

ELEMEN-
TA MUSICAE,
PRACTICAE
PRO INCIPIEN-
TIBVS.



LIPSIÆ

Anno.

M. D. LIII.

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BIBLIOTHECA
MUSEI
MUSEI
MUSEI



1712
1712

PRÆFATIO.

IOHANNES

REVSCHIVS ROTAE

CHENSIS BONAE INDOLIS

puero Iulio Fritschio Mi-

senensi, affini suo

suauissimo,

S. D.



RAtificaturus pa-
renti tuo, uiro bono,
& de me, meaq; fami-
lia optime merito, &
tibi Iuli, de quo non
paruam spem conce-
pi, fore, ut aliquando
in doctum uirum euadas, Elementa Musicae
practicae ut sunt ante annos plus minus quin-
decim, mihi adhuc puero, ab Henrico Fabro
Lichtenuelsto, pia memoriae, quo tunc tem-
poris praecceptore utebar, proposita, iam de-
novo collegi, eaq; pauculis in locis mutauit, &
nouis exemplis, puerilibus quidem illis, sed
tamen ad rem, ut puto, pertinentibus, auxi-
Animaduerti enim tum, cum mihi ita nude,
& sine perplexitate haec praeccepta traderentur

Az miram

PRÆFATIO.

miram breuitatis uim esse & efficaciam, adeo ut Horatius eam in tradendis artibus non immerito probarit.

Ea autem tibi dedico, oprime Iuli, cum, ut parenti tuo hoc qualicumque officio grati animi significationem aliquam ostendam: tum uero, ut hac ratione, te quoque ad nobilissimam hanc artem amandam & perdiscendam, excitem. Si igitur Deo qui orium Literarum tibi largè concessit, si parentibus, qui neque laboribus neque sumptibus parcunt, ut optimis disciplinis imbuaris, si denique mihi, qui labore hoc qualicumque studia tua iuuare cupio, rem gratam facere uoles, hæc Elementa ad unguem edisces: atque sic pulcherrimam hanc artem, reliquis tuis studijs adiunges. Hoc si feceris, non dubitabo tibi recipere, & confirmare, fore, ut aliquando talis futurus sis, qualem te optamus omnes, nempe pietate, eruditione, & morum comitate instructissimus. Quod ut fiat, faxit

Deus optimus maximus, quem oro ut te, tuosq; parentes honestissimus et fratres & sorores dulciss: diuissime seruet incolumes.

Vale,

Misenæ Cal. Maij, Anno

ELEMENTA MUSICÆ practicæ, pro incipientibus.

Quid est Musica?

Est rectè modulandi scientia.

Quotuplex est?

Duplex. *Choralis & Figuralis.*

Quam uocas Musicam Choralem?

Cuius notule perpetuo unum eundemq; ualorem retinent.

Quam Figuralem?

Cuius notule nunc corripuntur, nunc producuntur, pro signorum & figurarum diuersitate.

Quot sunt præcipua Musices capita, quibus tyro opus habet?

ELEMENTA

Clavis.

Vox.

Quinq; Cantus.

Mutatio, &

Figura.

CAPVT PRIMVM.

DE CLAVIBVS.

Quid est Clavis?

Clavis est uocis formandæ index, lineæ adhe-
rens, aut linearum interuallo, cantus uim & natu-
ram indicans.

Quot sunt Clauēs?

Viginti, scilicet, C, G, A, E, H, M, I, C, F, A, U, T, D, S, O, L, R, E, E, L, A, M, I, F, F, A, U, T, G, S, O, L, R, E, U, T. a, a, l, a, m, i, r, e, b, b, f, a, h, m, i, c, s, o, l, f, a, u, t, d, l, a, s, o, l, r, e, e, l, a, m, i, f, a, u, t, g, s, o, l, r, e, u, t. a, a, l, a, m, i, r, e, b, b, f, a, h, m, i, c, c, s, o, l, f, a, d, d, l, a, s, o, l, e, e, l, a.

