Tres.

1.

Ultima conscendens breuis est qua-  
cunq; ligata.



2.

Ultima dependens quadrangula sit  
tibi longa.



3.

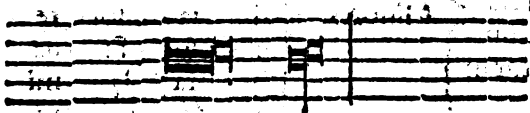
Est obliqua breuis semper finalis ha-  
benda.



Quo-

*Quomodo cognoscuntur Maxi-  
ma & Longa ligata?*

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



**CAPVT III.**

*De Clauibus.*

*Et per se in curru maximo pariter*  
**Quid est Clauis?**

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

*Quot sunt Clauis?*

Viginti, quæ in Schala sic collo-  
cantur.

**B** 3

**Gemis**

Diui- dun- tur in	<b>Geminatas</b>	e e la
		d d — la — sol — —
		c c sol fa
		b b — fa — ♭ mi
		a a la mi re
		g — sol re — ut
	<b>Minores</b>	f fa ut
		e — — la — mi
		d la sol re
		c — — sol — fa — ut
		b fa ♭ mi
		a — — la — mi — re
		G sol re ut
		F — — fa — ut — —
<b>&amp; Graues</b>	E la mi	
	D — — sol — re — —	
	C fa ut	
	♭ mi — — — —	
	A re	
	F — — ut — — — —	

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

**Nam de Octauis idem est iudicium.**

**Esti**

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

*Ex amplexibus*  
*Quot sunt Claves signatae?*

Quinq; f c g b rotundum & 4 quadratum, quæ sic signantur.

*his sunt hinc in signaturis, in partibus*  
*f c g b et c f g b*

<i>In Choral.</i>		<i>In Figurati.</i>	
			
			

*Cur dicuntur signatae?*

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

*De notis B et c. Quos*  
*clavis B fua*

*Quo duplices sunt?*

Duplices.

Externæ & Internæ.

*Quæ dicuntur Externæ?*

C F, & G.

*Quæ Internæ?*

b rotundum & h quadratum.

*Quomodo differunt externæ claves signatæ ab internis?*

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

*Regula de internis clavis  
bus signatis,*

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

cui adherent, medio autem insertæ, tantum in proximam notam vim suam exerunt,

## CAPVT HH.

*De vocibus Musicalibus.*

*Quid est vox Musicalis?*

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

*Quot sunt voces?*

Sex.

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

Has syllabas Guido Musicus ex Hymno sancti Iohannis desumpsit.

Vt queant laxis  
Mira gestorum  
Solue reatum

Resonare fibris,  
Famuli tuorum,  
Labij polluti  
Sancte Iohannes.

B 4

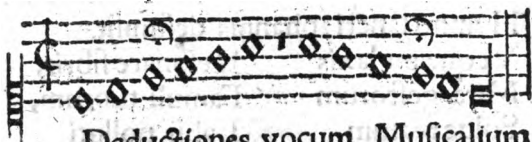
Quos

## *Quomodo differunt hæ voces?*

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

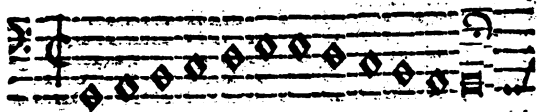
Inter omnia Præcepta practicæ Musicæ, quæ in scholis iuventuti tradi possunt, nihil neq; vtilius neq; magis necessarium habetur, quam discrimen Toni & Semitonij minoris, in quo totius nostræ Musicæ rectitudo & suauitas consistit. Amisso hoc discrimine actum est de Musica. Qui igitur cum aliquo fructu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

## *Exercitium vocum Musicalium?*



Deductiones vocum Musicalium  
per totâ schalam ab ingenioso viro olim  
inuens

inuentas apponam, vt pueri vſitatis inter-  
uallis affueſcant.



Primæ deductionis Exemplum.

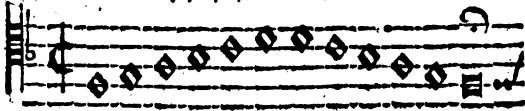
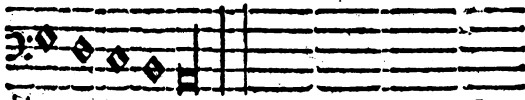
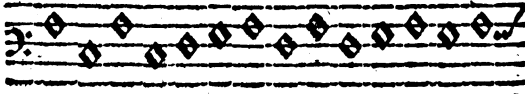
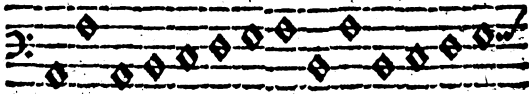
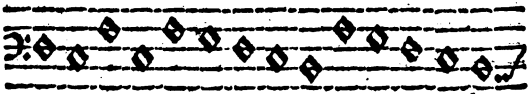
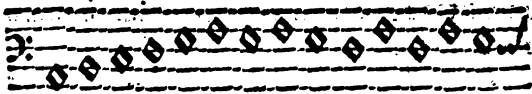


Secundæ deductionis Exemplum.

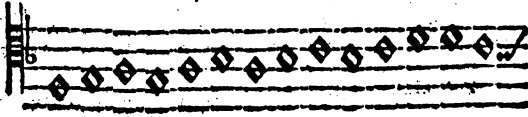
B. 5.

Ter





Tertia deductionis Exemplum,



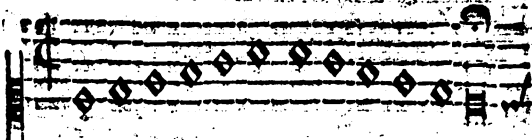
Quar



Quartæ deductionis Exemplum.



Quintæ

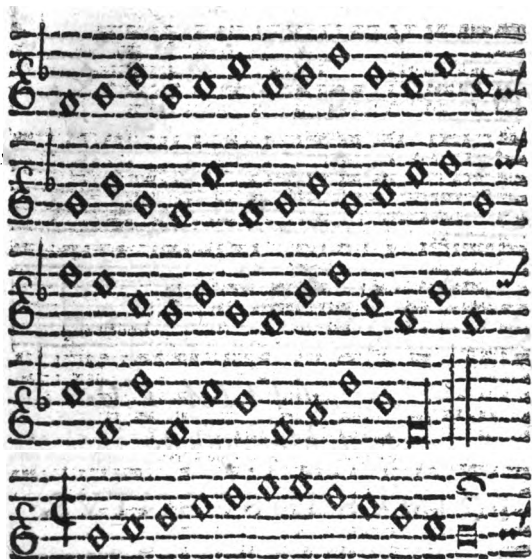


**Quintæ deductionis Exemplum.**

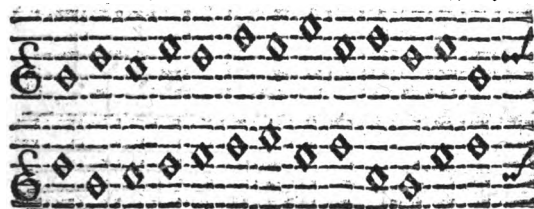


**Sextæ deductionis Exemplum.**

**Septi**



**Septimæ deductionis Exemplum.**



**EXER.**



*EXERCITIA V. O.*  
*cum Musicalium.*

**PRIMVS DISCANTVS.**



**SECVN**

**Secundus Discantus.**

Musical notation for the second discantus, consisting of four staves. The notes are diamond-shaped and arranged in a sequence that descends and then ascends. The first three staves are complete, and the fourth staff is partially filled with notes.

*ALIVD.*

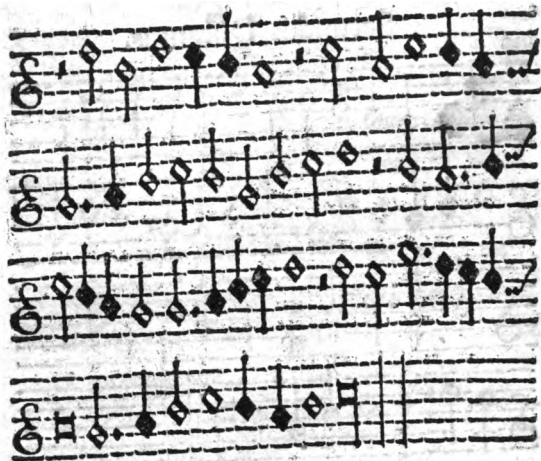
**Primus Discantus.**

Musical notation for the first discantus, consisting of a single staff with square notes. The notes are arranged in a sequence that descends and then ascends.

**Secundus Discantus.**

Musical notation for the second discantus, consisting of two staves. The notes are diamond-shaped and arranged in a sequence that descends and then ascends. The first staff is complete, and the second staff is partially filled with notes.

**CAPVT**



## CAPVT V.

*De diuisione Cantus.*

*Quotuplex est Cantus?*

*Duplex,*

*Durus & Mollis.*

*Quid est durus.*

*Qui habet Mi in bfa<sub>7</sub>mi,*

*Quid*

*Quid est Mollis ?*

Qui habet fa in clauē bfa:mi.

*Vnde cognoscitur Cantus durus ?*

Quando in regione b nihil est signatum.

*Vnde cognoscitur Mollis ?*

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

*Cur inuenta est hæc Di-*

*uisio ?*

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

*Quid vocant Musici si-*

*Etum cantum ?*

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

C

mi



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

## CAPVT VI.

### *De mutatione vocum Mus- sicalium.*

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

### *Quid est Mutatio?*

Est vocis in vocem vnisona varia-  
tio,

Cur

## *Cur inuenta est?*

Propter vocum paucitatem & pluralitatem notarum,

## *Quomodo fit Mutatio?*

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

## *Quot Clauibus mutamus*

*in cantu Duro?*

Tribus, a, d & e.

In a & d sumimus re ascendendo.

In a & e la descendendo.

## *Regula generalis.*

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

Nam de Octauis idem est iudicium.

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

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

## SEQVUNTUR EXEM.

*pla mutationis in cantu  
 duro.*



Fuga in vnifono post tempus.

Fuga

Handwritten musical score for a fugue in C major, 3/4 time. The score consists of seven staves. The first six staves contain the main melodic lines, and the seventh staff contains a bass line. The notation includes various note values, rests, and a double bar line in the seventh staff.

C 3

Fuga

Fuga post duo tempora in vnifono.

Fuga

A handwritten musical score consisting of eight staves. The notation is a single melodic line written in a style characteristic of 17th-century manuscripts, using diamond-shaped note heads and vertical stems. The first six staves contain the main body of the piece, with a double bar line and repeat sign at the end of the sixth staff. The seventh staff begins with a double bar line and a repeat sign, followed by a few notes. The eighth staff continues the melody. The paper shows signs of age, including some staining and a small mark resembling a cross or asterisk on the sixth staff.

*Fuga in unisono post tempus & dimidium.*

**C 4**

**Discans**



Discant

# DISCANTVS.

2. VOCVM.

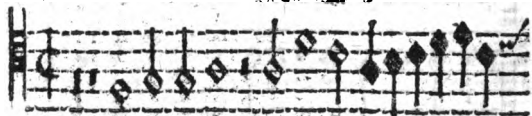
A musical score for a two-voice discantus, consisting of eight staves. The notation is a form of mensural notation with diamond-shaped notes and stems. The first staff begins with a clef and a common time signature 'C'. The music is written in a single system, with the two voices alternating between the staves. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and a fermata-like symbol.

C 5 TENOR.

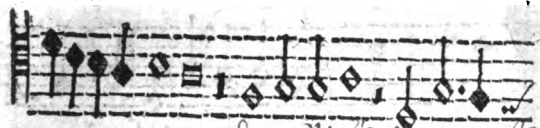




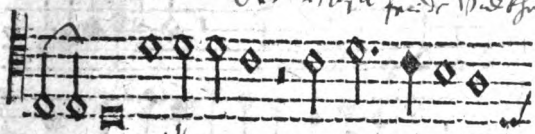
TENOR.



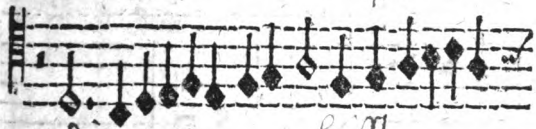
Die Music findt vil Gnuo Quo



Der Meise für die Wiedler



|| ||



Sin

Gaist

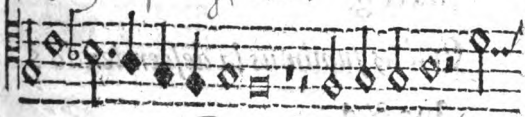


was

ignoranzen



So wie es raft unen



raft unen

so Gaistlicher Quot



*Quot clauibus mutamus in  
cantu molli?*

**Tribus.**

**a d & g.**

*Quibus sumimus re ascendendo?*

**In d & g.**

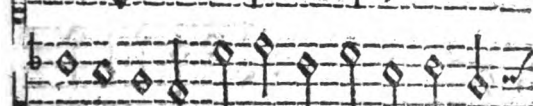
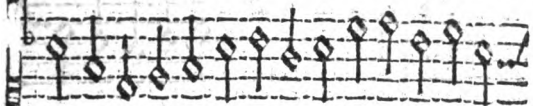
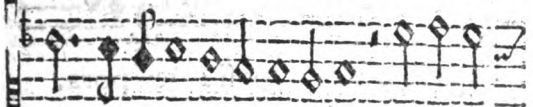
*Quibus sumimus la descendendo?*

**In a & d.**

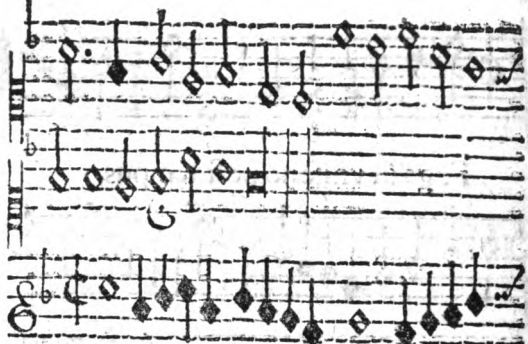
**Fuga**



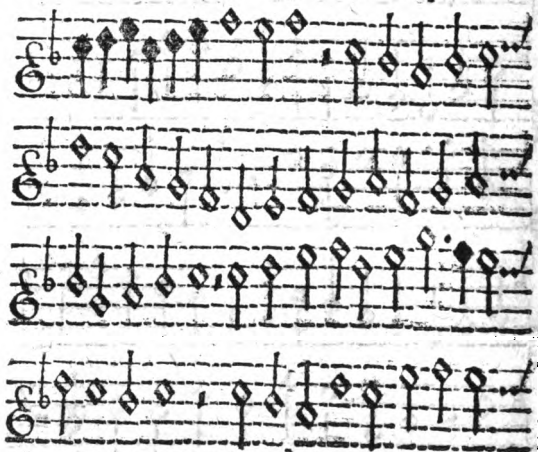
**Fuga in vnifono post tempus.**



Fuga



Fuga in vnifono , post 2. tempora.



Dilcan.



*Discantus 2. Vocum:*



Tenor,

A page of handwritten musical notation for a Tenor voice part. The page contains eight staves of music, each beginning with a treble clef and a common time signature (C). The notation is written in a historical style, featuring diamond-shaped note heads and stems. The music is organized into measures by vertical bar lines. The first staff starts with a common time signature and a treble clef. The second staff begins with a common time signature and a treble clef. The third staff begins with a common time signature and a treble clef. The fourth staff begins with a common time signature and a treble clef. The fifth staff begins with a common time signature and a treble clef. The sixth staff begins with a common time signature and a treble clef. The seventh staff begins with a common time signature and a treble clef. The eighth staff begins with a common time signature and a treble clef. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The music concludes with a double bar line and a fermata-like symbol.

Tenor.



TENOR.



D

SEQUI.





SEQVL



**SEQVITVR SE**  
**CVND A PARS**  
*Musicae practicae de*  
*Modis.*

**CAPVT I.**

*De Interuallis.*

*Quid est interuallum?*

Est acuti soni grauisq; distantia. Acu-  
rum sonum superiorem, grauem vero in-  
feriorem Musici appellant.

