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„Architectonice Musices etc." ist der Jesuit
Wolfg. Schonsleder. Siehe über ihn Walthers musikal. Lex., Forkel
musikal. Literatur, S. 422. Gerbers neues Tonk. L., Lipowsky
bayerisches Tonkünstl. Lex. und meine Literatur d. Kl. Orgel. S. 435.

ARCHITECTONICE

# MVSICES VNIVERSALIS,

Ex qua

## MELOPOEAM PER VNIVERSA ET SOLIDA FVNDAMENTA MVSICORVM, PROPRIO MARTE CONDISCERE POSSIS.

BIBLIOTHEK DES C. F. BECKERS STIFTUNG

Autore

## VOLVPIO DECORO MVSAGETE.

(Wolfg. Sihonsleder.)

Cum Facultate Superiorum.

JNGOLSTADII,

Sumptibus Caſpari Sutoris.

Typis WILHELMI EDERI.

ANNO M. DC. XXXI.

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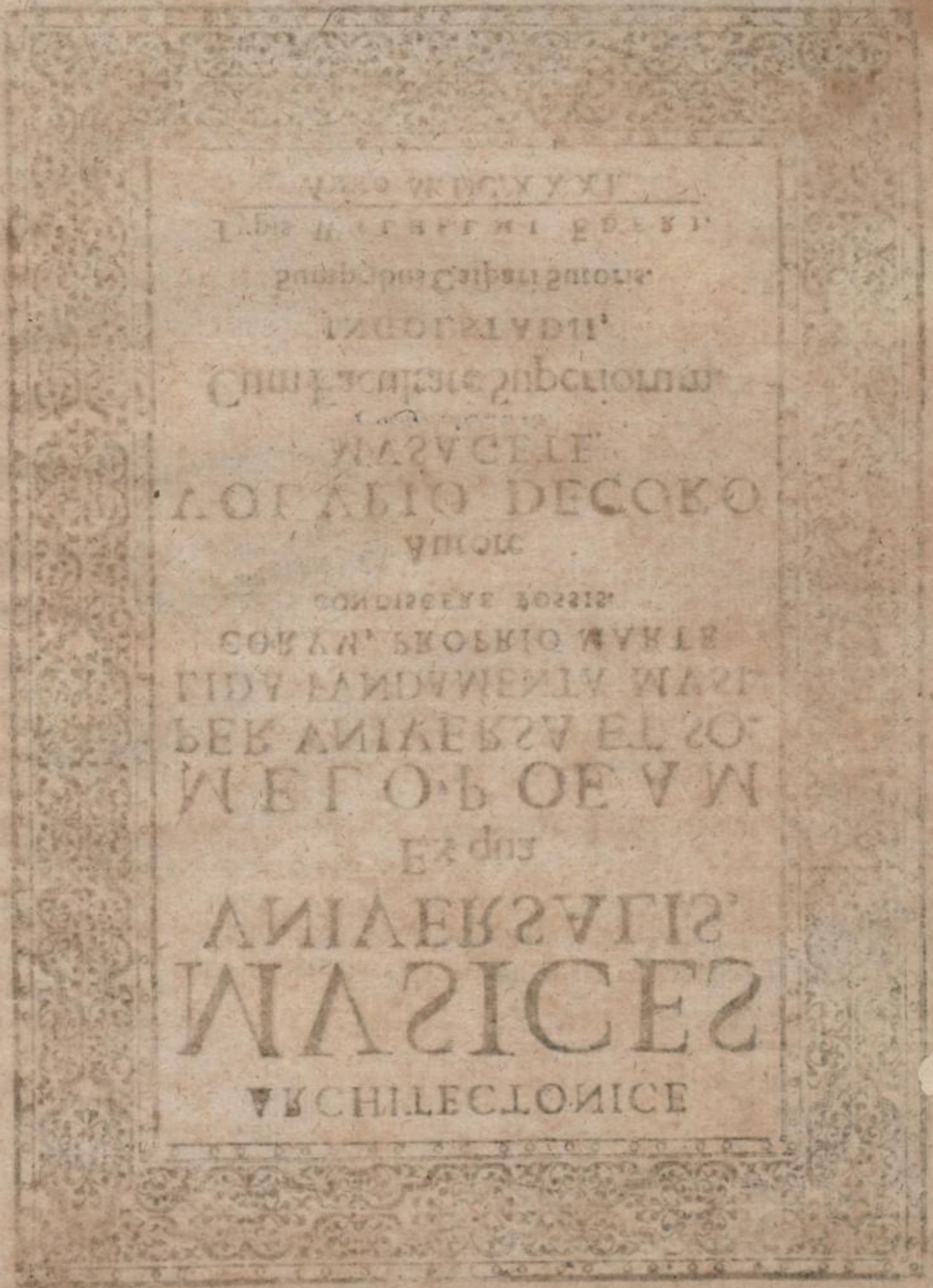


# LECTORI S.

MVsicen, omissis alijs diuisionibus, in theoreticam & practicam diuidere inter auctores conuênit. Illam quæ in mentis agitatione contemplationeque consistit multi ambitiosè accurateque tractauere, vt S. Augustinus, Boetius, Martianus Capella, Glareanus, Ludouicus Folianus, Franchinus Gafurius, omniumque optime & quidem etiam practicam Iosephus Zarlinus alijque. Atque hæc quidem propter difficultatem, & scrupolas calculationes, molestasque considerationes non fere ambitur, & vulgo ignoratur, vt quæ mentem occupet, non aures oblectet, & vt hodie seculum est; haud admodum lucrosa exsistat. Altera, quæ in actione consistit, atque inter humanas voluptates facile palmam habet, à plurimis mirabiliter exculta & amplificata apud omnes fere nationes, quæ quidem ingenuæ sint, passim triumphat. Atque vt nihil de cantione, quæ ore, flatu, fidibusque conficitur, differam, illos ipsos venerari & exosculari lubet, qui concinnare cantiones, & voces legitimis interuallis discordantes in consonam norunt redigere concordiam, quosque Græca voce musurgos, barbara com-

poniſtas vocitamus. Quo in genere plurimi tanta cum laude, ſuauitate, artificioque verſati ſunt, vt ambiguum relinquant certamen principatus. Facilius quemque collaudes, quam cum inuidia anteferas. Quæ cum ita ſint, multi tantæ artis iucunditate pellecti, eam nullius fuga laboris condiſcere inſiſtunt. Nec deſunt magiſtri peritiſsimi, qui quæ ipſi norint, alijs communicent. Verum, quod bona eorum venia dixerim, modus ratioque docendi haud probari poteſt. Solent (nec tamen omnes credo) ad duos treſue annos ſuum detinere tironem, & longiſsimo ac moleſtiſsimo ambitu tradere, quod, ſi recta via aggrediare, breuiſsimo temporis ſpatio conſequi poſſes. Primum enim docent duabus vocibus notam contra notam ſcribere, & fere ſine præcepto, niſi ex errore ſcribentis. Tum ad contrapunctum deducunt tironem, rem alio, non hoc tempore tractandam, nec magni vſus. Inde ad fugas meditandas propellunt, quæ vel magiſtris negotium faceſſant. Qua ratióne fit, vt nunquam vel poſt longam exercitationem ea, quæ ad propriam veramque notarum poſitionem pertinent, conſequantur, cum principio ſtatim hauriri ea facultas deberet. A contrapuncto ideo capiunt initium, vt arbitror, quia vident in principum Capellis pueros eum doceri. Docentur autem ideo, non vt artem componendi

ponendi condiſcant, ſed vt ceteris muſicis concinere poſsint ex tempore. Noſtra tradendi ratio longe ab illa diuertit, cui ſubſignat experientia. Habuimus enim qui vno menſe, tribus, duabus, vna hebdomadibus, vno biduo, fundamenta artis apprehenderint. Has igitur huius commentarij conſcribendi cauſas habui: primum, quia huius rei nihil dum exſtare vidi, quod ſatisfacere poſſe videretur. Deinde vt ad nobiliſsimam hanc artem citius, commodius certiuſque adſpirari queat, nec tædia tot ſint deuoranda præſertim adultis & honoratis, quibus eiuſmodi tricæ non poſſunt videri non odioſiſſimæ. Noſtra ſi leges, videbis te ad recta ſtatim duci, ſique ſecundum illa fueris operatus, ſecurus eris vitiorum. Sed nunc ad rem.

# PRIOR PARS
## in qua
# ARTIFICIVM.
## CAPVT I.
## Vocabula artis.

INterualla sunt simplicia & composita. Simplicia sunt Vnisonus, Secunda, Tertia, Quarta, Quinta Sexta, Septima, & Octaua.

Secunda duplex est, maior & minor: (vt veteres distribuebant) quæ & semitonium maius & minus vocatur: maius est Re, mi, Mi, re, fa sol, sol fa, minus est, Mi fa, Fa mi.

Tertia itidem maior & minor. Maior est ditonus, cum superior est mi, vel instar mi: vt mi, mi vt: fa la, la fa. Minor est semiditonus, vt, re fa, fa re: mi sol, sol mi, cum inferior est mi.

Quarta vocatur diatessaron.

Quinta, diapente.

Sexta maior & minor, seu hexachordum maius & minus. Maius est cum superius est mi, vel instar mi, difficile cantatu, proinde parum vsitatum. Minus est cum inferius est mi vel instar mi, facilius cantatu, & frequens, velut, mi fa, vel, re fa.

Septima minime naturalis est. Hodie tamen eam apud bonos scriptores nonnunquam reperias.

Octaua dicitur etiam diapason. Interualla his maiora vocantur composita.

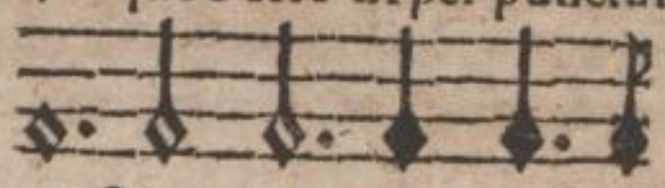
| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Simplicia, | Vnisonus | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Composita, | super octauam | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| | super duas octauas | 16 | 17 | 18 | 19 | 20 | 21 | 22 |

Nos intelligentiæ causa semper vtemur simplicibus nominandis, id est, tertia, quarta, &c. Nam composita difficiliora sunt retentu, quia remotiora. Itaque, pro duodecima dicam ego quinta, nimirum super vnam vel duas octauas.

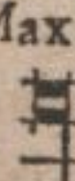
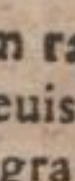
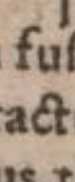
Consonantiarum aliæ perfectæ sunt, aliæ imperfectæ. Perfectæ censentur, vnisonus (sed non potest esse consonantia cum alia vox ei cum distantia non consonet,)

sonet,) quinta & octaua. neque hæc octaua proprie est. Quartam veteres habuere pro perfecta. Iam prorsus est inusitata, nisi in loco, (de qua suo loco) & ingrata est auribus. Imperfectæ sunt Tertia & Sexta.

Mensura vel tactus, vt vocant, duas habet partes: thesin & arsin. Thesis est positio, cum, qui cantum mensura moderatur, manum deprimit: arsis seu sublatio, cum manus post thesin eleuatur. Tempus duos comprehendit tactus. Geminare seu duplicare est octauam ponere seu iterare. Syncope est concisio cum nota in dimidium sui conciditur, id quod fere fit per punctum, vt



vel cum nota venit contra tactum ita vt prior pars notæ incipiat ab arsi, posterior desinat in thesin.

Notæ vocantur, Maxima octo tactibus constans iam rarissimi vsus. Longa quatuor tactibus  . Breuis duobus : Semibreuis vno  . Minima dimidium semibre  uis, Semi minima nigra id est $\frac{1}{4}$ tactus, Chroma seu fusa $\frac{1}{8}$ rum  16 in vnum tactum lin-  quimus fidibus, tibijs, organis. Semichroma seu semifusa $\frac{1}{16}$  veniunt. Minores minutias quarenis.

Notæ otiosæ, vagæ, aberrantes, quæ non veniunt in rationem compositionis: de quibus suo loco.

Diesis diuisio seu separatio, semitonium minus seu semitonij dimidium: quod fieri potest in clauibus c, f, g & b fa (vnde fit ♮ mi) & aliquando d. appositō signo ♯ quo significatur vocem illam nonnihil eleuandam esse.

## CAPVT II.

## MODI COMPONENDI.

TRes sunt. Primus Belgarum & quorumdam aliorum est, constans decem lineis, in quibus duæ tantum claues ponuntur, Discanti & Basi. Notæ inter sese sunt implicatissimæ propter vicinitatem & angustias spatiorum. Labor est discernere. Proinde aliqui discernunt diuerso colore, aut alijs characteribus vel punctis, ita vt Tenor vel Altus habeat alias notas v. g. quadratas vt à ceteris videlicet distinguatur, si cantio sic composita in notas sit separatim describenda. Modus iste familiaris est organistis, quibus notæ in suis spatijs ita visæ facilius veniunt in digitos.

Secun-

Secundus modus est facilior quia distinctior & vsitatissimus : cum singulæ voces suas quinas lineas discrete habent : & compositio in tempora ductis per omnes voces lineis distinguitur.

Tertius modus est per litteras, hoc est, notas ipsarum clauium, quæ singulæ suis litteris noscendæ proponuntur. Modus superiori ætate vsitatissimus: iam tantum non contemptus & vilis. Tamen commoda hæc habet. primum non est opus cartella, seu deletili tabula ( quæ ad secundum modum pertinet, ) sed quæuis charcula sufficiet, cui tua cogitata illinas. Deinde quod hic angusto breuique spatio scribis, ibi (in notis) tertio aut quarto tanto spatio opus erit, plurimumque loci capiendum. Præterea vicinitas & distinctio clauium magnam lucem facilitatemque affert scribenti. Ad hæc facilius citiusque videbis si quid aberraueris. Vnicum incommodum est, quod puerum describendo allegare non potes ( vt in secundo modo ) auctoriqueipsi labor ille suscipiendus. Hunc modum ad finem libri trademus. Nos in docendo iam vtemur secundo modo tamquam vsitatissimo, oculisque magis patente: quoniam contra torrentem niti irritus labor est. Qui tertio velit insuescere, ijsdem huius tractatus præceptis vtetur & adiuuabitur.

Nos omissa, quam in præfatione improbauimus, discendi ratione tamquam absurda, & permolesta, longe aliam incedemus viam breuiorem, vt spero, & faciliorem. Duabus tribusue vocibus componere singularis est artificij: de quo infra. Consuescе initio statim quatuor voces concinnare, nota contra notam. Idque potest fieri quacunque notarum forma, siue semibreuium, siue minimarum, siue semiminimarum, siue harum inter se permistione. Hæc enim ratio scribendi est ad omne genus cantionũ aptissima, & à bonis scriptoribus semper obseruatur.

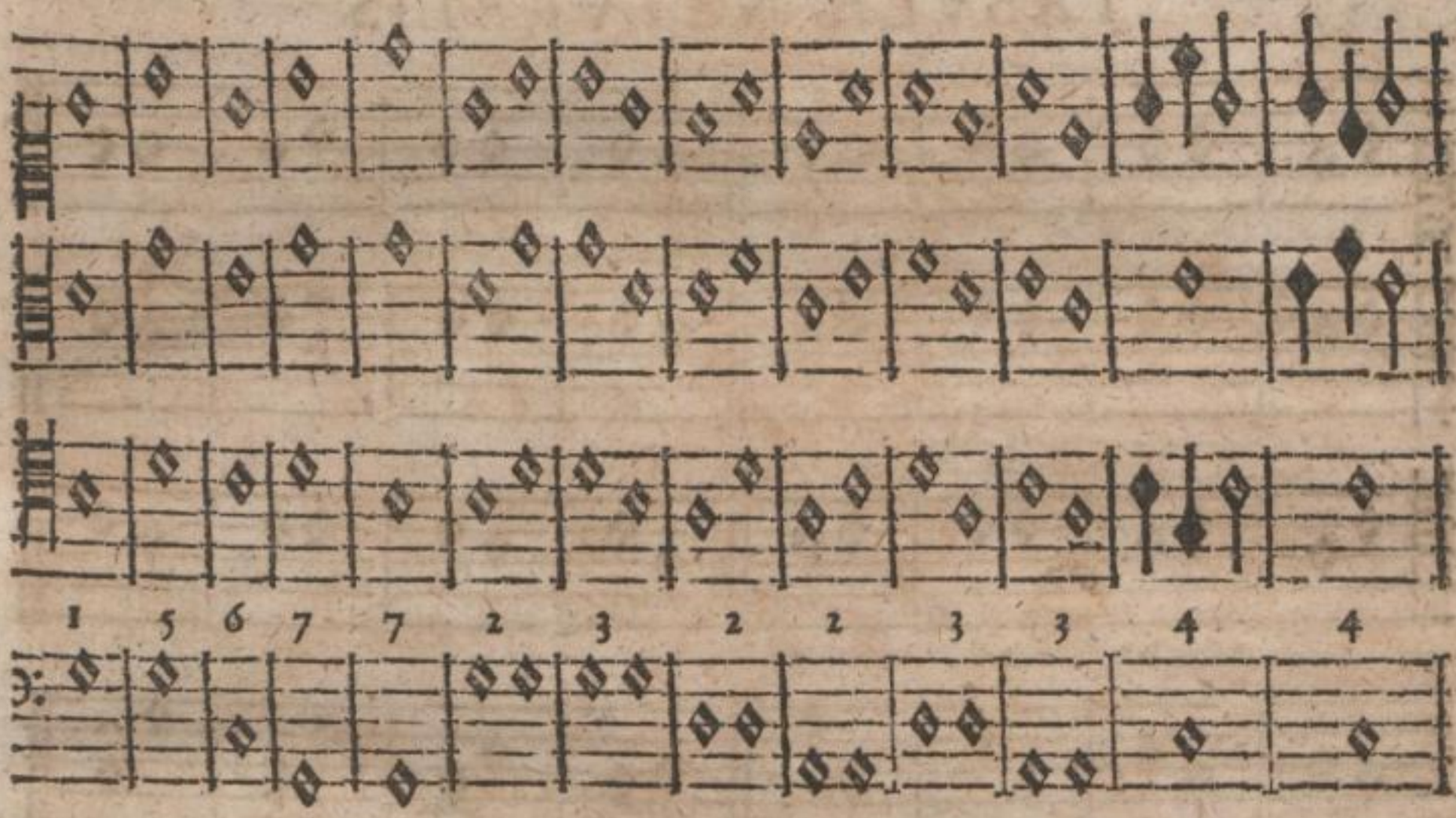
## CAPVT III.

## DE VNISONO ET EIVS STRVCTVRA.

INitio disce super vna seu prima nota struere. Posito fundamento seu prima nota, omnis musica duas habet consonantias, tertiam & quintam : his adijcitur octaua quæ potius distantia est quam consonantia, cum nihil habeat varietatis aut diuersitatis. De sexta & quarta consonantijs obliquis & imperfectis alio loco dico.

Compositurus ergo primam notam inferioris vocis seu bassi aut baseos (vt quidam loqui malunt magis ingenioſe quam verè. nam ex Italico basso, quod est, profundum, inferius, &c. mutuata vox est, non à Græca basi) pone vt voles : modo non sit in ♭ mi aut diesi : super ea pone tertiam, tum quintam, dein octauam, numerando

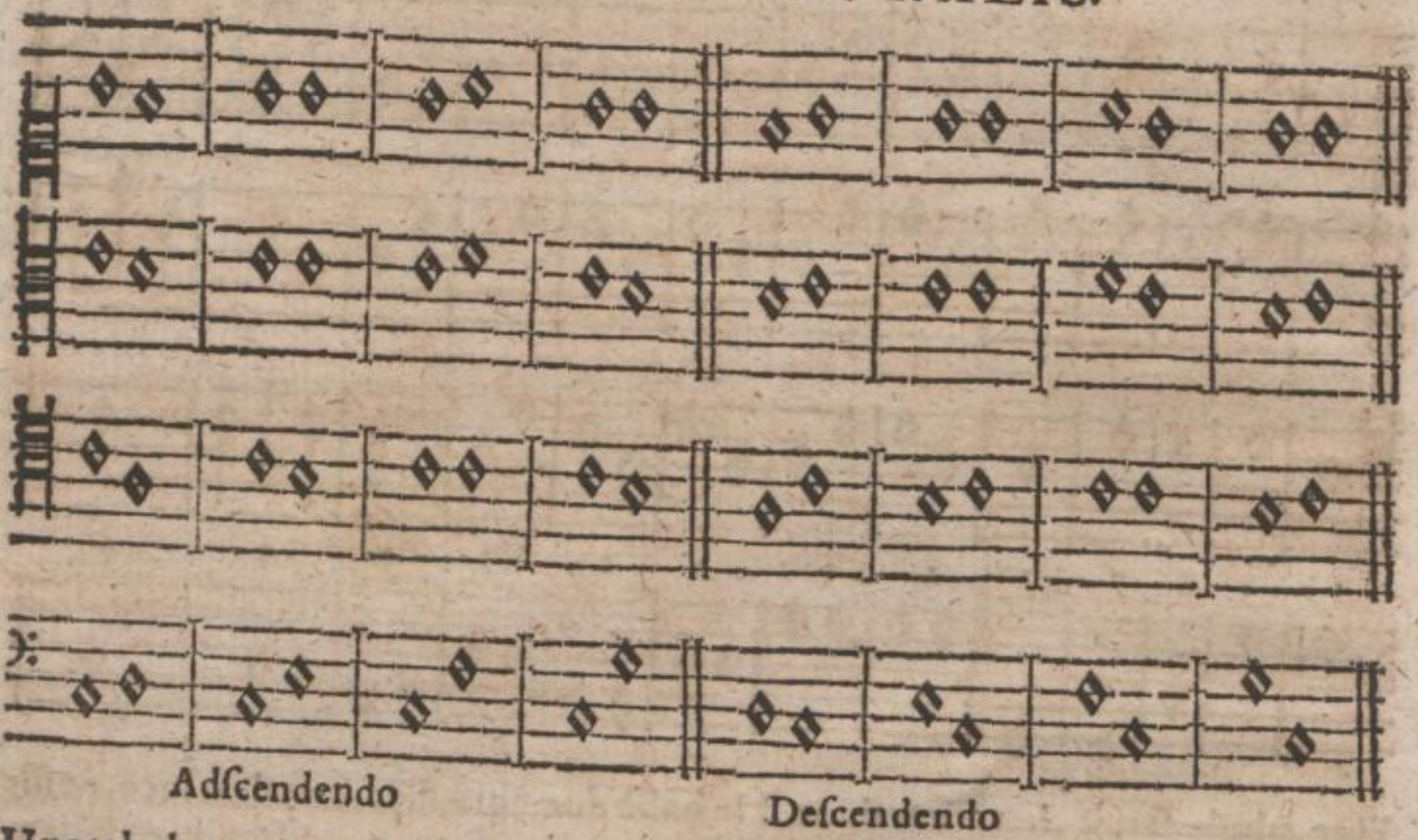
merando ab ima seu infima nota. Hæc interualla possunt ac debent sæpissime permutari, ita vt alicubi inueniatur tertia, alibi quinta, alibi octaua. Nam in quatuor vocibus non facile quinta aut tertia geminari repetiue debet. De decima, duodecima, decimaquinta, &c. compositis diximus supra capite primo. En tabula Vnisoni.




Hæc tabula seruit I. varietati, vt si in basso duæ notæ sunt in eodem loco, possis cum superstruendis vocibus cedere sursum aut deorsum: quod sæpe venustatem habet, & cantum facit mirabiliorem, quia pluribus motionibus constantem. Non tamen ea mutatio semper est necessaria. nam superstructæ voces in vnisono suo permanere possunt. II. necessitati. Si superiorum vocum aliqua aut plures plus æquo descendunt, possis exaltare, num. 2. aut deprimere, num. 3. aut vocum partes inter se permiscere, quod iucunde fit, num. 4. III Si bassus alte ponitur, vicinissimæ sint inter se voces, num. 1. aut, si natura cantus ferat, maioribus spatijs distantes, num. 5. Si bassus sit depressior aut inferior, tum Tenor ponetur in octaua, &c. num. 6. Nimia tamen distantia est vitanda, num. 7. cum remota minus audiantur, vt etiam oculis remota minus videntur. Instrumentis Musicis indulgeri potest, quorum soni quoque grauissimi acutissimis cantantium vocibus iucunde subsonant.

# CAPVT II.

## TABVLA NATVRALIS.



Adſcendendo

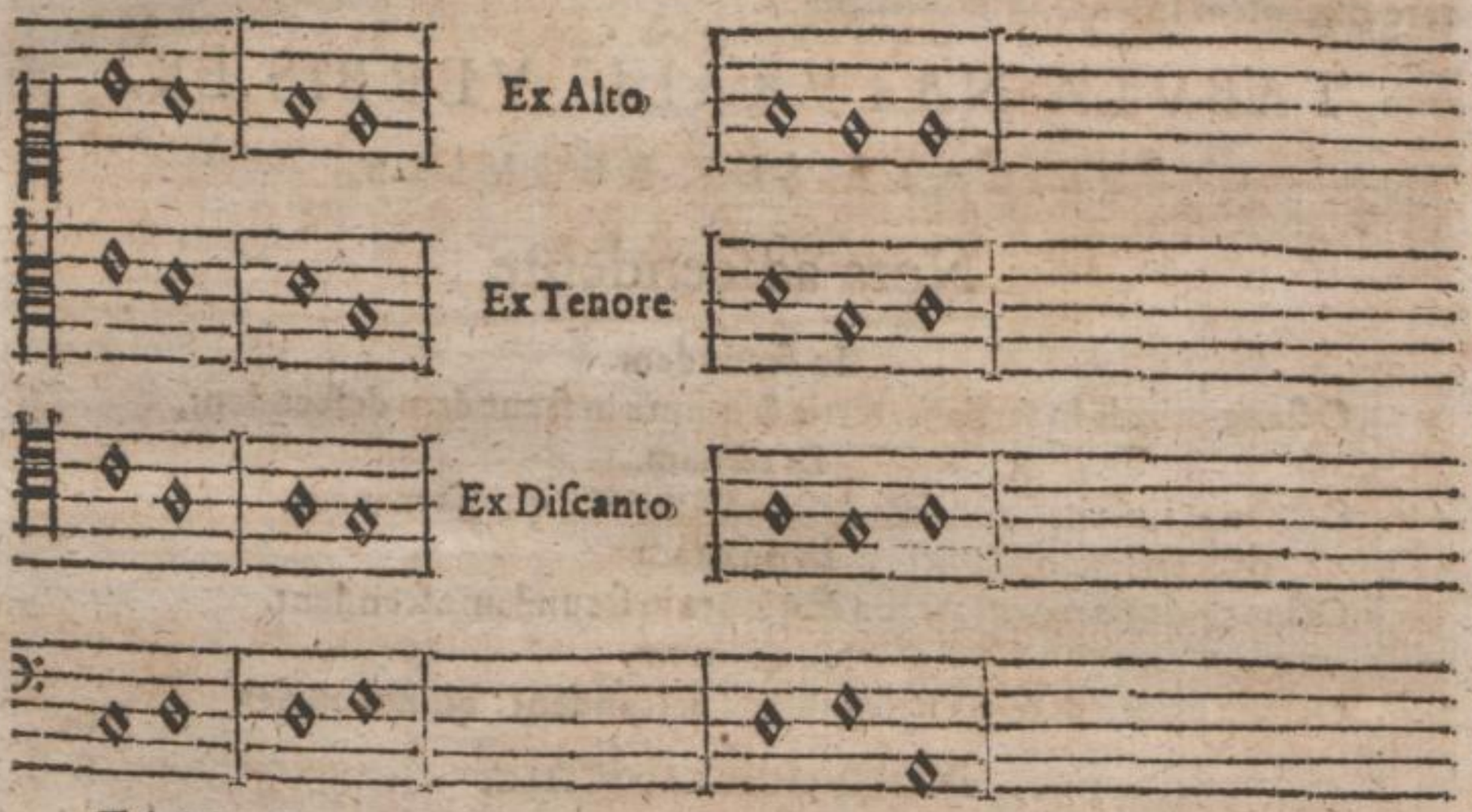
Deſcendendo

Hæc tabula maxime eſt neceſſaria, totiuſque Muſicæ fundamentum: iuxta quam, vbicunque poteſt, omnia componi ſolent ac debent: nec facile ab ea recedendum. Seruit claui b mollari, & ♮ durali. Vſus eius eſt eiuſmodi.

Cum cantus adſcendat vel deſcendat vno gradu, id eſt, in ſecundam: duobus gradibus in tertiam: tribus in quartam: quatuor in quintam (in ordine ad baſſum ſeu inferiorem, vbicunque ea ſit, vocem) primam baſsi tui notam pones vt voles, eique ſuperſtrues voces coniunctiores vel diſtantiores pro arbitratu, ex tabula ſuperiori de vniſono. Verbi gratia, pono duas notas motuum diuerſorum, vno gradu, vel in ſecundam adſcendentes: primam in D ſecundam in E. ſuper prima poſui ex tabula vniſoni tenorem in quinta, Altum in octaua, Diſcantum in tertia ſupra octauam ſeu decima. Tum ſcire vellem quomodo ſecundæ baſsi notæ ſint ſuperiores ſuperſtruendæ ſine vitio. Accedo ergo tabulam in qua quæro ſecundam vno gradu adſcendentem. Mox reflecto me ad meam primam notam iam poſitam, & dico: d & a eſt quinta: quæro ergo in tabula naturali etiam quintam ſuper fundamento ſeu baſſo poſitam, vbicunque ea ſit (nihil enim refert) & dico,

c & g eſt

e & g est quinta: ab illo g proxima quomodo se habet? descendit in secundam: ergo proxima mei tenoris etiam descendet in secundam, nimirum in g. Sic recte operatus sum. Pergo ad Altum, & dico, d & d est octaua. quæro octauam in tabula, & inuenio proximam descendere in tertiam. ponam itaque tertiam à prima Alti nota, quæ est in ♮ mi. Denique accedo ad Discantum, & dico, d & f est tertia. quæro in tabula tertiam, & inuenio descendere in secundam, quam etiam in meum discantum transfero, ponendo proximam notam in e. Hac secunda nota sic composita, eodem prorsus modo pergo ad ceteras: & recte semper operabor. Nam omnia ista inter se habent proportionem. Vide quæ multis verbis necessario exposui, in hac tabella breuissime.

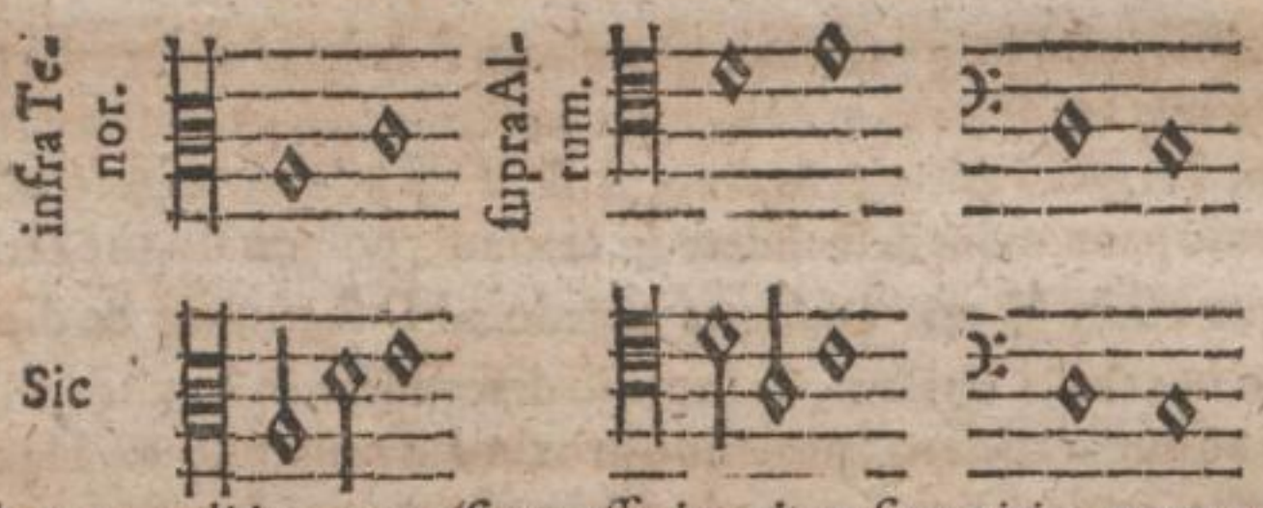



Tab. Nat. Componendum.

Iam si ab e (secunda nota tui fundamenti) proximam seu tertiam notam deorsum ponas in A, quæres in tabula naturali quintam descendentem, & ex illa eodem, quo supra, modo operaberis.

Quod si tenor in vnisonum cum basso inciderit, diuides tenorem & ceteras voces secundum tabulam vnisoni.

Si discantus descenderit in altum, aut descensurus sit: item si tenor supra altum, altus infra tenorem scandat, itidem ex tabula vnisoni ad suum locum reuocabis. Sed vtriusque vocis nota mouenda est, vt




Ab hac tabula, naturali inquam, si recesseris, etiam sine vitio, mutandæ fere erunt ceteræ voces, ac plerumque saltibus inconditis, & facile in vitia incides. Si seruaueris, non erit opus tibi tot regulis vitandi vitiosam compositionem, ijs enim onerare discentem solent.

# TABVLA NATVRALIS VERBIS EXPLICATA SEV REGVLLS.

## Nota adscendente.

In secundam:

Octaua prioris in tertiam: tertia & quinta in secundam descendent.

In tertiam.

Octaua prioris in secundam descendet: tertia, quinta manent.

In quartam.

Octaua prioris manet: tertia & quinta in secundam ascendent.

In quintam.

Octaua prioris & tertia in secundam descendent: quinta manet.

## Nota descendente.

In secundam.

Octaua & tertia prioris, in secundam: quinta in tertiam adscendent.

In tertiam.

Octaua & tertia manent: quinta prioris in secundam adscendit.

In quartam.

Octaua & tertia descendunt in secundam: quinta manet.

In quintam.

Octaua manet: tertia & quinta adscendunt in secundam.

## Breuis obseruatio.

Nobilis quidam iuuenis, cùm tabulam naturalem à me accepisset, vt eam celerius firmiusque memoriæ imprimeret, hæc sibi ingenioso breuique compendio commen-

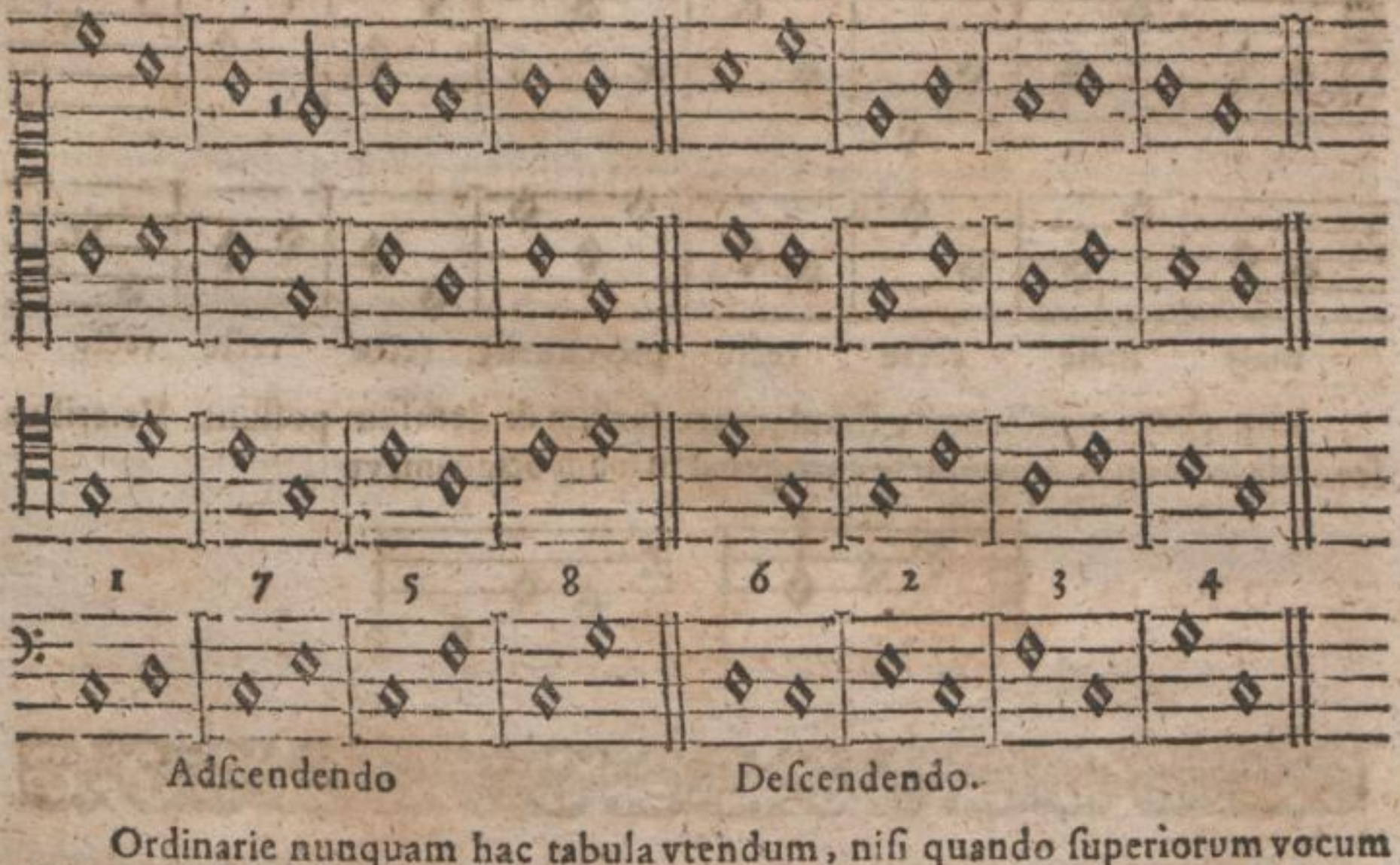
commentus est, quæ eius honoris, alienæque vtilitatis gratia auctori lubens adscribo.

Cum bassus adscendit in secundam, tertiam, quartam, & descendit in quintam, tum ex octaua fit quinta, ex quinta fit tertia, ex tertia fit octaua.

Si descendit in secundam, tertiam, quartam, & adscendit in quintam, fit contrarium. hoc est, ex octaua fit tertia, ex tertia quinta, ex quinta octaua.

## CAPVT V.

## TABVLA NECESSITATIS.

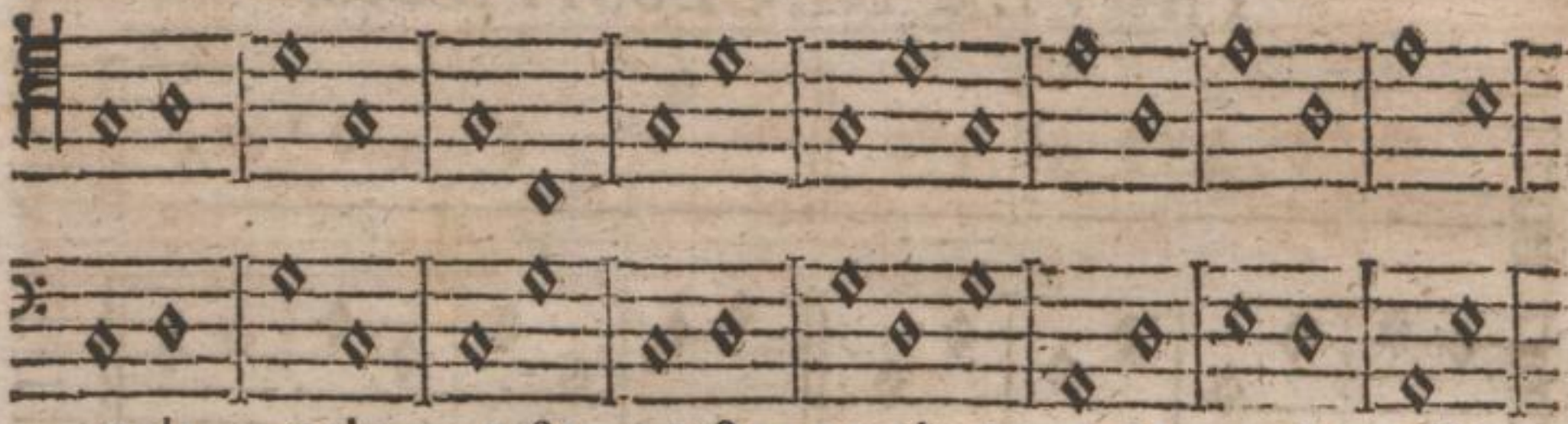



Ordinarie nunquam hac tabula vtendum, nisi quando superiorum vocum aliqua aut plures plus æquo descendunt, num. 1. in Tenore qui in quintam adscendit, cum descendere deberet in secundam. 2. vbi omnes voces superiores adscendunt. 3. eodem modo, & perbene. 4. vbi omnes voces descendunt, quæ adscendere deberent. nunquam fere hoc modo vtendum, nisi in octo vocibus, &c. pro secundo choro. 5. deprimendis vocibus, aut pro secundo choro octo vocum, seu pro pluribus vocibus. 6. vt deprimatur vox, velut in Tenore, cuius secunda nota adscendere debuisset. 7. 8. pro pluribus vocibus.

## CAPVT VI.

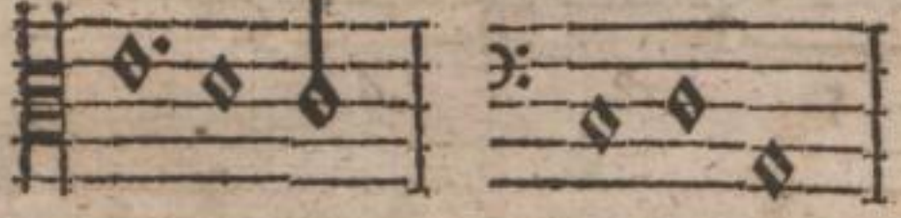
## DE CONSONANTIIS.

EX duabus prioribus tabulis facile cognosci poterunt. Hæc tamen etiam obseruanda veniunt. Perfectæ consonantiæ simul adscendere aut descendere non possunt in eadem specie, id est, duæ quintæ, duæ octauæ simul: in diuersa specie licet. In eadem specie possunt contrarijs motibus ferri. Ab his cantus legitime incipit & finitur.



male male recte recte prochoris, recte recte recte

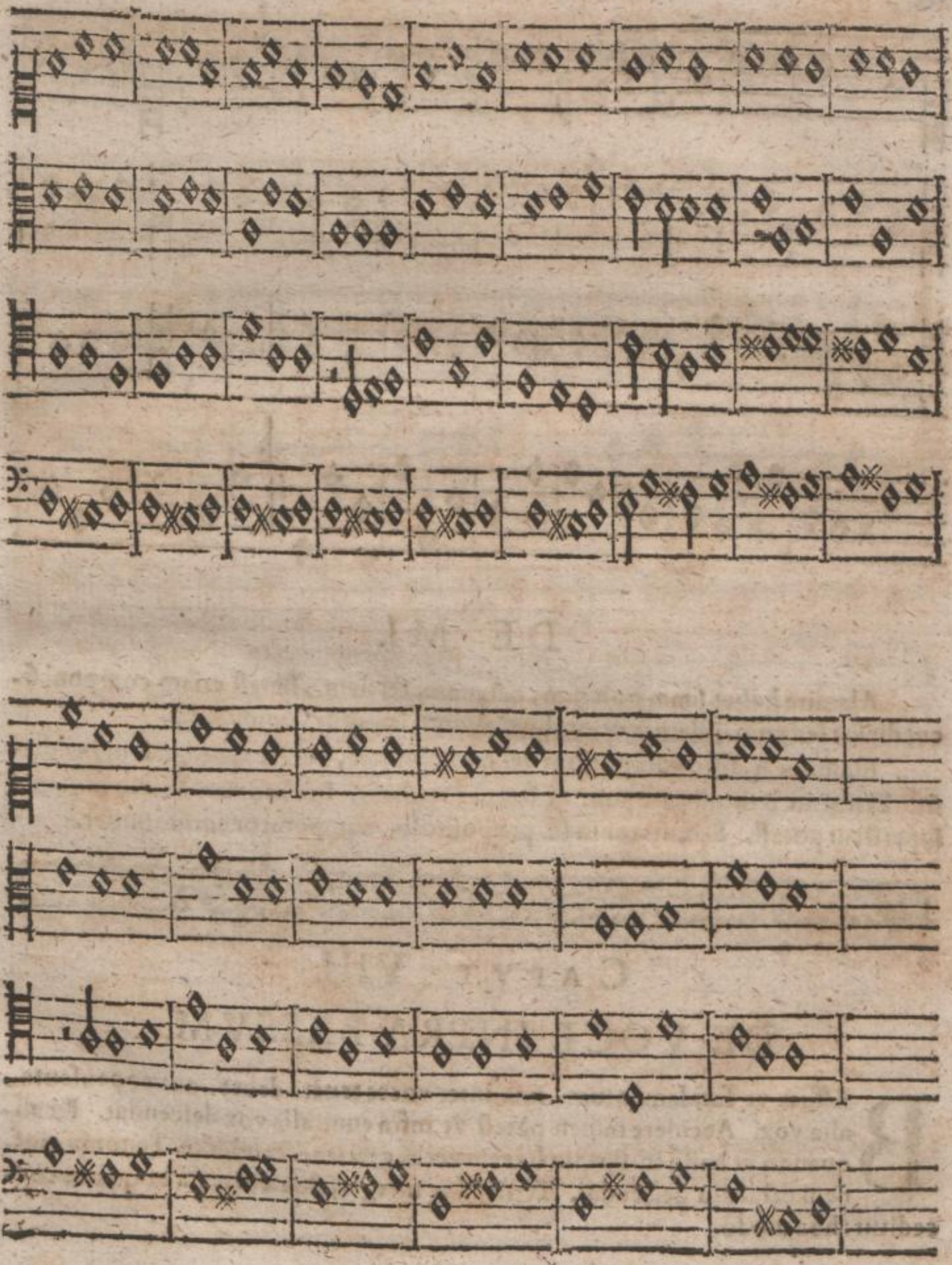
Imperfectæ consonantiæ simul meare sursum & deorsum possunt. Veteribus secunda seu nona frequenter se corrigebat in suam octauam, vt

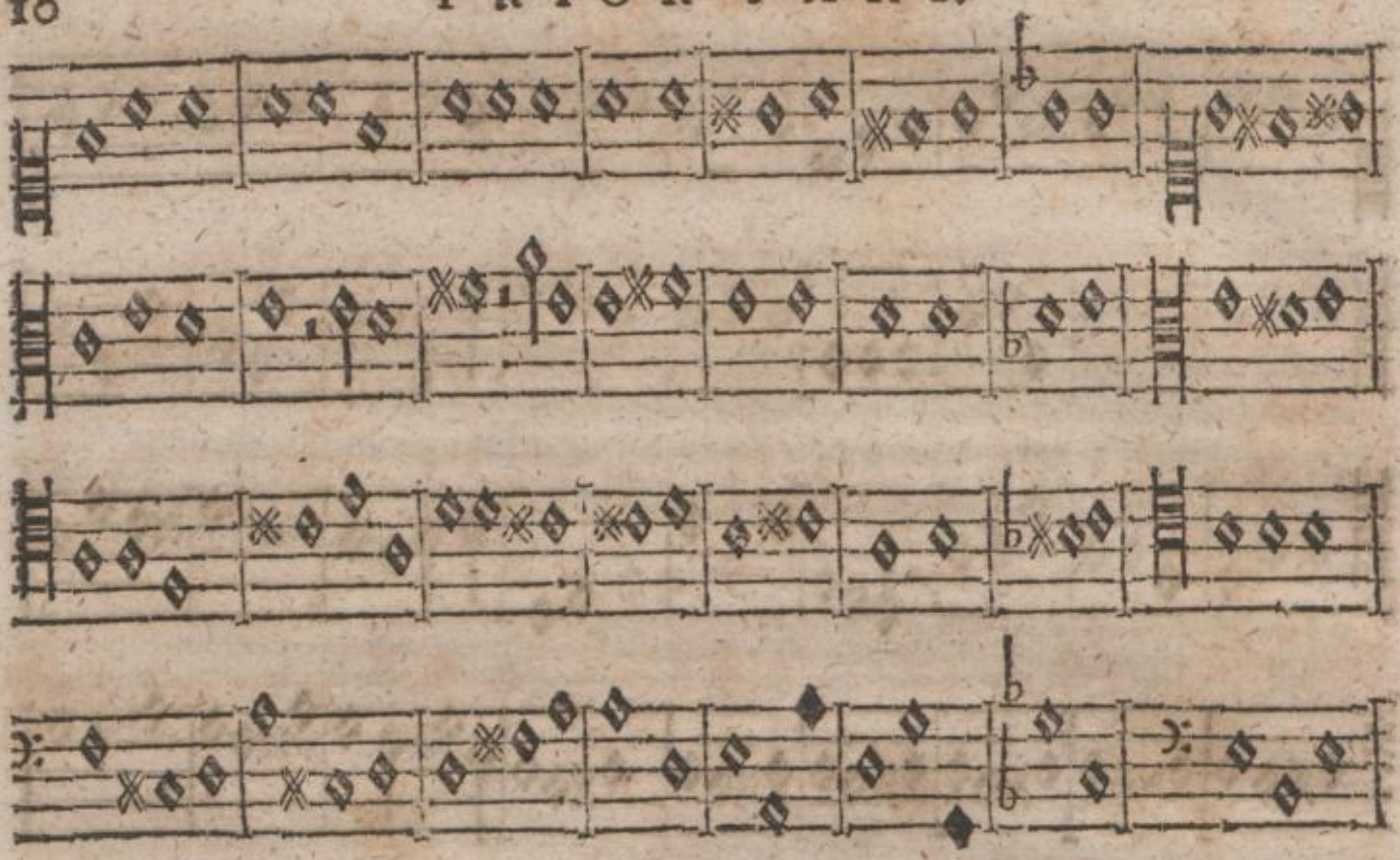


## CAPVT VII.

## DE DIESI.

FA sextam amat supra se, aut etiam infra se. Si est fundamentalis, tum super ea poterit tertia vel sexta geminari: arbitrarium enim est. Vide tabulam pro præceptis.





## DE MI.

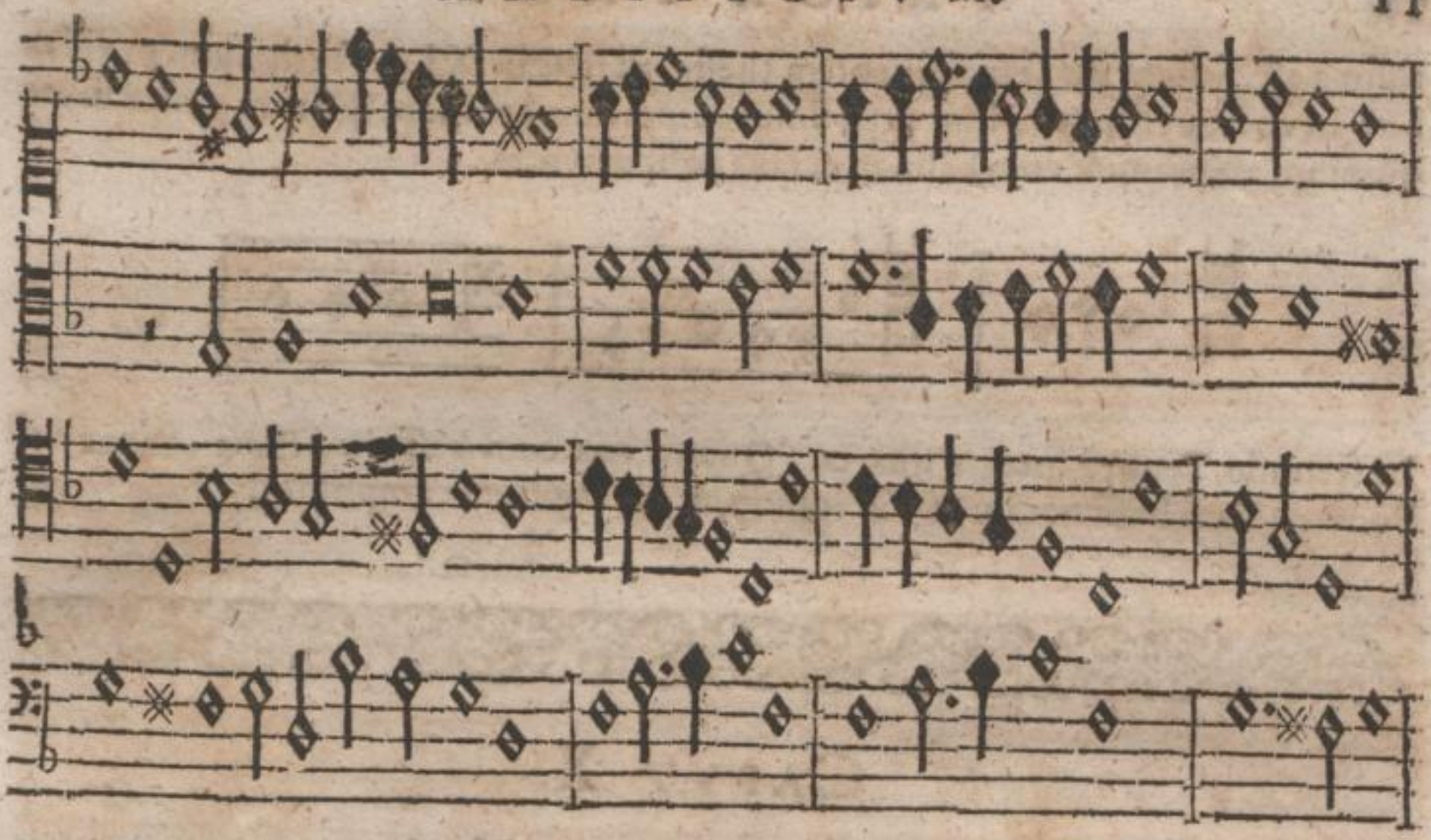
Alamire habet ſuam quintam, octauam, tertiam. Poteſt etiam componi ſicut dieſis: ſed cum ijſdem motionibus: alioqui ſequitur communem.

Elami in ♮ duro componitur vel communiter, vel (& ſæpe quidem) vt dieſis. Elami in b molli componitur ſemper vt dieſis, In chromaticis etiam quinta ſuperſtrui poteſt. Si mutatur in fa, præpoſito b, componitur communiter.

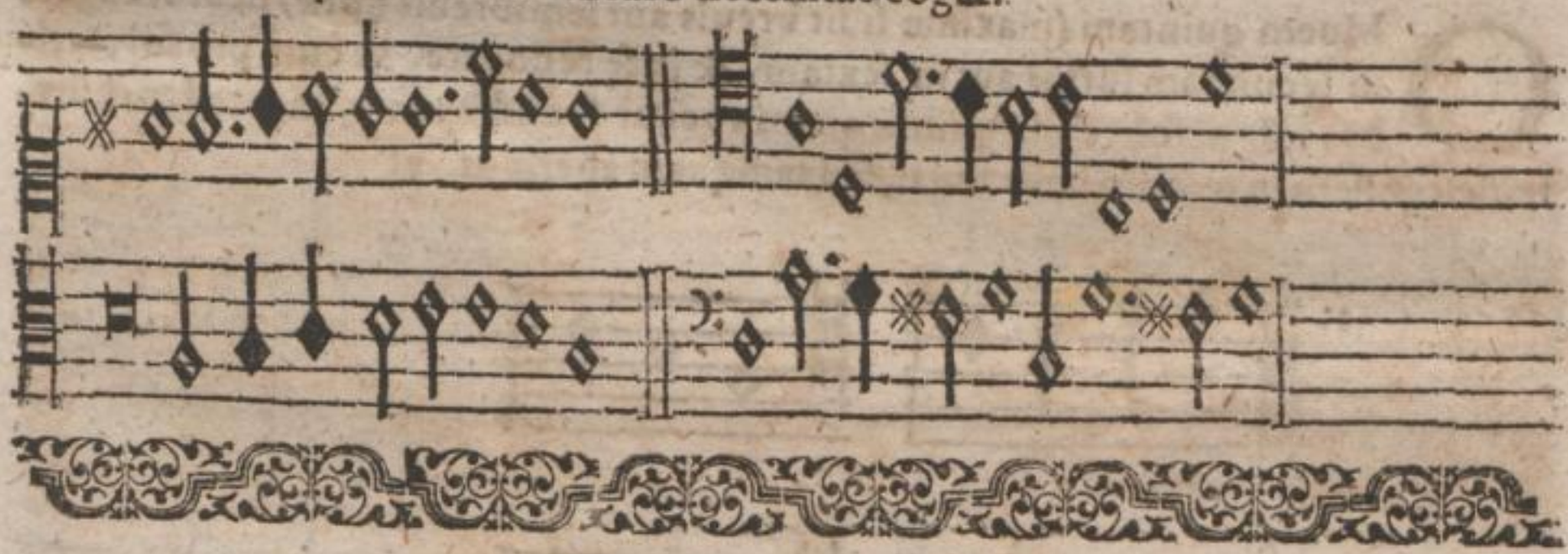
# CAPVT VIII.

## DE VOCE INFRA BASSVM.

BAſſus, vt fundamentum, ima inter voces tenere debet, aut eo paúſante, alia vox. Accidere tamen poteſt vt infra eum alia vox deſcendat. Fit aliquando vt baſſo in ſextam lineam verbi gratia adſcendente, Tenor in eiuſdem octauam deſcendat. Tertia, ſiue integra, ſiue correcta ex quarta conceditur: hoc modo.



Tenoris in quintam descensus concedi potest, dum ne frequentetur, cum difficilem reddat compositionem: & raro necessitas cogat.



## CAPVT IX.

## DE QVARTA.

QVartas Zarlinus multis argumentis probat esse perfectas consonantias. Rancidi veteres vsurparunt, vt in vulgatissimo illo Germanico Congratulamini, super voce Iesus Bassus habet Tenorem supra se in quarta. Sed hæc consonantia perquam raro recipitur in thesi, idque in motu tristitiæ, &c, ita tamen vt proxima descendens cum basi tertiam faciat. In arsi frequen-

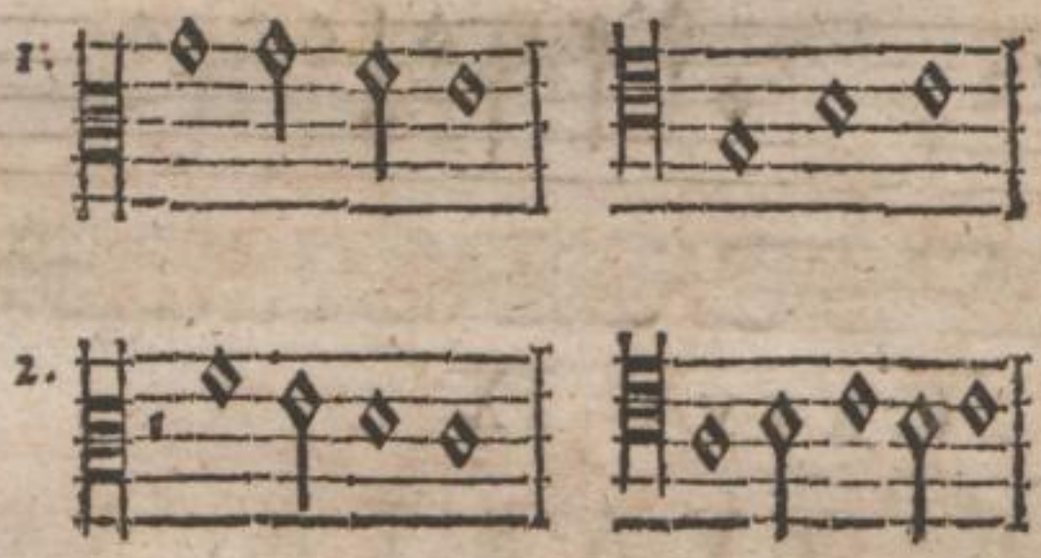
tissima est, sustentans se in sequentem thesin, vt in Cap. XI. de sextis num. 9. videbis. In vocibus supra bassum sæpe simul commeant & sonant quartæ, positæ super quintam aliquam, & cum basso in octaua concurrentes.

In secundo Tenore integra quarta. Quarta vox cum basso in octaua conueniet. Pone mediam bassi notam in G infimo, & fiet legitima compositio.

## CAPVT X.

# DE QVINTA.

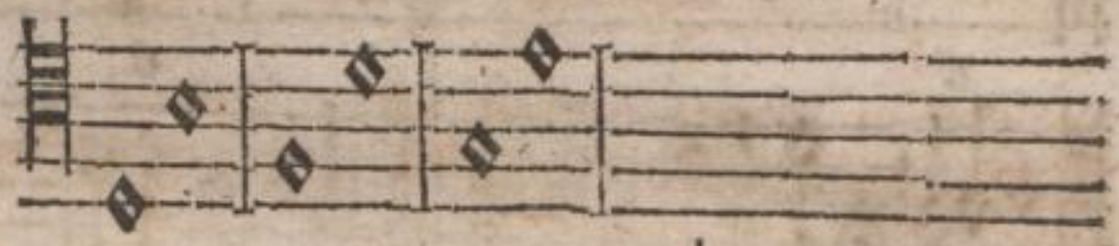
OMnem quintam (maxime si sit breuis aut semibreuis notæ) licet frangere in secundam sursus aut in sextam, & in se reuocare. vt cum pro sol, scribas sol, la, sol. Falsa quinta quam vocant semidiapente, antecedente sexta, descendens in tertiam bene sonat, sed tamquam aberrans. vt



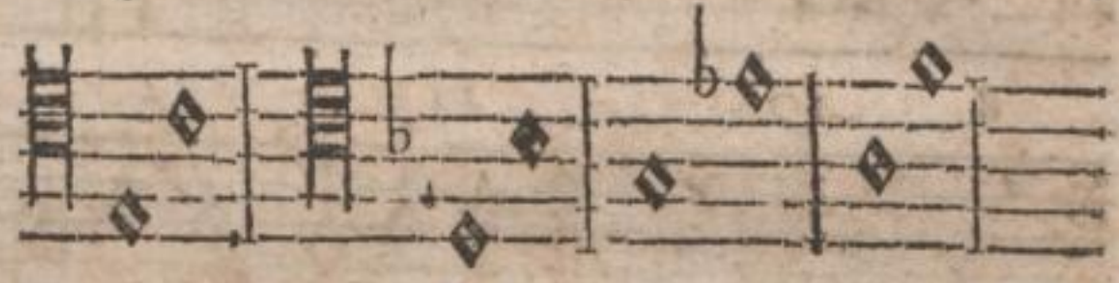
# CAPVT XI.

## DE SEXTA.

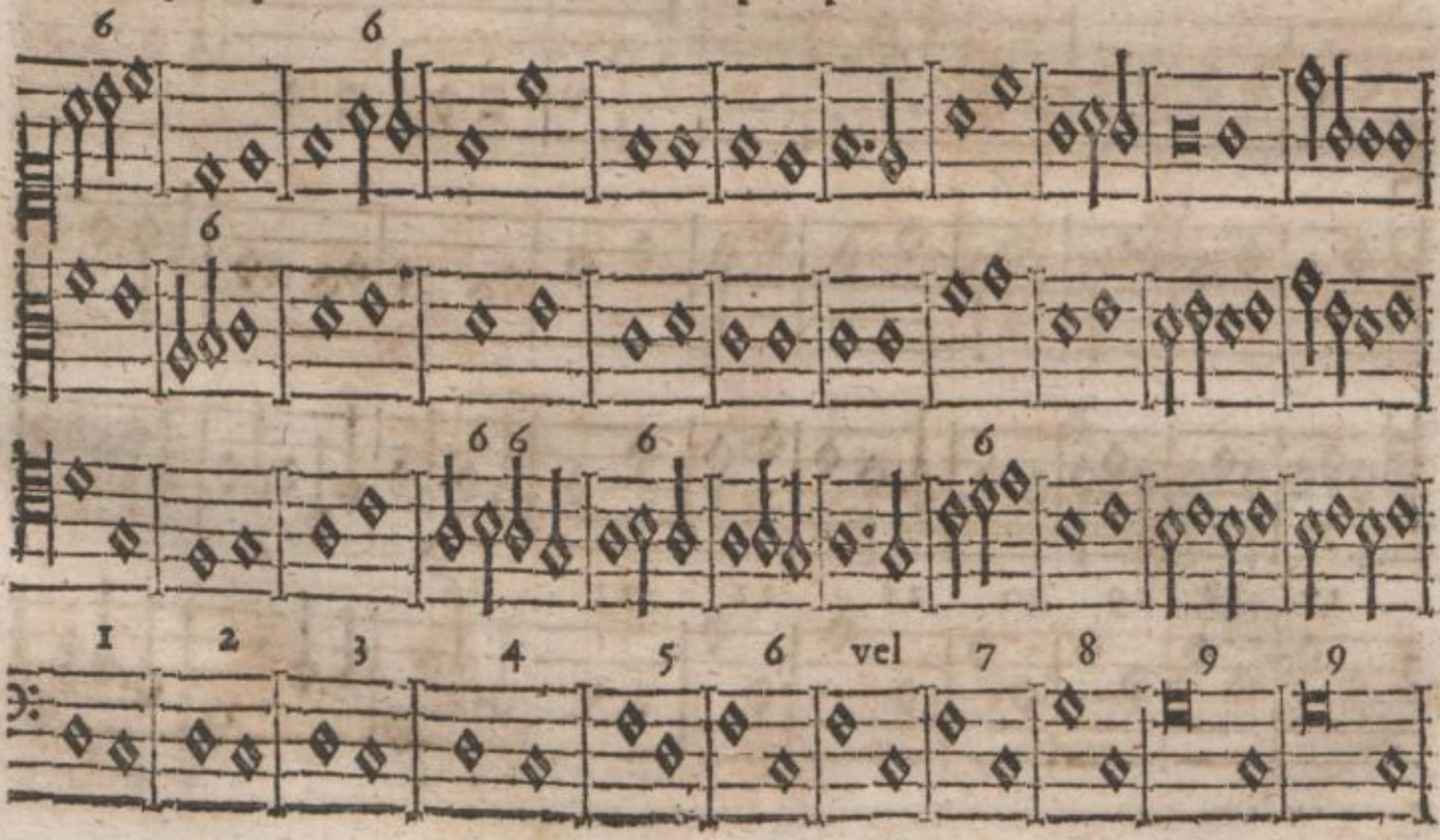
SExta maior, cum proxima superior est nota, mi vel instar mi, rariùs vsurpatur quia difficilior cantatu, vt

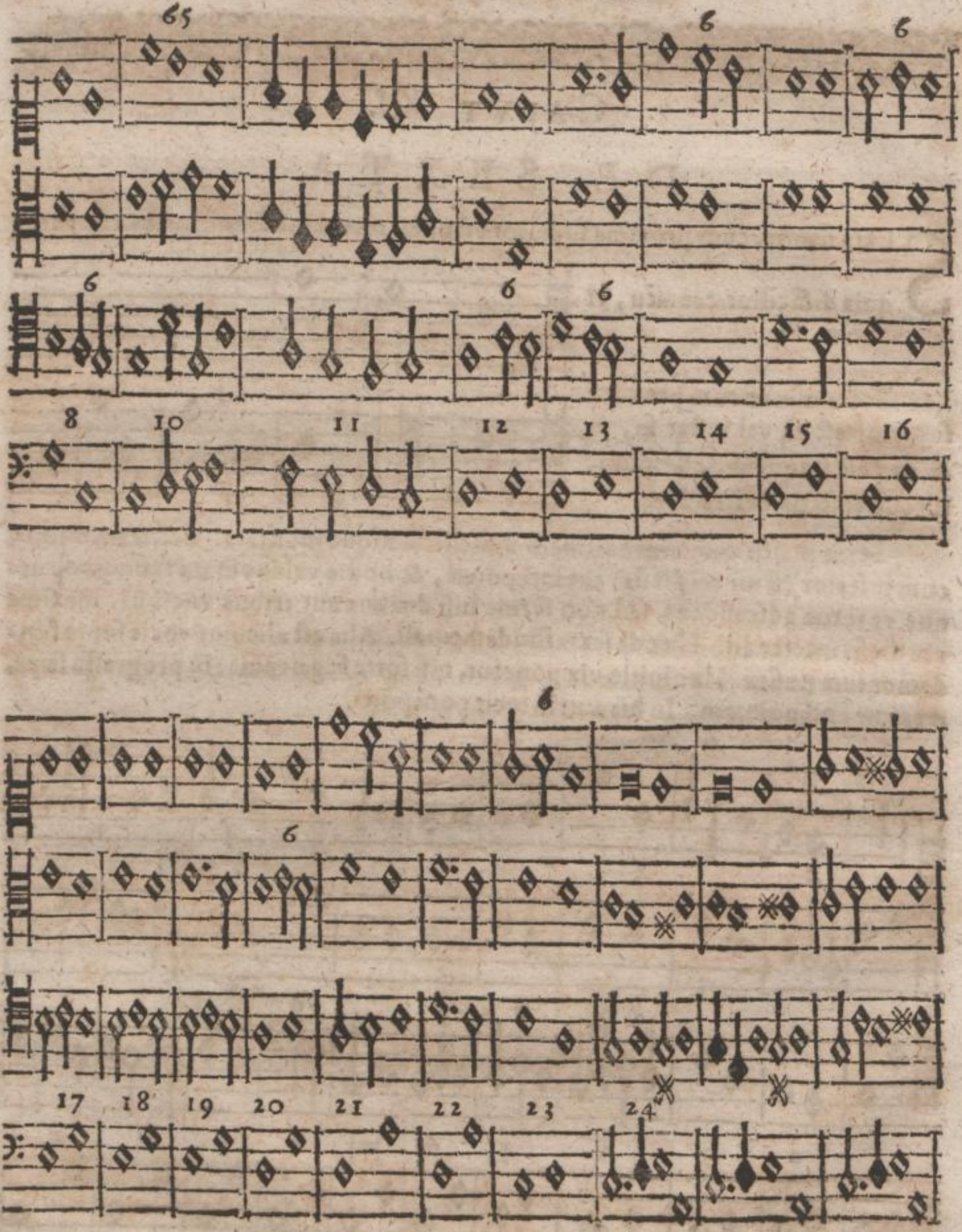


Sexta minor cum proxima superior est fa vel instar fa, vt & hæc est frequens, componiturque vt tertia descendens.



Sexta maior descendens itidem difficilis ideoque inusitata. Sed sexta minor, cum inferior est mi vel diesis, cantari potest, & hodie valde vsitata: componiturque vt tertia adscendens, sed non ferme nisi duabus aut tribus vocibus, maxime vbi diesis intercedit. Hæc de sexta fundamentali. Alia est alicuius vocis supra fundamentum positæ. Hæc initio vix ponetur, nisi forte fugæ causa: in progressu sæpe, maxime post quintam. In his autem locis poni potest.

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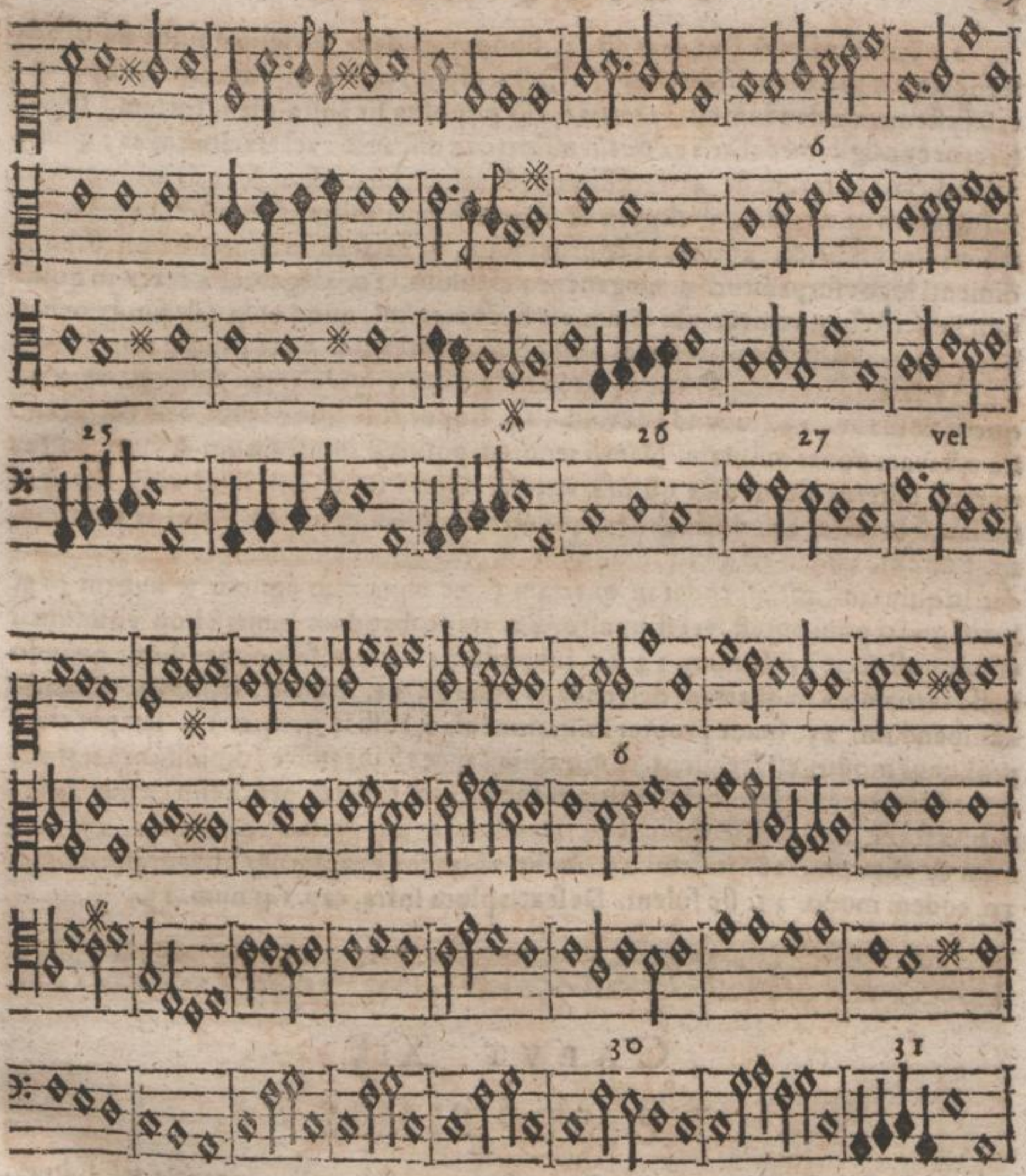


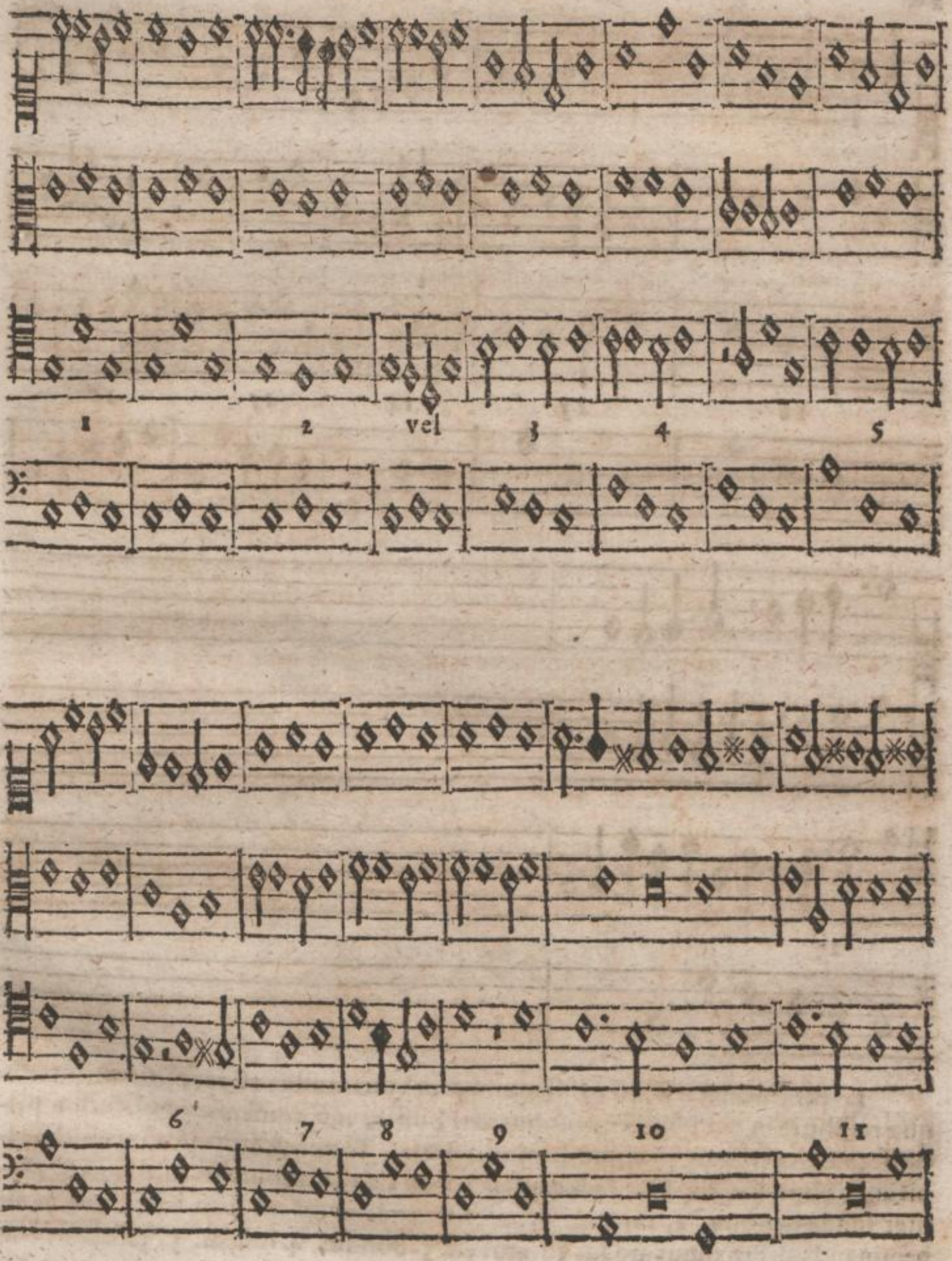

simul commeare possunt sextæ vt hoc Frescobaldi in duabus vocibus.

1. Tutissimum & frequens est. 2. bonum quidem, sed vitio quintæ simul adscendentis obnoxium, si tenorem (vt in exemplo) ponas in discanto. Semper in tali systemate videndum est, vt tertia basso imposita sit infra illam sextam. Quod si error contigit, medeberis ex tertio numero in discanto: vel sextam tolles, quinta sola relicta. 3. rarum sit. 4. rarissimum, & tamen iucundum & excitans propter insolentem nouitatem. 5. elegans & sæpe vsurpari solitum. 6. verbis duris, tristibus, iracundis, &c. aptum, vt & proximum. 7. excitatum & perbonum. 8. condimenti loco vsurpabitur. 9. elegans pro clausulis. 10. eleganter à sexta in quintam imperfectam venitur, vbi etiam est fa contra mi, quod cum tali fundamento licet. 11. vides hic bis poni sextas post octauam in eadem voce, quod non rarum. Vides etiam quartas simul meare, quod itidem licet. Vide caput nonum. 12. frequens & suaue. 13. iucunde durum. 14. hoc ordine ponendum, hoc est, vt infra octauam ponas quintam. Nam si tenorem posueris in discantum & hunc in tenorem, current simul duæ quintæ vitiose. Quod si incidisti illud vitij, corriges sublata sola sexta. 15. duris austerisque verbis adhibendum. 16. suaue & vsitatum. 17. bonum. 18. in clausulis vsitatissimum, præsertim si in basso tertia nota descendat in quintam, aut ascendat in quartam (hæc enim duo perinde se habent) 19. luxus gratia poni potest, vt est in alto. 20. improbandum tametsi non vitiosum, & hac positione, vide num. 14. 21. iucundum: sed tum fere ponendum, quando basso tertia nota in quartam descendens additur. 22. in duris, tristibus, mirandis adhibendum, 23. suaue propter imitatiunculam bassi in quinta. 24. semper ita. proximus modus est frequens. nam quinta (quæ est in tenore) diuiditur in tertiam descendentem, ne propter imperitiam canentium canatur per diesin, vnde dissonantia foret. 25. ordinarie sic, ceteri modi varietatis gratia. 26. elegans. 27. bonum & vsitatum. 28. itidem. 29. hodie vsitatum propter iucundam duritiam. 30. eodem modo. 31. sic solent. De sextis plura infra, cap. 14. num. 15.