Quotuplex est ordo Clauium?

MUSICÆ.

Capitalium.

Triplex. Minutarum, &

Geminatarum.

Quot sunt Clauēs capitales?

Octo. C, G, A, E, H, M, I, C, F, A, U, T, D, S, O, L, R, E, E, L, A, M, I, F, F, A, U, T, G, S, O, L, R, E, U, T. Sic dictæ: quod capitalibus seu ma-
iusculis literis scribantur.

Quot sunt Minutæ?

Septem. a, l, a, m, i, r, e, b, b, f, a, h, m, i, c, s, o, l, f, a, u, t, d, l, a, s, o, l, r, e, e, l, a, m, i, f, f, a, u, t, g, s, o, l, r, e, u, t. Dictæ minutæ, quod minuscu-
lis literis pingantur.

Quot geminatæ?

Quinq; a, a, l, a, m, i, r, e, b, b, f, a, h, m, i, c, c, s, o, l, f, a, d, d, l, a, s, o, l, e, e, l, a. Sic dictæ, quia duplicatis literis notantur.

Solent n̄ omnes hæ Clauēs ante can-
tulenarum exordia signari?

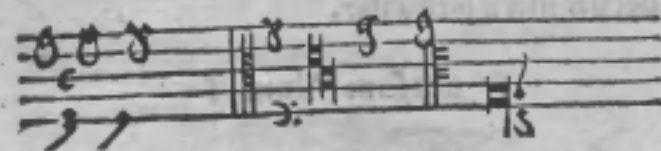
Minimè.

ELEMENTA

Quotigitur ex eis signari
solent?

Tres. Ffaut, cfolfaut, & gsolreut, quarum
figuras in utroq; cantu sequens tabella indicat.

Characteres elauum signatarum in cantu choralis.	Characteres clauium signatarum in cantu figurali.
--------------------------------------------------	---------------------------------------------------



CAPVT SECVNDVM.

DE VOCIBVS
Musicalibus.

Quid est uox Musicalis

Est notularum nomenclatura. Vel:

Est syllaba, qua clauium tenor exprimitur.

Quot sunt uoces Musicales.

Sex Ut, Re, mi,
fa, sol, la.

MVSICÆ.

Quomodo diuiduntur?
In inferiores & superiores.

Quæ sunt inferiores?

Vt, Re, mi. His uimur quando cantus ascendit.

Quæ sunt superiores?

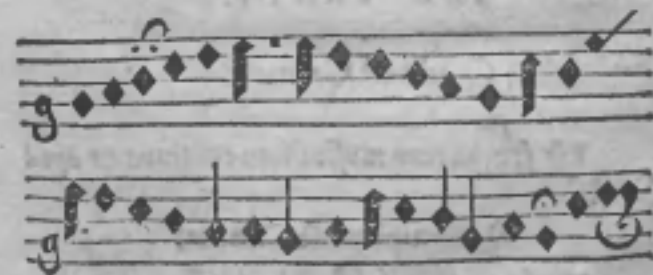
Fa, sol, la. His utimur, quando cantus descendit.

Sufficiuntne hæc sex uoces ad quemcunque cantum modulandum?

Sufficiunt, quia necessitate urgente, subinde una in aliam mutatur.

Sequuntur uocum exercitia.

Fuga duarum uocum ex unisono post unum tempus.



ELEMENTA

Aliud exercitium duarum uocum.
Posterior uox priorem sequitur in hyper-
diapente post unum tempus.



CAPVT TERTIVM.

DE CANTV.

Quid est Cantus?

Est sex uocum musicalium continua & apta
digestio.

Quotuplex est Cantus?

Duplex, Mollis, &
Durus.

MVSICÆ.