*Quot sunt Interualla?*

D 2

Quino

## Quindecim.

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

### *Quid est Vnisonus?*

Est repetitio eiusdem soni.

### *Quid est Tonus?*

Est interuallum quod ex nouem commatis conflatur.

### *Quid est Comma?*

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

### *Quid est Semitonium minus?*

Quod constituitur ex quatuor commatis.

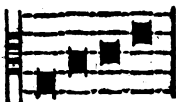
Ex

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

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

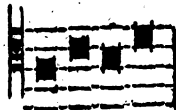
4 *Quid est Ditonus?*

Est interuallum quod conflatur ex duobus Tonis,



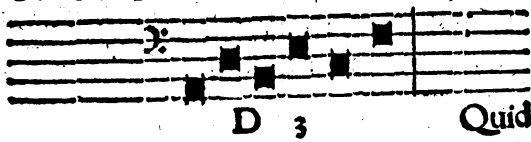
5 *Quid est Semiditonus?*

Est interuallum quod constituitur ex Tono & Semitonio minori,



6 *Quid est Diatessaron?*

Est interuallum quod ex duobus Tonis & Semitonio minori constituitur.



7 *Quid est Tritonus?*

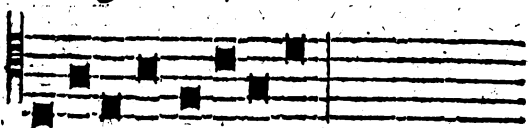
Est interuallum quod ex tribus tonis constituitur. Mi contra Fa in quarta.



114

8 *Quid est Diapente?*

Est Semitonij minoris cum tribus tonis conglutinatio.



9 *Quid est Semidiapente?*

Est duorum tonorum & totidem Semitoniorum minorum coaceruatio. Mi contra Fa in quinta.



10 *Quid est Tonus cum Diapente?*

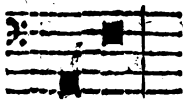
Est interuallum quod componitur ex quatuor Tonis & vnico Semitono minori.



*Quid*

11 *Quid est Semitonium cum  
Diapente?*

Est intervallum constans tribus Tonis & duobus Semitonijis minoribus.



12 *Quid est Ditonus cum  
Diapente?*

Est intervallum compositum ex quinque Tonis & unico Semitono minori.



13 *Quid est Semiditonus cum  
Diapente?*

Est intervallum quod constituitur ex quinque Tonis & duobus Semitonijis minoribus.



14 *Quid est Diapason?*

Est intervallum quod constat quinque Tonis & duobus Semitonijis minoribus.



D 4

*Quid*

15 *Quid est Semidiapason?*

Est quatuor Tonorum & trium Semitoniorum coniunctio.

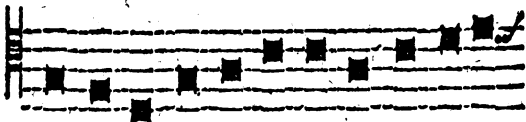


Ex his quindecim interuallis sex reijciuntur, & nouem vsurpantur.

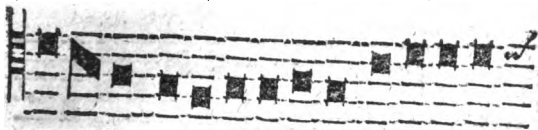
Vnisonus quod ad vsu[m], non excluditur, sed cum nulla ei insit mixtura grauis & acuti soni, inter Interualla numerari non potest.

Sed Tritonus, Semidiapente, Ditonus cum Diapente, Semitonium cum Diapente & Semidiapason prorsus reijciuntur, quod vno saltu vix vsurpari possint.

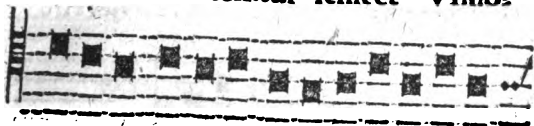
Apponam cantionem artificiose à veteribus Musicis excogitatam, in quo vsitata Interualla exprimuntur.



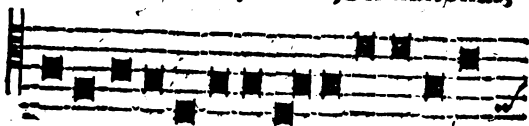
TER terni sunt modi quibus omnis cantilena



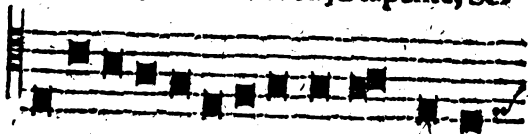
ti lena contexitur scilicet Uniso:



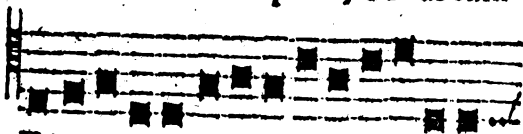
nus, Semitonium, Tonus, Semiditonus,



Ditonus, Dia tessaron, Diapente, Se



mitonium cum Diapente, Tonus cum



Diapente ad hos sonos, Dia pa son si

D 5

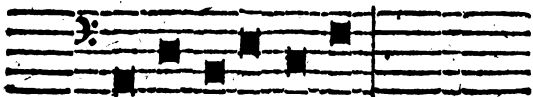
quem





*Quot sunt species Diatessaron?*

Tres.



*Quae est differentia harum?*

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

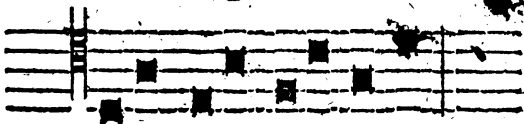
Re, Sol, habet Semitonium in medio.

Mi, La in imo.

Vt, Fa, in supremo.

*Quot sunt species Diapente?*

Quatuor.



Et hæc

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

Mi Mi loco infimo,

Fa Fa in supremo,

Vt Sol tertio loco.

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

### CAPVT III.

De Diuisione & Mediatione  
Diapason.

Quot

*Quot sunt species Diapason?*

Septem.



Nam sicut sunt septem discreti soni,  
ita & septem species Diapason. Plures  
enumerari non possunt, quia idem est iu-  
dicium de Octavis.

Cum autem Diapason nihil aliud  
sit, quam iunctura Diatessaron & Dia-  
pente, de mediatione perspicue dicen-  
dum est, hoc est, ubi Diatessaron inferiori  
vel superiori loco collocanda sit.

*Quotplex est Mediatio?*

Duplex.

Harmonica & Arithmetica,

*Quid est Harmonica?*

Qua

Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

*Quid est Arithmetica mediatio?*

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem defigit.

### CAPVT. IIII.

*De definitione, nomine & numero Modorum.*

Quidam species Diapason, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentiarum & discendi causa appellabimus eas Modos, sequuti auctoritatem Glareani. Tonus enim pro Intervallo, & Tropus pro intonatione Psalmorum sæpe accipitur.

*Quid*



Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

*Quid est Arithmetica mediatio?*

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem desigit.

### CAPVT. IIII.

*De definitione, nomine & numero Modorum.*

Quidam species Diapason, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentia & discendi causa appellabimus eas Modos, sequuti auctoritatem Glareani. Tonus enim pro Intervallo, & Tropus pro intonatione Psalmorum sæpe accipitur.

*Quid*

## Quid est Modus?

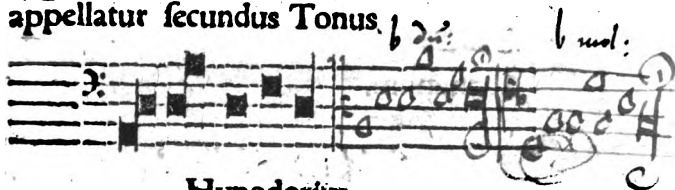
Est species Diapason Harmonicè  
aut Arithmeticè mediata, quæ aut læta  
tam, aut tristem, aut morosam Harmoni-  
am profert, & post repetitam suam reper-  
cussionem peculiarem, regulariter tan-  
dem aut in ipsa mediatione, aut in infima  
notula finem constituit.

*Modi sunt duplices: autem triplex* 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 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809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 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Sol, Diapente Re, La, Arithmetice mediatis, repetit repercussionem Re, Fa, Semitonum supra finalem sedem, profert Harmoniam tristem, & tandem vt plagalem decet, in ipsa mediatione in clauē D regulariter finitur. A nostris Cantoribus appellatur secundus Tonus.

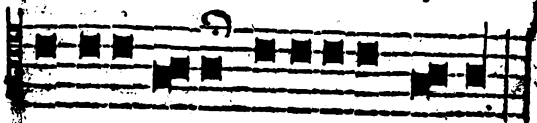


Hypodorius,

*Quam habet Intonationem?*



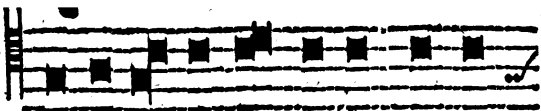
Dixit Dominus Domino meo, Sede



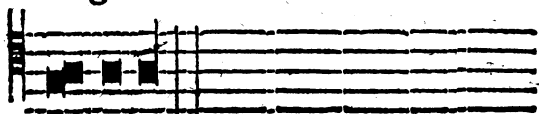
dextris meis, Seculorum Amen.

E

Magnis



Magni ficat a nima mea



Dominum,

*Non Aristotelis* *Quid est Aelius?*

Componitur ex Diapente **Re, La,**  
& Diatessaron **Mi, La,** Harmonica me-  
diatione, repetit repercussionem **Re, La,**  
profert mitem & suauem Harmoniam,  
& tandem, vt autentum decet, In vltis-  
ma notula in clauē **A** consistit. Vulgo  
peregrinum appellant, *transpositio in clauē*

*Non Aristotelis*  
*mediatione*  
*repercussionem*  
*Harmoniam*  
*ca.*

*B m. D.*

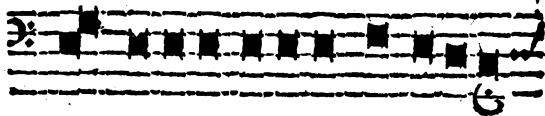


**AEolius.**

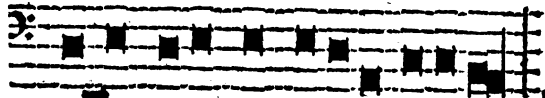
Adde

Adde Intonationem.

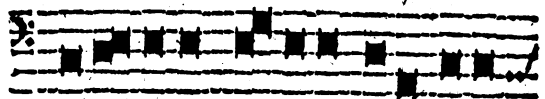
*Examplo  
monophonic  
Lute da  
Lute*



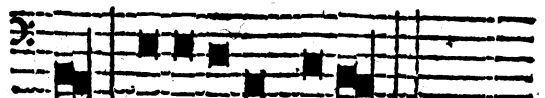
In exi tu Israel de Aegypto,



Domus Iacob de populo Barbaso.



Magnificat anima mea Domi-



num, Seculorum Amen.

*Qui modi oriuntur ex secunda*

*specie Diapason?*

**Hypophrygius & HyperAeolius.**

**E 2**

**Quid**

Quarta *Quid est Hypophrygius?*

*Arithmetici  
mediatio*

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

*in cantu  
11. mol. in  
clauē A*

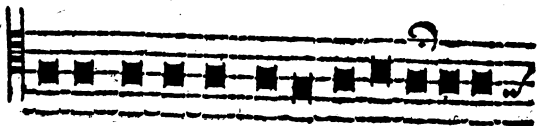


*Hypophrygius.*

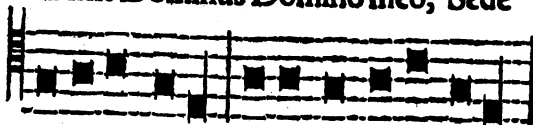
Inferiores notulas raro attingit nos-  
tra hac tempestate, videntur enim nostri  
Musici plerunq; ad HypoAeolium ten-  
dere. Quod enim Inferiori loco omit-  
tunt, id superiori loco resarciunt, adiciens-  
do Semiditonum supra, adeo vt paruum  
discrimen hodie inter Phrygium & Hy-  
pophrygium habeatur, quod ad vsum &  
consuetudinem Figuralis Cantus atti-  
net.

**Alteris**

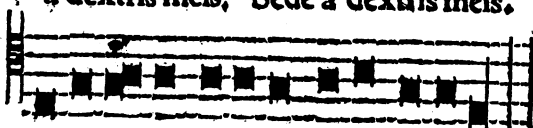
*Asscribe Intonationem.*



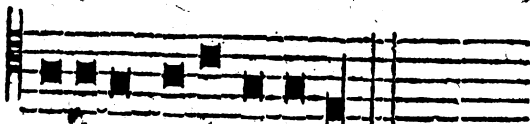
Dixit Dominus Domino meo, Sede



à dextris meis, Sede à dextris meis.



Magnificat anima mea Dominum,



anima mea Dominum.

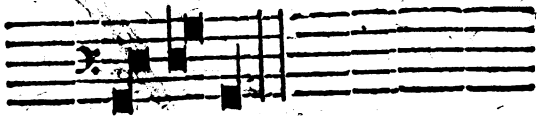
*Quid est Hyper Æolius? Distinguitur*

Qui fit ex Semidiapente Mi, Fa, &

B 3

Tri

Tritono Fa, Mi, nothus appellatur propter vitiosam mediationem,



HyperAeolius.

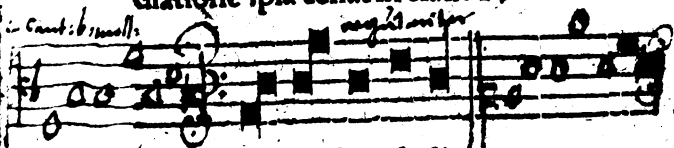
*Quot modi oriuntur ex tertia specie Diapason?*

Hypolydius & Ionicus,

*Sextus*

*Quid est Hypolydius?*

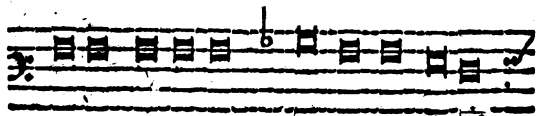
Constituatur ex Diatessaron Vt fa, & Diapente Fa Fa Arithmetica mediatione, gignit tristes Cantiones, repetit re-  
percussionem Fa La Ditonum, & in mediatione ipsa cessat in clauē F.



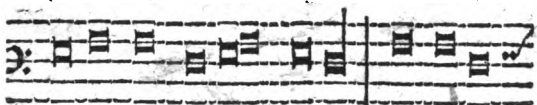
Hypolydius.

Quam

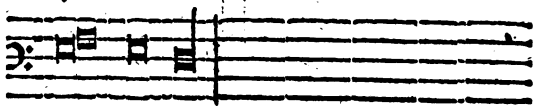
*Quam usurpat Intonationem?*



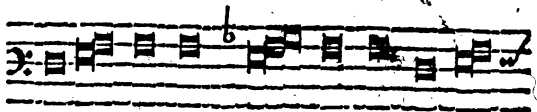
Dixit Dominus Domino meo,



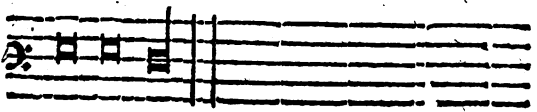
Sede à dextris meis. Seculo



rum Amen.



Magnificat anima mea



Dominum,

E 4

Quid





bent eadē Lydius & Ionicus, Hypolydius & Hypolonicus, tamen differentiam indicat positus Semitonij minoris, quod ex speciebus Diatessaron & Diapente facile deprehenditur.

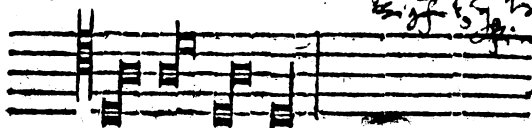
*Qui modi ex quarta specie Diapason oriuntur?*

**Dorius & Hypomixolydius.**

*Quid est Dorius? permyxolydy*

Extrahitur ex Diapente Re, La, & Diatessaron Re, Sol, repetit repercussionem Re, La, profert latissimam & longe suavissimam Harmoniam, & tandem regulariter consistit, in infima notula in clauē D. Vulgo primus Tonus appellatur.