## CAPVT XII.

## DE SEPTIMIS.

OMnis septima, cum per se non faciat consonantiam, proprie resoluitur in sextam (respectu bassi. Sic enim semper intellectum velim) imo nihil est aliud nisi correctio sui in sextam. Vsum vide sis in tabulis. Huius exempla videbis etiam in præcedente capite num. 28.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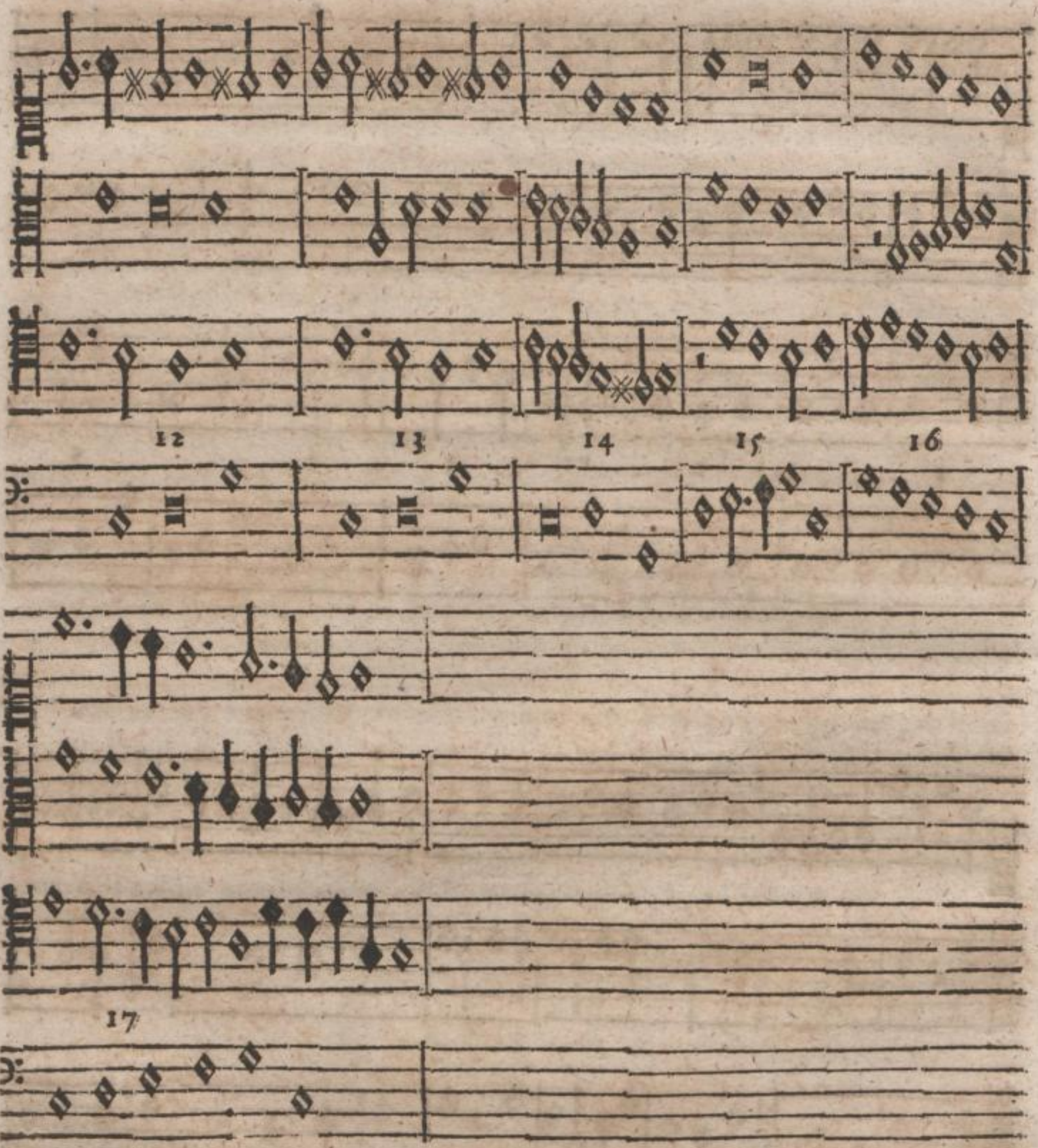
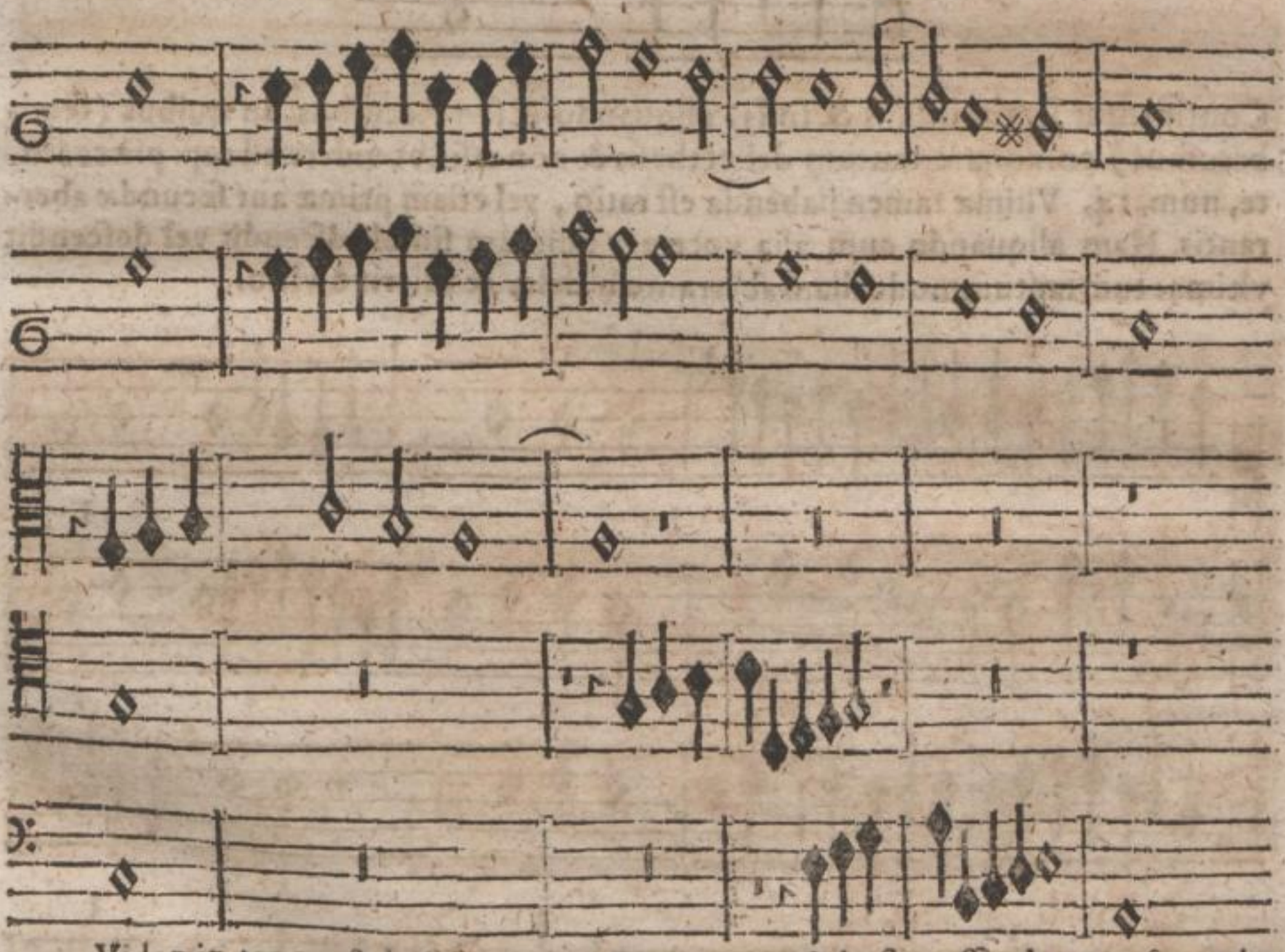



1. Per ſeptimam ſic eſt tutiſſimum. proximus modus eſt reſolutio in ſextam, quæ reſolutio in omnibus ſequentibus fieri poſſet, niſi conſenſui muſicorum placuiſſet amæna falſitas, proxime ſperans meliora. Tamen & ſexta ſola locum habebit in triſtibus, ſeueris, &c. Et hic quidem fa in alto, & mi in diſcanto ſonant propter fundamentum. 2. rarius, propter ſecundam vel mediam baſſi, non facile geminandam. Proximus modus vſitatus eſt. 3. bonum. 4. itidem. 5. rarum nec tamen re-

men reprehendi potest. 6. idem. 7. bonum. 8. bonum. 9. valde rarum. 10. suaue & graue. 11. melius. quia in alto nota secunda quintam implet. 12. bonum. 13. melius propter quintam quæ in alto est super secunda fundamenti. 14. constat aberrantibus sexta, septima, quarta in tertiam correcta, ideoque mirabilius. 15. sæpissime. 16. septimæ frequentatæ iucundo errore fricant aures, quæ in alto posita sunt, omitti possent: sed implere volenti addita sunt. 17. iucundum propter conflictum septimarum, nonarum, sextarum, &c. Hæc omnia possent etiam simplicius componi: sed libet & licet subinde superbire. Eadem possunt etiam ad ligaturas referri. Denique hæc omnia & alia similia concisius & dimidiatis temporibus efferre licet: nisi quod ob celeritatem suam citius auribus eripiuntur: verum mensura paullo productior compensabit. Iam quod attinet ad septimam in ipso decursu cantionis positam, ea vero cum commode cantari nequeat, hac tamen ætate non est adeo rara apud proceres Musicos. Huius exemplum hoc habe ex Priolo: vt rationem eius componendæ videas.



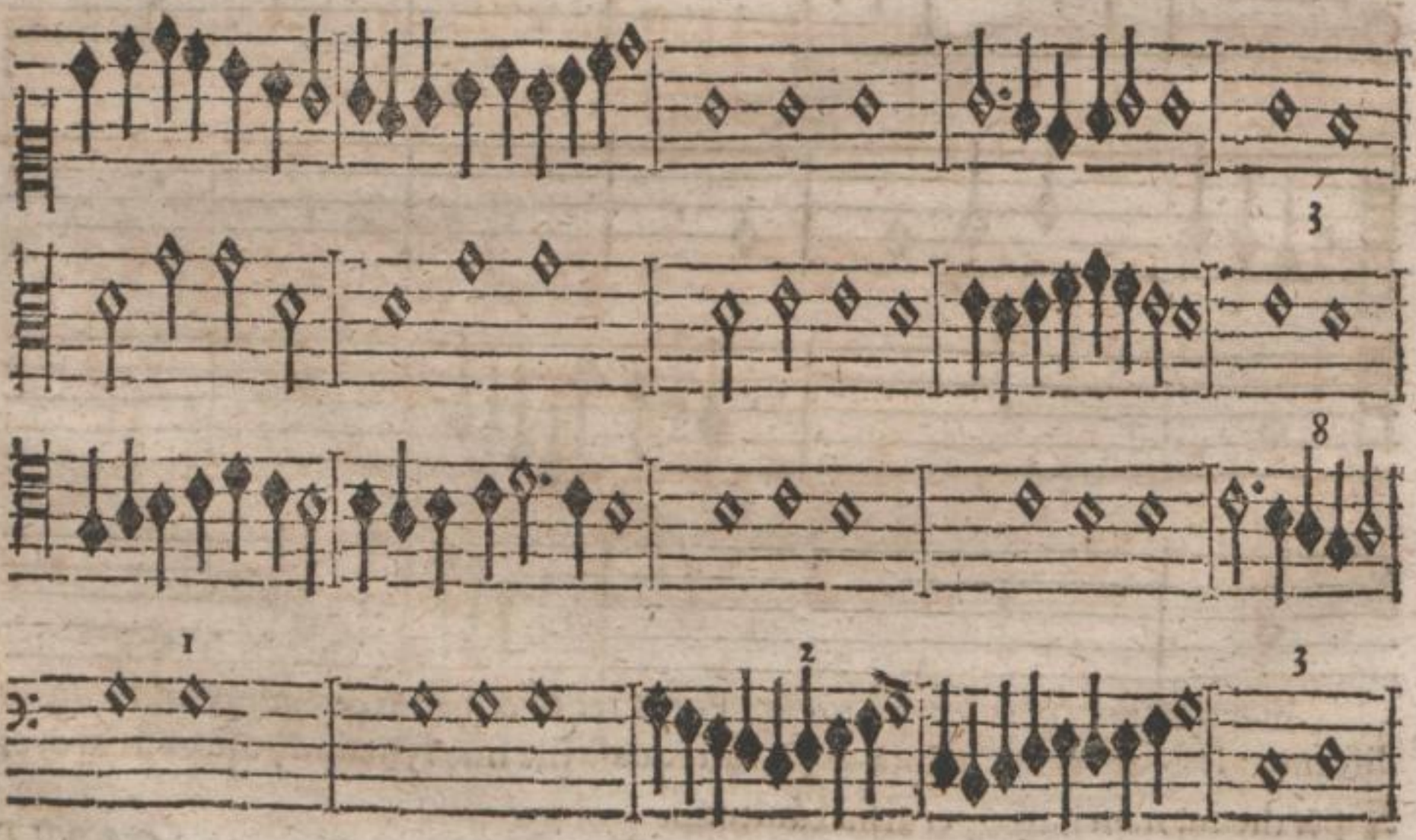
Viden in tenore & basi septimas. Porro tenor & bassus offendunt in secundo discanto: sed superioris habita ratio fuit, quasi ille sine syncope positus sit in d. c. per thesin, nam is illic per arsin canitur.

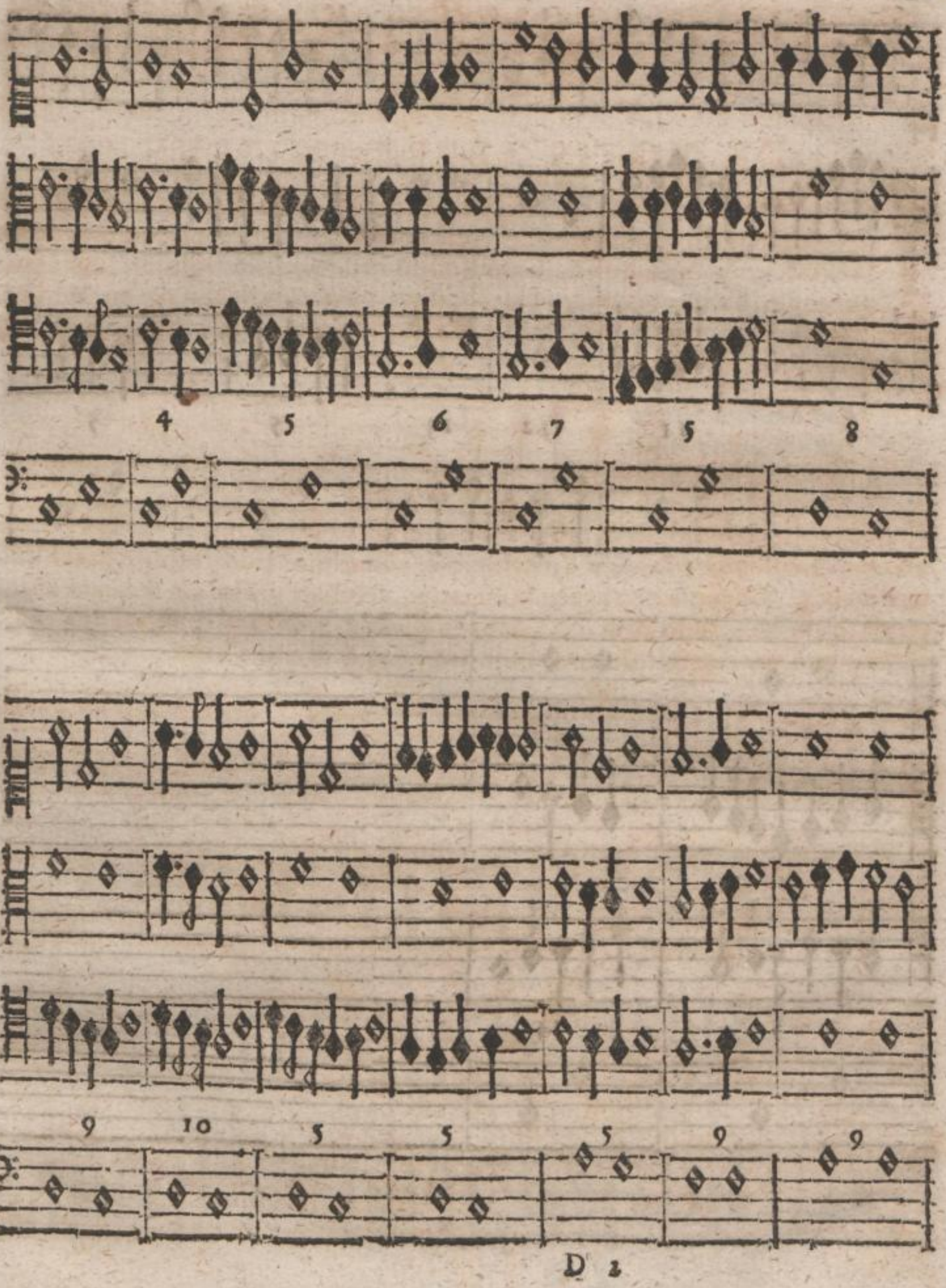
# CAPVT XIII.

## DE NOTIS ABERRANTIBVS.

IN motionibus seu decursibus continuis siue sursum siue deorsum, in fugis, & in contrapuncto vsitatissimæ sunt notæ aberrantes Sunt eæ, quæ sequuntur thesin & arsin. Nam quæ in thesin & arsin cadunt, velut legitimæ sunt componendæ. Tamen haud raro videbis, notæ post arsin haberi rationem: imò inter tres nigras primæ & tertiæ, media in arsin veniente, vt in proxime superiori exemplo videbis, & in hoc

Continentur semiminimis & fusis, aliquando & semibreuibus, in quibus (semibreuibus) consonare tantum debet thesis & non arsis, vt videre est cap. præcedente, num. 14, Vltimæ tamen habenda est ratio, vel etiam primæ aut secundæ aberrantis. Nam aliquando cum alia voce per quintam simul adscendit vel descendit vltima: tum tantummodo illam aberrantem dele, & exieris è vitio.

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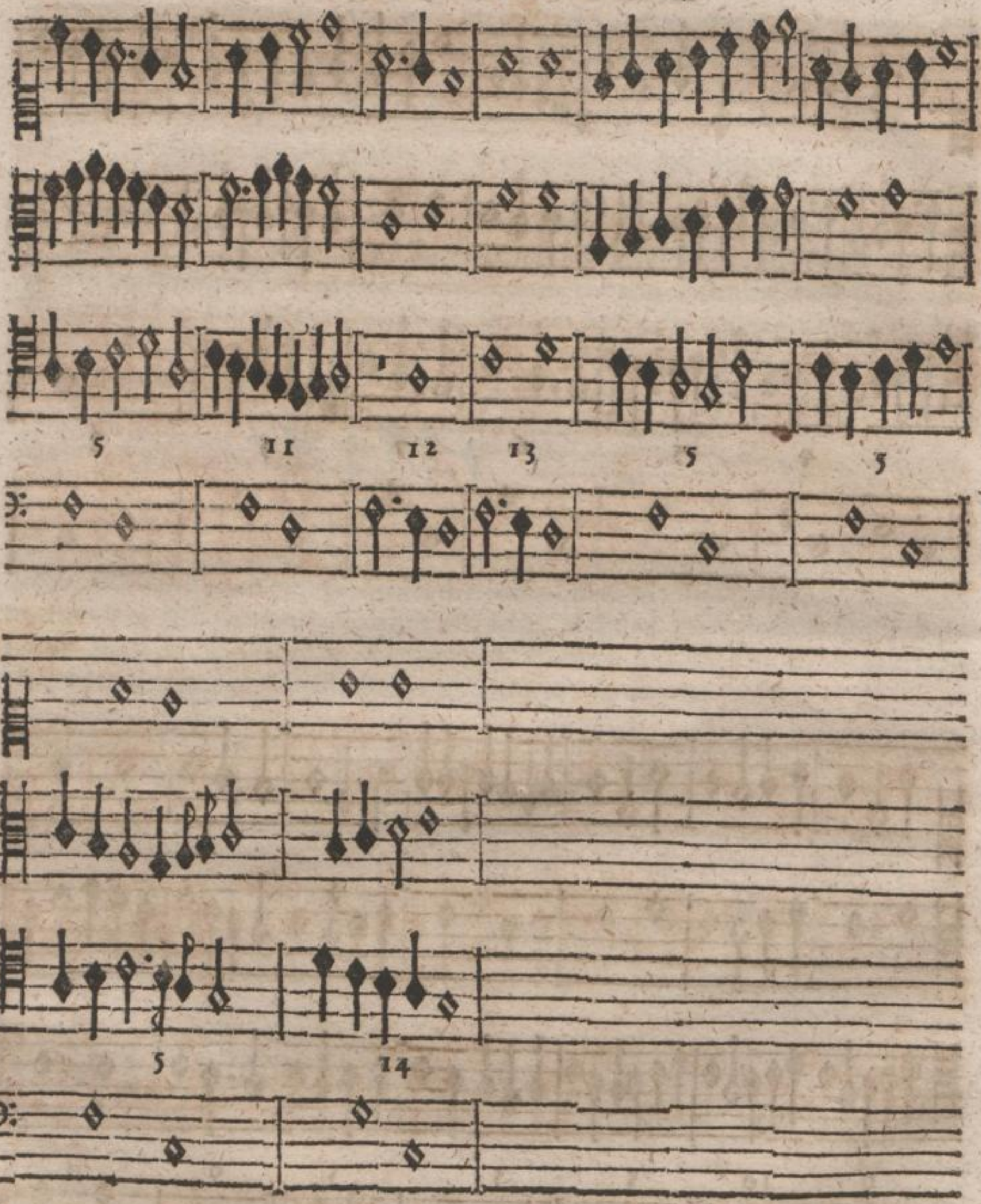
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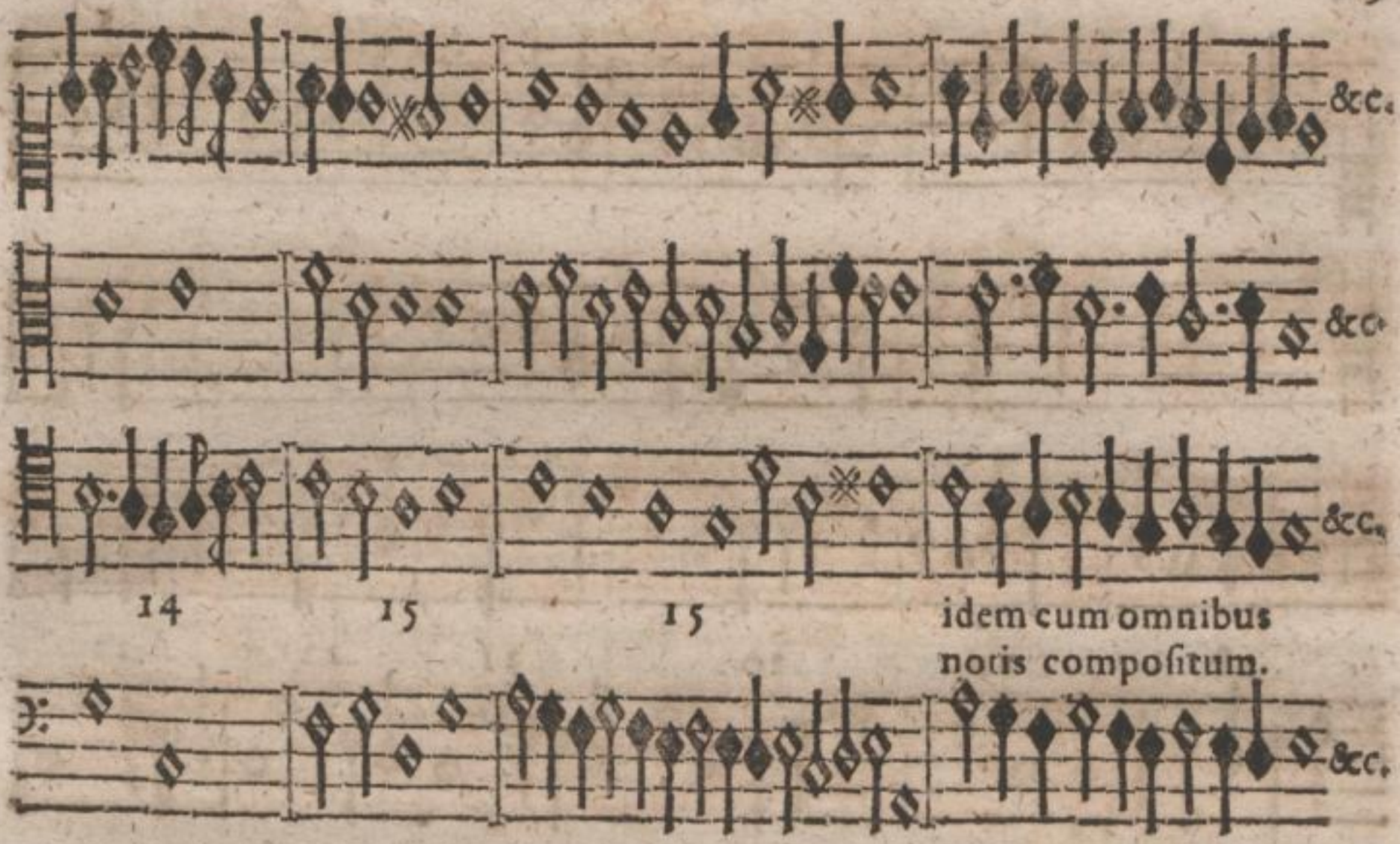
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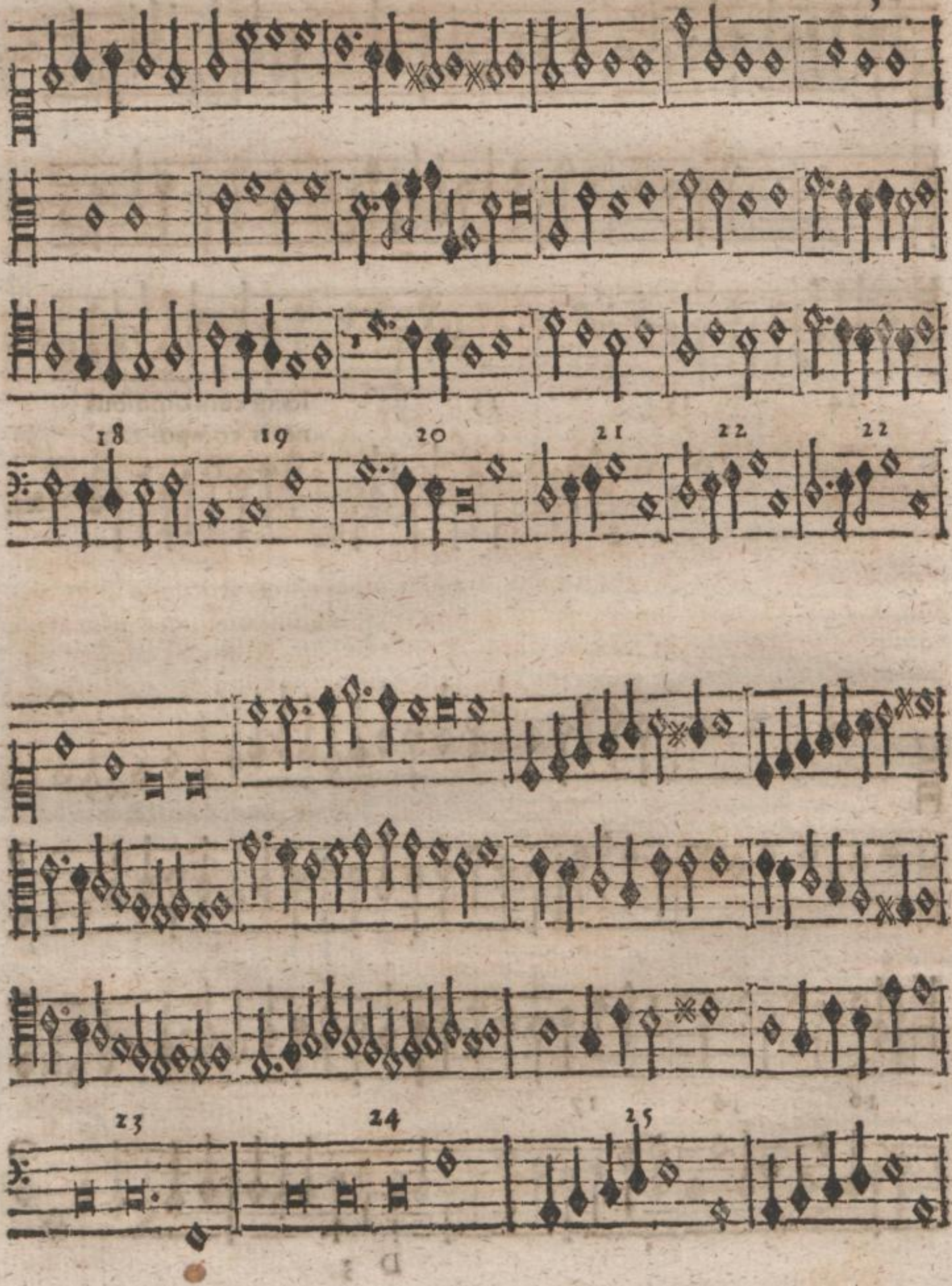
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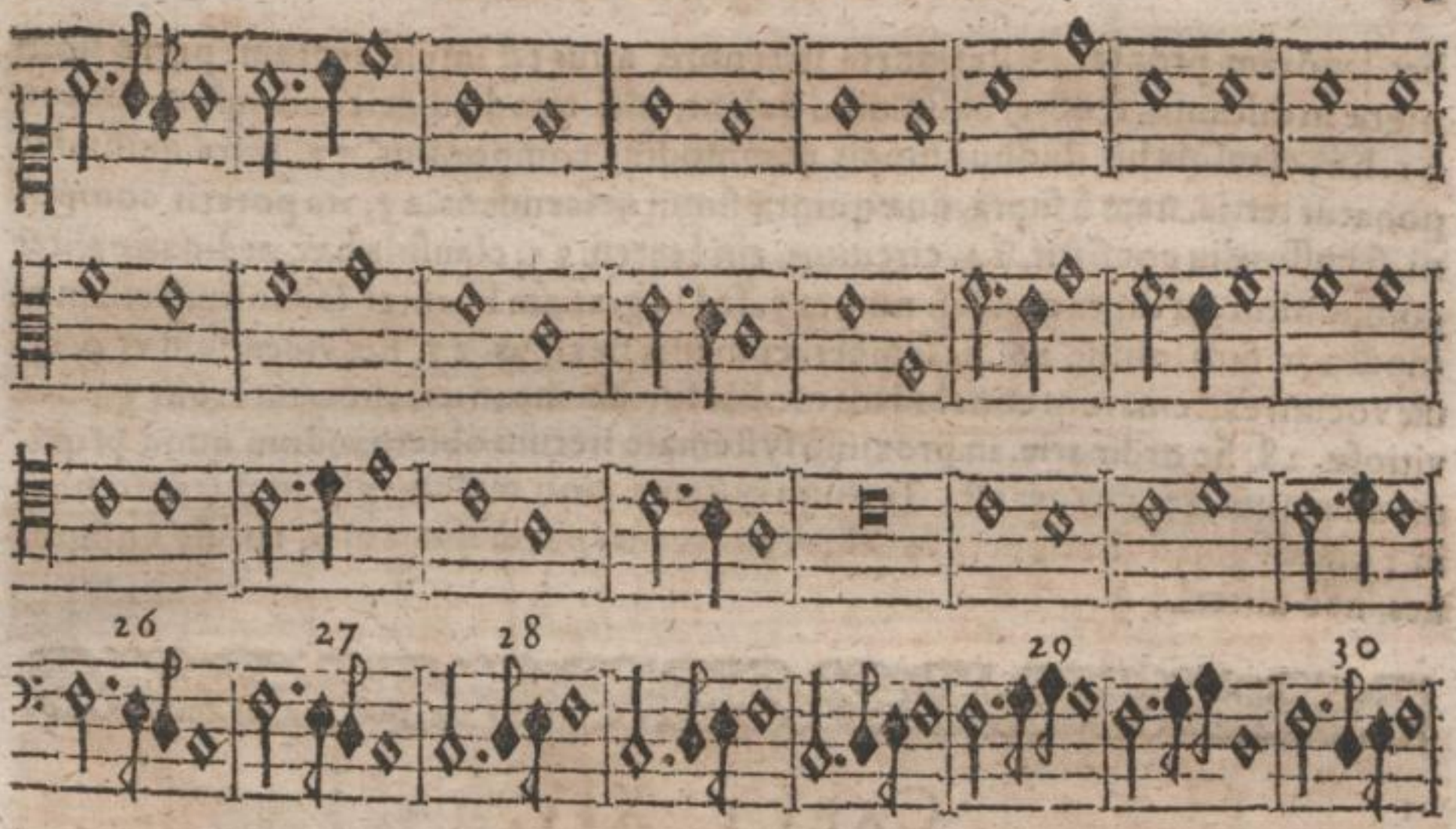


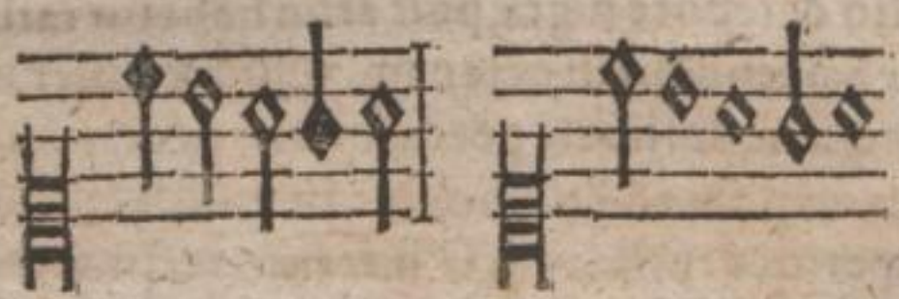

1. Fere in contrapuncto adhibentur: seruiuntetiamalias & octo vocibus, vt consulatur simplicitati, & cantus vocibus inter se permutatis variatisque sit iucundior. 2. bassi notæ hoc modo constitutæ non facile omnes componi debent aut possunt: alioquin enim fit ridicule saliens & difficilis, imo & inutilis compositio. Intuendæ sunt hic thesis & arsis. 3. ne in vitium quintarum simul descendentium incidas cauebis, si super bassi octaua tertiam posueris. nam si octauam supra tertiam posueris, vitium committes. 4. & hic supra tertiam pones quintam (respectu bassi) nam si quintam infra tertiam ponas, vitium erit. 5. pro contrapuncto. In quinto systemate, in alto & tenore nigræ post arsin habetur ratio. 6. male, nam bassus & discantus inferne adscendunt in octauam, quod & inuenustum est, & Musicis præceptis vetitum. Atqui hodie libere peccatur hoc peccatum, ignorantiâ an peruersa licentia? In paucis vocibus est dysphonia: in multis concedi poterit vt minus notabile. Si bassi g superius deprimas in G inferius, rectum erit. 7. licet: sed ne sit frequens. 8. quatuor notæ discanti sunt resolutæ ex vnica nota in a. 9. rarum. 10. expositum vitio quintarum, nisi posueris ordine qui est ibi. 11. pro contrapuncto. 12. elegans. 13. ex tabula naturali 14. rarius, aut certe in multis vocibus. 15. antiquis vsitatum. vides enim discantum ab a statim in g deflectere, basso in f interim stante. Est aberratio voluntaria canentium negligente flexu, aut notas in decursu inserentium superuacaneas: in quibus aliquando prior, aliquando posterior habetur pro legitima. Prior vt hoc ipso loco, & num. 9. secundi systematis num. 21. & 22. Posterior num. 15. posterioris systematis, num. 16. 17. 19. 18. sic tribus vocibus. quarta vox discanti vix addi solet, cum nihil habeat lepôris. 20. habet le-

bet lepôrem propter imitationem in tenore. altus est implementum. porro notæ nigræ in discanto, tenore, basso nihil valent, nisi quod ad descendendum iuuant. 21. hæc clausula his duobus modis commodius componitur. 22. infra quintam ponatur tertia. nam si supra, duæ quintæ simul descendent. 23. ita poterit componi, si bassus diu consistit. 24. circuitus, ein Keyren. 25. clausula hæc ordinarie aliter componitur, vt supra cap. XI. num. 25. sed in gratiam libenter saltantium etiam hi modi non sunt insulsi. 26. sic semper, cum istis flexibus. 27. hic videndum vt octauæ vocum extremarum concludant medias sursum meantes, alioquin erunt quintæ vitiosæ. 28. sic ordinarie. in proximo systemate iterum obseruandum quod proxime ante num. 27. dictum est. Tertium systema, non malum: vbi in discanto nota in f omitti potest, ne imperitus cantor eam canat per diesin. 29. & 30. sic compones, nec aliter.

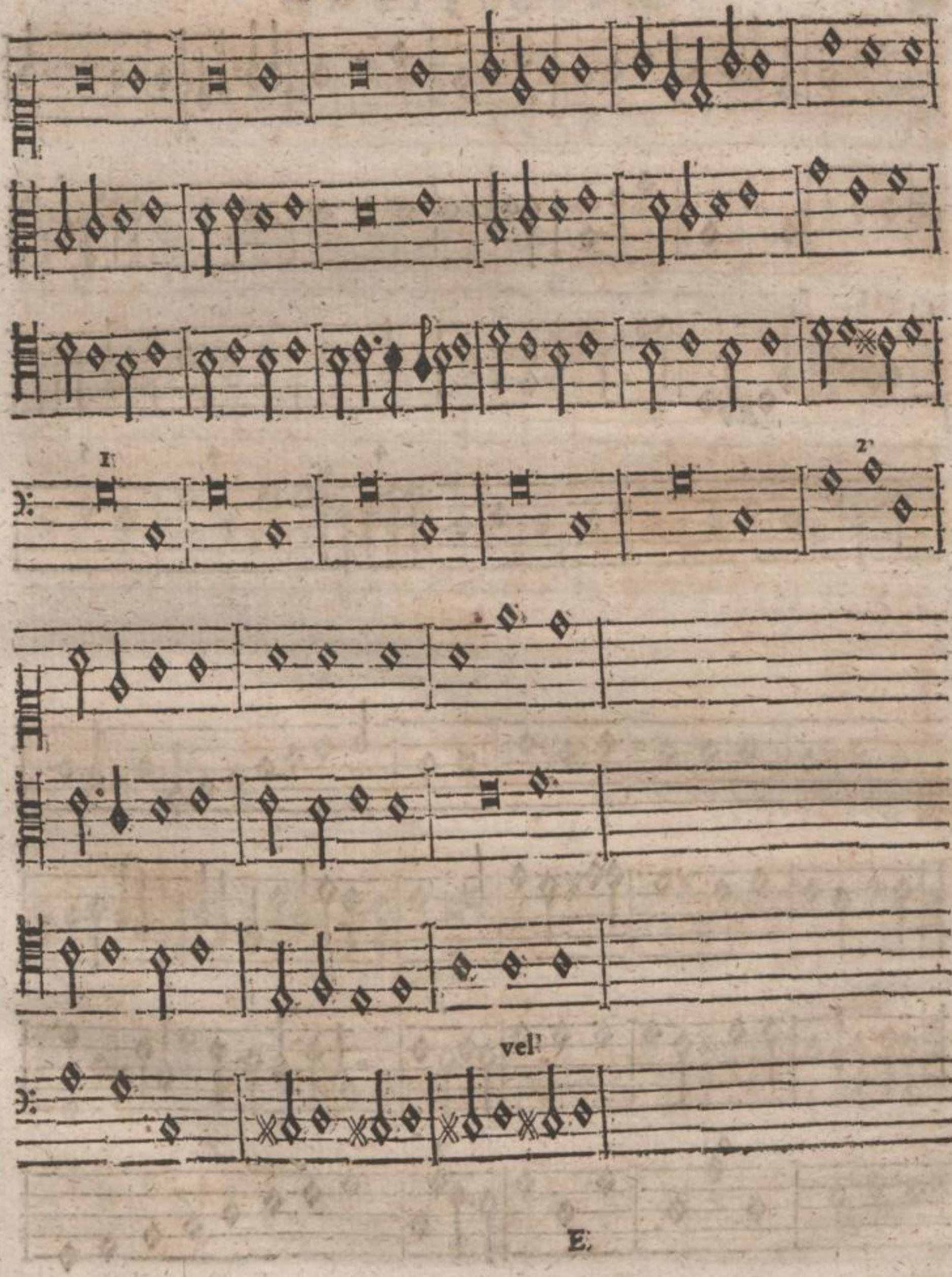
## CAPVT XIV.

# DE LIGATVRA SEV SYNCOPATIONE.

LIgatura quæ & commissura est, quando dissonantia vel deterior consonantia corrigitur in meliorem. Hoc fit quando secunda & quarta in suam tertiam, nona in decimam, septima in sextam, sexta in quintam remigrat. De septima cap. 12. Syncopatio est cum maiores notulæ inclusæ minoribus contra tactum incedunt: idem est ligatura: vt



Hæc ratio artificiosum & gratum & suauem reddit cantum.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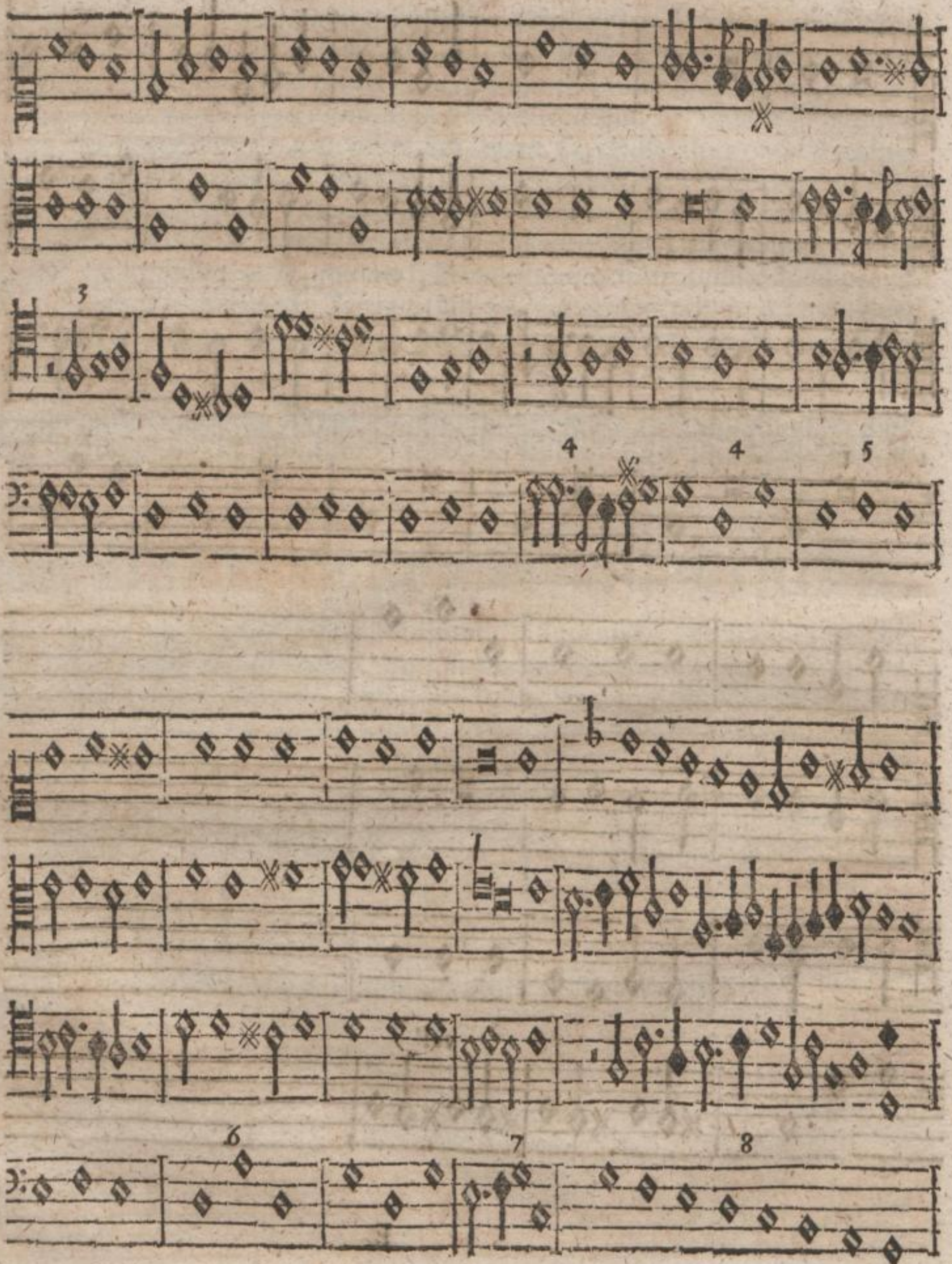
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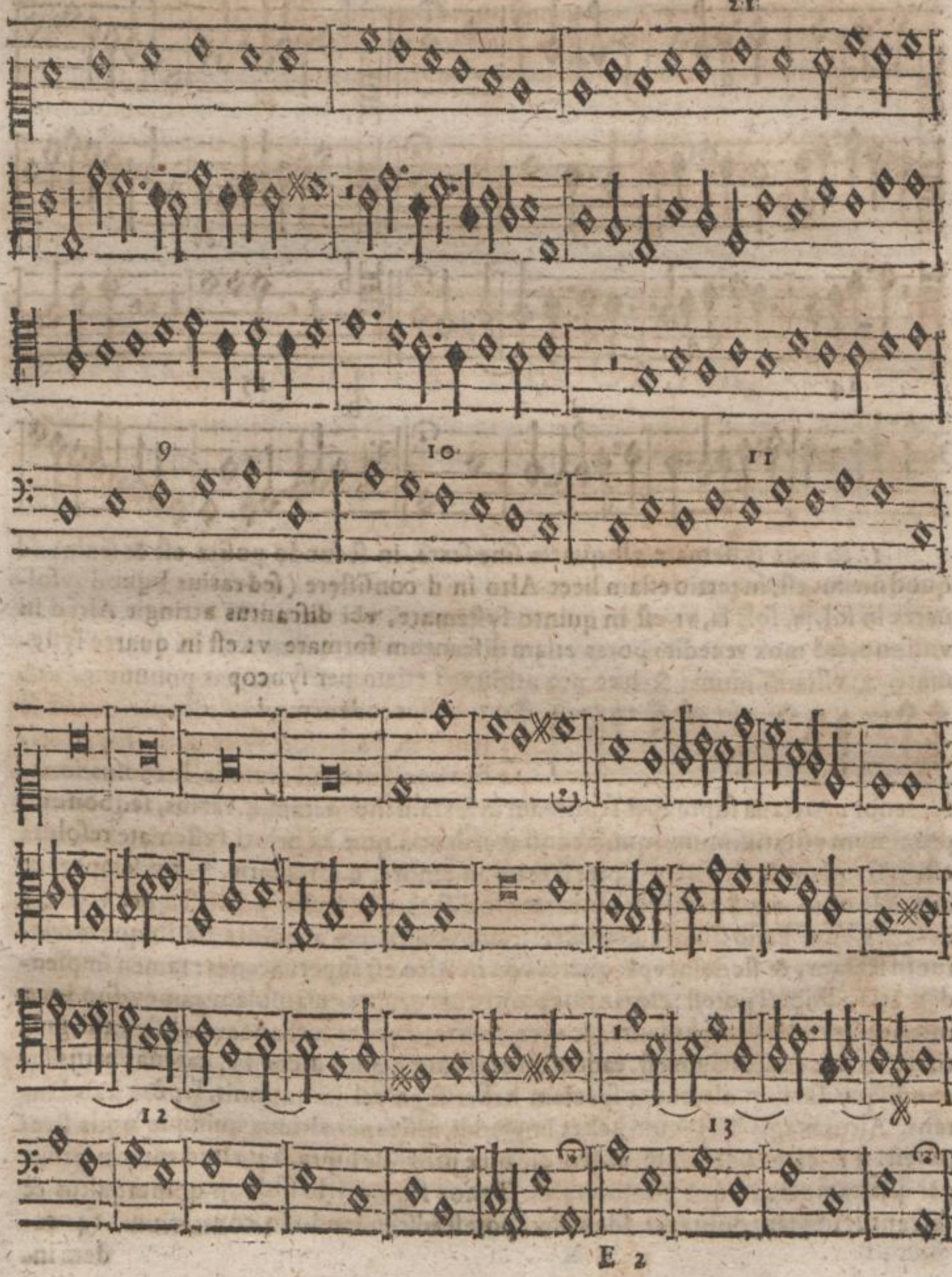
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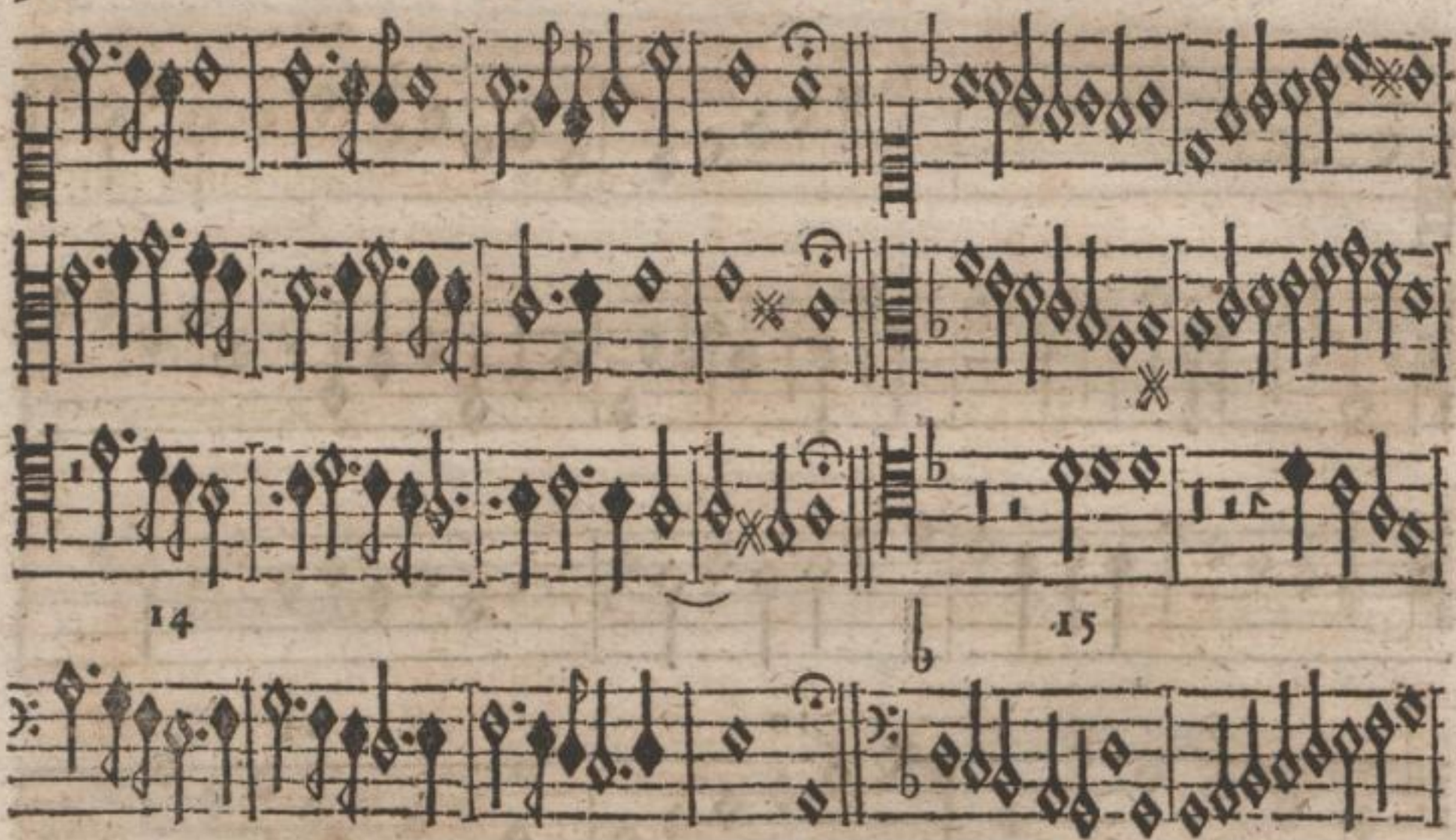
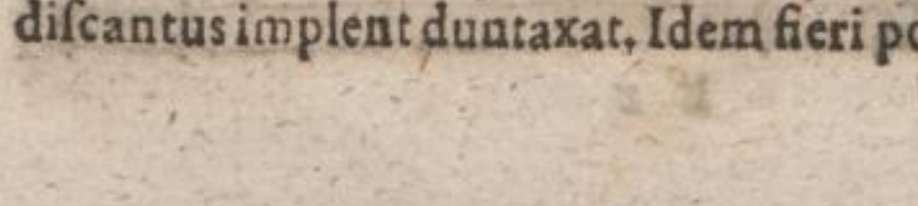



1. In hoc ſyſtemate eſt quarta ſine ſexta. in ſecundo poſita eſt & ſexta, id quod melius eſt, in tertio etiam licet Alto in d conſiſtere (ſed rarius) quod reſolueres in ſol, fa, ſol, la, vt eſt in quinto ſyſtemate, vbi diſcantus attingit Alti d in vniſono, ſed mox recedit: potes etiam diſcantum formare vt eſt in quarto ſyſtemate. 2. vſitatiſſimum: & hæc pro arbitratu etiam per ſyncopas ponuntur, vt



3. baſſus eodem modo ſyncopari poteſt & tenor in poſteriori ſyſtemate, ſuperioribus vocibus nihil mutatis. Iucũdius ſonaret tenor in octaua ſupra, per ſeptimam in ſextam inclinatam. 4. rarius, ſed bonum. proximum vſitatiſſimum, quod conſtat cadentia, quæ ex priori ſyſtemate reſoluta eſt. 5. frequens & elegans propter ſextam in tenore. 6. ordinarie. 7. ſic ſemper: & cap. XI. num. 24. 8. tertiæ frequentatæ in diſcanto & baſſo. 9. hic ſemper vna vox in tertia cum baſſo ſimul adſcendit: tertia vox incipit a quinta ſtatimque mouetur in ſextam, & ſic deinceps. quarta vox in Alto eſt ſuperuacanea: tamen implendi gratia adhiberi poteſt: elegantius omittitur: propter clauſulam tamen ſuo loco inſeritur, priori parte pauſante. & vero confertæ voces turbant aut obſcurant gratiam. 10. hic contrarium eſt. eadem quæ proxime ante dico. 11. catena tertijs ſecundiſque ſurſum alternata ſpeciem habet fugæ vel imitationis, lepôre haud carens. Altus magis hic locum habet implendi, niſi ſuper vltimis quinque notis ſtrui poteſt. 12. catena deorſum. eadem dic quæ proxime ſupra. 13. aliud catenæ genus per quartam tertiamque commutatas. Tenor ſequitur baſſum in quinta: altus & diſcantus implent duntaxat. Idem fieri poteſt adſcendendo in contrarium. 14. eadem in-

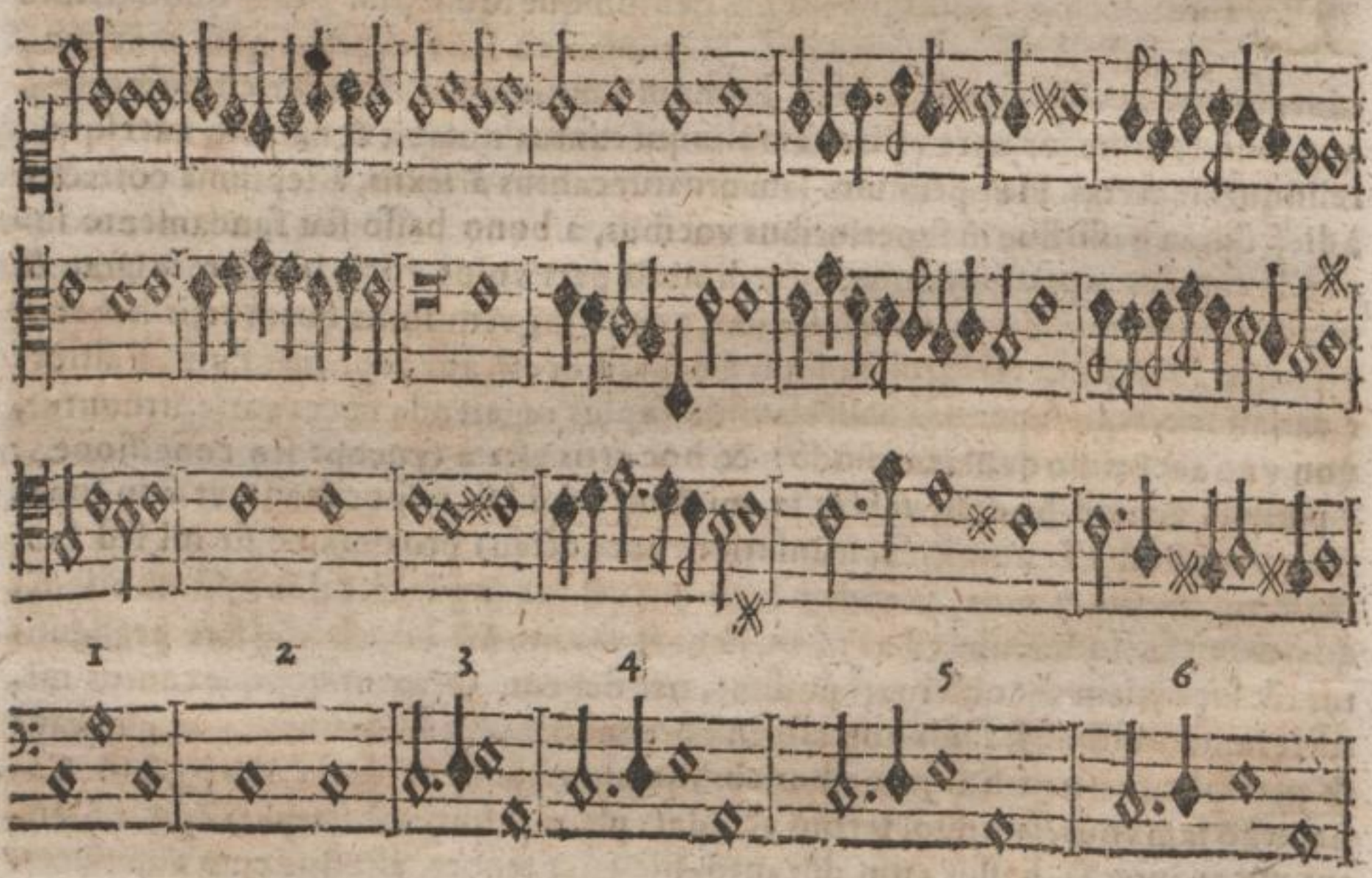
dem interiectis fusis concisa, discanto prope superuacaneo. 15. sextæ quoque possunt simul adscendere & descendere, incipiendo tamen a perfecta, & in eamdem desinendo. Infra sextam ponenda est tertia basso commeans. Si enim supra sextam poneretur, esset decursus per quintas vitiosus. Quarta vox addi non potest, nisi in fine seu duabus extremis plus minus mensuris, implendi gratia. Hoc modo non frequenter vtendum, nisi textus seueritas, &c. requirat.

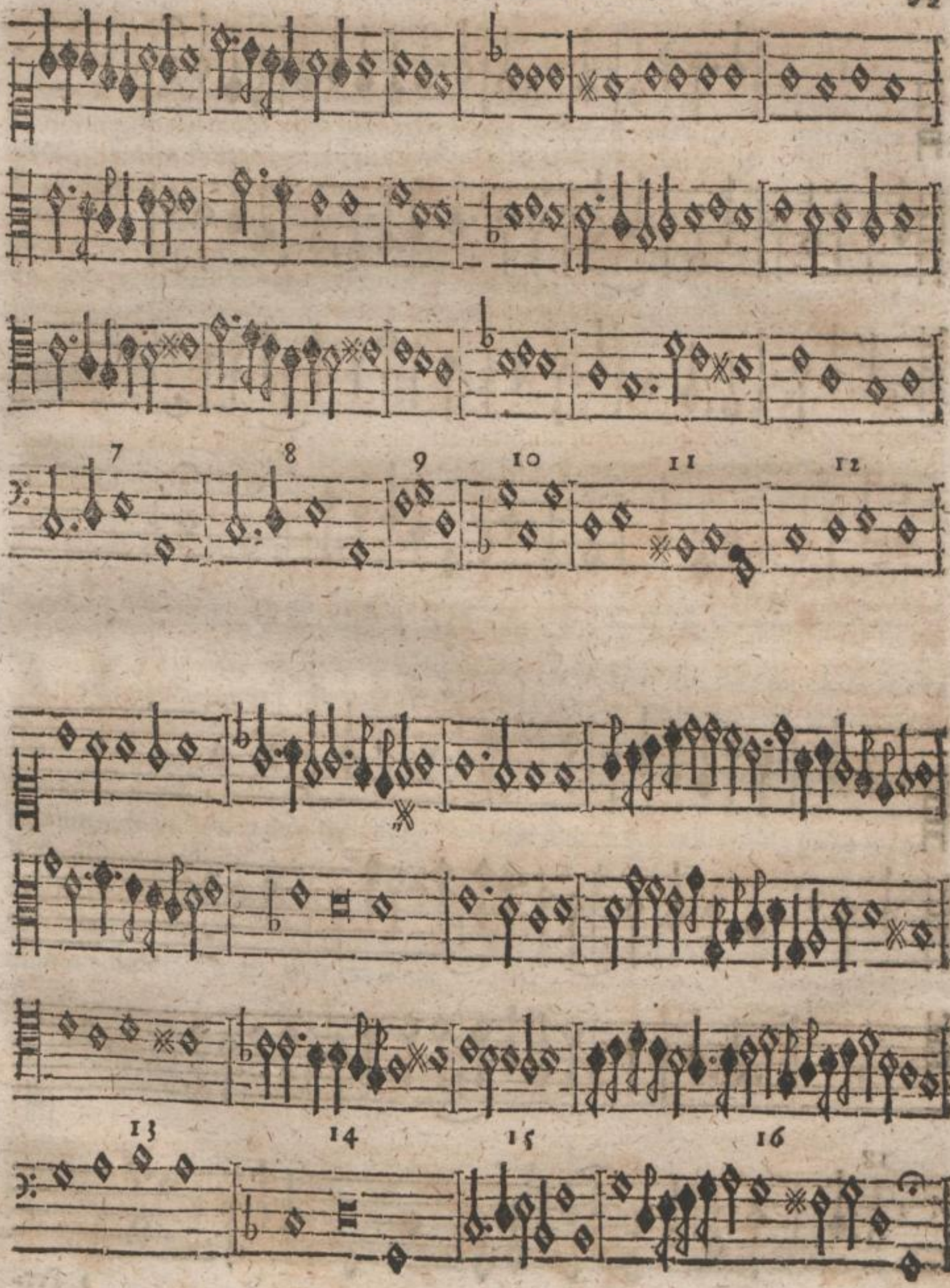
## CAPVT XV.

## ORNAMENTA, DECORVM, &c.

EA vix doceri posse credo: sed ab ingenio cuiusque peti debere. Audiendis, cantandis, inspiciendisque varijs auctoribus, maxime qui excellentes audiunt, formare possis ingenium, geniumque Musicum. Nam quod natura non dedit, ars nunquam dabit. Si quis tamen scire expetat, quid maxime cantum ornare videatur, sic habeat. Primum omnium necessarium est dispicere, quo tono cantum formare velis. nam alioqui cantus nutabit & natabit, aureisque relinquet incertas. Hæc primum. Iam ornatur cantus à sextis, à septimis correctis, à diesi siue in basso siue in superioribus vocibus, a bono basso seu fundamento iucundo cantatu: a permutatione, cum dimidia pars vnius vocis in aliam migrat, & vicissim huius dimidium in illius locum, quod plus venustatis quam artis habet: valetque ad cantum vel extollendum, si depressior est, aut deprimendum, si altior: a variatione, cum super vna bassi clausula sæpius repetenda voces varie struuntur, non vno aut primo duntaxat modo: & hoc artis est: a syncope seu concisione: a paritate vocum, hoc est, vt fa & fa, mi & mi vel diesis respondeant, vt si in superiore voce posita sit nota in fa, in inferiore voce octaua proxima ne sit mi sed fa. Nam mi audire & mox, in eodem loco (in octaua inquam, vel in quinta etiam quartaue) fa, inimicum est auribus, sicut & fa ante mi. Hæc hodie fere negliguntur: & sæpe etiam nec obseruari possunt, nec debent. Ornatur quoque cantus mirifice imitationibus & fugis non tamen obruendis multitudine vocum, vt eluceant & percipiantur. nam si alijs vocibus consonantiæ causa impleas, obscurabis. Canat ergo iam vnus, iam duo, tertius accedat: plenus chorus instrepat: committantur voces inter se, bassus cum discanto, hic cum tenore, aliæque cum alijs voces. Iam tardius incedat, iam velocius incitetur cantus: aut vnus tardioribus notis canat, alter celerioribus intercurrat. Sunt qui prius forment designationem bassi, quem vnicum pro arbitratu fingunt cum suis pausis & in alias voces excursibus. Bene quidem hi, vt securi inuentionis reliqua tantummodo superstruant: verum

eripiunt sibi mutandi licentiam. Alij non semper occupantur in formando basso (id quod tamen frequentissimum & consuetum est) sed discantum v. g. venuste currentem aut meantem finguntˌ quippe qui facilius audiatur; eique primum ceteras voces substernunt: & hoc maioris est artis. Maximum ornamentum est verbis eorumq; affectibus accommodare modulos: quo in genere non paucos peccare video, qui in rebus tristibus aut seueris, modulos adhibent leues ac saltantes, & vice versa. Denique ornatus petendus est ab ipso cantante, qui proprie, constanter, puriter, plena non hiulca voce, subinde tremula flexaque seu vibrante coloraturis, vt vocamus, si norit, cantet. Nam qui nescit colorare, quæso abstineat, simplici puroque cantu contentus, ne choleram bilemue concitet audienti. Et vero vnicus cantor cantui potest suauitatem aut tædium conciliare. Adeo sunt omnia in eo posita: vt bona cantio deterior videatur negligenter & imperite cantata: mediocris (nam malis nusquam locus erit) ex bono peritoque audita laudem amoremque mereatur. Ad extremum cantui suauitas circumdatur, si cantores sint beneuoli, inter se amantes, concordes, nec studijs aut voluntatibus dissidentes.

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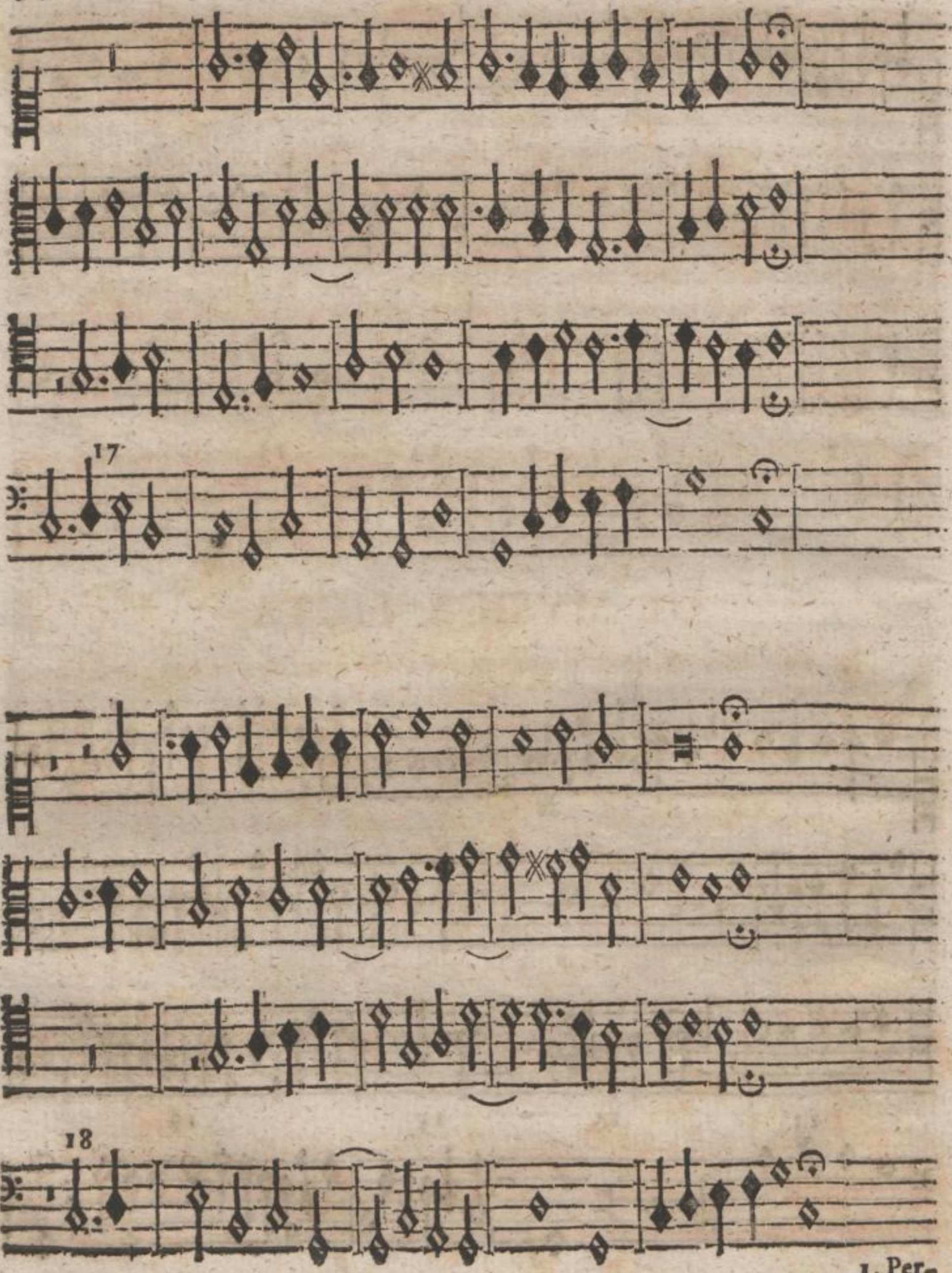
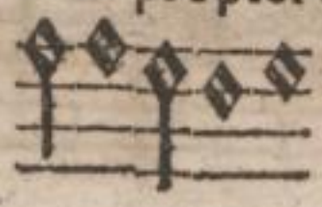



1. Per-

1. Permutatio in discanto & tenore, quorum ille deprimitur, hic eleuatur. 2 discantus & altus in se mutuo currunt. 3. communiter. 4. idem ornatius & concisius. 5. non frequentandum, maxime propter inconditum saltum tenoris in f. 6. hîc etiâm aberrans nota bassi composita. cetera venustatem ex decursibus habent. 7 simile. 8. bonum, sed hac positura. nam si octauam ponas infra quintam, simul descendent quintæ: idem est si tertiam imponas quintæ. 9. secunda nota bassi descendens in quartam, seu adscendens in quintam, tertiam habebit minorem. 10. eodem modo. 11. in basso quarta falsa seu imperfecta non inusitate, nec inuenuste. 12. quia tertia bassi fa habet, debet itidem prima alti nota fa habere, non mi, ne dissonet. 13. itidem a fa incipit discantus propter tertiam notam bassi fa. 14. per syncopen fractæ notæ in tenore pro



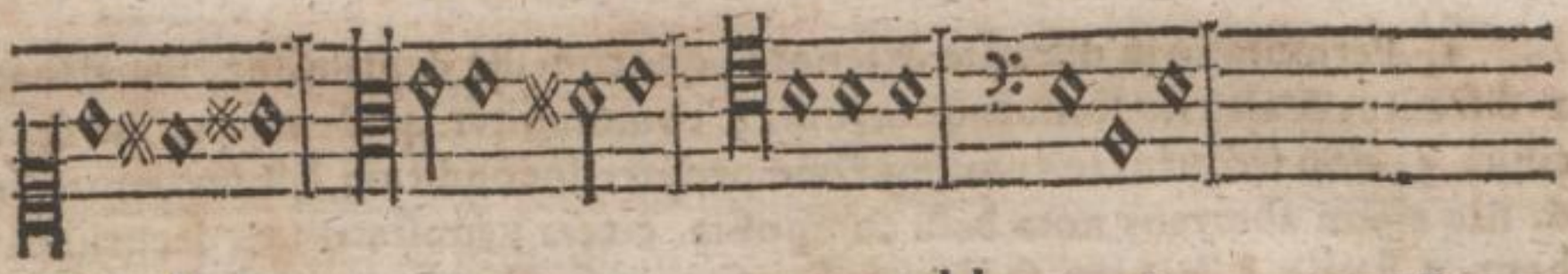
tationes. 17. densitas & concisum imitationis videtur auferre. 15. idem quod num. 13. 16. imisso imitationis seu fugæ, quæ sen- 18. eadem explicatius.

# CAPVT XVI.

## DE MVSICA FICTA.

MVsica ficta est, cum in quacunque claue quæcunque vox consonantiæ causa ponitur. Hæ coniunctæ seu adiunctæ vocantur, eo quod præter naturam canticis vel euphoniæ, vel perficiendorum modorum causa adduntur. Est autem coniuncta (vox) canere vocem in claue in qua ea non est: vel, est, toni in semitonium, aut semitonij in tonum repentina mutatio. Harum coniunctarum duo sunt signa, b rotundum & ♮ quadratum: prius in locis ♮ duralibus, posterius in b mollibus coniunctam facit. Possunt in omnibus vocibus fieri coniunctæ, in a, & e, & ♮ mi cum b molli: in b, c, d, f, g, cum ♮ duro. Saltus harum sunt de b ad b. hodie tamen sæpe de b molli ad durum præsertim in quartam deorsum fiunt. Vide exempla.

2.



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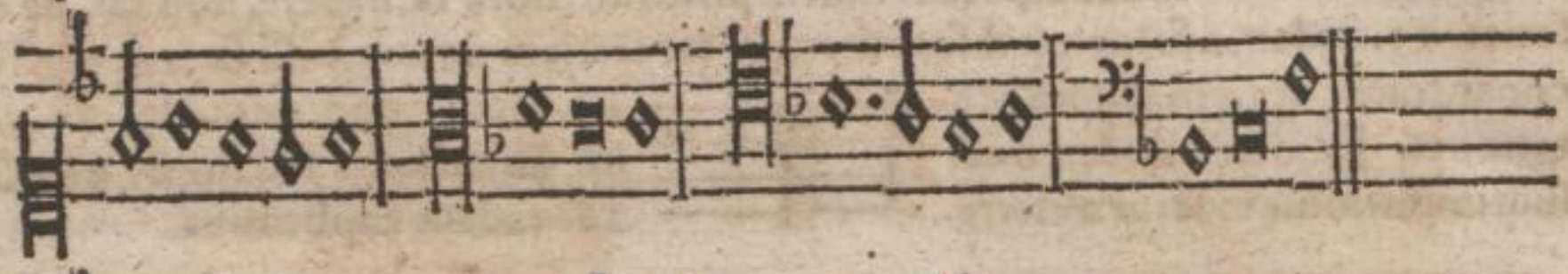

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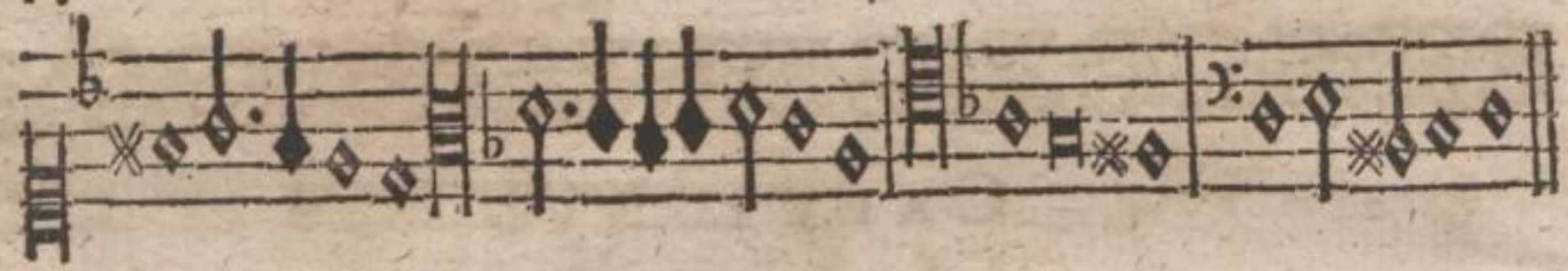

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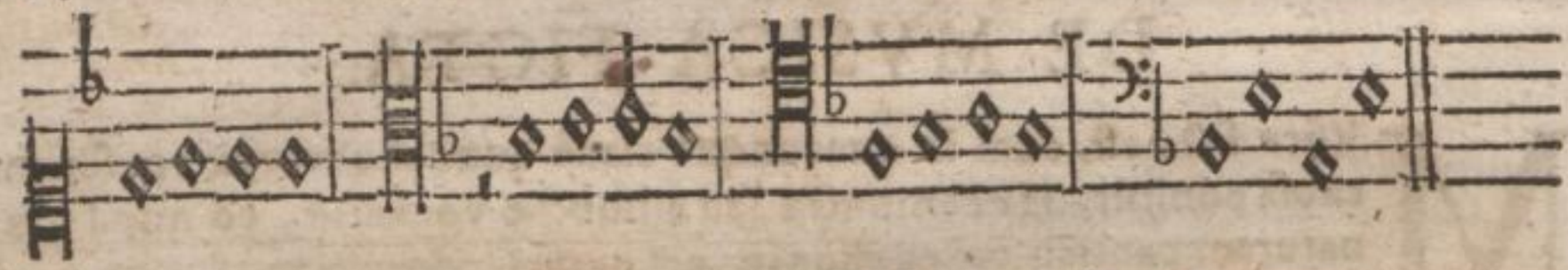

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8.

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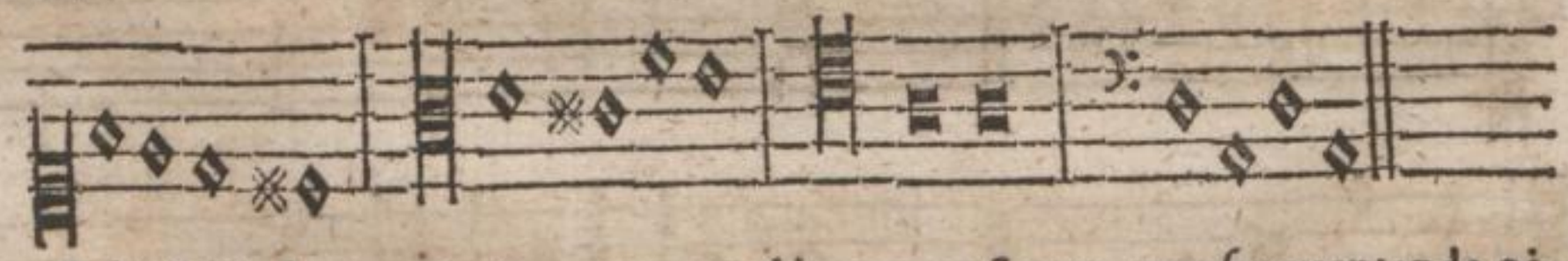


Talia ſubinde reperias hac ætate apud bonos auctores, nec frequentanda nimium, ſed vbi verborum textus requirit aſſumenda. Poſui quatuor voces, vt earum ſtru-

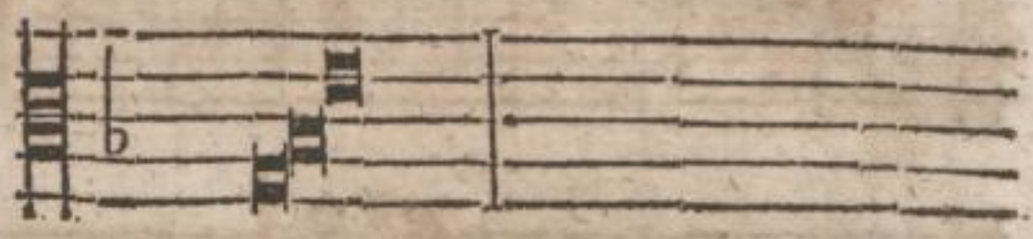
rum ſtructuram cognoſcas. Primum ſyſtema in tenore frequens eſt. 2. eſt quaſi in diſcanto canas fa mi fa: in alto re re vt re: in tenore la la la, in baſſo ſol re ſol. 3. quaſi in diſcanto canas ſol fa mi fa. 4. b in alamire tenoris hodie non nunquam vſurpatur. 5. illud baſſi frequens. 6. quaſi in diſcanto canas la fa fa fa: in tenore ſol la fa la: in baſſo, vt fa fa fa. rariſſimum. 7. in diſcanto fa, mi, mi, mi, in alto ſol fa mi fa, in tenore la la la ſol la: in baſſo, ſol re la re. rariſſimum. 8. vides in tenore quartam fictam. vſurpatur hodie. ſimplicius vſitatiuſque feciſſes fa, vt, re, mi, vel fa ſol fa ſol, & diſcantum, re mi re mi. 9. in alto quarta imperfecta non infrequens.

Seruit hæc fictio organiſtis & fidicinibus, qui quemuis tonum ex quauis claue formare poſſe debent. Verbi gratia primus tonus quinquies reddi poteſt, vt

1.

D.

2.



G.

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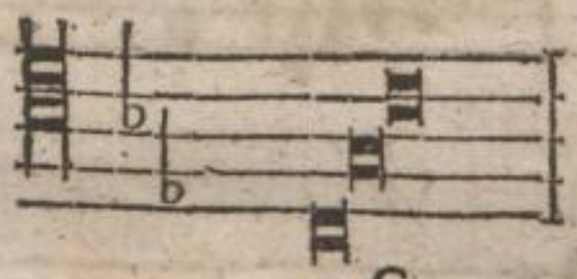

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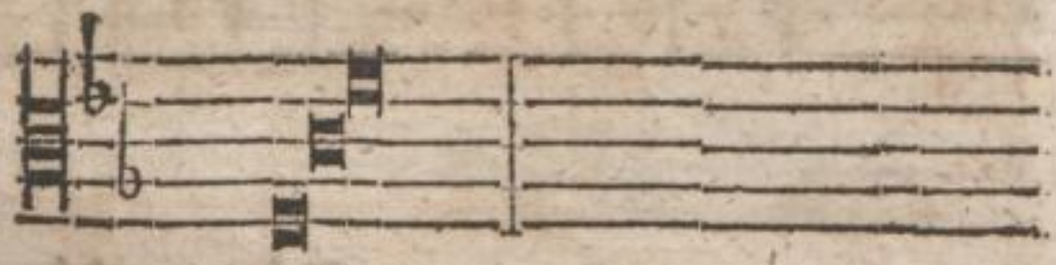

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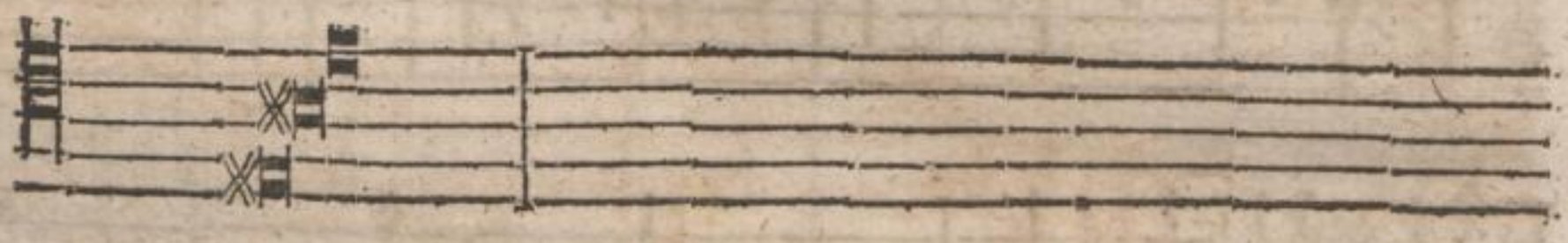
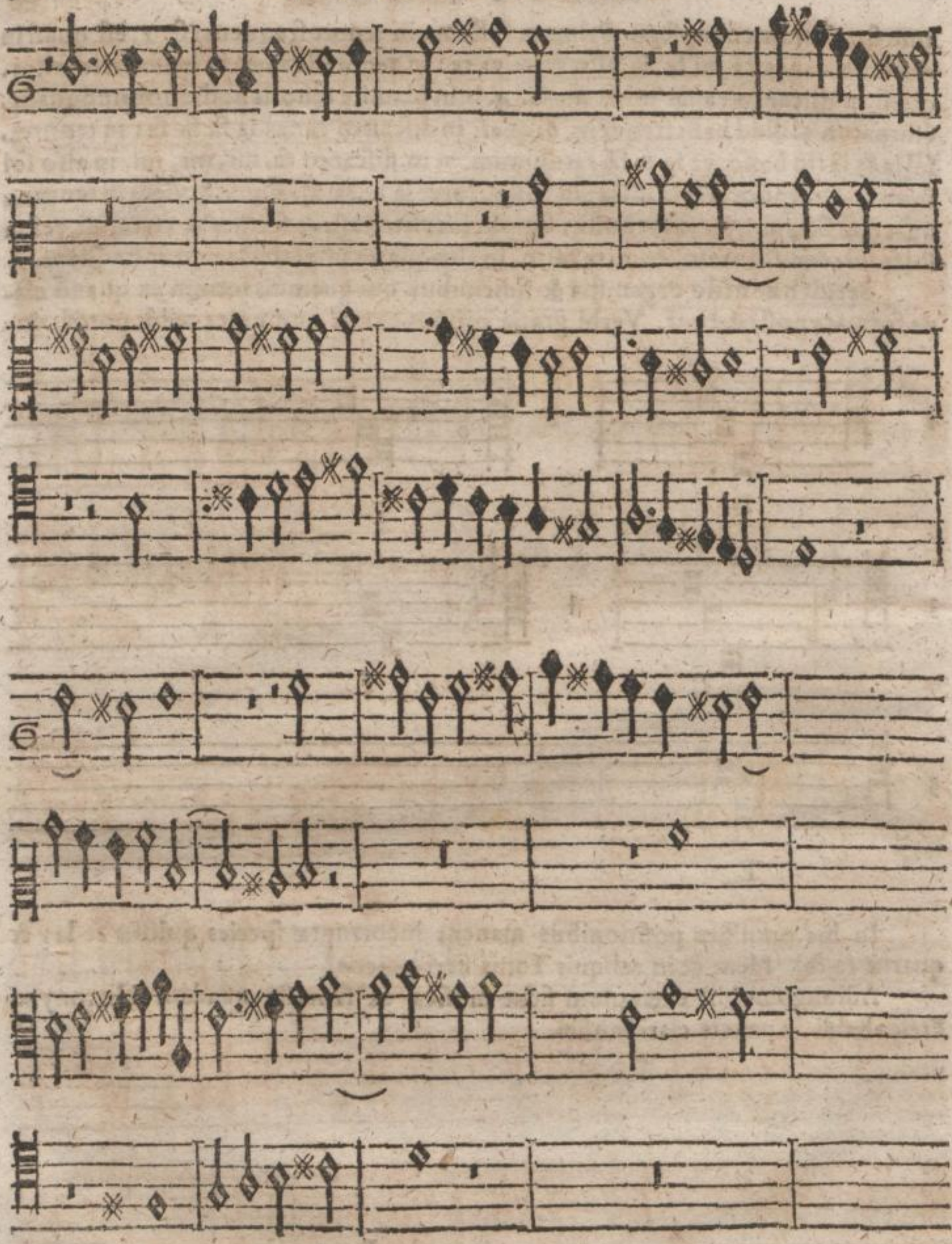
5.