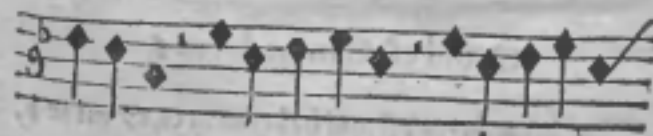
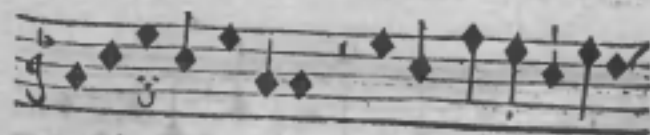
Quis est cantus mollis?
Cantus mollis est, qui habet ut in f, & fa in b.

Quomodo cognoscitur?

Ex prescriptione b rotundi.

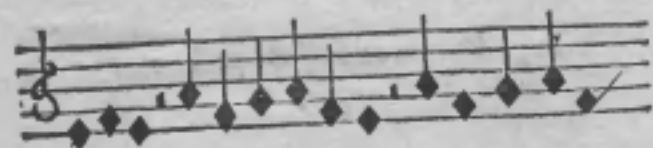
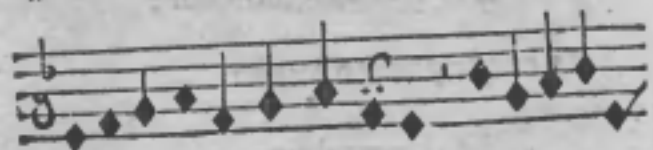
Exemplum.

Buga duorum ex unisono post unum
tempus.



ELEMENTA
ALIUD EXEMPLVM
duarum uocum.

Posterior uox priorem sequitur in hyperdia-
tessaron, post duo tempora & semibreuem.



Quid est Cantus durus ?

Cantus durus est, qui habet ut in G, & mi in b.

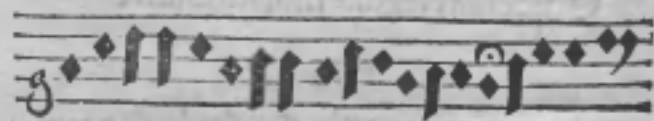
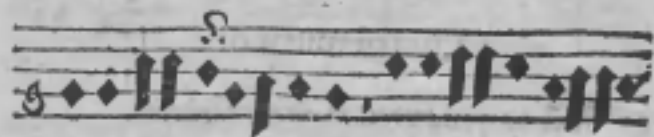
Quomodo cognoscitur ?

Per absentiam b rotundi.

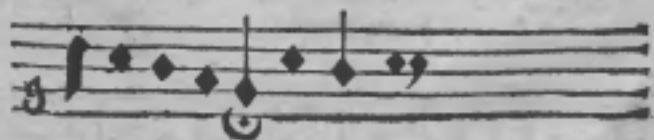
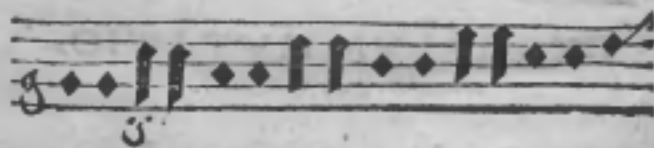
Exemplum.

MUSICÆ.

Due uoces ex una, post duo tempora
ex unisono.



ALIUD EXEMPLVM
duarum uocum ex una, in hypo-
diapente, post unum tempus.



Caput

ELEMENTA.
CAPVT QVARTVM;

De uocum permutationibus.

Quid est mutatio?

¶ *Consona uocis in aliam uariatio.*

Quot sunt regulæ mutationum?

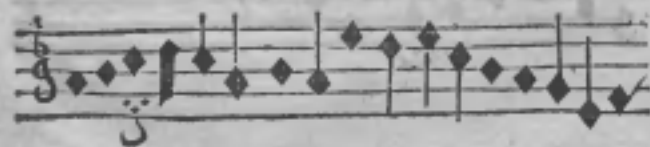
Tres,

Prima. Omnis mutatio ascendendo fit per uocem Re, descendendo per La.