*in f... di...  
sign...  
finalis claus...  
1a.  
T... s... dy*



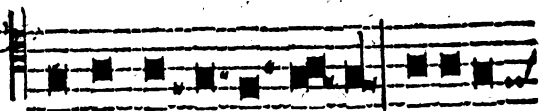
**Dorius,**

*Proprietates & s... Adde  
Antiphonia, s...  
subscriptas Ito LA.*

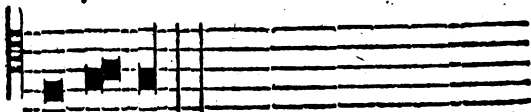
*Adde Intonationem.*



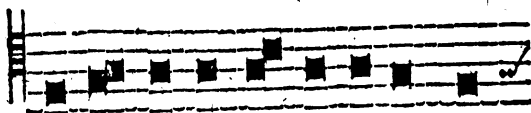
Dixit Dominus Domino meo,



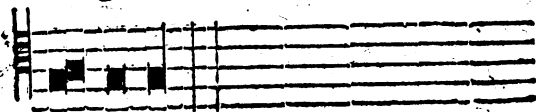
Sede à dextris meis. Seculo



rum Amen,



Magnificat anima mea



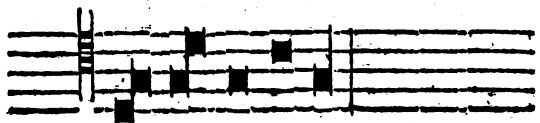
Dominum,

Quid

*Quia est Hypomixolydus*  
dius?

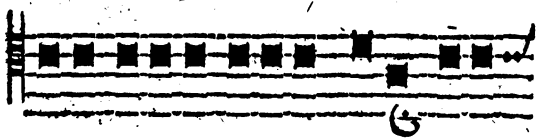
Qui componitur ex Diatessaron  
Re, Sol, & Diapente Ut, Sol, Arithme-  
tica mediatione, profert modestas &  
litas Cantiones, repetit repercussionem  
Ut Fa, & tandem more plagalium in me-  
diatione regulariter finitur in clauē G,  
Octauus tonus vocatur.

*U. m. l. i. c. M.  
L. a. i. n. f. o. n. s. a. l. o.*

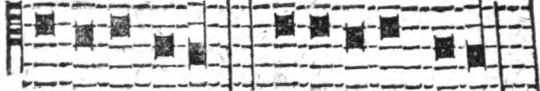


**Hypomixolydus.**

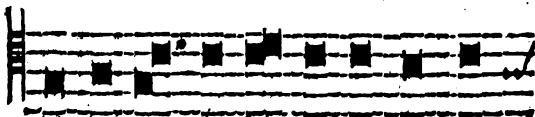
*Subijce Intonationem?*



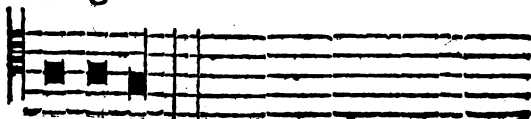
**Dixit Dominus Domino meo, Sede**  
**ada**



â dextris meis. Seculorum Amen.



Magni fi cat a nima mea



Domínium,

*Quos modos quinta species  
Diapason profert?*

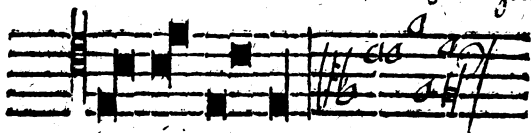
Phrygium & HypoAEolium,

*Quid est Phrygius?*

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

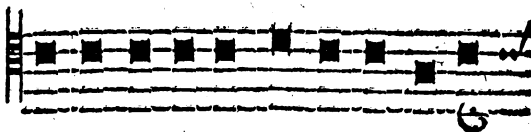
cantiones, & tandem in infima notula regulariter quiescit in clauē E. Tertius Tonus vocatur.

*in organo sed hunc in Magnificat non est*

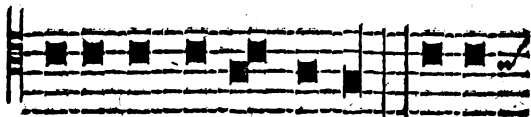


Phrygius,

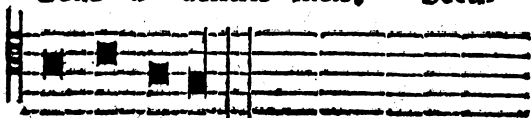
*Adde Intonationem.*



Dixit Dominus Domino meo,

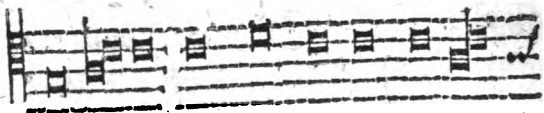


Sede à dextris meis. Secus

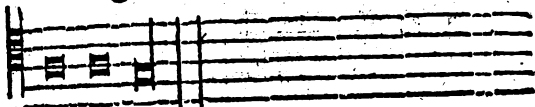


lorum Amen,

Magnis



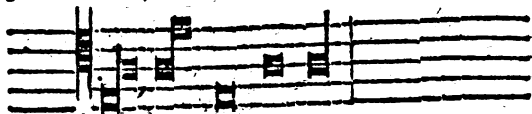
Magni ficat a nima me:



Dominum.

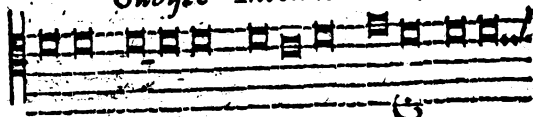
*Quid est Hypo Aelius?*

*11111*  
*22222*  
Qui constituitur ex Diatessaron Mi,  
La, & Diapente Re, La, Arithmetica  
mediatione, Profert Harmonias tristes,  
& regulariter in mediatione ipsa finitur,  
in clauē A,

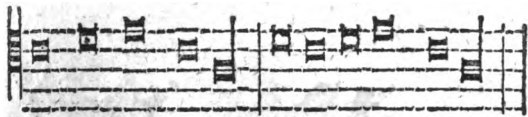


Hypo Aelius.

*Subjce Intonationem.*



Dixit Dominus Domino meo, Sede  
à des



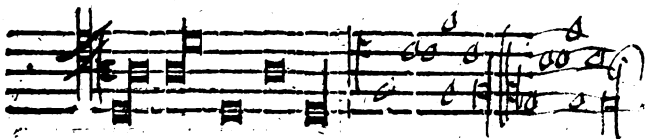
à dextris meis. **Seculorum Amen,**

*Quos modos gignit sexta  
species Diapason?*

**Lydium & Hyperphrygium.**

*Quid est Lydius? Quintus.*

Qui constituitur ex Diapente Fa,  
Fa, & Diatessaron Vt Fa, Harmonica  
meditatione, repetit repercussionem Fa,  
Fa, Diapente, Profert duras & minas  
ces Cantiones, & regulariter in infima  
notula consistit, in clauē F.

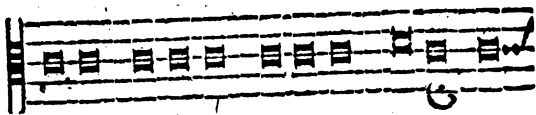


**Lydius,**

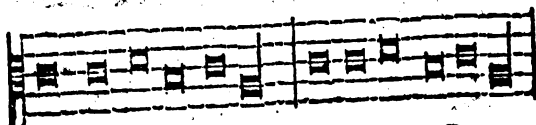
*Appone*



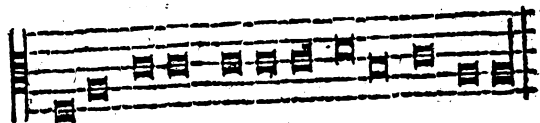
*Appone Intonationem.*



Dixit Dominus Domino meo, Se



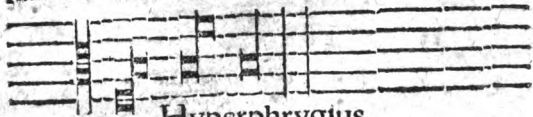
de à dextris meis, Seculorum Amen.



Magnificat anima mea Dominum.

*Canon quinto* *Quid est Hyperphrygius?*

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



Hyperphrygius,

Qui

*Qui modi ex septima & vltima*

*specie Diapason oriun-  
tur?*

*Mixolydius & Hypolyonicus.*

*Quid est Mixolydius? Septimus*

Componitur ex Diapente Vt Sol, &  
Diatessaron Re, Sol, Harmonica media-  
tione, repetit repercussionem Vt, Sol,  
Profert iratas Harmonias, & tandem vt  
asitentus, regulariter in vltima notula fia-  
nem constituit in clauē G. Septimus To-  
nus vocatur.



*Mixolydius?*

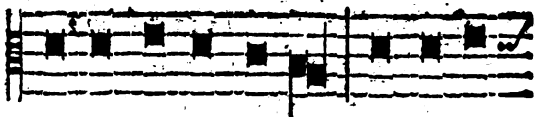
*Intonationem ascribe.*



*Dixit Dominus Dominus n. eo, S:*

*b*

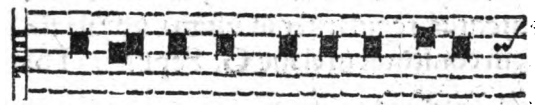
*de a*



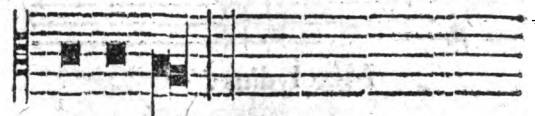
de à dextris meis. Seculo



rum Amen.



Magnificat anima mea



Dominum.

*Modo decimo*

*Quid est HypoIonicus?*

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

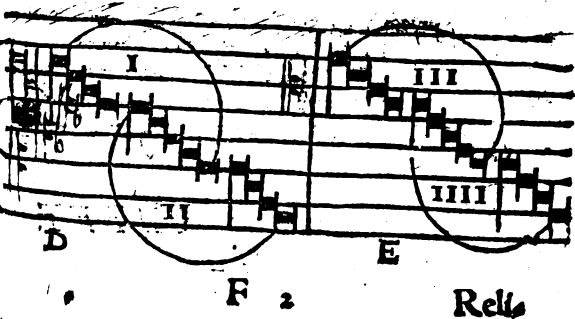
tristes Harmonias, & tandem consistit regulariter in ipsa mediatione more plagalium, in Clave C,

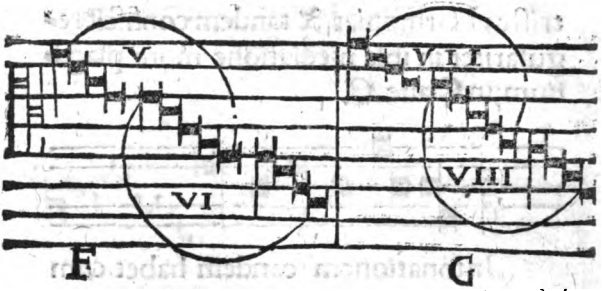


Intonationem eandem habet cum HypoLydio,

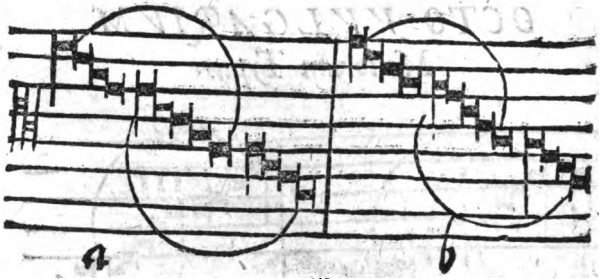
Nunc subijciemus Typos singulorum Modorum, ex quibus pueri ad usum transferre discunt præcepta tradita.

OCTO VVLGARIVM  
Modorum Typus.





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



CAPVT



## CAPVT VI.

### *De Ambitu.*

#### *Quid est Ambitus?*

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

#### *Quot sunt obseruanda in Ambitu?*

Duo: Proprietas & Licentia,

#### *Quid vocas Proprietatem?*

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

F 3

Quid

## *Quid vocas Licentiam?*

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

## *Qualem Ambitum constituunt mixti Modi?*

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

## *Quid vocas mixtum Modum?*

Duos

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

Exemplum extat in Cantione notissima: Victimæ paschali laudes, &c. In qua Dorius & Hypodorius miscentur.

## CAPVT VII.

### *De Fine.*

Extant prouerbia desumpta à Fine modorum: In fine videbitur cuius Toni: In fine omnis laus canitur: Quæ commonefaciunt adolescentes, multum referre quomodo cuiusq; modi finis constituitur.

*Quot sunt Finales Claves, in quibus Modi regulariter finiuntur?*

F 4

In



*In scholis hactenus quatuor D, E, F & G recensuerunt, in quibus vsitati modi exeunt. Sed cum demonstraui mus supra, enumerari 14, modos, sequitur omnes septem essentielles literas etiam finales clauis existerent. Bini enim modi, videlicet Autentus & Plagalus in eadem finiuntur clauis.*

A	}	Finalis secundae est	{	AEolijs & HypoAEolijs.
B				Hyperphrygijs & HyperAeolijs.
C				Ionicijs & Hypoionicijs.
D				Doricijs & Hypodoricijs.
E				Phrygijs & Hypophrygijs.
F				Lydijs & Hypolydijs.
G				Mixolydijs & Hypomixolydijs.

*Quid vocas irregularem finem?*

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

In Figurali cantu plerunq; a Musicis irregularis finis, inseritur primae parti cantus

cantilenarum, cui tandem secunda pars  
succedens, regulariter exit,

*pi*  
*considerandi sunt, sine enim in iis nota. Et in hoc*  
*per omne in se*  
*est et quod non*

## CAPVT VIII

### De Transpositione.

Non immerito conqueritur Glareanus, nostro tempore absurdissimas transpositiones traditas esse à plerisque scriptoribus Musicis, contra veterem consuetudinem. Satis enim constat transpositionem in quintam admissam esse in cantu duro, quæ nihil absurdius cogitari posset. Talis Transpositio omnem Musicæ extinguit rectitudinem, confundit enim Semitonia, quibus confusis, omnis laus Musicæ perijt.

#### *Quid est Transpositio?*

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

F 5

mus,

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

*Cur inuenta est Transpositio?*

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

Postea & magnus vsus est Trans-  
positionum in Musicis instrumentis, qui-  
bus in templis vtimur. Hæc si aut nimis  
altum aut nimis profundū edunt sonum,  
absq; periculo, Cantus durus in Mol-  
lem, aut econtra Mollis in Durum trans-  
poni possunt ab Instrumentalibus Mus-  
licis ad vsum Cantorum. Errant igitur  
qui putant, mollem Cantum Molliorem  
Harmo

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

*Recita regulam de Transposi-  
tione Modorum?*

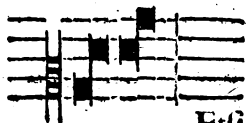
Omnes Modi integris spectibus Dia- tessaron & Diapente ex cantu Duro in cantum mollem transponuntur, si in quartam aut eleuentur, aut in Quintam deprimantur.

Hinc apparet Transpositiones in Quintas ex duro in durum Cantum vitiosas esse, quod vt pueris appareat, falsam transpositionem ponam.

*Phrygius re-  
gularis.*



*Phrygi vitiosa Trans-  
positio.*



Etli

Et si in reliquorum Modorum similibus transpositionibus tantæ non occurrant absurditates, vt in Phrygio, tamen aut Diatessaron, aut Diapente falsa species deprehendetur.

## II. REGVLA.

Omnes Transpositiones sunt veræ, in quibus rectæ species Diatessaron, & Diapente reperiuntur. Inde sequitur in Instrumentis Musicis, pro arbitrio posse transpositiones institui, modo Semitonia maneat incorrupta.