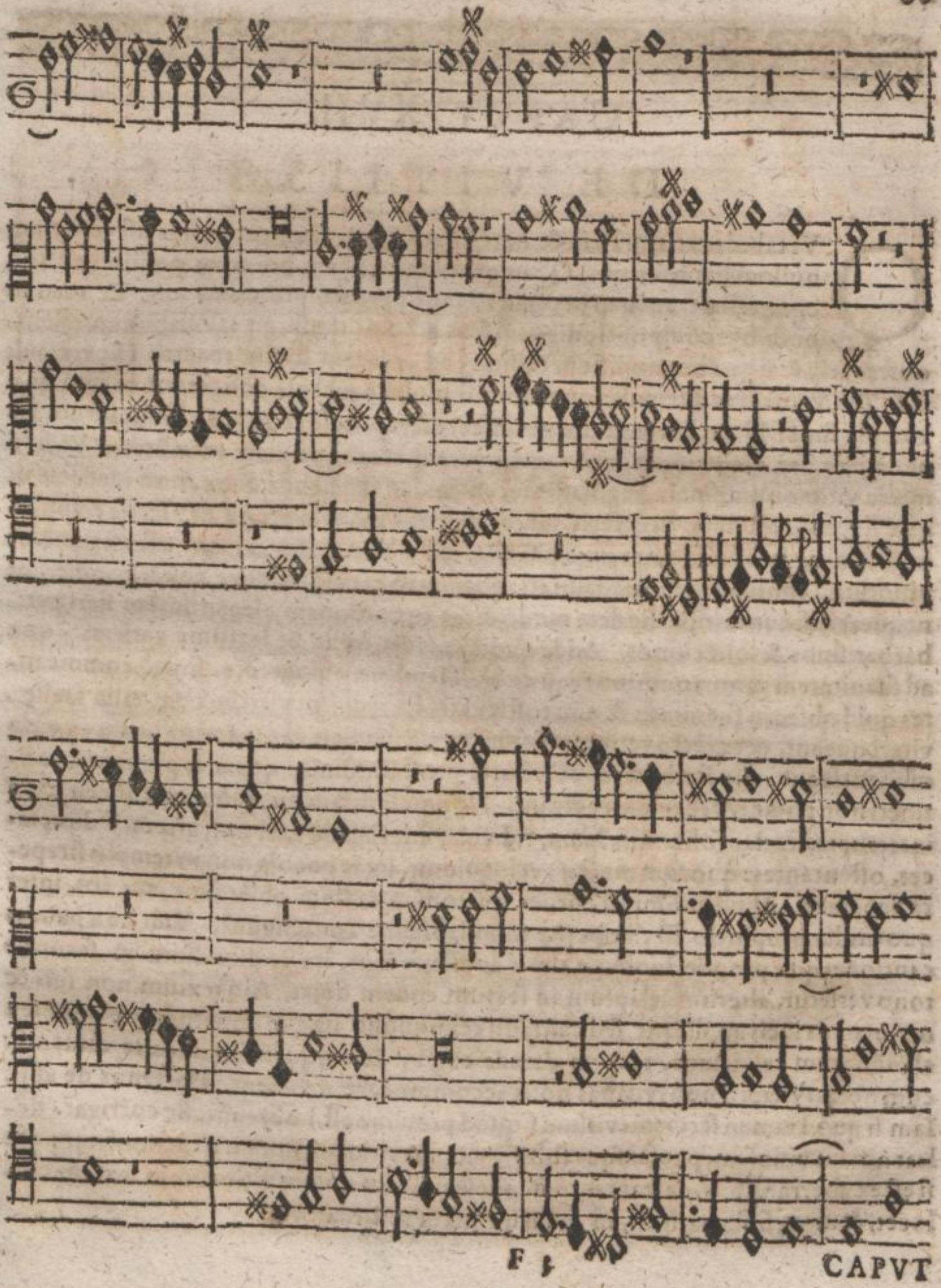


E.

In his omnibus poſitionibus manent incorruptæ ſpecies quintæ re la, & quartæ re ſol Idem & in reliquis Tonis fieri poterit.

Adiungo nobile exemplum fictæ muſicæ ex fantaſia quadam Hieronymi Freſcobaldi in paucis clari muſici.

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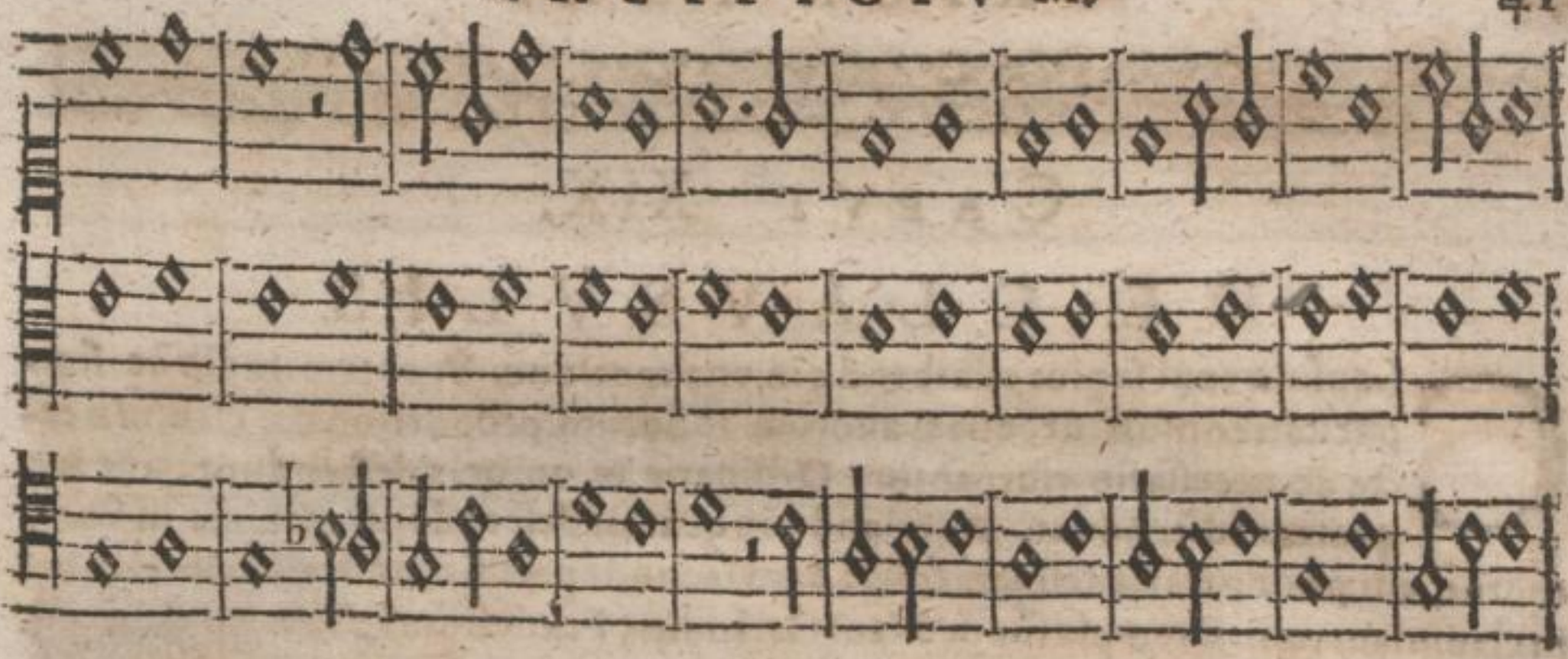
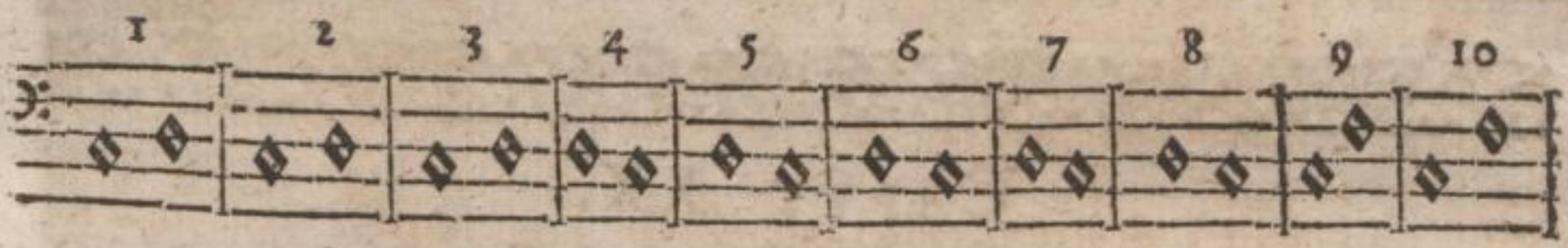
# CAPVT XVII.

## DE VITIIS.

QVi tabulam naturalem & neceſſitatis fuerit ſecutus, certus eſt ſe vitium nullum incurſurum. Quamprimum ad aliam notarum poſitionem te conuerteris, aut iam peccaueris, aut peccato proximus eris. Et vero in omnibus compoſitionibus videas a bonis muſurgis tabulam naturalem obſeruari, & ſi qua mutandi ſit neceſſitas, ad eamdem ſtatim reuerti. Hic ridiculi magiſtri & infelices diſcipuli: quorum illi multa præcepta congerunt eorum quæ vitanda ſunt: hi per longas ambages diſcere ſcrupuloſe coguntur. Præclarum ſane docere per Negationes, nec tamen veram vnamque viam monſtrare. Vt ſi tu multa vitioſa numiſmata ſingillatim recenſeas, ac reijcienda dicas, non ideo ſciam, quæ ſit proba moneta. Si dixeris, taliter impreſſa moneta proba eſt: facile colligam omnes alias huic diſſimiles improbandas eſſe. Nec audio caluam excuſationem vitiorum, conſuli videlicet ſuauitati: quaſi vero cantio ſuauiter condi condirique nequeat niſi cum vitijs. Eodem modo dicas tu orationem elegantiorem fieri per barbariſmos & ſolœciſmos. Adde quod in vitijs nulla ſit legitima varietas, quæ ad ſuauitatem cantus omnino requiritur. Nam duæ quintæ, &c. ſimul commeantes quid obſecro ſuauitatis & non ruſticitatis habent? præſertim cum talia facile vitari queant, & ex recto veroque maior & vera ſuauitas comparetur quam ex vitioſcitantiaque. Sic ſcribere, abuti eſt arte præſtantiſſima: quam ſi præceptis continerinon putant, vehementer errant. Nonnulli infamant quoque Muſicen, cum interrupta, fracta, volitantia, leuia, ridicula, ſine iudicio ſcribunt, artem, ſi dijs placet, oſtentantes: quorum muſcæ, vt loquimur, inter pocula non in templis ſtrepere deberent. Aliud vitium eſt eorum, qui tonum nullum obſeruant, aut eos, inter quos nulla proportio eſt, imperite monſtroſeque coniungunt. Vidi non paucas cantiones quæ proprie duobus e tonis conflatæ ſunt, ita vt dimidium in ſecundo tono verſetur, alterum delapſum in ſextum eodem finiat. Alij textum non ſuis & opportunis locis applicant ſed cantanti relinquunt. Itaque impetum melodiæ ſeu clauſularum reſpiciunt, textum deinde cogunt & torquent, inimica re cantanti: cum notas ſyllabis, non ſyllabas notis accommodare deberent. Hactenus de alijs. Iam ſi quod tamen ſcribenti vitium (quod procliue eſt) obrepſit, ſic corrigat. deleat notam vitioſam, pauſamque ſubſtituat: aut vitioſam notam alio transferat: aut ſi eſt ex aberrantibus, deleat tantum: aut ſecundam notam vitioſam in ſextam collocet, & mox, ſi res patitur, in ſuam quintam reſtituat, vt



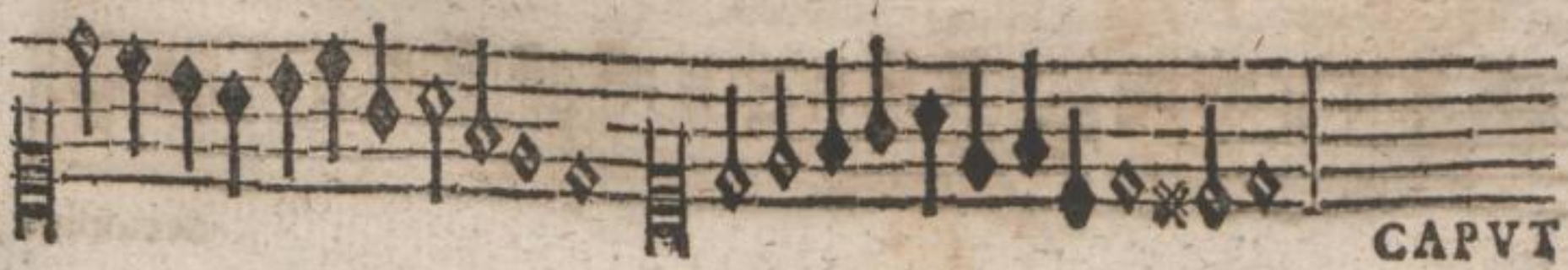



1. Baſſus & tenor in quinta adſcendunt & diſcantus in octaua, male. 2. diſcantus corrigitur per pauſam, tenor per ſextam. 3. corrigitur etiam permutatione tenoris & diſcanti. 4. male in diſcanto & tenore. 5. corrigitur diſcantus per ſextam, tenor per pauſam vt num. 2. 6. male, quia tenor cum diſcanto adſcendit per quintam. 7. tolle ſextam in tenore. 8. vel fac ſextam in diſcanto quæ mox in quintam redeat. 9. male adſcendunt per quintam tenor & baſſus. 10. corriguntur in diſcanto & tenore per permutationem.

# CAPVT XVIII.

## DE PAVSIS.

EÆ adhibentur, 1. reſpirandi gratia. 2. propter fugas. 3. propter ſaltus prohibitos. 4. propter difficultatem componendi in multis vocibus, vt in 6. 7. 8. &c. 5. propter textum. 6. cum venuſtati ſtudetur, quæ perit plùribus vocibus onerata. 7. cum etiam in paucis vocibus nihil addi poteſt, vt his duabus vocibus.



## CAPVT XIX.

## DE CLAVSVLIS.

CLauſulæ toni ſæpius adhibendæ in vna cantione. Vt autem tædio ac ſimplicitati conſulatur, etiam aliorum tonorum proportionatæ clauſulæ recte ac neceſſario vſurpantur. Ordinarie in quintas deſcendunt, aut in quartas adſcendunt. Aliquando in quartas deſcendunt, maxime in fine cantus, vbi prior pars ita deſinere ſolet: nam ſecunda pars ſeu poſterior cxire debet in clauſulam toni. Exempla ſuppeditant Orlandus, Prænestinus, Gabrieli duo, alij.

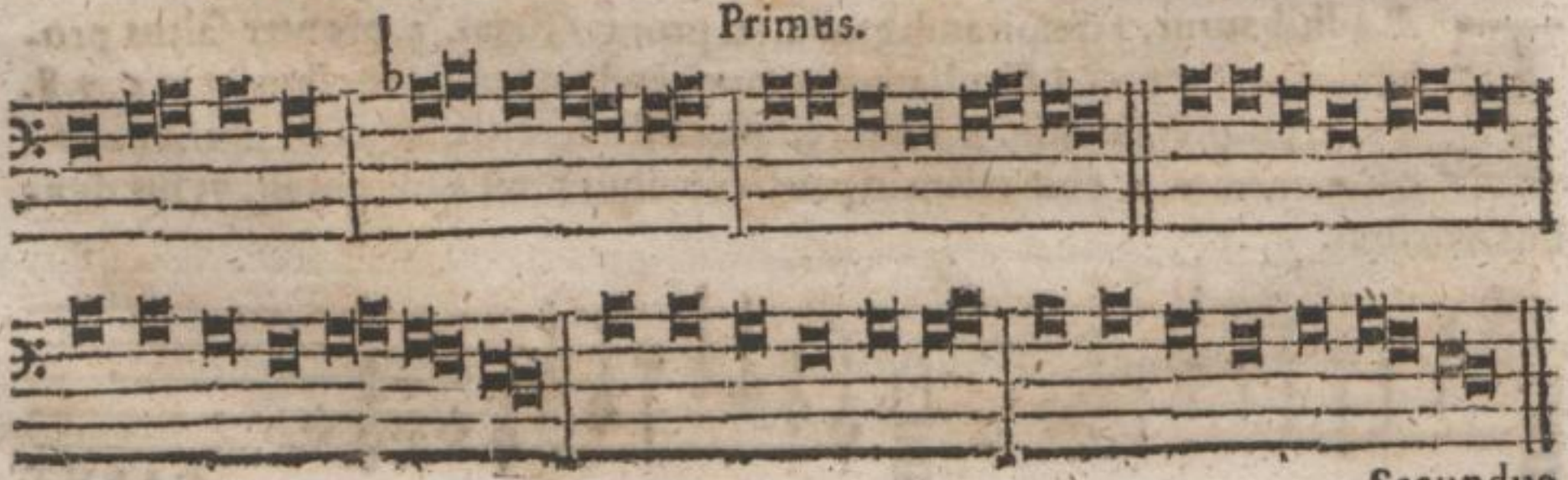
## CAPVT XX.

## DE TONIS.

TOnus eſt regula, curſum naturalem cantus regularis, Principio, Medio & Fine determinans. Priſcis quatuor erant toni, re, mi, fa, ſol. Duorum ſunt generum: Eccleſiaſtici & Muſici. Illi ſunt octo; hi duodecim. De Eccleſiaſticis ſic præcipiunt. Si cantus finitur in D, & incipit ab A, eſt primi modi ſeu toni. Si deſinit in D, & incipit ab F, eſt ſecundi. Si A finitur & incipit a C, eſt tertij. Si in E exit & incipit ab A, eſt quarti. Si terminatur in F & incipit a C, eſt quinti. Finitus in F & cœptus ab a facit ſextum. Deſinens in G, & incipiens a d, eſt ſeptimi. Denique finitus in G & cœptus a C facit octauum. Differentiæ tonorum a peritis repudiantur, vt quæ pro indoctis ſint repertæ. Et vero ex earum terminationibus alij toni gignuntur. Hæc breuiſſime de chorali ſeu Gregoriano cantu.

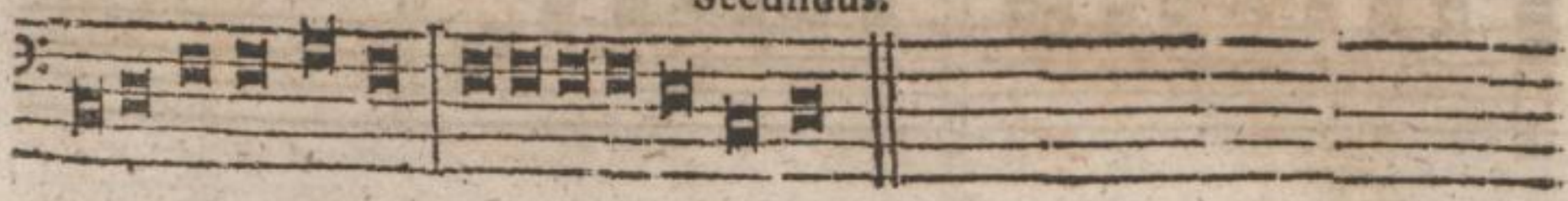
## TONI ECCLESIASTICI FIGVRATI.

Primus.

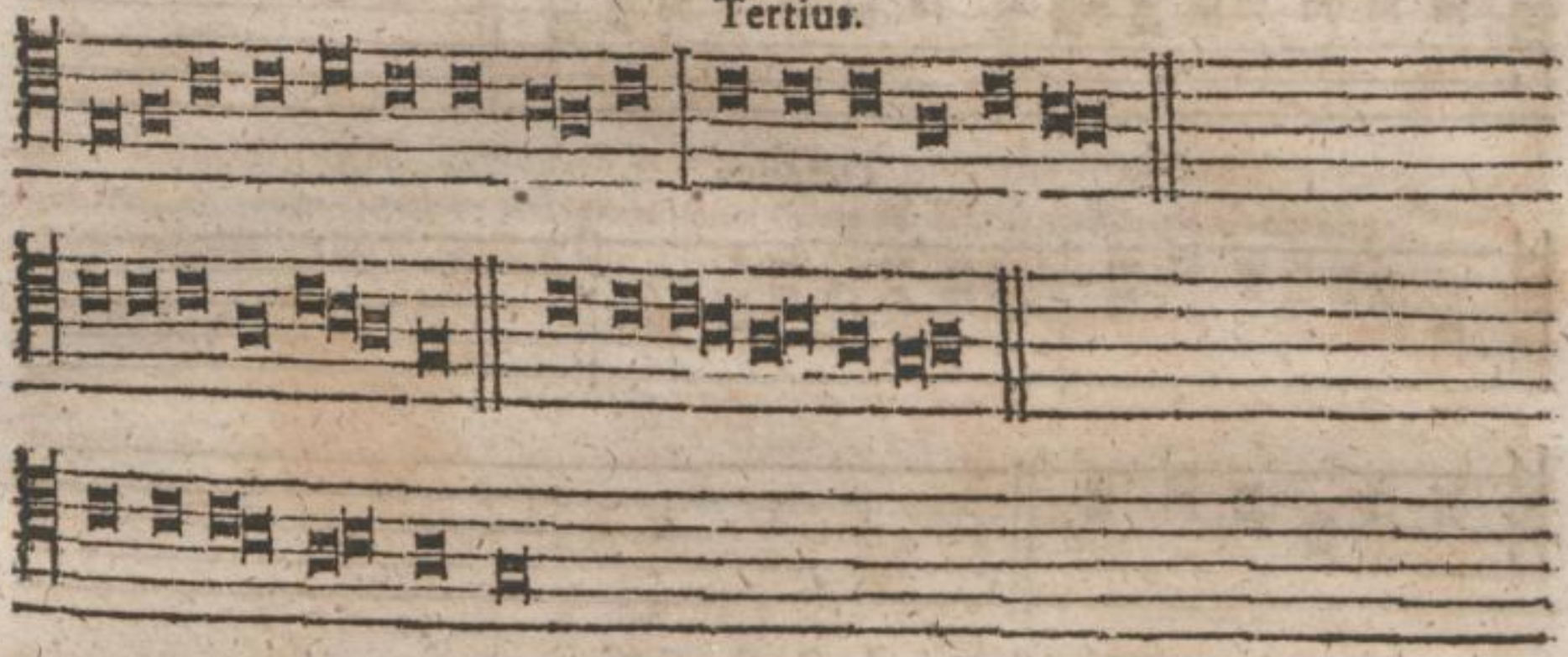


Secundus

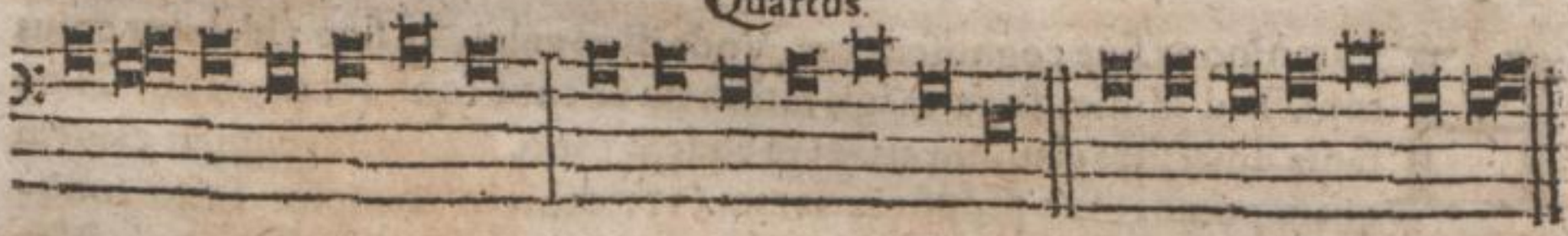
Secundus.



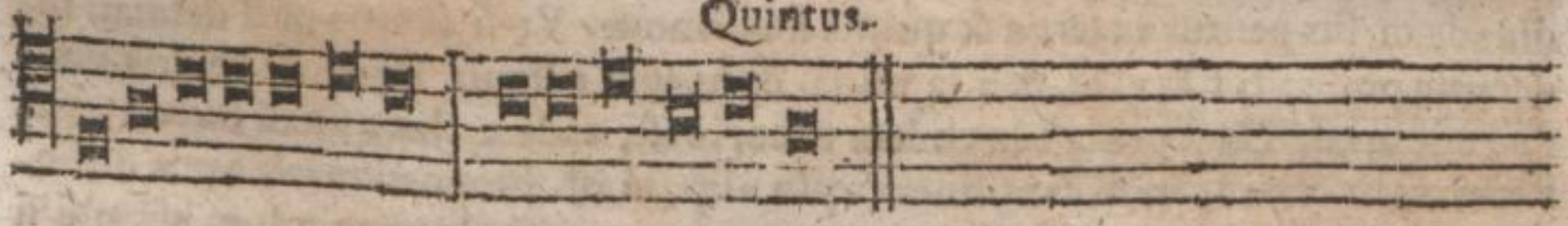
Tertius.



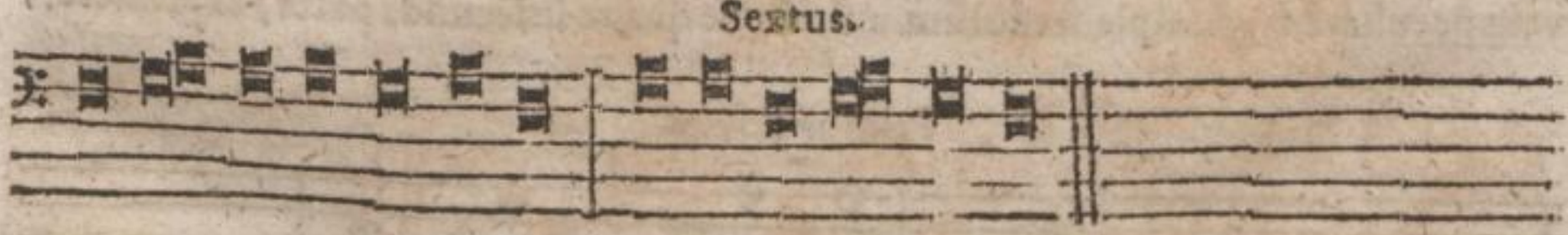
Quartus.



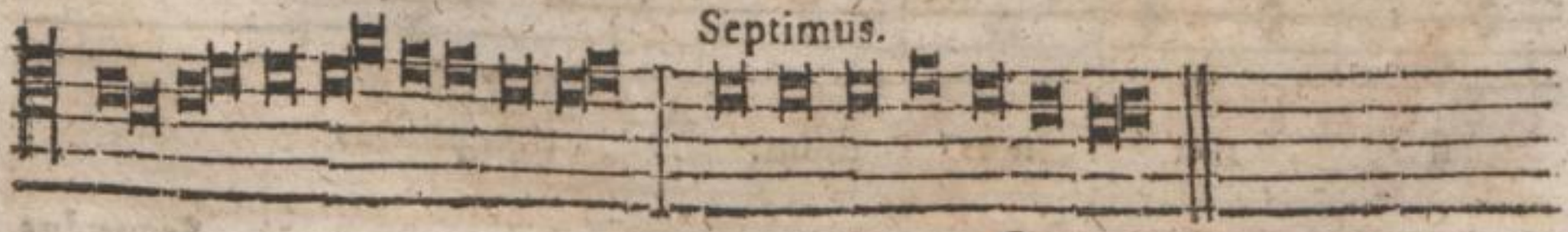
Quintus.

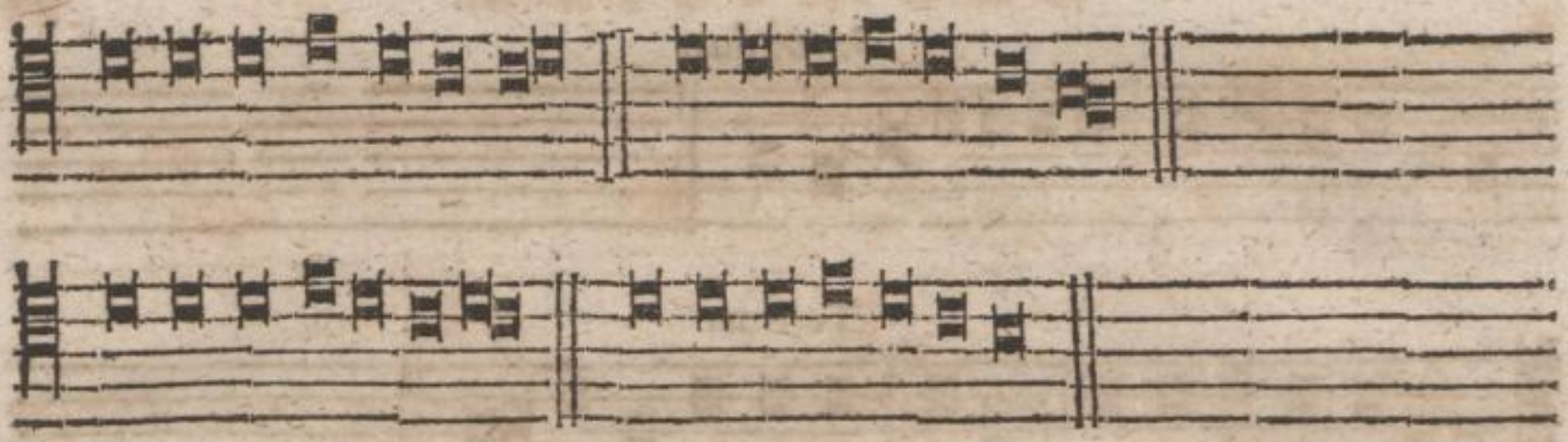


Sextus.

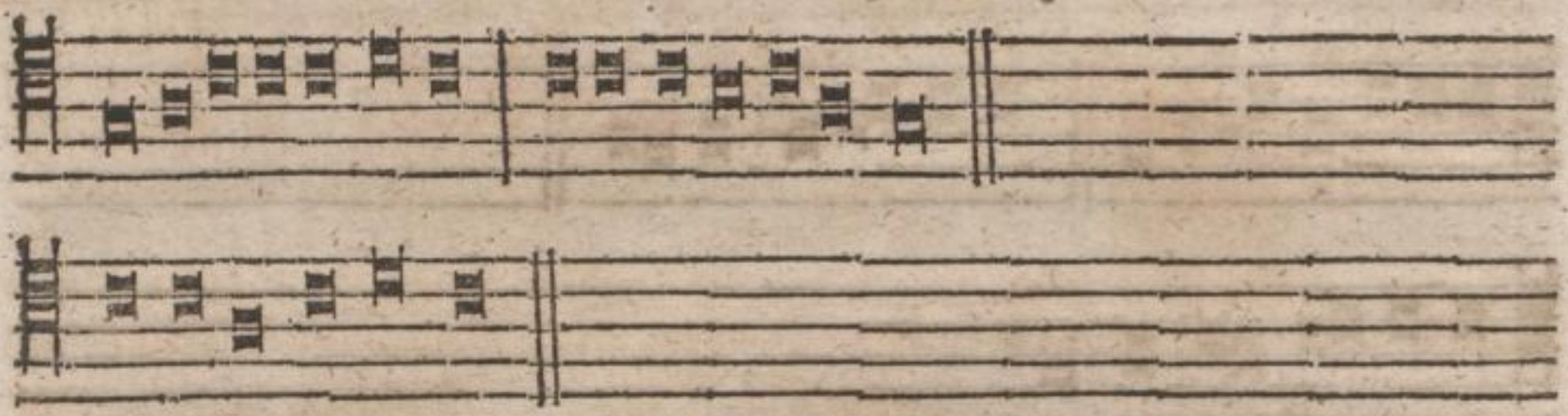


Septimus.





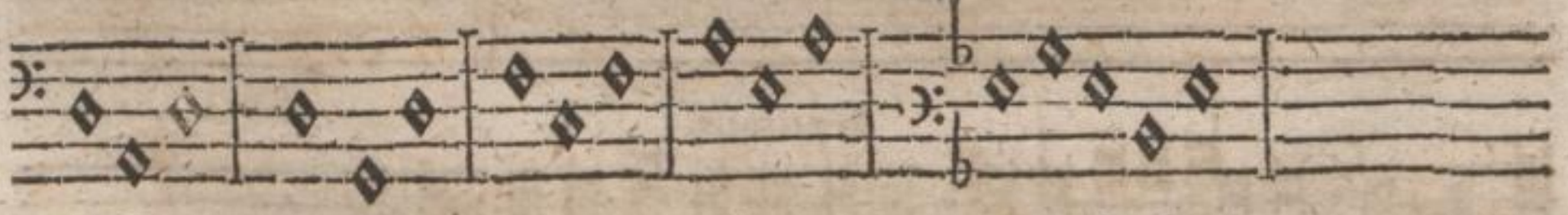
Octauus.



# Toni Eccleſiaſtici figurati.

HI omnino ex fine cognoſcuntur. Vnde illud vulgi, In fine videbitur cuius toni. Sed Muſici ſæpe magis rationem ducunt toni quam clauis. Hinc tanta diuerſitas clauium etiam in eodem tono. Et vero accipiunt clauem quam putant tono proportionatam, vt videbis in exemplis. Initia tonorum ordinariè debent eſſe aut ab ipſa finali claue, aut ab eius quinta ſuperiore. Medius decurſus petitur ex tertia & quinta finalis notæ. Vt ſi cantus in d definat, in decurſu poſſis vti f, fa vt fa, & a, la mi la, & horum octauis. Idem de ceteris tonis dicendum eſt. Nam præciſe in eodem tono, id eſt, eadem claue finali hærere, ruſticam facit & pauperem cantionem: quæ alijs, id eſt, proportionatis tonis diſtingui vult varietatis gratia. In alienos tamen tonos non facile migrandum eſt, niſi ſi velis peculiarem quempiam motum animi (de qua re in ſecunda parte) exprimere.

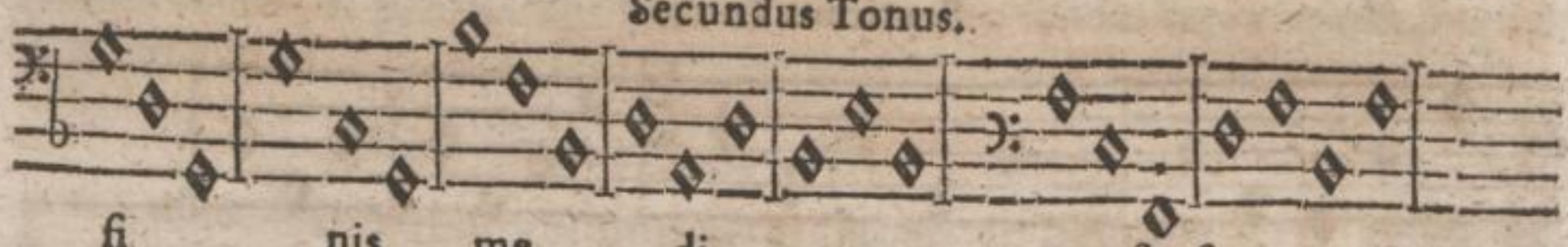
Primus Tonus.



finis. medium. tranſpoſitus.

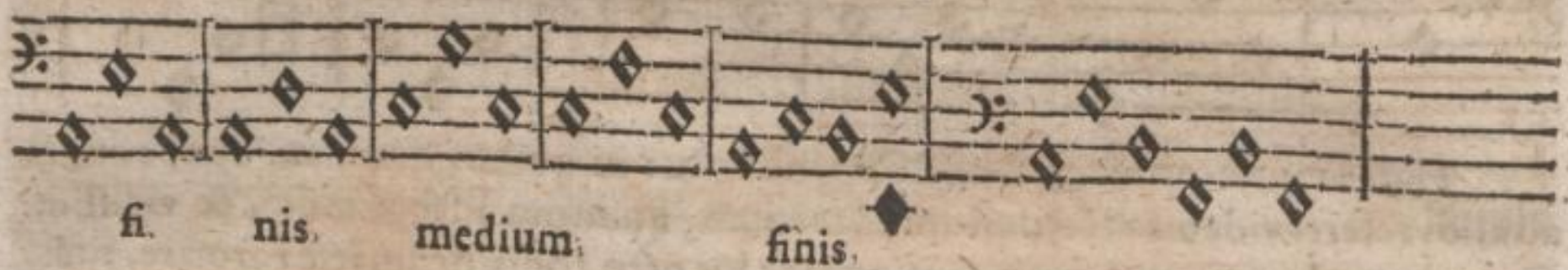
Secundus

Secundus Tonus.



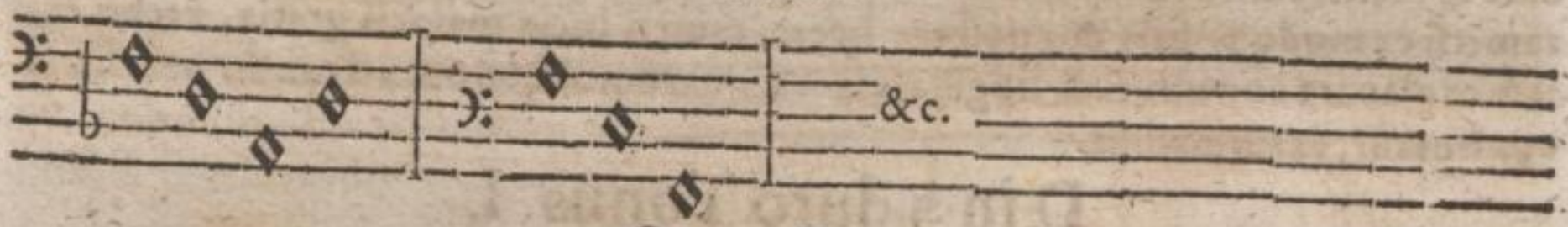
fi nis me di um tranſpoſitus.

Tertius Tonus.

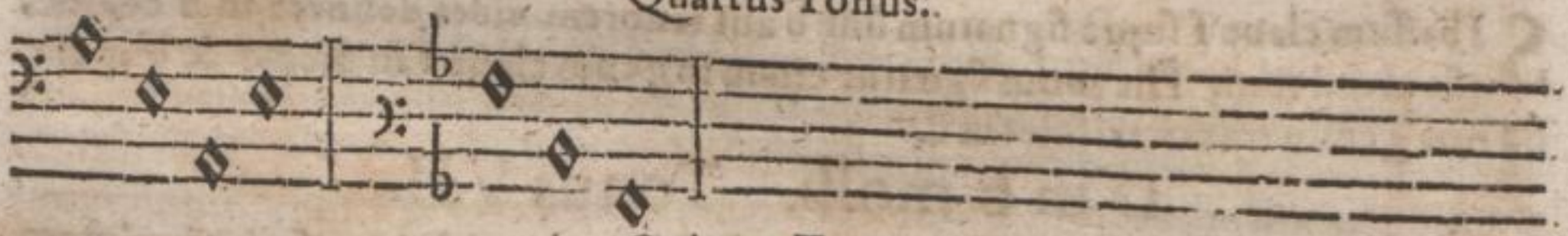


fi nis medium finis.

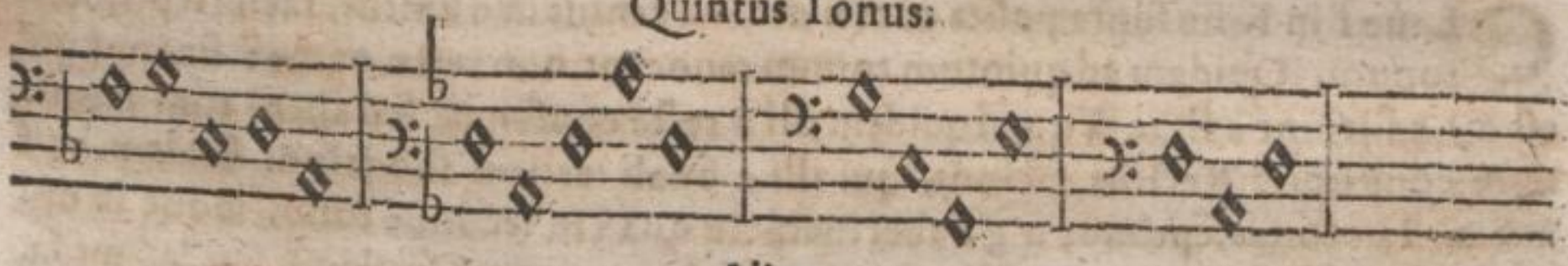
Aliter.



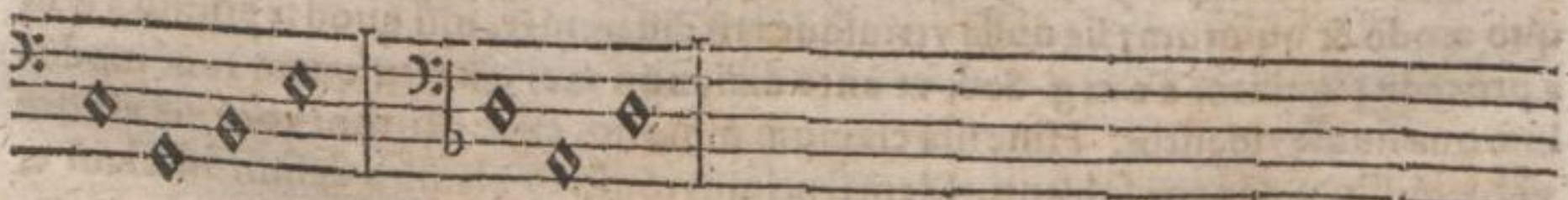

Quartus Tonus.



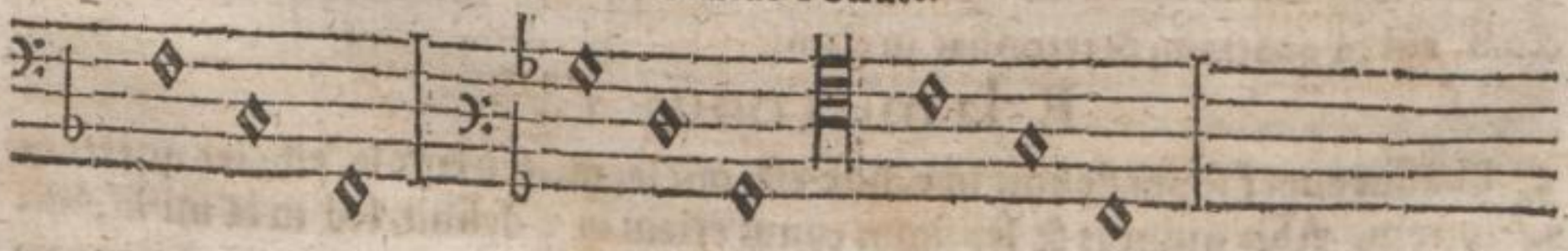
Quintus Tonus.



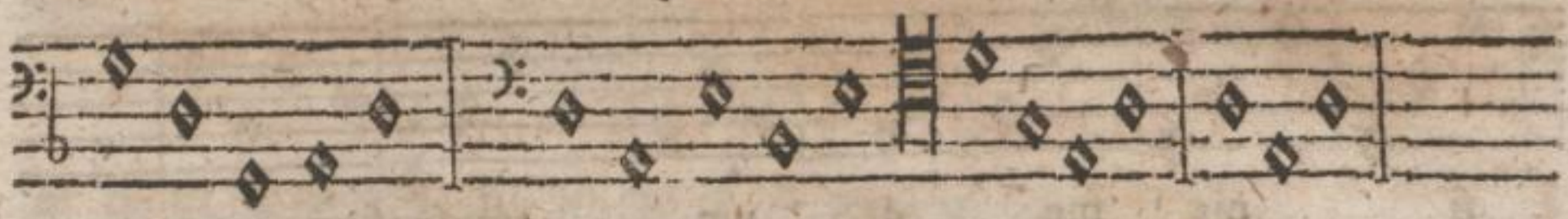
Aliter.



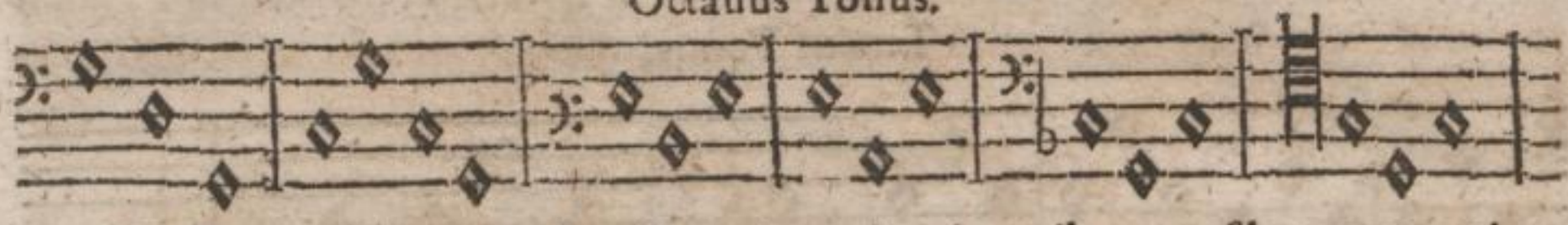
Sextus Tonus.



Septimus Tonus.



Octauus Tonus.



Hasce mutationes apud auctores inuenias: in quibus quosdam tonos etiam ad alios referri videbis vt secundum ad tertium; quintum ad septimum, & vicissim. Quandoquidem autem omnes cantiones ex his octo tonis ordinarie formare, iudicare & metiri consueuimus, vt discernere possis quæ cantio quali tono contineatur, tametsi ex modo positis cognoscere liceat, tamen lucis maioris gratia, verbis etiam explanare conemur, & singulas claues, quarum aliqua omnis cantio necessario continetur, examinemus.

## D in ♮ duro. Tonus I.

SI bassum claue f supra signatum sine b aut tenorem vides desinere in d cogita esse primi toni. Hic tonus signatur etiam in g cum claue f in medio & b molli. Ex hoc g enim transferri solet in d.

## D in b molli. Tonus VII.

CLaue f in basso supra posita cum b molli si cantus in d finitur, faciet septimum tonum. Quidam ad quintum tonum reuocant. non recte. nam ad finem (qui est a) adijciunt adhuc d, quod quidem illi a recte consonat, sed alieni toni terminum constituit. Rectius faciunt, qui illi a finali tertiam subijciunt finalem, vt f aut c. Hic tonus septimus a g debet incipere quasi in secundo tono, idque in decursu idemtidem repertere. Aliqui terminant hunc tonum in elami, seu la, mi. la. quo modo & quintum; sic nulla vtriusque erit differentia; nisi quod septimus à d in a procedit; quintus à c in g. Sed, vt ante dixi, non tam clauem quam toni modulum quæsiuisse videntur. Hinc illa clauium mutatio, cum isti toni voce vel altiore vel demissiore cantari soleant. Idem septimus tonus in alamire desinit in claui c. ♮ duri: sed translatus seu transpositus in quintam facit finem in d, vt principio dictum, aut in quartam, & terminat in elami.

## E la mi. Tonus IV.

SI bassus cum f supra desinit in e, hoc est, mi, la, mi, seu la re la, efficiet quartum tonum. Alijs quintus & septimus tonus etiam in e desinit, sed in la mi la; impropric

proprie tamen. Si quis in claue b mollis vellet hunc tonum repræsentare, fingeret in A desinentem, hoc est in la mi, incipiendo a D: sed similis fieret tono quinto.

## F in duro & molli. Tonus VI.

CLaui F. supra posita in cantu tam duro quam molli gignitur sextus tonus. Inuenitur etiam in claui c, tum transponitur in quintam, hoc est, in f cum b molli. Videas etiam in B exeuntem: sed perraro, tumque transfertur in quartam, hoc est, in f sine b.

## G in b molli. Tonus II.

BAsso cum b & f supra constituto nascitur tonus secundus. Sæpe habet fa in b & e. Desinit etiam in a, claue f in medio posita. Si transponatur in d cum b molli, fiet similis septimo.

## G in ♮ duro. Tonus VIII.

BAsso cum f sine b supra signato, desinente in g oritur tonus octauus. Desinit etiam in c in b mollari seu ♮ durali. Item in g cum claue c supra & claue f in medio. Sed hi transferuntur, in c claue f supra posita.

## A in ♮ duro. Tonus III.

CLaue f in basso supra posita sine b procedit tonus tertius cantu in a desinente. Finitur etiam in e, seu re fa mi la, satis improprie, nam magis quartum tonum respiceret. F claue in medio posita incipit etiam a c & in e desinit, hoc est, in sol re aut la re. Sed tum transponitur in d cum claue f molli supra: & tum fit similis quinto aut septimo tono.

## A in b molli. Tonus V.

CLaue f in basso supra posita cum b si cantus desinit in a, hoc est, la mi, erit quintus tonus. Verum hic sæpius in f medium cum b desinit: & aliquando sine b, qui transponi solet in c, claue f in ♮ duro supra posita. Aliqui in e durum aut d molle finiunt. non recte opinor. nam in e facit tonum quartum: in d, septimum.

Atque hi sunt illi octo toni cantus figurati in legitimis clauibus collocati. Ceterum, ne quid desideres, non nihil quoque de medijs clauibus tradamus. Si bassus f clauem mediam habet, & superiores voces constant ordinarijs & non transponendis clauibus, tum neque bassus transfertur, sed tonum habet, qualem in proxime ante positis descripsimus: si vero superiores quoque claues mutatæ loco sunt, ista obseruabis. Finem etiam, vt supra, cantionis intueberis, & inde tonum cognosces. Desinens igitur in

A in ♮ duro

Facit ſecundum, tertium, ſeptimum tonum, Transfertur in d cum b.

A in b molli.

Facit quartum tonum, quod A mutatur in translatione in e.

B molle.

Facit ſextum. mutatur in f.

C in b molli.

Facit octauum. transfertur in g ♮ duri.

C in ♮ duro.

Facit ſextum, mutando in f b mollis.

D in b molli.

Facit tertium, mutatur in a.

D in ♮ duro.

Facit ſecundum. transfertur in g molle.

E la mi.

Facit quintum. transfertur in A molle.

F in ♮ duro & b molli.

Facit quintum. transfertur in c.

G in ♮ duro.

Facit octauum. transfertur in c b mollis.

G in b molli.

Facit primum. Mutatur in d ♮ duri.

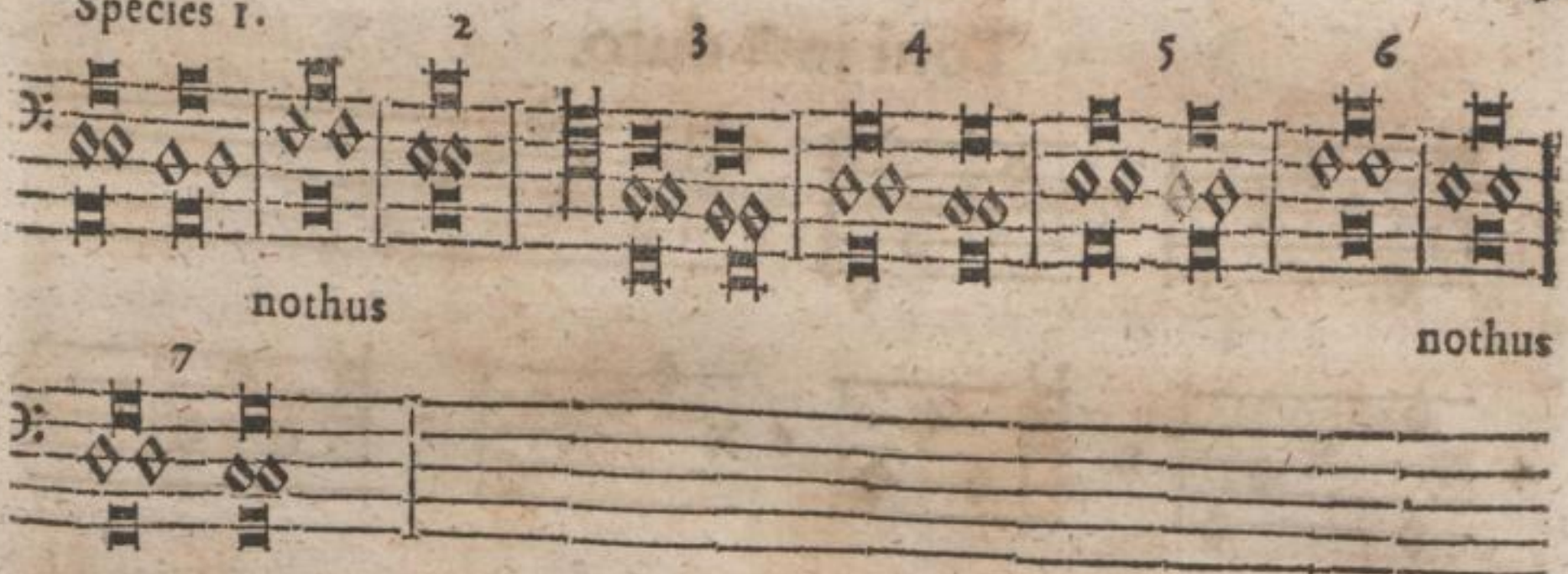
Hactenus de tonis eccleſiaſticis: Nunc etiam de tonis Muſicis agamus, qui quamuis raro a Muſurgis hodie vſurpentur; tamen quia veram naturalemque proportionem habent, non videntur prætereundi, præſertim cum eos ab alijs obſcure ambigueque tractatos eſſe videamus. Nam ſemper duos tonos conſequentes faciunt in eamdem clauem deſinere, vnde nullum inter hunc & illum diſcrimen appareat, cum re vera ſatis magnum diſcrimen admittant, vt in tabula exempliſque patebit. Atque hac ratione tantum eſſent ſex toni, non duodecim. Nos autem duodecim eſſe confirmamus.

## TONI SEV MODI MVSICI.

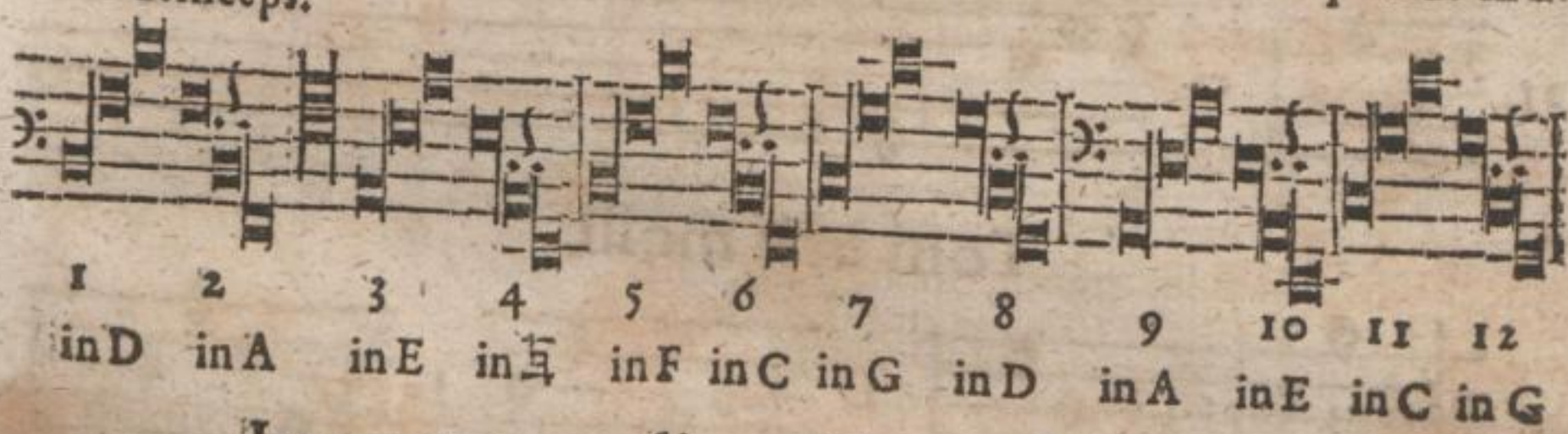
COlliguntur ex ſeptem ſpeciebus diapaſôn ſeu octauarum. Eæ ſunt A, ♮ c, d, e, f, g, Harum clauium ſingulæ pariunt duos tonos ſeu modos, vnum in quintam, alterum in quartam adſcendentem. Sic fierent modi 14. ſed cum duo ſint nothi, neque cantari poſſint nimirum ♮ in f & f in ♮ his reiectis remanent duodecim legitimi. Vide tabulam,

Species

Species 1.




Ex hac ſyſtematum collocatione, apparet duas ineptas mediationes, propter tritonum ſeu falſam quartam, ac ſemidiapente ſeu falſam quintam concurrere, vnam in ſecunda, alteram vero in ſexta ſpecie diapaſôn. Ex vna claue generantur duo modi coniuncti ſeu vicini, vt primus & ſecundus ex D: tertius & quartus ex E. & ſic deinceps.



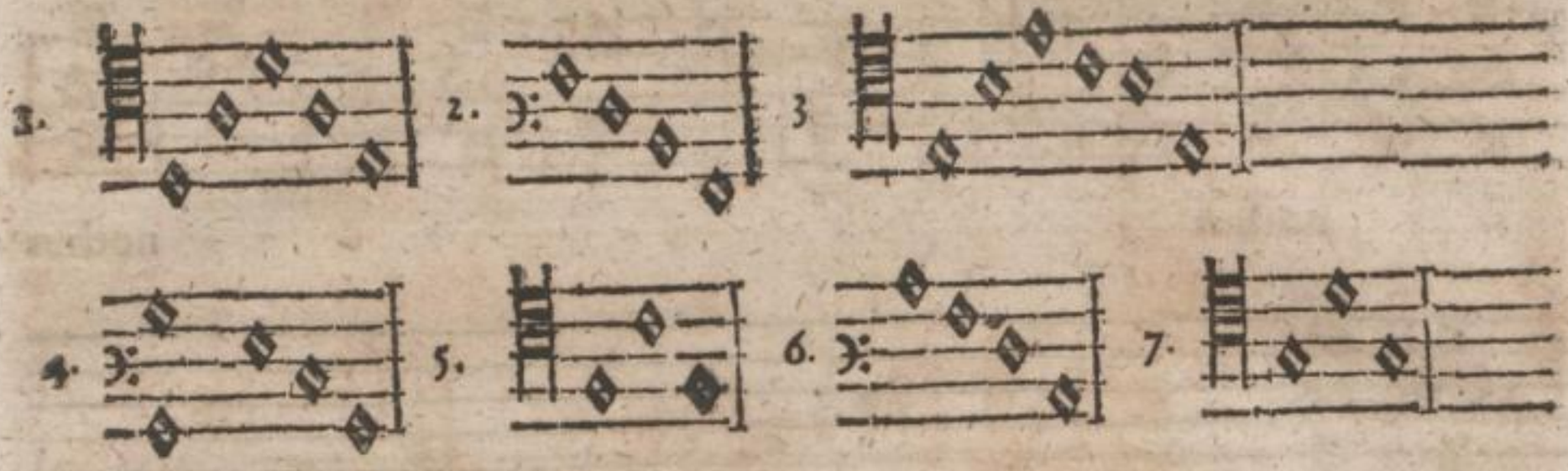

## Itaque progredietur Tonus ſeu modus

1. a D in d. re la: re ſol.
2. ab A in a. re ſol: re la.
3. ab E in e. mi mi: mi la.
4. a ♮ in ♮. mi la: mi mi.
5. ab F in f. fa fa: vt fa.
6. a C in c. vt fa: fa fa.
7. a G in g. vt ſol: re ſol.
8. a D in d. re ſol: vt ſol.
9. ab A in a. re la: mi la.
10. ab E in e. mi la: re la.
11. a C in c. vt ſol: vt fa.
12. a G in g. vt fa: vt ſol.

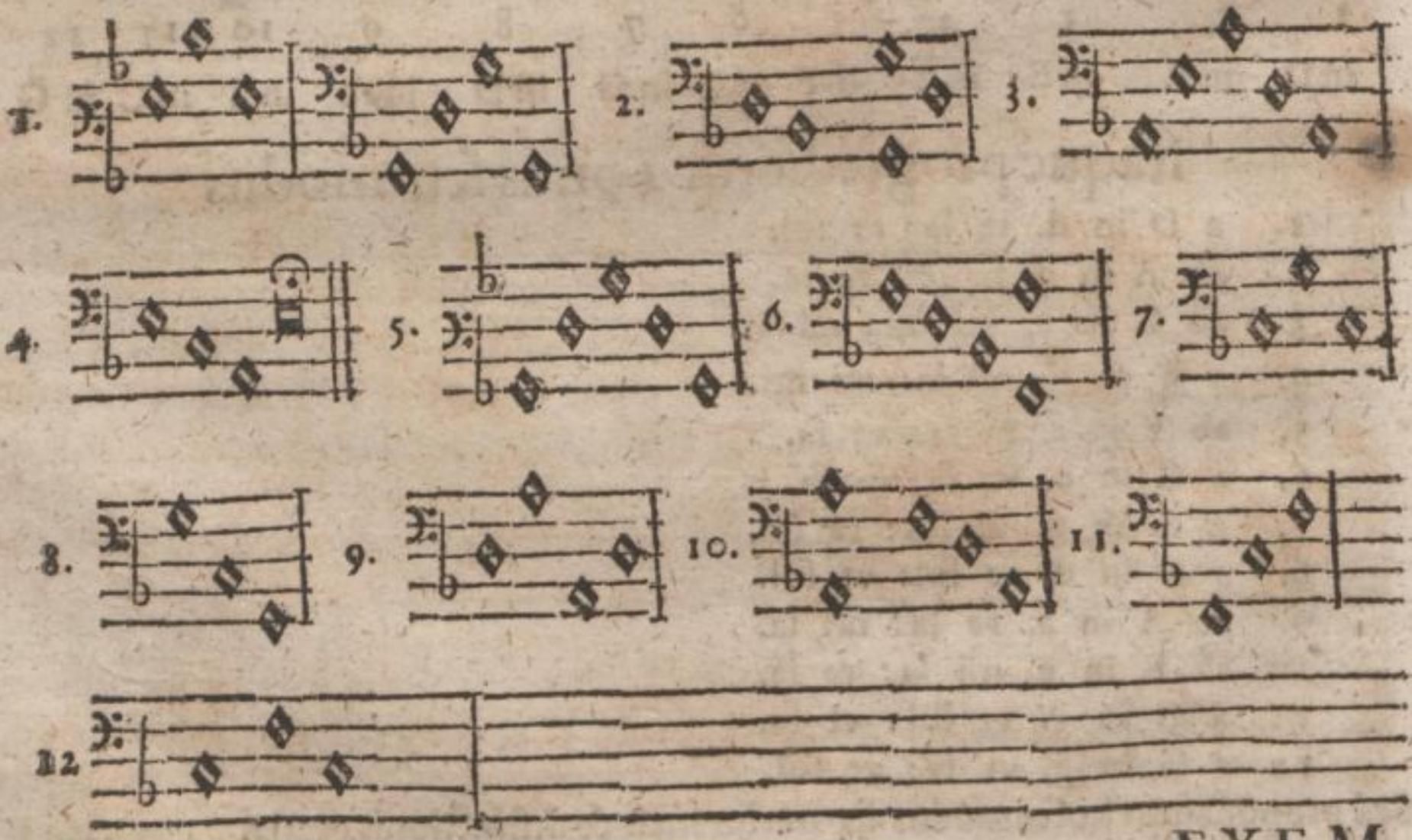
Sed proponamus hoſce modos ſeparatim lucis & diſtinctionis gratia.

Toni

## Toni in ♮ duro.



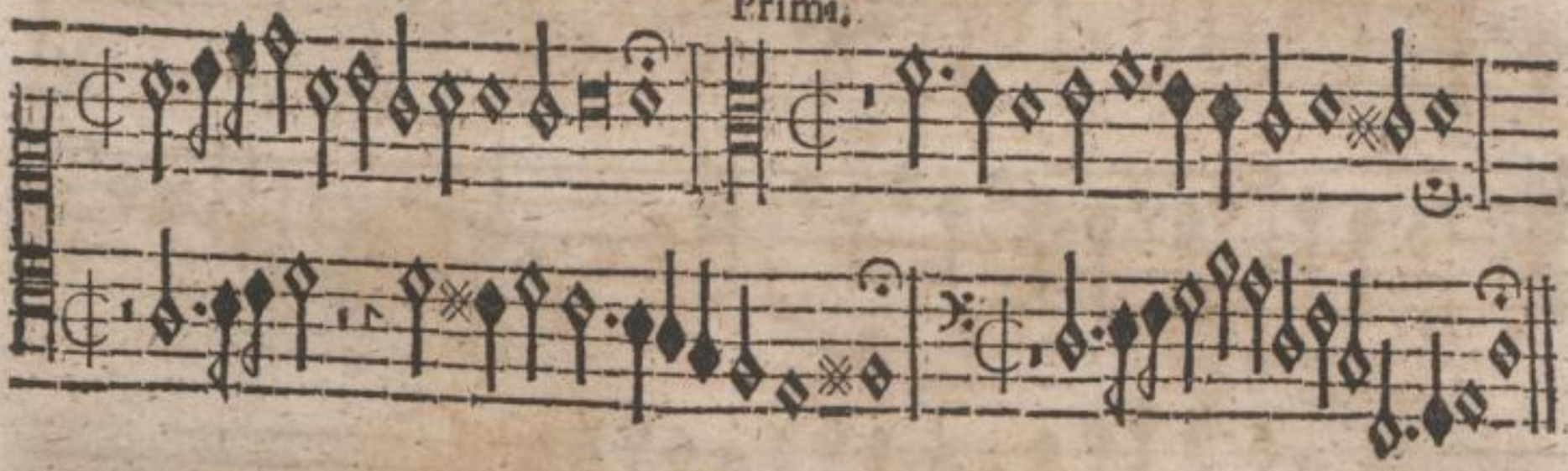

## Toni in b molli.



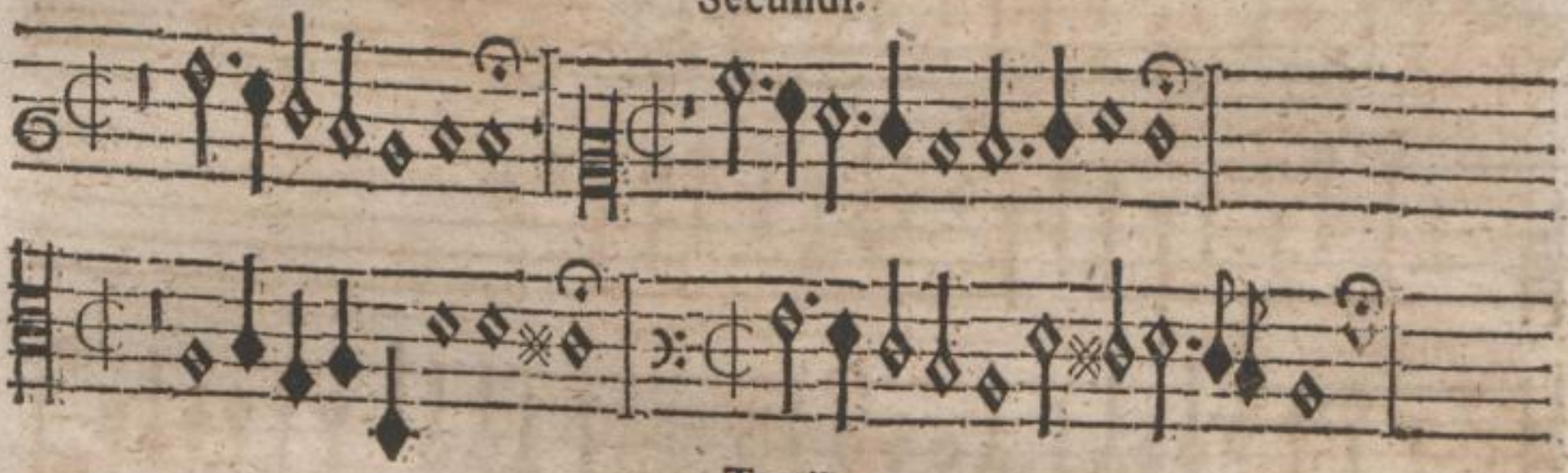

EXEM-

# EXEMPLA MODORVM.

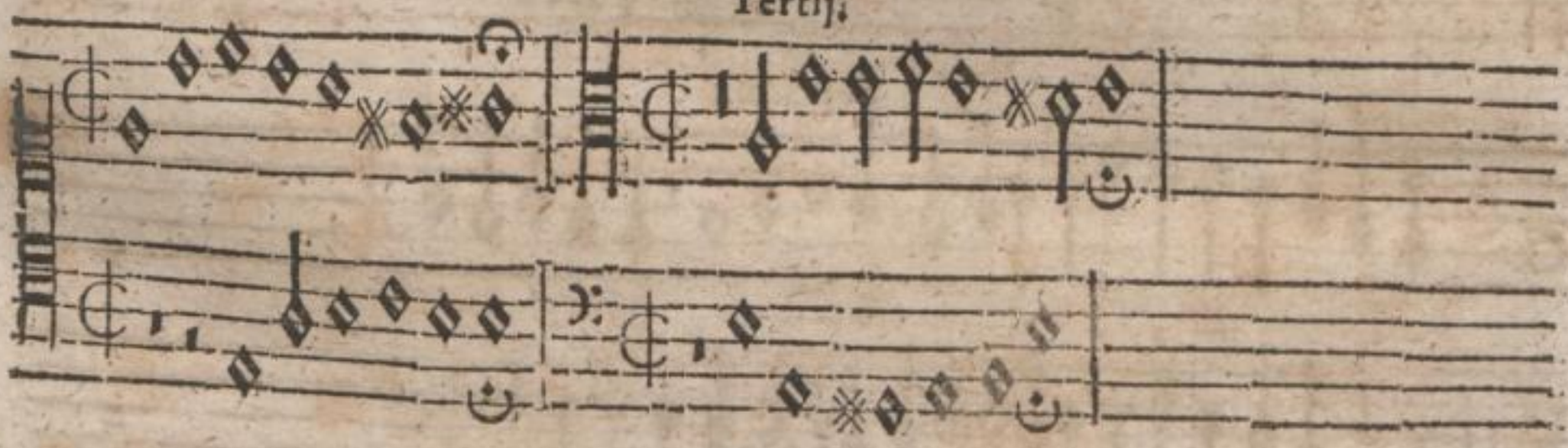
Primi.



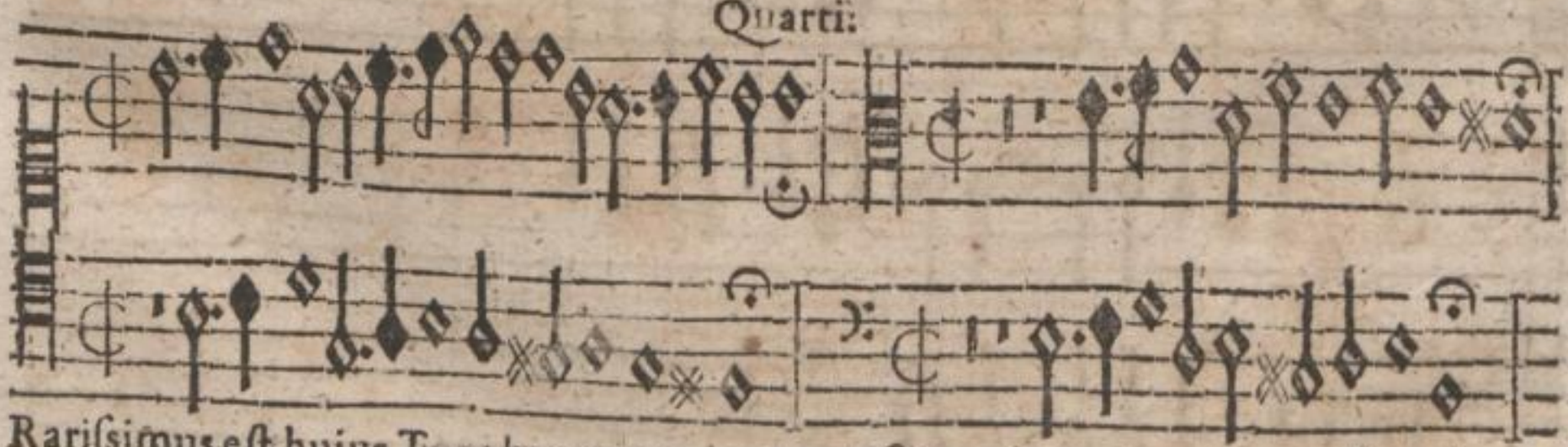
Secundi.



Tertij.

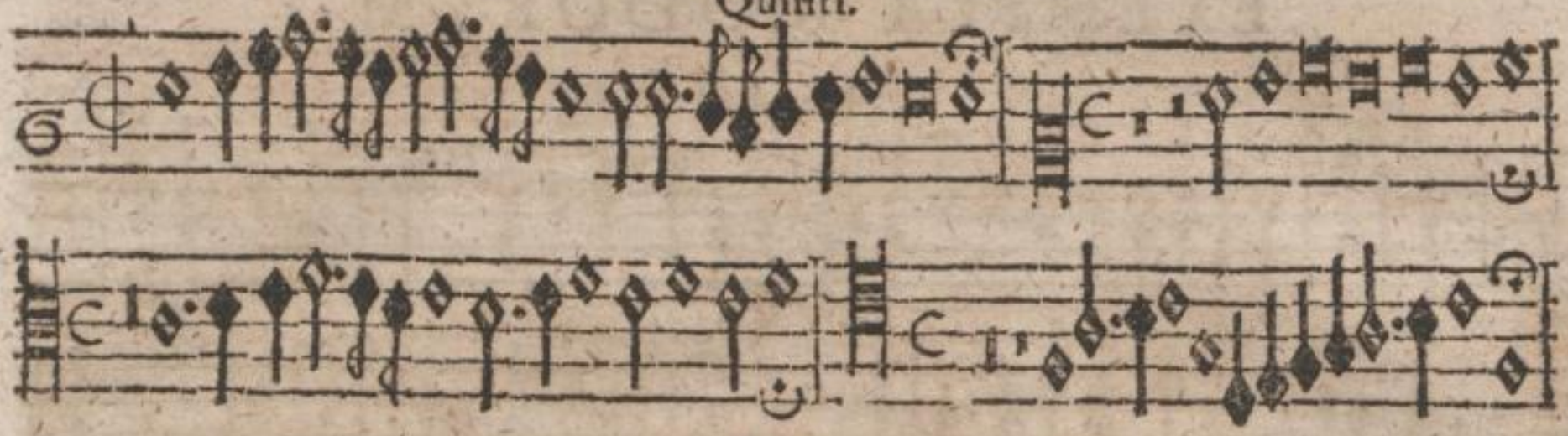


Quarti.

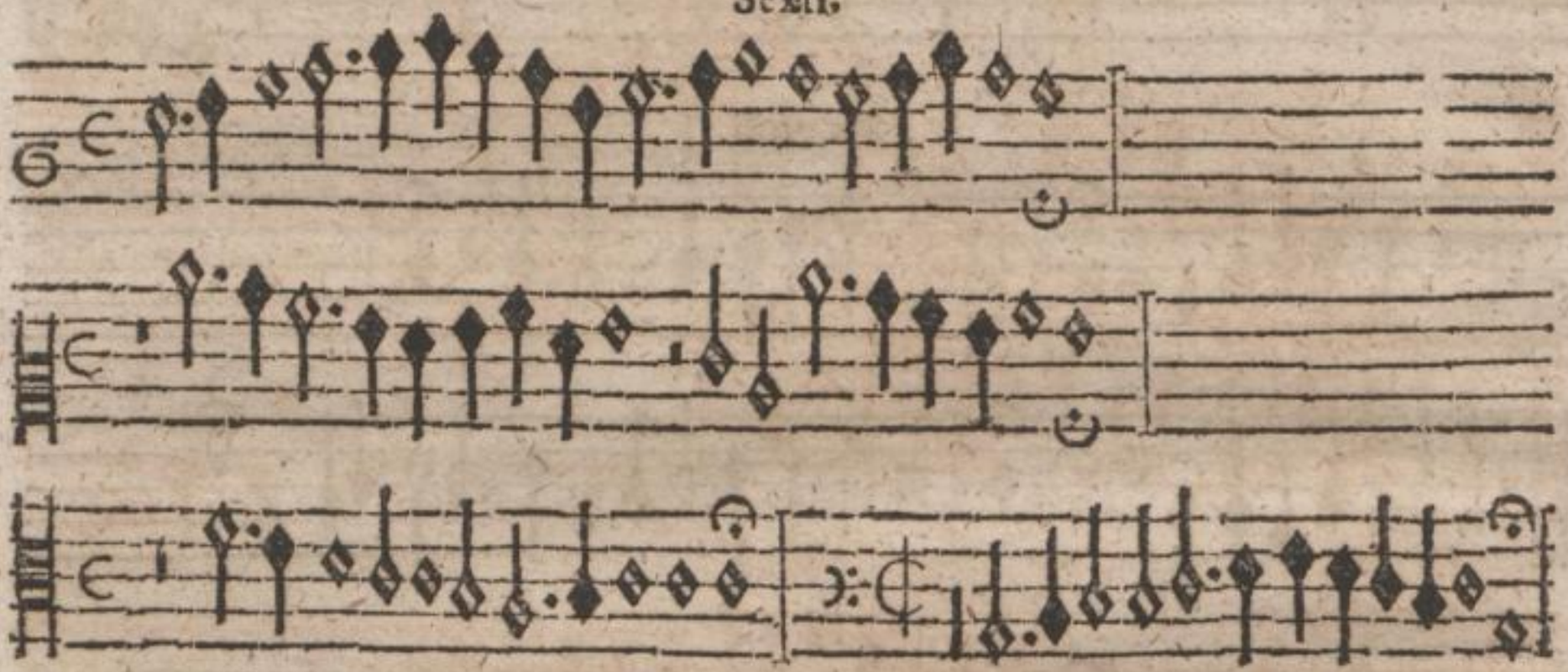


Rarissimus est huius Toni hic exitus, immo nusquam inuenias cantum sic desinentem sed in E.

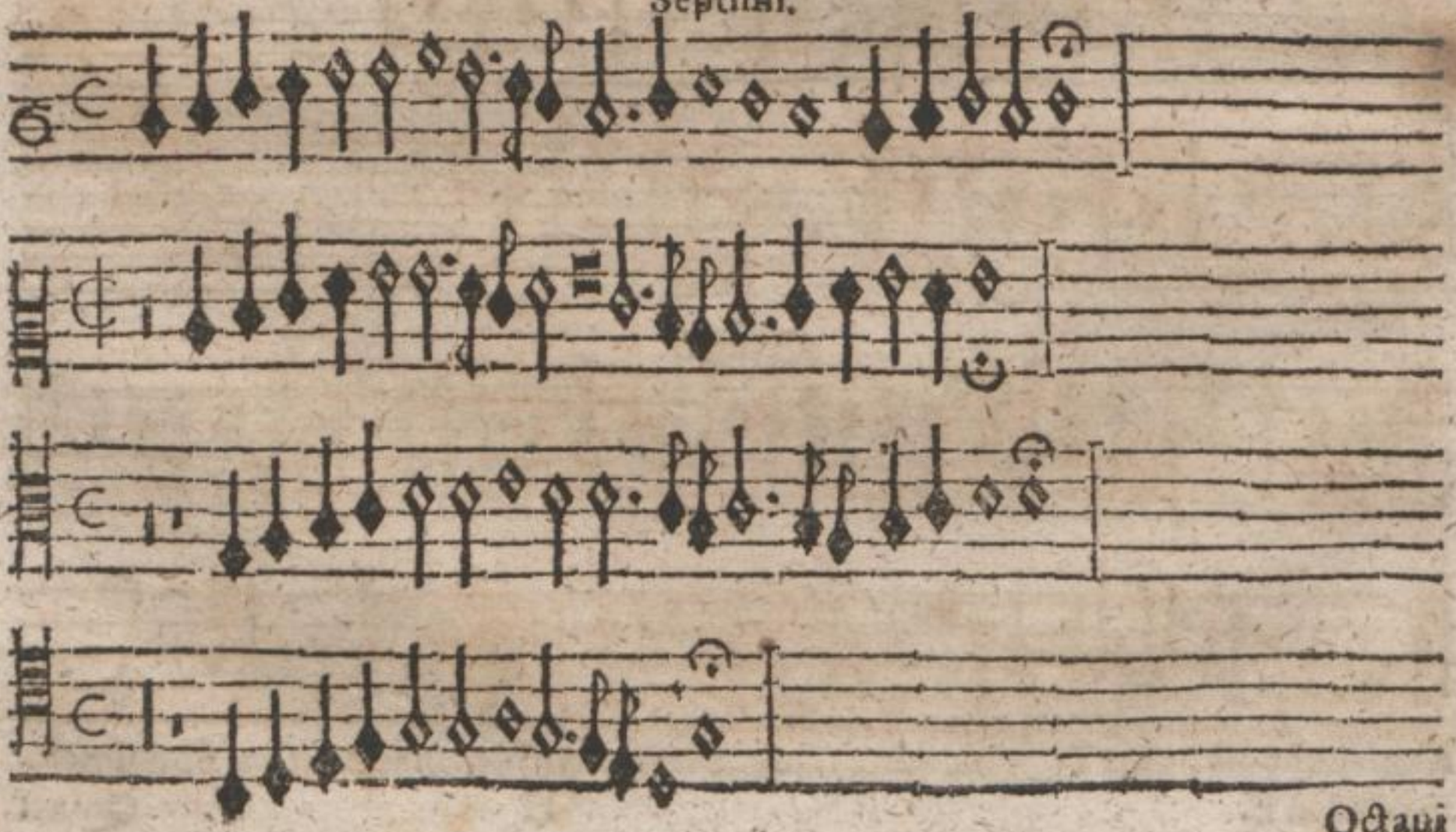
Quinti.



Sexti.