Secunda. In cantu molli tribus Clauibus mutamus, scilicet, in D, g, & a. In d & g sumitur re, cantu ascendente. In D & A sumitur la, cantu descendente.

EXEMPLVM MUTATIONUM
in cantu molli.

Fuga duorum ex unisono, post
unum tempus.



Aliud

MUSICÆ.



ALIUD EXEMPLVM
duarum uocum ex una fluentium,
post semibreuem.



ELEMENTA

Tertia. In cantu duro itidem in tribus Clauibus mutatio contingit, scilicet, in D, A, & E. In D, & a sumendum est re, cantu ascendente; in e & a sumendum est La, cantu descendente.

EXEMPLVM MUTATIONUM in cantu duro.

Due uoces ex unisono, post unum tempus.



MUSICÆ.

ALIUD EXEMPLVM

duarum uocum ex una, in hyperdiapente, post tempora duo.



ELEMENTA
CAPVT QVINTVM.
DE FIGVRA.
Quid est Figura?

Est signum, quod uel uoce profertur, uel silen-
tio mensuratur.

Quomodo diuiditur figura?

In notas & pausas.

Quid est Nota?

Est modulaminis character, lineæ uel lineæ
cum interuallo ascriptus, secundum quem ascensus
& descensus cantilenæ formatur.

Quotuplices sunt notæ?

Duplices. Simples &
Colligatæ.

Quæ sunt notæ simplices?

Quæ absq; colligatione alterius notæ ponun-

MUSICÆ.

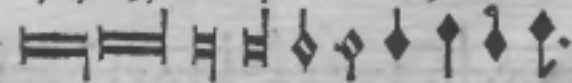
Quot sunt species simplicium
notularum?

Octo.

Maxima		}	8	} Tactibus.
Longa			4	
Breuis			2	
Semibreuis		} Quæ in hoc sig- no ua. C let.	1	} Vno tactu mensu- rantur.
Minima			2	
Semiminima			4	
Fusa			8	
Semifusa.		16		

Da regulas aliquot generales, de
notulis simplicibus.

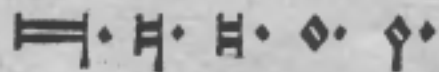
Prima. Idem est in notulis simplicibus, siue can-
da sursum, siue deorsum trahatur, hoc modo.



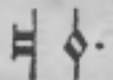
Secunda. Punctus à tergo notulæ ascriptus,

ELEMENTA

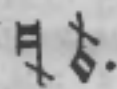
ex ea sesquialteram facit, hoc est, dimidiam partem ualoris addit, Sic:



Tertia. Figura duabus descripta caudis, nul- lam habere putatur. In hunc modum.

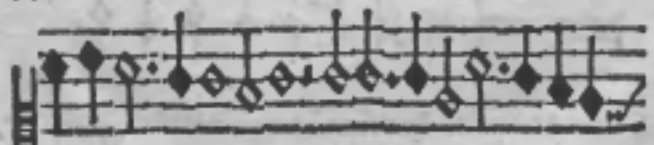
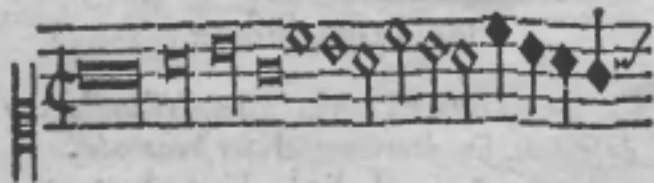


Idem est, quando uirgula per caudam ducitur, sic:

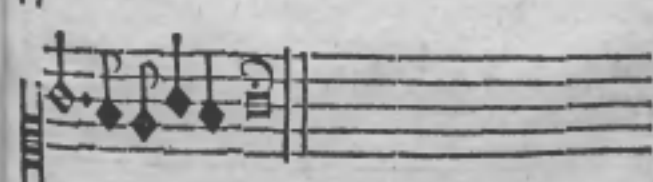


Paradigma notularum simplicium duarum uocum.