Extant exempla duodecim Modorum suauissima, Norinbergæ his proximis annis impressa, ex quibus huius artis studiosi, ambitus, clausulas & alia necessaria cognoscent. Nam Deus non tantum Theoricos, sed etiam excellentes Poeticos Musicos hoc tempore excitauit, qui doctrinam duodecim modorum pulcherrimis Cantionibus illustrarunt.

*A Hermann Hertzel suis Evangelicis huius anni  
Cantionibus in modis adidit.  
et s. i. signis opus.*

Breuis

# BREVIS ADMONITIO

de tribus generibus

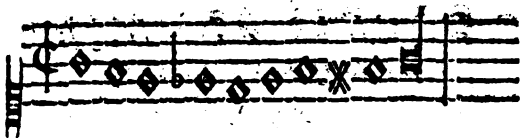
Musice.

Veteres tria genera Musices vsurparunt, Enharmonicum, Chromaticum, & Diatonicum, ex quibus reliquis duobus reiectis, tantum in Scholis & templis mansit Diatonicum, cuius interualla ex Tonis & Semitonij minoribus, vt traditum est, constantur. Iam vero & Chromaticum multi Symphonista in figuratis Cantionibus representare conantur, quod vtraque recipit Semitonia maius & minus. Discant igitur illi qui in Diatonico genere mediocriter sunt exercitati, Semitonium maius esse interuallum, quod ex quinque Commatis componitur.

Hæc duo Semitonia maius & minus, etsi inter se differunt, vt quatuor & quinque, tamen in eadem linea & in eodem spacio collocantur, addito signo interno b rotundo & h quadrato ad hunc modum,

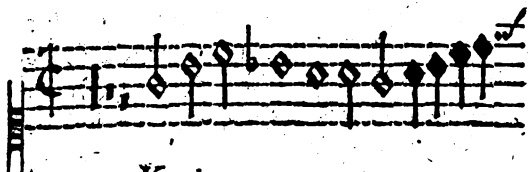
EXEM

*Chromaticis  
genij*



*Exemplum Orlandi generis Chromatici.*

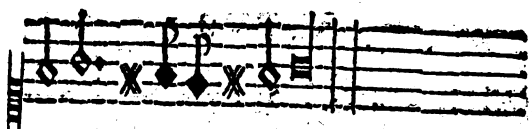
**DISCANTVS.**



**Kyrie**

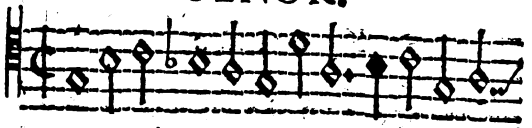


**eleison.**

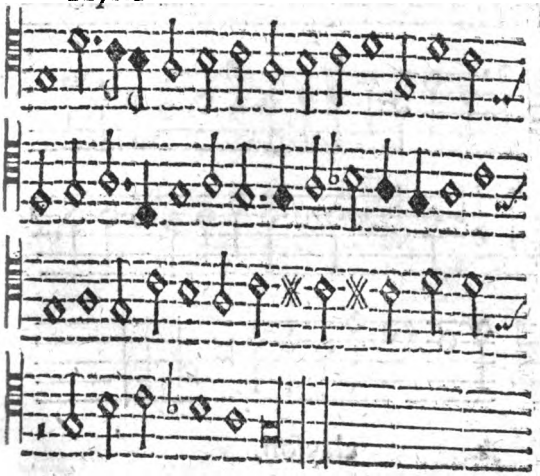


eleison.

TENOR.



Kyrie

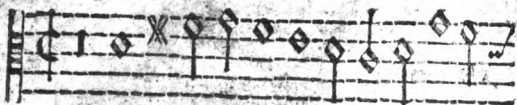


Eleison.

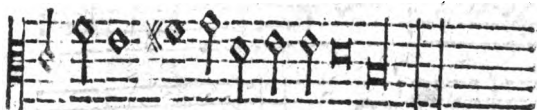
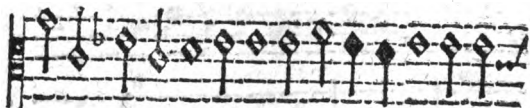
Altus.



ALTVS.



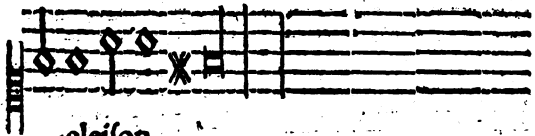
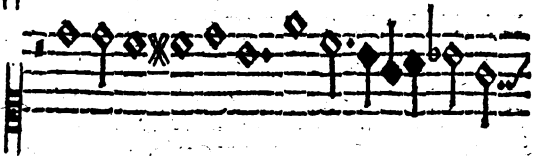
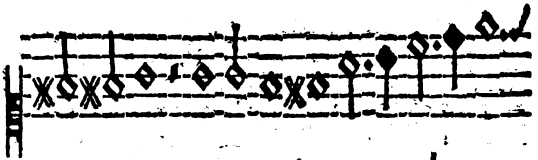
Kyrie eleyson.



eleyson.

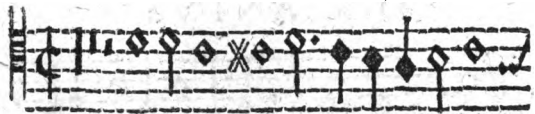
Ba.Tus.





eleison,

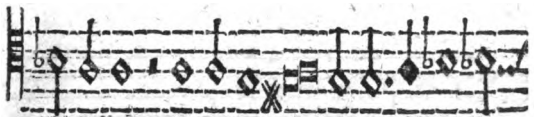
# TENOR,



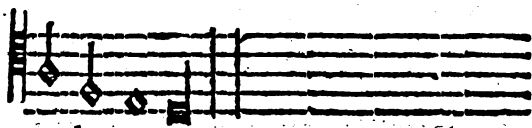
Christe eleison,



eleison,

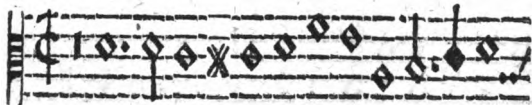


elei



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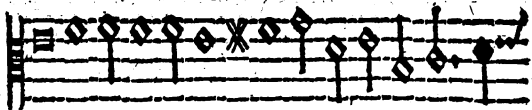


Christe eleison,



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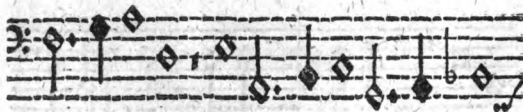


eleison,

**BASSVS.**



Christe eleison



es  
leison,

leison,

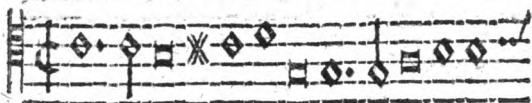
## DISCANTVS.

Kyrie eleison,

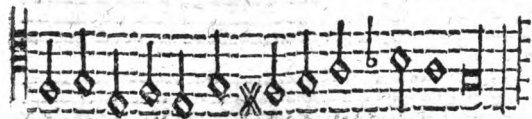
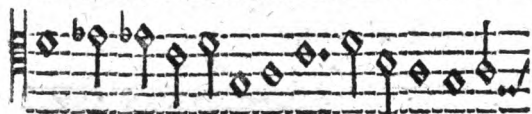
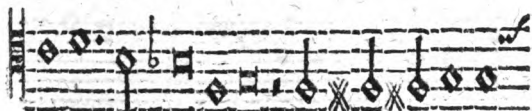
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G 3 TENOR.

# TENOR.

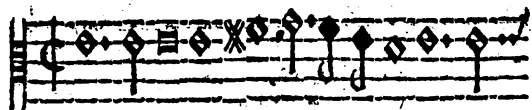


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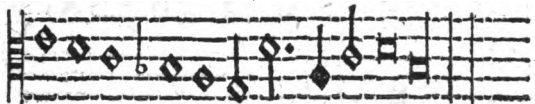
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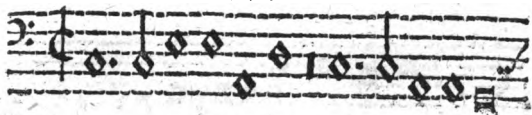
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eleison.

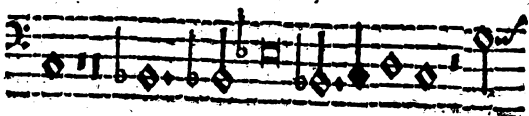


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### BASSVS.



Kyrie eleison,



Ky.

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rie



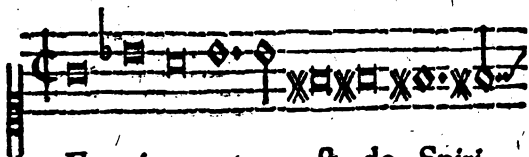


rie eleison,

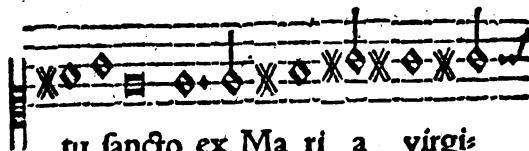


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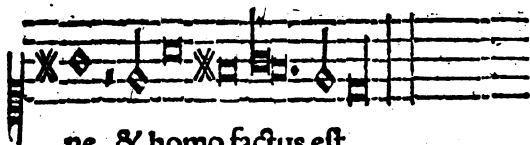
## DISCANTVS.



Et incarnatus est de Spiritu

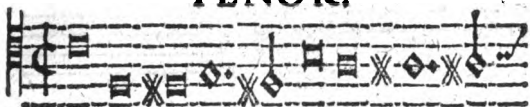


tu sancto ex Maria virgine,  
ne, &

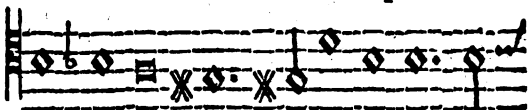


ne, & homo factus est,

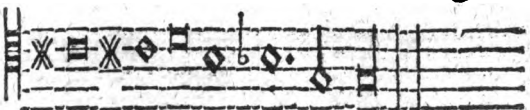
TENOR.



Et incar natus est de spi ri

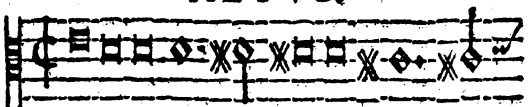


tu sancto ex Maria virgine



ne, & homo factus est,

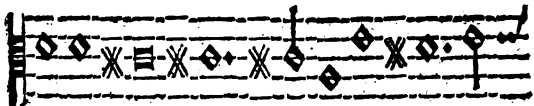
ALTVS.



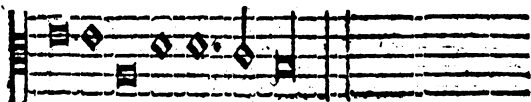
Et incarna tus est de spi ri

G 5

tu san



tu sancto, ex Maria virgi

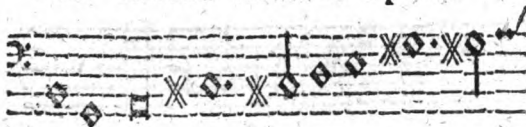


ne, & homo factus est.

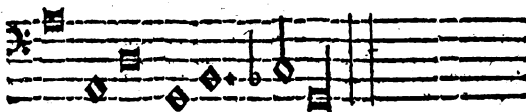
BASSUS.



Et incarnatus est de Spi ri



tu sancto, ex Maria vir gi



ne, & homo factus est.

Enhar.

Enharmonicum genus recipit dis  
midiam partem Semitonij minoris, quo,  
quantum mihi quidem constat, hodie in  
Germania vtitur nemo.

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



TER

# TERTIA PARS PRACTICÆ *Musicæ.*

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

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

## CAPVT I.

### DE GRADIBVS.

#### *Quid est Gradus?*

Est certa ratio per signum aliquod  
exhis

exhibita, unde principalium figurarum  
valorem cognoscimus.

*Quot sunt Gradus?*

Tres { Modus  
Tempus &  
Prolatio.

*Quotuplices sunt Gradus?*

Duplices { Perfecti &  
Imperfecti.

*Quid sunt gradus Perfecti?*

Qui ternario numero suas figuras  
censent.

*Quid sunt gradus Imperfecti?*

Qui binaria dimensione figuras sibi  
destinatas aestimant.

*Quas figuras respiciunt Gradus?*

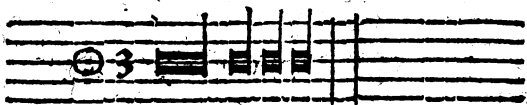
Modus

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

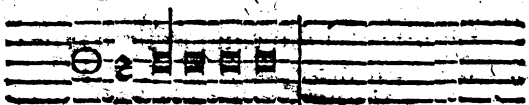
Reliquæ notulæ & pausæ omnes  
 exceptis alterationibus & proportioni-  
 bus ubiq; binario numero censentur.

*Constituæ definitiones singulo-  
 rum graduum Per-  
 fectorum?*

Modus maior perfectus continet  
 tres Longas in maxima.

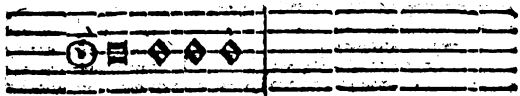


Modus minor perfectus tres Breues  
 in Longa.

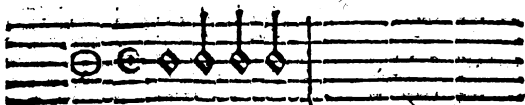


*Tempus*

Tempus perfectum tres Semibreves  
 tres in Breui.



Prolatio perfecta tres Minimas in  
 Semibreui.



### REGVLA.

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

*Adde definitiones graduum  
 Imperfectorum?*

Modus maior Imperfectus censet  
 Maximam duabus Longis.



Modus



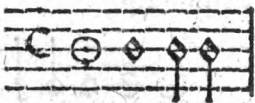
Modus minor  
Imperfectus longam  
duabus breui-  
bus.



Tempus imperfectum  
Breuem duabus Semibre-  
uibus.



Prolatio Imper-  
fecta Semibreuem  
duabus Minimis,



Hoc caput primum de Gradibus, est  
fundamentum omnium sequentium capi-  
tum. Observatis enim Perfectionibus &  
Imperfectionibus, certoque Semibreuis va-  
lore (de quo in augmentatione dicetur)  
constituto, singularum figurarum valor  
haud difficulter constituetur.

*Exempla Graduum in sequens  
ti capite proponuntur.*

**CAPVT II.**  
**DE SIGNIS.**

**Quid**

*Quid est Signum?*

Est figura quaedam Cantilenæ vel  
preposita, vel inserta, ex qua gradus colo-  
liguntur, *quod est*

*Quotuplex est Signum?*

Duplex { Externum &  
Internum.

*Quid est Signum Externum?*

Quod expressè in Cantus exordio  
collocatur,

*Quot sunt Signa Externa?*

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

H

Recita

**Recita regulas quibus Perfectio-  
nes & Imperfectiones expli-  
cantur?**

**I.**

**Circulus significat tempus perfec-  
tum. ○**

**Semicirculus Imperfectum. C**

**II.**

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

**III.**

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

**IIII.**

**Punctum insertum Circulo vel Sema-  
micirculo ○ C Prolationem perfectam  
arguit.**

**Quid**

*Quid est Internum signum?*

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

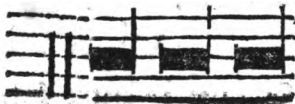
*Quot modis fit Internum  
Signum?*

Duobus. Geminacione Pausarum, & repetitione notarum.

*Recita regulas de Internis  
Signis?*

I.

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

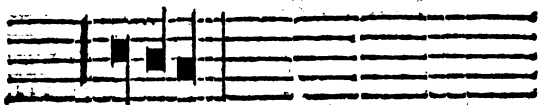


H 2

II, Vals

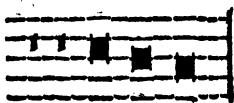
## II.

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



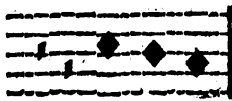
## III.