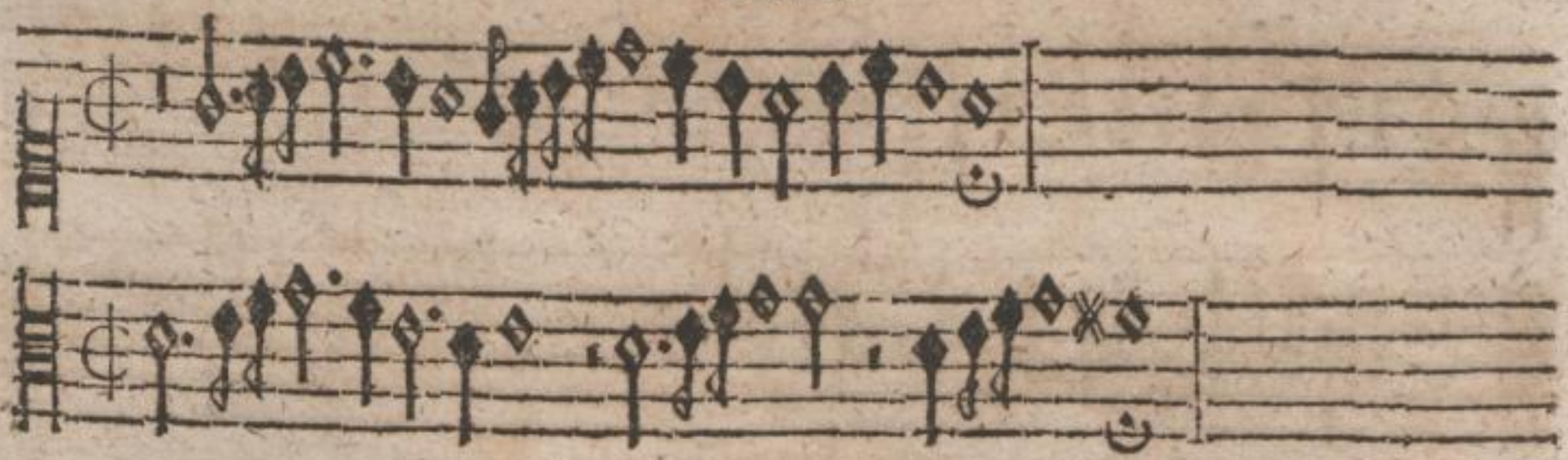


Septimi.

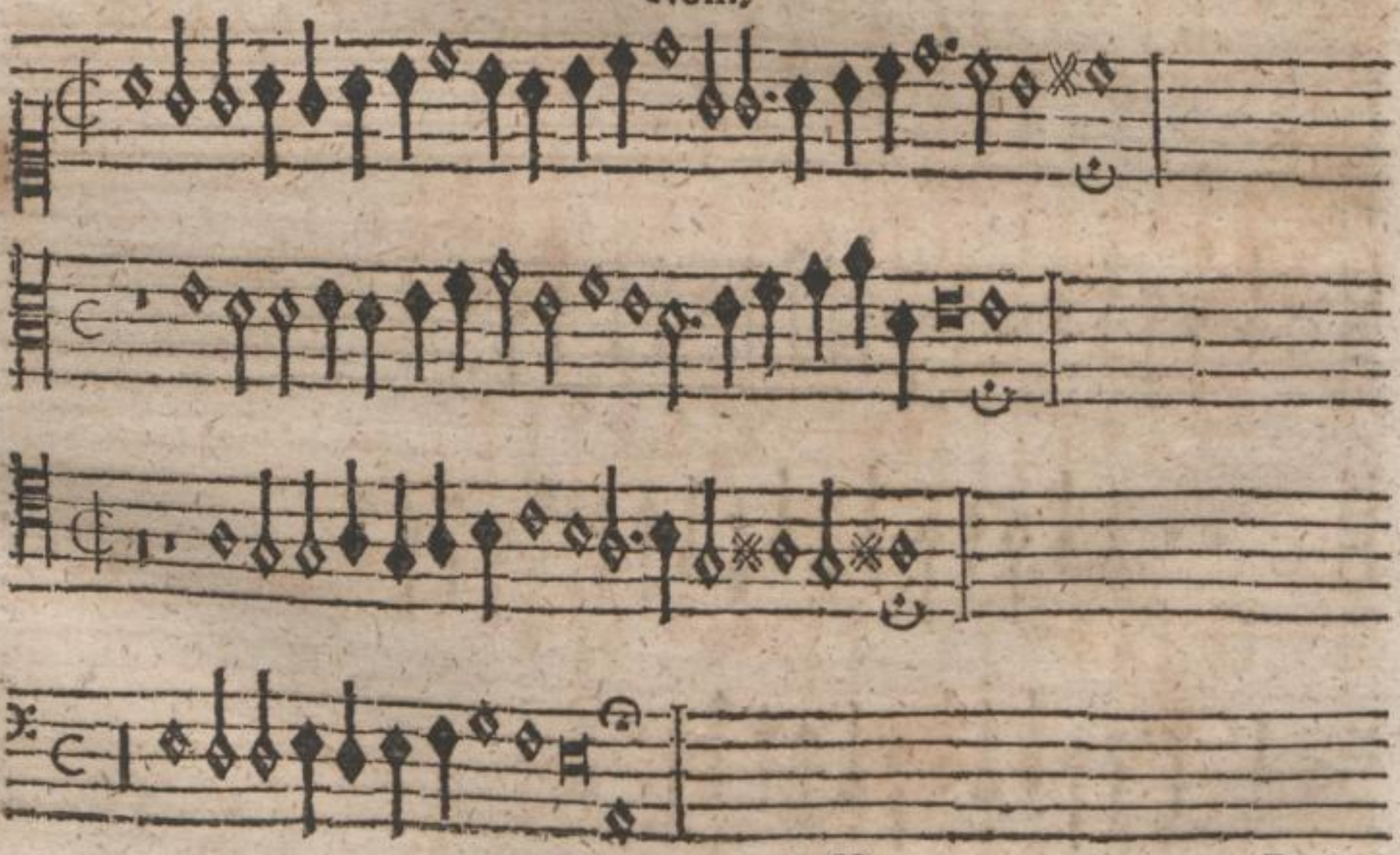


Octaui

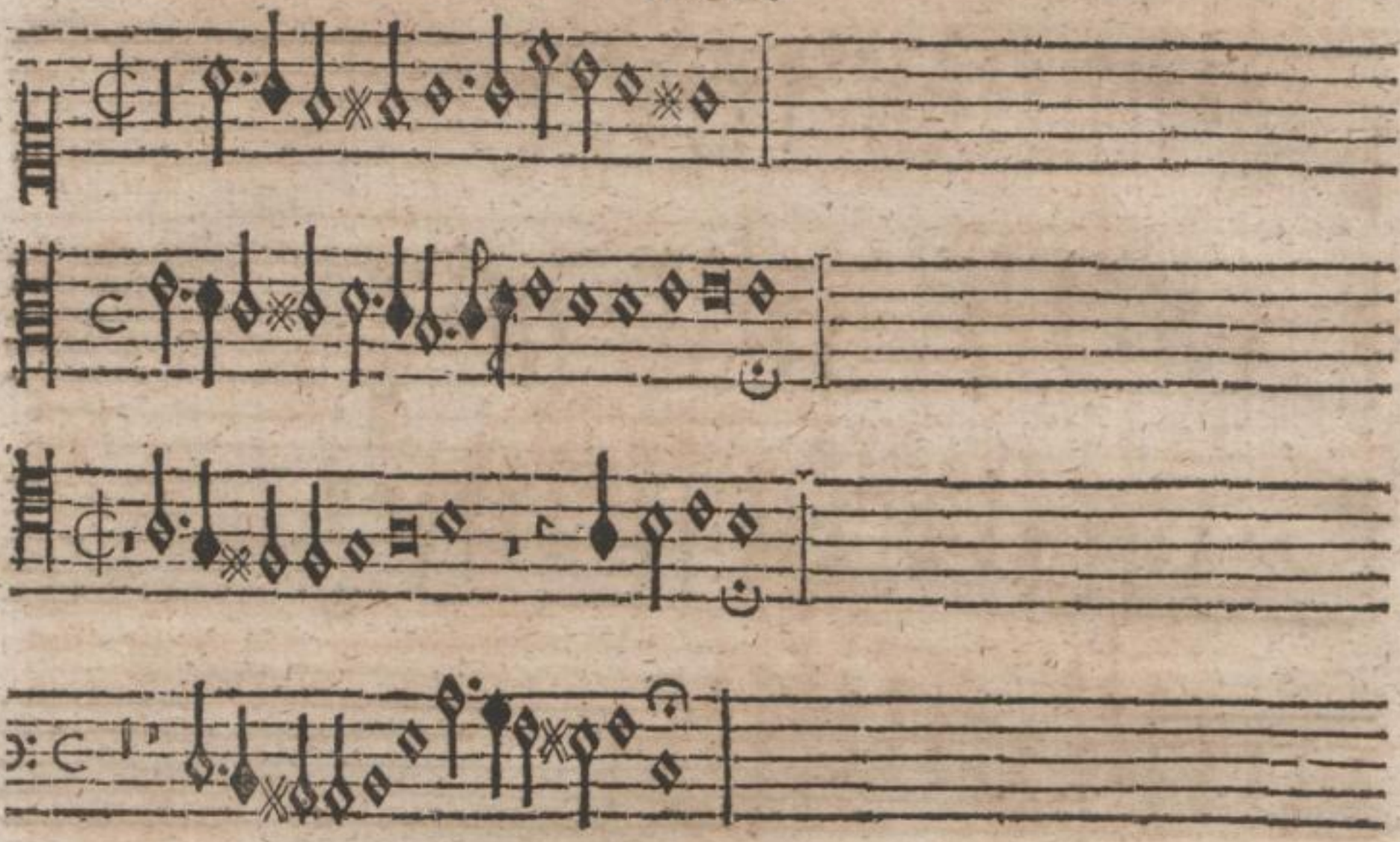
Octaui.



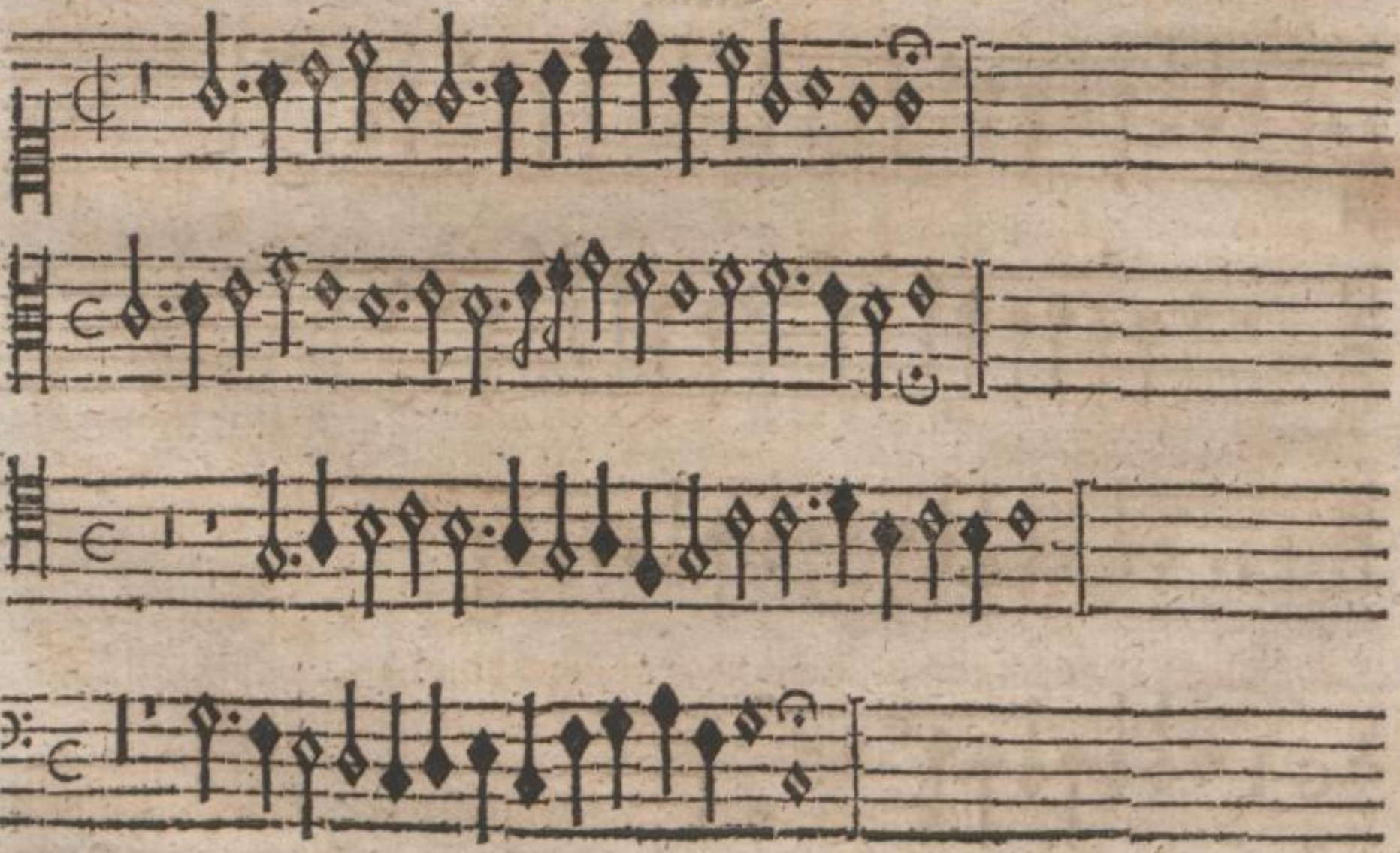
Noni.



Decimi.

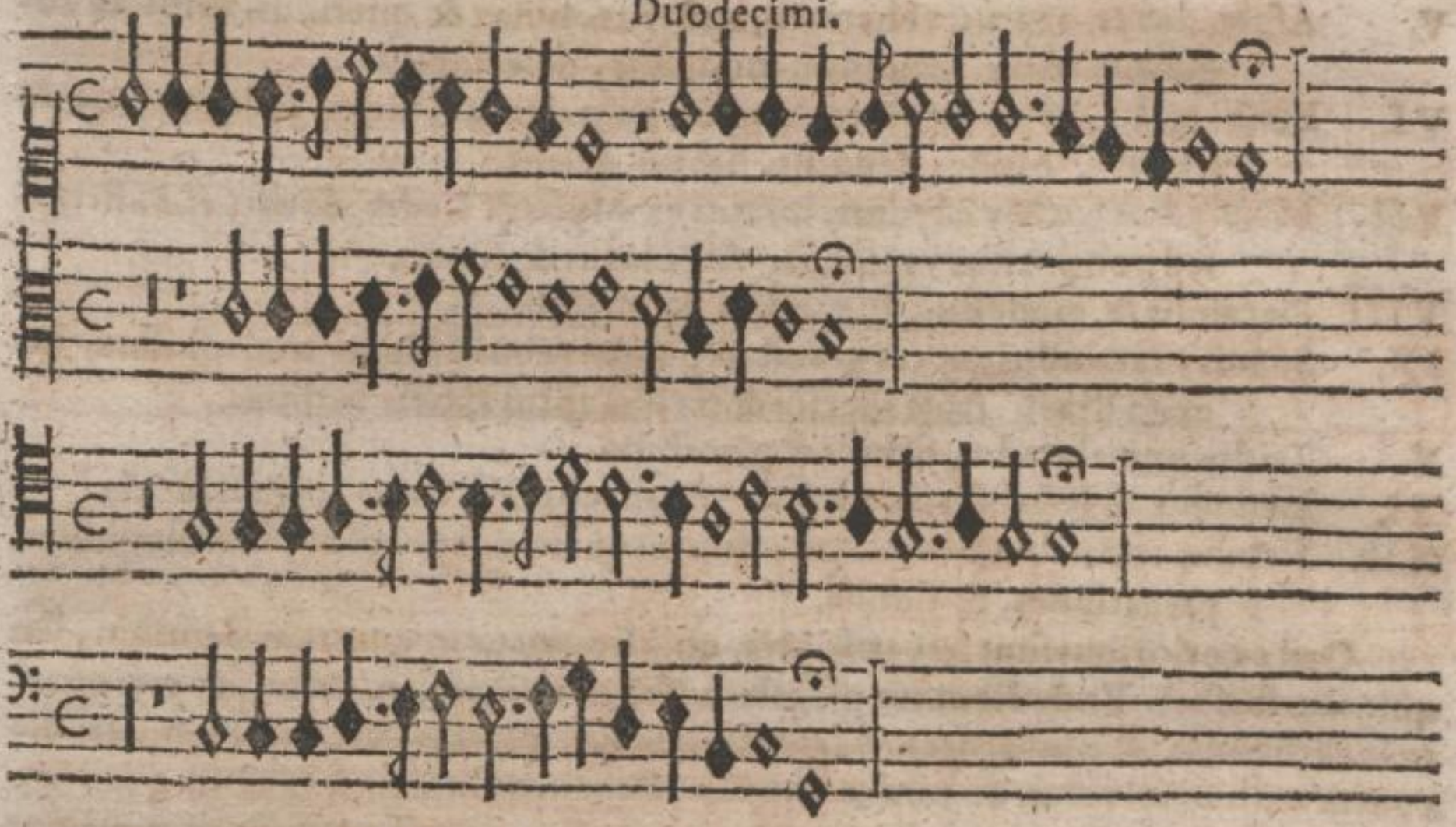


Vndecimi.



Duode-

Duodecimi.



Atque ne quid lector curiosus desideret, cum ambitus, hoc est, de claue in suam octauam, & repercussiones seu motiones ex quinta in quartam, aut ex quarta in quintam vtcunque explicauerimus, naturam quoque eorumdem tonorum breuiter describamus. Et vero cum inter auctores non satis conueniat, potiorum saltem hic ponam sententiam.

Toni a gentibus, quibus adamati sunt, nomen habent: & quique ad certum animi motum referuntur, seu certis animi motibus accommodantur. Vno verbo sic habeto.

1. Dorius, hilaris.
2. Hypodorius, simplex.
3. Phrygius, iracundus.
4. Hypophrygius, parasitus.
5. Lydius, minax.
6. Hypolydius, querulus.
7. Mixolydius, seuerus.
8. Hypomixolydius, modestus.
9. Aeolius, iucundus.
10. Hypoæolius, flebilis.
11. Ionicus, hilaris.
12. Hypoionicus, lacrymosus.

## EADEM EXPLICATIVS.

I. Hilaris, alacris & grauis. Alijs, mæstus aliquantum.
II. Simplex, humilis, tristis, funebris: contrarius priori.
III. Austerus & iracundus. Martius tonus, impetuosus, religiosus, lugubris.
IV. Blandus, humilis, ad fletum aptus. Item adulatorius & parasitus, qui heri sui affectibus inseruiat.

V. Aſper, durus, acutus, vehemens, auſterus, minax & querulus, aptus ad lugubria. Alijs, iucundus, modeſtus, delectabilis.

VI. Lenis, triſtis, aptus imprecationibus, cum quadam animi indignatione & fremitu. Modus deuotus, flebilis, grauis.

VII. Mixolydius ſeu Myſolydius, mixtus ex Myſis & Lydis. Seuerus, auſterus: ſed non prorſus vt tertius. Alijs lætus & ſuauis.

VIII. Placabilis & modeſtus, iucundus, delectabilis.

IX. Suauis, iucundus, aptus grauibus prijſque rebus. Huius toni eſt illud, In exitu Iſrael. Alijs apertus & terſus, aptus lyricis verſibus.

X. Triſtis, gemebundus, flebilis & placabilis.

XI. Iucundus, delectabilis, modeſtus. Aptus choreis, viuus, plenus lætitia.

XII. Flebilis, triſtis, humilis, conueniunt ei querelæ, epitaphia, lamentationes, precationes, & ſimilia.

Orti ex prioribus ſunt fere triſtiores, quia finiuntur in quartam deorſum, ſeu quintam ſurſum. Vnde dicuntur plagales a Græco πλάγιος, inuerſus, propter quartæ inuerſionem: & ij ſunt pares, videlicet ſecundus, quartus, &c. Ceteri impares dicuntur authentici veluti domini. nam adſcendunt in quintam, & hinc in quartam, cum plagales ex quinta deſcendant in quartam a fine prioris toni: vt cum primus ex quinta deſinit in D, tum ſecundus ex D finitur in A, & ſic deinceps. Hactenus de tonis.

## CAPVT XXI.

## DE CONTRAPVNCTO.

COntrapunctum ideo dictum, quod veteres pro notis, quarum nomina nondum habebant, punctis vterentur ad canendum. Sic hodie vocatur cantus Gregorianus ſeu choralis, ſiue in baſſo, ſiue in tenore ponatur, ornatus plurium vocum inæquali & iucunda concurſatione. Eius duplex eſt genus: illud ore prolatum, hoc notis conſcriptum. Qui canunt, his regulis vtuntur. Tertijs, quintis, octauis vti debent (quas ex tabula naturali petere licet) a ſextis abſtinent, ne alius te ſextam canente quintam canat, diſſonetque. Arti maiorique lepori poteſt indulgeri cum ſcribitur. Ad hoc ſcribendi genus facit caput 13. Præterea ſuper integra choralis nota (quæ ſemibreuis vocatur muſicis) non licet ſimilem ponere: ſed ea vel in eodem ſpatio dimidianda eſt, vel in diuerſa ſpatia frangenda, puta in minimas, in ſemiminimas, &c. aut poſſunt eſſe ſemibreues, versum incipientes ab arſi, inſtar ligaturæ. Imitationes Gregoriani cantus decore ad-

core adhibentur, quod artis est. proindeque difficilius: aut non habita chorali ratione, aliæ fugæ seu imitationes intexuntur. Pausæ ne sint multæ, nec tamen nullæ, vt respirandi sit locus.

## CAPVT XXII.

## DE FVGIS.

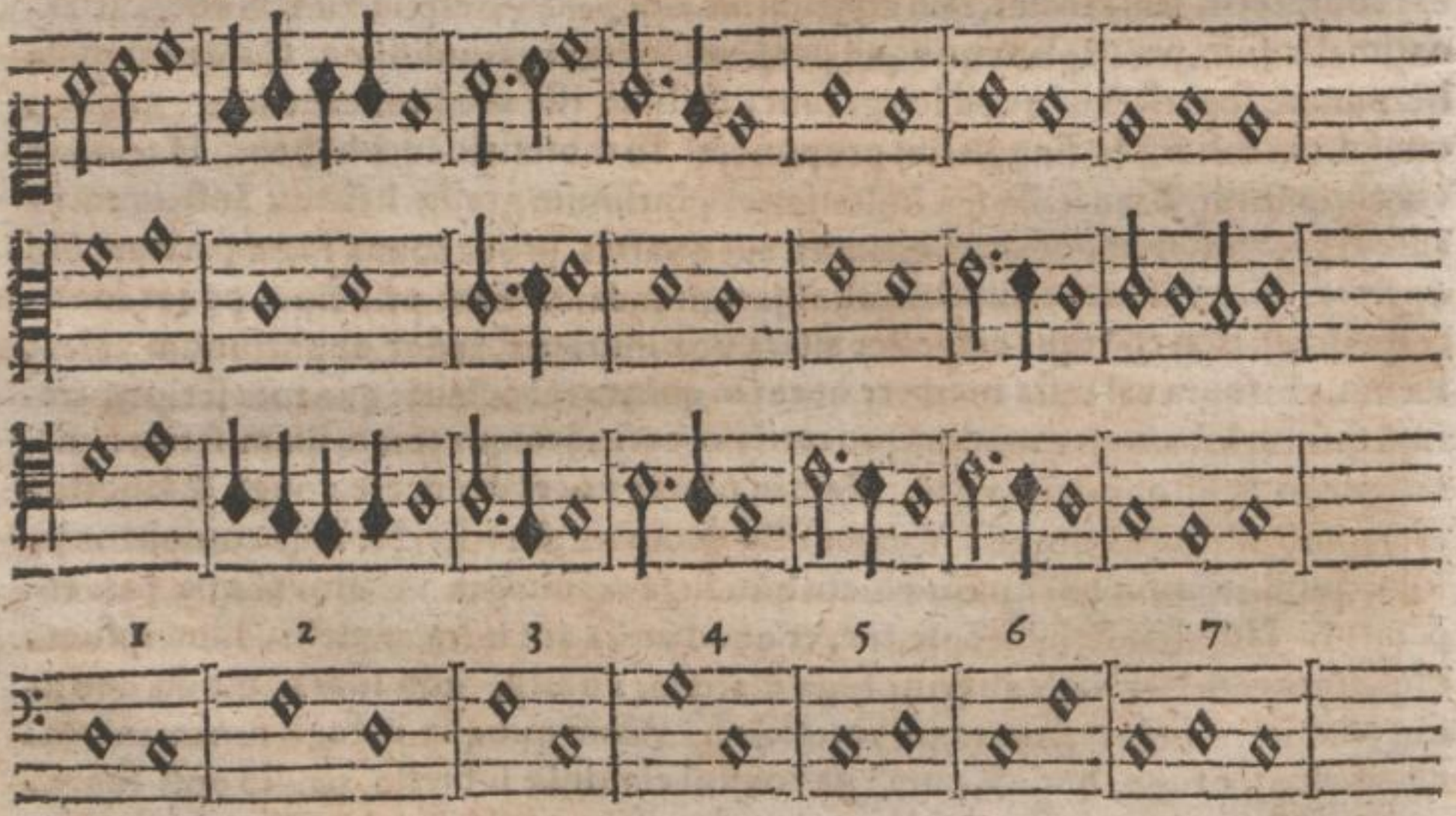
FÆ sic dicuntur, quod vnum incipientem proindeque fugientem insequitur alter, tertius, &c. pari aut proportionato passu. Duorum sunt generum: longæ deductæque: & breues seu imitationes. Longæ illæ per omnes voces vagantur, ac sæpius per quintas, quartasue repetuntur. Veteribus vsitatæ. Excelluerunt in his Homerus Herpol, Aloysius Prænestinus, Orlandus. Et in his eximius Hieronymus Frescobaldus. Is præter alia phantasias edidit prorsus admirandas, quatuor vocum, ita vt super subiecto, vno, duobus, tribus, quatuor eas confecerit, iam tardius, iam concitatius, iam per contrapunctum in voces alternatim diuisum, per triplam quoque proportionem ingeniosissime. Cuius exempla hic ponere supersedeo, quod longa sunt, & liber iste modum excederet: neque consultum fuit frusta singillatim proponere. In motetis locum habent. Hac ætate vix vsurpantur. Breues illæ seu imitationes plurimum gratiæ habent. Instituuntur autem per vnisonum, octauas, quintas, aut quartas, prout tonus fugæ patitur. Sic operare. Finge animo clausulam ab alijs imitandam. Eam principio pones in voce qualibet: tum eo vsque exspectet altera vox imitatrix, donec opportunum videat locum, vbi supra vel infra incipere queat in quinta vel octaua: qua tota scripta, iterum quæres locum commodum pro tertia voce, itidemque totam illam scribes imitationem: & sic de quarta voce. Nam in plures voces deducere, longũ & laboriosum, imo & molestum est. Vacuos illos locos implere licebit alijs consonantijs, imo, quod ornatius est, quæsito loco, quo fuga vel integra, vel eius aliqua pars repetatur. Hoc deinde hinc nascitur, vt quod supra aut infra implesti, illud ipsum implementum possit esse alterius fugæ materia, eodem, quo supra, modo continuanda, ita vt fuga fugam texat pariatque. Aliud quoque in fugis ornamentum est, contrariæ fugæ, hoc est, cum vna vox vni clausulæ subiecta, paullo post supraponitur, & superior infra. Qualis fuga est in Tiburtij Massaini Impetum inimicorum, &, Puer qui natus est, &c. In quinque, sex, octo vocibus locum habent imitationes, quæ mirifice cantum condiunt, & simplicitati eximunt. Exempla passim videbis, maxime in Cafentino. Similia quoque videre licet supra in capite 14. num. 11, 12. 13. 14.

CAPVT

# CAPVT XXIII.

## DVÆ REGVLÆ GENERALES.

PRo fugis & pro multis vocibus, vbi non poteſt (nec enim ſemper poteſt) obſeruari tabula naturalis, hanc vnicam regulam obſerua. Ita diſpone notas (quæ quidem extra tabulas poni debent) vt & ſint cantabiles, hoc eſt, vt cantari poſſint (ne ſint v. g. ſeptimæ, falſæ quartæ, ſextæ minores: quamuis & hæ hodie maxime, non raro vſurpentur, &c.) & vitio quintarum, octauarum, vniſonorum ſimul commeantium careant. Verbi gratia, ſuper has notas, fa, vt, fa, licebit ponere la, mi, la, autre, ſol, re, & ſic de ceteris. Latiſſime patet hæc regula. Altera regula ſummi & neceſſarij vſus. Quidquid eſt intra octauam, eſt extra vitium. Intelligitur de vltima clauſulæ nota, intra quas aliarum vocum adſcendentes per quartam (quod licet) adſcendunt: ſupra octauam, eſſent duæ quintæ. Exempla habes in cap. de ſextis, & Notis aberrantibus. Tamen & hic ponam lucis & veritatis gratia.




1. Si diſcantum poneres in tenore, concurrerent duæ quintæ. 2. Si tenorem diſcanti loco poneres. 3. Si diſcantum & tenorem permutes. 4. Si tenorem in diſcantum. 5. itidem. 6. Si altum in diſcantum, & hunc in illum. 7. Si tenorem in diſcantum. Si erraſti, tolle ſextam ſeu notam aberrantem, aut quintæ præpone ſextam. Hæc regula millies obſeruanda venit.

CAPVT

## CAPVT XXIV.

## DE BICINIIS ET TRICINIIS.

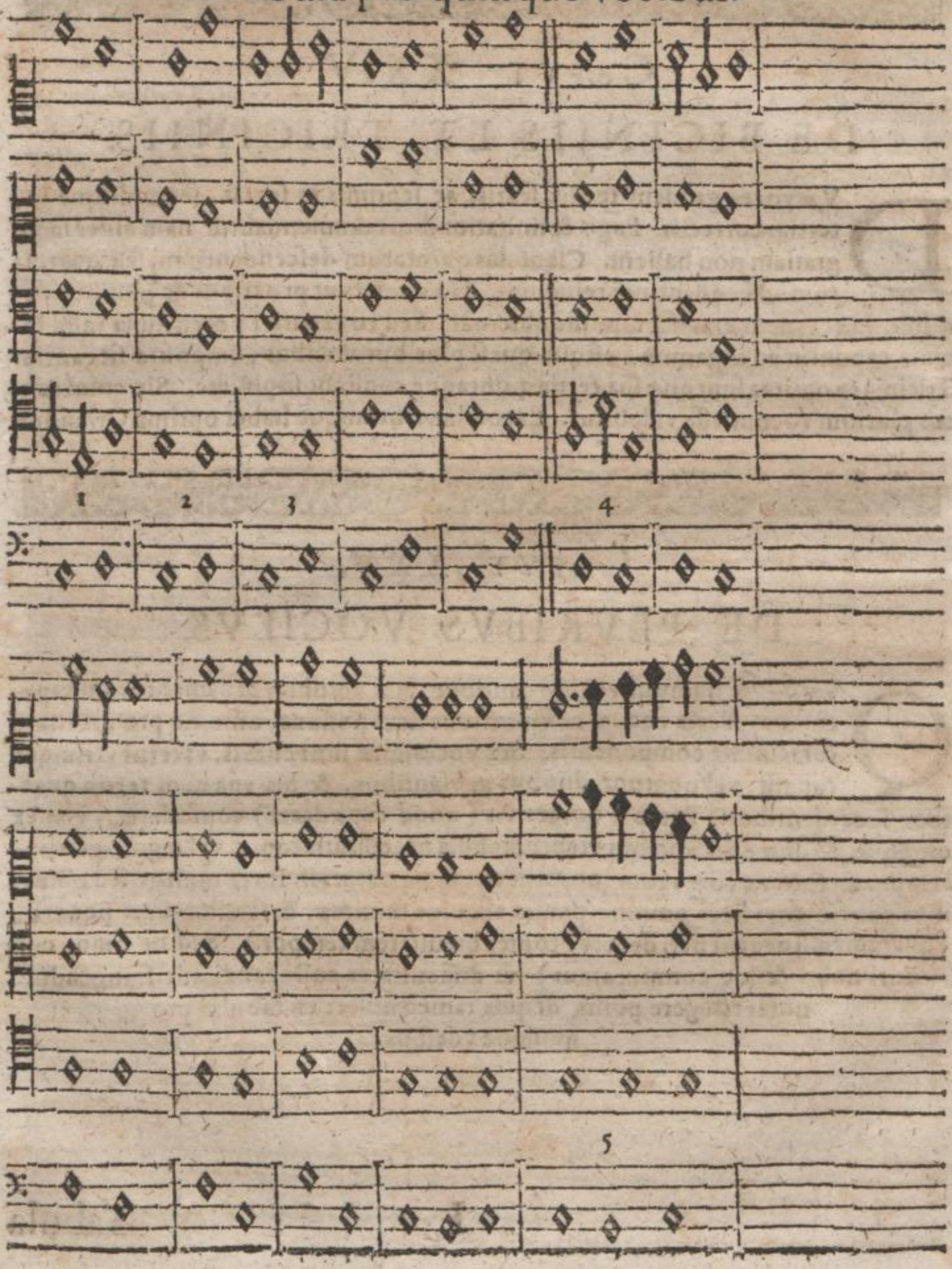
DVÆ voces gaudent tertijs, sextis, ac septimis in sextas, secundisque in tertias correctis. Fugis & imitationibus commendantur. nam aliter factæ gratiam non habent. Clausulas quintarum descendentium, seu quartarum adscendentium refugiunt. Hæ enim sunt pro tribus & pluribus vocibus. Hæc tamen ætas ista minime obseruat. Sed eo excusari potest, quia talia bicinia canuntur ad organum, estque quasi pluribus vocibus composita sit cantio. Tricinia ea optima sunt quæ sua tertia quintaque constant sæpissime. Sic enim cantus plurium vocum esse videbitur. Exempla vtrorumque habet optima Orlandus.

## CAPVT XXV.

## DE PLVRIBVS VOCIBVS.

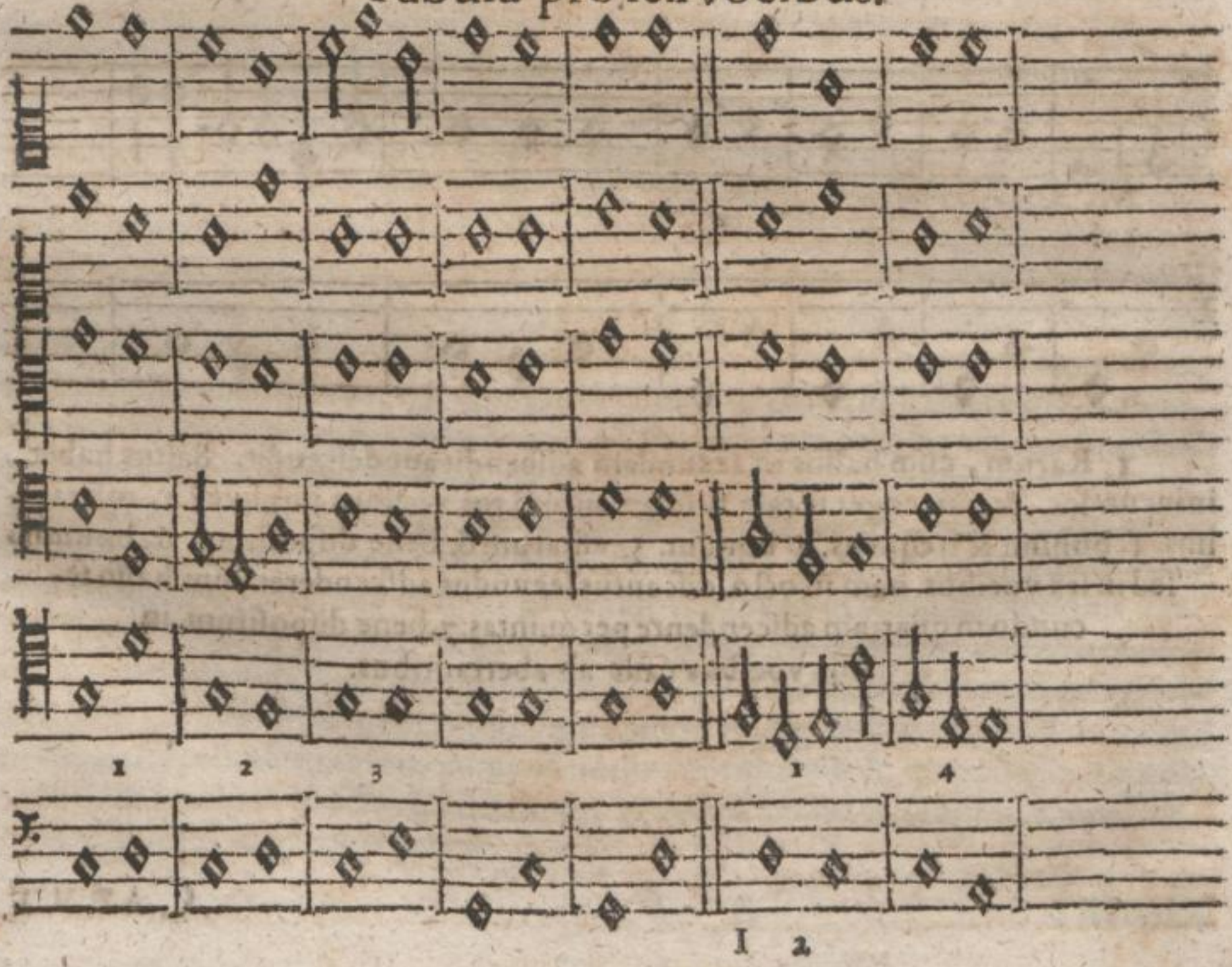
QVatuor & quinque vocum cantiones sunt omnium ornamentorum capacissimæ. Varia vocum coniunctione strui possunt, omnino pro arbitratu & facultate componentis. Sex voces aptæ sunt choris, vt terni vtrimque canant: vel quatuor, duobus pausantibus, & his vna cum tertio quartoue succedentibus. Porro si omnes vis (quod sæpe decet) consonare, vna ex quinque, & duæ e sex vocibus vtentur tabula necessitatis cap. 5. vel regula generali cap. 22. Cæteræ voces componentur ex tabula naturali. Inter multos seu omnes illos concinentes licet omnino pausas alicuius minimæ, & semiminimæ ponere, (quamuis alij negent fieri debere propter breuitatem temporis. Sed ne simus tam duri nobis & hic conniueamus) vt difficultates collocandi aut frangendi notas effugere possis. Si quis tamen nolet: en tabulas pro quinque vocibus.

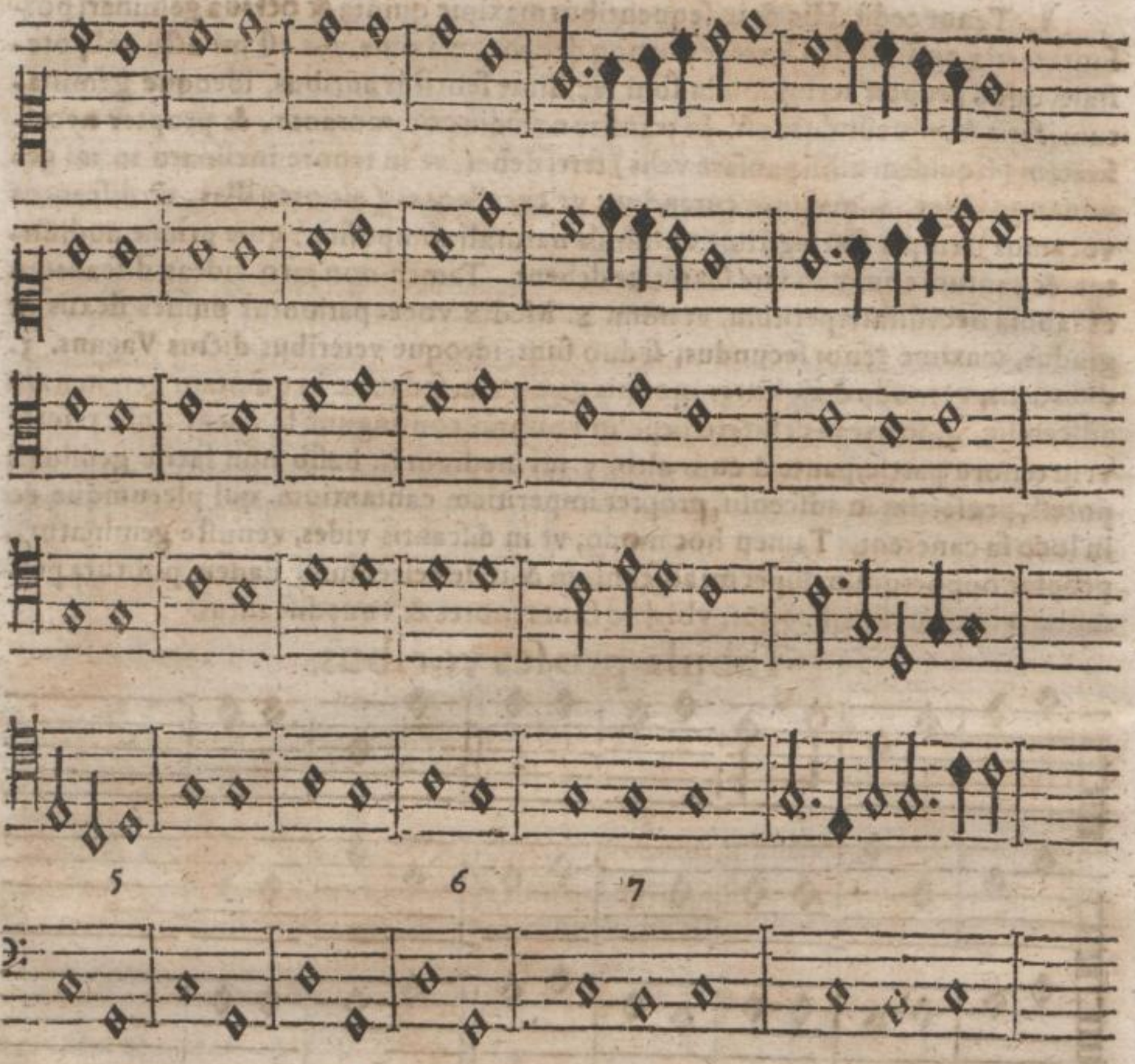
## Tabula pro quinque vocibus.



1. Tenor cedit. Hic & in sequentibus maxime quinta & octaua geminari possunt: tertiæ possunt, sed hærere diu non debent, maxime vbi est mi actu vel potestate, quod propter acrimoniam soni facillime sentitur auribus, ideoque geminatum, ferit & iniucundum est. In transitu non diu commorante, & propter necessitatem (si quidem nihil pausare velis) ferri debet, vt in tenore inclinato in mi geminatum vides. 2. maxime curandum vt excellentes (altiores illas, vt discantos vocamus) semper sint legitime ex tabula naturali compositæ: quia primæ audiuntur, & cantum commendare suauitate debent. Tamen non raro videas discantum ex tabula necessitatis petitum, vt num. 2. Mediæ voces patiuntur omnes flexus & gradus, maxime tenor secundus, si duo sunt, ideoque veteribus dictus Vagans. 3. discantus, vt modo dixi, hæret in tertia geminata, sed mox in quintam geminatam adscendit. 4. in hac necessitate sæpe in vnisono contingunt se voces: nec refert: vt in tenore participante d cum alto. 5. mi medium in basso non facile geminari potest, præsertim in adscensu, propter imperitiam cantantium, qui plerumque eo in loco fa canerent. Tamen hoc modo, vt in discantis vides, venuste geminatur, propter opportunum supermi adscensum & inde descensum. Eadem positura permutatis vocibus adhibebitur, vbi duo sunt tenores & vnus discantus.

## Tabula pro sex vocibus.






1. Rarum, cum baſſus in ſecundam adſcenditaut deſcendit. Saltus habet iniucundos. & quis coget te tale fundamentum tot vocibus implere? 2. tolerabilius. 3. bonum & frequens. 4. bonum. 5. vſitatum & bene diſpoſitum. 6. bonum, ſed in ſex vocibus. nam in octo, diſcantus ſecundus adſcenderet cum baſſo ſecundo in quartam adſcendente per quintas. 7. bene diſpoſitum, in alijs vocibus caue ab aberrantibus.

CAPVT

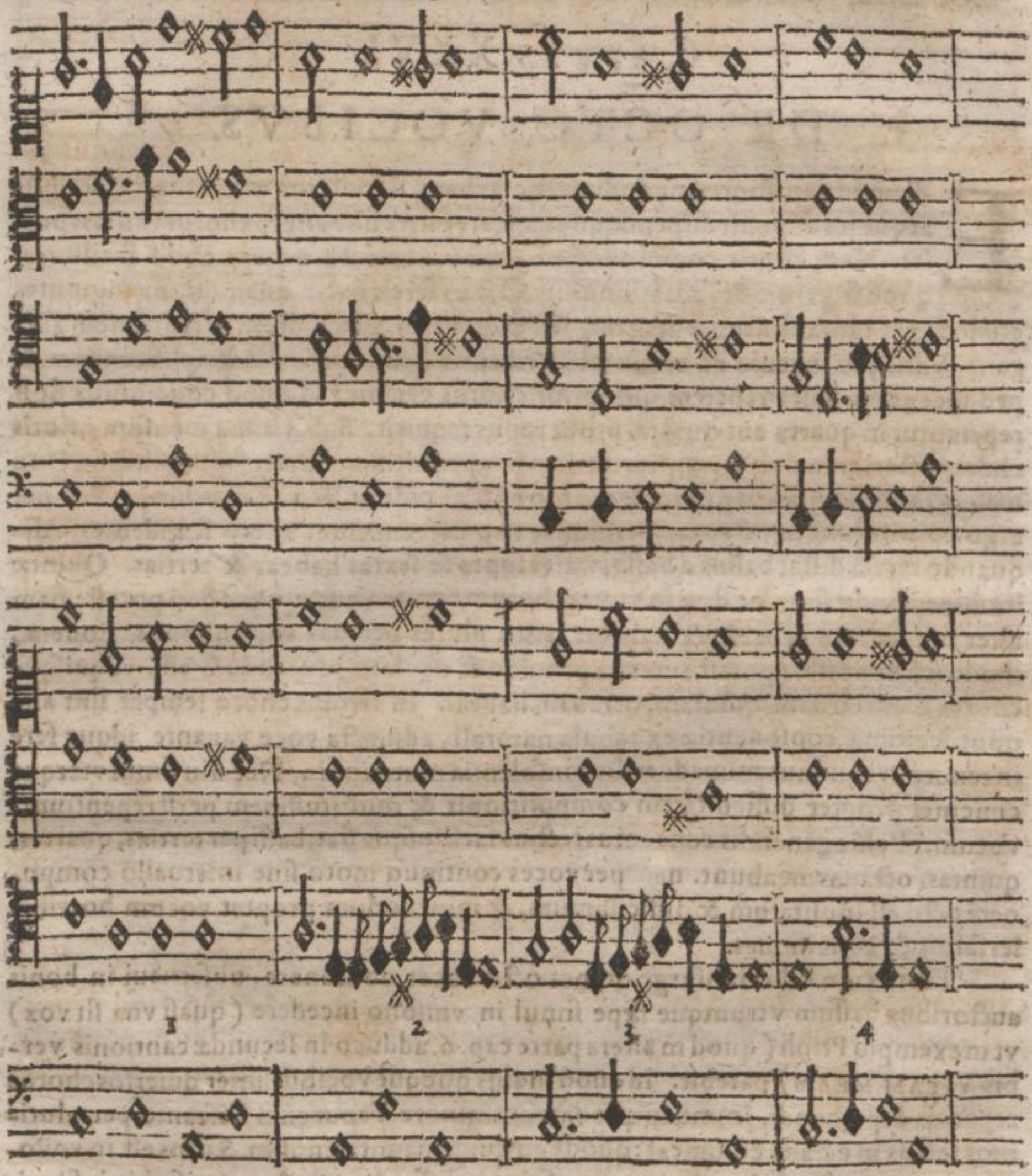
# CAPVT XXVI.

## DE OCTO VOCIBVS.

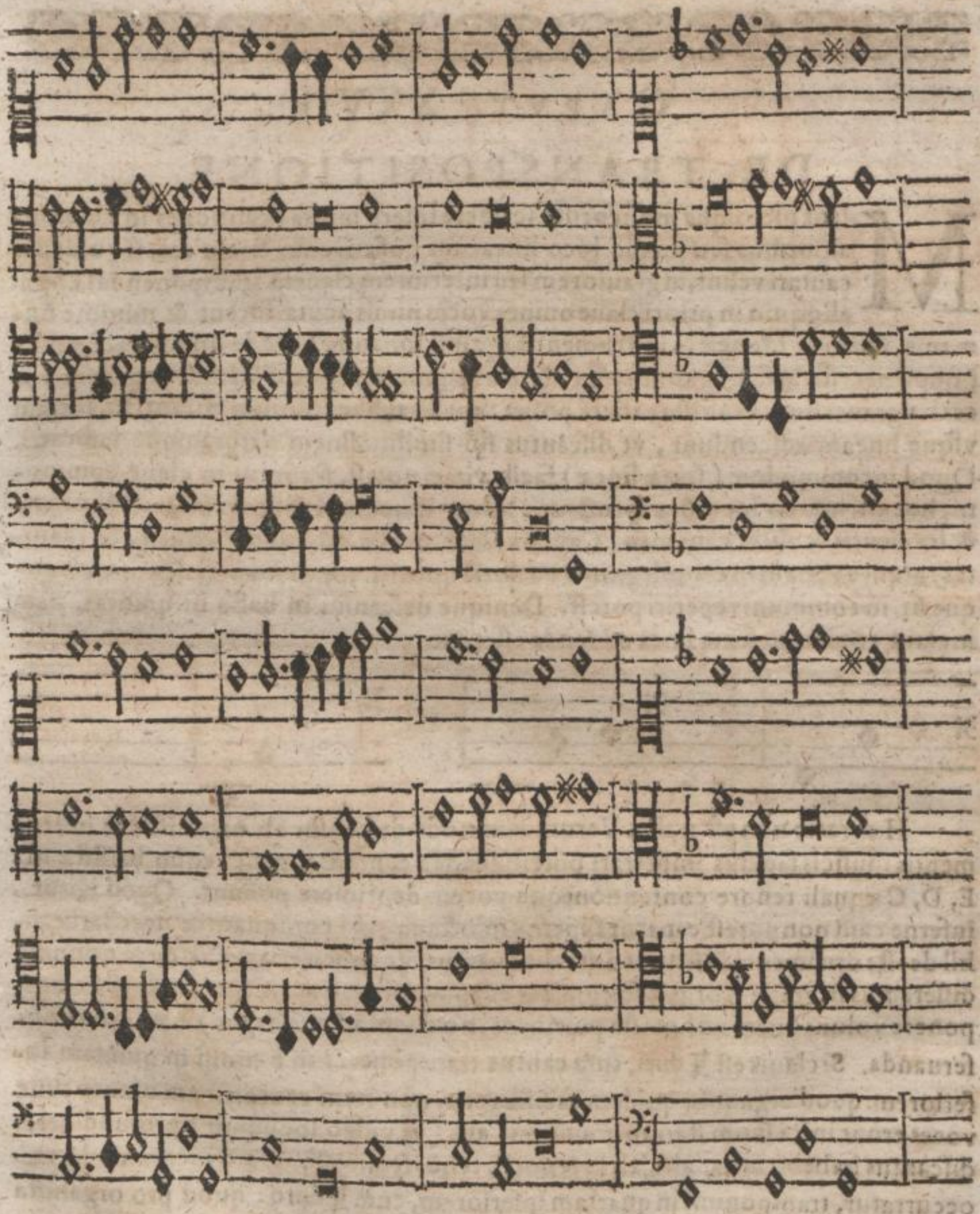
EÆ apud vetuſtiores incondite ſane fiebant. Hodierna ætas ornatius ſcribit, atque ita diſponit diſpenſatque baſſos, vt alter ſine altero chorus cantari poſſet. Nam choris commodiſſime ſcribuntur octo voces: ob id faciliores, quod fugarum & imitationum tractibus fere carent, quamuis ingenioſiores etiam fugas imitationeſque illigant, ſed cantantem ad maiorem attentionem alligant. Varie pro ingenio ac voluntate ſcribentis ſtruuntur. Ad amplificandum & producendum valet repetere quæ prior chorus cecinit; id quod concinnius fit ſi repetantur in quarta aut quinta, prout tonus requirit. Sub vltima menſura prioris chori poſterior incipit: non raro etiam ſub penultima, quod eſt plauſibilius. Duo baſſi octauis aut quintis quartiſue mutuo ad ſe accedunt, & a ſe recedunt. Semper ergo conueniunt in octaua aut vniſono, vno deſcendente, altero ſcandente. Aliquando tertiâ diſtat baſſus a baſſo, ita vt ſupra ſe ſextas habeat & tertias. Quintæ ita diſpenſandæ ſunt, ne duæ in vnum chorum conueniant, quoad fieri poteſt: nam alter tunc carere debebit, & habebit tanto plures octauas aut vniſonos. Eodem modo ſi fieri poſſet (poteſt autem a prouido & oculato) curandum eſt, vt quiſque chorus ſuam tertiam, quintam, octauam habeat. In vtrouis choro ſemper ſint aliquot legitimæ conſonantiæ ex tabula naturali, adiuncta voce vagante, idque fere in tenore, vbi minus animaduertitur inſolentia mutationis. Nec diu ſimul vterque concinet propter difficultatem compoſitionis & multitudinem perſtrepentium vocum. Vt hic generalis concentus rectius faciliuſque fiat, baſſi per tertias, quartas, quintas, octauas meabunt. nam per voces continuo motu ſine interuallo componere octo eſt inuſitatum & difficillimum, & iniucundum propter vocum horribiles ſaltus & conciſiones.

Porro cum lubet muſurgo omnes octo voces conſonare, obſeruaui in bonis auctoribus baſſum vtrumque ſæpe ſimul in vniſono incedere (quaſi vna ſit vox) vt in exemplo Prioli (quod in altera parte cap. 6. adduco in ſecundæ cantionis verbis VITAM MEAM) patebit. Id quod in alijs quoque vocibus inter diuerſos choros repetitis deprehendi. Immo in quodam antiquiore Tenor cum Diſcanto per plurimos tactus in octaua commeat: quod ego quidem imitari nolim. Satius eſt in vniſono vocem repeti, ad vitandam compoſitionis difficultatem & conciſionis inſuauitatem. Si hoc licet in octo, quid ni liceat in 12. vel 16. vocibus & pluribus choris, vt eadem ſimul in alio loco repetas?

## Tabula pro octo vocibus.



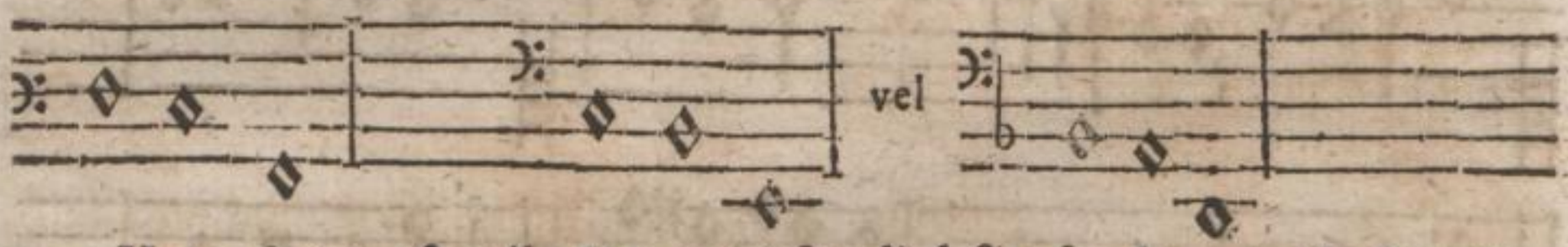

1. Rarum & difficile compositu propter primas duas bassi notas. Et vero quis vultse cogere ad hanc difficultatem? 2. recte. 3. non malum. Sed 4. melius, Cetera omnia sic fere componentur.



# CAPVT XXVII.

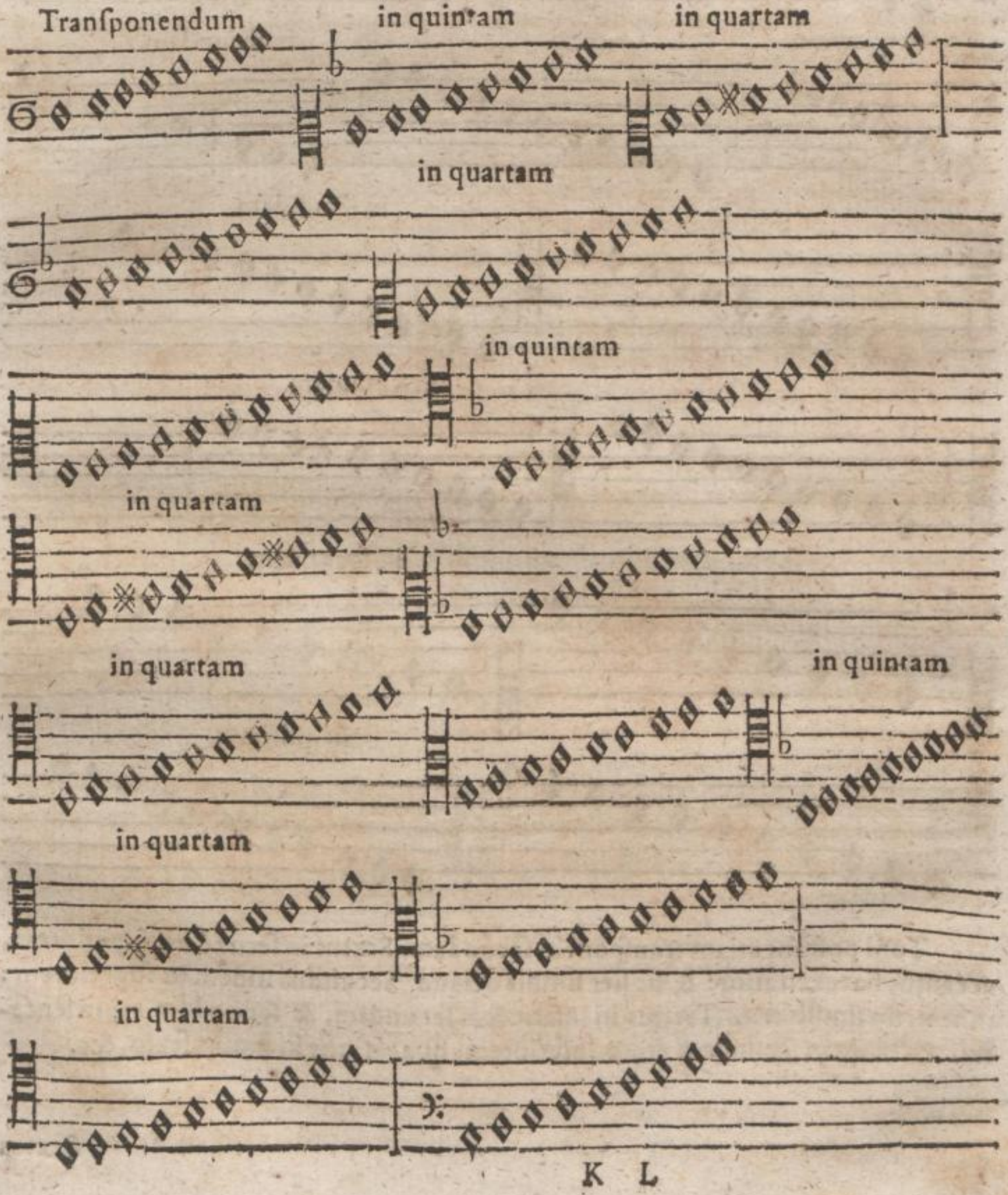
## DE TRANSPOSITIONE.

MIror pleroſque muſicorum ſcribere ſolere multas cantiones in clauibus altioribus ſeu medio loco linearum poſitis, cum ſciant eas, ſi quidem cantari velint, in grauiorem ſeu inferiorem clauem transponendas eſſe: alioquin in priori claue omnes voces nimis acutæ forent & minime humanis vocibus idoneæ, inſtrumentis aptius ſonandæ. Adde quod transpoſitæ (quod neceſſario fiet) grauiorem reddunt ſonum, maxime diſcantiſtis, quibus voces ita graues fiunt vt altiſta canere poſſet: aut ſi exaltare cantum volunt, in ſextam vſque lineam adſcendunt, vt diſcantus ſui ſimilitudinem naturamque habeat. Quod incommodum (ſextæ lineæ) facile vitari poteſt, ſi cantus in claue communi, hoc eſt, infimo loco ſita formetur. Miror inquam duplicem inſumi laborem & ſcribentis & aliter cantantis. Cauſæ videantur eſſe oſtentatio artificij, & ſuauitas: atqui ea etiam in claue legitima obtineri queunt. tonus item: ſed & is quicunque ſit, in communi reperiri poteſt. Denique deſcenſus in baſſo in quintas. nam in claue communi ſexta linea addenda eſſet, vt




Hæc ratio non eſt nulla. Verum eiuſmodi deſcenſus ab organiſtis & inſtrumentis muſicis facilius impetrari poteſt quam a cantante. pauci enim baſſiſtæ in E, D, C æquali tenore contentioneque vocem deprimere poſſunt. Quod igitur inferne cani non poteſt canatur ſuperne in octaua, vbi conſonantiæ neceſſariæ, nihil deeſt: ornamenta inſtrumentis relinquamus. Vt tamen etiam hac de re nonnihil differamus in gratiam organiſtarum aut eorum qui cantionem pro organiſta transponere volunt (nam ad hos iſta pertinent, non item ad muſurgos) hæc erunt obſeruanda. Si clauis eſt ♮ duri, tum cantus transponetur in b molli in quintam inferiorem. quod organiſtæ quidem facilius erit, non item cantori. nam omnes tunc voces erunt infra ſuum ſtatum graviores, aut (vt vulgo loquimur) profundiores: diſcantus habebit inſtar alti, altus tenoris, tenor ſemibaſſi. Huic incommodo vt occurratur, tranſponunt in quartam inferiorem, cum ♮ duro: quod pro organiſta maioris eſt artis. nam clauem f ſemper ex dieſi pulſabit vt mi audiatur, niſi cum appoſito b fa canendum eſt. Si clauis eſt b mollis, opportune organiſtis & cantoribus trans-

bus transferetur in quartam inferiorem ♮ duri. Sic semper solet. nunquam in quintam (vnde cantus sine causa fieret grauior) si quis tamen vellet, tum in b molli id faceret, & bassi e mutandum esset in molle adiecto b. Transpositurus habeat ante se tabellam donec assuescat.

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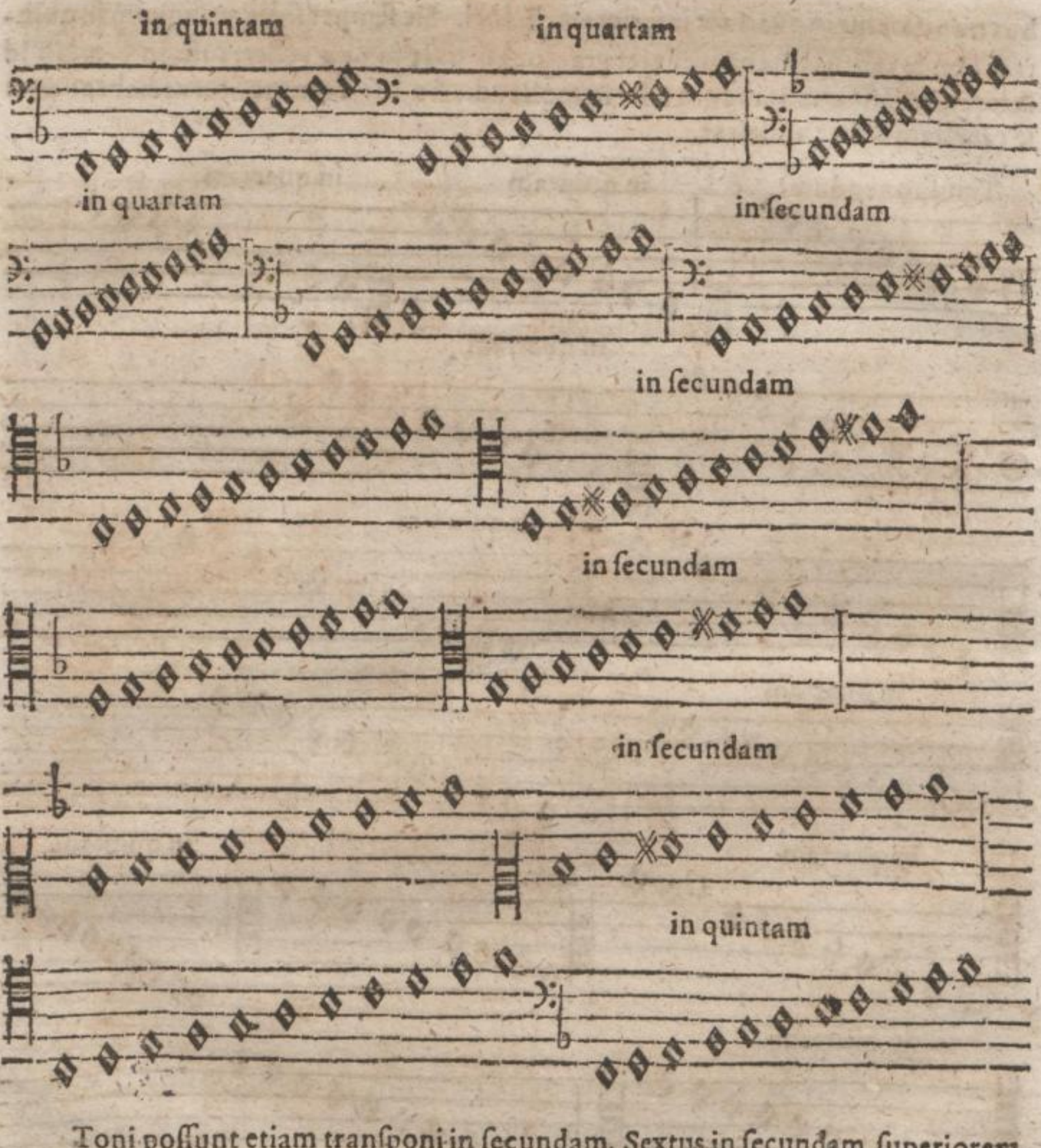
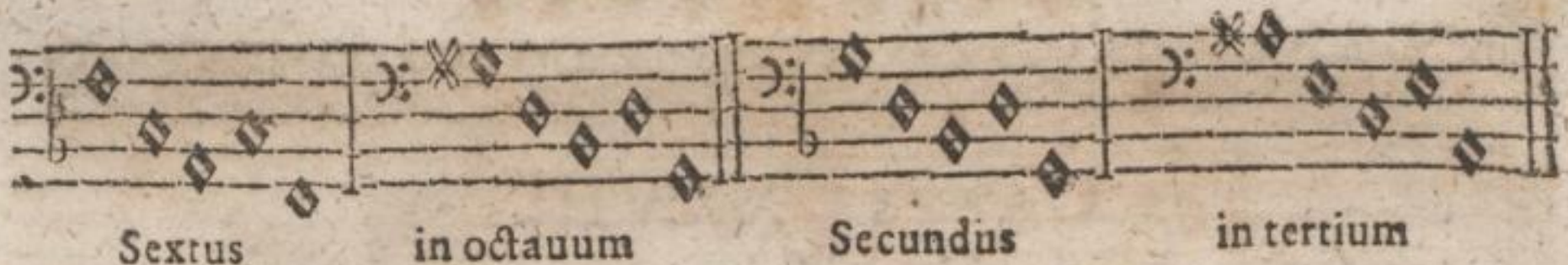
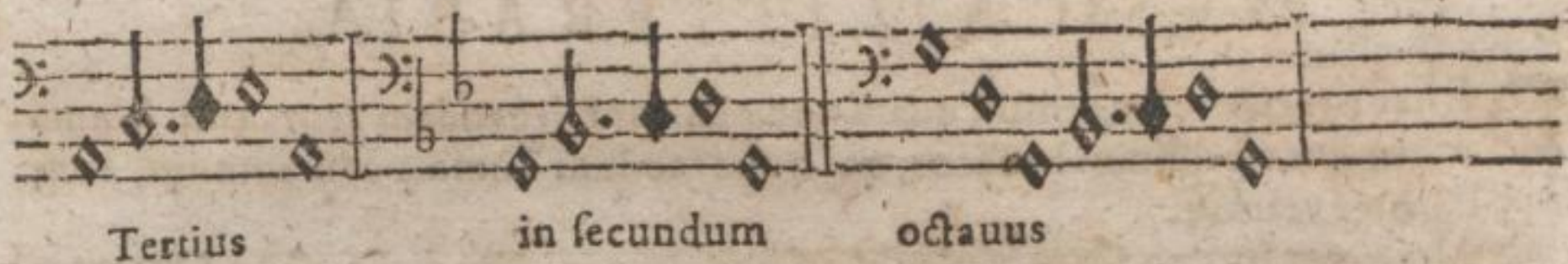



Toni possunt etiam transponi in secundam. Sextus in secundam superiorem, vt cantus fiat excitatior: & sic fiet similis octauo. Secundus itidem in superiorem: tum tertio similis erit. Tertius in inferiorem secundam, & secundum repræsentabit. Octauus in secundam etiam inferiorem: qua ratione fit similis sexto, &c.

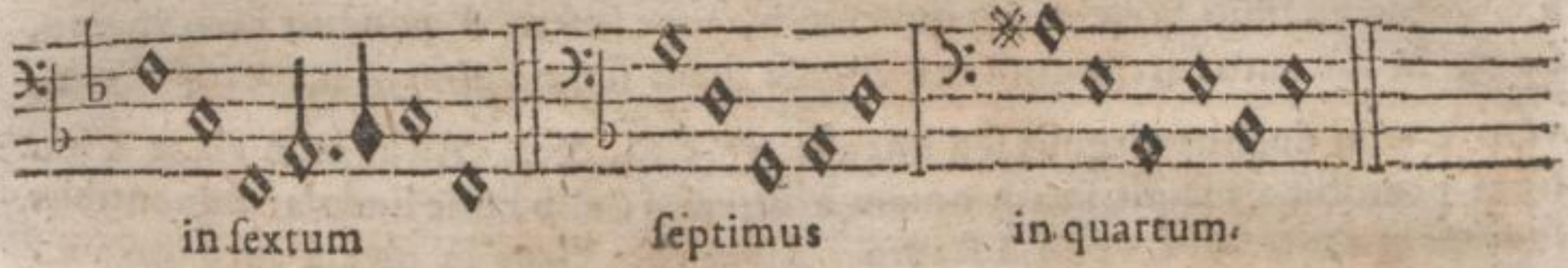
Sextus



Sextus in octauum Secundus in tertium



Tertius in ſecundum octauus

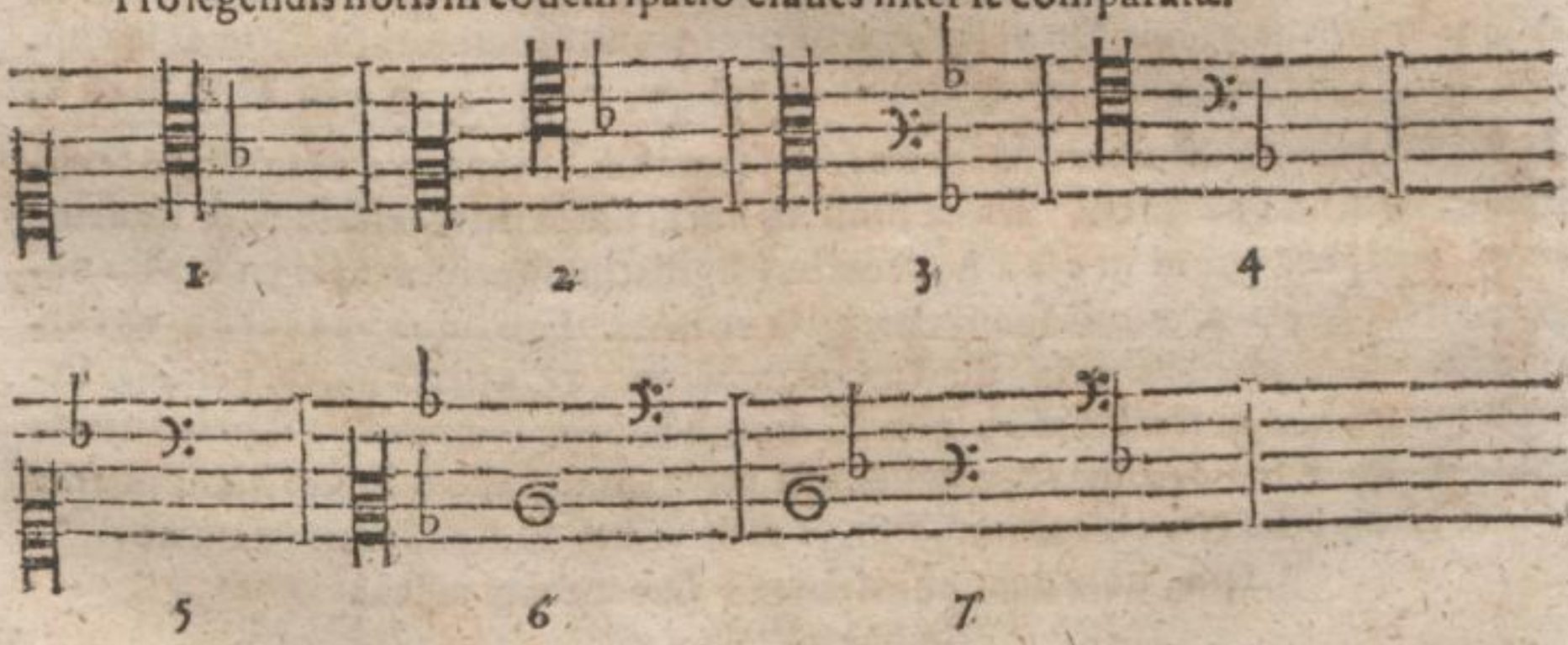


in ſextum ſeptimus in quartum.

Alios tonos vix in ſecundam mutabis, ſed in quartas aut quintas.

## De ſolmiſatione.

Pro legendis notis in eodem ſpatio claues inter ſe comparatæ.



1 2 3 4



5 6 7

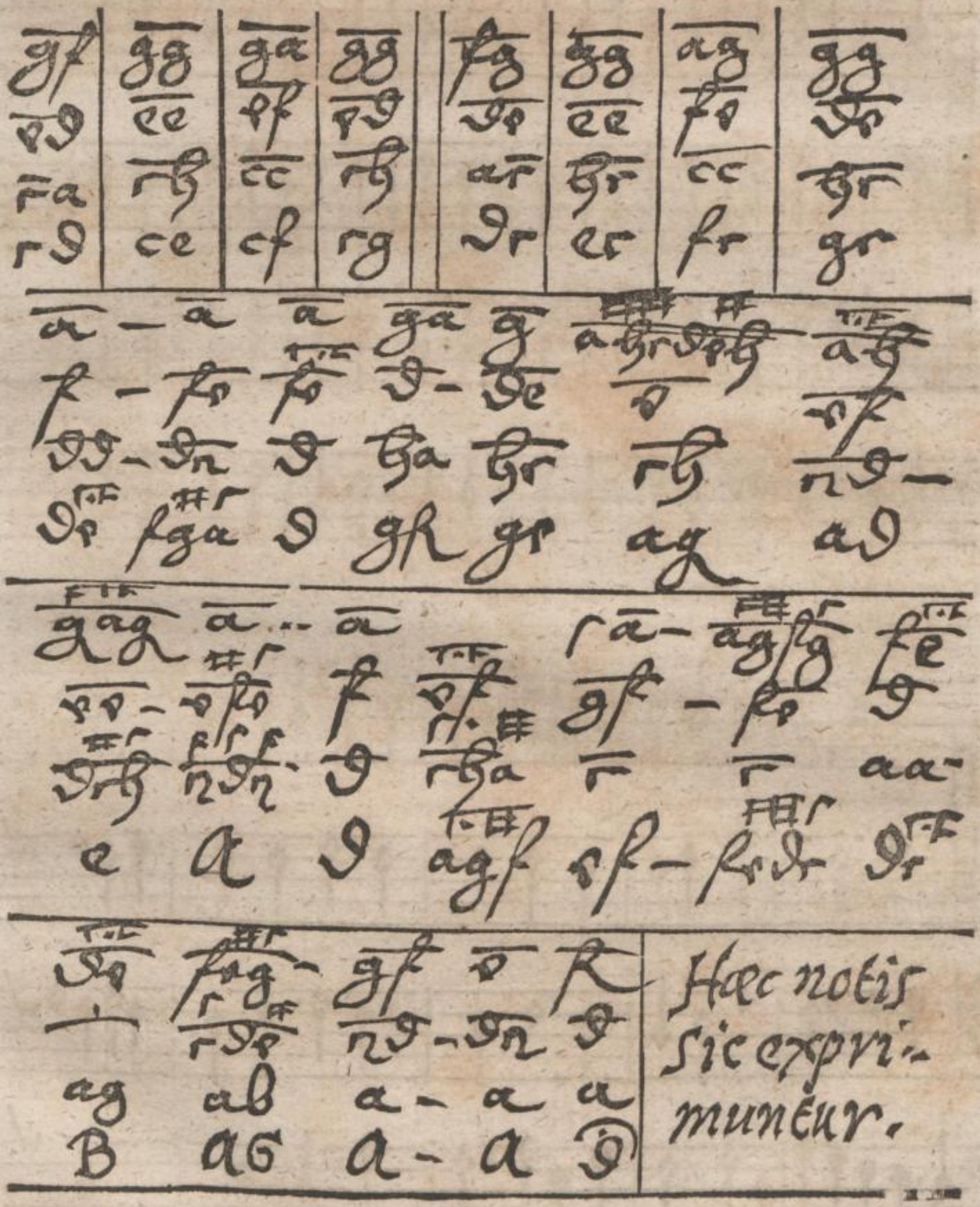
Nulla datur alia mutatio, niſi in fictione, quæ eſt præter naturam.

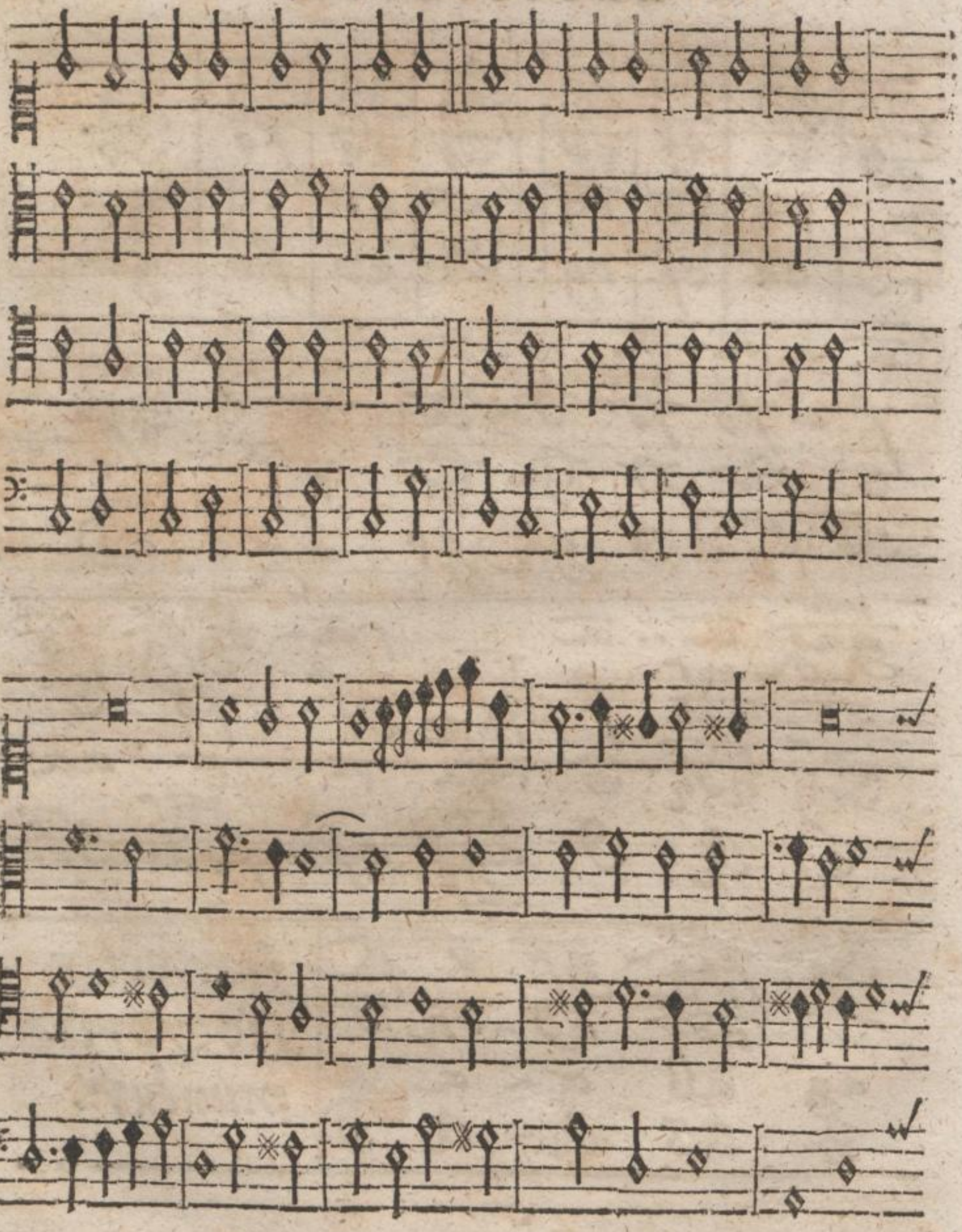
# CAPVT XXVIII.

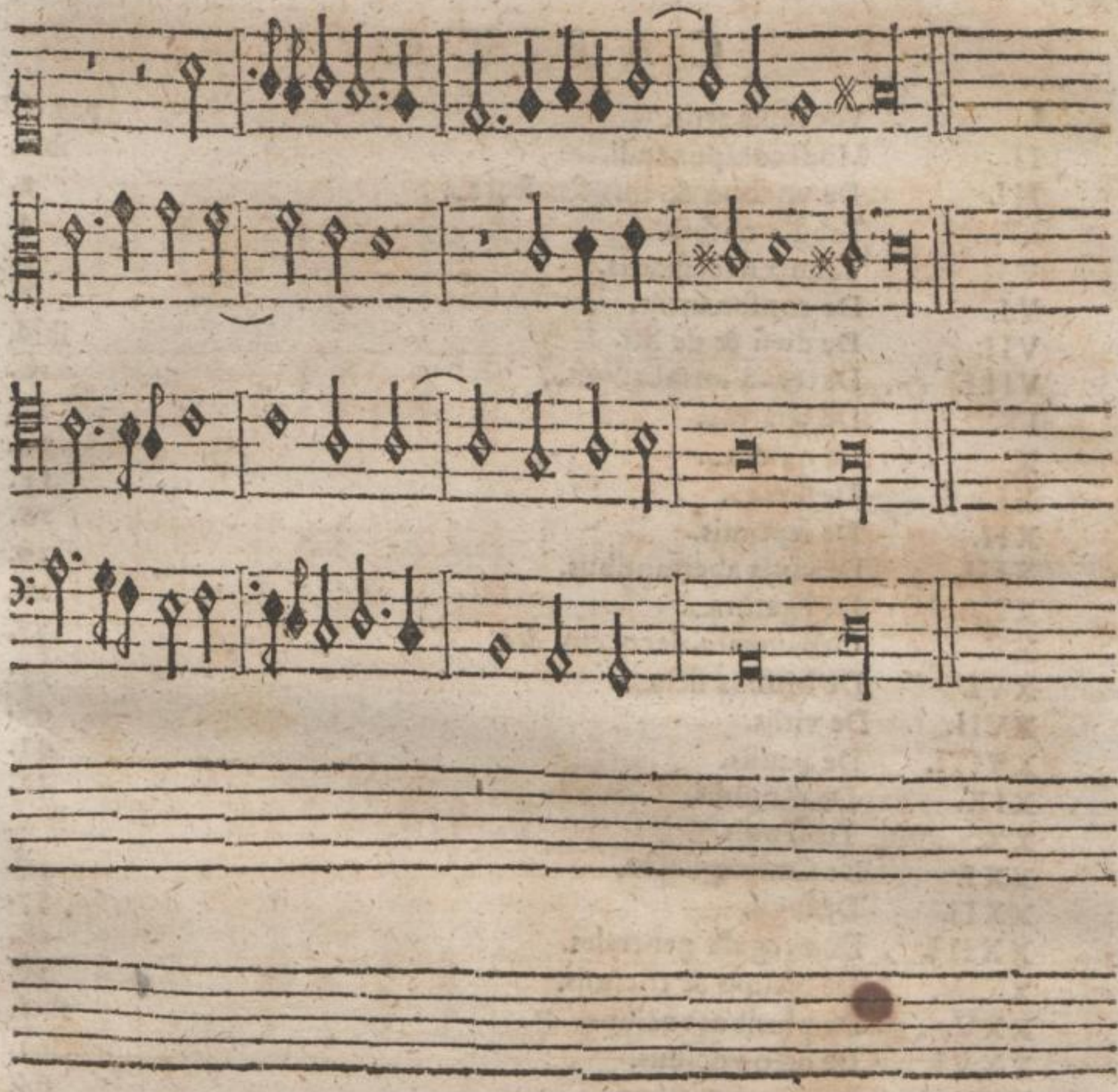
# MVSICA LITTERARIA.