PRIOR VOX.



MUSICÆ.



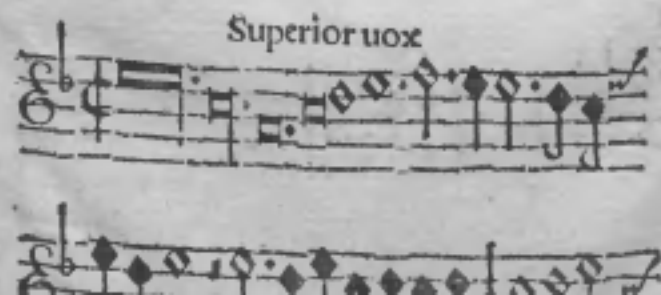
ELEMENTA.
POSTERIOR VOX.



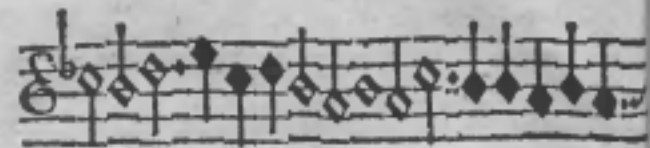
MUSICÆ.



ALIUD EXEMPLVM
duarum uocum.

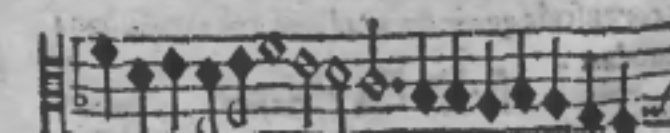
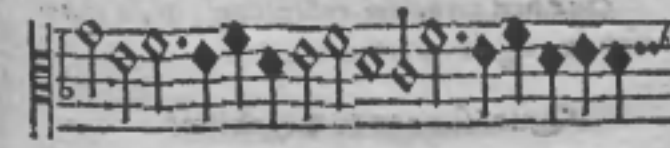
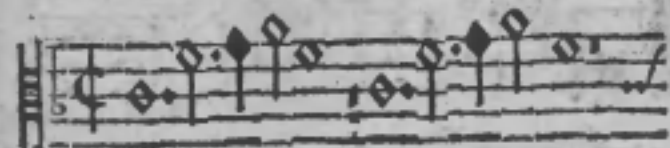


ELEMENTA



Inferio

MUSICÆ.
INFERIOR VOX.



ELEMENTA



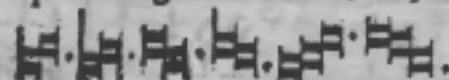
Quæ sunt notulæ colligatæ?

Quæ per uirgulam colligantur, quam connectionem uulgo Ligaturam uocant.

Quot sunt notæ Ligabiles?

Quatuor. 

Duplici autem figura scribuntur, Recta scilicet & obliqua. Recta quidem quando duo uel plura corpuscula quadrata gradatim coherent, hunc in modum.



Obliqua

MUSICÆ

Obliqua, quando unum corpus quadratum longiusculè obliquatum pingitur, hoc modo:



Quotuplices sunt notæ Ligabiles?

Iniciales
Triplices Finales &
Media.

Quæ dicitur Initialis?

Quæ ligaturam incipit.

Quæ finalis?

Quæ ligaturam finit.

Quæ media?

Quælibet inter initialem & finalem clausa.

Quot traduntur regulæ de Initialibus?

Quatuor.

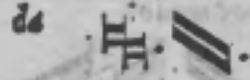
Prima.

Secunda.

Tercia.

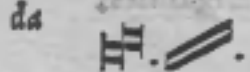
ELEMENTA

Prima carens cauda longa est pendente secun-



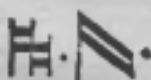
Secunda.

Prima carens cauda brevis est scandente secun-



Tertia.

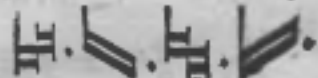
Estq; brevis caudam si leua parte remittat



Quarta.