Duæ pausa Semibreuis simul ab vna linea dependentes, vel tres Breues coloratæ tempus Perfectum significant,



## IIII.

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



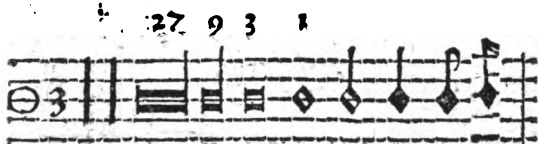
## V.

Pausæ quæ referunt interna signa ante

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

*Exhibe nunc signa graduum  
 & valorem singularum  
 notarum?*

*Signum & valor notularum  
 in modo Maiori per-  
 fecto?*

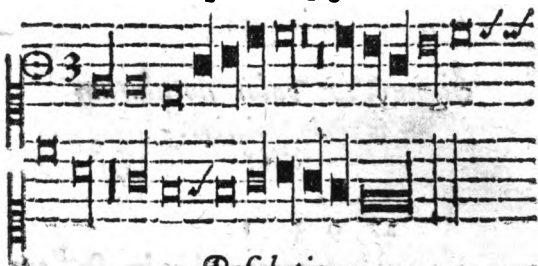


**Tactibus maioribus.**

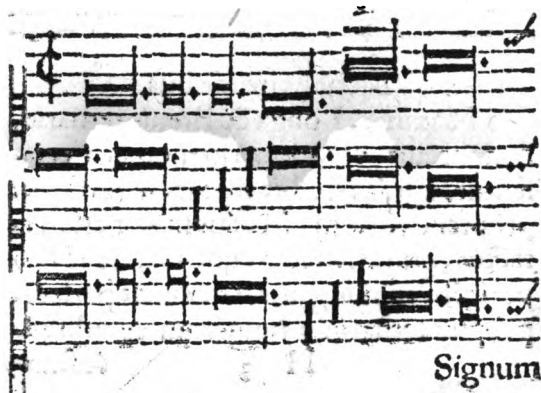
Maxima, Longa & Brevis ternario,  
 Semibrevis vero binario numero cen-  
 sentur. Quia Modus maior est perfectus  
 propter circulum. Modus minor est per-  
 fectus, quod semper cum maiori modo  
 perfecto coniungatur, Brevis est perfecta  
 propter ternarium numerum circulo ad-  
 H 3 iectum,

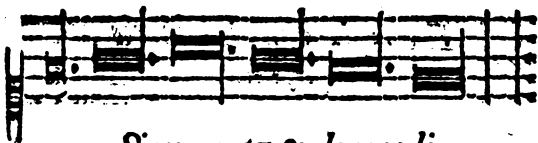
lectum, Semibrevis vero Imperfecta est,  
propter absentiam puncti in circulo, &  
valet Tactum maiorem propter signum  
essentiale.

*Exemplum Iosquini.*



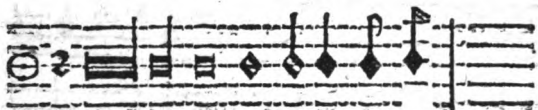
*Resolutio.*





*Signum & valor modi  
minoris Perfecti?*

12 6 3 1 2 4 8 16



*Tactibus minoribus.*

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

H 4

Exem

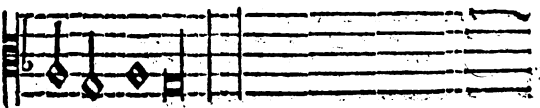


*Exemplum modi minoris  
perfecti.*

*Hen: Isaac.*



*Signum*



H 5

Signum

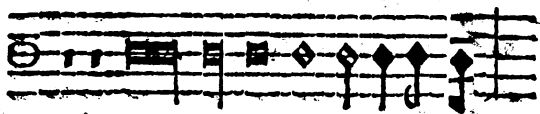


# BASSVS.



*Signum C valor notularum in  
tempore Perfecto.*

12 6 5 1 2 4 8 16



*Tactibus maioribus, quia Signum  
est essentiale.*

Sola

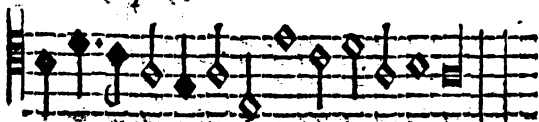
Sola brevis est perfecta propter circulum, reliquæ notæ omnes sunt imperfectæ propter absentiam eorum signorum, quæ perfectiones ostendunt. Semibrevis valet tactum maiorem, quia signum est essentielle.

## TENOR.

*Isaac,*

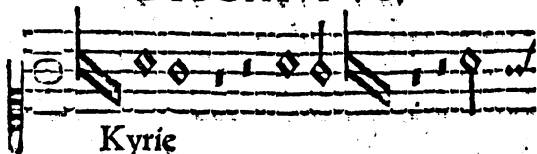


*Kyrie*



*eleison,*

## DISCANTVS,



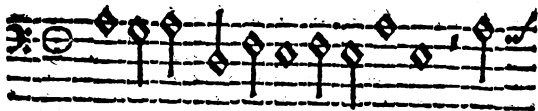
*Kyrie*

*eleison,*

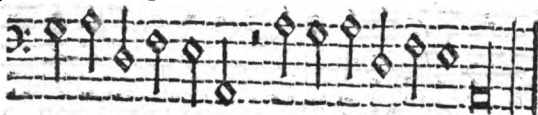


eleison,

### BASSVS.

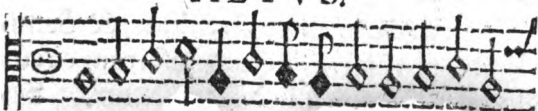


Kyrie

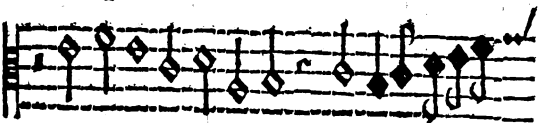


eleison,

### ALTUS.



Kyrie

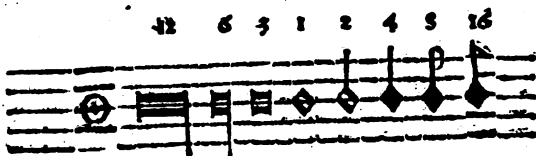


eleison,



eleison.

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



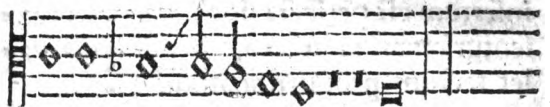
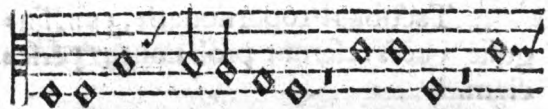
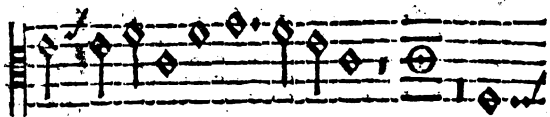
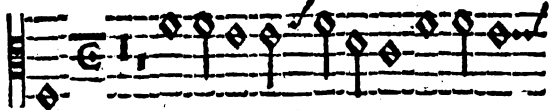
Tactibus Proportionatis, quando  
omnibus vocibus prolatio perfecta præ-  
fixa est.

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

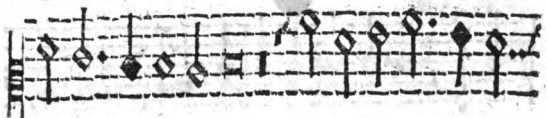
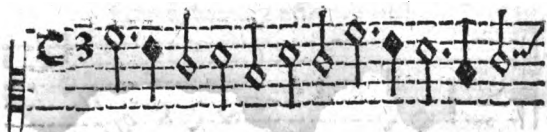
Signum





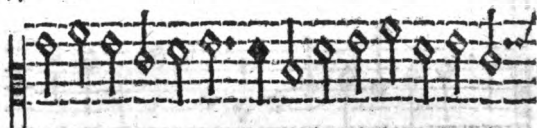


**DISCANTVS.**

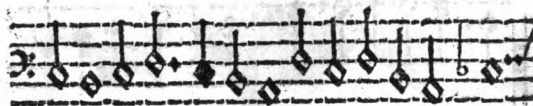
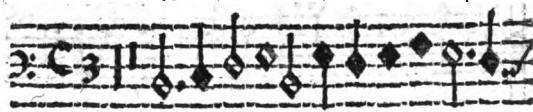


**BASSVS.**

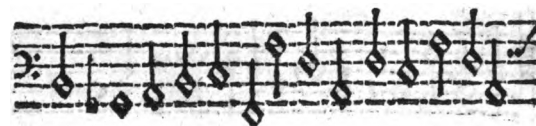
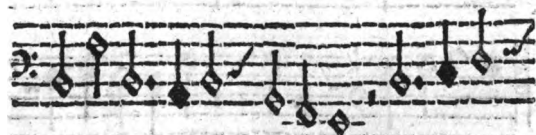




**BASSVS.**



**ALTVS.**

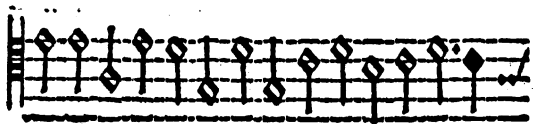
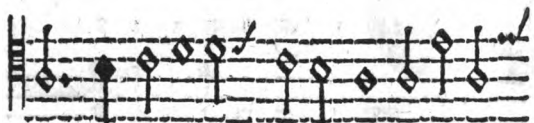
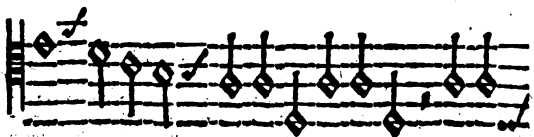
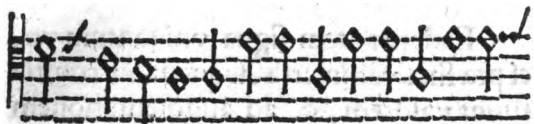
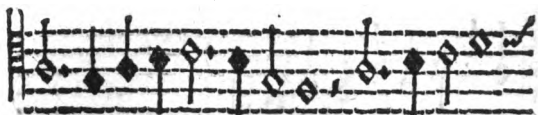


100

I a

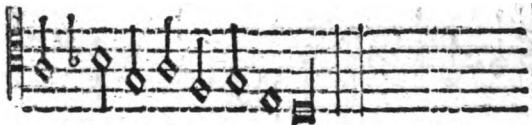
Alus



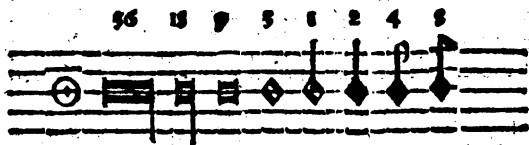


I 3

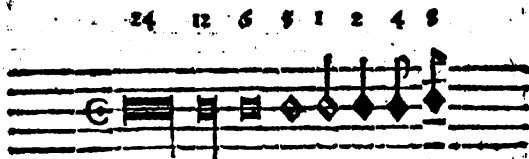
Eadem



Eadem autem signa vni tantum voci præfixa vel inserta, sequentem constituunt valorem, & ad augmentationem pertinent.



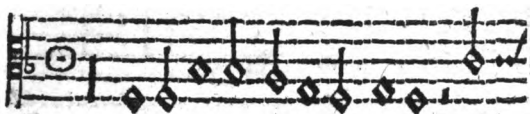
Tactibus maioribus quia signum non est diminutum.



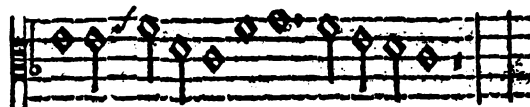
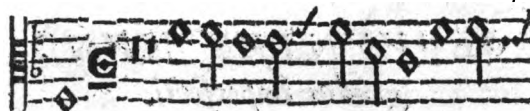
Tactibus maioribus.

*Exem.*

*Exemplum ex Missa Iosquini*  
*Lomme arme.*



**Sanctus**



*Resolutio.*



1 4

SE





**SEQVNTVR NVNC**  
*gradus Imperfecti.*

Signum & valor notularum in modo maiori Imperfecto.



Tactibus maioribus,

Sola

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

**EXEMPLVM.**

**TENOR.**



**DISCANTVS.**



I 5

Altus.

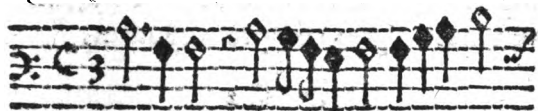


ALTVS.



Bassus.

# BASSUS.



Modus

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

♩ C 2

### C A P V T III.

#### De Tactu.

*Quid eſt Tactus?*

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

*Quotuplex eſt Tactus?*

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

*Quid eſt maior Tactus?*

Qui in his ſignis O C duas Minimas

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

*Quando utimur maiori Tactu?*

In signis essentialibus integris &  
non diminutis, vel diuersis signis in vna  
Cantilena coincidentibus,

*Quid est Tactus minor?*

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

*Vbi utimur minori Tactu?*

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

*Quid est Tactus Proportio-  
natus?*

Qui

Qui tres Semibreves vel tres Minimas continet, duas depressione tertiam elevatione, Nam hic Tactus non in duas sed tres æquales partes diuiditur,

*Quis vsus est huius Tactus?*

In tripla Proportione & Prolatione Perfecta, ac in Hemiolis quando eadem signa in singulis vocibus, simul coincidunt.

O<sub>3</sub> C<sub>3</sub> O O O O

### CAPVT IIII.

*De Punctis.*

*Quid est Punctum?*

Est minimum quoddam signum, quod notulis accidentaliter præponitur, post

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

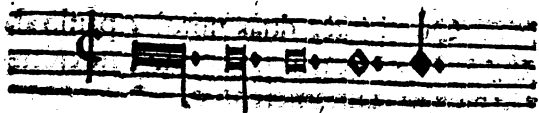
*Quotuplex est Punctum?*

**Quadruplex, Additionis, Alterationis, Diuisionis & Perfectionis.**

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

*Quid est punctum Additionis?*

**Quando notula a tergo asseribitur,  
eandem dimidio valore auget,**

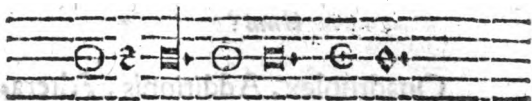


*Quid*



*Quid est punctum Perfectionis?*

Quod notulam, cui adhaeret, ab imperfectione defendit.



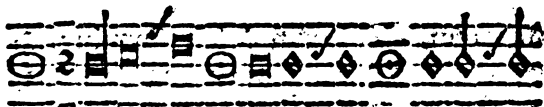
*Quid est punctum Alterationis?*

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

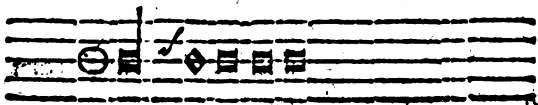
*Quid est punctum Divisionis?*

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

Transpor.



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



## CAPUT V.

### De Augmentatione.

*Quid est Augmentatio?*

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

*Quid vocas essentialem  
valorem?*

Quando Semibrevis valet Tacum

398

K

mas

maiores. Vbi cumq; igitur Semibrevis plus vel minus valet, ibi vel augmentatio, vel diminutio accessit.

*Monstra valorem Semibrevis in vsitatoribus signis ?*

## I. REGVLA.

Semibrevis valet Tactum maiorem in signis essentialibus. O C

## II.

Eadem valet Tactum minorem, in signis diminutis.  $\Phi$   $\Phi$

## III.

In his signis augmentationis O C Semibrevis valet tres Tactus maiores, accedente autem diminutione,  $\Phi$   $\Phi$  tres Tactus minores.

## III.

In Prolatione perfecta vbi hac signa

igna  $\odot$   $\odot$   $\odot$   $\odot$  singulis vocibus præ-  
figuntur, Semibrevis valet tactum pro-  
portionatum.

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

*Quot modis fit Augmentatio?*

*Tribus.*

*maiora enim augmentantur. minorum*  
*magis debet fieri debet.* *in una*  
*parte*  
*parte*  
*parte*  
*parte*

Primo per Prolationem perfectam.



Secundo per Proportiones minoris

inæqualitatis.  $\frac{1}{2}$   $\frac{1}{3}$

Tertio per Canones ascriptos, vt

Brevis sit Maxima, &c.