DE hac paucis nunc agemus, quam non penitus relegandam reor, cum sciam, norimque clarissimos Musicos, qui hunc modum minime contemnunt, eoq; sæpe libenter vtantur.

Notæ per litteras suarum clauium significantur. Vbi diesis est, ad litteram apponitur vncinus. Si elami notatur cum b, tunc littera d ponetur cum vncino, sic ♮. In discanto litteræ cum vna virgula supra scripta ponentur: a superiore vero c cum duabus virgulis seu lineolis, vt c̄ d̄ &c. Altus cum claue c in linea penultima incipit imam notam a littera g, a, b, sine lineola: sequentibus superponuntur lineæ vt in discanto. Altus cum claue in media linea incipit imam notam a littera e, f, g, a, b, sine lineola: cæteræ cum ea. Tenor cum claue in secunda linea superne, incipit imam notam a littera c, d, e, f, g, a b sine lineola: ceteræ sunt cum vna lineola. Bassus cum claue in medio, incipit imam notam à littera maiuscula A vel a, h, c, d, e, f, g, a, b: his superiores notantur cum vna linea. Bassus cum claue in secunda linea suprà, vtitur ab imo maiusculis litteris (ad differentiam superiorum) vt F, G, A, B. ceteræ scribuntur vt in Tenore. Aliqui maiusculas fugiendo velut operosiores, ponunt communes litteras seu minusculas, sed cum puncto supposito, vt c d e f g a b pro C D E F G A B. Singuli tactus intermisso spatio sunt separandi. Si integra nota est seu semibreuis, ponitur vna littera. Si duæ dimidiæ notæ, binas litteras scribes, & sic deinceps. Tempora aliqui in omnibus vocibus sigillatim superponunt: vnde plus negotij est scribenti, & minus spatij corrigere volenti. Ego super vna vel duabus litteris idem spatium habentibus nihil superscriberem, cum per se pateat per duas litteras notari duas notas dimidias. quod si diuersa habent tempora, ea superponenda sunt. Integra seu dimidia sæpe diuidenda venit, tum eadem littera bis scribetur & interposita virgula coniungetur, vt in describendo memineris vnam notam, non duas esse debere. Exemplum videsis in hac tabula.


Hæc notis
sic expri-
munetur.





CAPITA.

# CAPITA.


| | | |
|---|---|---|
| I. | Vocabula artis. | pag. 1. |
| II. | Modi componendi. | ibid. |
| III. | De vniſono & eius ſtructura. | 2. |
| IV. | Tabula naturalis. | 4. |
| V. | Tabula neceſſitatis. | 7. |
| VI. | De conſonantijs. | 8. |
| VII. | De dieſi & de Mi. | ibid. |
| VIII. | De tertia infra baſſum. | 10. |
| IX. | De quarta. | 11. |
| X. | De quinta. | 12. |
| XI. | De ſexta. | 13. |
| XII. | De ſeptimis. | 16. |
| XIII. | De notis aberrantibus. | 20. |
| XIV. | De ligatura. | 26. |
| XV. | Ornamenta, decorum, &c. | 31. |
| XVI. | De Muſica ficta. | 35. |
| XVII. | De vitijs. | 40. |
| XVIII. | De pauſis. | 41. |
| XIX. | De clauſulis. | 42. |
| XX. | De Tonis. | ibid. |
| XXI. | De Contrapuncto. | 56. |
| XXII. | De fugis. | 57. |
| XXIII. | Duæ regulæ generales. | 58. |
| XXIV. | De bicinijs & tricinijs. | 59. |
| XXV. | De pluribus vocibus. | ibid. |
| XXVI. | De octo vocibus. | 63. |
| XXVII. | De transpoſitione. | 66. |
| XXVIII. | Muſica litteraria. | 70. |


ALTE-

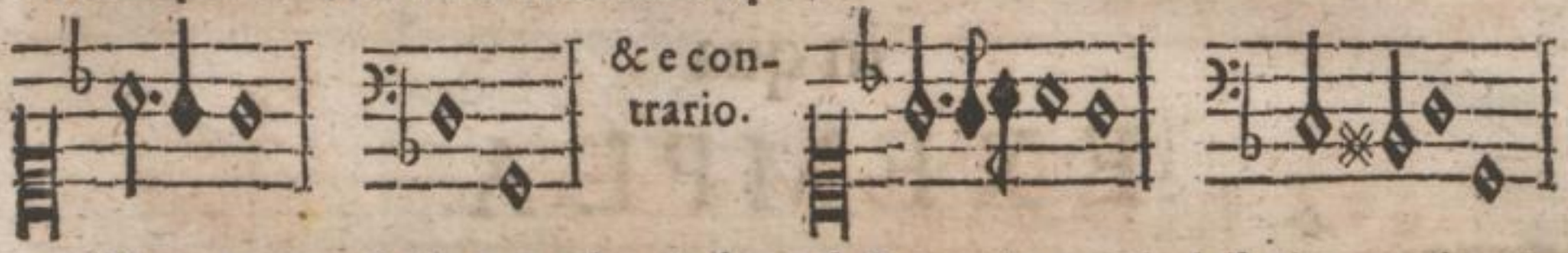
# ALTERA PARS
## in qua
# EXEMPLA.

QVæ in superiore libro dicta quidem sunt, sed breuiter & inuolute quibusdam in locis, ea nunc in hac parte euoluere & exemplis illustrare ac demonstrare conabimur, vt huius artis cupidus nihil præterea desiderare posse videatur. Gradibus autem pergam, hoc est, ab vna voce ad duas, tres, plures perueniam.

## CAPVT I.
## DE VNA VOCE.

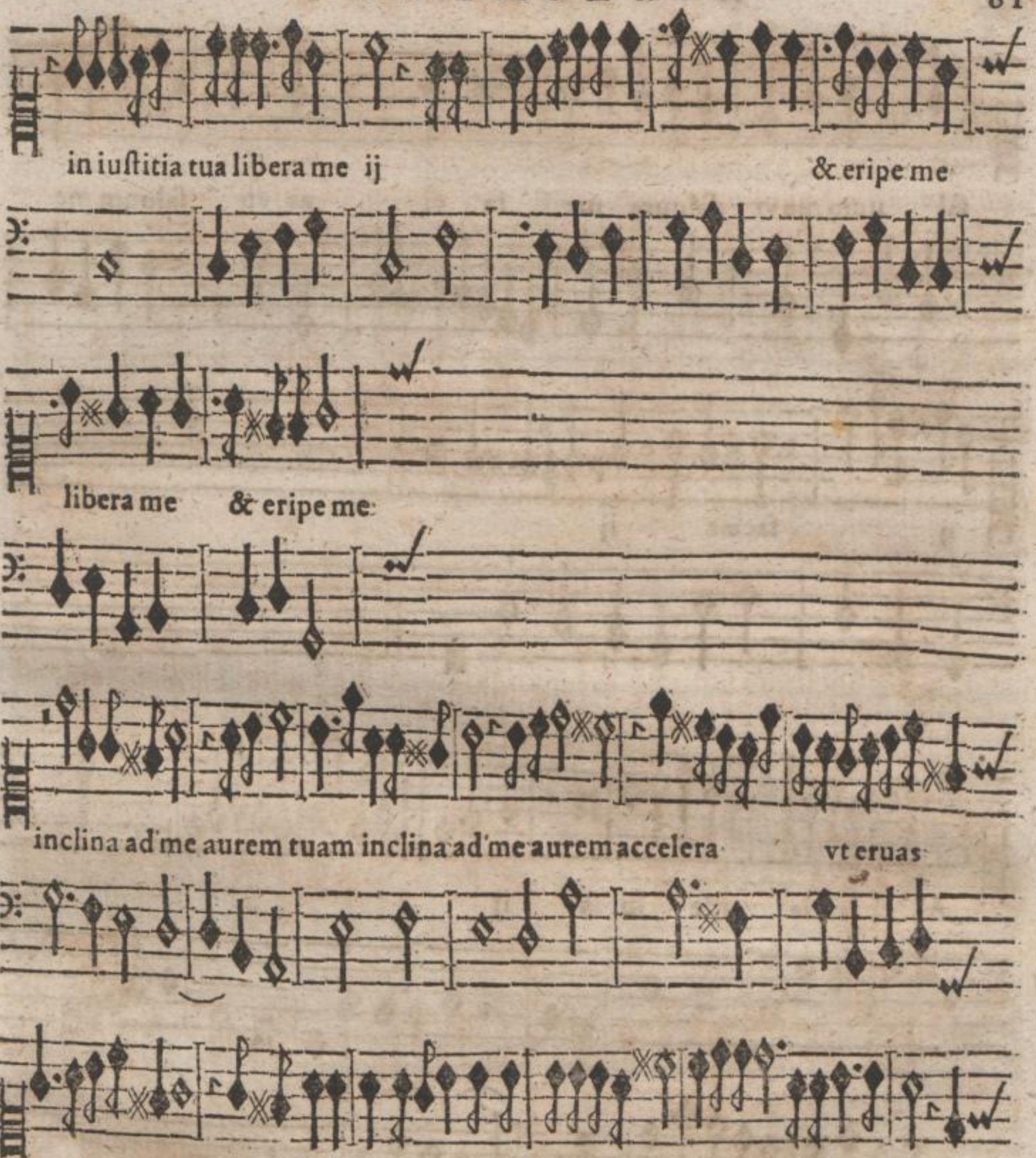
COMPOSITVRVS sola voce, vt Itali loquuntur, primum finget discantum, vel altum, vel tenorem pro arbitratu, textui seu verbis conuenienter; pausis etiam intercedentibus, vt sit respirandi locus. Eædem quoque clausulæ erunt identidem repetendæ non solum in quarta quintaue, sed etiam in secunda siue sursum siue deorsum. Quod genus cum venustum est, tum facit ad cantum amplificandum, & facilitatem componenti præstat, cum vocem ei subijcit interuallis respondentem. Hæc scribendi ratio Italis hodie familiaris est. Iam quod attinet ad bassum subijciendum, is plerumque fit maioribus notis, ita vt super vna nota, v. g semibreui, discantus duabus, tribus, quatuor, &c. notis

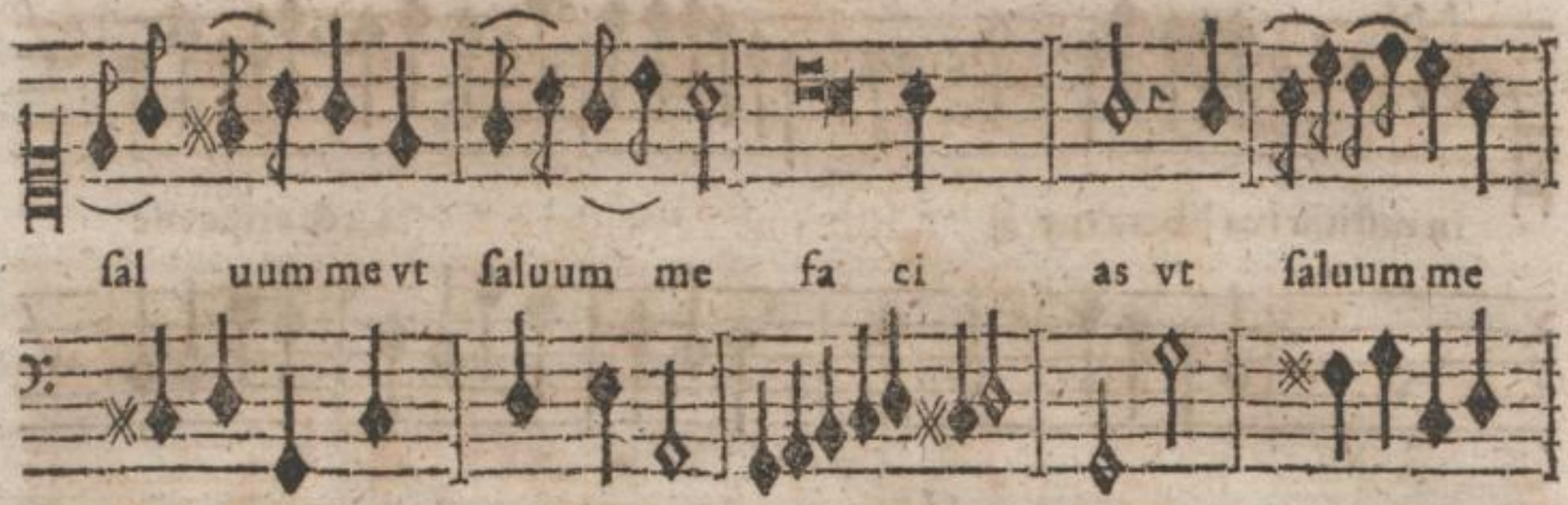
decurrat: aut pluribus diſcanti notis quæratur vna communis in baſſo. Baſſus cum ſuo diſcanto incipiet a perfecta conſonantia, hoc eſt, a quinta, ab octaua aut ab vniſono: deinde tertiæ, quintæ, ſextæ, ſeptimæ quoque corrigendæ collocentur. In clauſulis tamen finalibus tertia ſubijcietur cum ſua octaua. Hoc quoque obſeruaui maxime in Italis huius ætatis, quod perfrequens eſt, vt in clauſulis quinta fundamento impoſita in quarta ſui parte deflectat deſcendatque in ſui ſecundam, vel baſſi quartam, & finem ſuum anticipet; vt




Verum exempla ſint regularum loco deſumpta ex optimis huius ætatis auctoribus: in quibus ſæpe pluſculum licentiæ cognoſces.

Voce ſola. Iulij Bruſchi. Canto ouer Tenore.

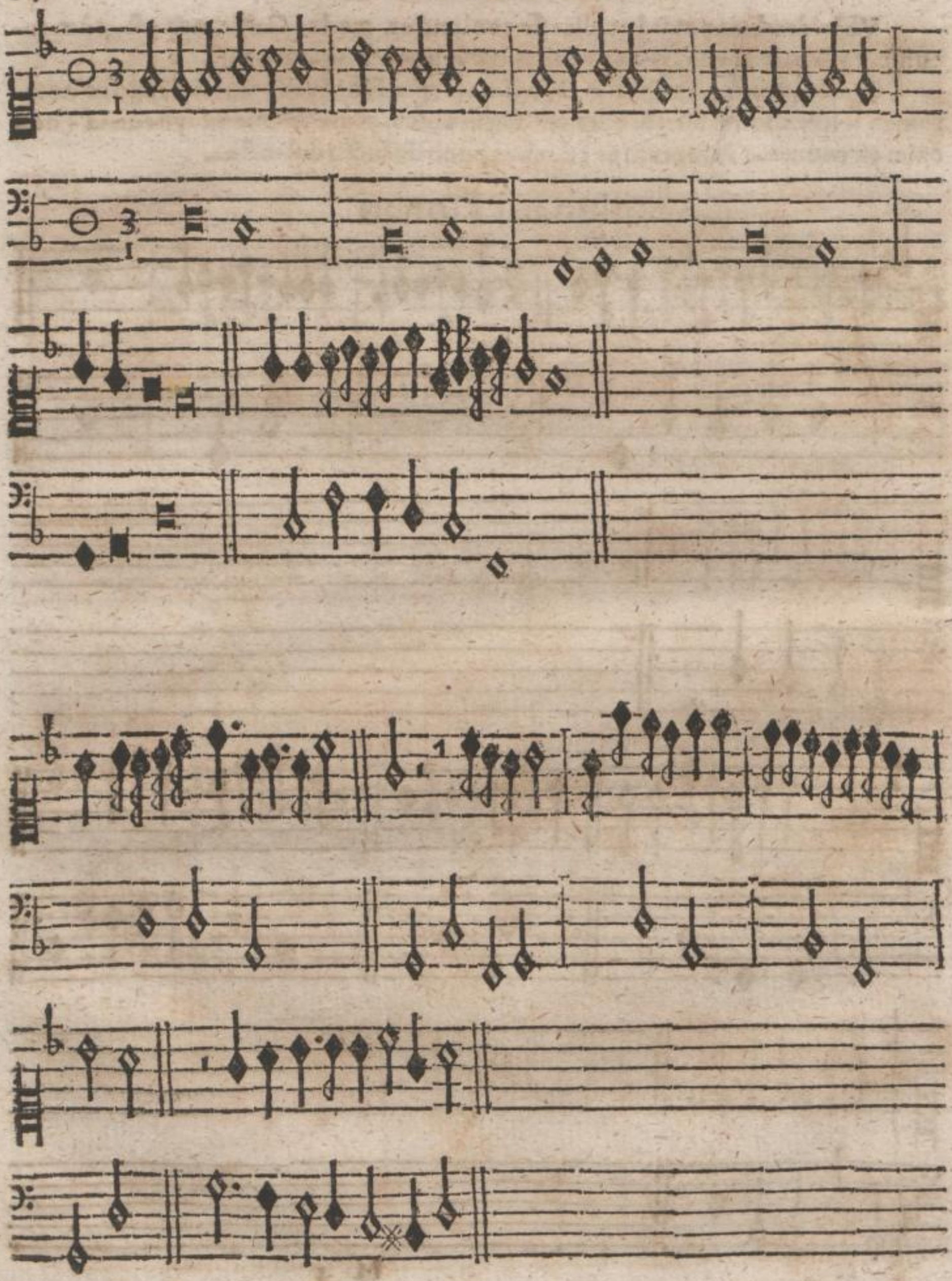

in iuſtitia tua libera me ij
& eripe me
libera me
& eripe me:
inclina ad me aurem tuam inclina ad me aurem accelera
vt eruas
me ij
Eſto mihi mihi in Deũ in Deũ protectorẽ & in domũ refugij vt

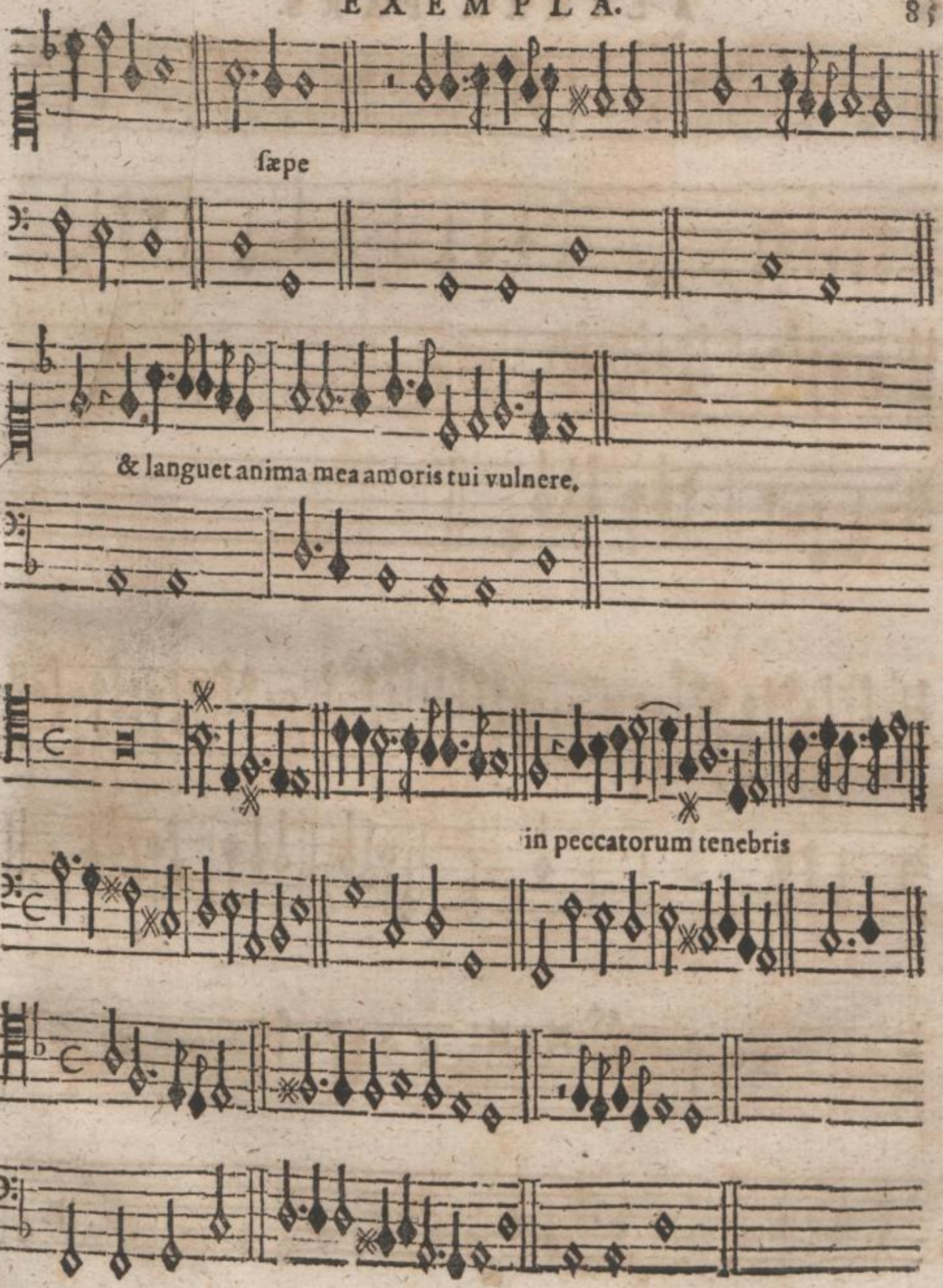

sal uum me vt saluum me fa ci as vt saluum me
ij facias ij
Al leluia alle lu ia ij

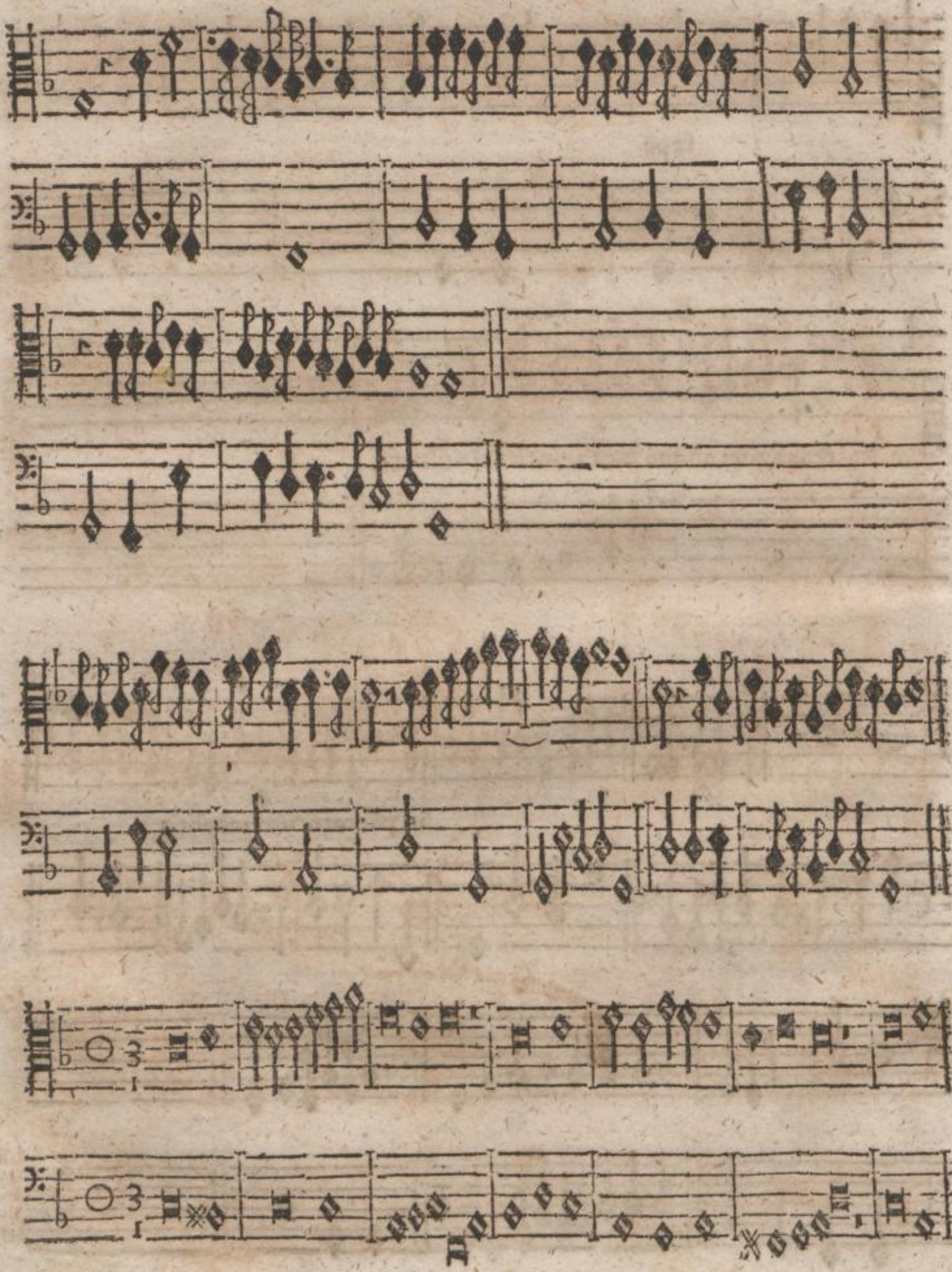
Vbivides duas notas lunulis esse coniunctas, modus Gallicanus est, cùm iucunda vacillatione vna syllaba venit sub duabus notis cantanda.

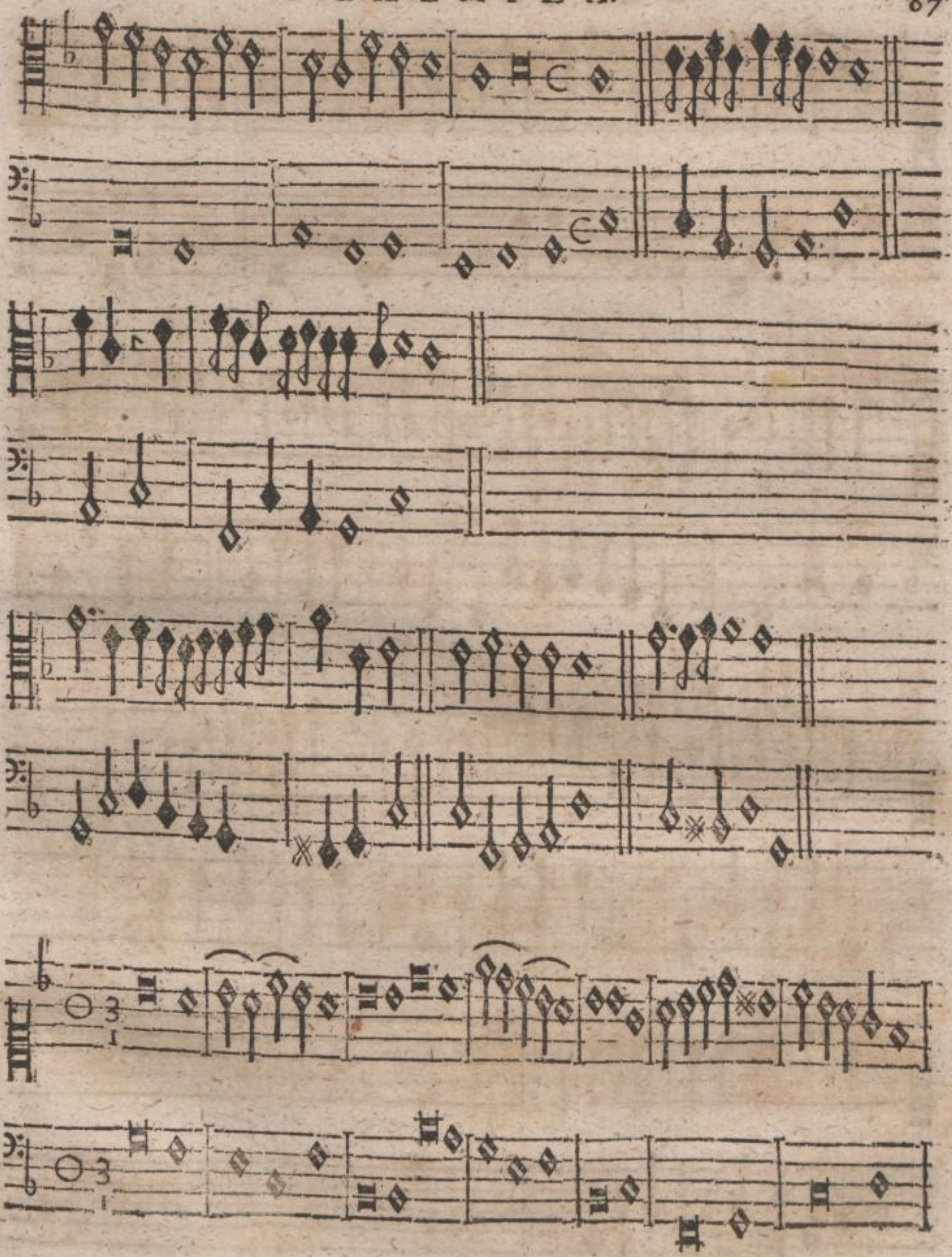
Quæ sequuntur, ex Ignatio Donato accepta sunt, vbi videbis decursus notarum in se licentiosas ferri & corrigi. Posui autem plura & diuersa systemata (non enim est connexio vnius cantus) duabus lineis deductis distincta.

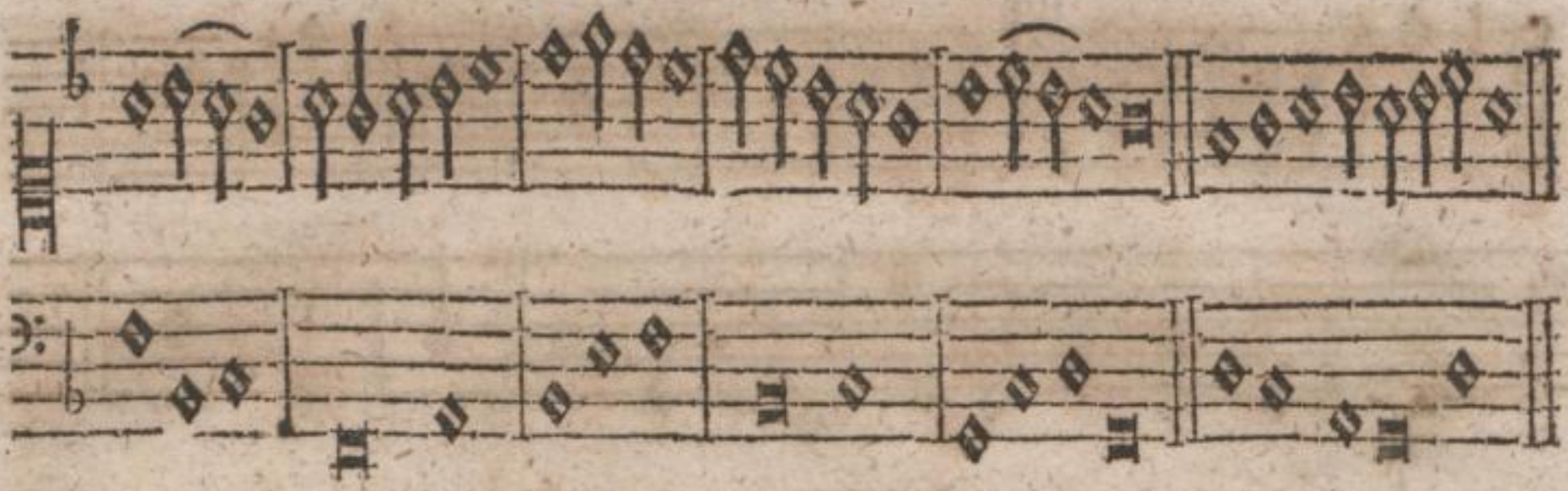
## Ignatij Donati.

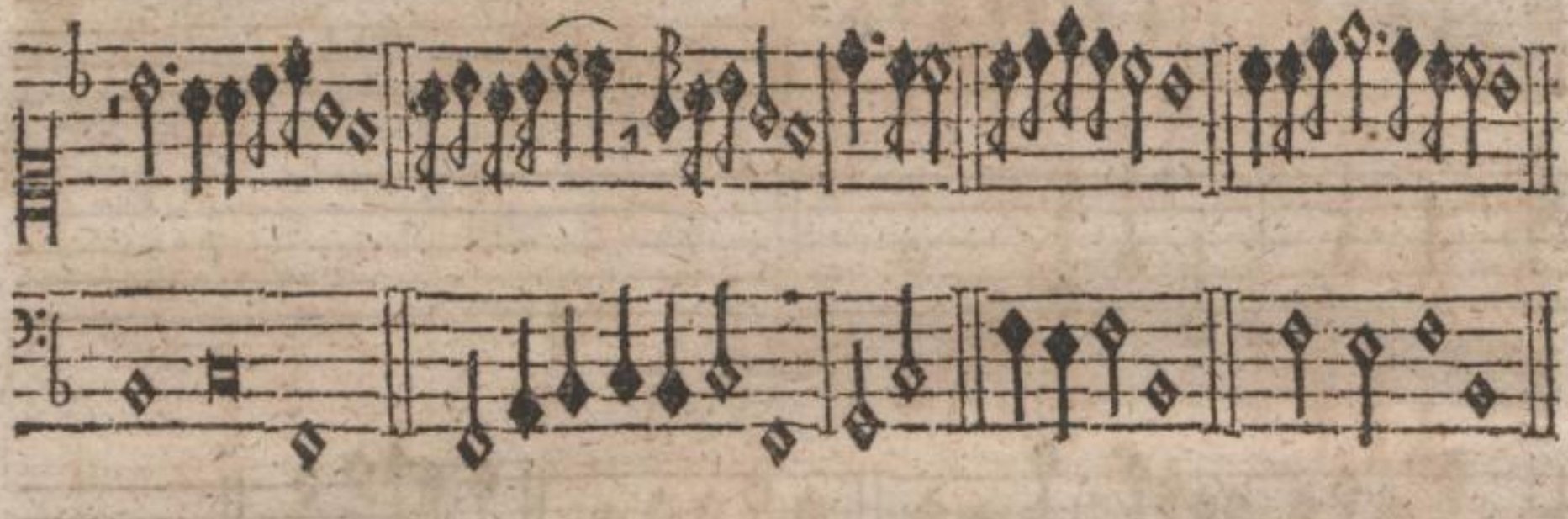


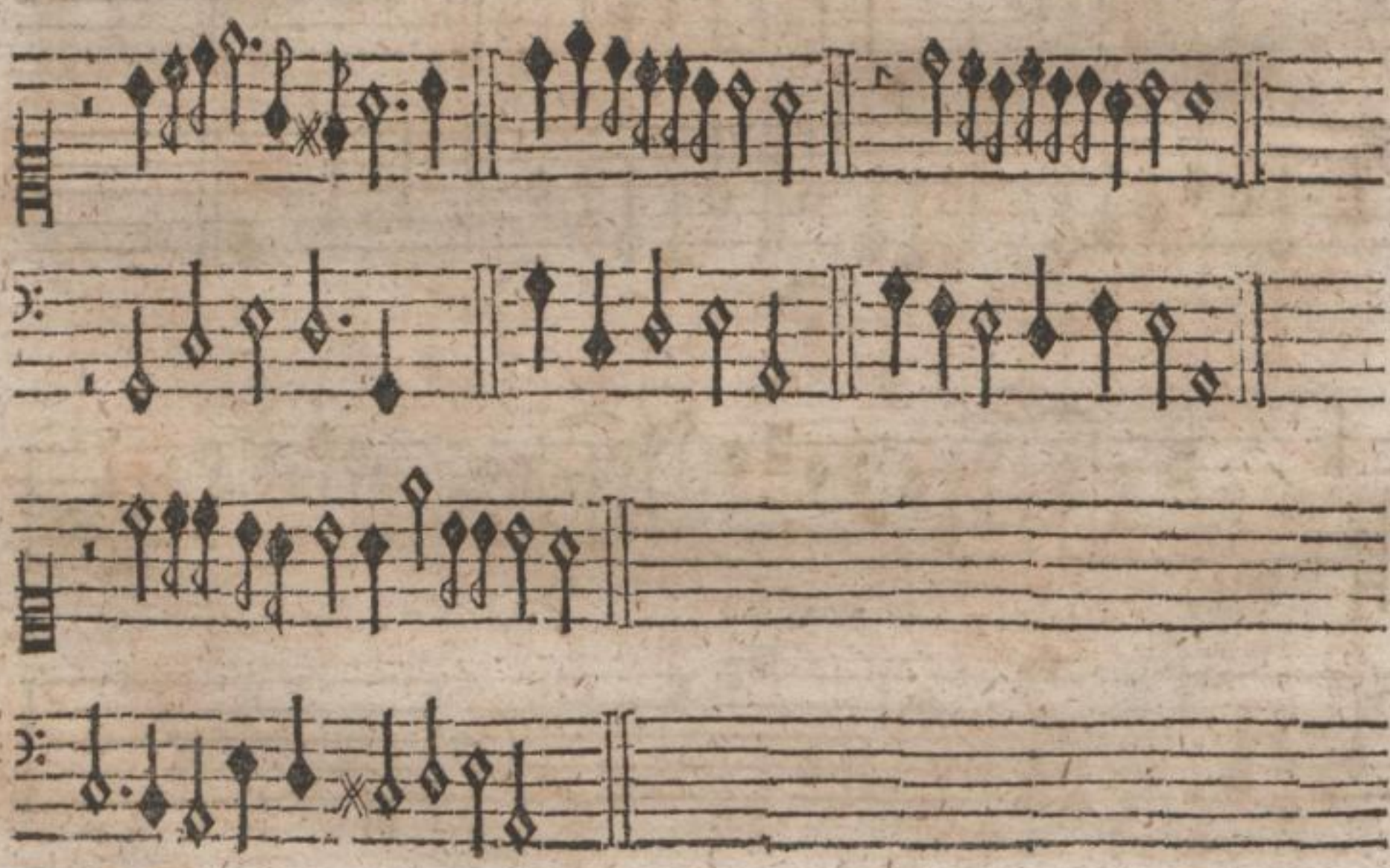

sæpe
& languet anima mea amoris tui vulnere,
in peccatorum tenebris

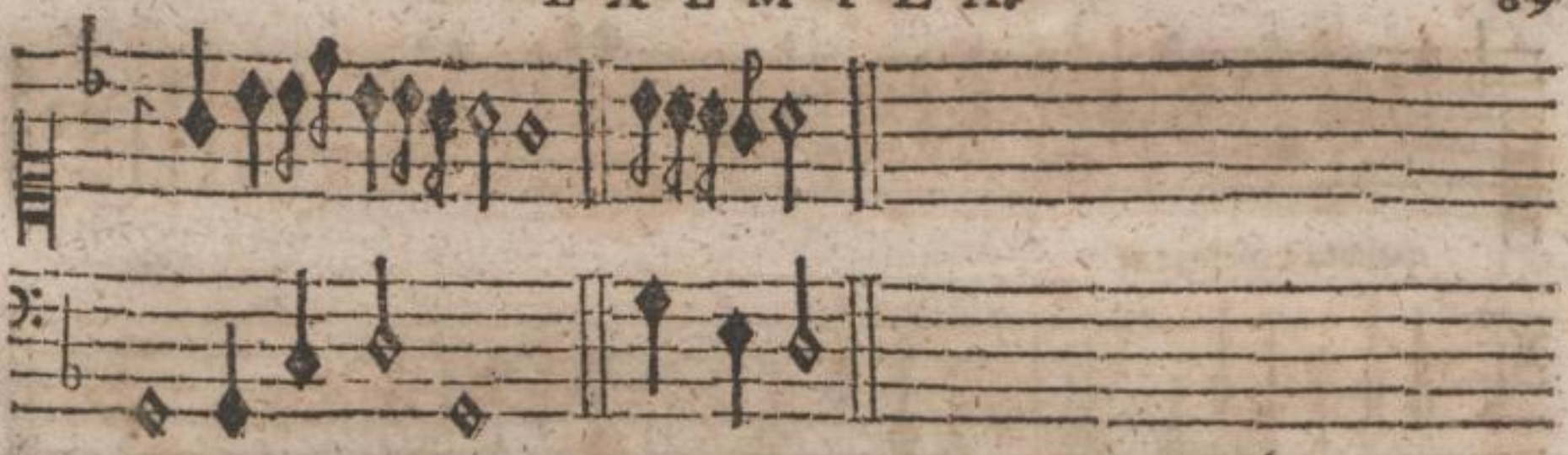




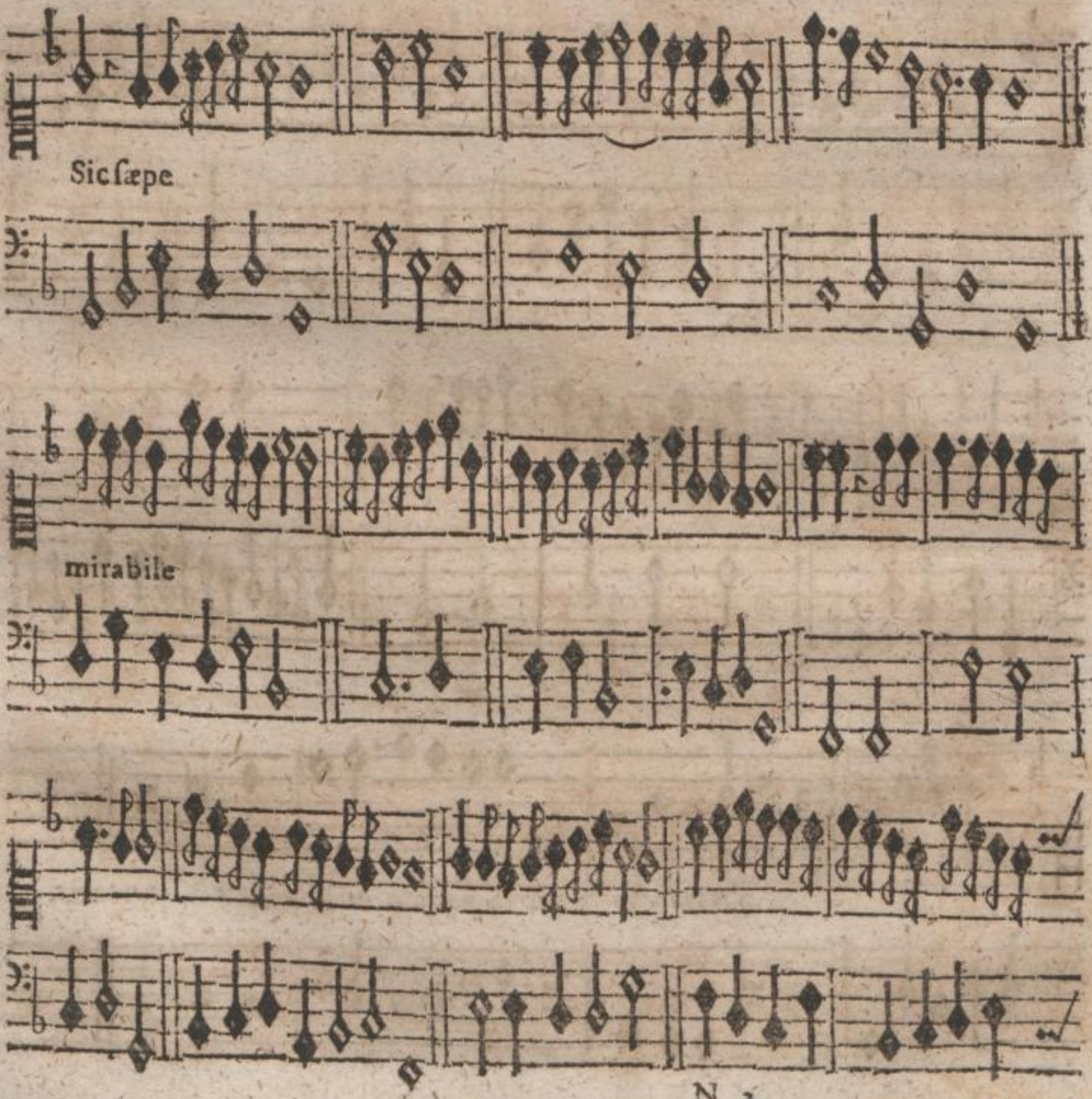


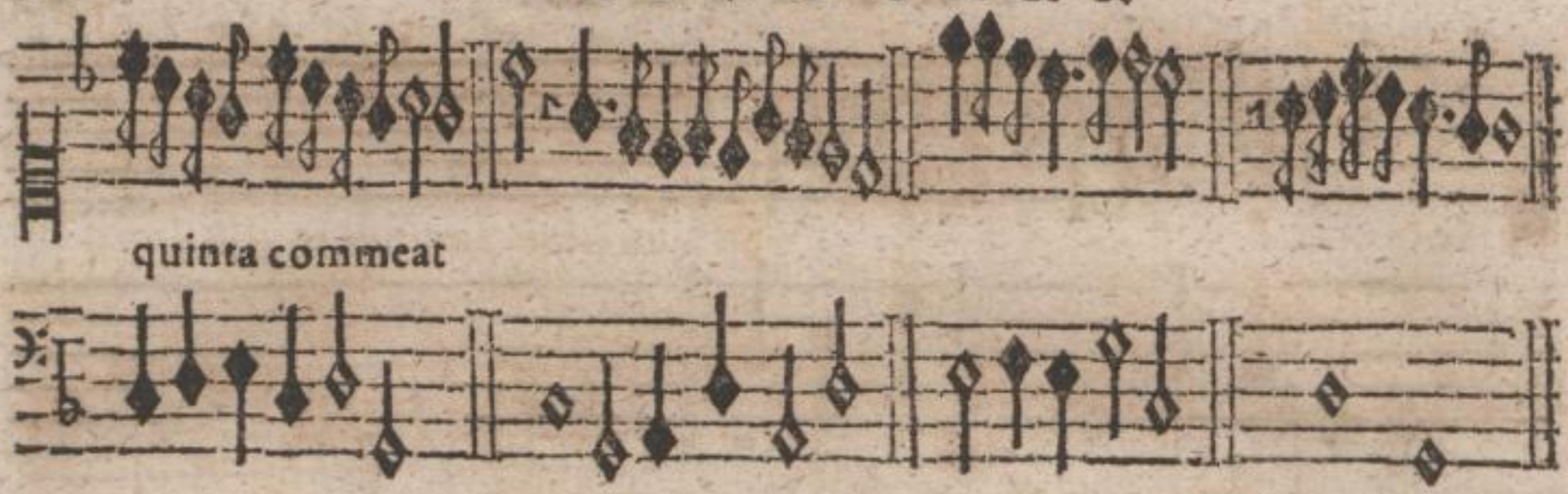


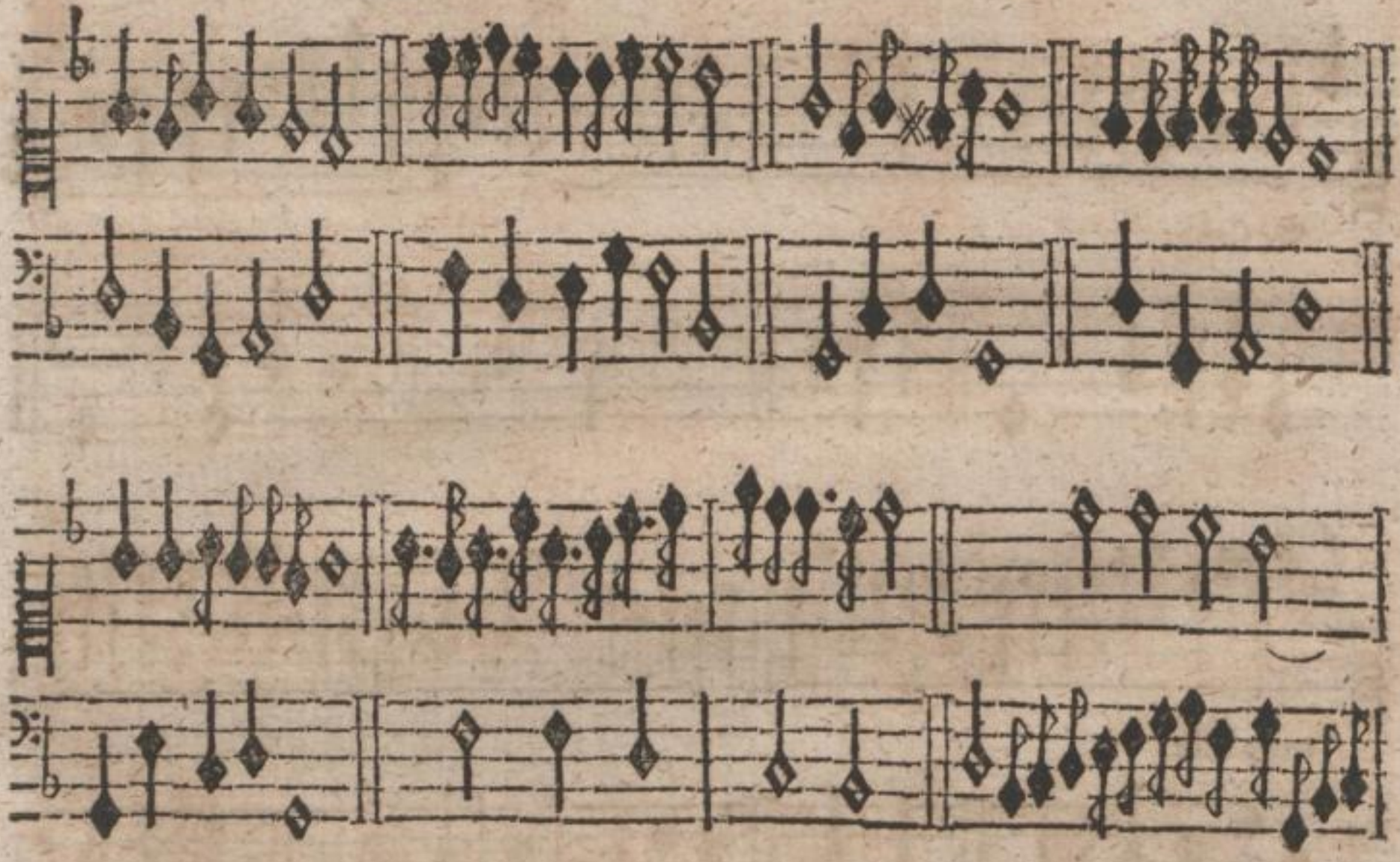


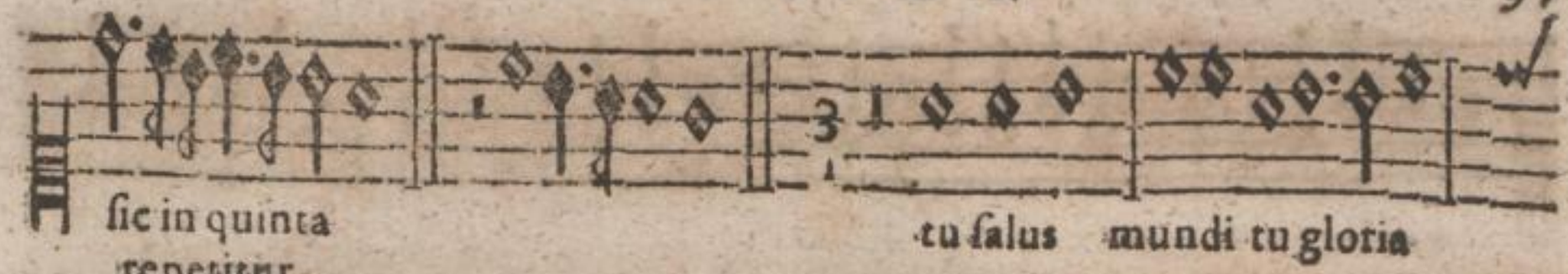


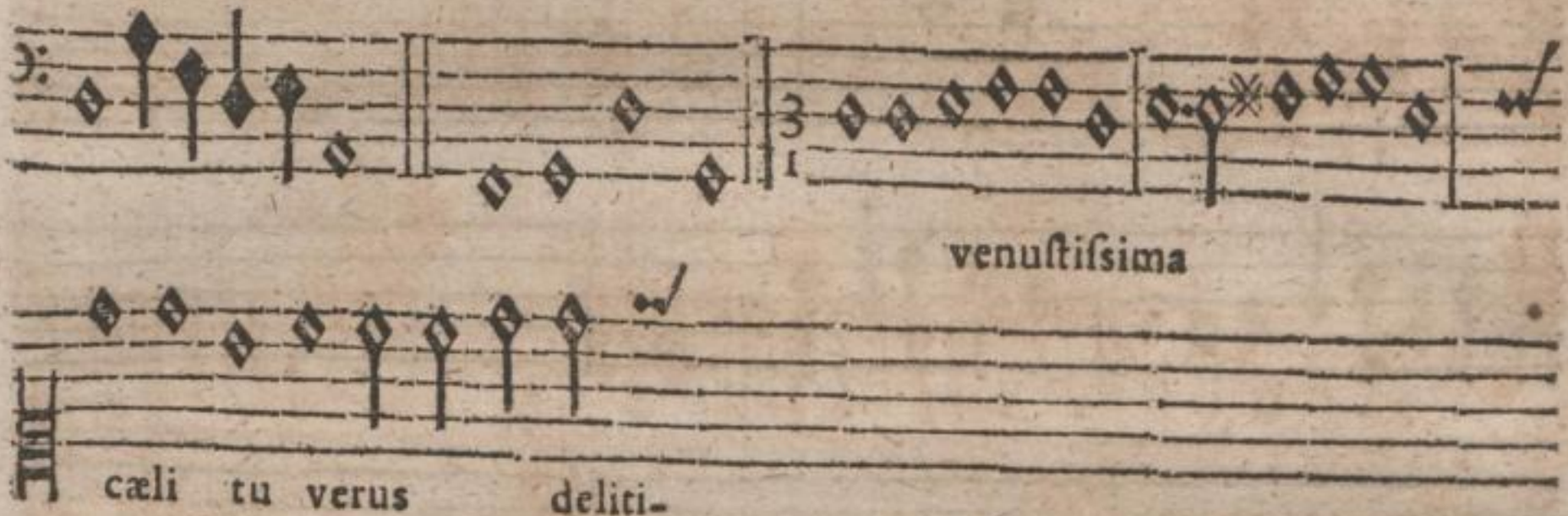
Ex Alexandro Grandi.

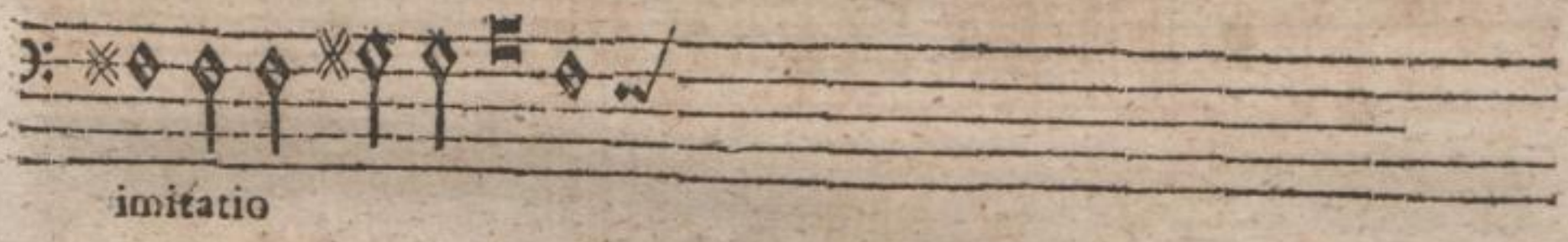



quinta commeat

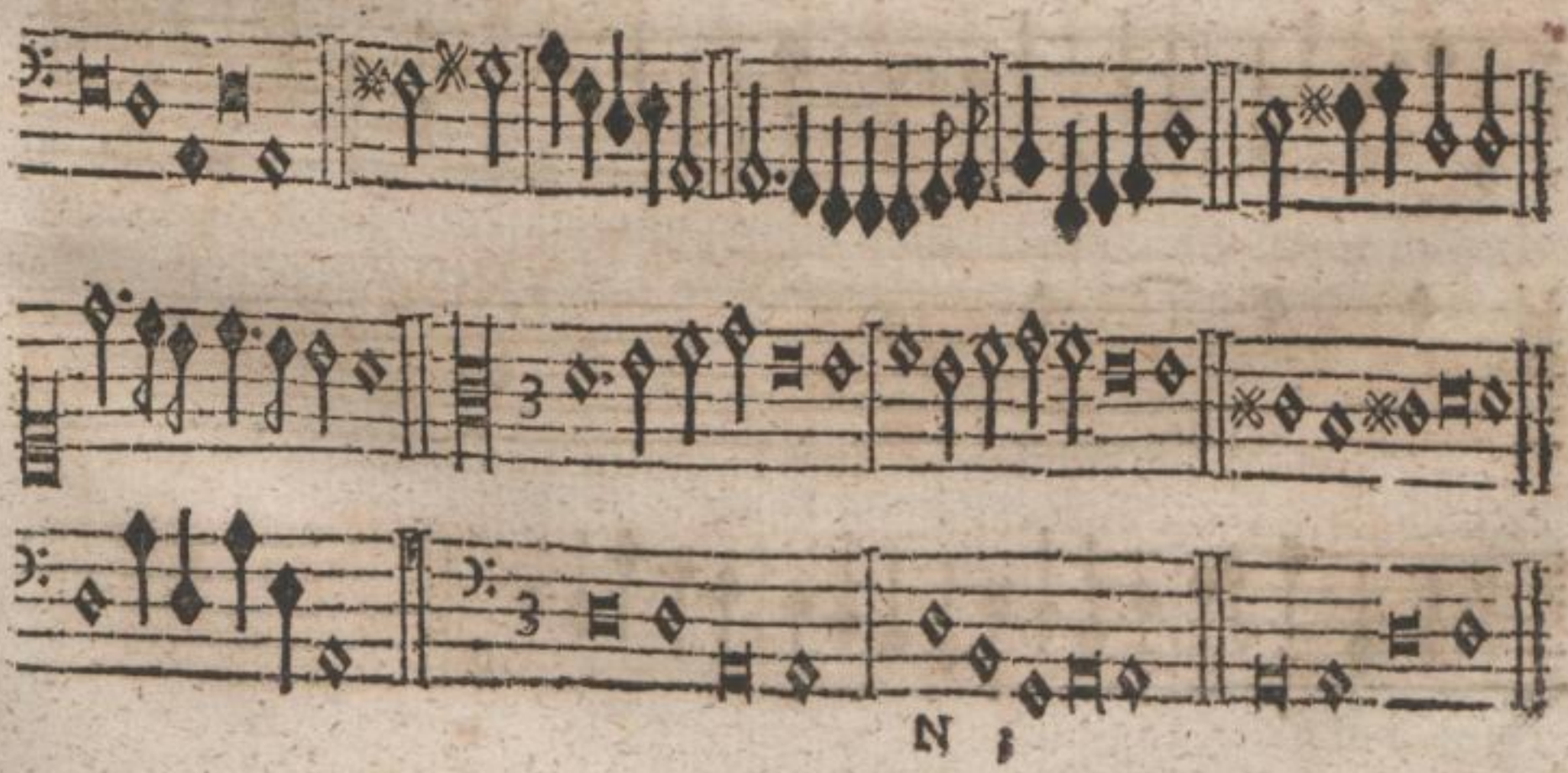

aberrantes notæ tamquam negligenter canentis.

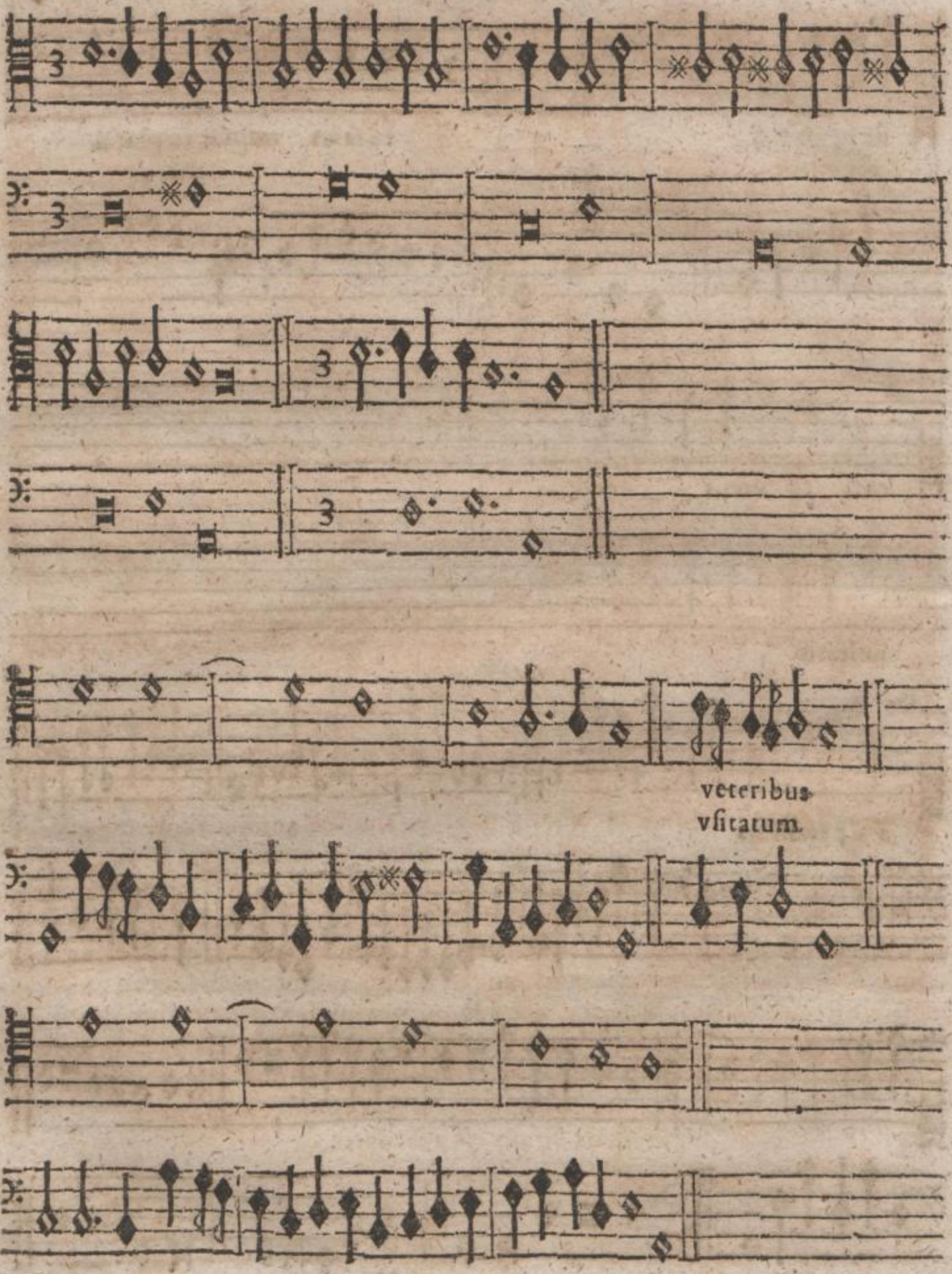

sic in quinta
repetitur
tu salus mundi tu gloria

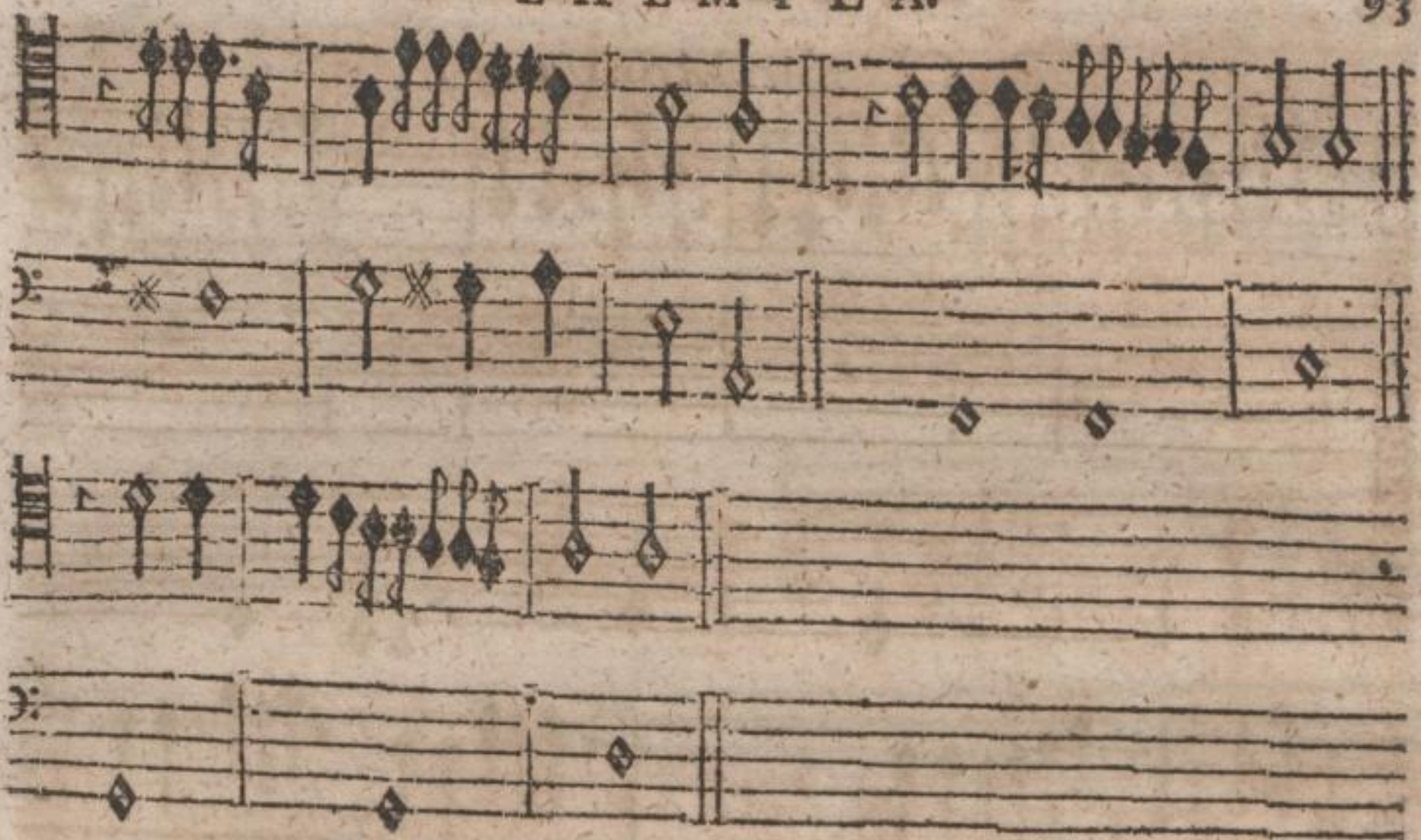

venustissima
cæli tu verus deliti-


imitatio

arũ paradisus




veteribus
vſitatum.



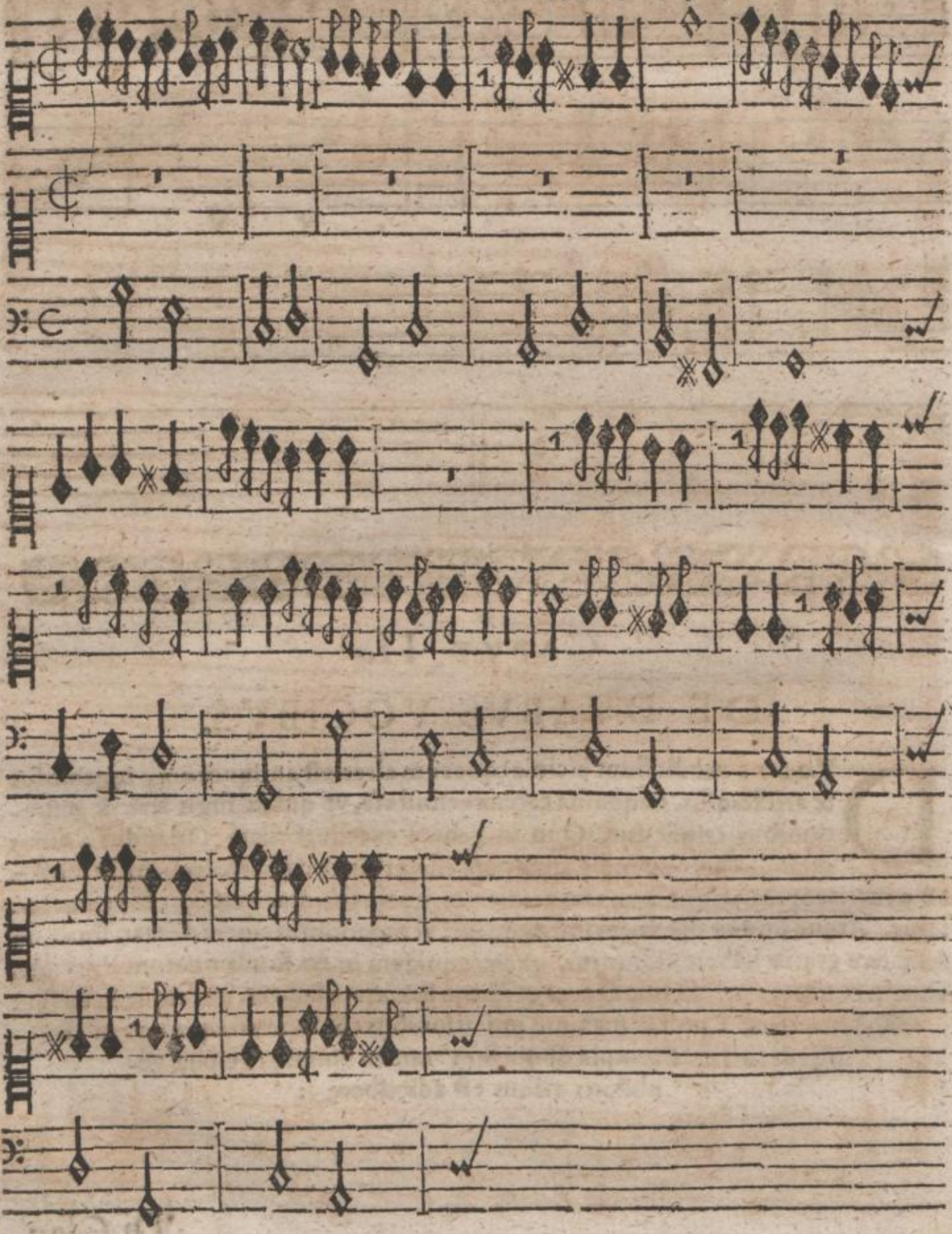
## CAPVT II.

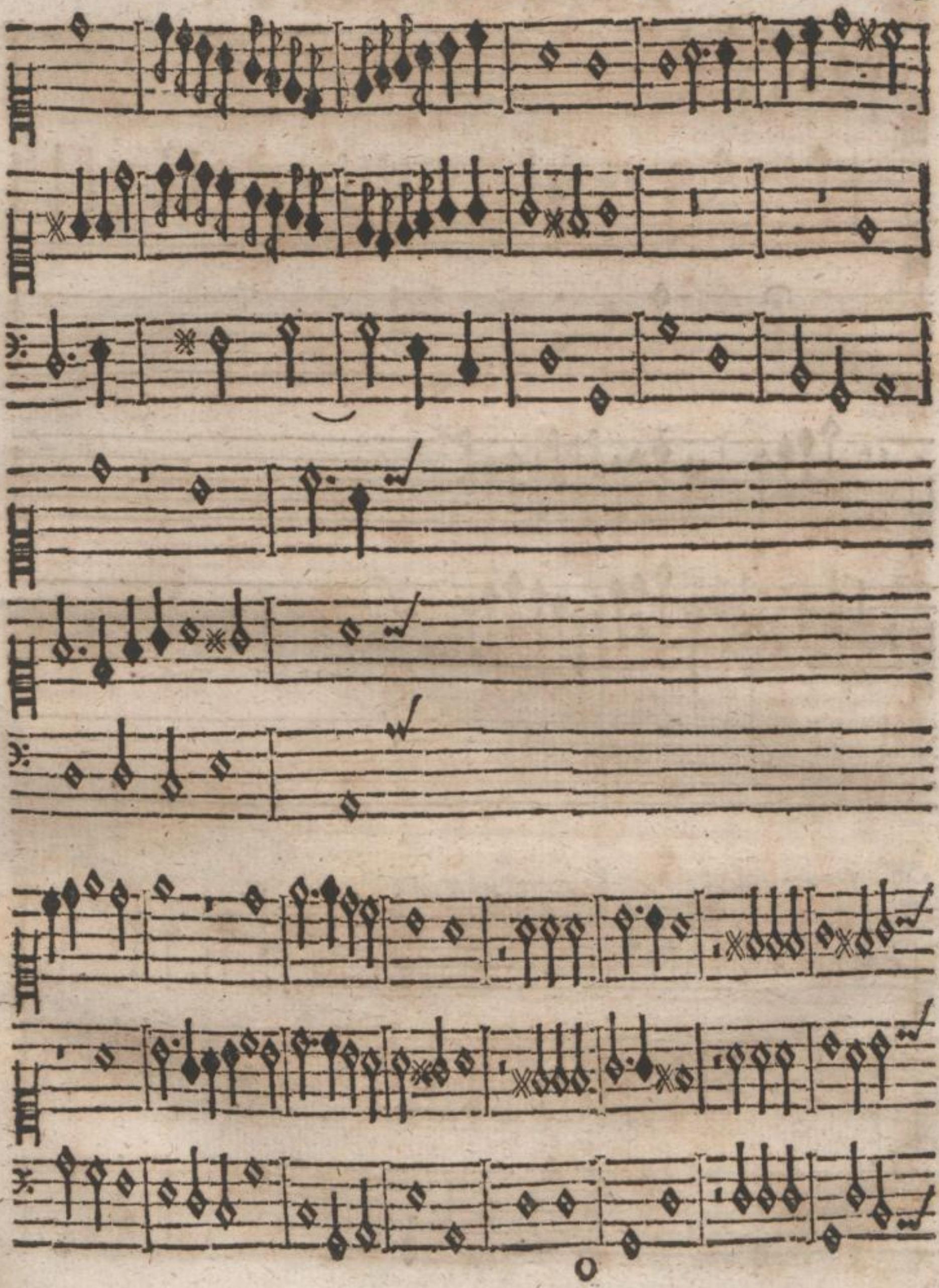
# DE DVABVS VOCIBVS.

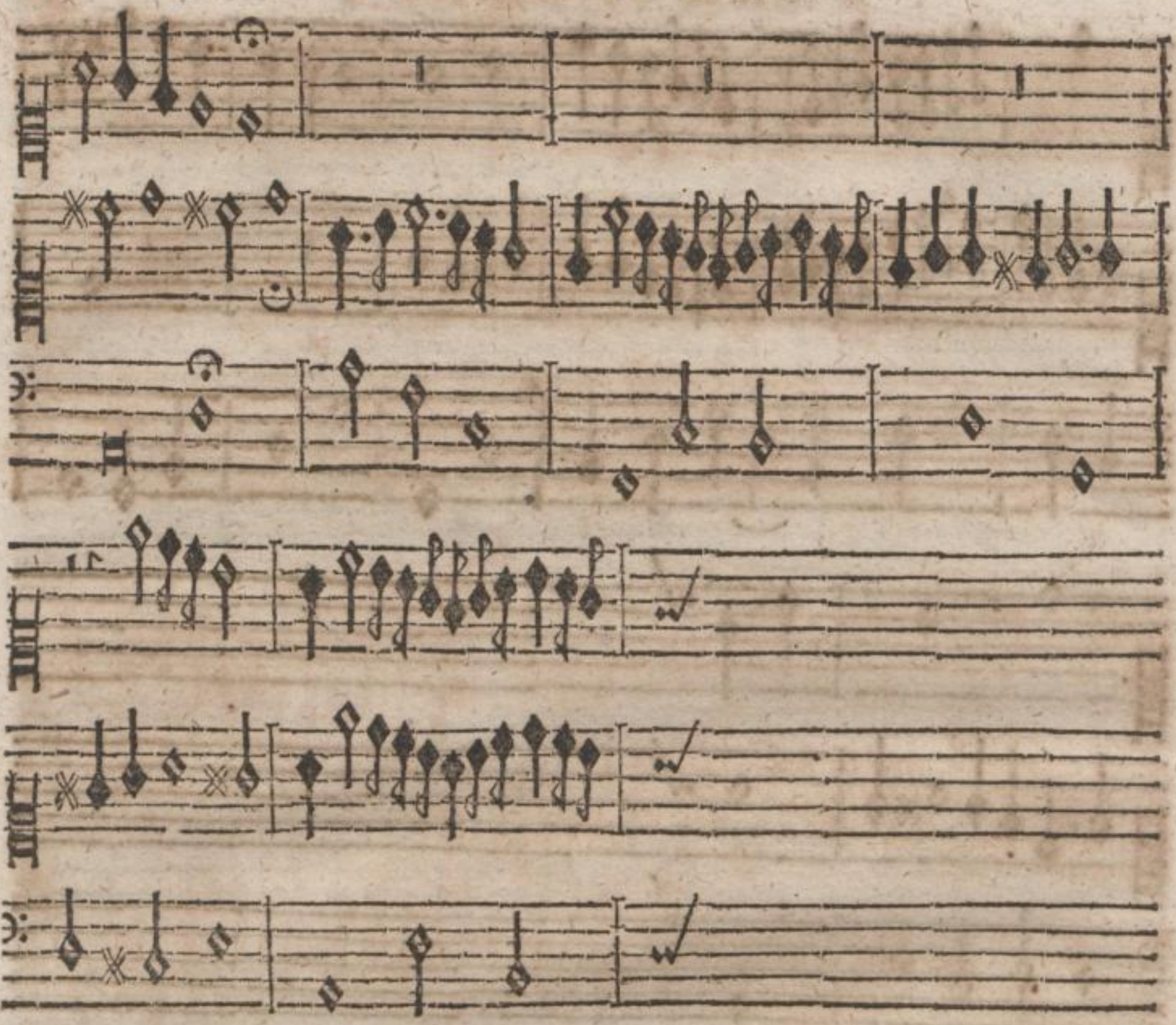
DVOBVS modis fiunt bicinia: quorum alter est antiquorum, ingeniosus & artificiosus, neque sua carens venustate, vt qui ex fugis fere & imitationibus conficitur. Quo in genere excelluit etiam Orlandus: cuius exemplis hic ponendis, quia nota esse arbitror, supersedeo. Alter modus est neotericorum, in quo non tam artificium, quam suauitas quæritur & repræsentatur. Atque sic duæ illæ voces instituuntur, vt organum accinere debeat, sine quo nihil fere gratiæ habere videantur, quandoquidem in eo fundamentum duarum vocum constituitur. In hoc genere certatim hac ætate luditur, multique in eo sunt feliciter versati. Constat maxime imitationibus: & sæpe vtraque vox in tertijs decurrit. Exempla obuia sunt: tamen vnum præcipuæ venustatis visum est adscribere:

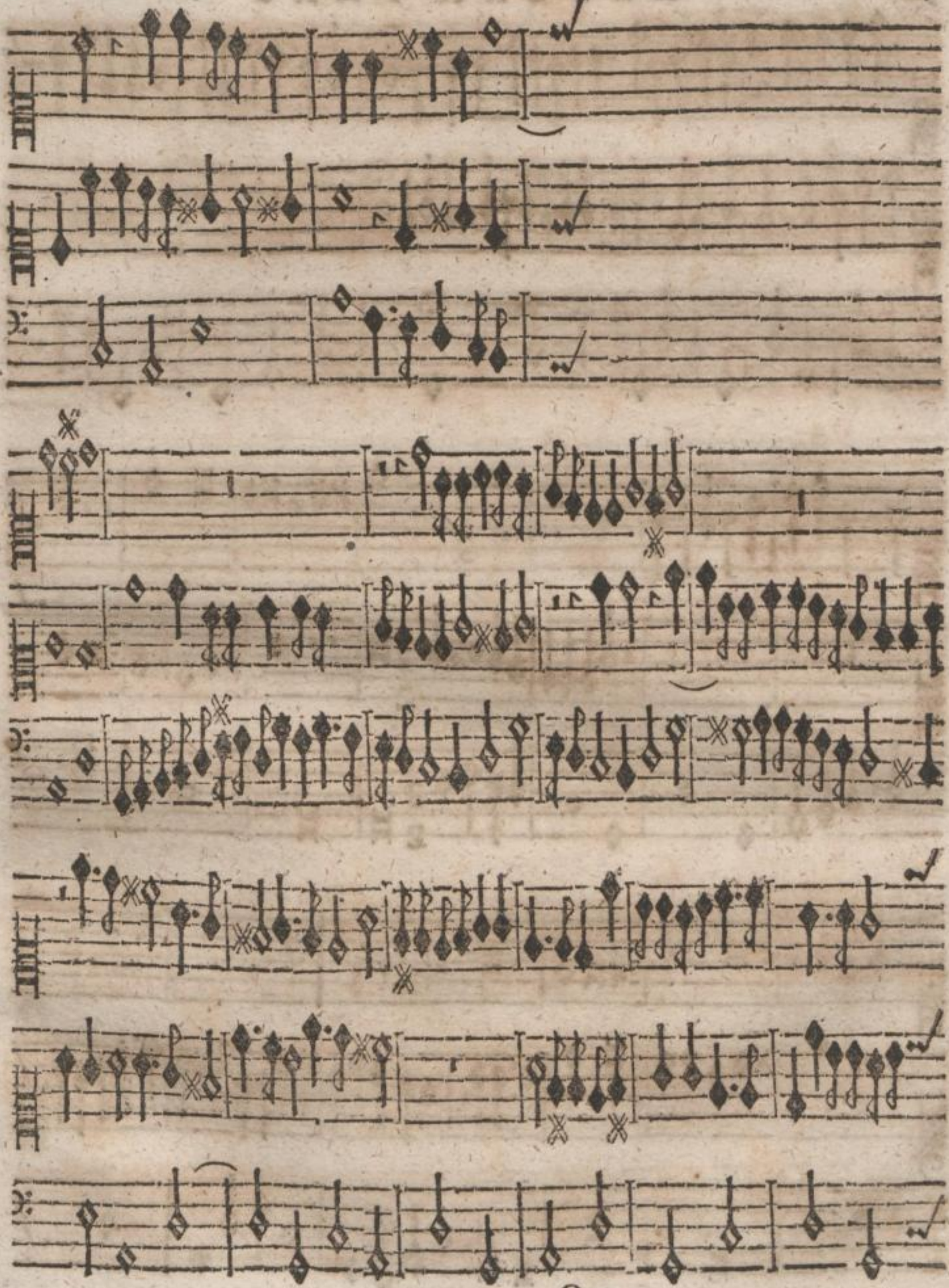
Di Clau-

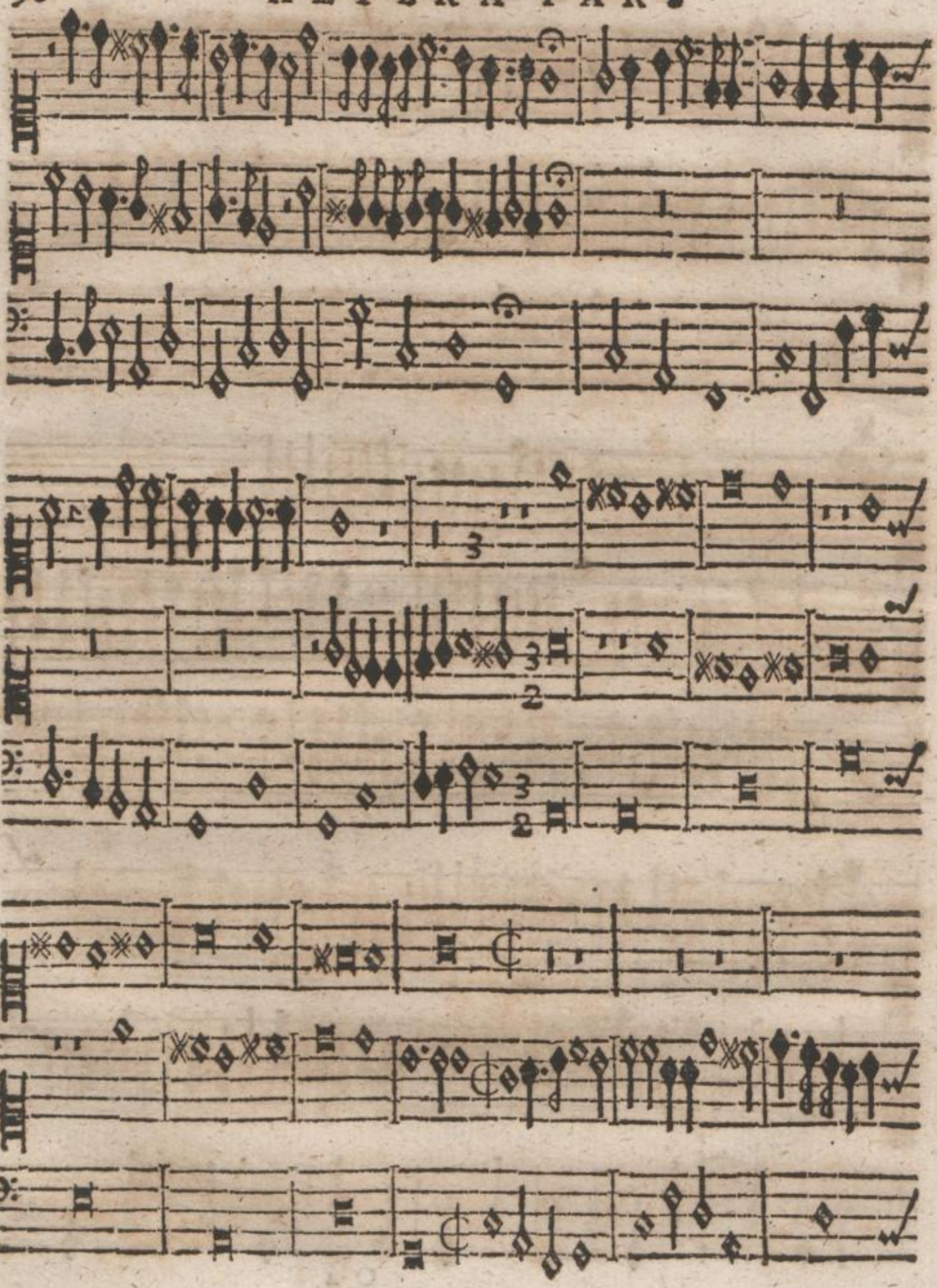
Di Claudio Monteuerde.