Semibreuis fertur sursum, si duxerit illam.

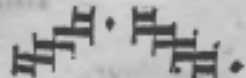
Est quoq; semibreuis que mox annectitur illi,



Quot traduntur regulæ
de medijs

Vnica. Quæ

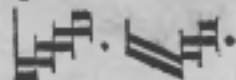
Quælibet è medio brevis est



Vna excipienda, ea scz. que initiali caudam ex

MVSICÆ.

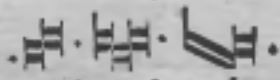
sinistra parte erectam habenti, immediate est an-



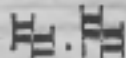
De finalibus quot traduntur regulæ

Tres. Quæ

Prima. Ultima conscendens brevis est, quæcunq;



Secunda. Ultima dependens quadrangula sit ti-



Tertia. Est obliqua brevis semper finalis ha-

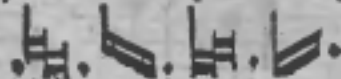


Habentne hæ regulæ ex-

ceptionem

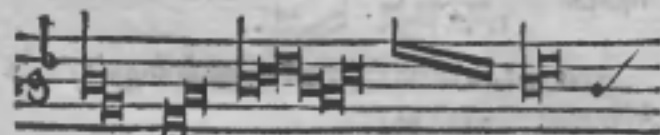
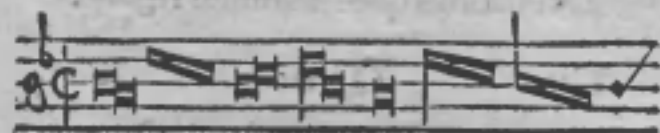
Habent. Quam

Excipitur caudam tollens ex parte sinistra, hoc est ultima, que initiali, caudam ex leua parte sursum ducenti copulata est, semper est Semibreuis.

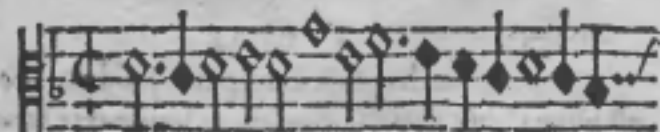


ELEMENTA
SEQVITVR EXEMPLVM
trium uocum de Ligaturis.

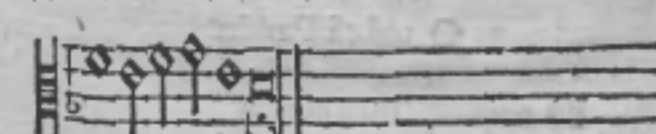
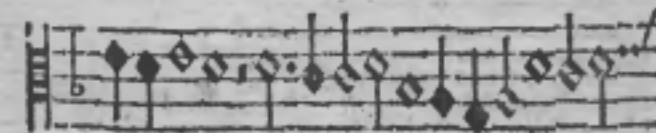
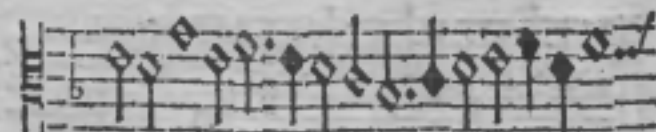
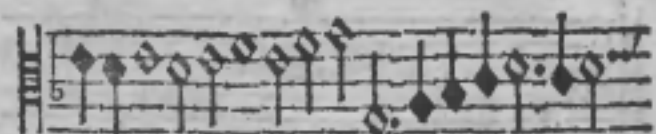
PRIMA VOX.



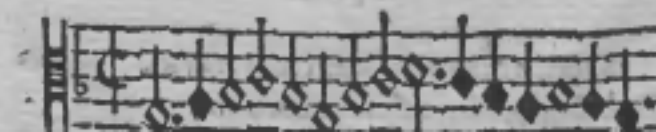
SECUNDA VOX.



MVSICÆ.



TERTIA VOX.



ELEMENTA



Quid est Pausa?