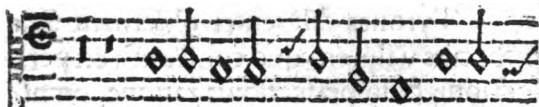
Quarto, nonnunquam ex paucitate  
notularum in aliqua voce augmentatio  
subsumitur sine signis externis, quod  
idem est, ac si augmentationis signa essent  
ascripta.

Valorem Notarum in augmentatio-  
ne supra constituimus.

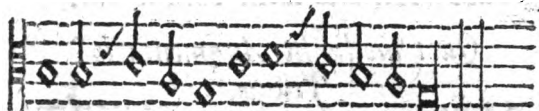
**K** 2

**Exem**

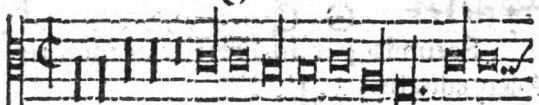
*Exemplum Josquini.*  
**TENOR.**



**Christe**



*Resolutio.*



**DISCANTVS.**



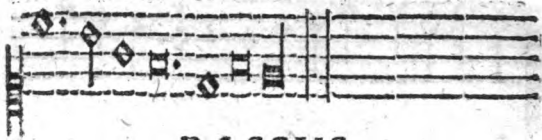
**Christe**

**eleison.**

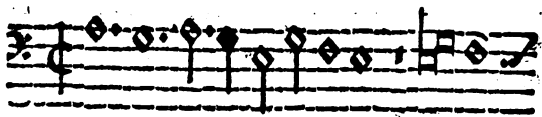


K . 3

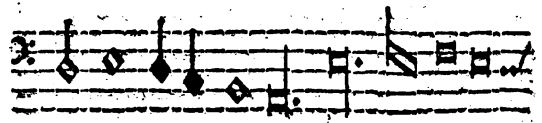
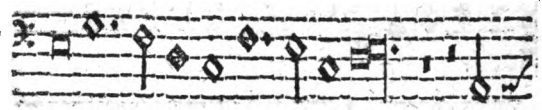
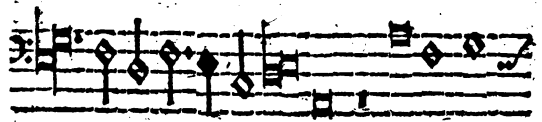
Bassus.



BASSVS



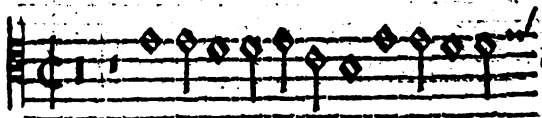
Chritte



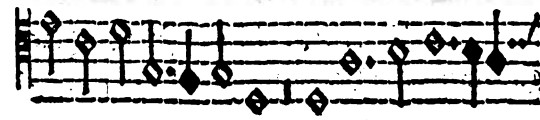
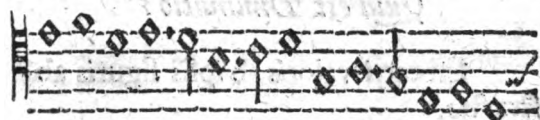
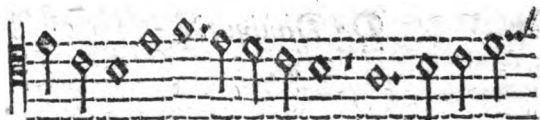
Altus.



ALTVS.



Christe



K 4

Caput





## CAPVT VI.

### De Diminutio<sup>ne</sup>

ne.

### *Quid est Diminutio?*

Est certi valoris ab ipsis figuris abstractio.

### *Quot modis fit Diminutio?*

Quatuor modis.

Primo per binarium numerum Circulo aut Semicirculo adiectum.

O<sub>2</sub> C<sub>2</sub>

Secun<sup>da</sup>

Secundo per virgulam, ductam per  
Circulum vel Semicirculum.

Φ Φ

Tertio per inuersionem Semicircu-

li.

∩

Has tres Diminutionis species scri-  
bit Franchinus competere non ipsis figu-  
ris sed temporali mensuræ. Nam in ta-  
libus signis ait mensuram, non numerum.  
notularum minus. Inde tales Diminutio-  
nes Semeditates appellantur.

Quarto fit Diminutio per Propore-  
ti ones maioris inæqualitatis, vt 2 3

Nonnunquam occurrit duplex Di-  
minutio, quæ Diminutionis Diminutio  
vocatur, videlicet, quando per inuersum  
Semicirculū virgula ducitur ∩ vel quan-  
do binarius numerus additur Semicircu-  
lo antea per virgulam Diminuto. C 2

Subijciam collationem essentialium

K 5

& di

& diminutorum signorum , ex qua pueri  
 discrimen valoris cognoscent.

*Collatio signi essentialis ad  
 Diminutum.*

*Valet in  
 hoc signo  
 integro.*

*Tactibus maioribus.*

*In di-  
 mi-  
 nuto*

*Tactibus minoribus.*

8  
4  
2  
1  
2  
4  
8  
16

*Collatio Diminutionis ad Diminu-  
 tionem Diminutionis.*

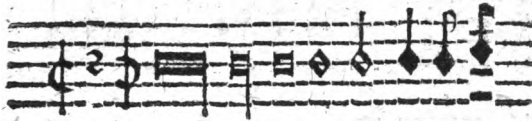
*Diminutio.*

*Tactibus minoribus.*

*Dimi*

*Diminatio Diminutionis.*

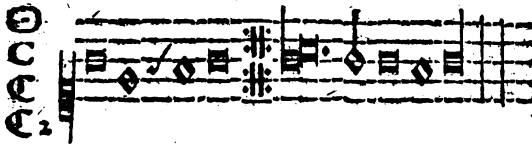
4 3 2 4 3 16 32



Tactibus minoribus.

**EXEMPLVM.**

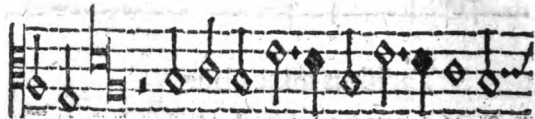
**DISCANTVS.**



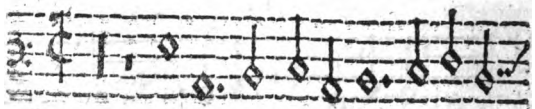
**TENOR.**



**Bassus.**



**BASSVS.**



**CAPVT**



## CAPVT VII.

### *De Imperfectione.*

*Quid vocant Musici Imperfectionem?*

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

*Quotuplex est Imperfectio?*

Duplex

Duplex { Totalis &  
          { Partialis.

*Quid est Totalis ?*

Quando propinqua figura tertiam partem valoris aufert.

*Quid est Partialis ?*

Quando aliqua tantum pars valoris à remota figura detrahitur.

*Quid vocas propinquam & remotam Figuram ?*

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

*Quid vocas remotam Figuram ?*

Notulas vel Pausas sequentes propinquam figuram.

Est

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

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

In tempore perfecto Brevis est per-  
fecta, Semibrevis propinqua, reliquæ re-  
motæ & remotissimæ.

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

*Dic regulas de Imperfe-  
ctione.*

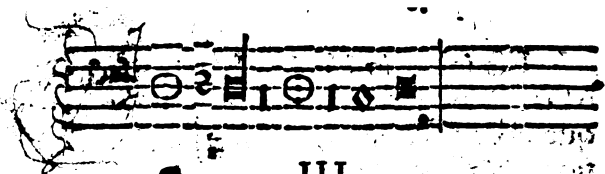
Quatuor tantum Notulæ imperfi-  
ci possunt, Maxima, Longa, Brevis, &  
Semibrevis.

II.

Pause imperficiunt, sed nunquam  
imperficiuntur.

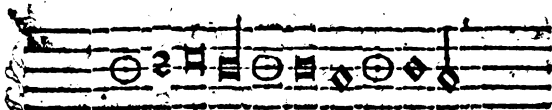
III. Ab





III.

Ab antecedentibus & sequentibus,  
vel propinquis, vel remotis figuris nota  
la imperfectiuntur.

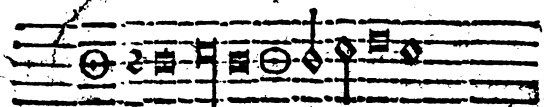


IIII.

Tantum valoris figura aufert imper-  
fectione quantum ipsa continet.

V.

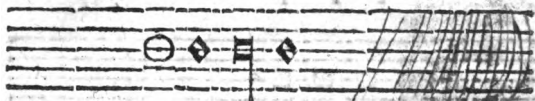
Perfecta nota inter propinquas vel  
remotas figuras collocata nullo puncto  
Divisionis interueniente, à præcedente  
imperficitur.



VI. Duz

## VI.

Duæ partiales imperfectiones in eandem notulam possunt cadere.



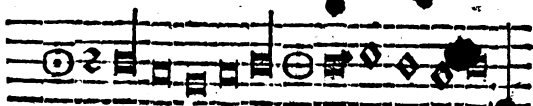
## VII.

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



## VIII.

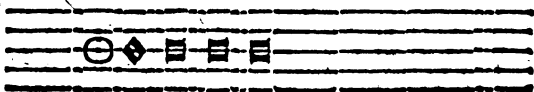
Tres propinquæ figuræ, cum inter se perfectionem compleant, non imperficiunt nisi puncto dirimantur.



## IX. Im

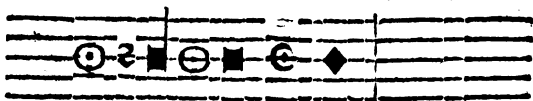
# IX.

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

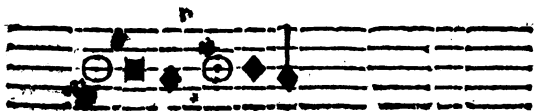


# X.

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



2. Color coniungit maiorem notulam, cum minori in perfectis gradibus,



3. In

3. In Imperfectis gradibus, color quartam partem valoris aufert.

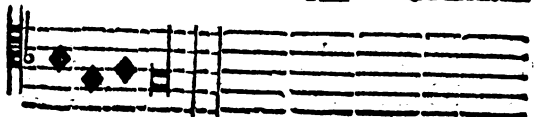
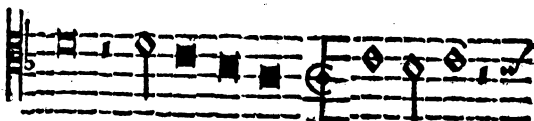
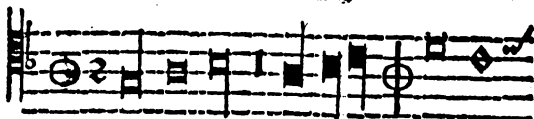


4. Colorata notula, vt supra dictum est, signa externa etiam exhibent.

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

## EXEMPLVM.

### TENOR.



L. 3

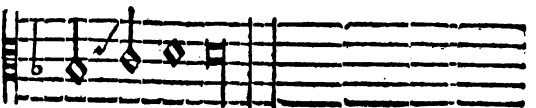
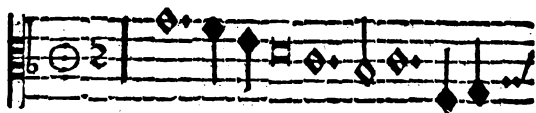
Discantus

# DISCANTVS.

The musical score is arranged in six staves, each beginning with a clef and a key signature of one flat. The notation uses diamond-shaped notes and stems, characteristic of early printed music. The first five staves contain musical notation, while the sixth staff is mostly empty, suggesting a continuation or a specific instruction for the final part.

ALTVS.

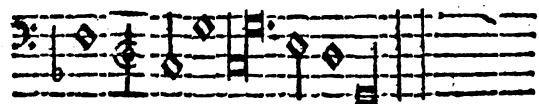
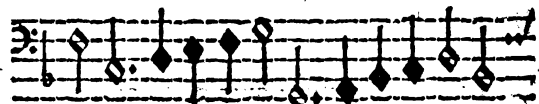
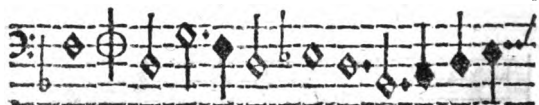
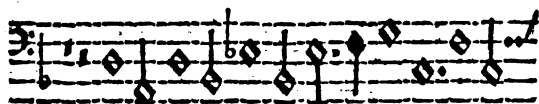
# ALTVS.



L 3

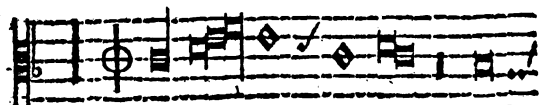
Bassus.

# BASSVS.

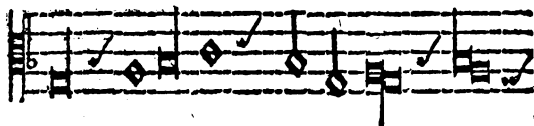
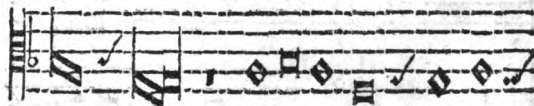
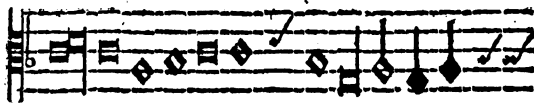
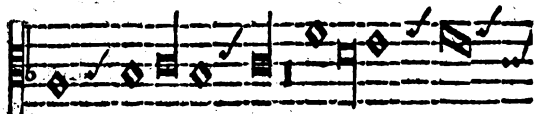
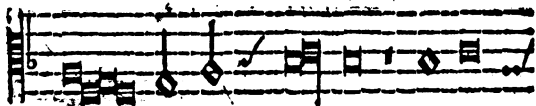


*Martinus Agricola.*

TENOR.



Refo

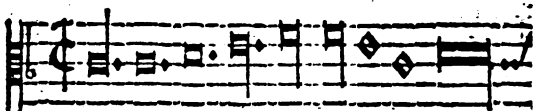


L 4

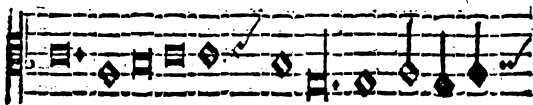
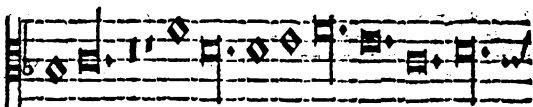
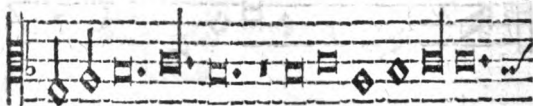
Refo.



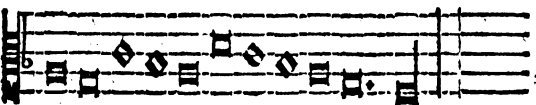
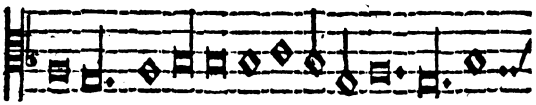
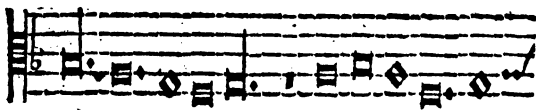
# Resolutio Tenoris.



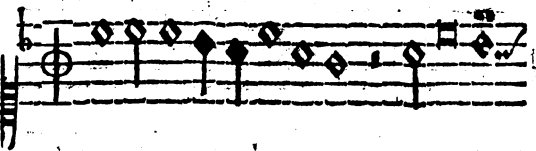
**Pausa modalis ante signum collocata nullum silentium; sed Modum minorem perfectum ostendit; vt supra indicatum est.**



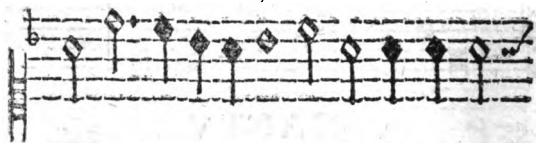
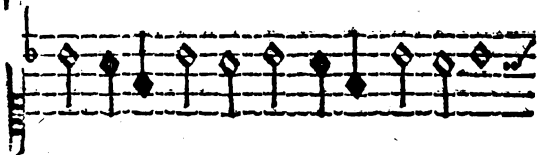
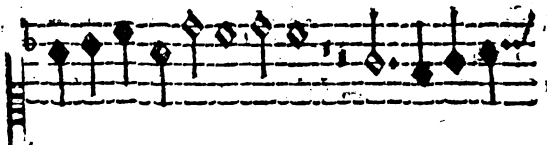
**Discans**



DISCANTVS.