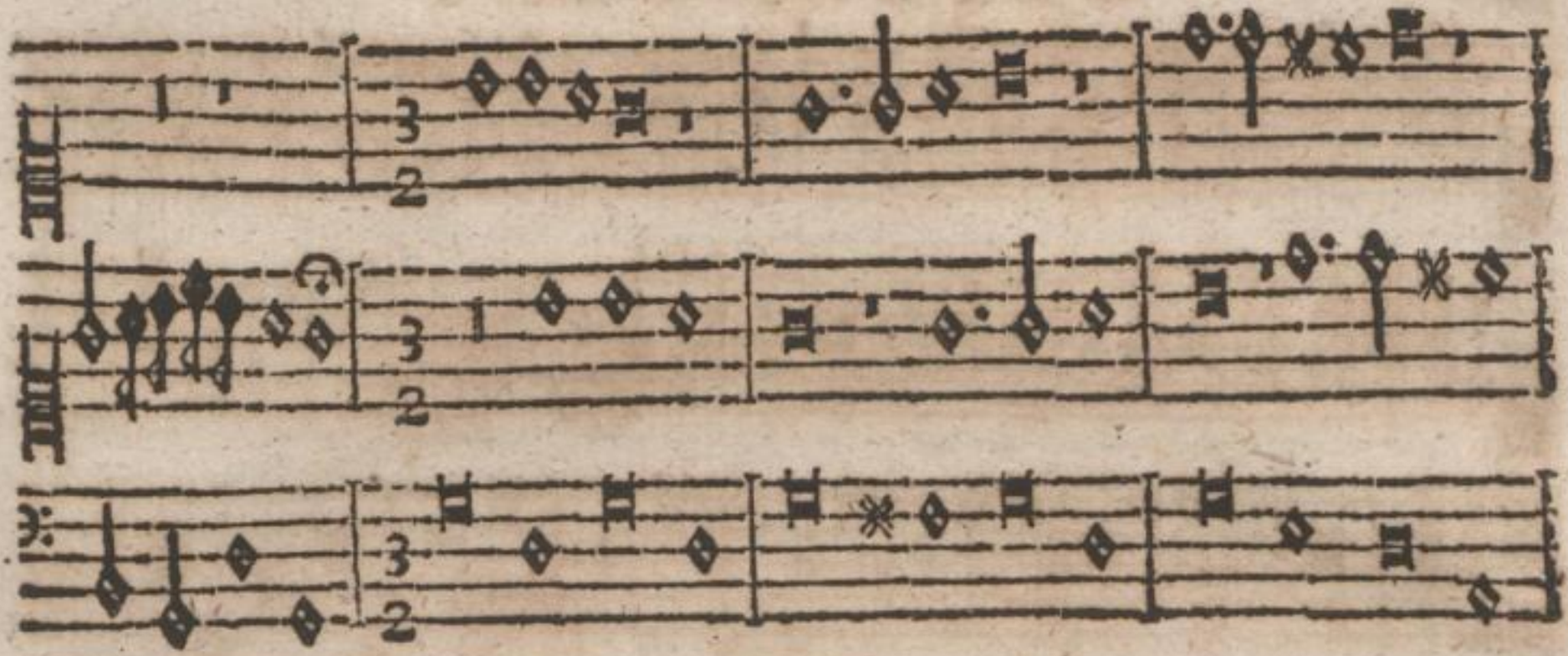


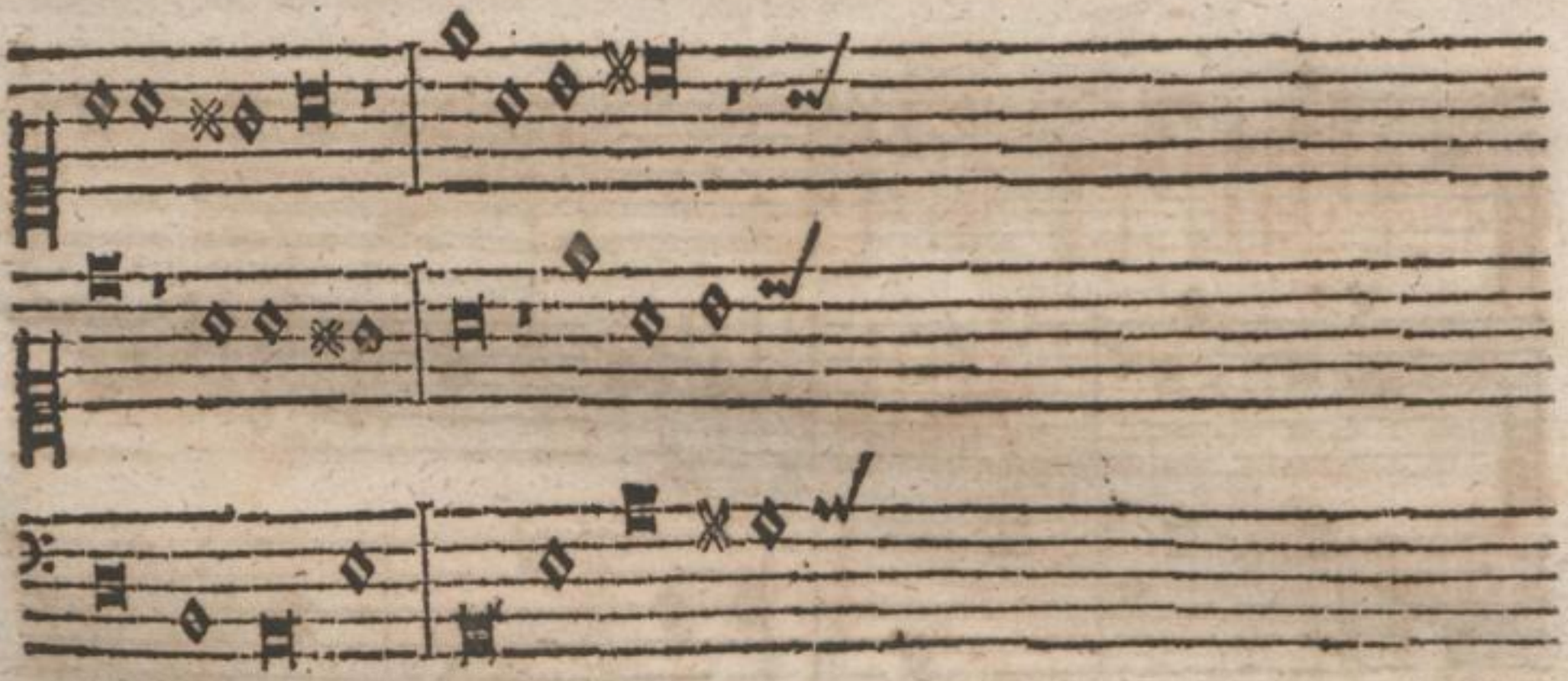


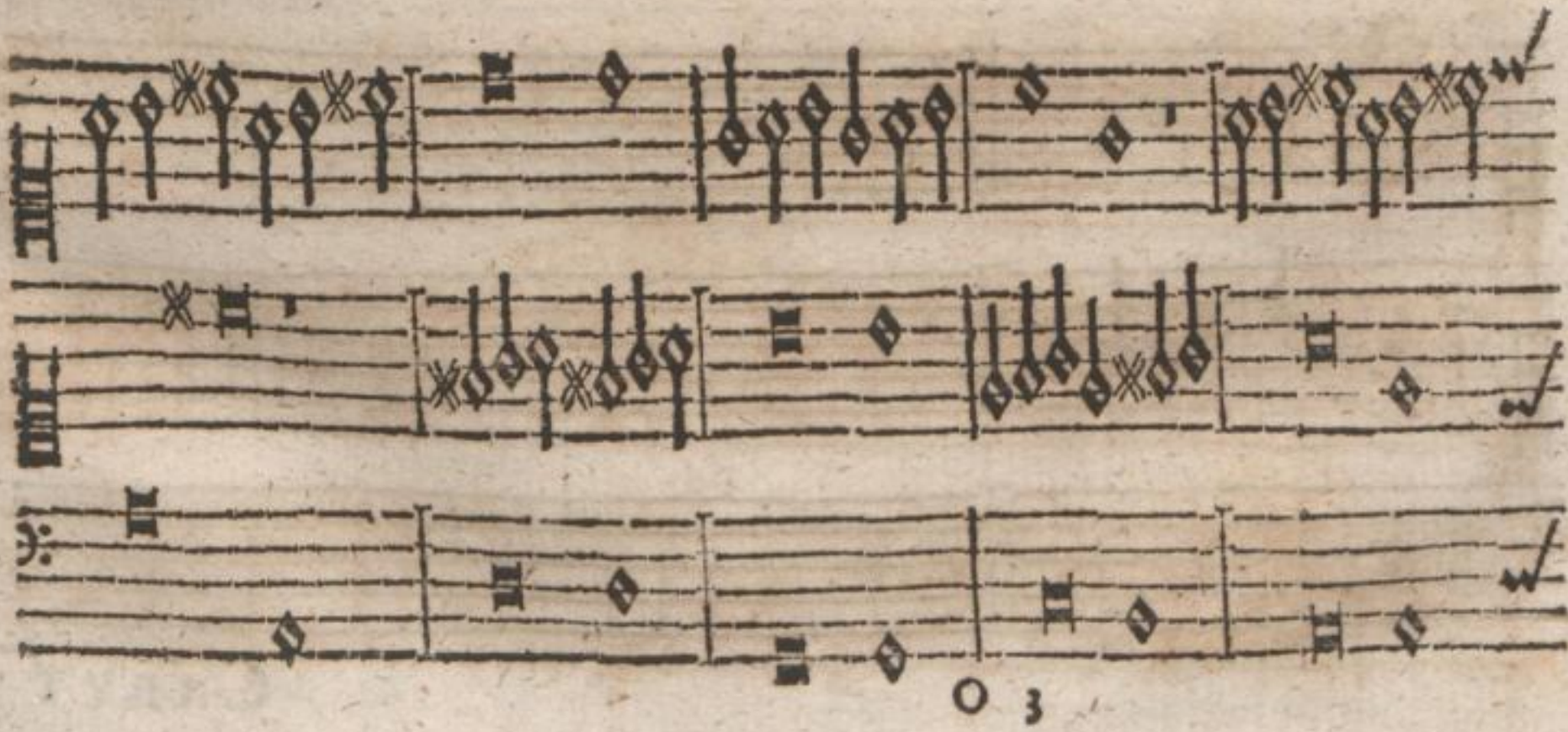


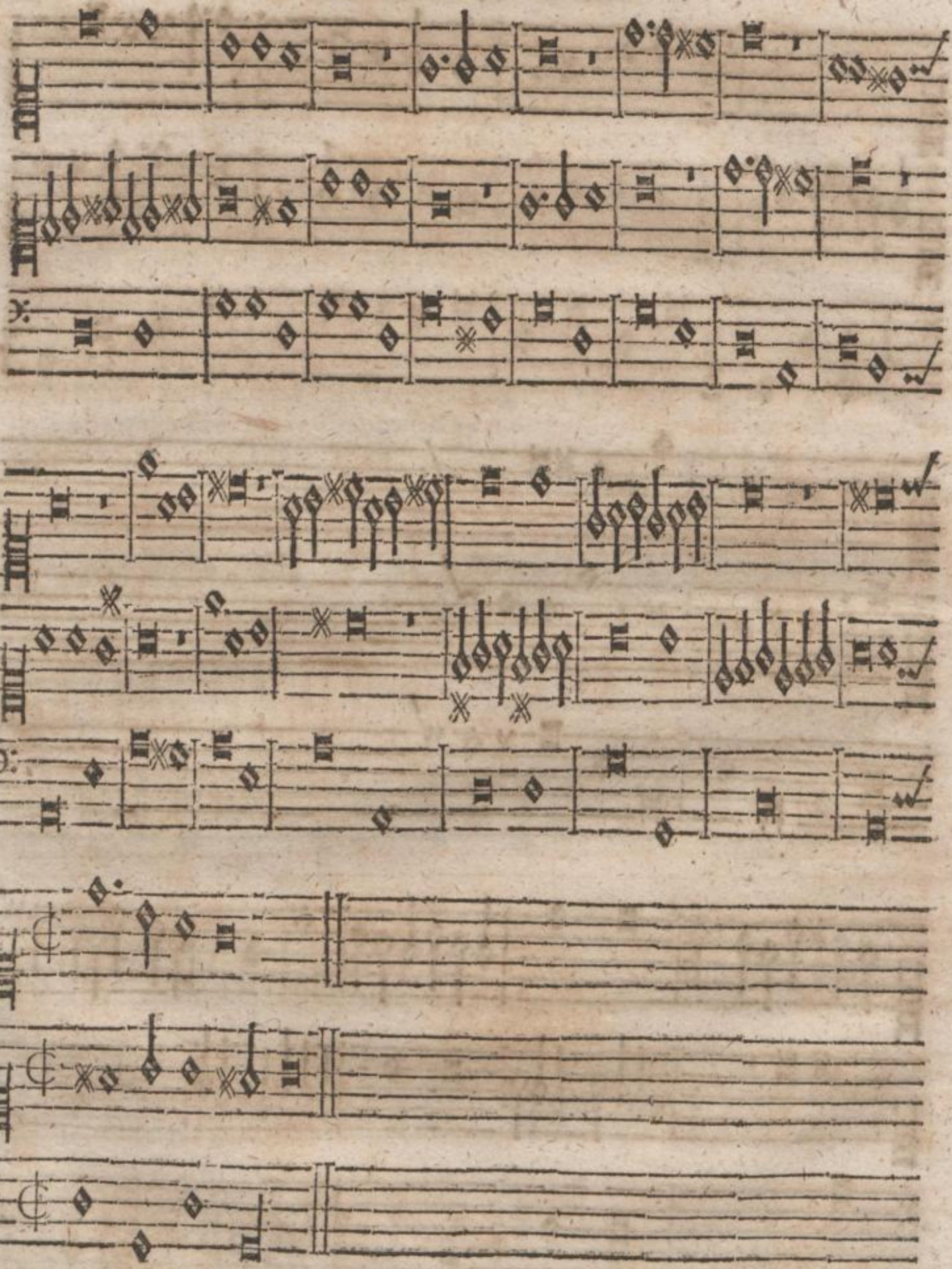












# CAPVT III.

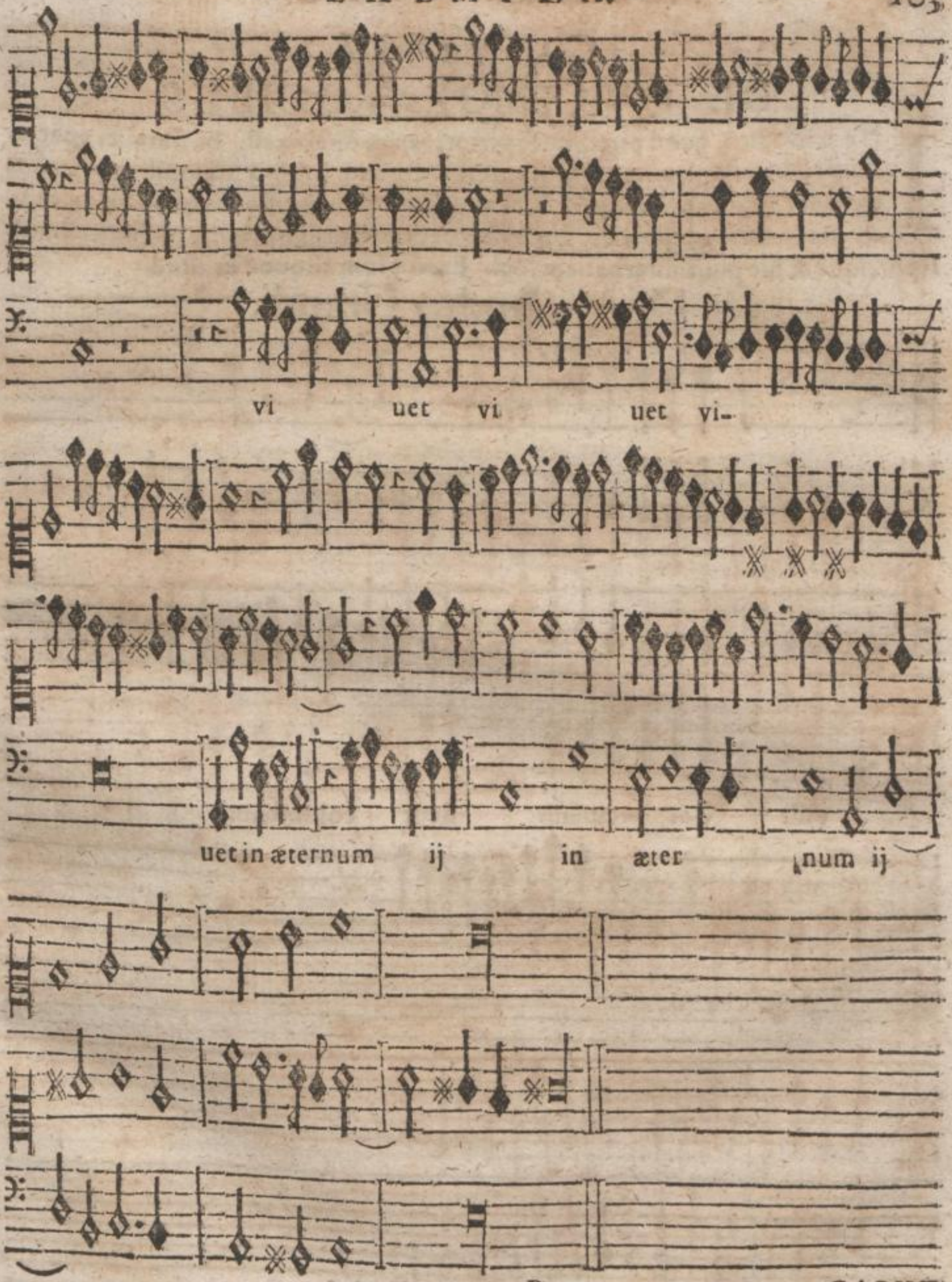
# DE TRIBVS VOCIBVS.

DVOBVS modis componi queunt tres voces. Simplici & verſo: Illo cum nota notæ eiuſdem generis opponitur, quemadmodum fieri ſolent Villanellæ, comicæ cantiones, ſeu chori, Neapolitanæ & ſimiles, in quibus magis venuſtatis quam artis ratio habetur: conſtant tamen ſubinde lepidis imitatiunculis, quæ ſunt velut acumina in epigrammatis. Optimum eſſet eas ita confici, vt ſæpiſſime tertiæ quintæque audiantur (quæ cantum efficiunt pleniorem) rarius octauæ: tum id ex tabula neceſſitatis obtinebitur. Verſæ ſunt, in quibus maior eſt libertas, vocumque concurſus. Omnino tricinia omnis lepôris, artificij, varietatis capacia ſunt. In hoc genere multi iam ſumma cum venuſtate verſantur. Exemplum hoc ſit diſcentibus ex Benedicto Binago: vbi contrariæ fugæ, imitationes, & clauſularum inter baſſum diſcantumque permutationes eleganter alternant.

ij vc-

re eſt potus ij qui mandu-

cat hunc panem ij



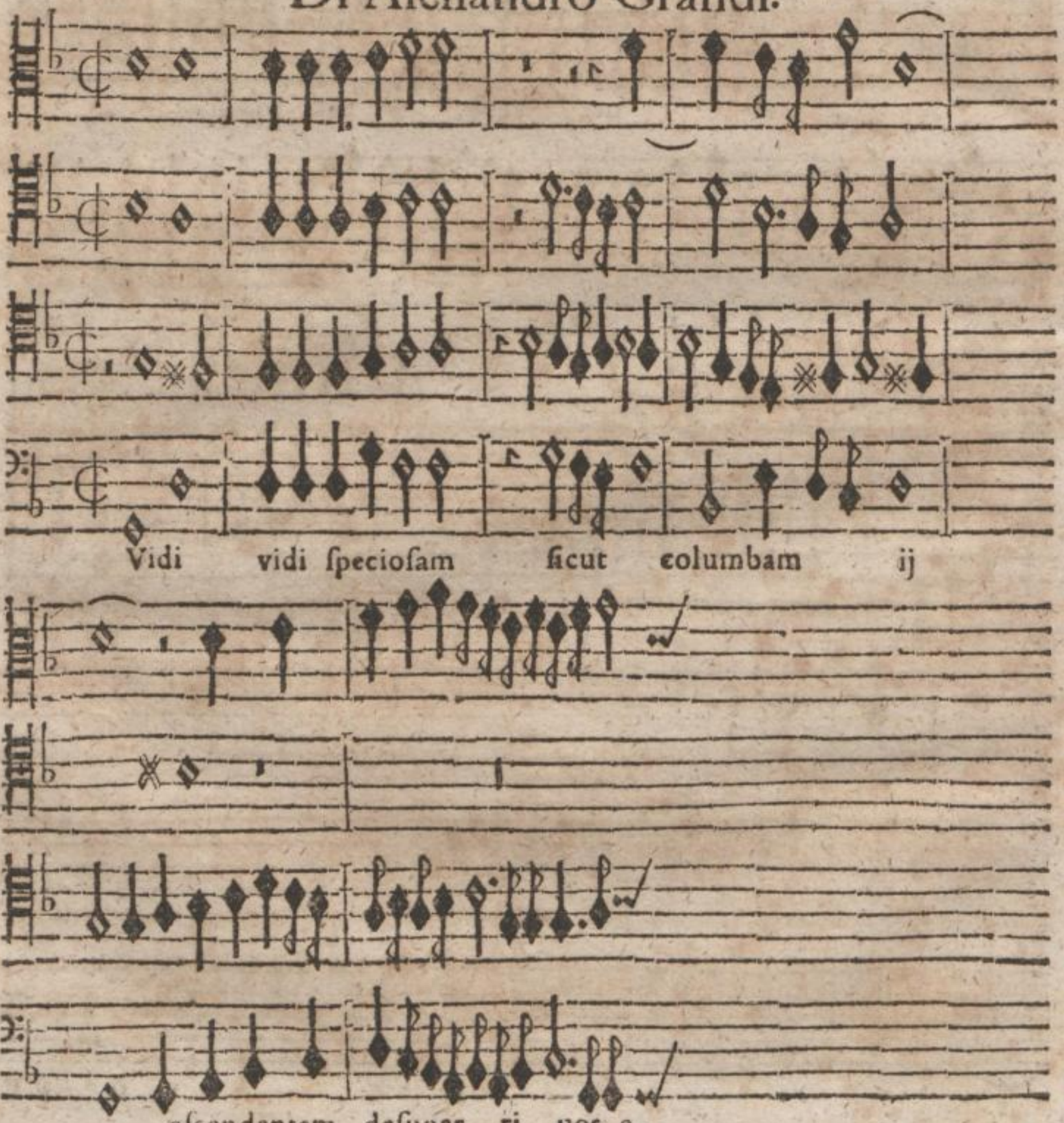

P CAPVT

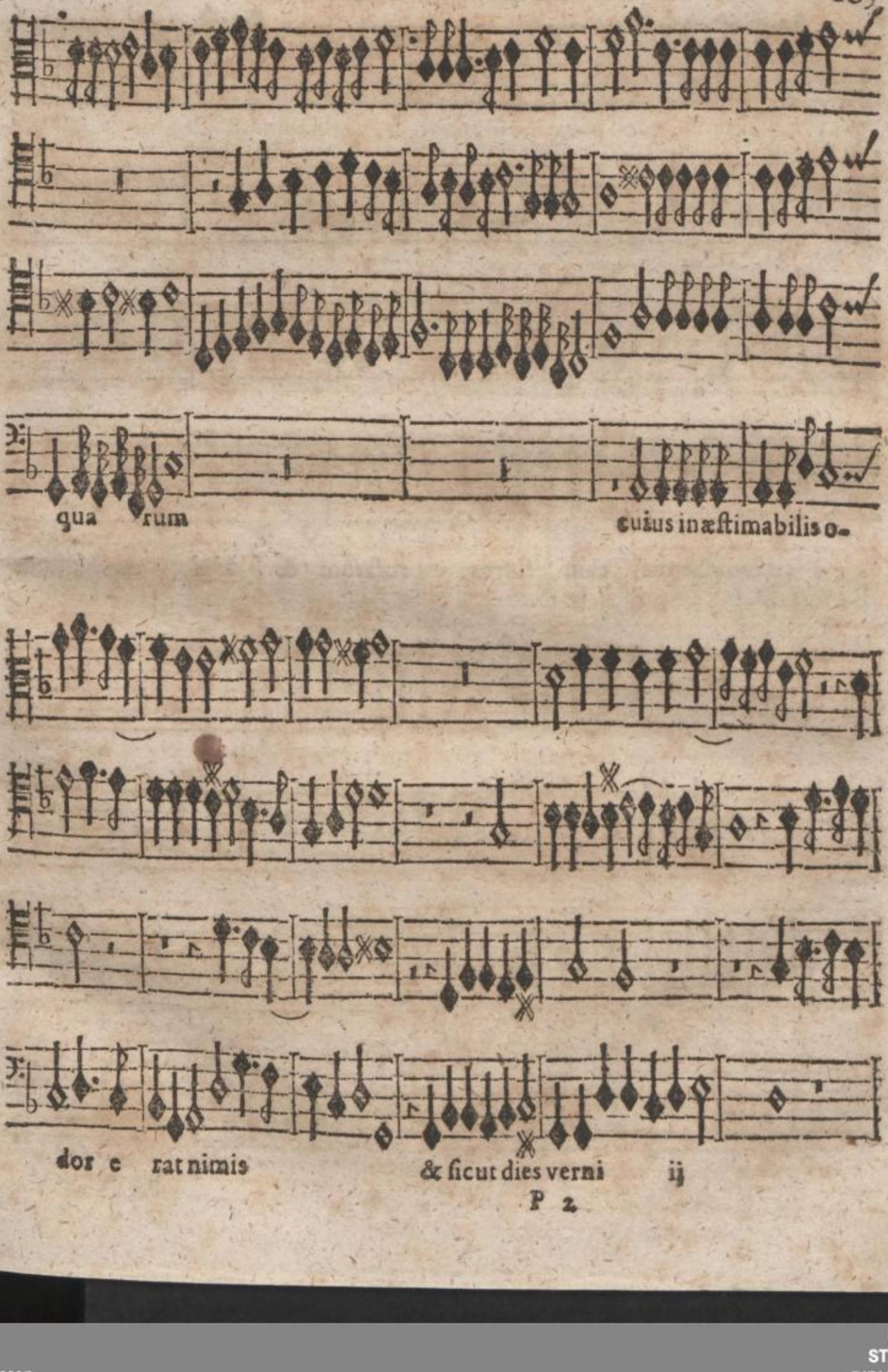
# CAPVT IV.

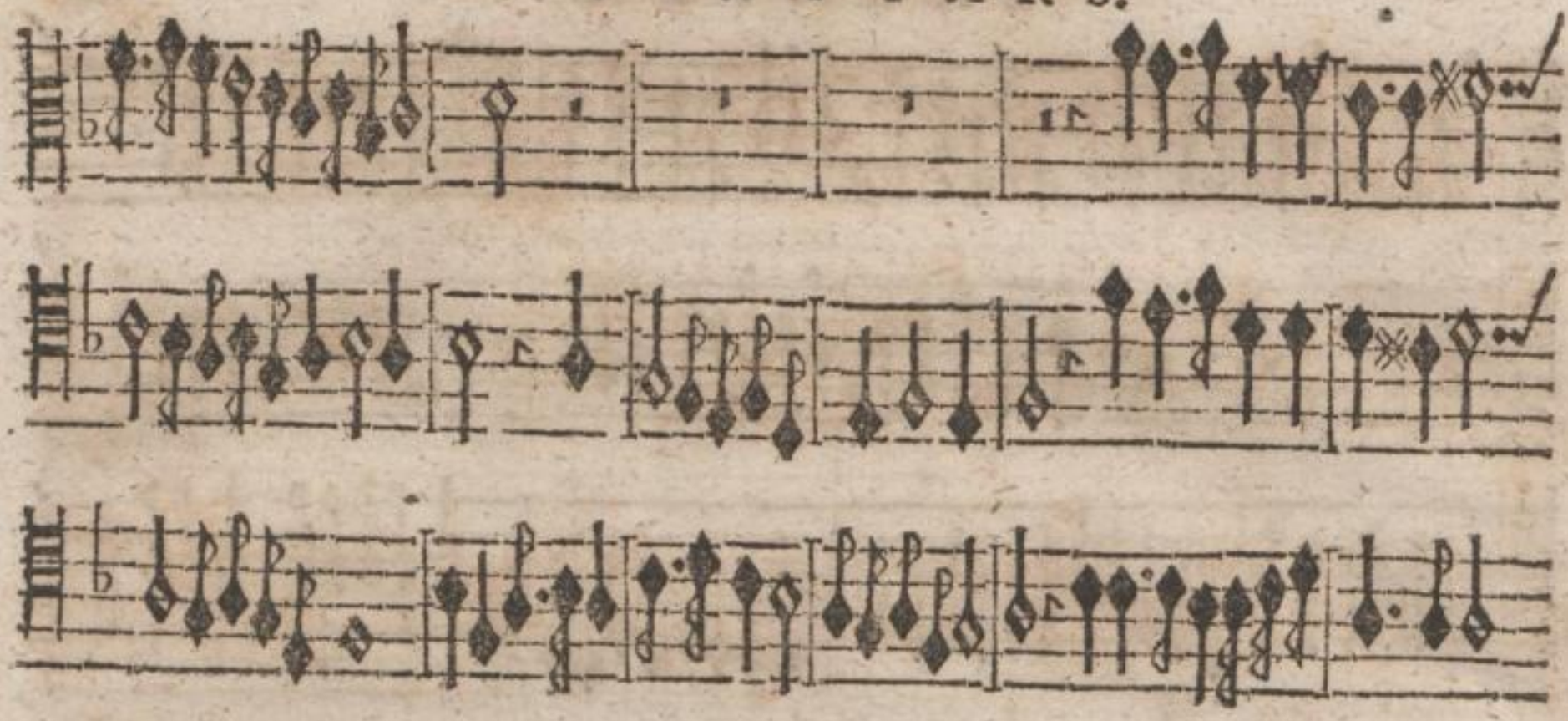
## DE QVATVOR VOCIBVS.

IDEM hic dico, quod proxime ſuperiori capite dictum eſt. In ſimplici genere illuſtre & artis plenum exemplum eſt in Orlandi Iobinis lectionibus, quæ incipiunt Parce mihi Domine. Hoc amplius ornamenti habet quod velut choris etiam diſtingui poteſt, cum binæ voces alternis concinere poſſunt. Gratiæ leporeſque & hic plurimum habent loci. Exemplum aliquod ſit iſtud.

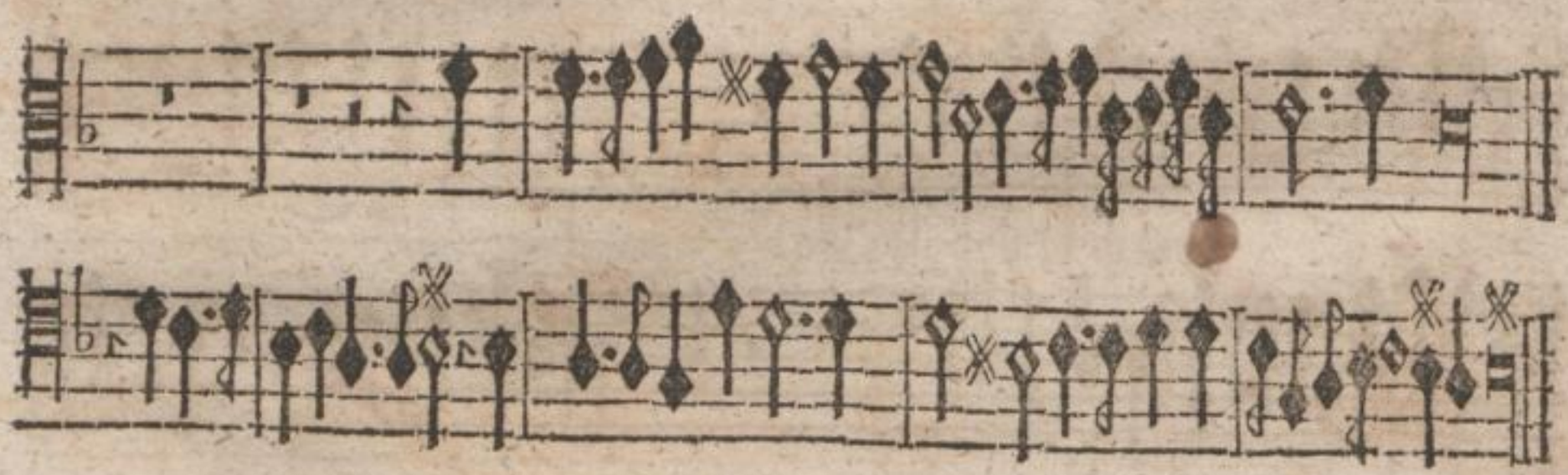
### Di Aleſſandro Grandi.




qua rum
cuius inæstimabilis o-
dor e rat nimis
& sicut dies verni ij

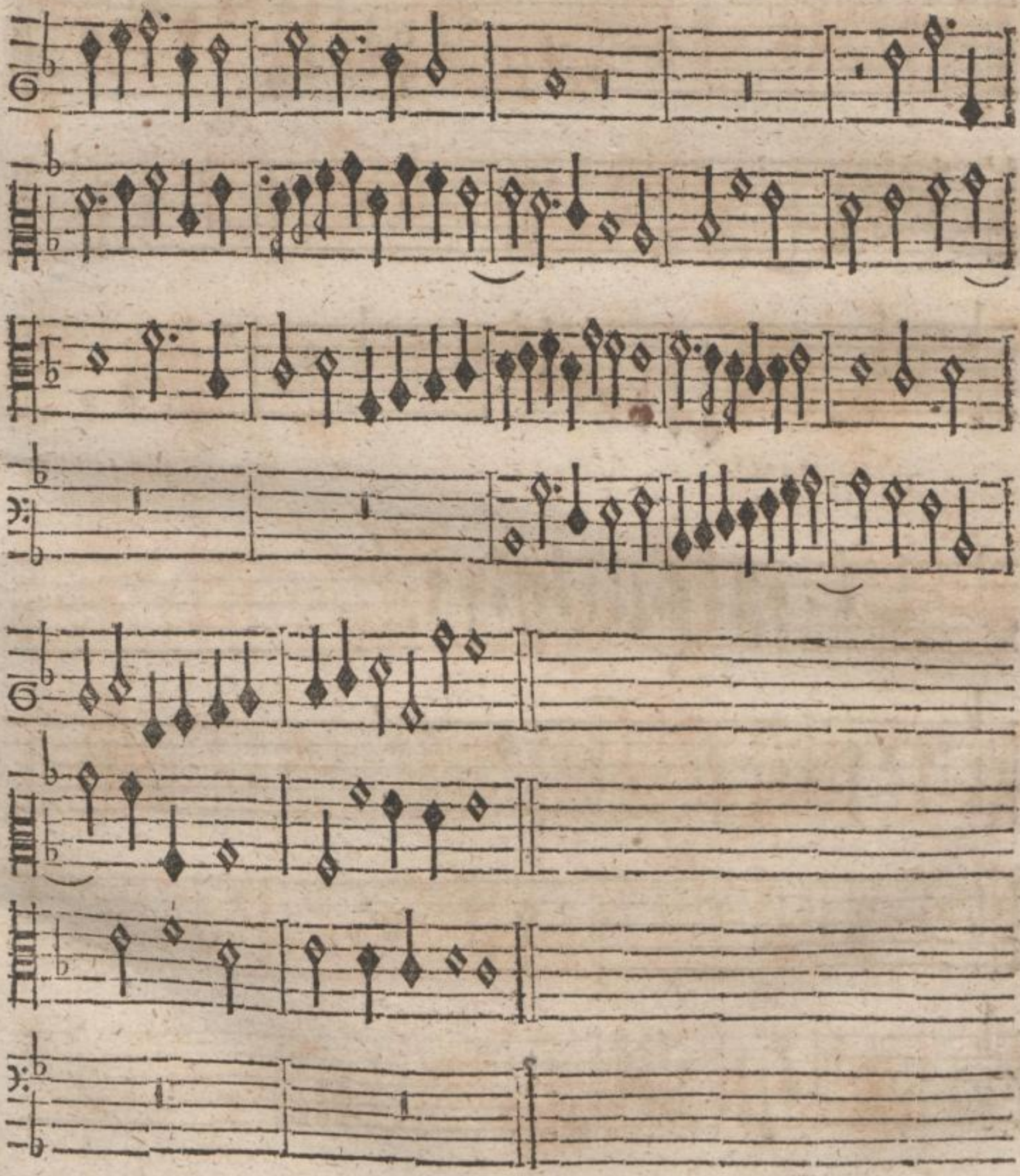


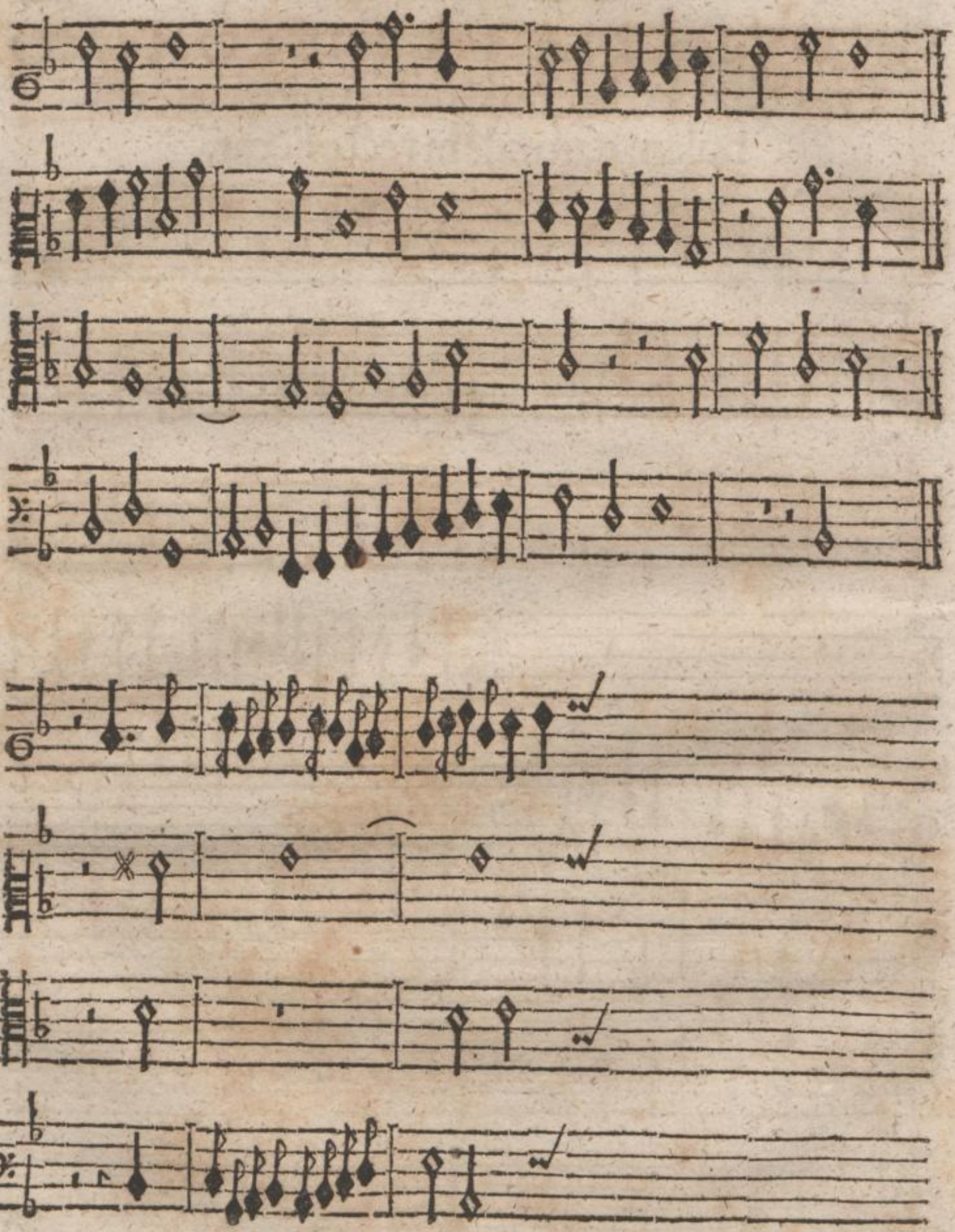
circumdabant eam flores rosarum & lilia conuallium

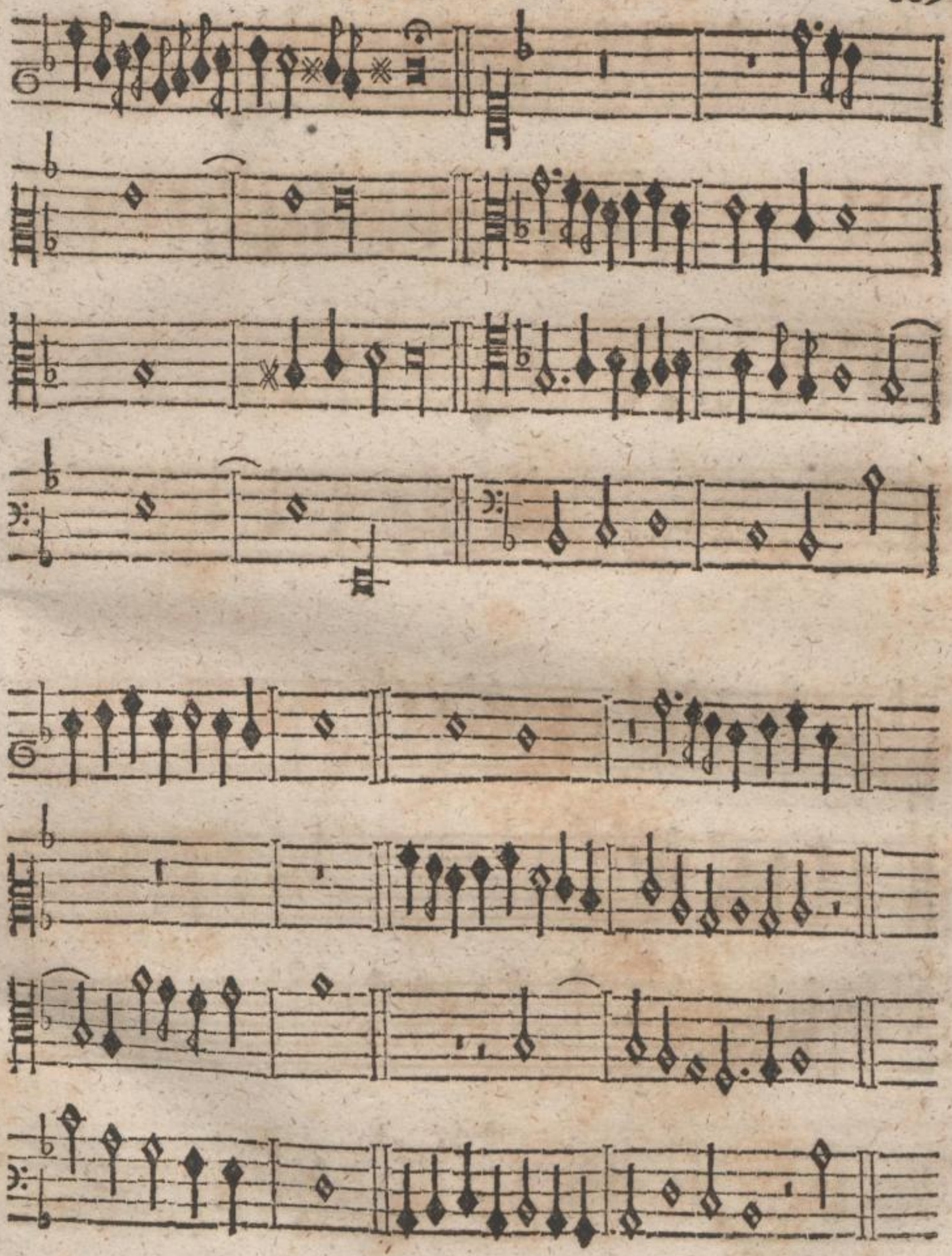


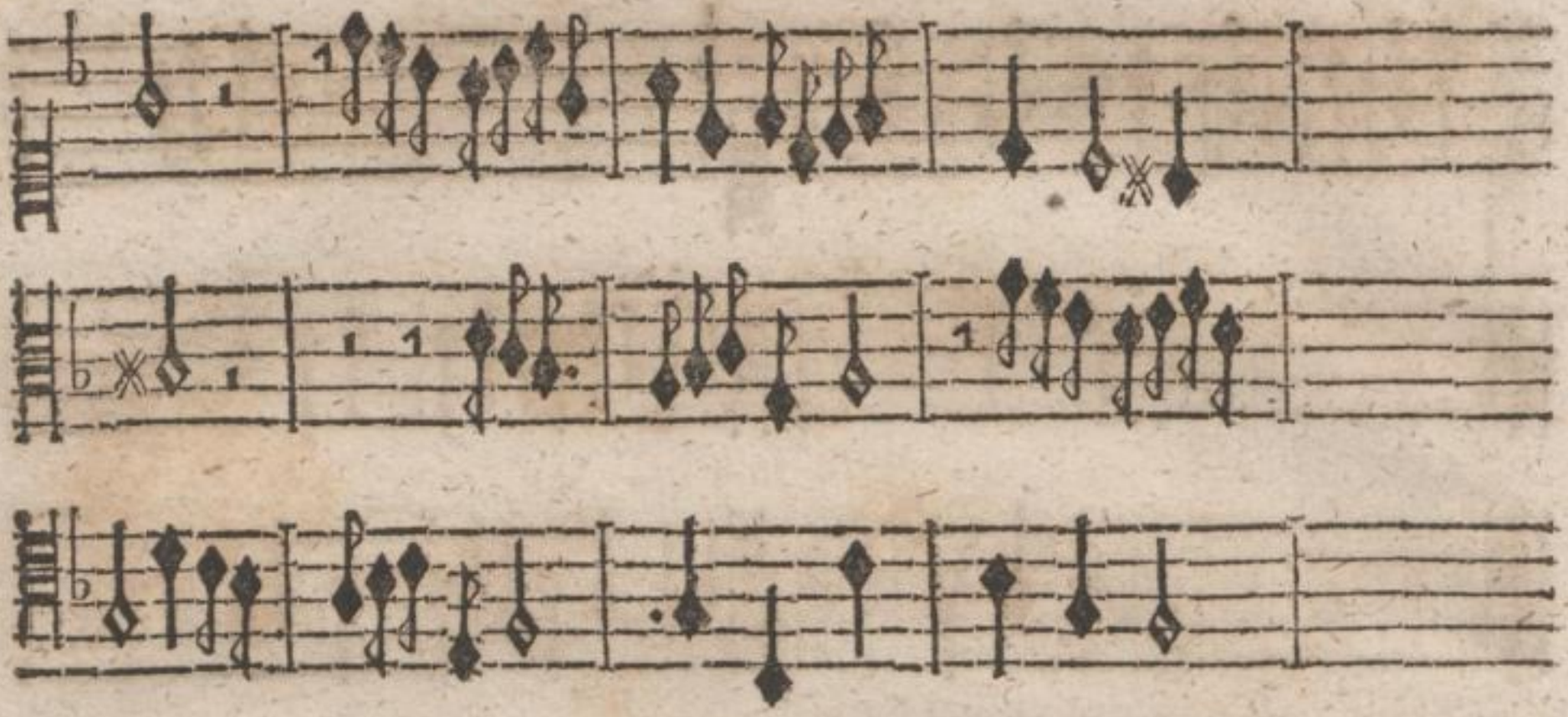
SINGV-

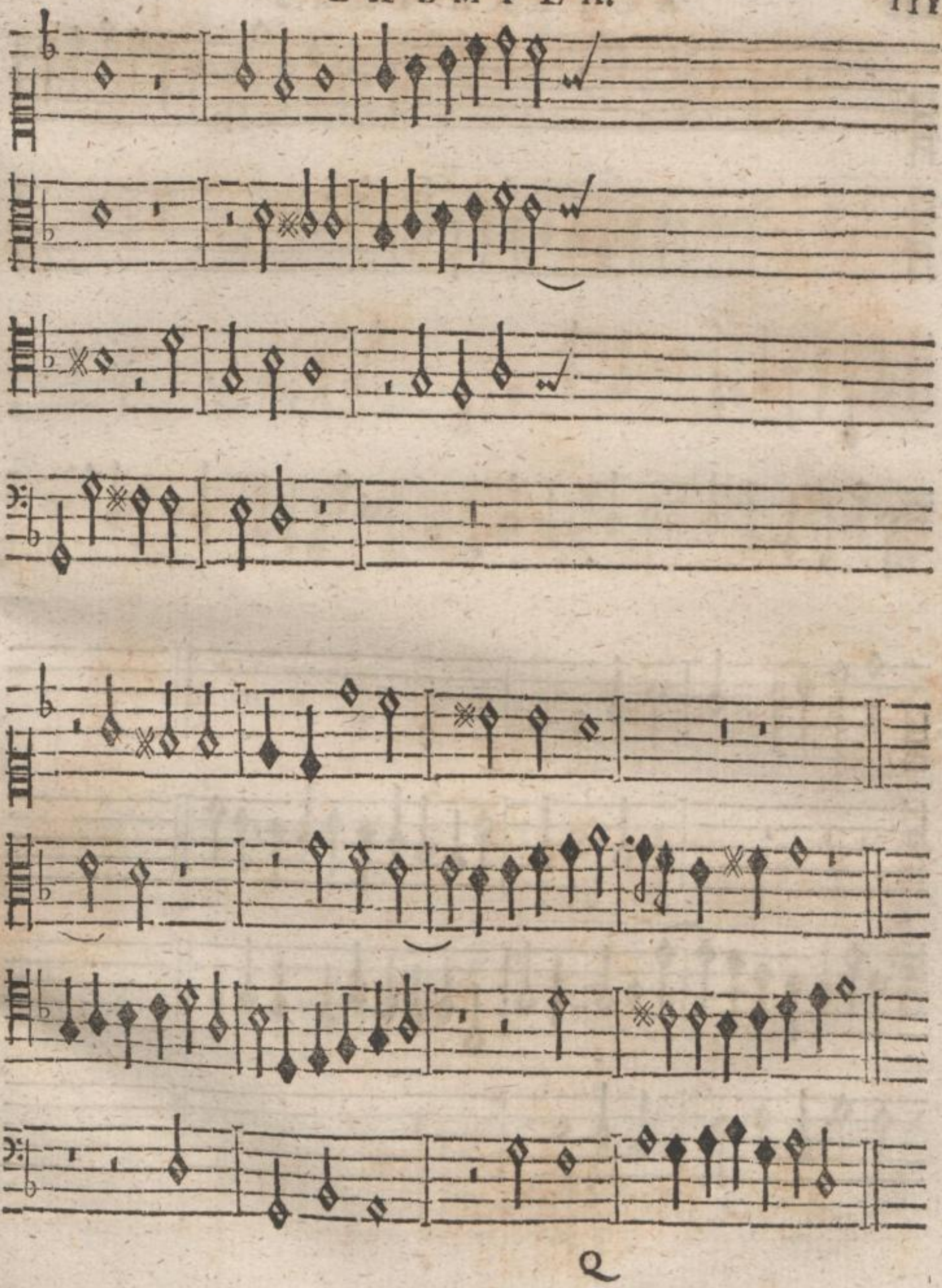
# SINGVLARIA EX HIERONYMO Frescobaldo, in quo videbis quid præter tabulam naturalem recte liceat.

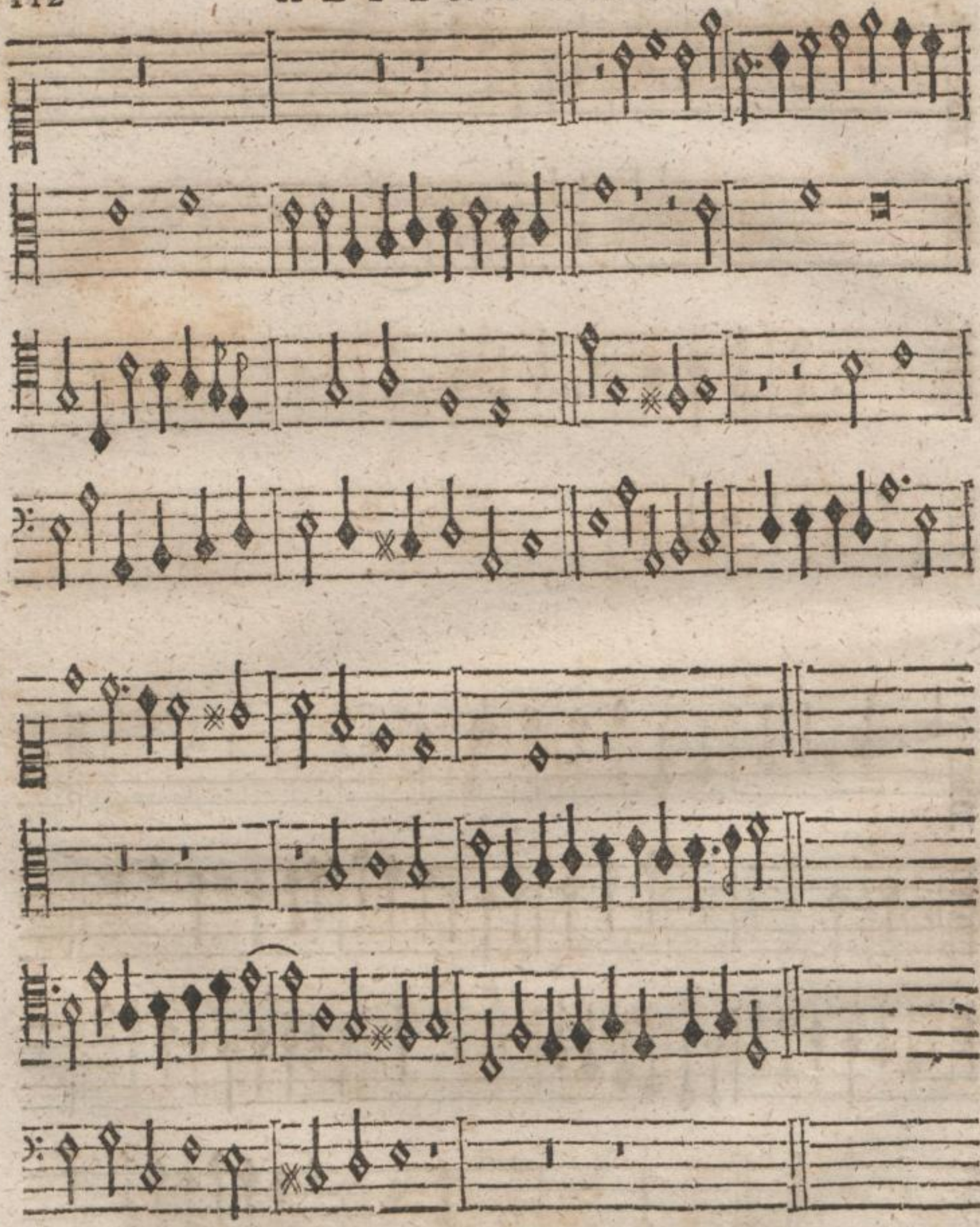


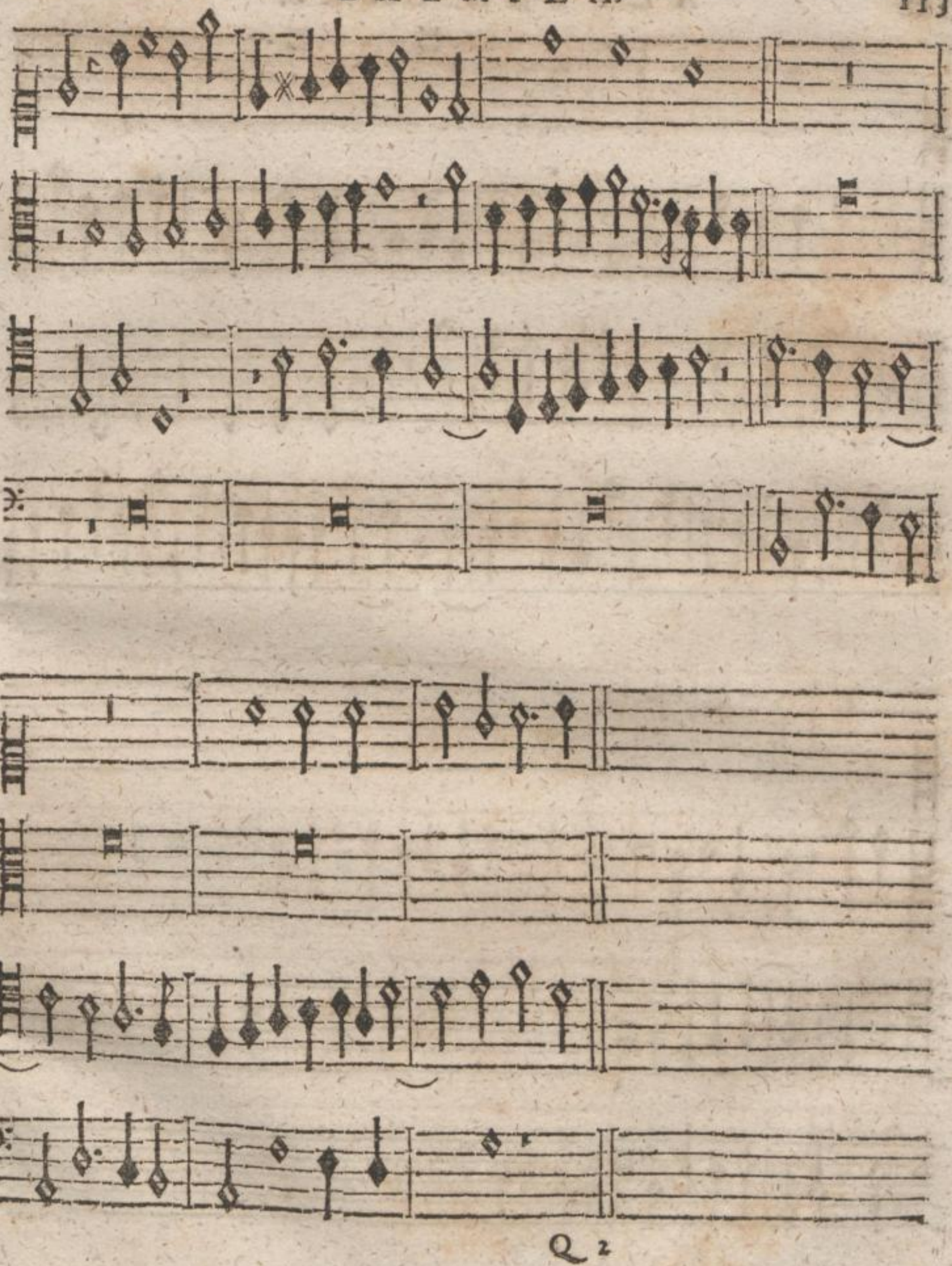


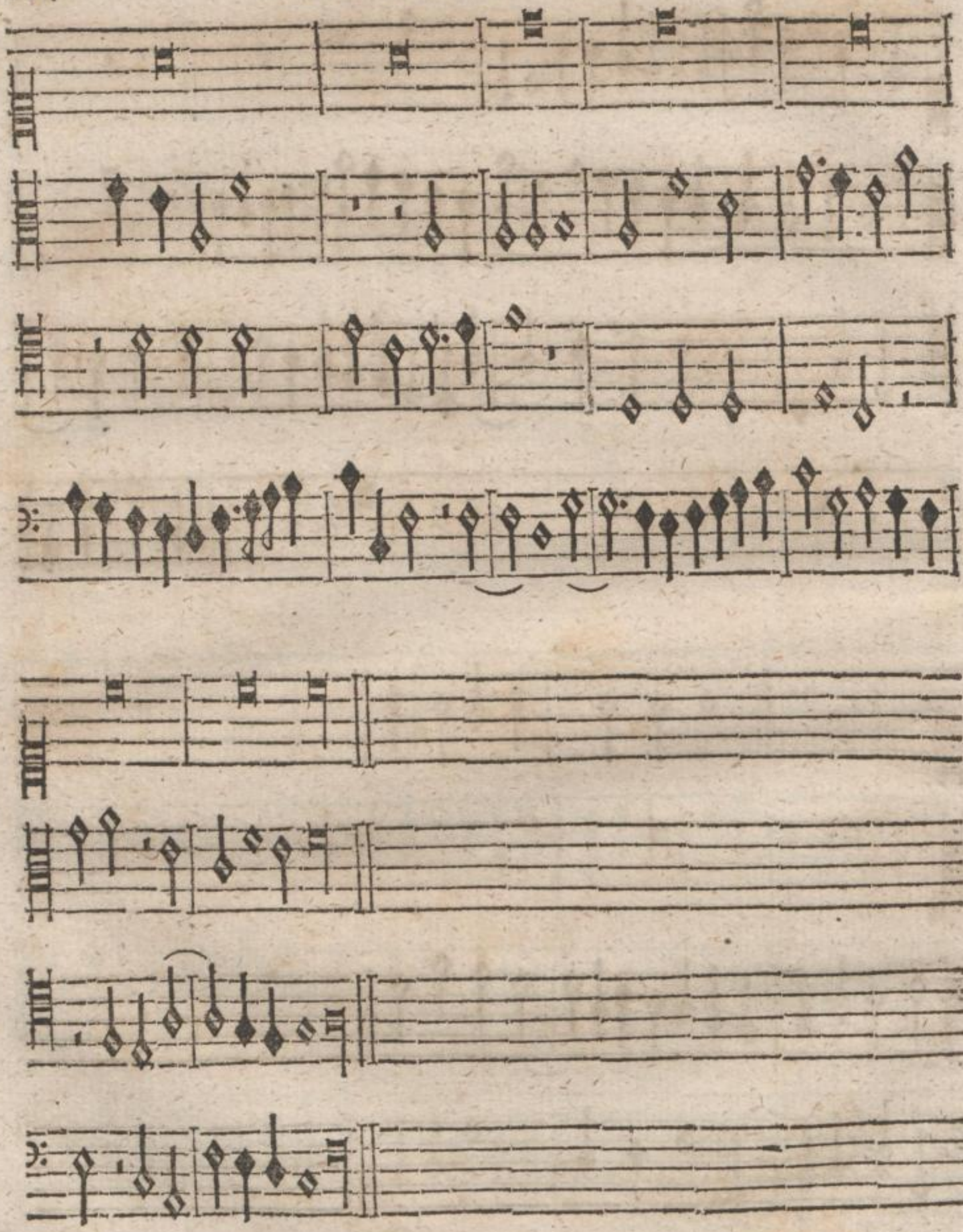


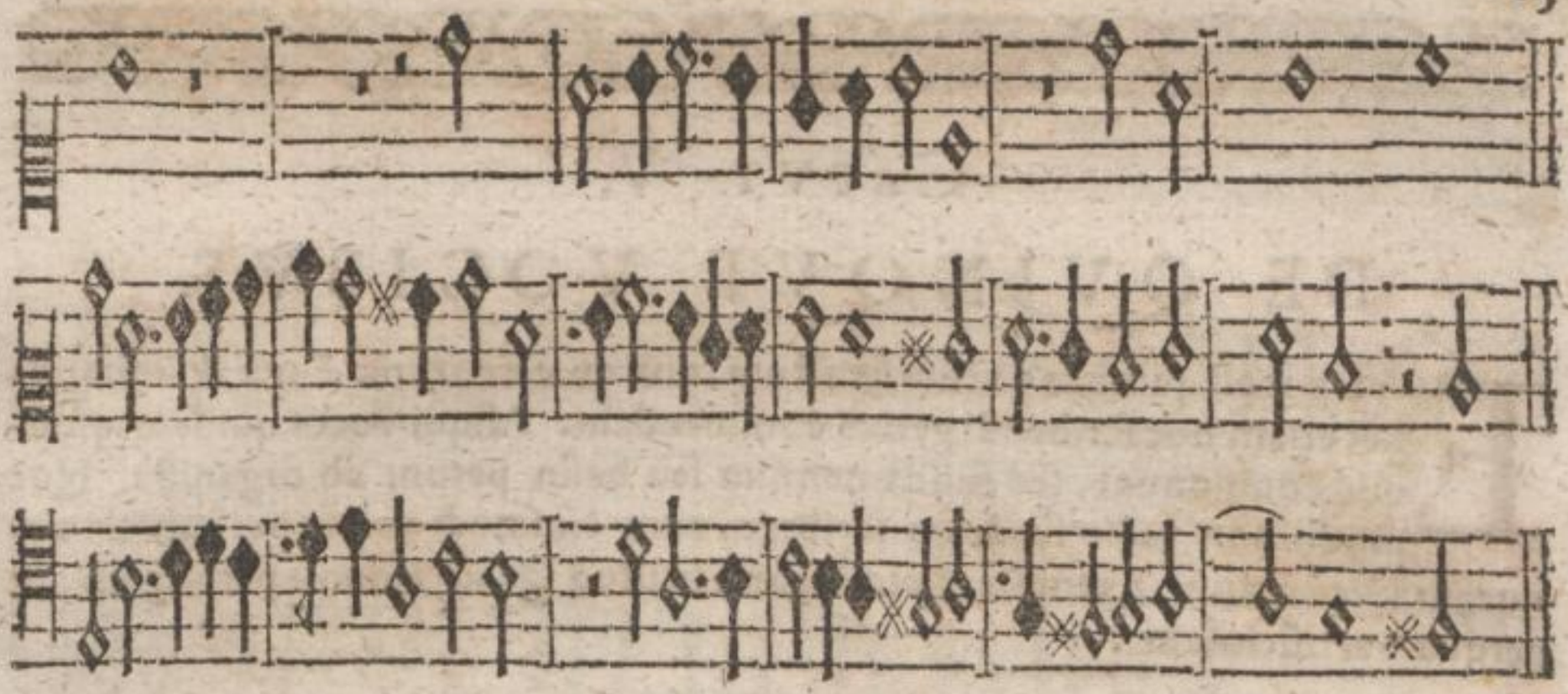


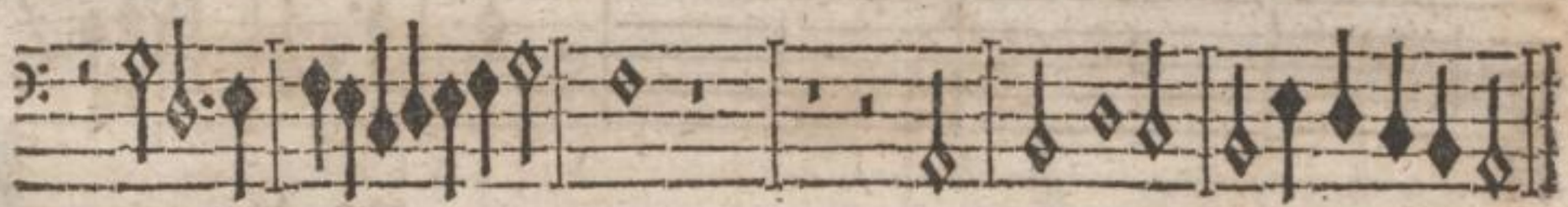


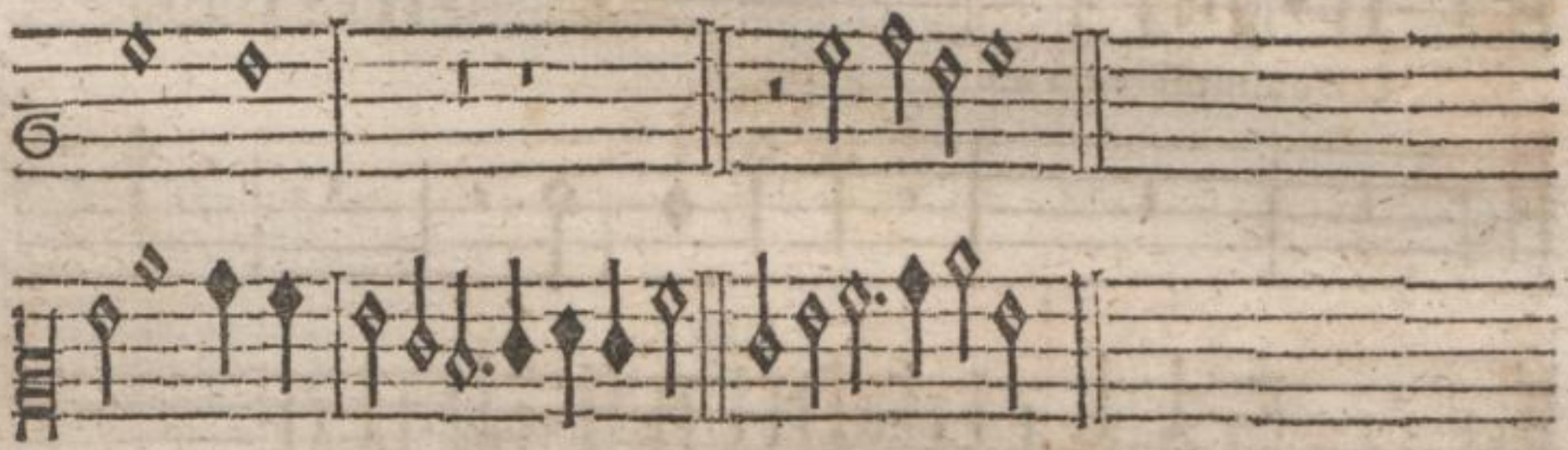


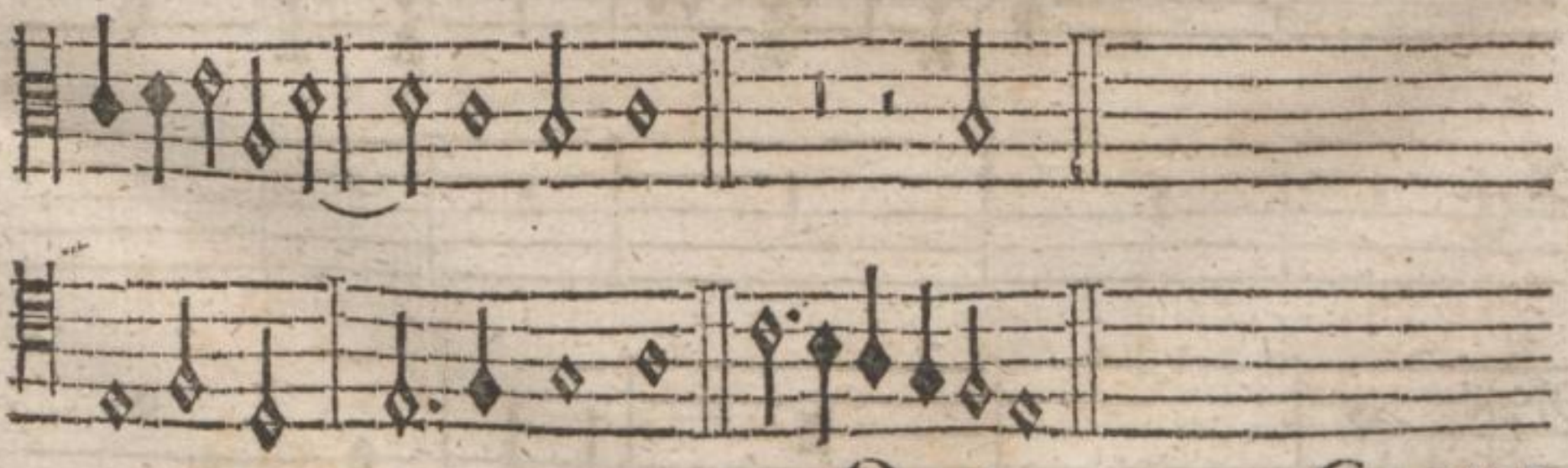








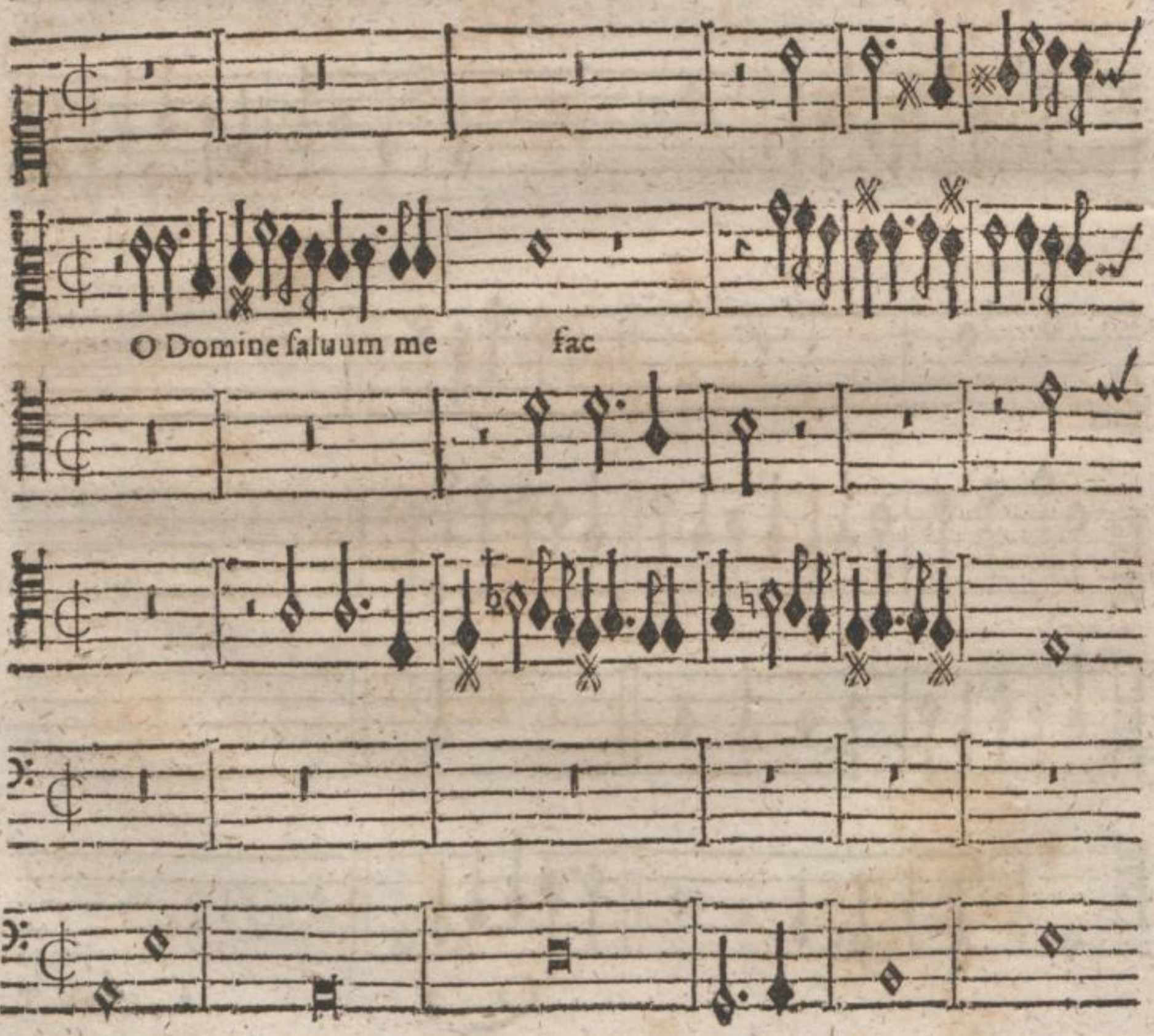


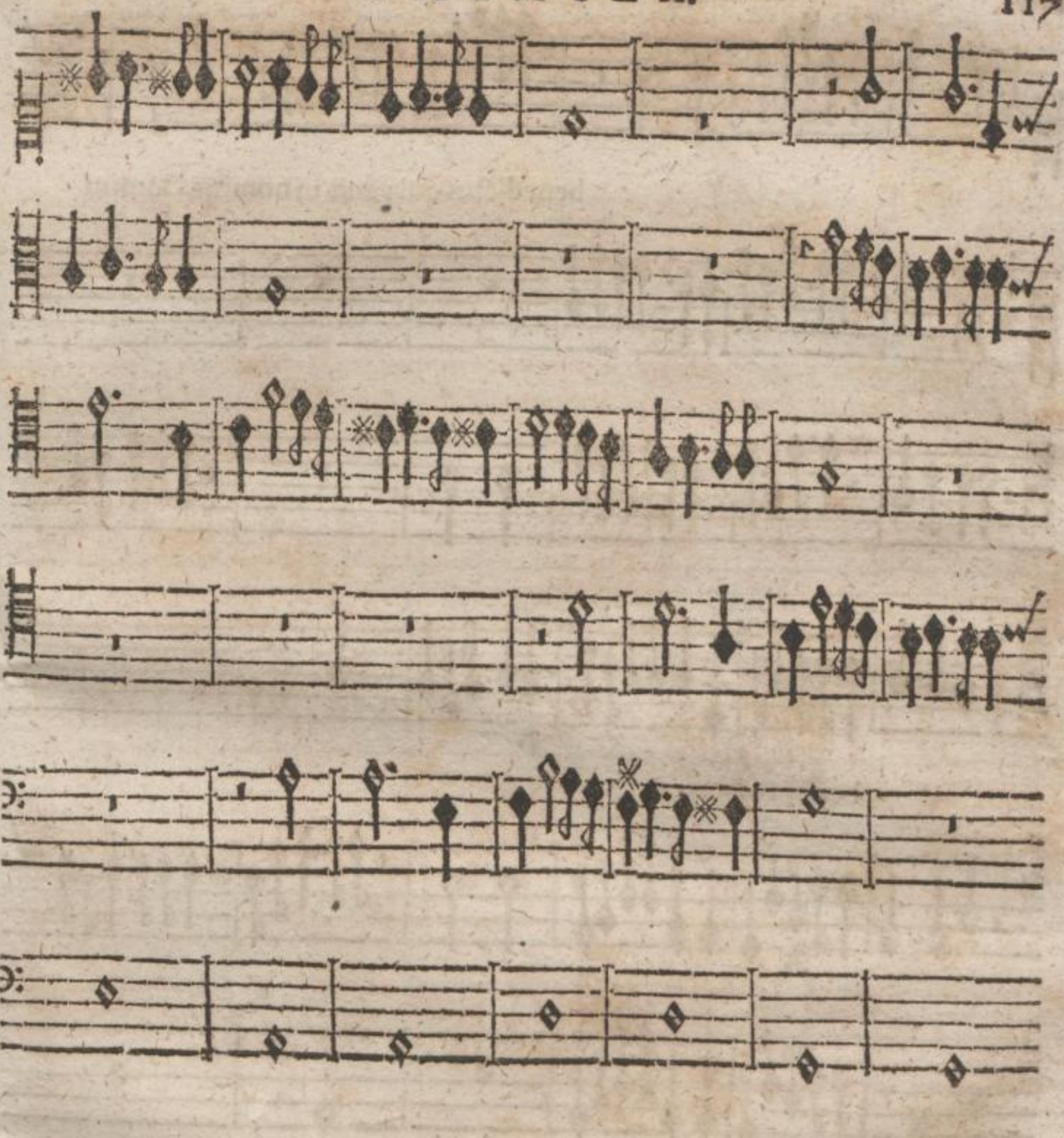


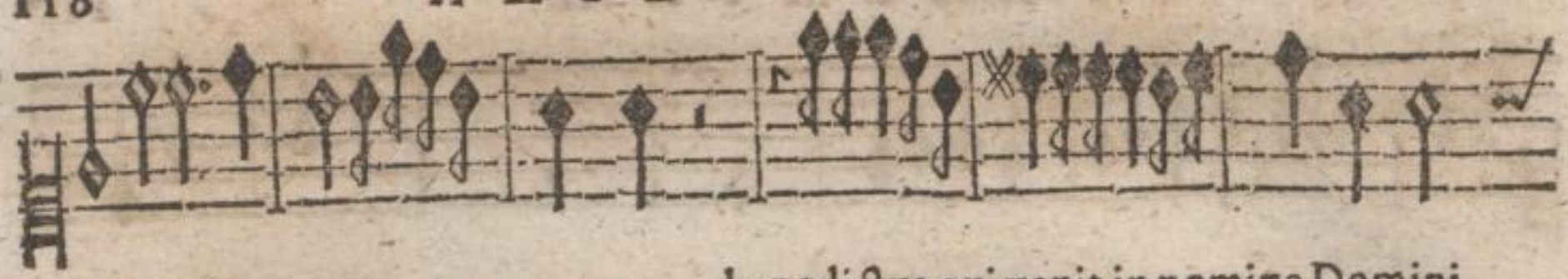
## CAPVT V.