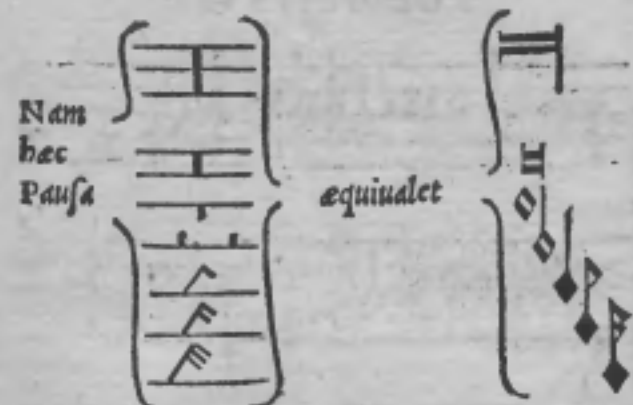
Est artificiosa uocis omisio.

Quot sunt Pausae?

Septem.

Singula enim notulae, excepta maxima, suas pausas habent, quibus ualore conueniunt.

MUSICÆ.



Porro, posteriores due pause propter nimiam uelocitatem, rarissime usurpantur.

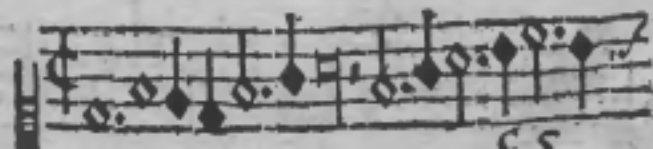
Suntne & alie pause?

Sunt, Sed earum in cantu nullus est usus.

Hoc autem obseruandum est, pausam generalem dici, quando Hemiciclus cum puncto inserto, in star iridis supra notas scribitur. Quod quidem signum omnibus uocibus cessationem indicit.

Cuius rei hoc exemplum esto.

Primus discantus.



ELEMENTA



MUSICÆ.

Secundus discantus.

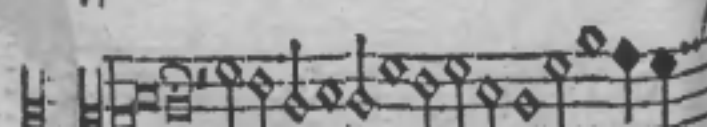
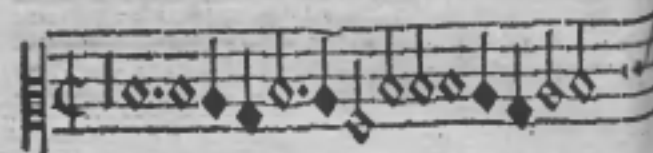


ELEMENTA.

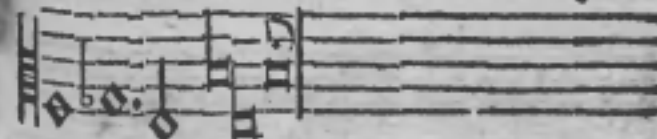
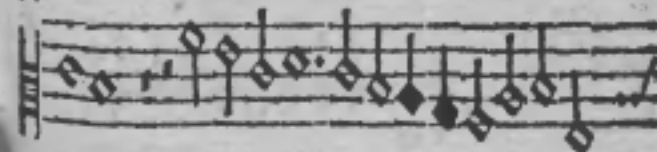
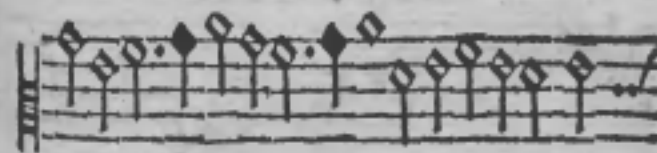


WROCLAW

Tertius discantus.

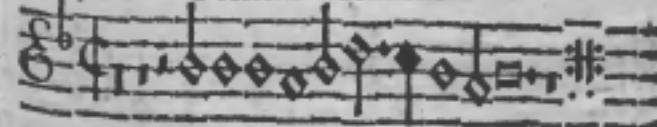


MUSICÆ.