L 5 Bassus.



**BASSVS.**



*Basses.*

A handwritten musical score for Bassus, consisting of seven staves of music. The notation is written on five-line staves with a treble clef and a common time signature (C). The notes are diamond-shaped, and the stems are vertical. The music is arranged in a single system with seven staves. The first staff begins with a treble clef and a common time signature. The notes are written in a sequence that suggests a melodic line. The second staff continues the melody. The third staff shows a change in the melodic line. The fourth staff continues the melody. The fifth staff shows a change in the melodic line. The sixth staff continues the melody. The seventh staff ends with a double bar line and a repeat sign.

*Bassus.*

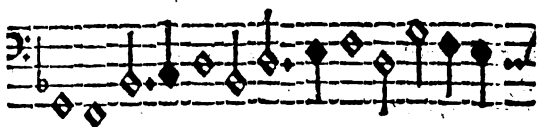
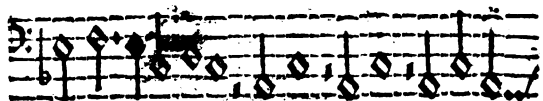
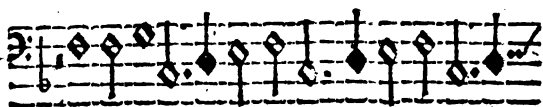
A handwritten musical score for Bass, consisting of six staves. The notation is written in a style characteristic of 18th or 19th-century manuscripts. Each staff begins with a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. The music is written on a five-line staff with a dashed middle line. The notes are diamond-shaped with stems pointing downwards. There are some rests and accidentals (sharps and flats) interspersed throughout the piece. The paper shows signs of age, including some staining and a faint watermark or bleed-through in the center.

*Bassus.*

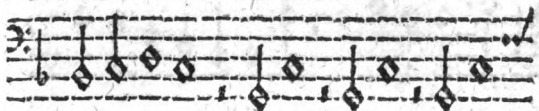
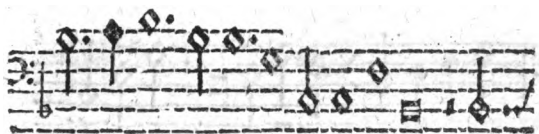
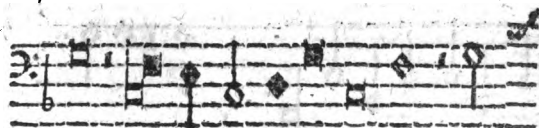








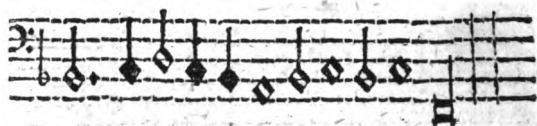
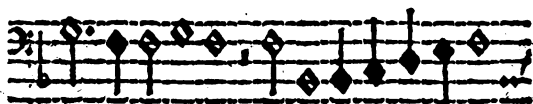
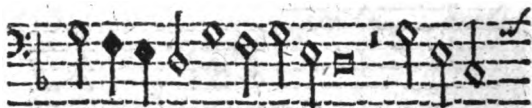
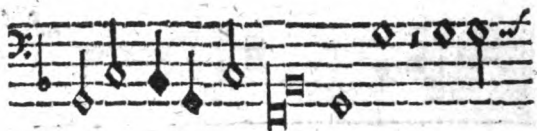
*Altus.*



100

M

ALTVS,



ALTVS.

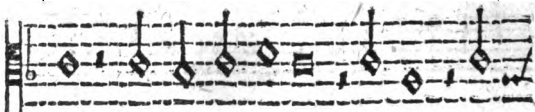
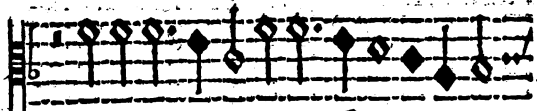
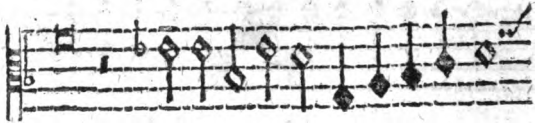


Caput



M 2

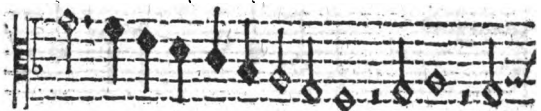
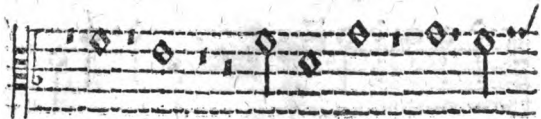
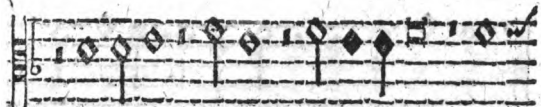
Caput



2010

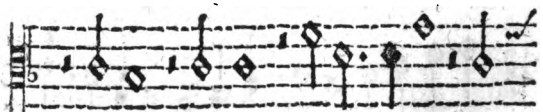
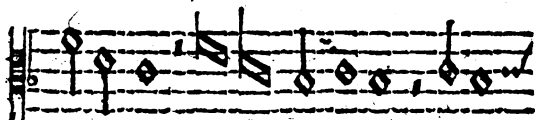
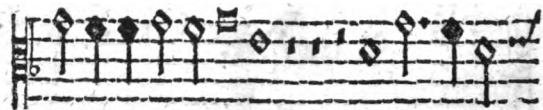
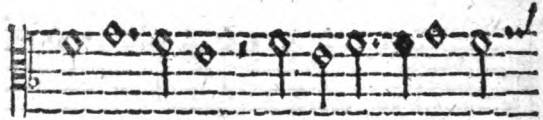
M

Caput

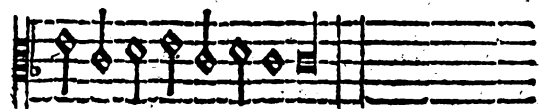
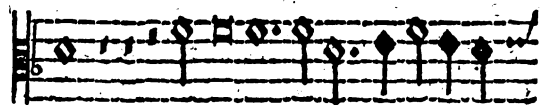
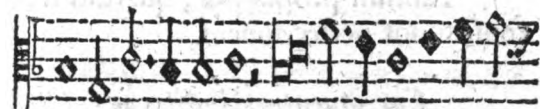
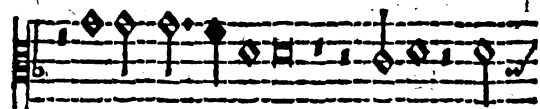
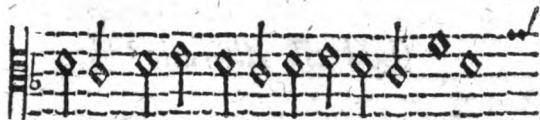


*M* 3

*Caput*



Caput



*M* 4

*Caput*



# CAPVT VIII.

## *De Alteratione.*

### *Quid est Alteratio?*

Est proprii valoris secundum notule  
lae formam duplicatio.

### *Quae notulae alterantur?*

Tantum propinquae, quarum tres  
constituunt perfectionem.

### *Cur inuenta est Altera- tio?*

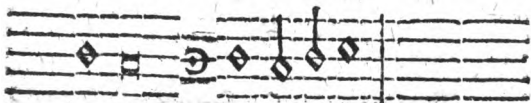
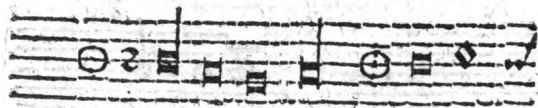
Ad implendam perfectionem, ideoque  
sicut & imperfectio, tantum vsurpatur in  
gradibus perfectis.

### *Subijce regulas de Altera- tione?*

I.

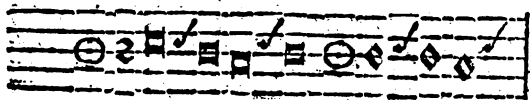
Cum

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



II.

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



III.

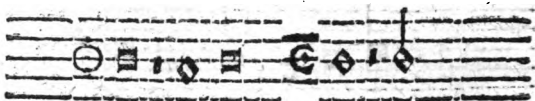
Alteratio sicut & imperfectio non  
cadit in Pausas, sed tantum in notu-  
las.

M 5

Sicut

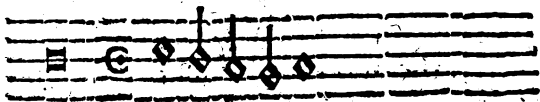
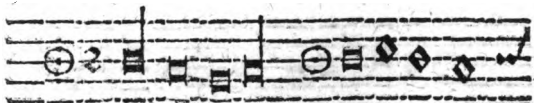
# IIII.

Sicut autem Pausa non imperfici-  
tur, & tamen imperficit, Ita & Pausa non  
alteratur sed alterat.



# V.

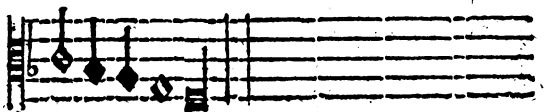
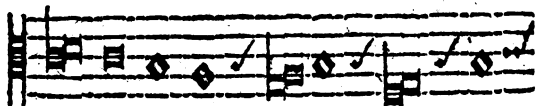
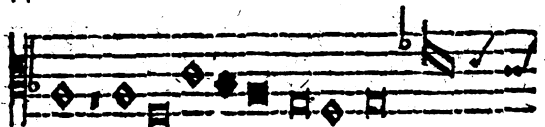
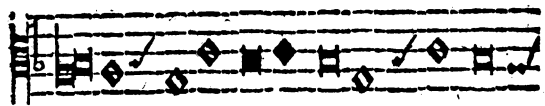
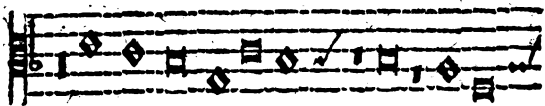
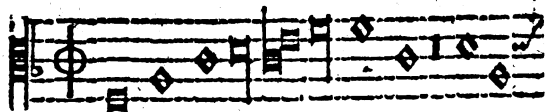
Tres propinquæ figuræ per se cons-  
tituunt perfectionem, & non admittunt  
alterationem, nisi punctum Divisionis vel  
Coloratæ notulæ interijciantur.



*Exem.*

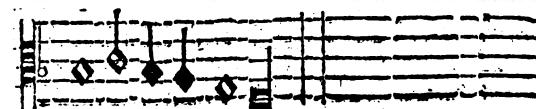
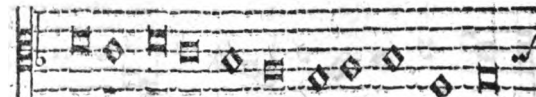
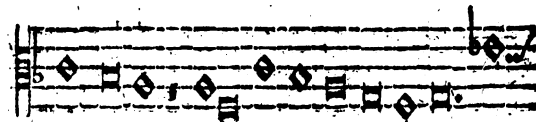
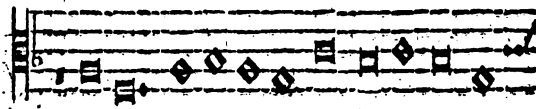
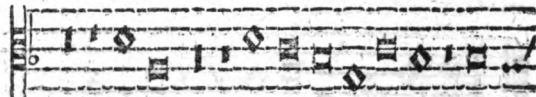
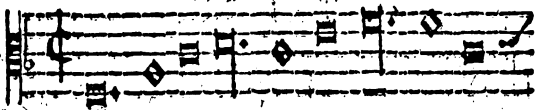
# EXEMPLVM,

## TENOR.



Resolu

Resolutio. 7



Caput

# CAPVT VLTIMVM,

## De Proportionibus.

### Quid est Proportio?

Est duarum quantitatum ad inuicem relatio.

### Quotuplex est?

Duplex, Aequalitatis & Inæqualitatis.

### Quid est Proportio Aequalitatis?

Cum duæ æquales quantitates inter se conferuntur, vt tria ad tria, linea tripedalis ad tripedalem.

### Quid est Proportio Inæqualitatis?

Cum duæ Inæquales quantitates  
inter

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

*Scilicet iniqui  
tatis & p[ro]p[or]tionis*

Quotuplex est Proportio In-  
qualitatis?

Duplex,

Maiores inæqualitatis, & Minores  
inæqualitatis.

Quid est Proportio Maioris  
Inæqualitatis?

*significatio  
duplex  
ad in pla  
sq[ue] altera  
2 significatio*

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

Quid est Proportio Minoris  
Inæqualitatis?

*significatio  
duplex  
ad in pla  
sq[ue] altera  
2 significatio*

Cuius superior inscriptionis nume-  
rus minor est inferiori, vt  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$  habetque  
vim augendi valorem Notarum & Paus-  
arum.

Quot

*Quot sunt species harum Pro-  
portionum vsitatae?*

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

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

*Quid est dupla Proportio?*

Quae Notulas & Pausas suas dimi-  
dio valore priuat.

*Quomodo cognoscitur?*

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

EXEM



EXEMPLVM

Quid. vult d. v.  
sanctus knie  
habe vult

DISCANTVS.

TENOR.

Quid

*Quid est tripla Proporsio?*

Quæ suis Notulis & Pausis tertiam  
valoris partem adimit, 3

*Quomodo deprehenditur?*

Quando maior numerus minorem  
ter in se continet, 3 9  
1 3

EXEMPLVM.

DISCANTVS.

The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). The music consists of a sequence of notes, with a triplet of three eighth notes marked with a '3' above them. The middle staff continues the melody with similar note values. The bottom staff features a bass clef and contains a few notes followed by a large, bold letter 'N'. The word 'Quare' is written in a large, decorative font at the end of the bottom staff.

uid

# EXEMPLVM

Quand. vlt. d. v.  
sambraus kniaß  
habe vahnst

## DISCANTVS.

Three staves of musical notation. The first staff begins with a treble clef and a common time signature. It contains several measures of music with diamond-shaped notes and some notes marked with an 'X'. The second and third staves continue the musical line with similar notation.

## TENOR,

Two staves of musical notation. The first staff begins with a tenor clef and a common time signature. It contains several measures of music with diamond-shaped notes. The second staff continues the musical line.

Quid

Quid est tripla Propo-  
tio?

Quæ suis Notulis & Pausis tertiam  
valoris partem adimit. 3 *o*

Quomodo deprehenditur?

Quando maior numerus minorem  
ter in se continet. 3 9  
1 3

EXEMPLVM.

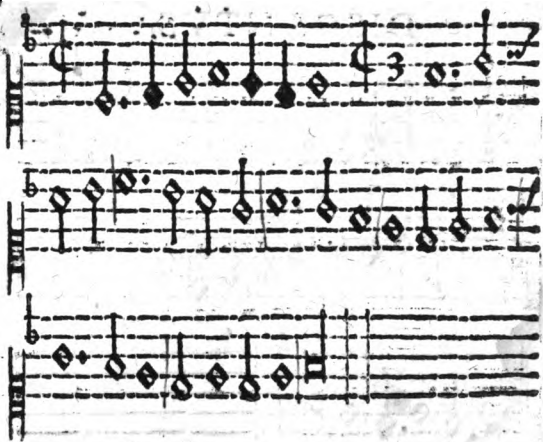
DISCANTVS.

The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes, including a triplet of eighth notes marked with a '3' above them. The middle staff continues the melody with similar note values. The bottom staff shows a different rhythmic pattern, possibly a bass line or a second voice part. The word 'N' is written below the first measure of the bottom staff, and 'Quare' is written below the final measure of the bottom staff.