# DE QVINQVE VOCIBVS.

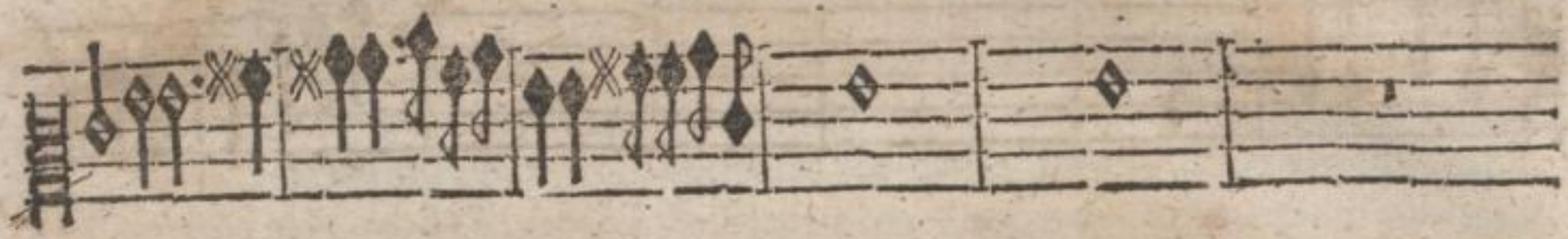
EADEM est quinque vocum structura, quæ quaternarum. Fugæ & imitationes etiam hoc scribendi genus commendant. Aliqui voces quidem quinque componunt, sed fundamentum seu basin petunt ab organista. Hoc modo non valde suadeam scribere, cum eiusmodi cantiones cantari nequeant sine organo. Exemplum pro organo sit istud Ignatij Donati perelegans, & perquam artificiosum.

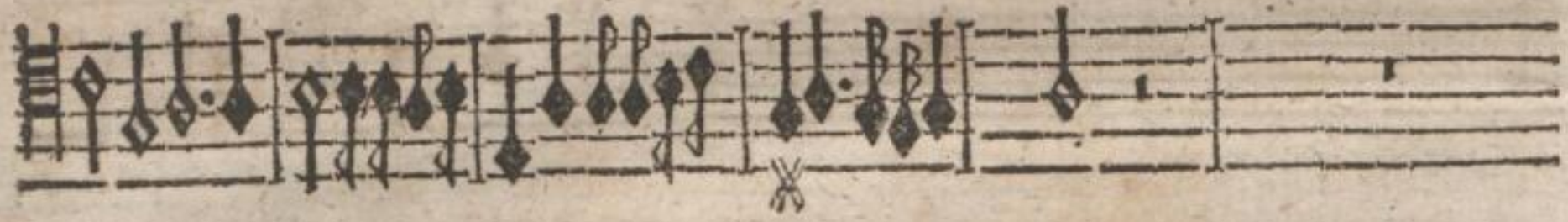




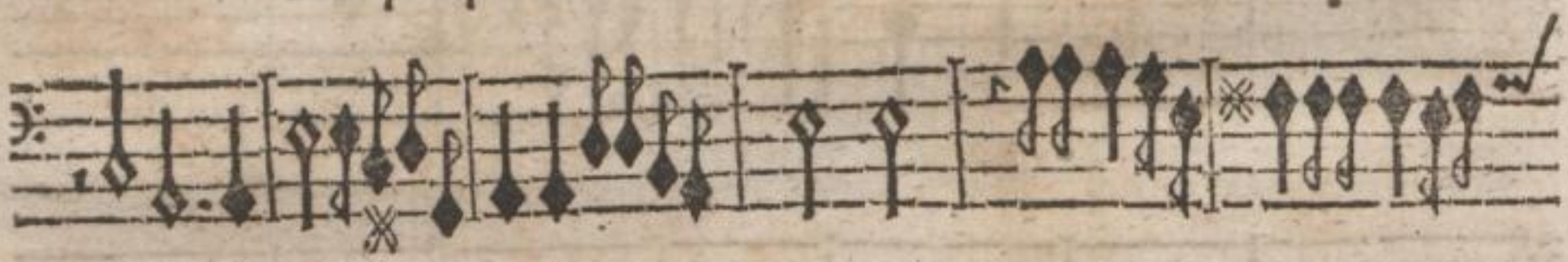


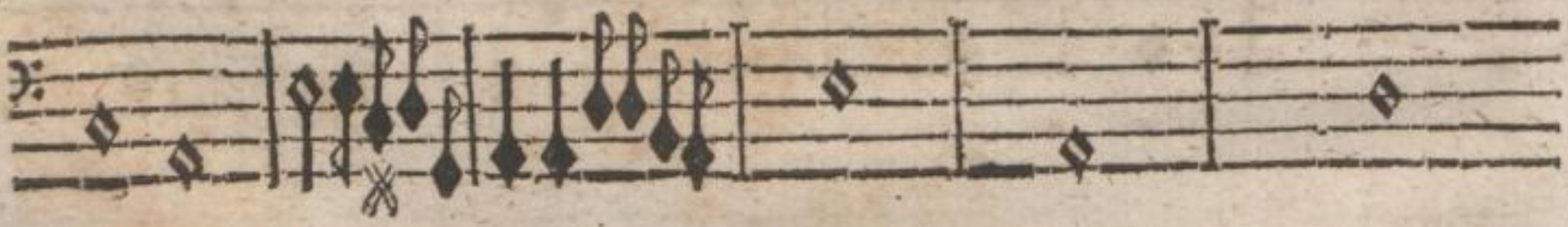
benedictus qui venit in nomine Domini

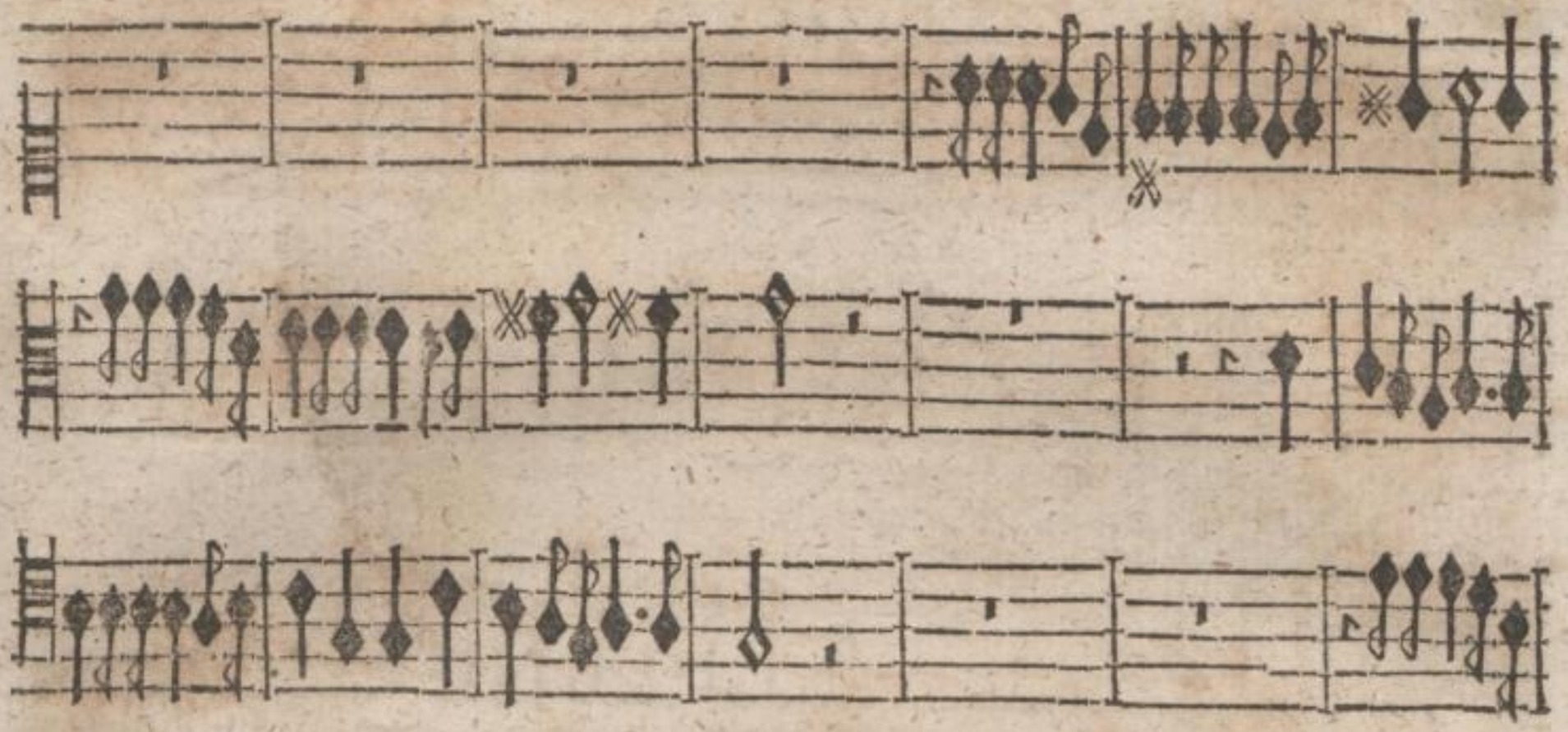


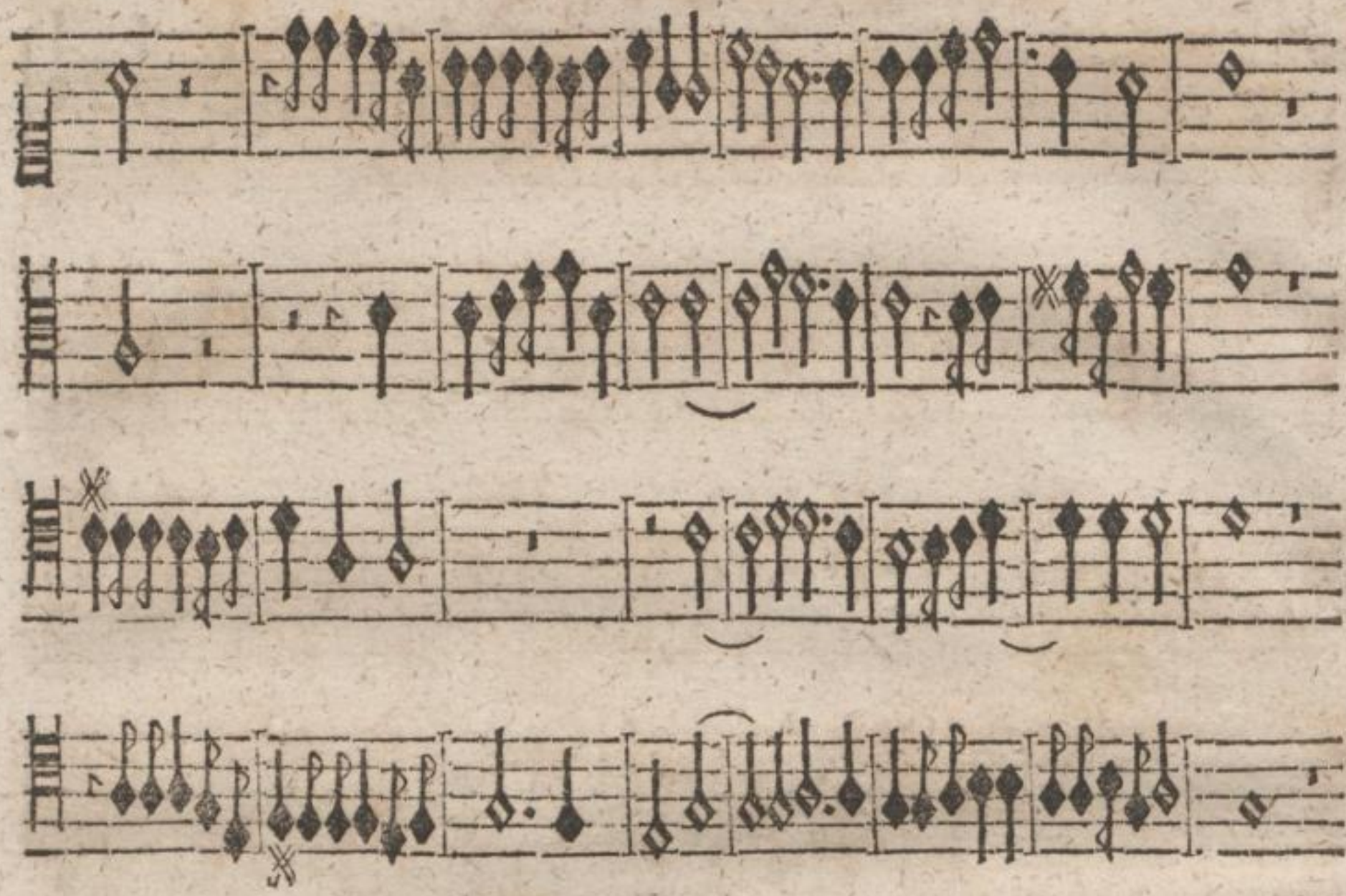


bene prosperare

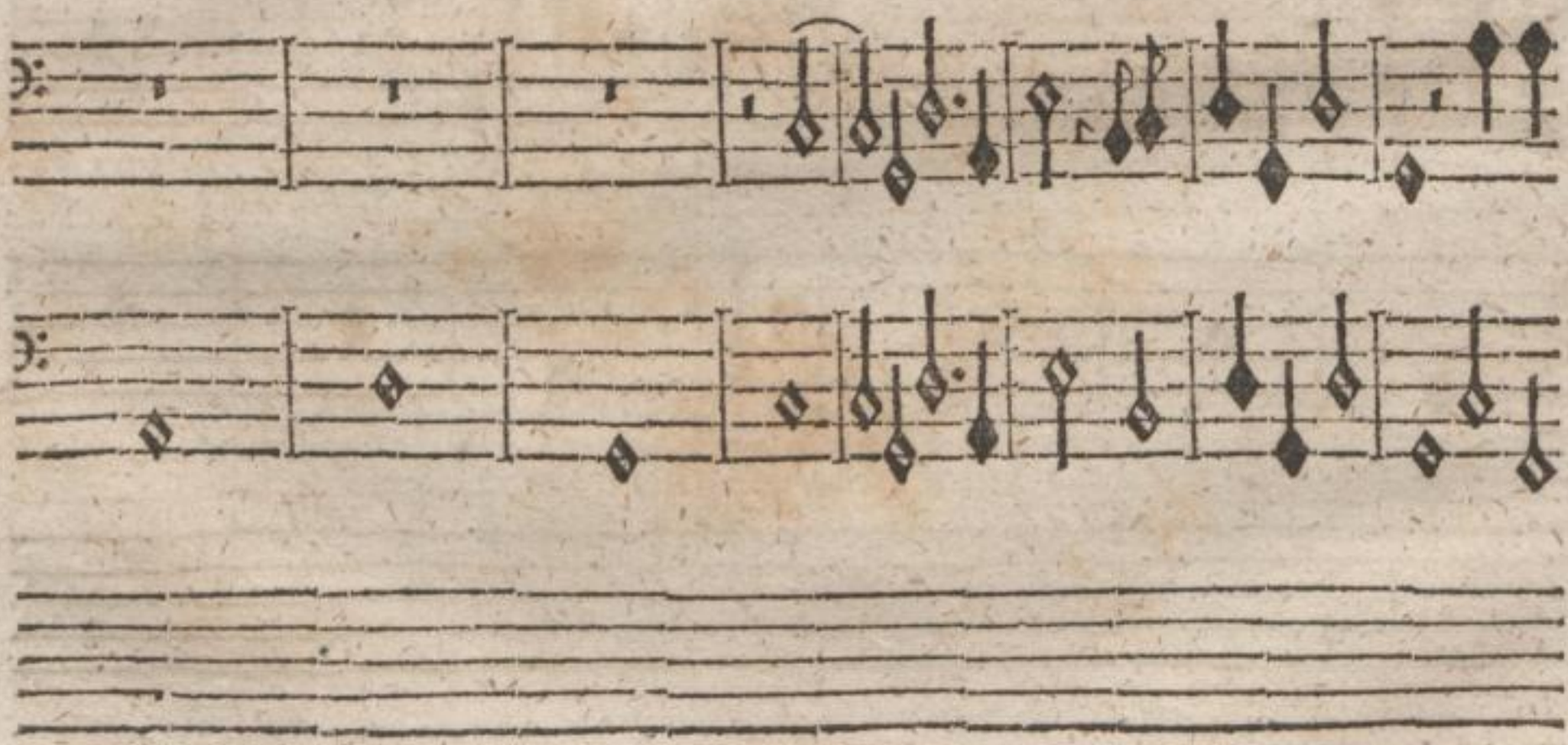


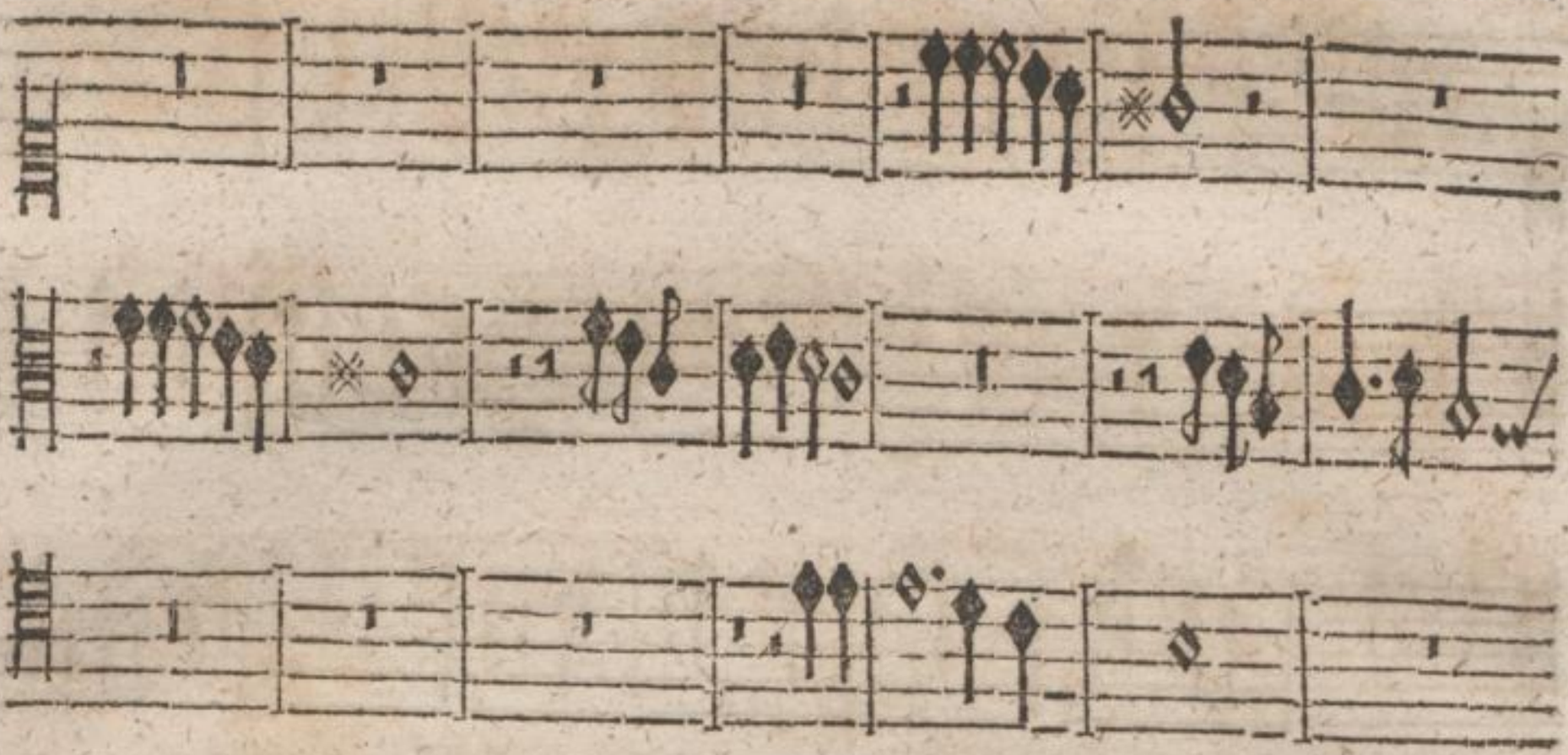




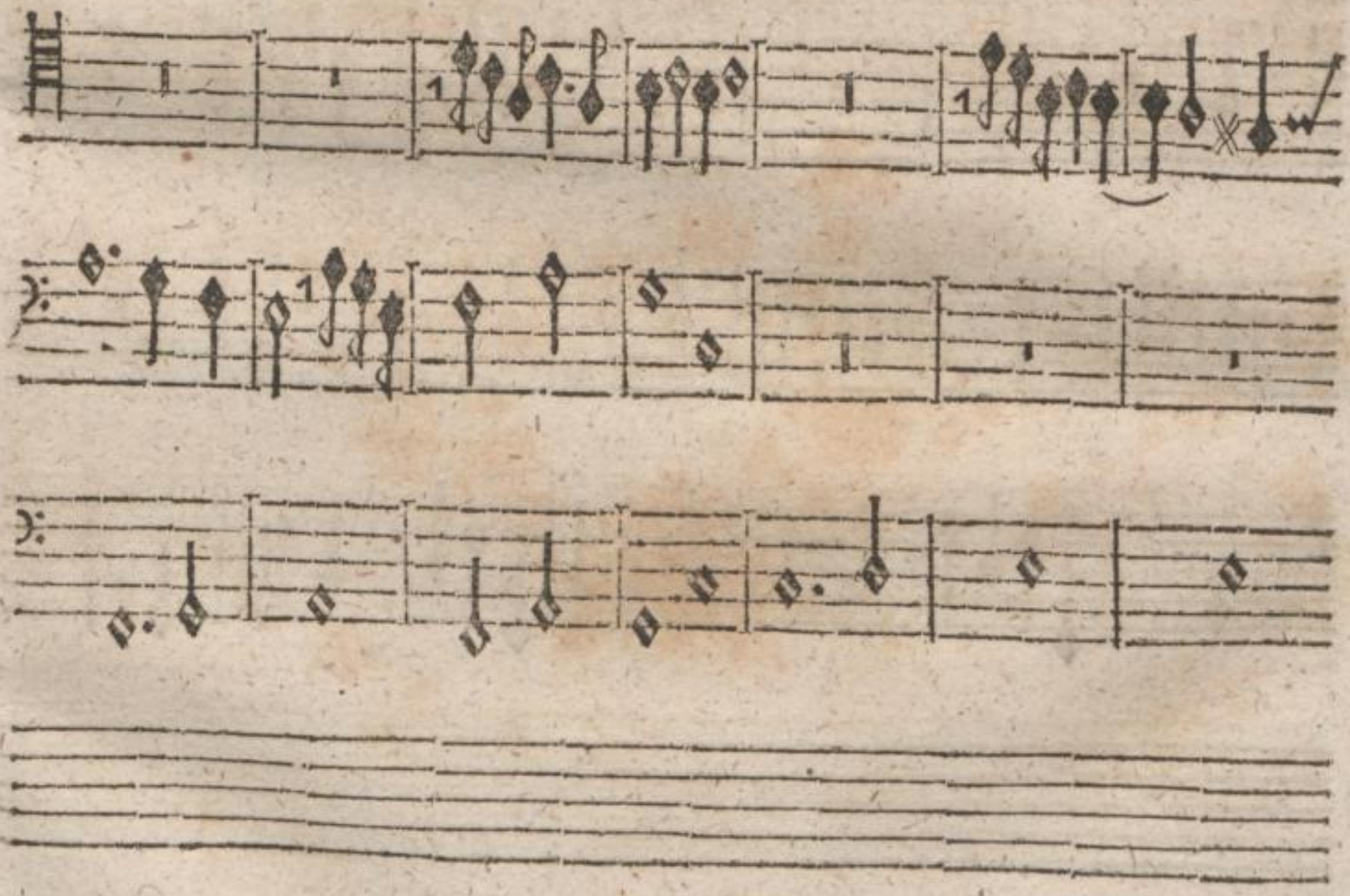


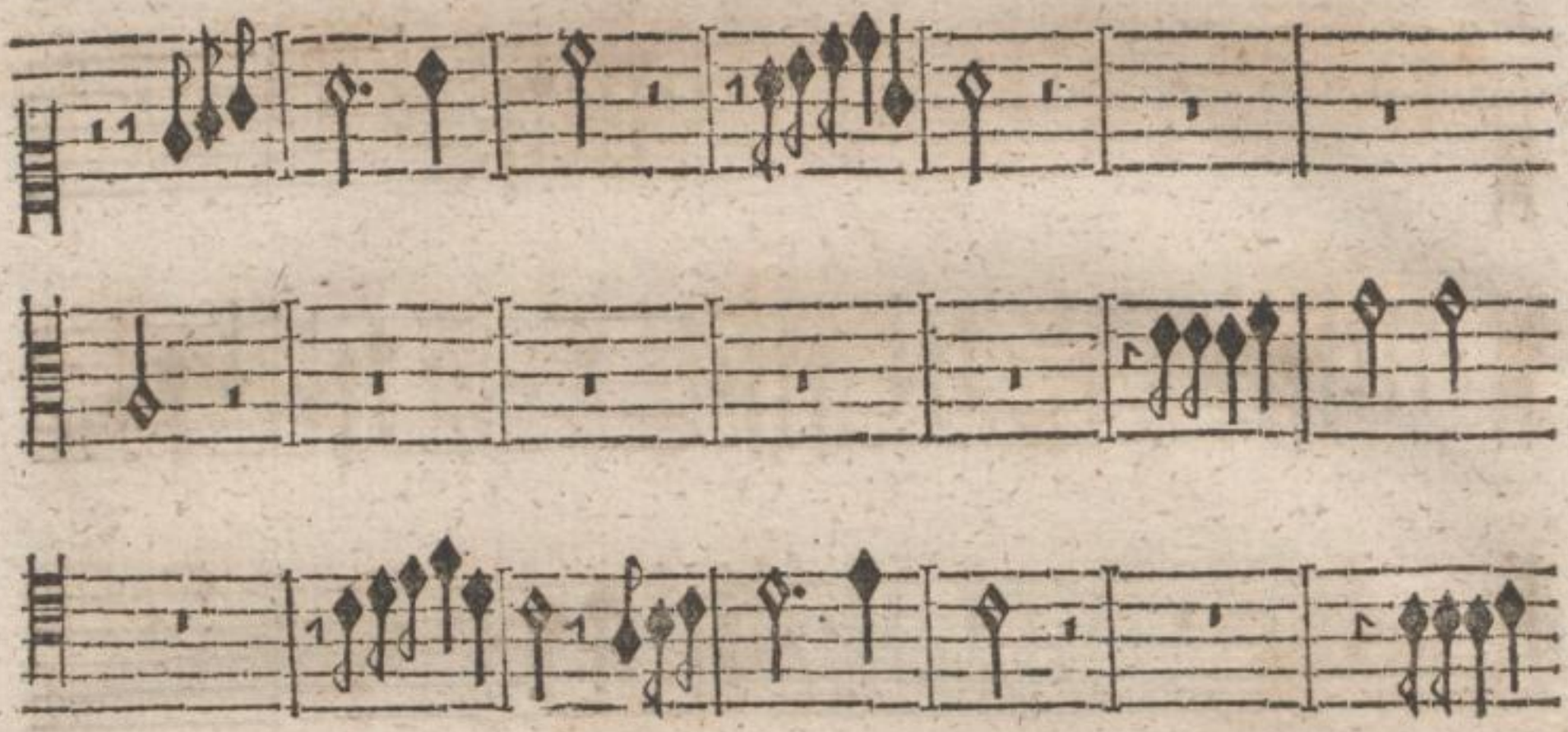
Deus Dominus & illuxit nobis



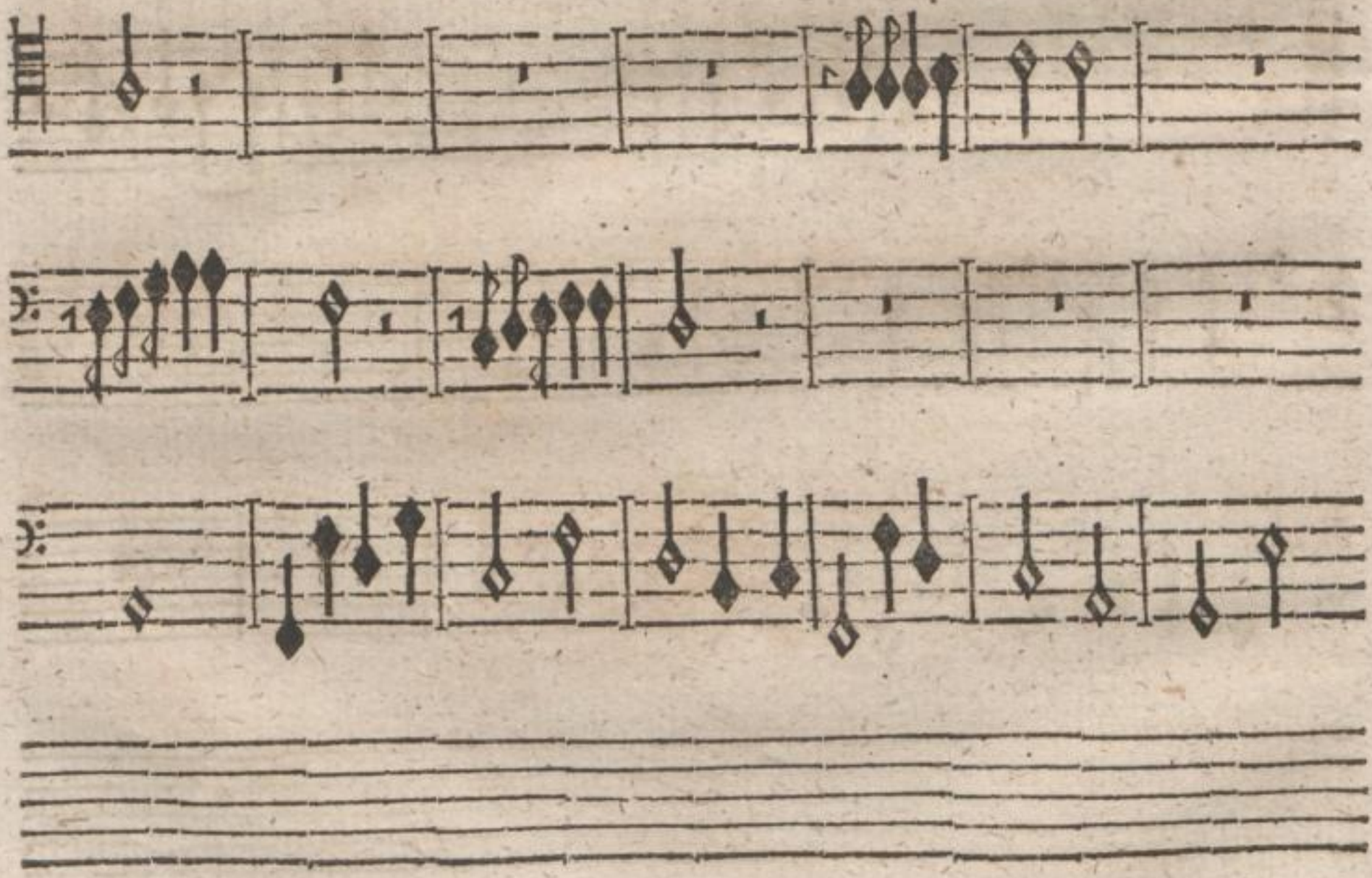


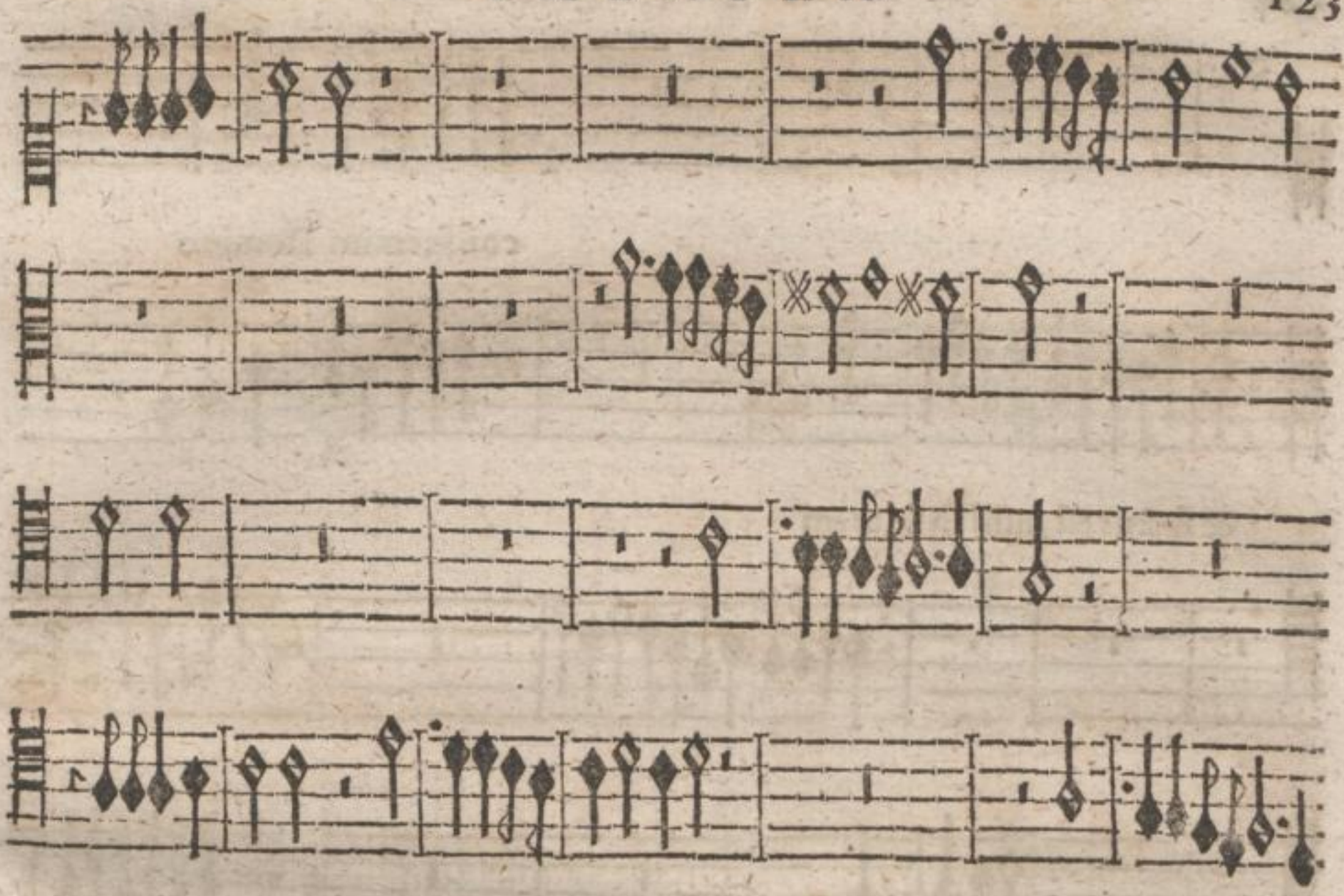
Deus meus es tu & confitebor tibi



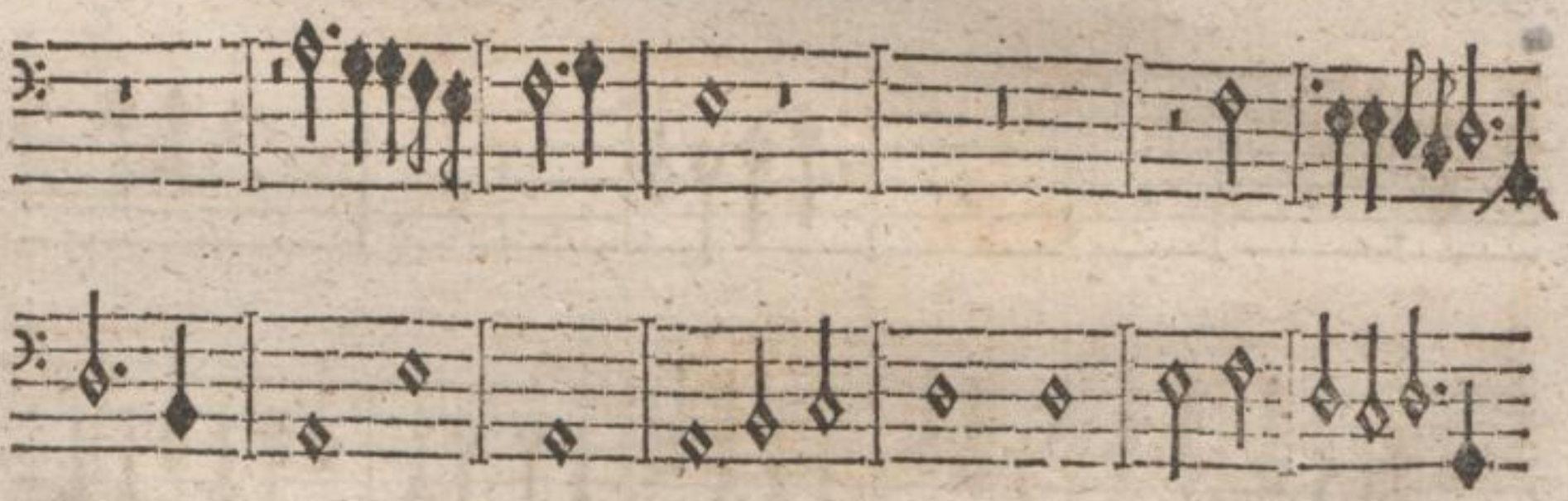


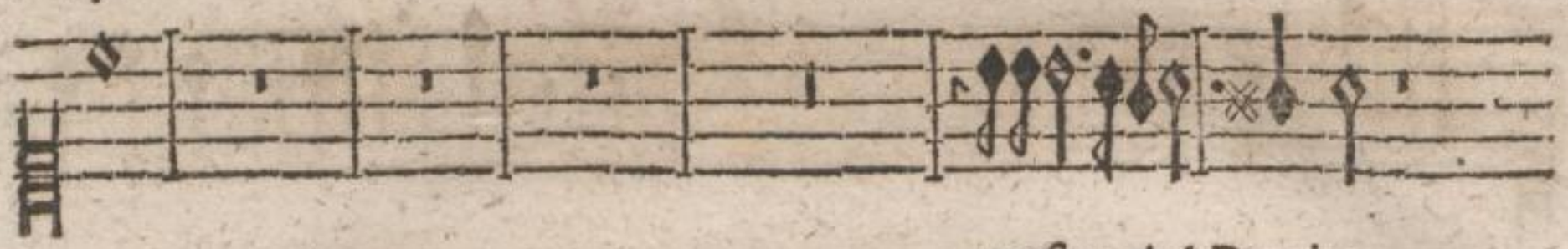
confitebor tibi



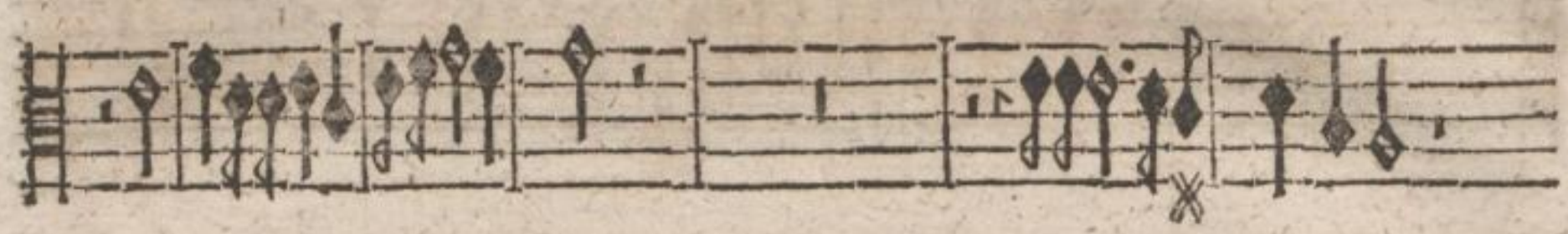


quoniam exaudisti me

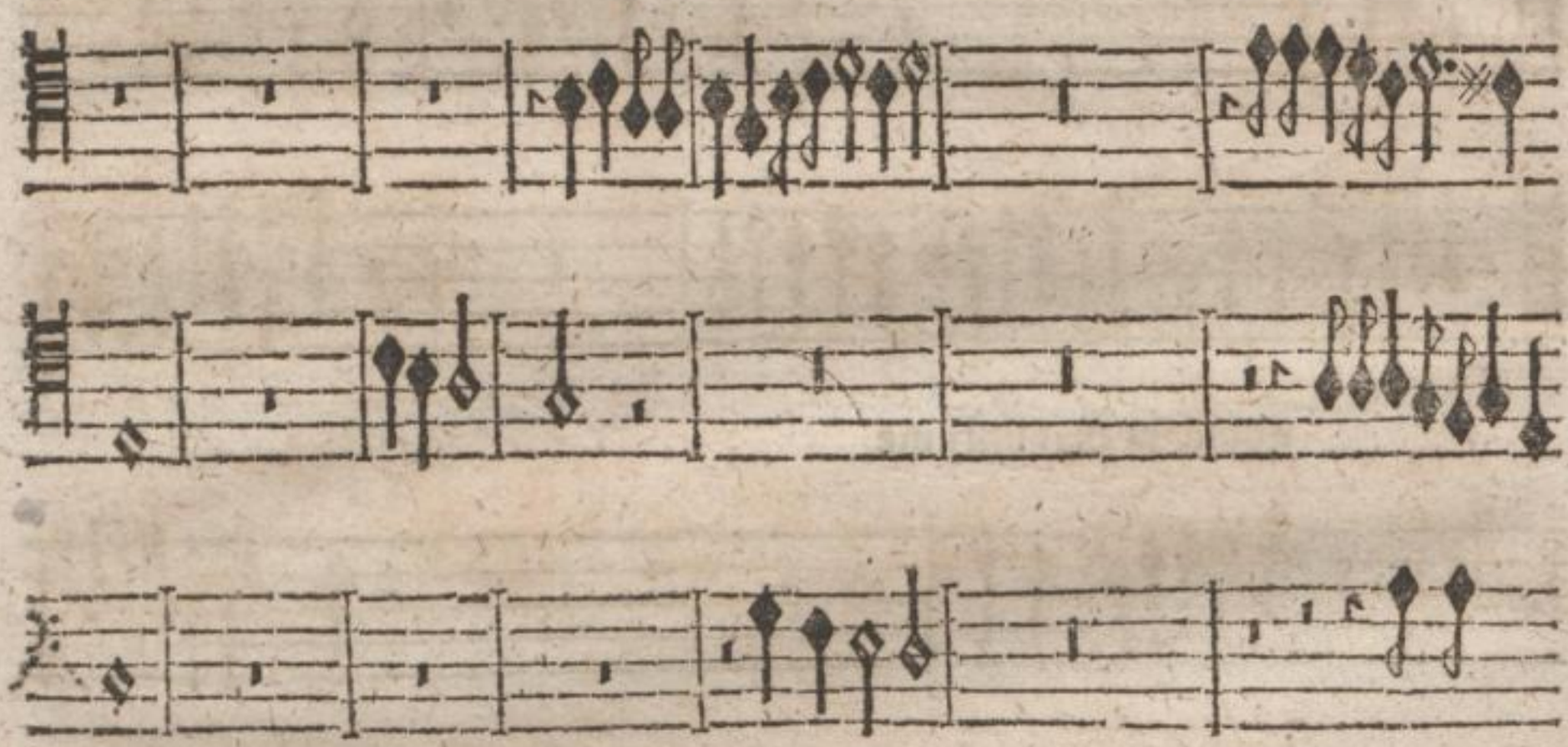


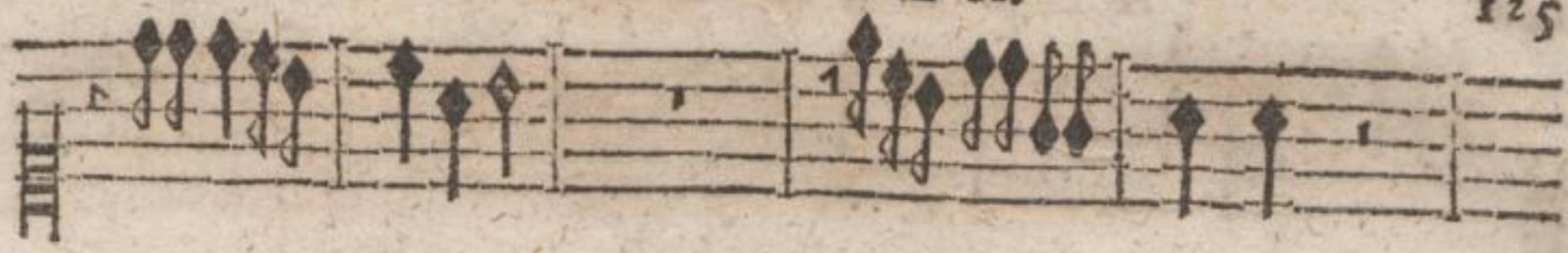


confitemini Domino

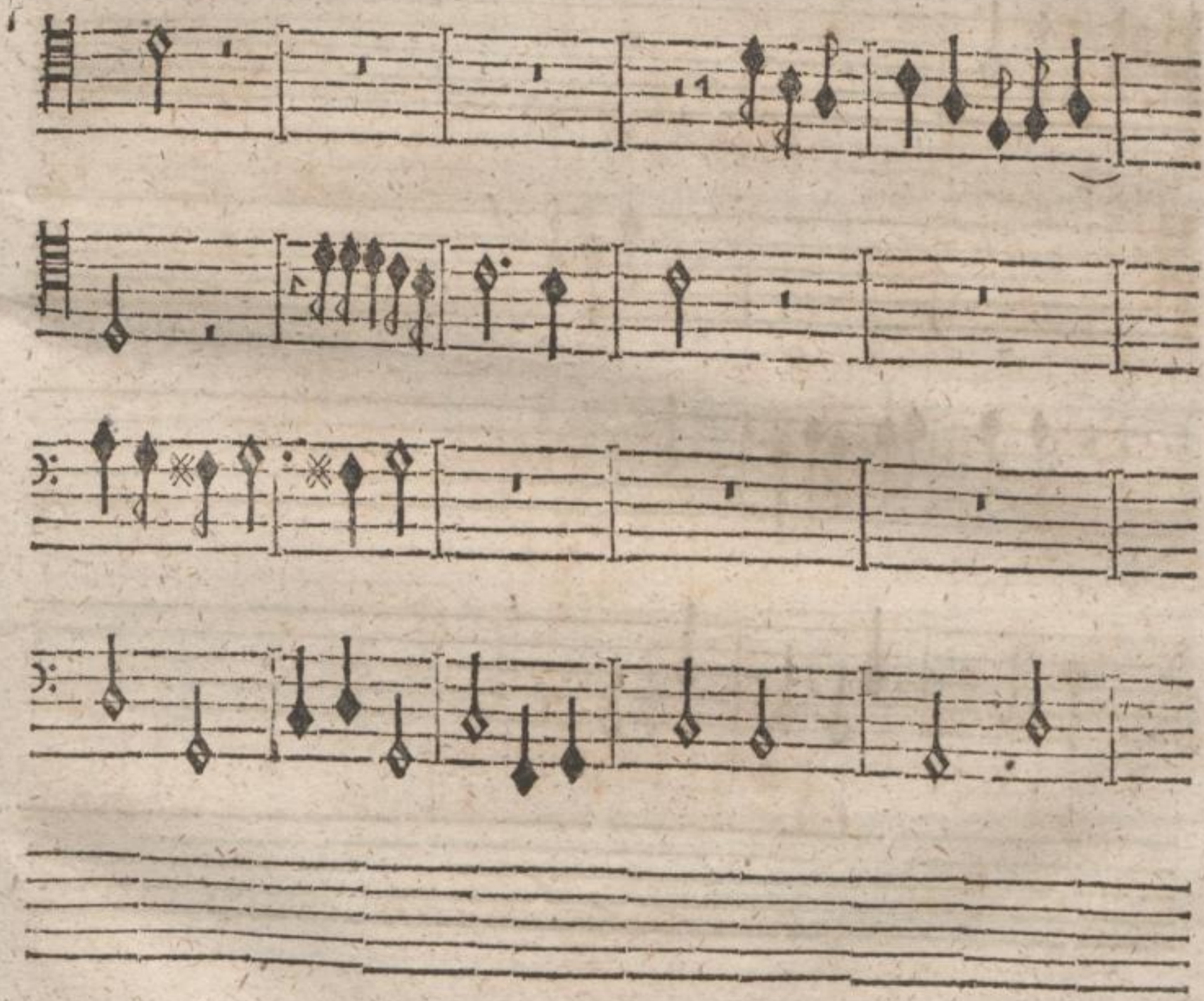


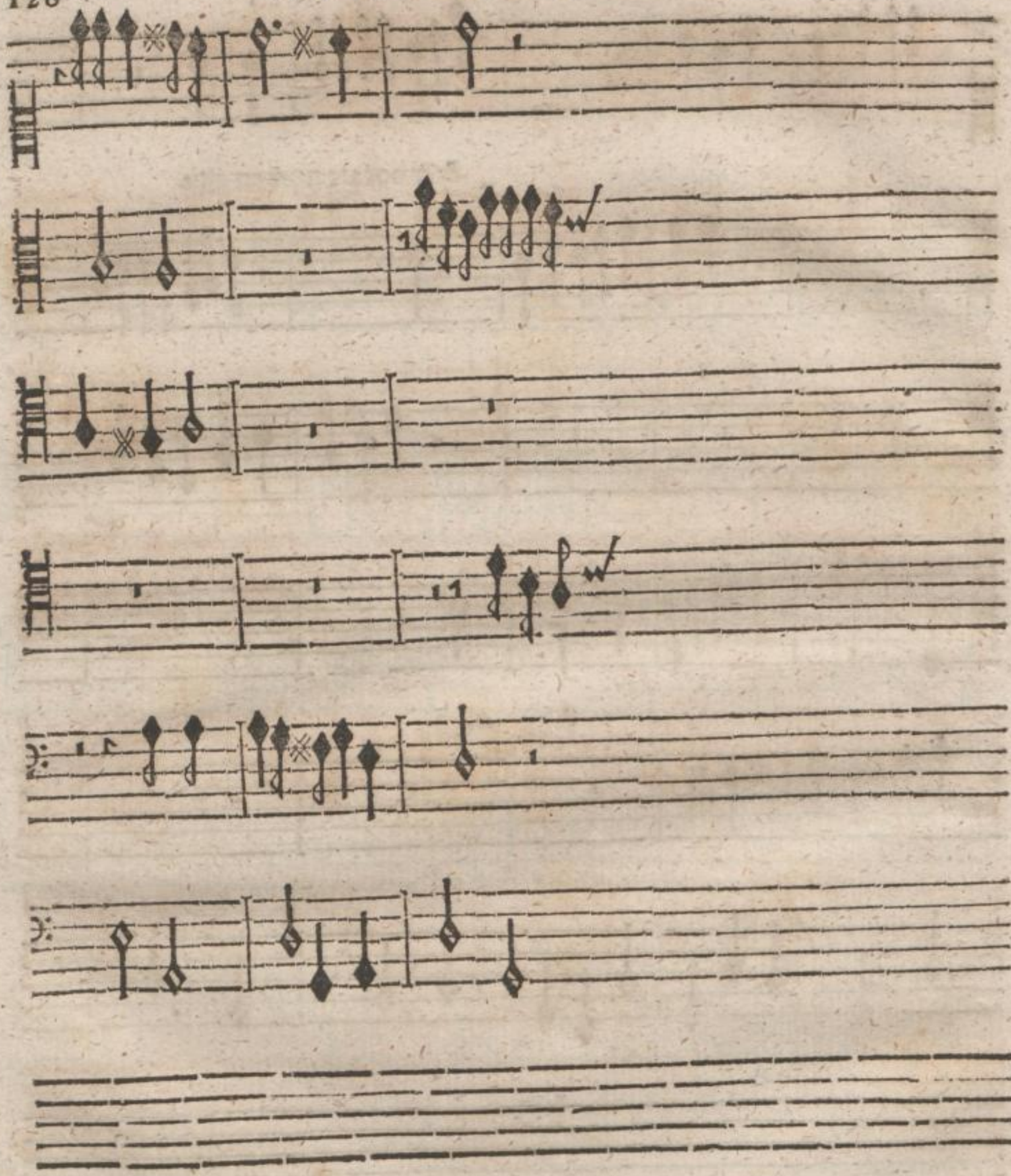
& factus est mihi in salutem

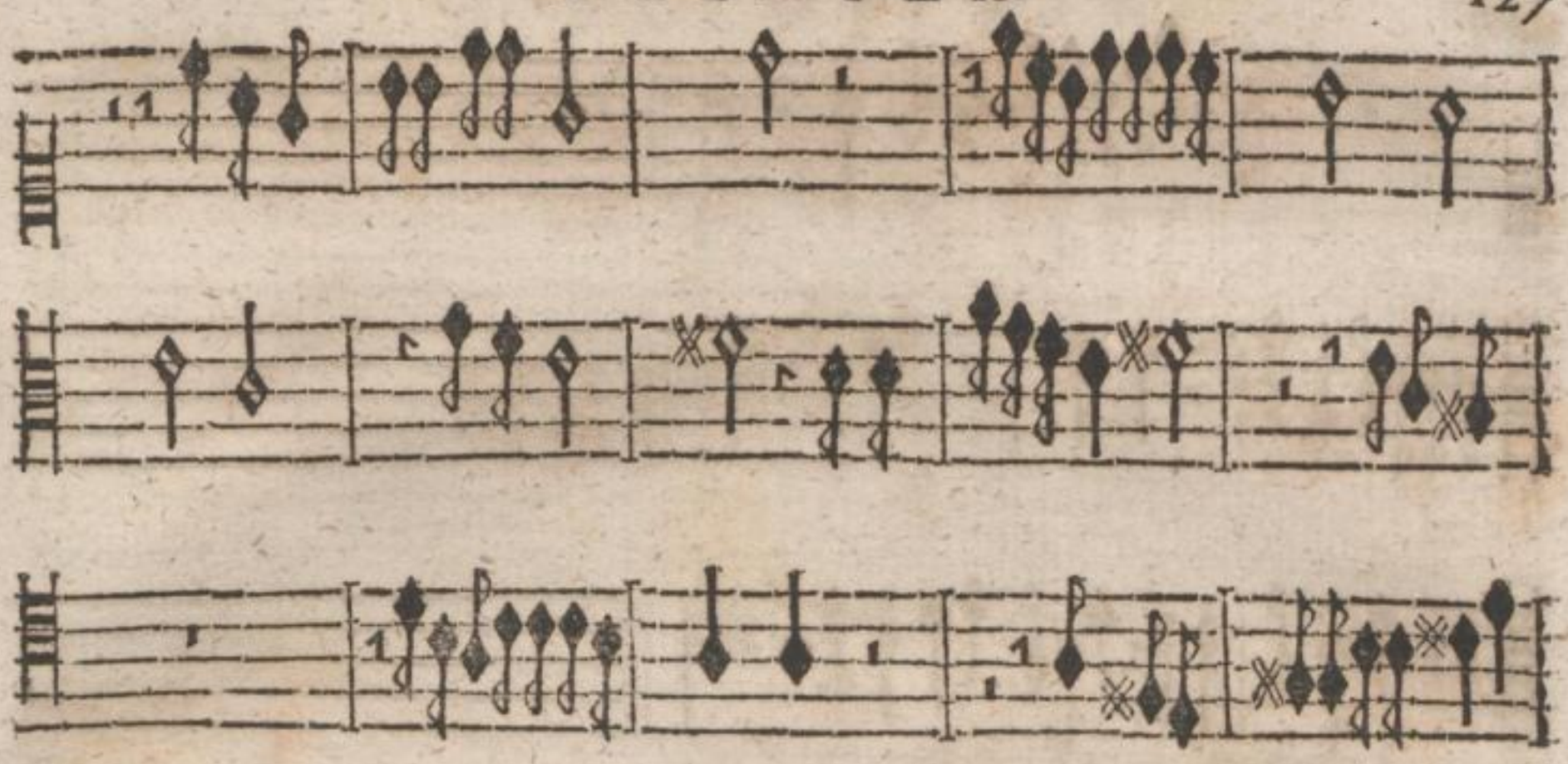


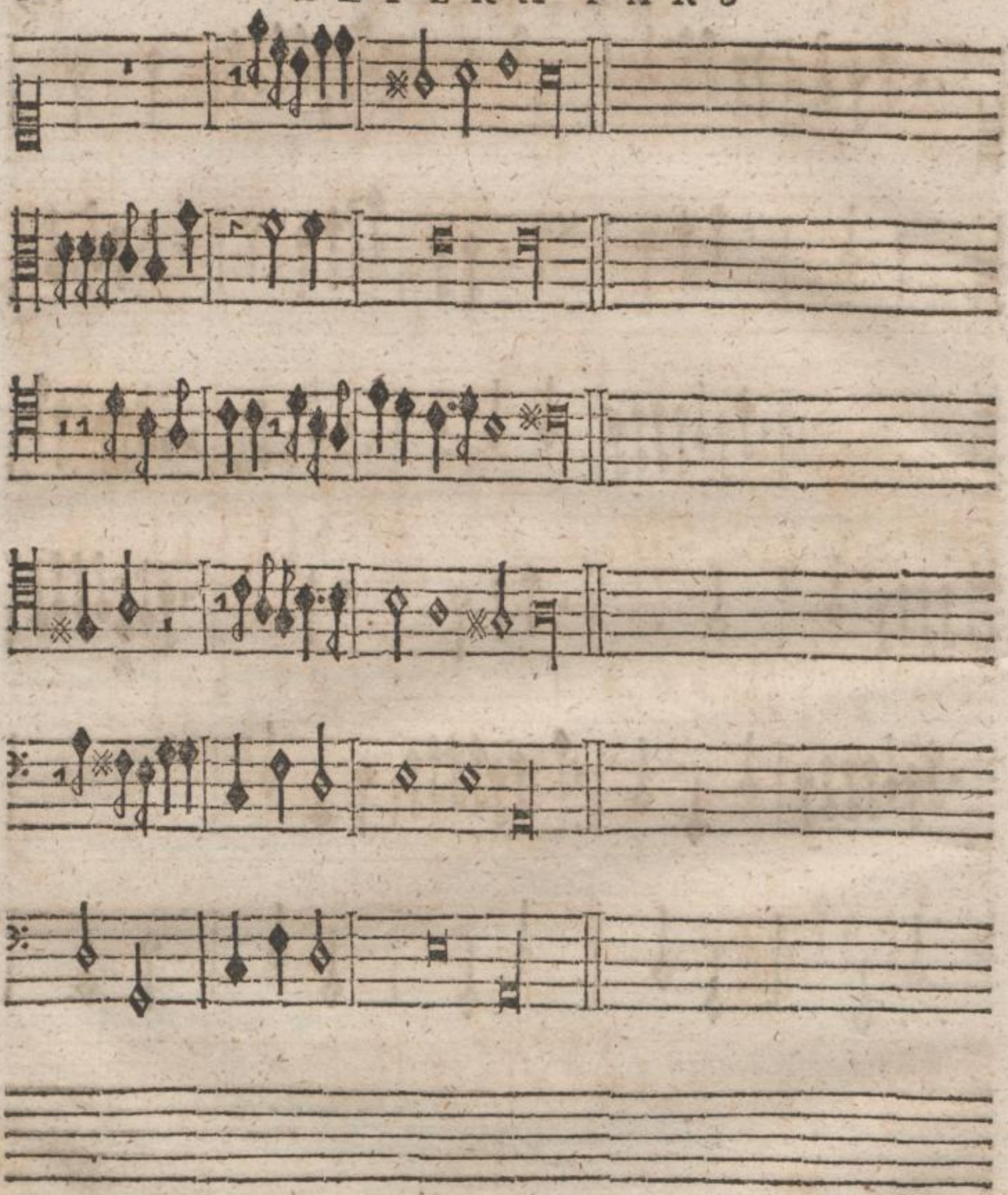


& inuocate nomen eius

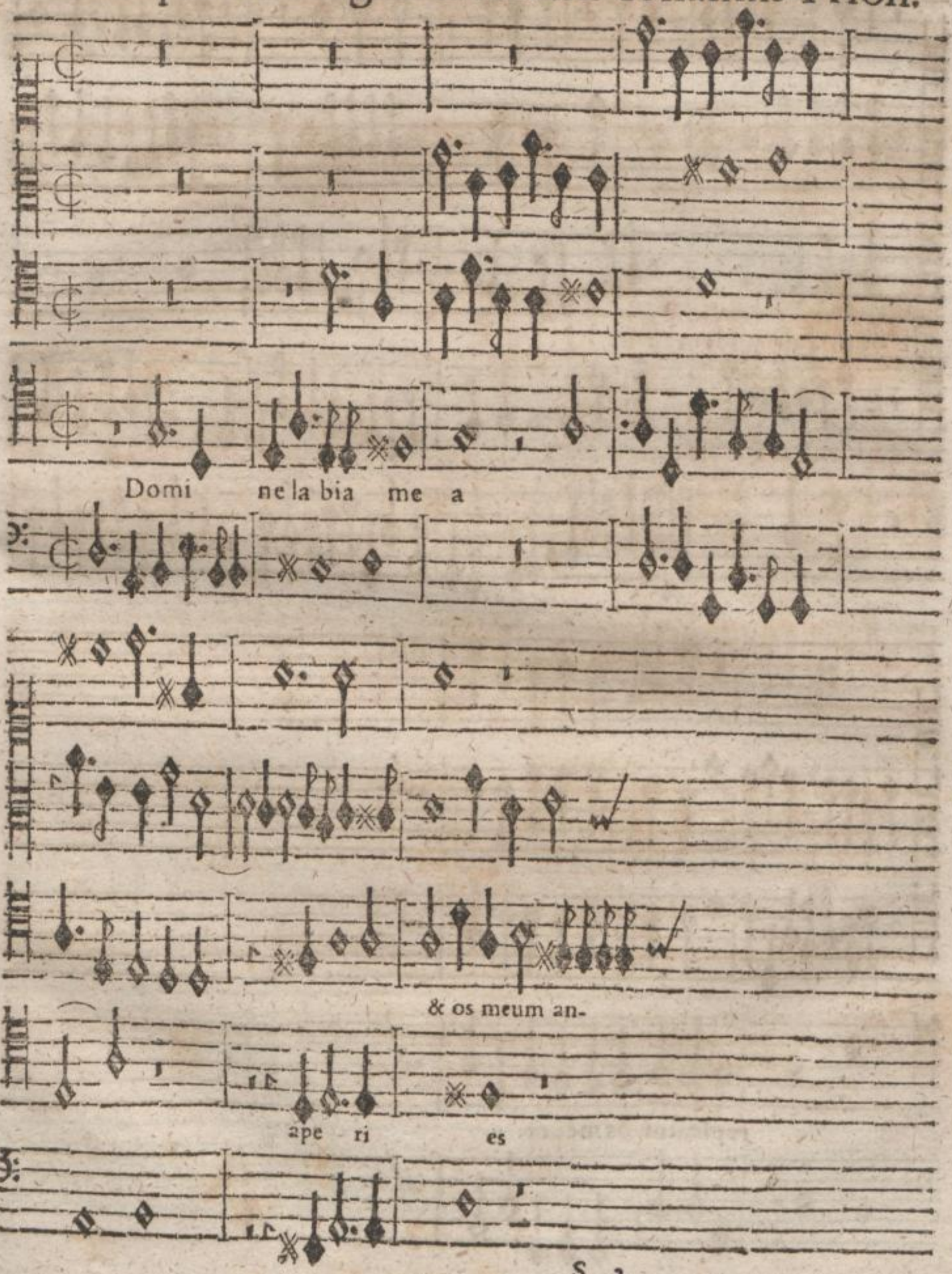




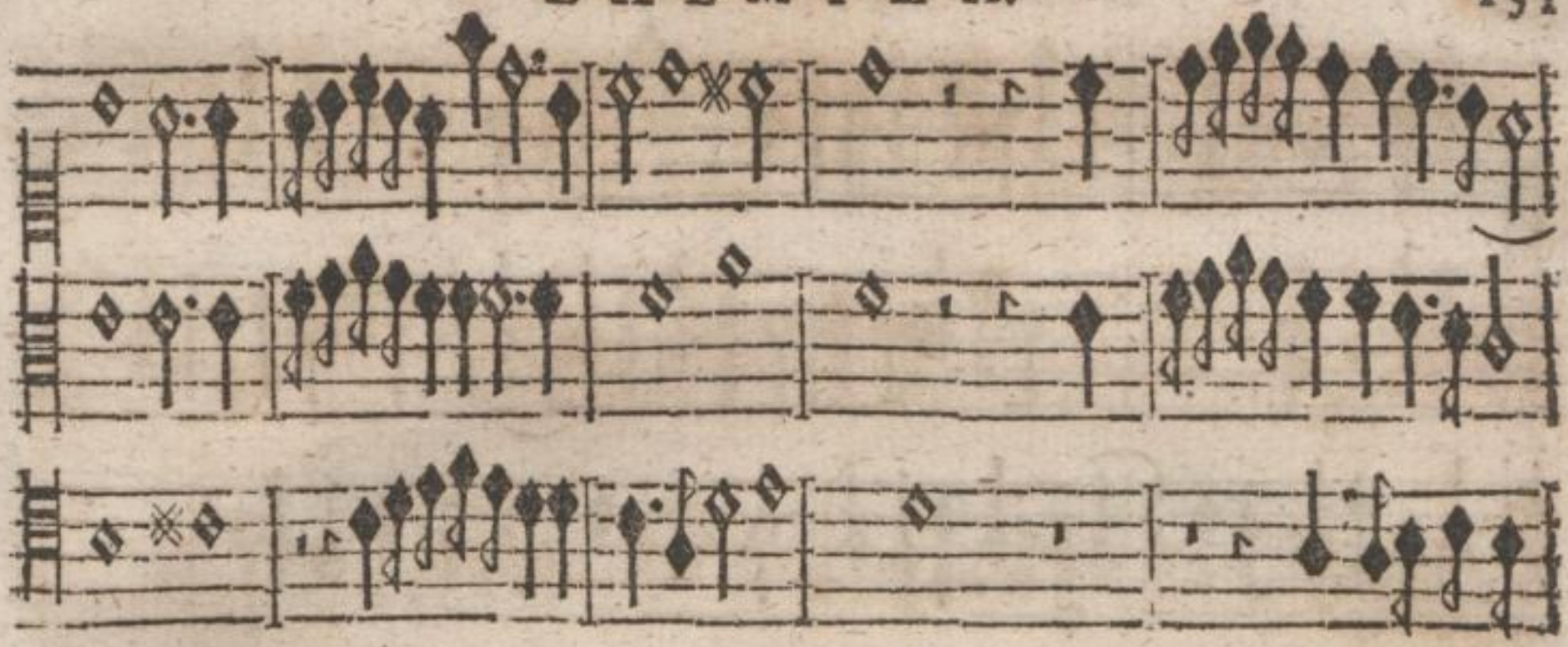




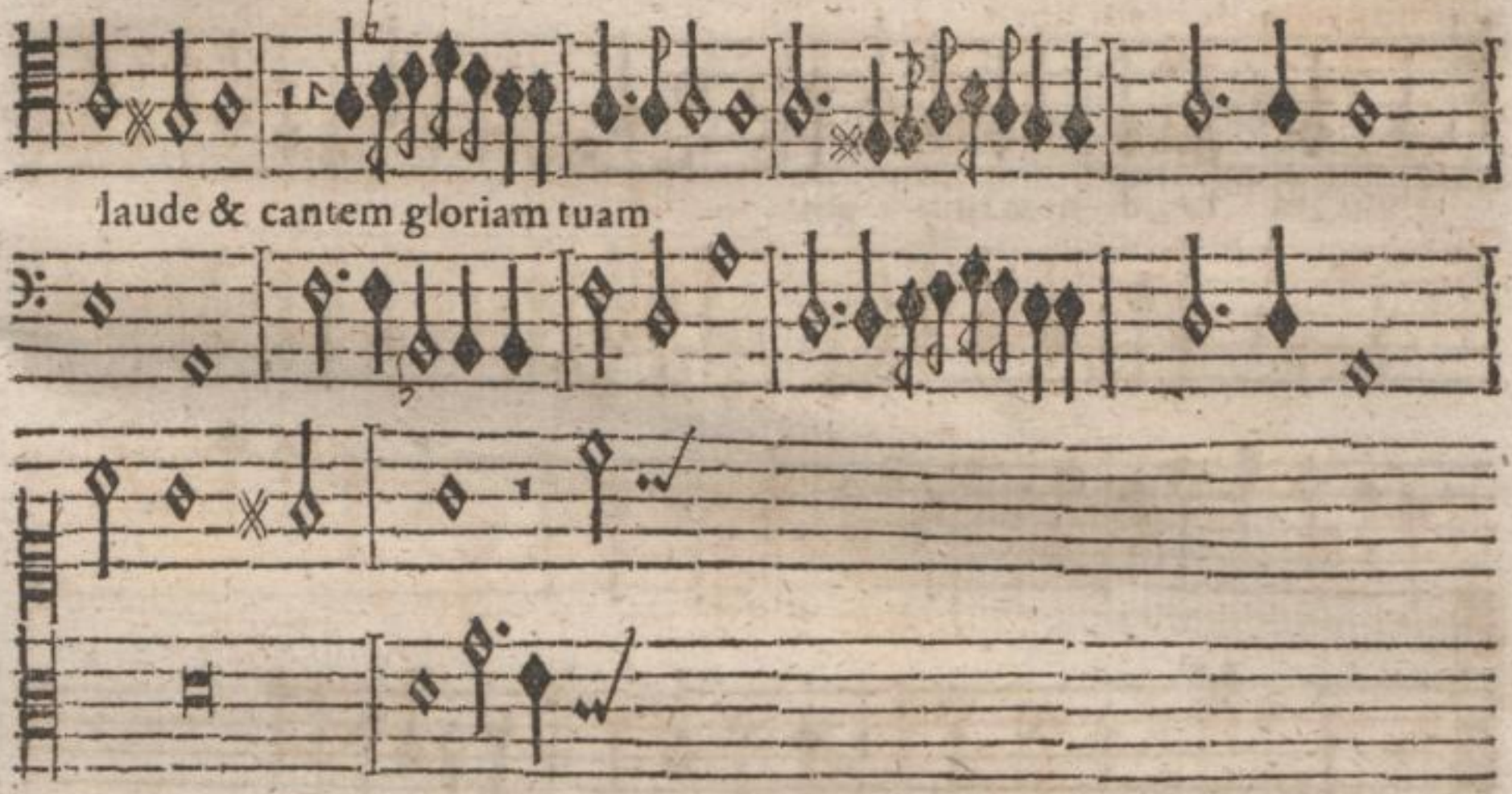
# Exemplum integræ cantionis Iohannis Prioli.



nuntiabit laudem tuam
repleatur os meum



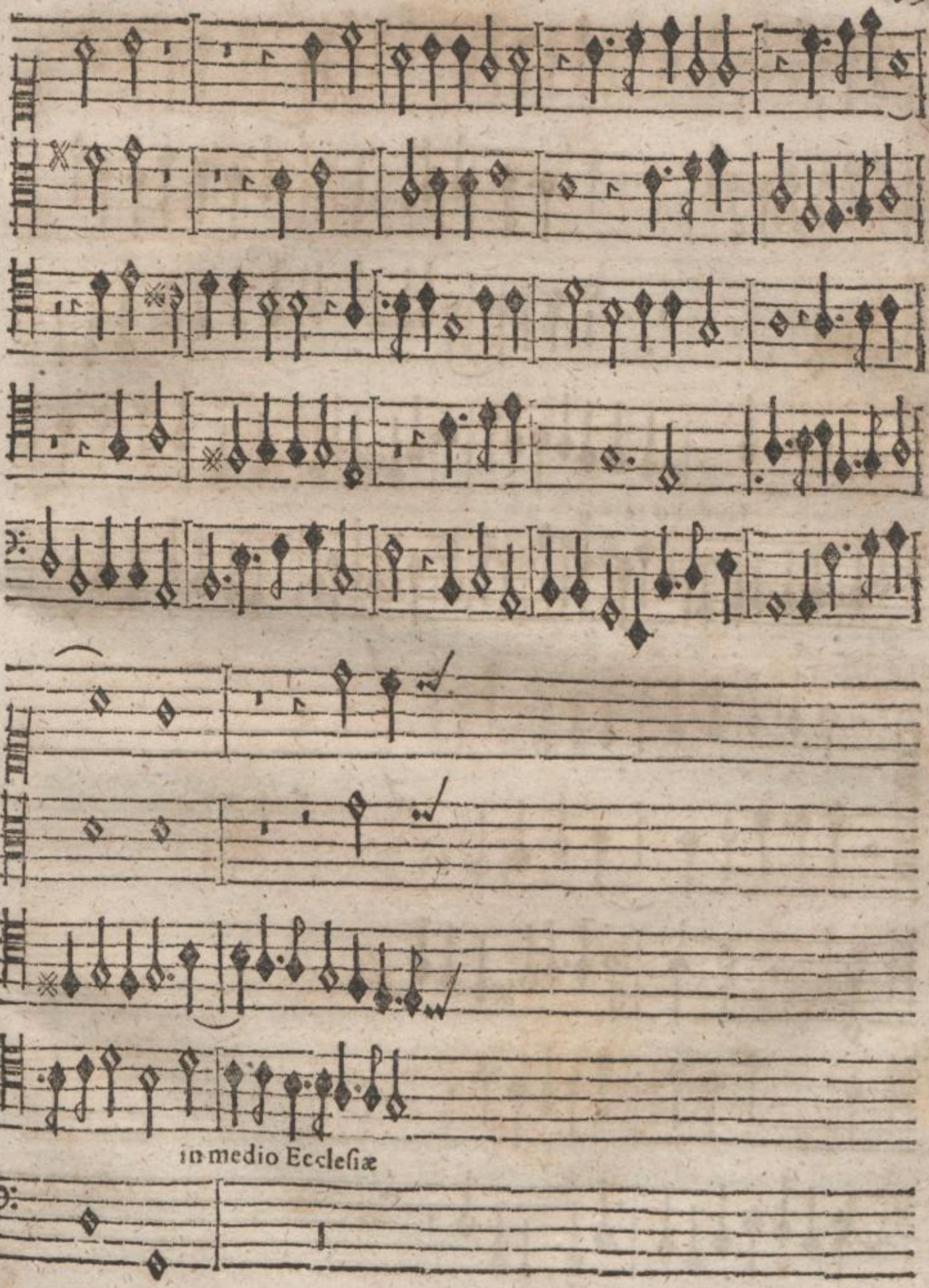
laude & cantem gloriam tuam



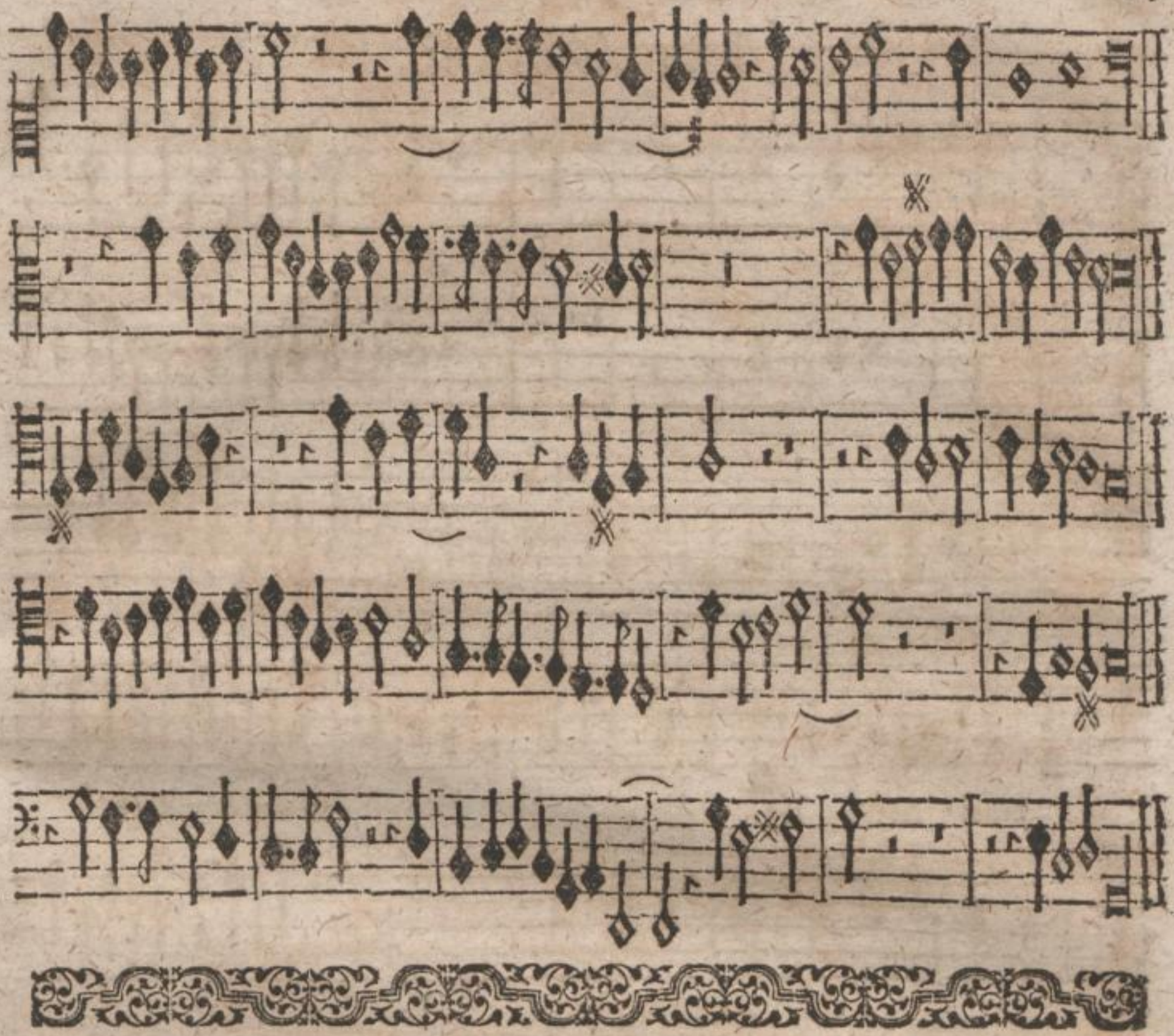
tota die

magni tu di nem tu am

narrabo nomen tuum fratribus meis


in medio Ecclesiæ

laudabo te ij



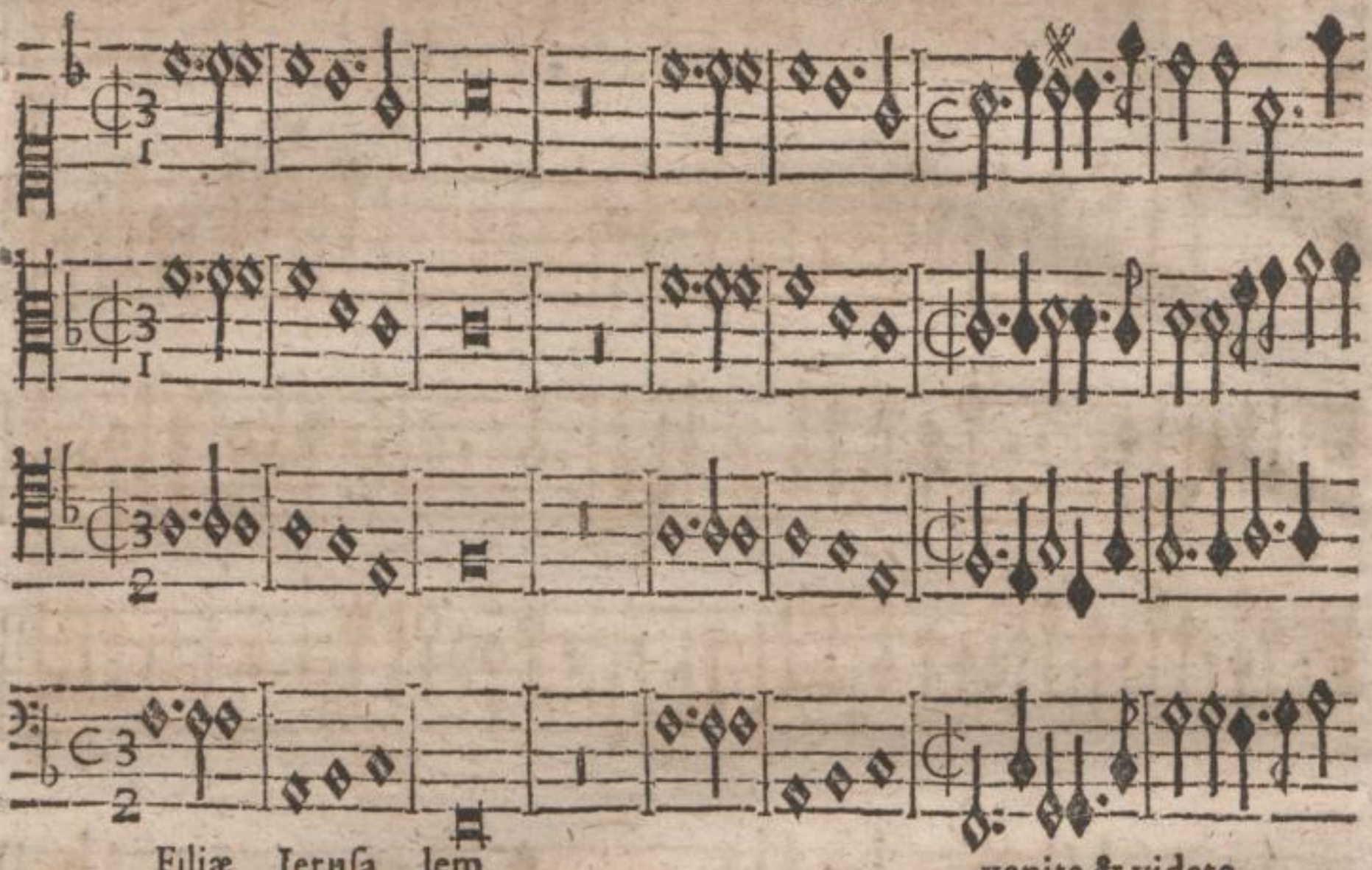
# CAPVT VI.