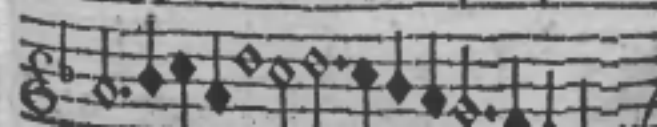
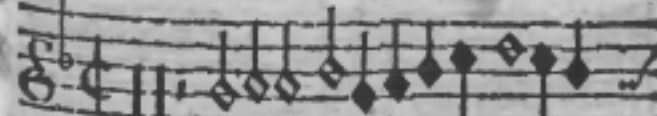


Duo uero hemicycli laterum circumferentijs ita
transuerse cōiuncti: (: toties repetendi in itij argu-
mentū habent, quot utriq; sinui pūcta inscripta sunt
Quemadmodum sequens paradigma declarat.

Primus discantus.



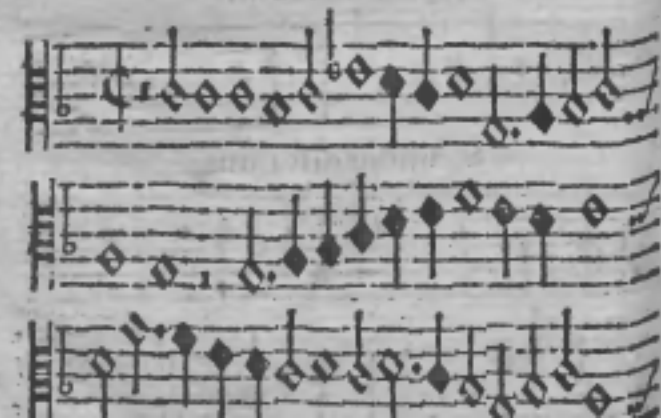
Secundus discantus.



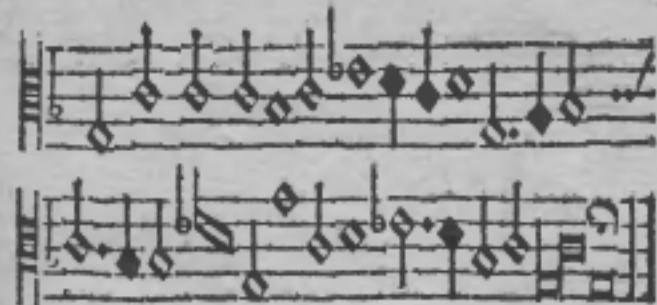
ELEMENTA



Tertius.



MUSICÆ.



Hæc ferè sunt, quæ huic tuæ ætati conuenire sunt arbitratus, affinis suauissime. Quæ si diligenter memoriæ mandaueris non dubium est, quin libellos aliorum, qui hanc rem copiosius tractarunt, maiori cum fructu legete & intelligere possis. Velim autem frequens exercitium adiungas: vsus enim, ut in alijs rebus omnibus, ita in hac quoq; arte plurimum ualet, adeò, ut præceptiones sine eo parum admodum, aut nihil profint.

Quod superest I V L I, precor ut tuæ studia Christus

Adiuuet, & uitæ totius acta regat.

F I N I S.

L I P S I Æ

EXPRIMEBAT VVOLF

gangus Guntherus.



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Handwritten text in the upper middle section of the left page.

Handwritten text in the middle section of the left page.



Handwritten text in the lower middle section of the left page.

Handwritten text at the bottom of the left page, including a date '1871' and the name 'L. H. B. ...'.

The right page of the manuscript is mostly blank, showing faint traces of text or markings.

1800

R e u s c h Johannes

Elementa musicae, practicae pro incipientibus.
(Lipsiae, exprimebat Wolfgangus Guntherus), 1553 8°

Wrocław BU 380808