Quando tripla Proportio in omni-  
bus Cantilenæ partibus simul notatur, vel  
in exordio, vel in medio, ad tactum pro-  
portionatum recentiores Musici eam res-  
ferunt.

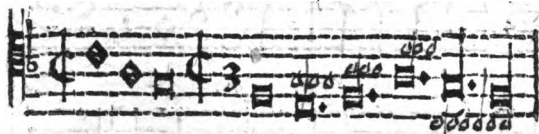
*EXEMPLVM.*

*DISCANTVS.*



*Tenor.*

# TENOR.



Gloria in excelsis Deo,

*Quid est Quadrupla?*

Quæ Notulis & Pausis quartam va-  
loris partem detrahit. Contrariam vim  
habet Subquadrupla. *Quando vultis quatuor  
vires habet quatuor*

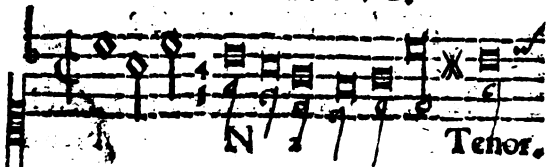
*Vnde cognoscitur?*

Quando maior numerus minorem  
quater præcise complectitur.

4	16
1	4

## EXEMPLVM.

### DISCANTVS.



Tenor.

Inter se conferuntur, ut duo ad quatuor,  
linea tripedalis ad bipedalem. De hac  
in Musica agitur.

De hac  
scripsit  
habet  
li  
to  
s.

Quotuplex est Proportio Inae-  
qualitatis?

Duplex.

Maioris inaequalitatis, & Minori  
is Inaequalitatis.

Quid est Proportio Maioris  
Inaequalitatis?

si  
ad  
si  
2

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

Quid est Proportio Minoris  
Inaequalitatis?

si  
ad  
si  
2

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

Quot

*Quot sunt species harum Pro-  
portionum vsitatae?*

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

Quibus opponuntur contrariæ Sub-  
dupla  $\frac{1}{2}$ , Subtripla  $\frac{1}{3}$ , Subquadrupla  $\frac{1}{4}$   
Subſeſquialtera  $\frac{2}{3}$ , Subſequitertia  $\frac{2}{4}$

*Quid eſt dupla Proportio?*

Quæ Notulas & Pauſas ſuas dimi-  
dio valore priuat.

*Quomodo cognoſcitur?*

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

EXEM



EXEMPLVM

Quando vultis d. v.  
sanctus kria  
habere vultis

DISCANTVS.

Three staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped and include some with 'x' marks. The second and third staves continue the melody with similar notation.

TENOR.

Two staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped. The second staff continues the melody with similar notation.

Quid

*Quid est tripla Propors*

*io?*

Quæ suis Notulis & Pausis tertiam  
valoris partem adimit.

*Quomodo deprehenditur?*

Quando maior numerus minorem  
ter in se continet,

$\frac{3}{1}$   
 $\frac{9}{3}$

EXEMPLVM.

DISCANTVS.

The image shows a musical score for a cantata, titled "EXEMPLVM. DISCANTVS." The score consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a style typical of 17th-century manuscript notation, with notes and rests. A "3" is written above the first staff, indicating a triplet. The second staff continues the melody. The third staff is shorter and ends with a double bar line. Below the staves, the word "Quare" is written in a large, stylized font. To the right of the main score, there are some handwritten notes and a small sketch of a musical phrase.

Quando tripla Proportio in omni-  
bus Cantilenæ partibus simul notatur, vel  
in exordio, vel in medio, ad tactum pro-  
portionatum recentiores Musici eam re-  
ferunt.

## EXEMPLVM.

### DISCANTVS.

The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a half note. The middle staff begins with a treble clef and contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a half note. The bottom staff begins with a treble clef and contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a half note. The notation is in a style typical of early printed music, with diamond-shaped note heads and vertical stems.

*Tenor.*





*Quot sunt species harum Pro-  
portionum vsitatae?*

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

Quibus opponuntur contrariæ Sub-  
duple  $\frac{1}{2}$ , Subtripla  $\frac{1}{3}$ , Subquadrupla  $\frac{1}{4}$ ,  
Subſeſquialtera  $\frac{2}{3}$ , Subſeſquitertia  $\frac{2}{4}$

*Quid eſt dupla Proportio?*

Quæ Notulas & Pauſas ſuas dimi-  
dio valore priuat.

*Quomodo cognoſcitur?*

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

EXEM.

# EXEMPLVM.

*Quando vestit dicit  
sannhruito knia  
trabe- rabunt*

## DISCANTVS.

The Discantus section consists of three staves of musical notation. The first staff begins with a treble clef and a common time signature (C). It contains several measures of music with diamond-shaped notes and stems. Some notes are marked with an 'X'. The second staff begins with a bass clef and contains similar musical notation. The third staff also begins with a bass clef and contains musical notation, including a measure with a double bar line.

## TENOR.

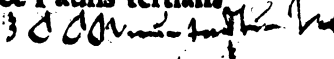
The Tenor section consists of two staves of musical notation. The first staff begins with a tenor clef (C on the third line) and contains several measures of music with diamond-shaped notes and stems. The second staff begins with a bass clef and contains musical notation, including a measure with a double bar line.

Quid

# Quid est tripla Propors

tio?

Quæ suis Notulis & Pausis tertiam  
valoris partem adimit.



Quomodo deprehenditur?

Quando maior numerus minorenter  
in se continet.

3 9  
1 3

## EXEMPLVM.

### DISCANTVS.

Musical score for three staves. The top staff has a treble clef and a 3/8 time signature. The middle and bottom staves have C-clefs. The music consists of diamond-shaped notes on a five-line staff. The bottom staff has the letters 'N' and 'Quans' written below it.

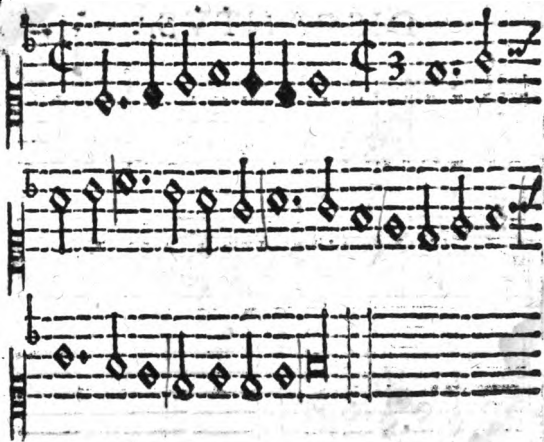




Quando tripla Proportio in omni-  
bus Cantilenæ partibus simul notatur, vel  
in exordio, vel in medio, ad tactum pro-  
portionatum recentiores Musici eam re-  
ferunt.

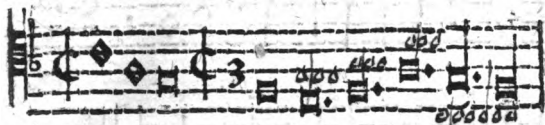
**EXEMPLVM.**

**DISCANTVS.**



**Tenor.**

# TENOR.



Gloria in excelsis Deo,

*Quid est Quadrupla?*

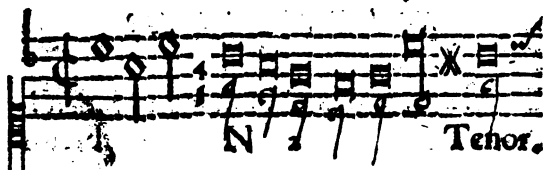
Quæ Notulis & Pausis quartam va-  
loris partem detrahit. Contrariam vim  
habet Subquadrupla. *Quando vult quadrupla  
vult tunc subquadrupla*

*Vnde cognoscitur?*

Quando maior numerus minorem  
quater præcise complectitur.  $\frac{4}{1} \frac{16}{4}$

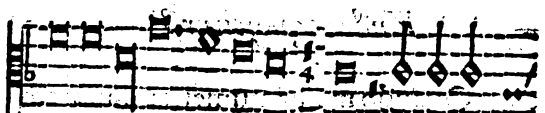
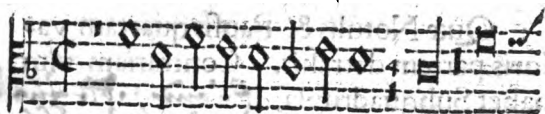
EXEMPLVM.

DISCANTVS.





TENOR.



*Quid est Sesquialtera?*

**In qua tres Minimæ, aut Semibrevis**

breuis & Minima vni Tactui accommo-  
dantur, 3 6

3 4

*Quomodo cognoscitur?*

Quando maior numerus minore[m]  
semel, & insuper dimidiam ipsius partem  
continet,

EXEMPLVM,

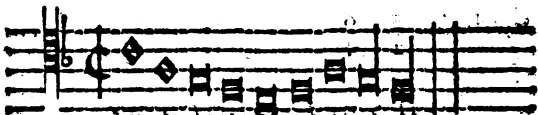
DISCANTVS.

The image shows a musical score for a cantata. It consists of three staves of music. The first two staves are written in a treble clef with a key signature of one flat (B-flat). The notes are diamond-shaped, and the rhythm is indicated by stems and flags. The first staff has a 3/4 time signature. The second staff continues the melody. The third staff is a tenor part, also in a treble clef with a key signature of one flat, and it contains a few notes followed by a double bar line. Below the staves, the text "N 3" and "Tenor," is written.

N 3

Tenor,

## TENOR.

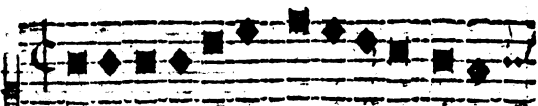


Hoc exemplum Cochlarū ex Musica  
Glareani appositū, ut pueris monstrare-  
mus discrimen inter Triplam & Sesquial-  
teram,

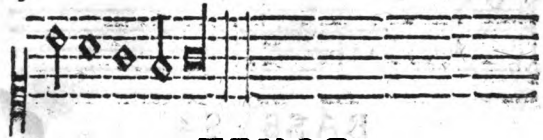
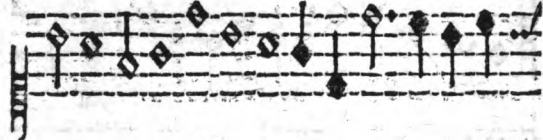
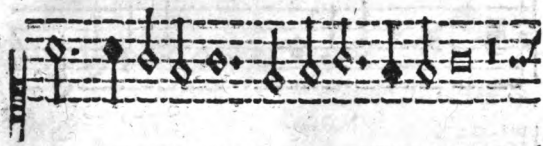
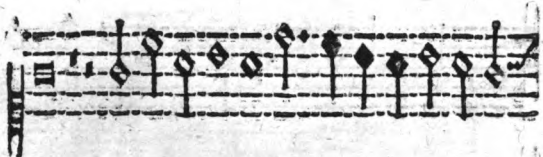
Ad Sesquialteram Proportionem  
etiam Hemiola referatur, quæ quando in  
vna voce notatur ut Sesquialtera, quan-  
do simul in omnibus vocibus occurrit, ad  
tactum proportionatum canitur,

## EXEMPLVM.

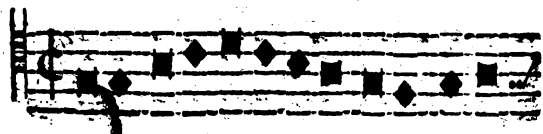
### DISCANTVS.



Tenor.

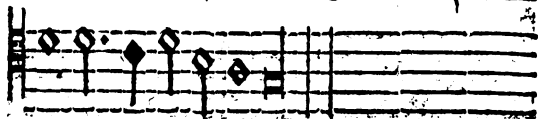
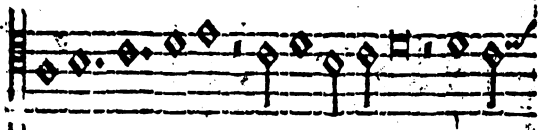
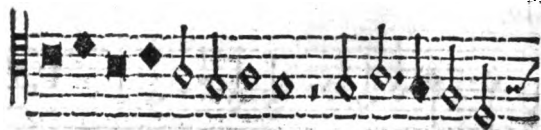
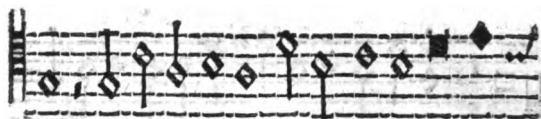


TENOR.

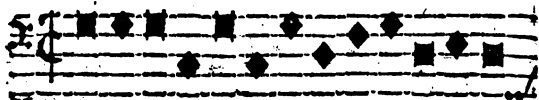


N 4

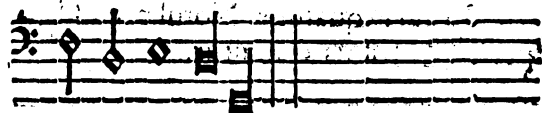
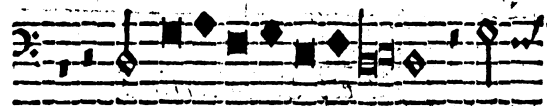
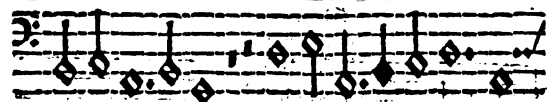
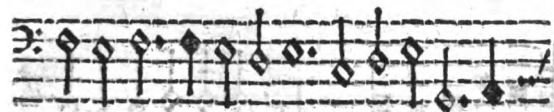
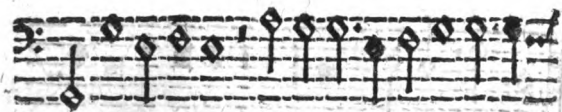
Bassus.



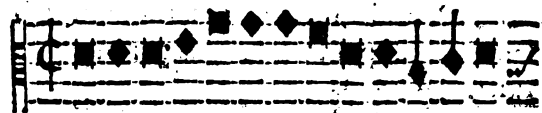
**BASSVS.**



**Altus.**



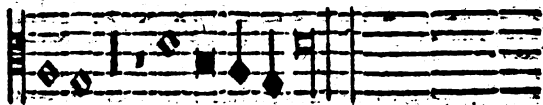
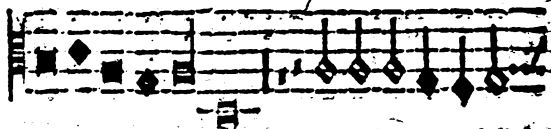
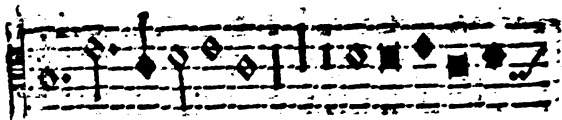
ALTVS.



N 5

*Quid*





*Quid est Sesquitertia ?*

In qua quatuor Notulae eiusdem  
speciei, pro tribus canuntur.

*Quomodo cognoscitur ?*

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

tinet.

4	5	12
3	4	2

*Exemplum*

# EXEMPLVM

## DISCANTVS.

The Tenor part is written on three staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes on a five-line staff, with stems pointing up or down. There are some square-shaped notes in the second and third staves, possibly indicating rests or specific rhythmic values. The piece concludes with a double bar line.

### TENOR.

The Regv part is written on three staves. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes on a five-line staff, with stems pointing up or down. There are some square-shaped notes in the first and second staves, possibly indicating rests or specific rhythmic values. The piece concludes with a double bar line.

### REGV.

**REGVLÆ DE PRO-**  
**portionibus, &c.**

**I.**

Proportiones omnes contrariis Pro-  
portionibus, vel signorum interpositione  
colluntur.

**II.**

Tam ad Pausas quam ad Notulas  
Proportiones referuntur.

**III.**

Alterationes & Imperfectiones in  
gradibus Perfectis vim suam retinent.

**F I N I S.**

MAGDEBURGI  
In Officina Typographica  
V Volfgangi Kircha  
neri.

A N N O  
1575.