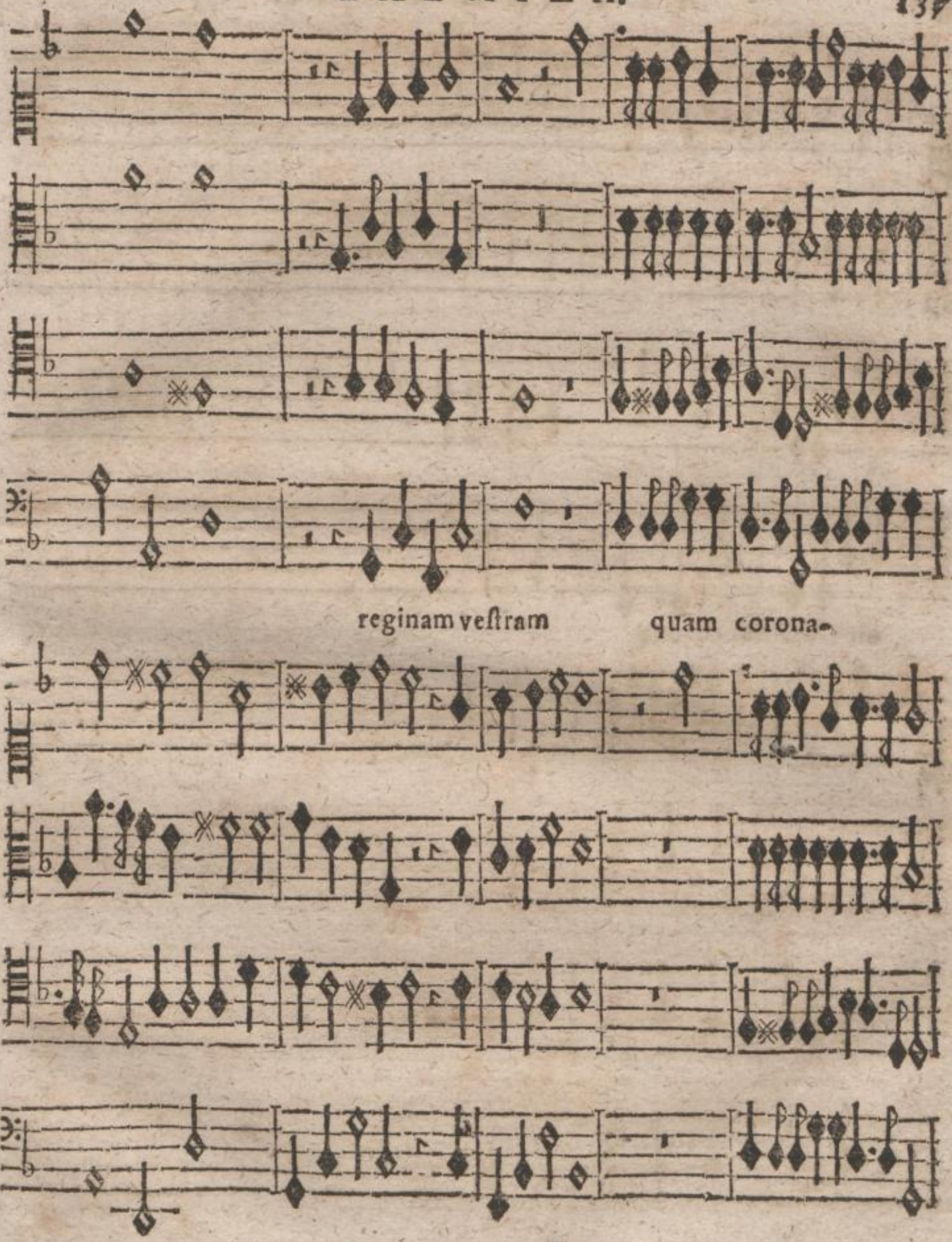
## DE PLVRIBVS VOCIBVS.

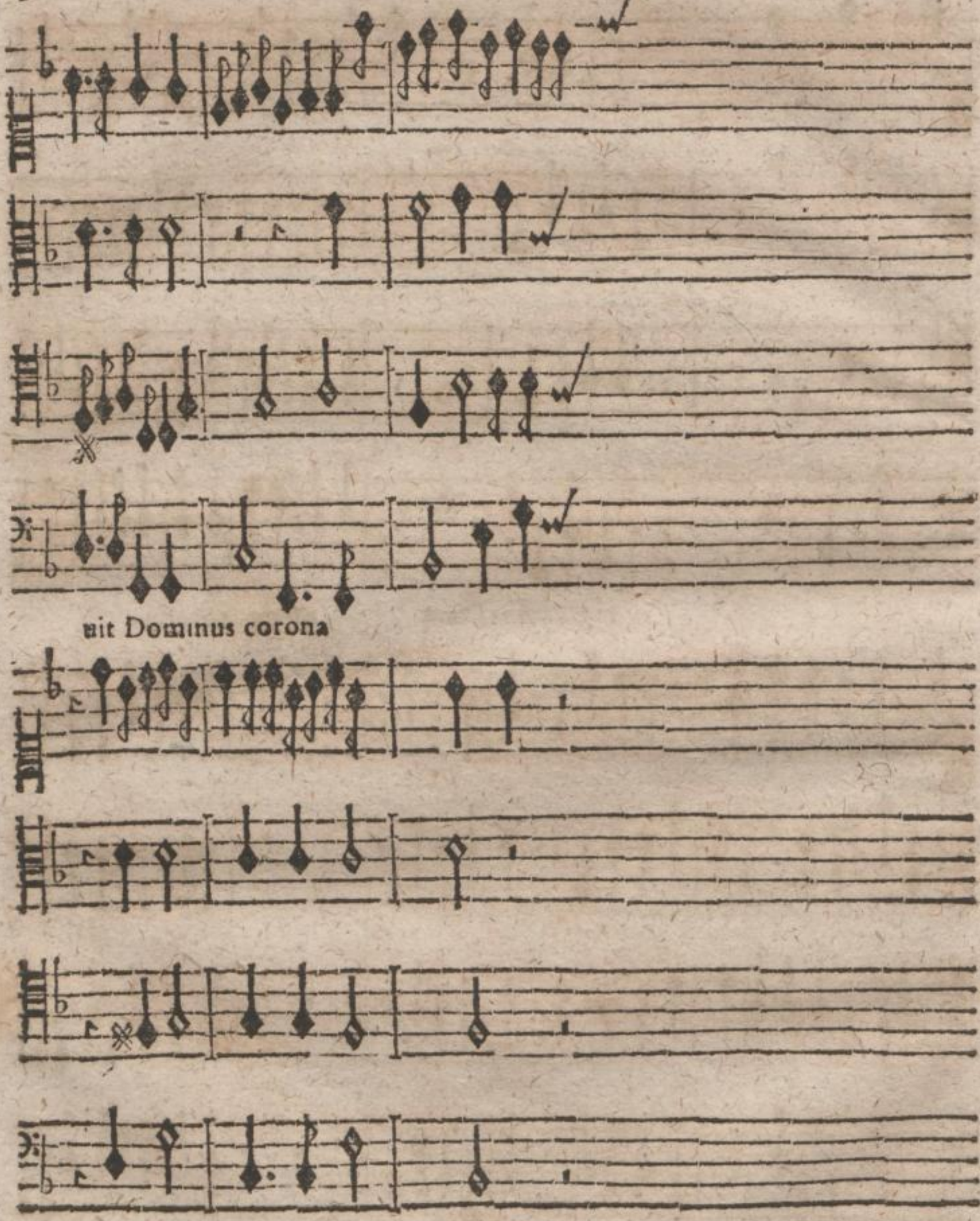
PAR fere ratio componendi ſex aut ſeptem vocibus eſt, quæ paucioribus: niſi quod hæ plures aptiores ſunt ad cantionem in choros formandam, vt ab alternis videlicet canatur. Fugis tamen perſequendis minus idoneæ ſunt. Exempla afferrem niſi ſuperiora ſufficere ad ideam poſſe arbitrarer. Octonis vocibus componere facile eſt.

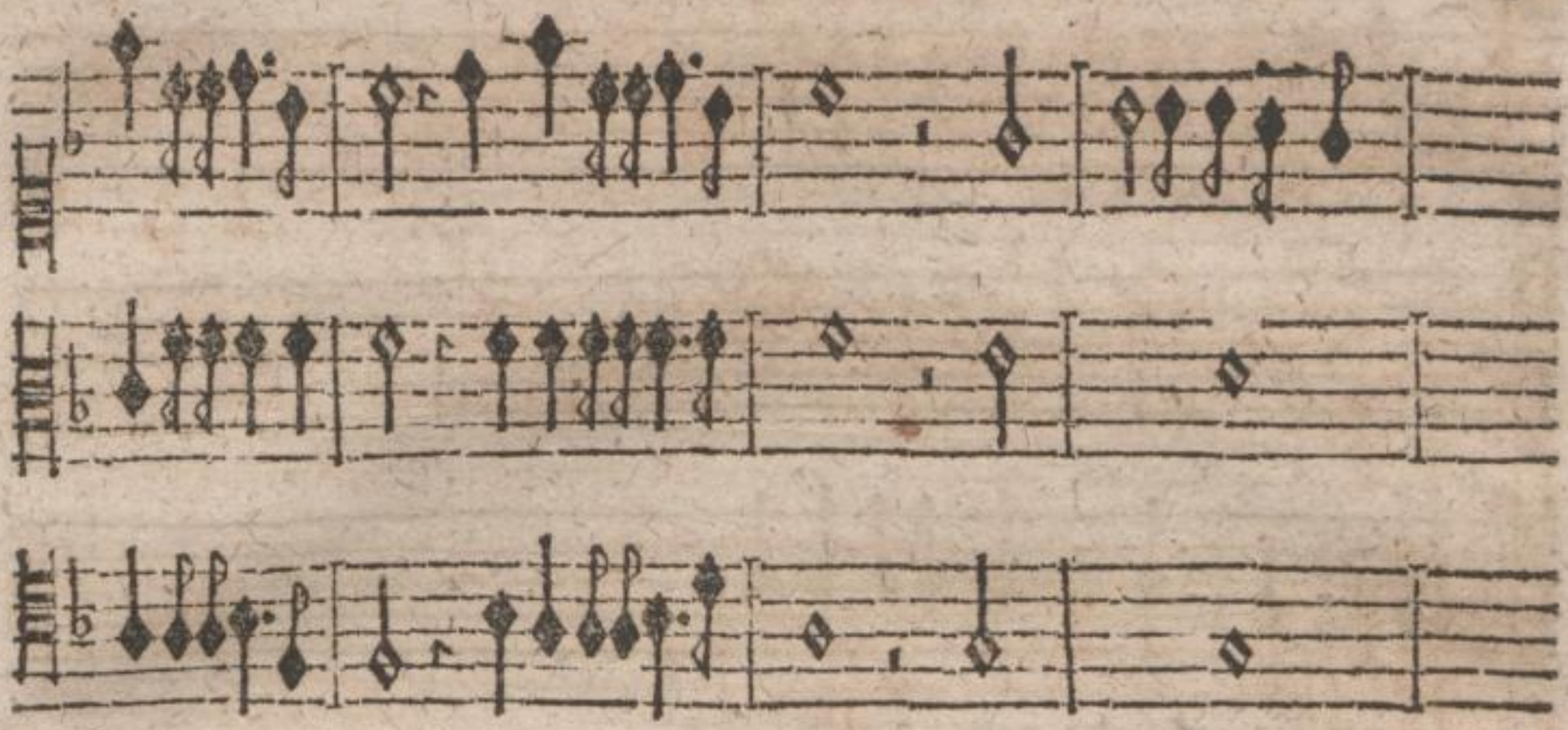
Conſule 26. caput prioris tractatus. Exempla duo ex Priolo libnit adferre, in quibus artem, imitationes, gratasque vices, ſuauitatem rationemq; ſtruendi voces licebit obſeruare.

# Ioannis Prioli.

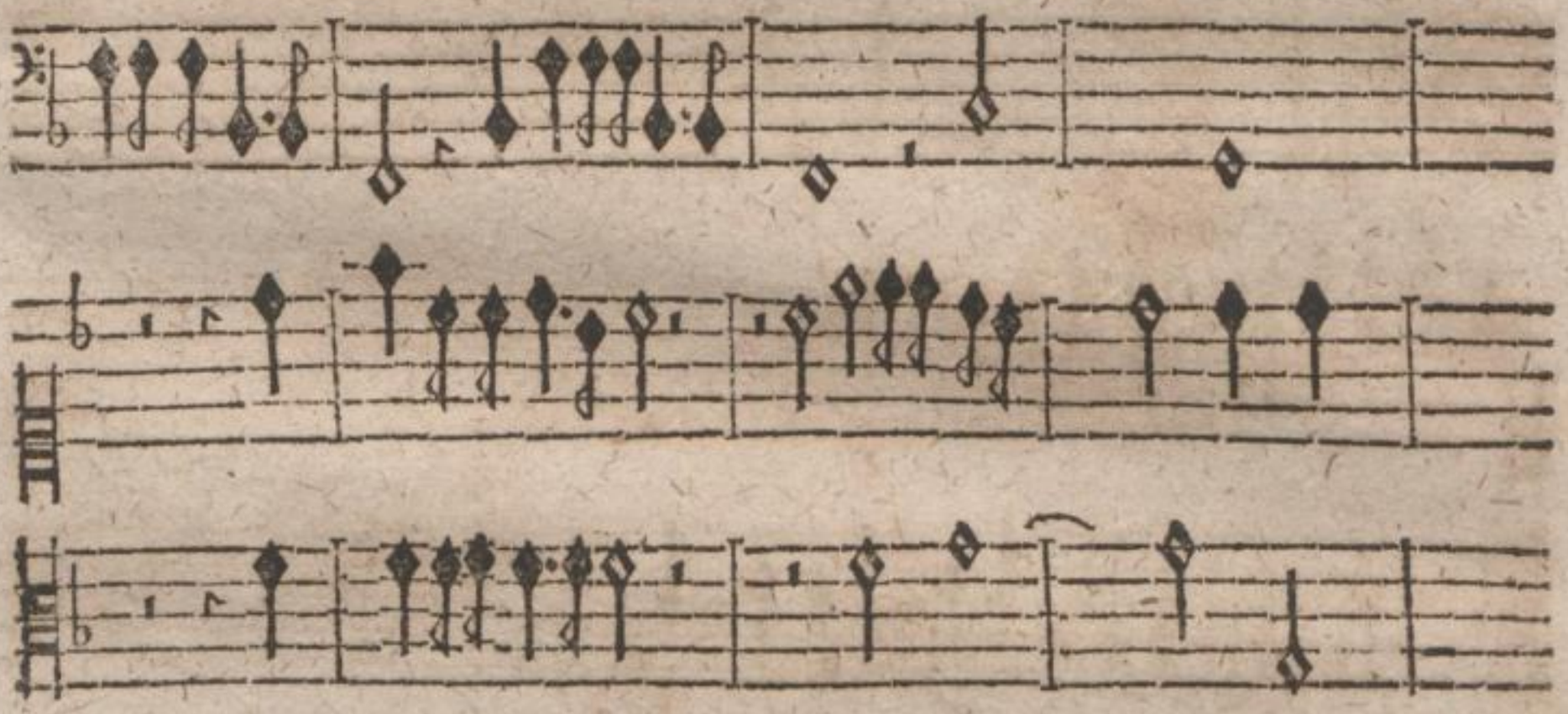


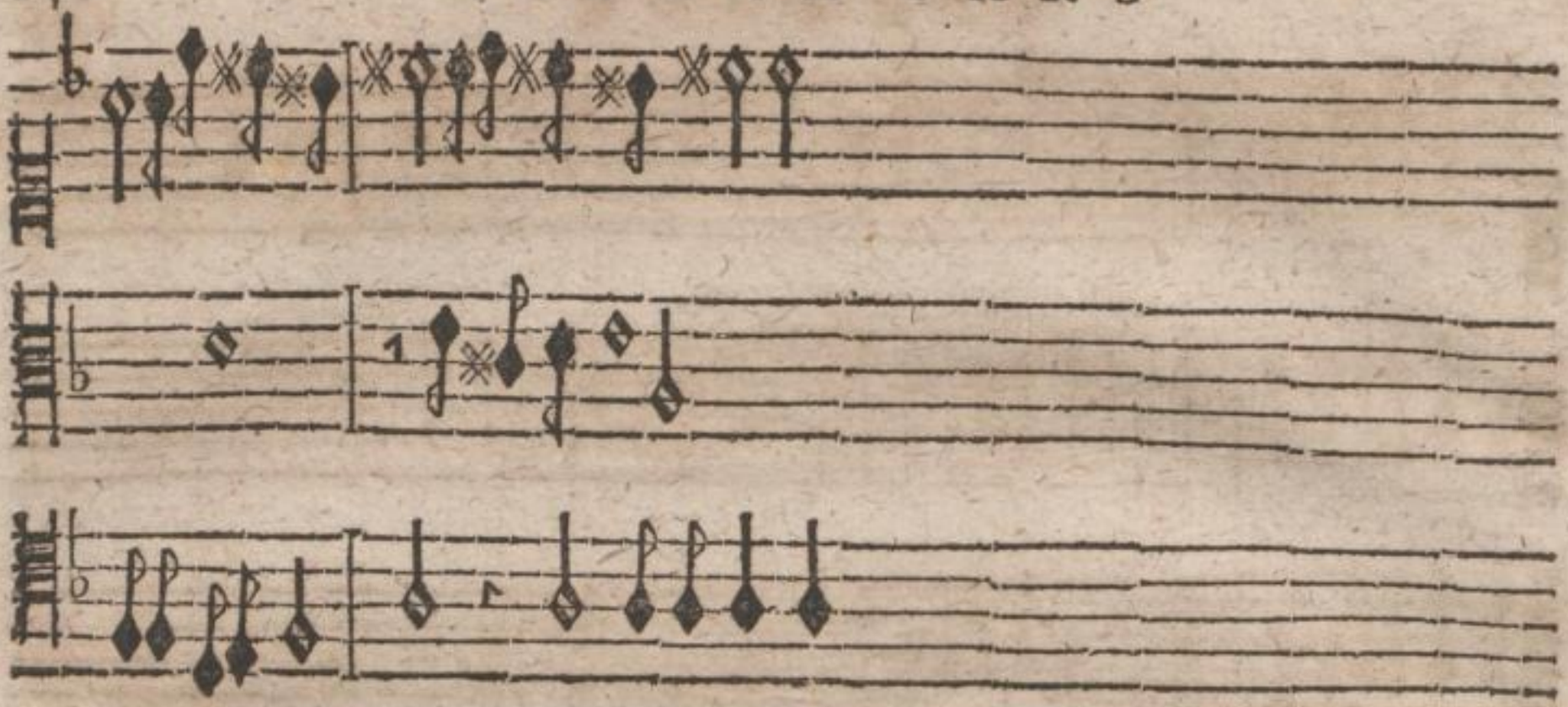

reginam veſtram
quam corona-


uit Dominus corona



stellarum duodecim in die ſollem-





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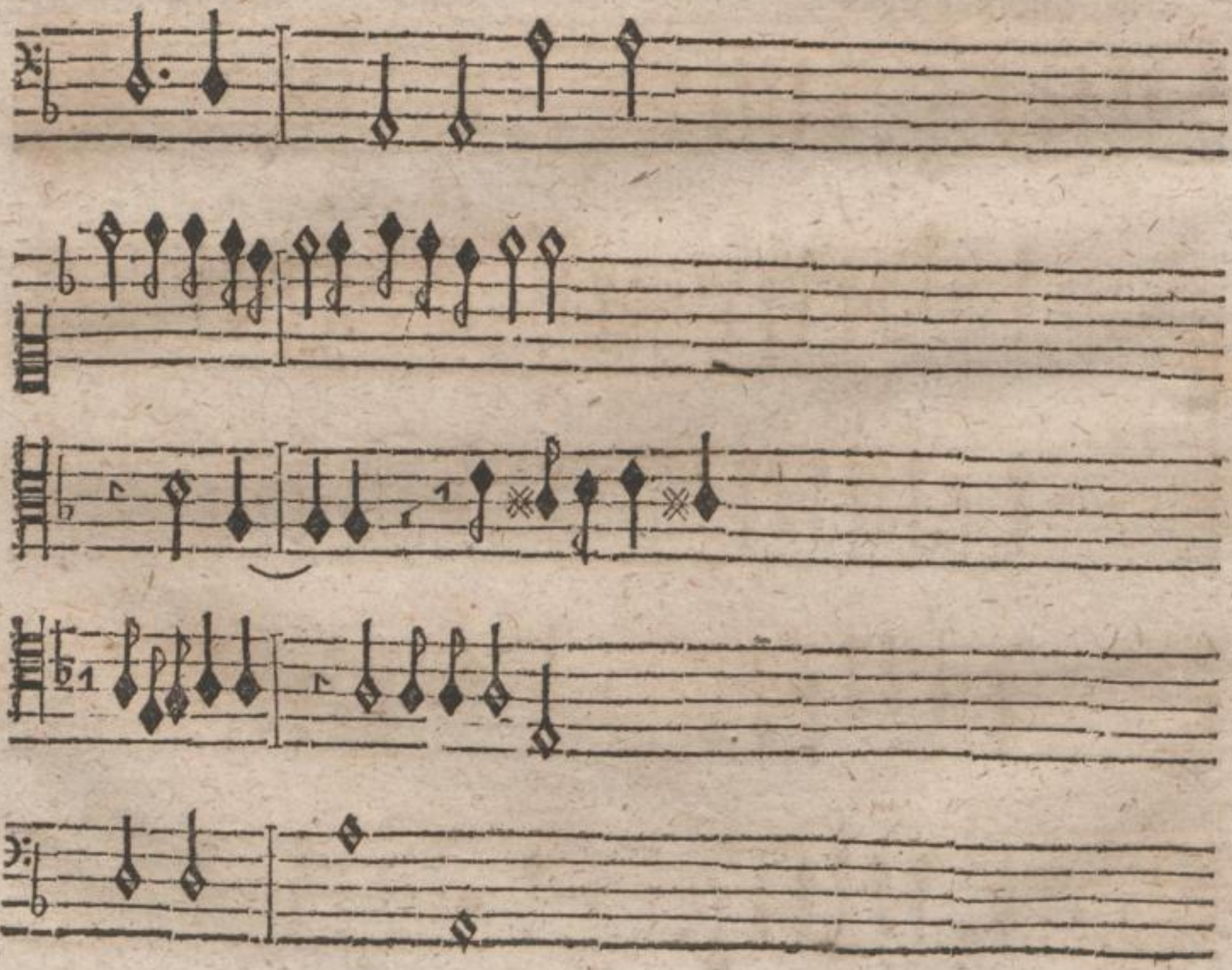
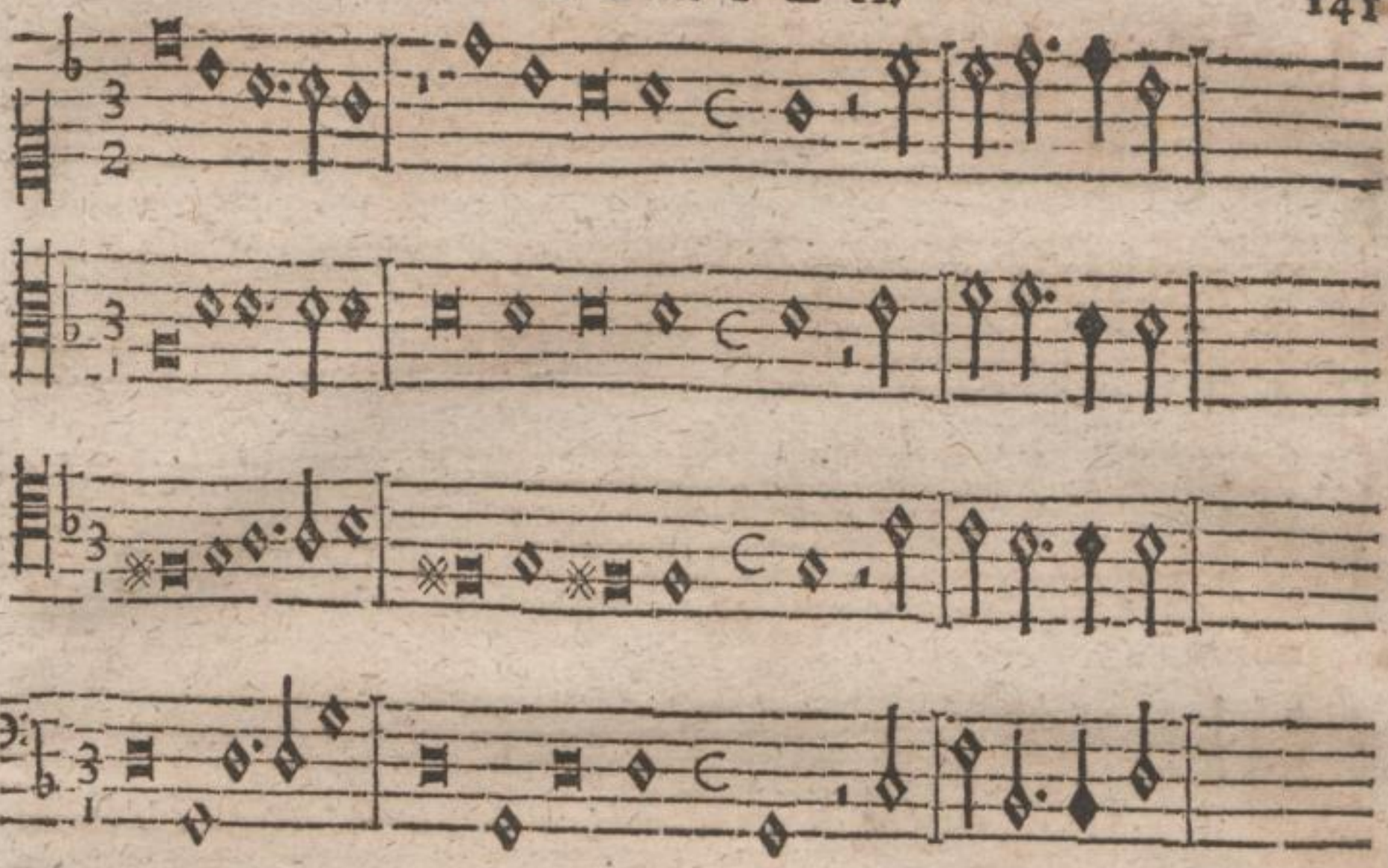
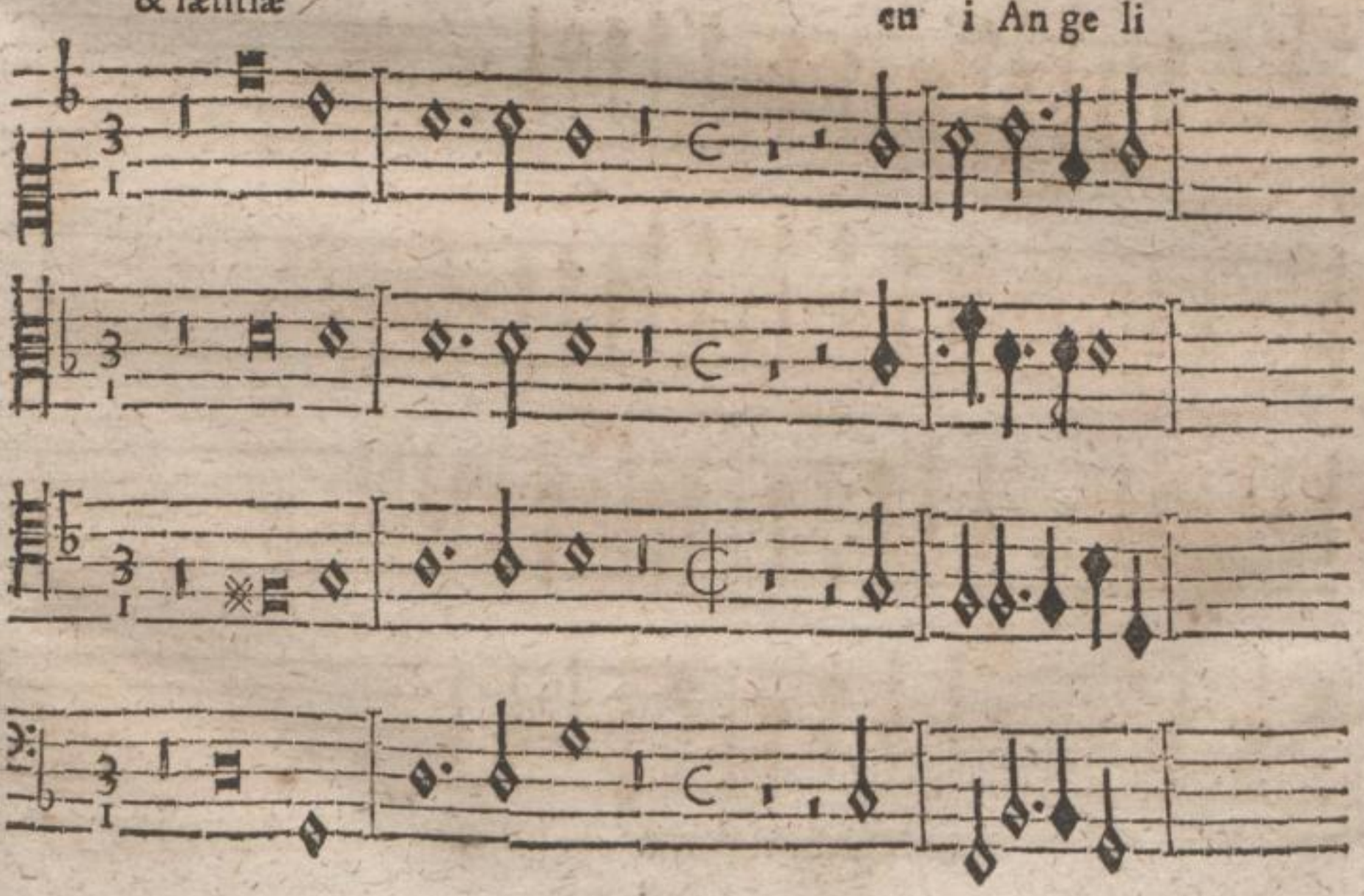
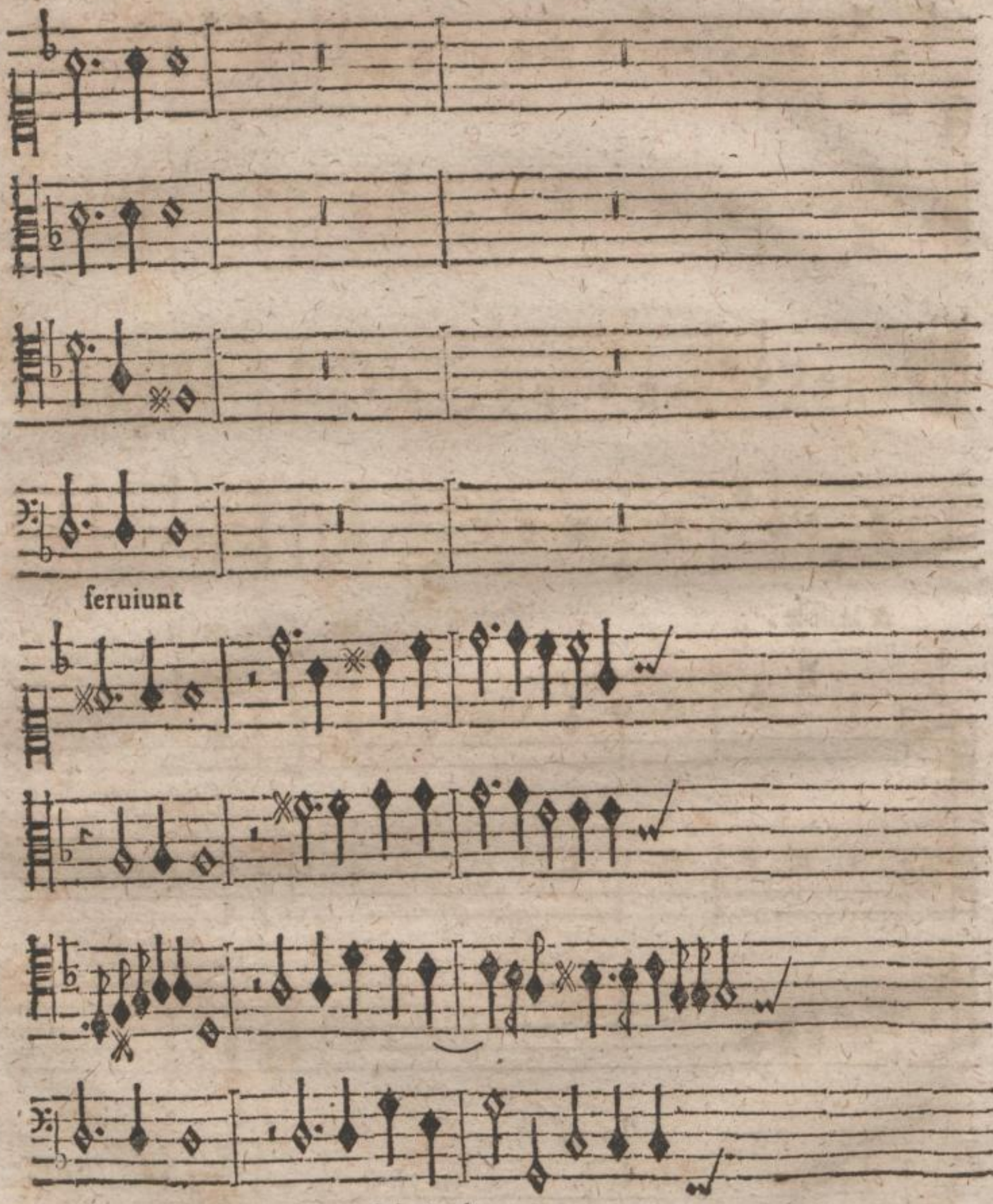




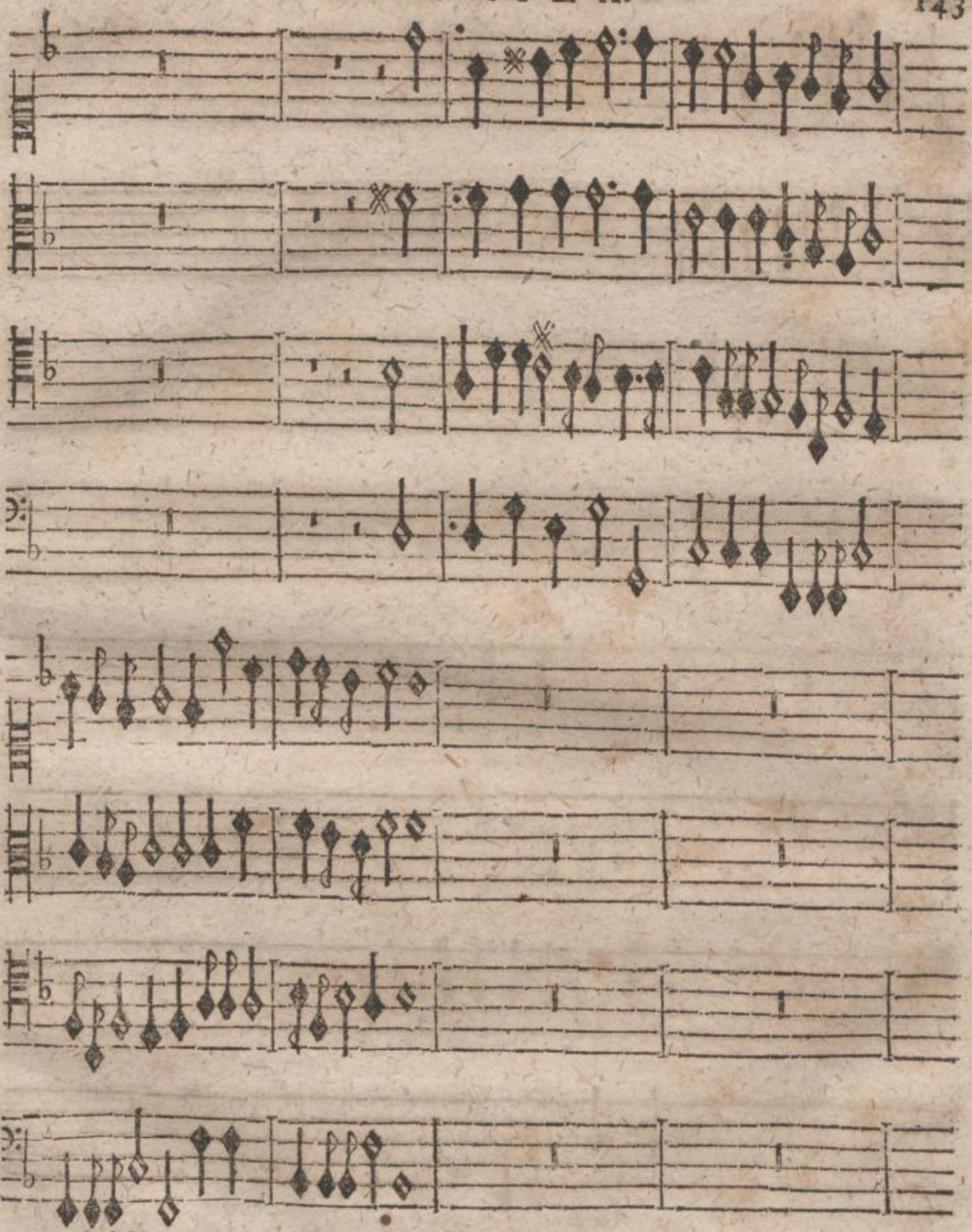
& lætitiæ



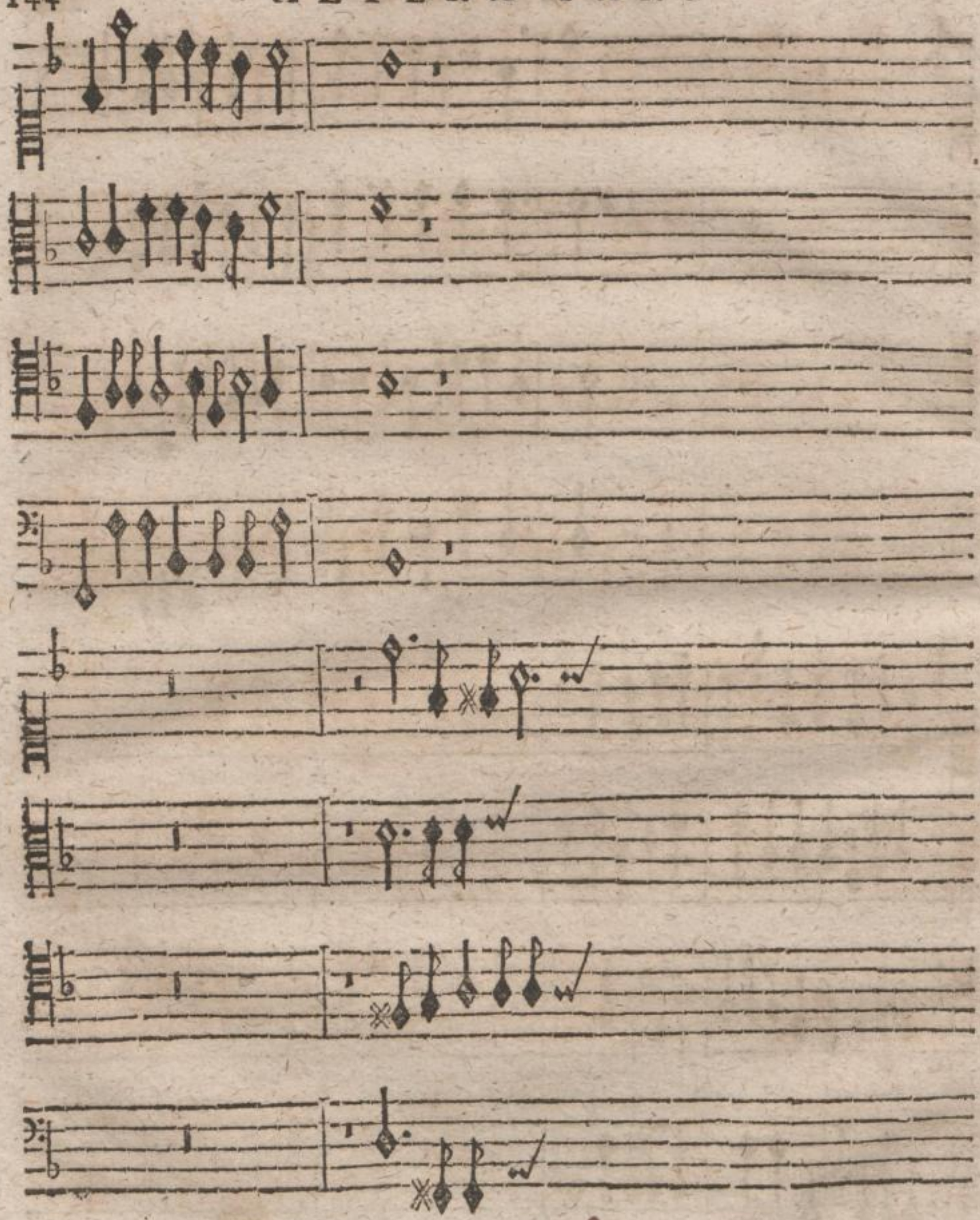


feruiunt

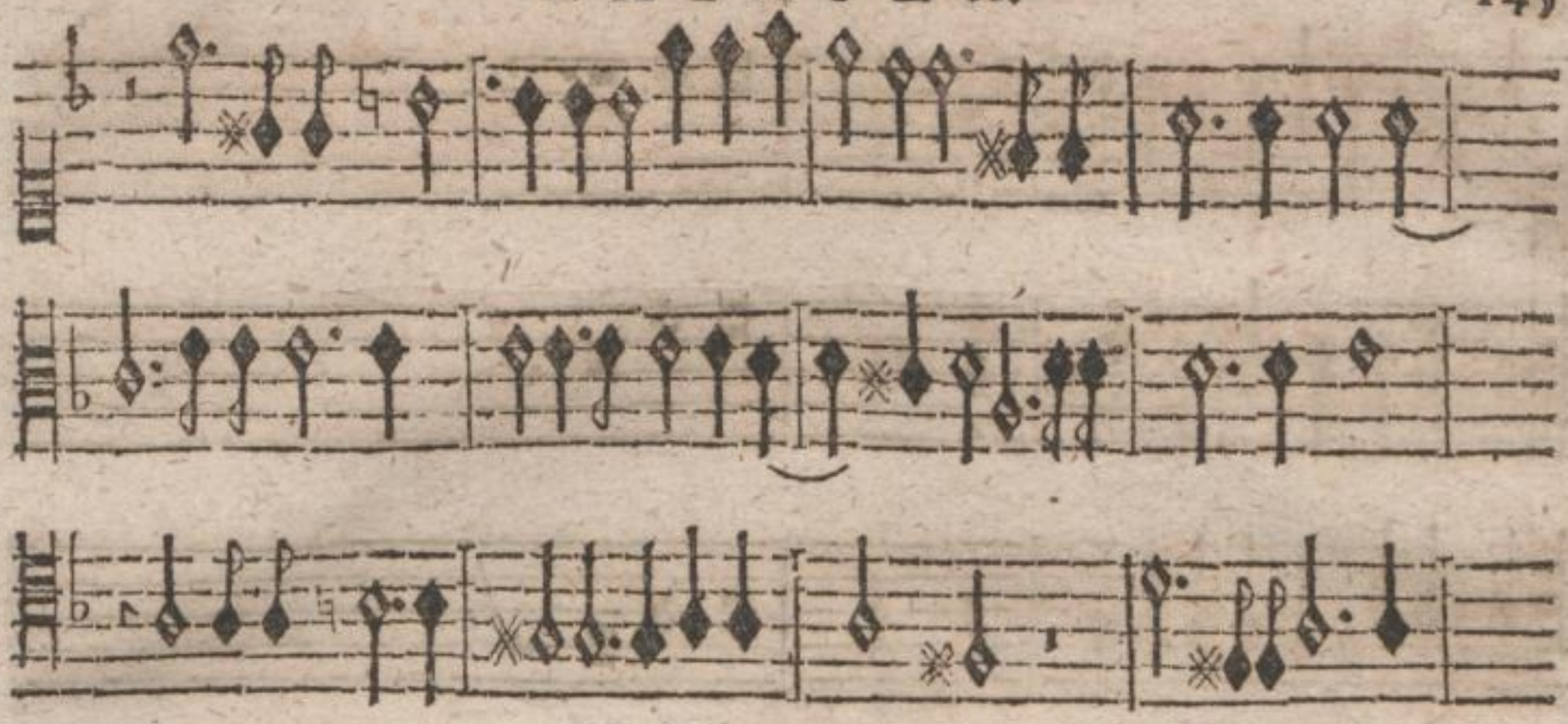
cuius pulchritudinem

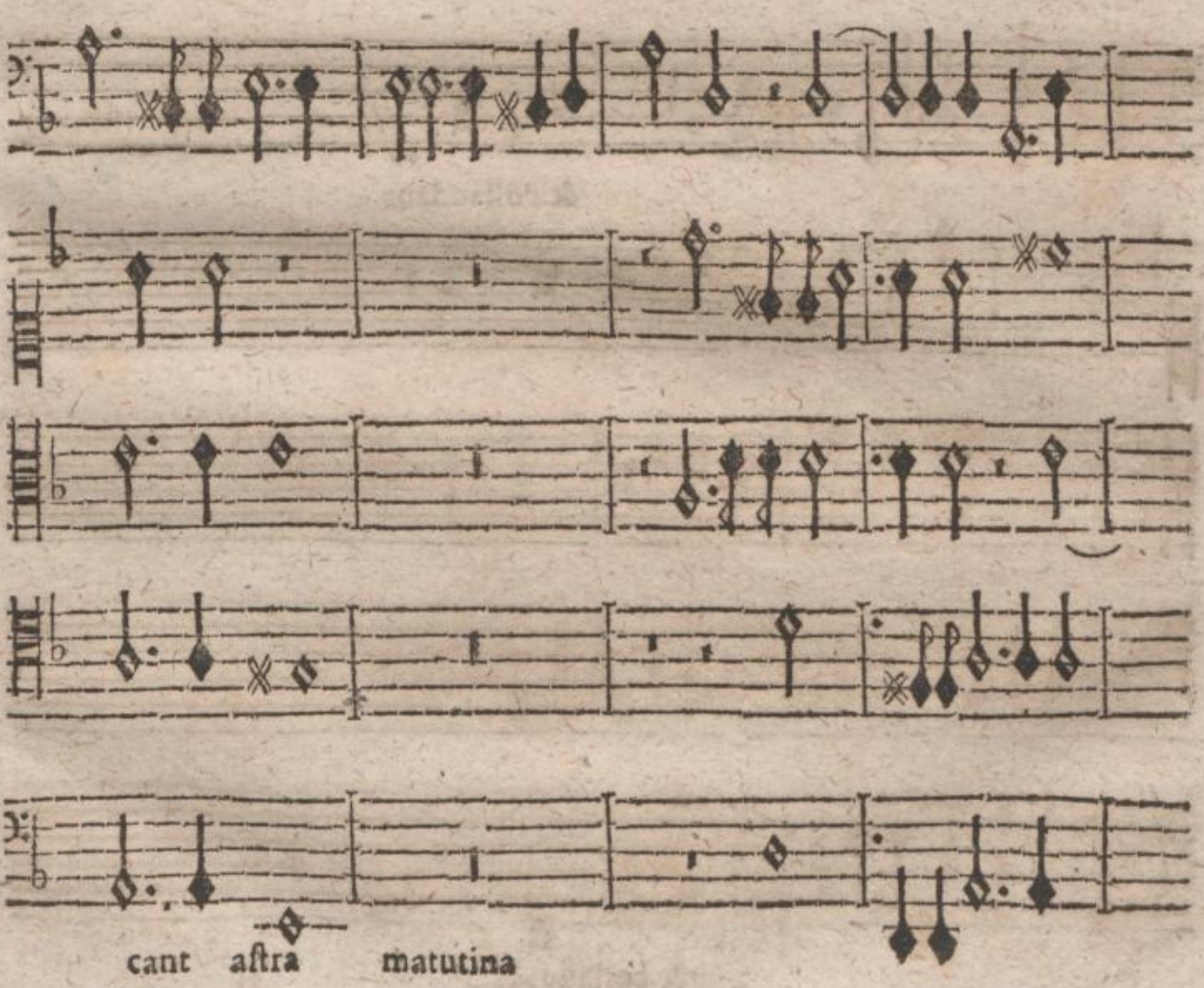


Sol & Luna mirantur

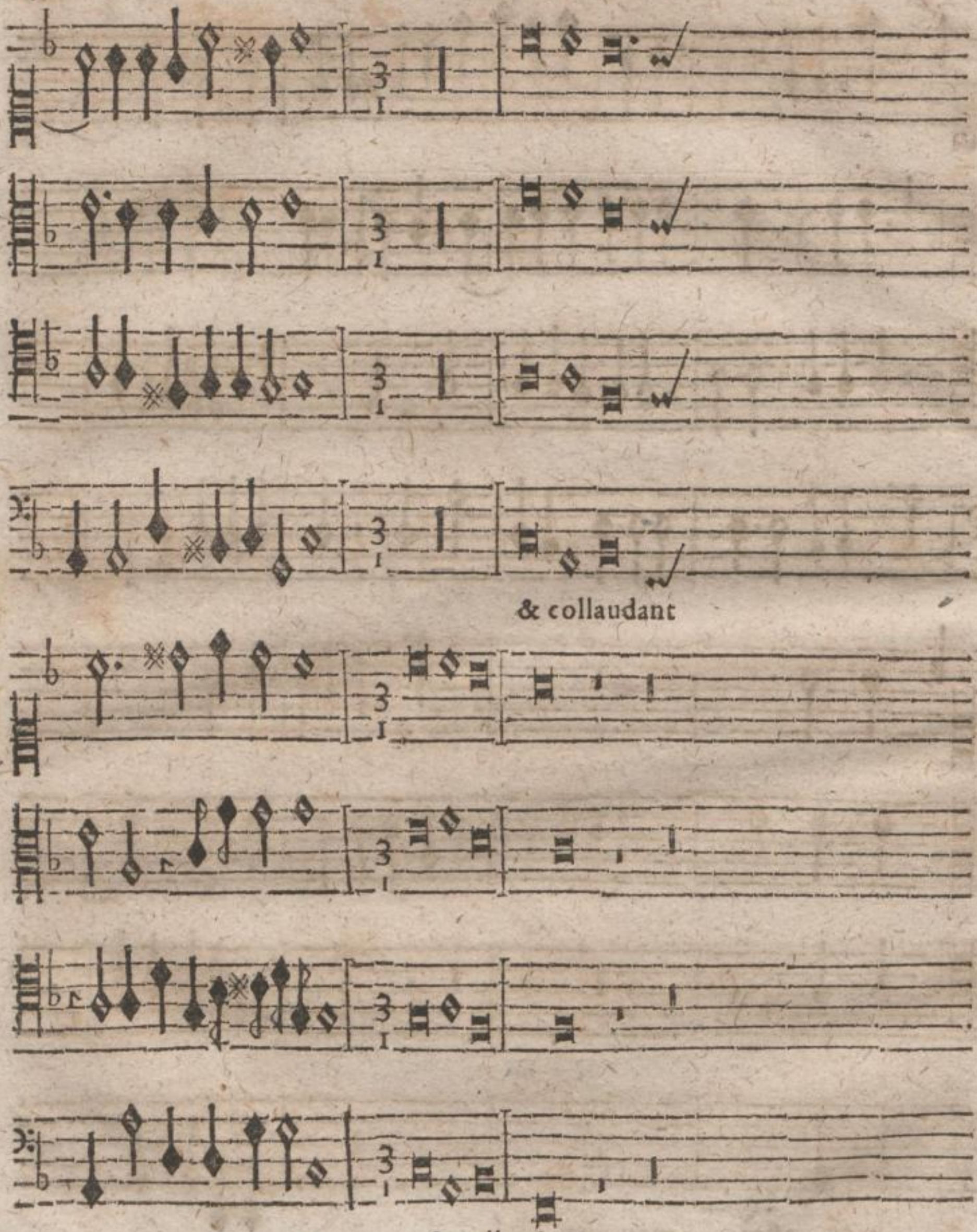


quam honorifi-



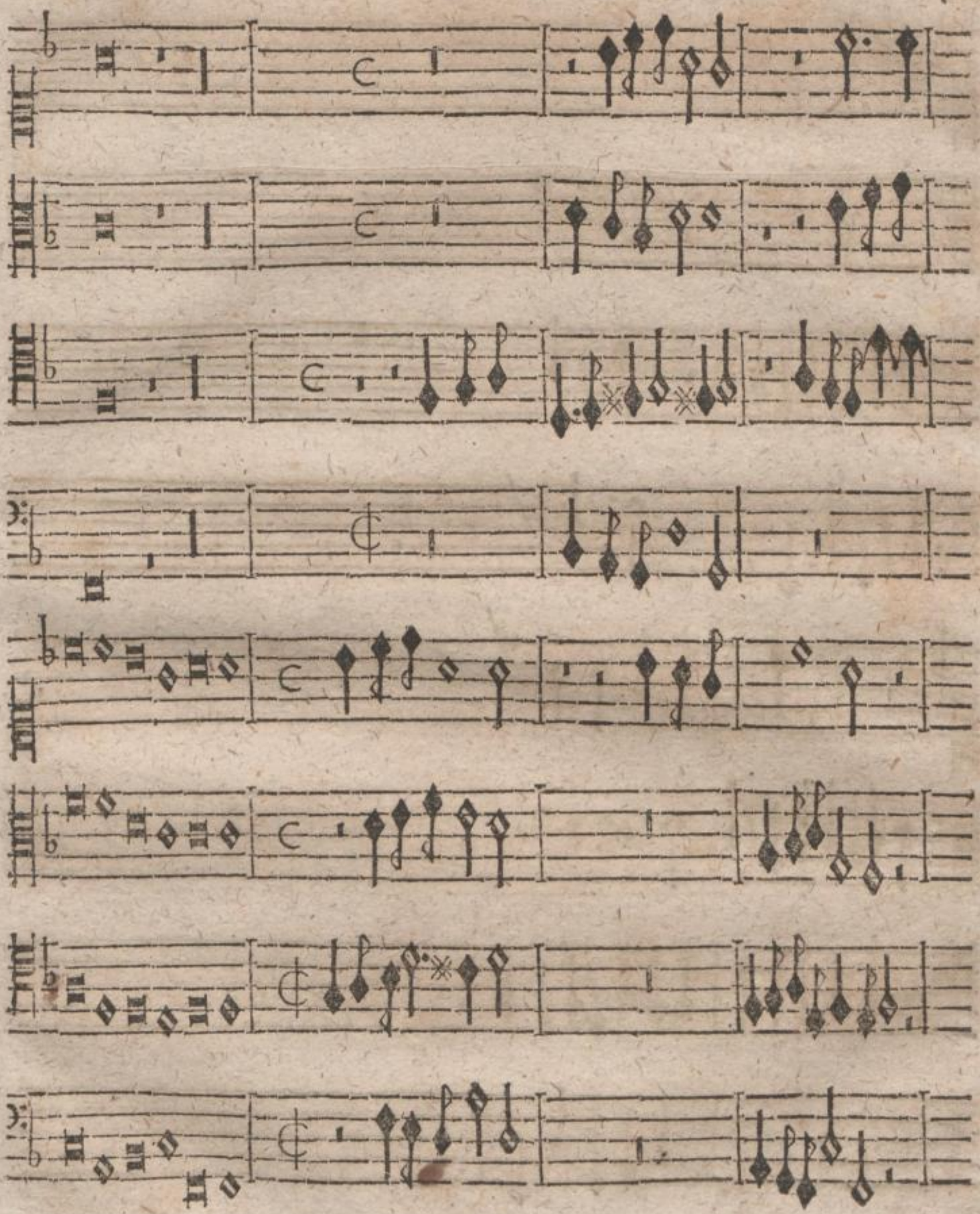



V 2

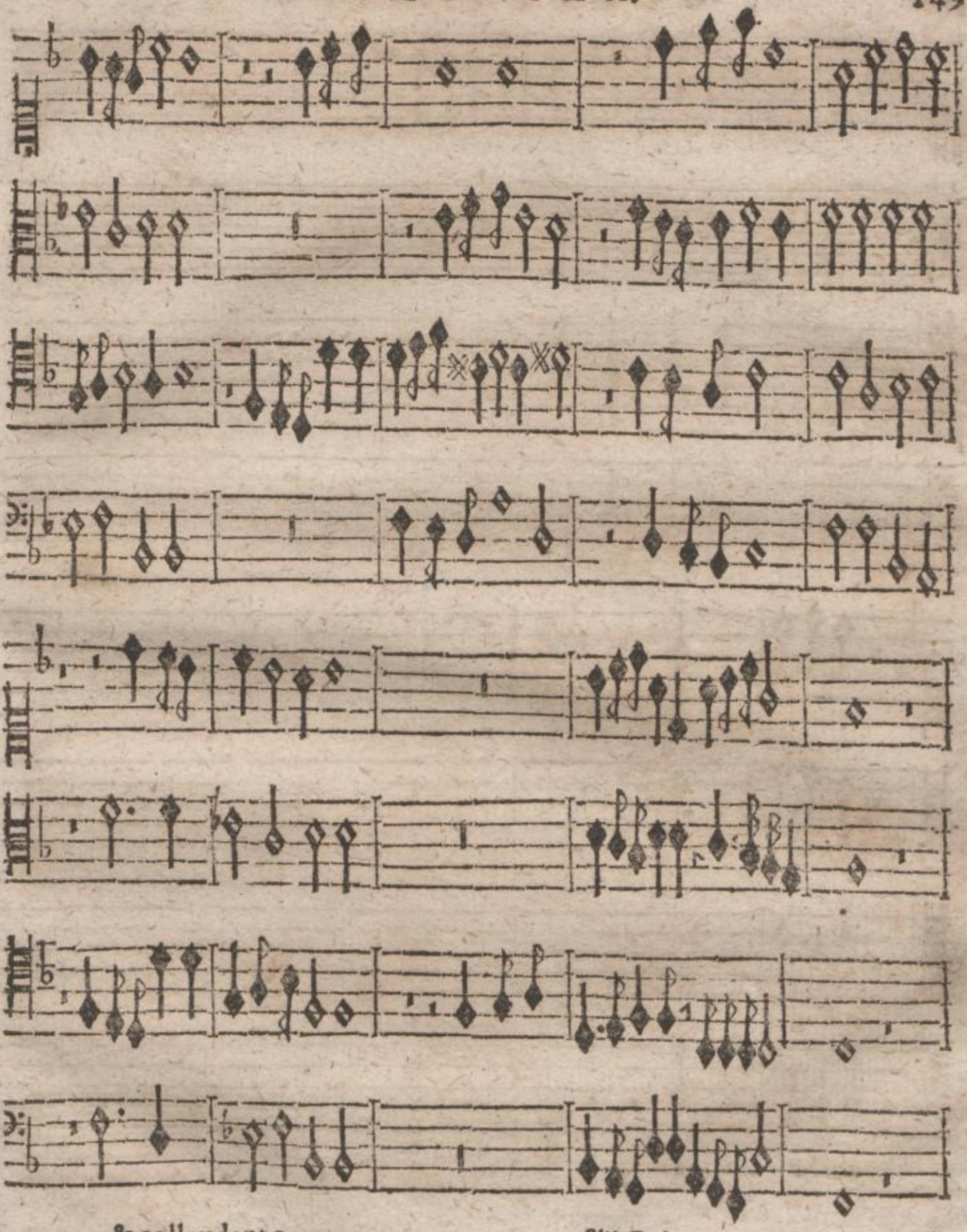


& collaudant

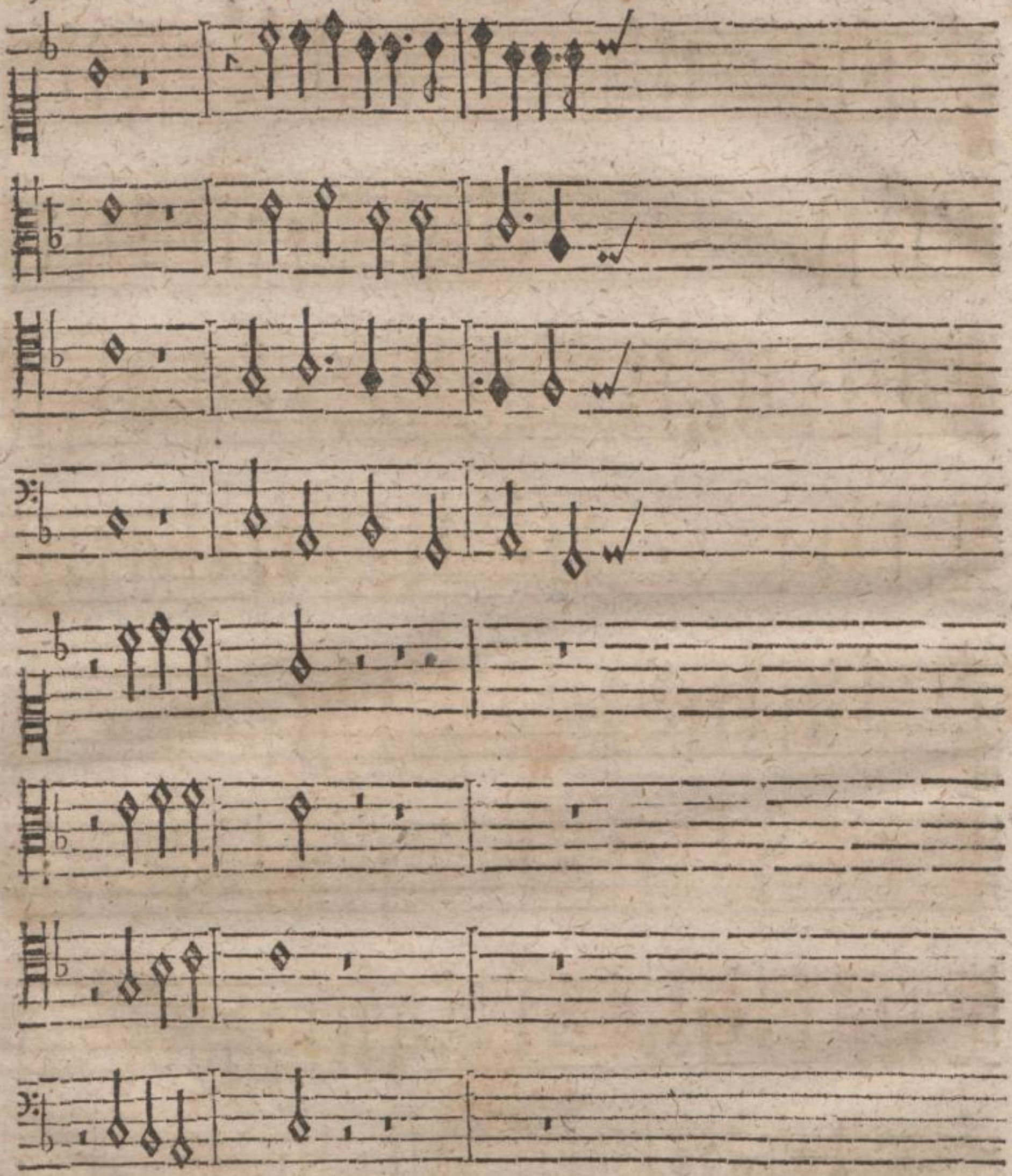
& collaudant



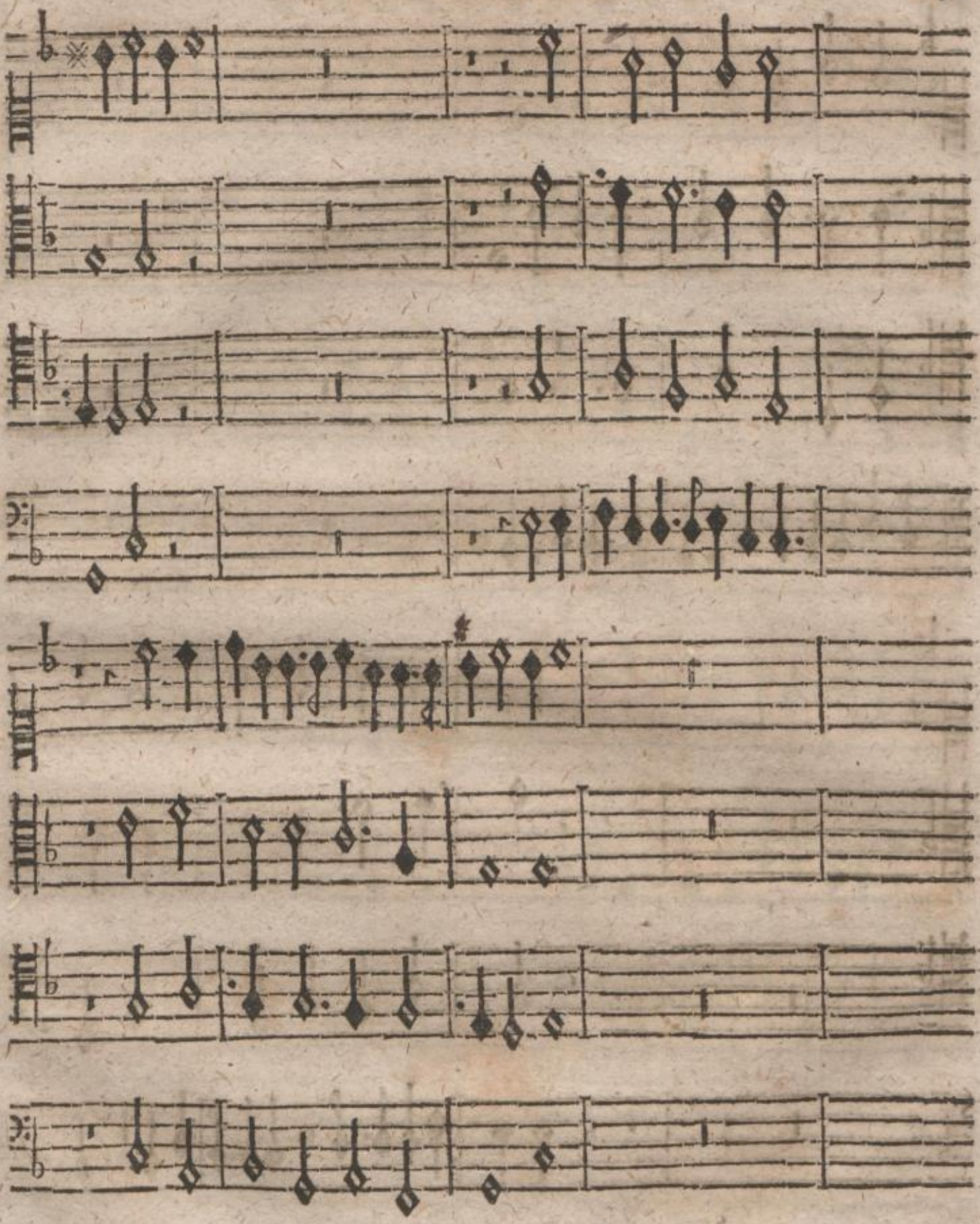
& collaudãt omnes fili j Dei

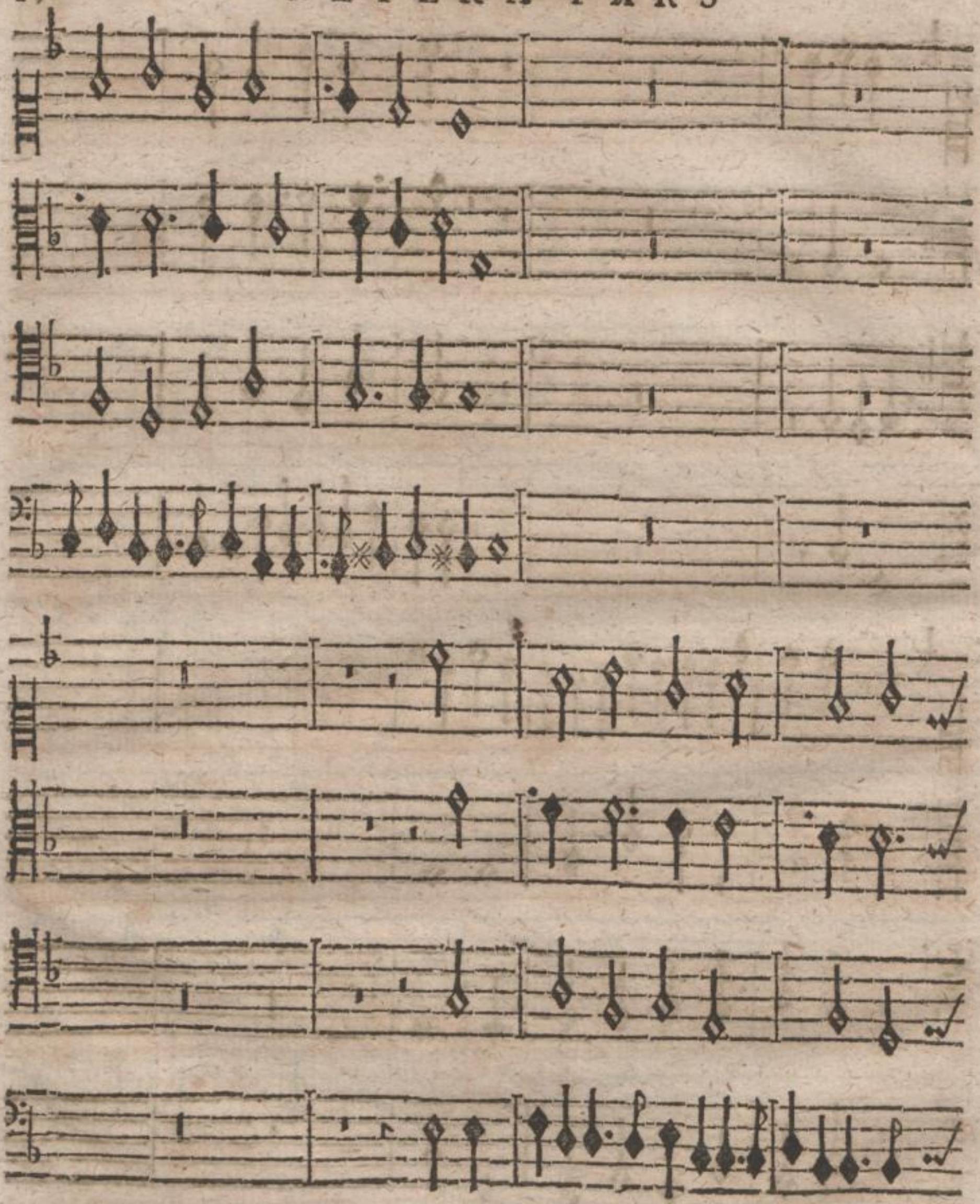


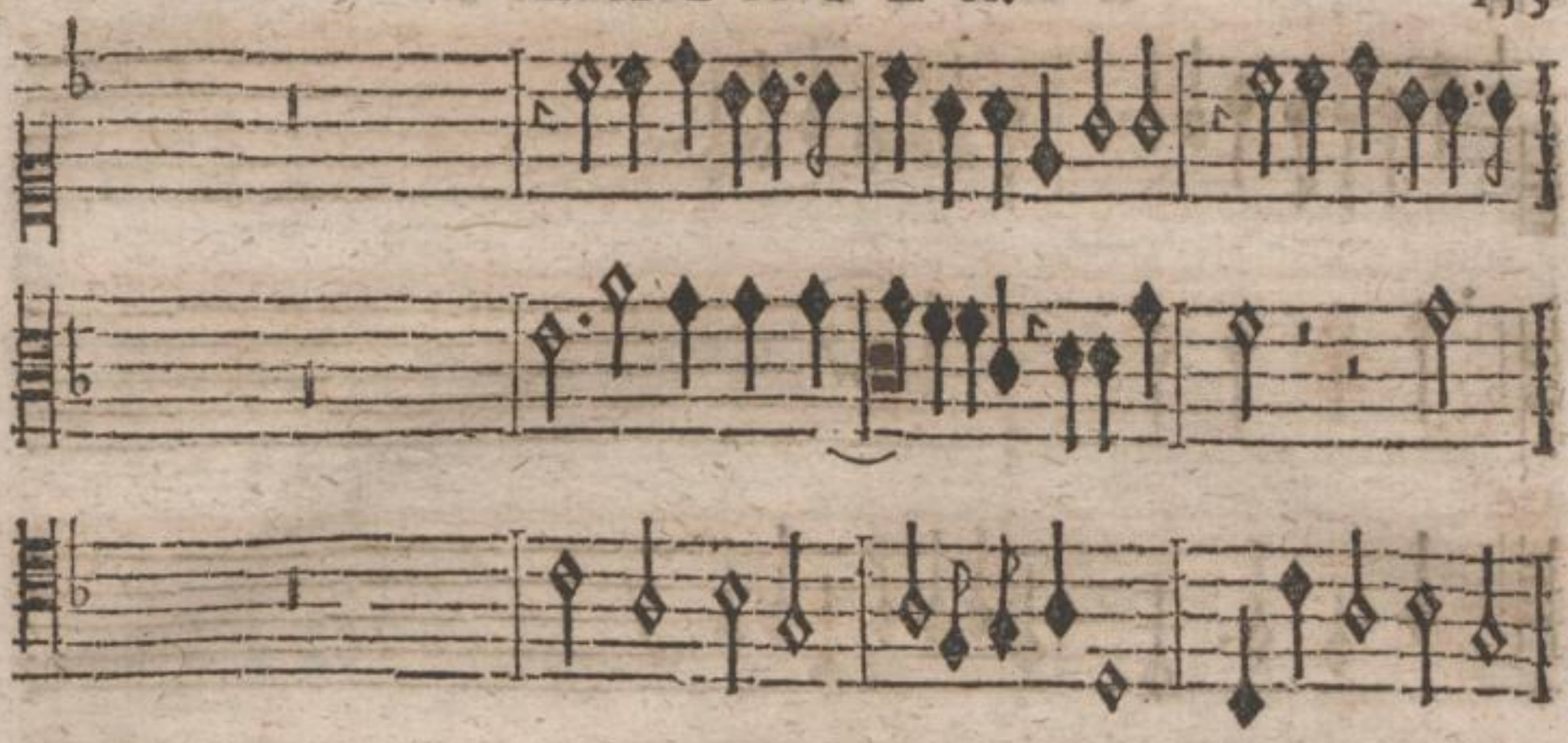
& collaudant omnes filij Dei

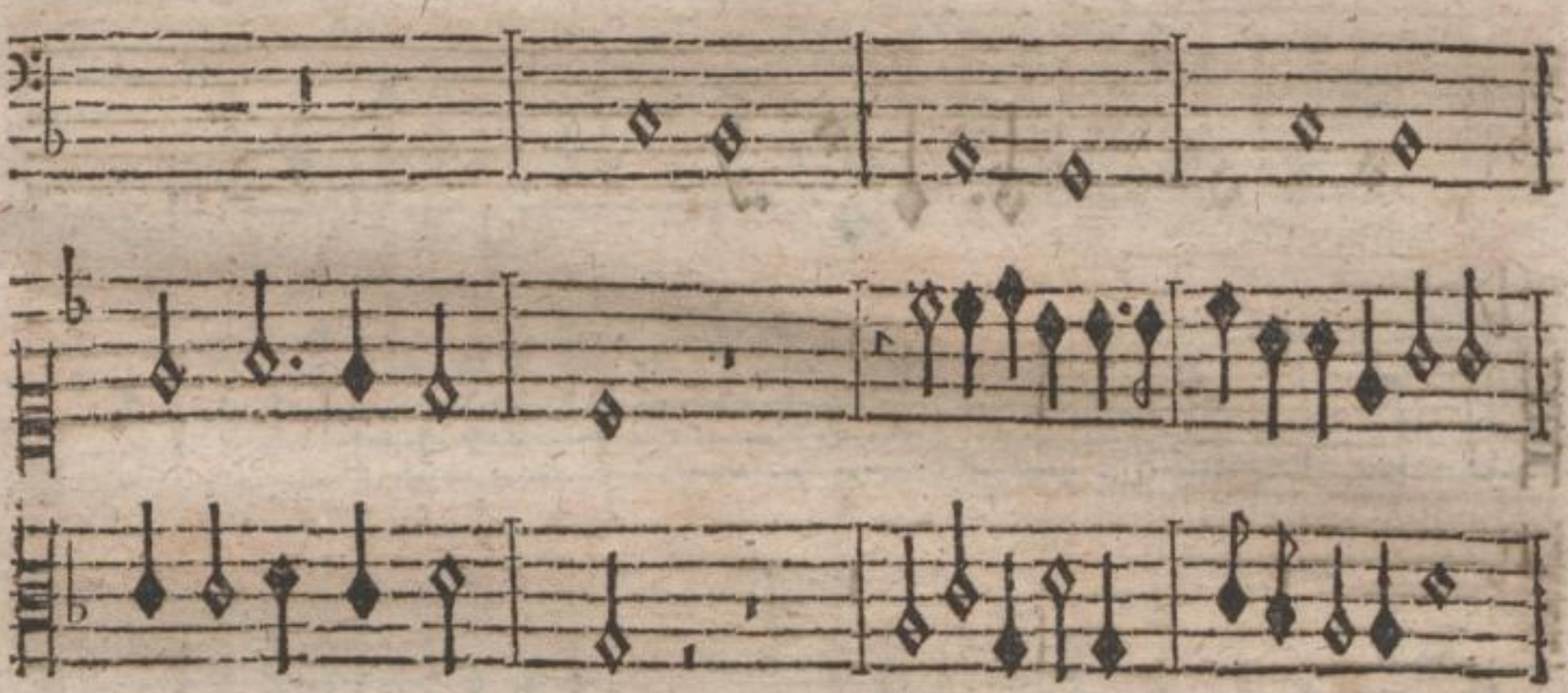


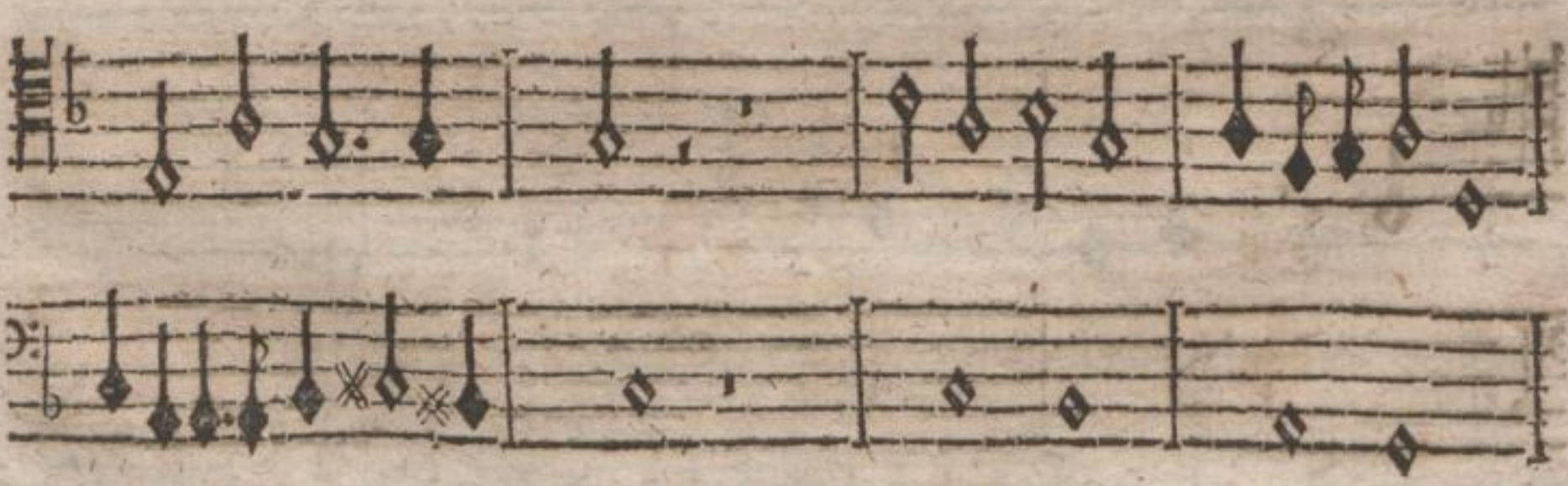
allelu ia

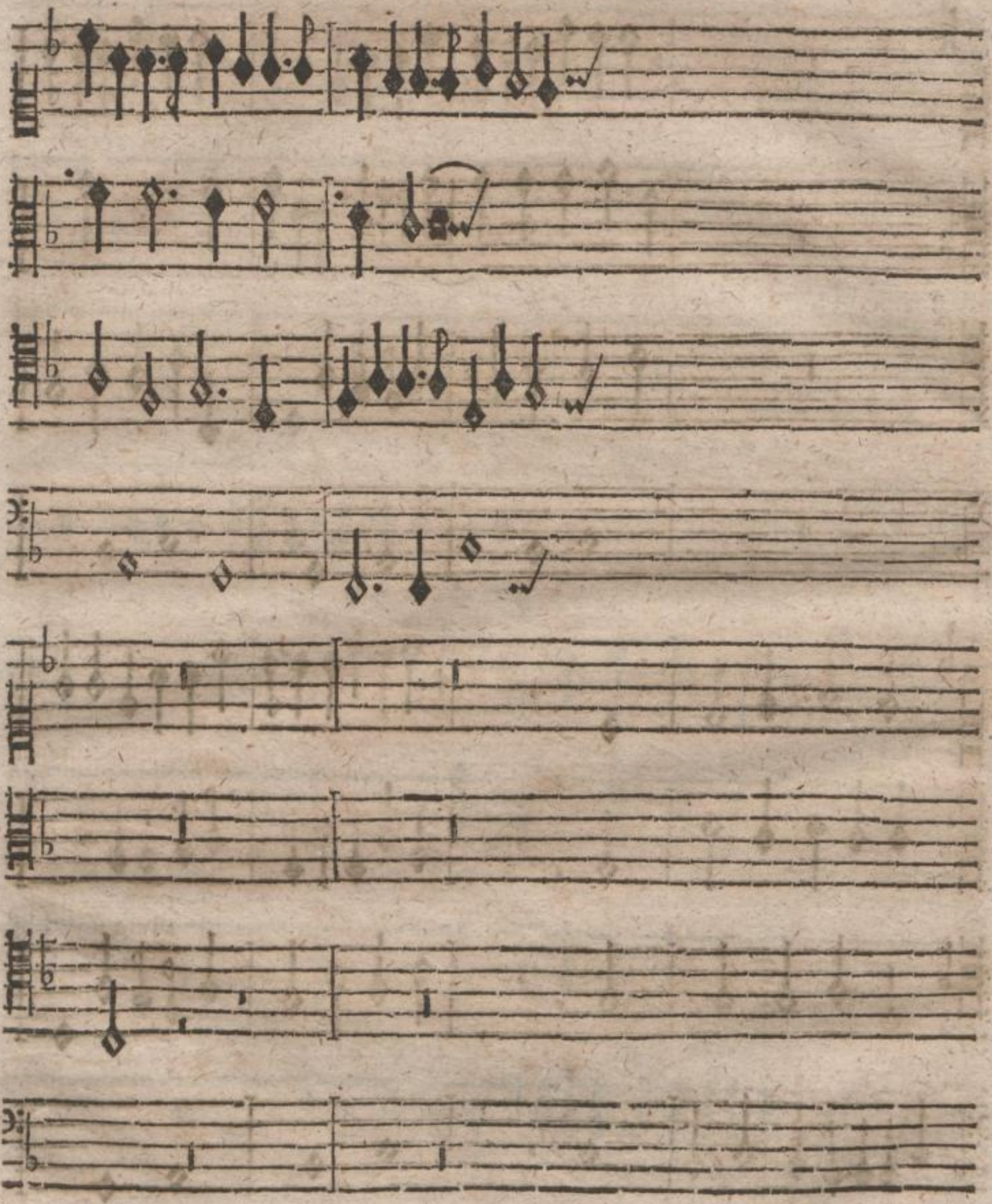


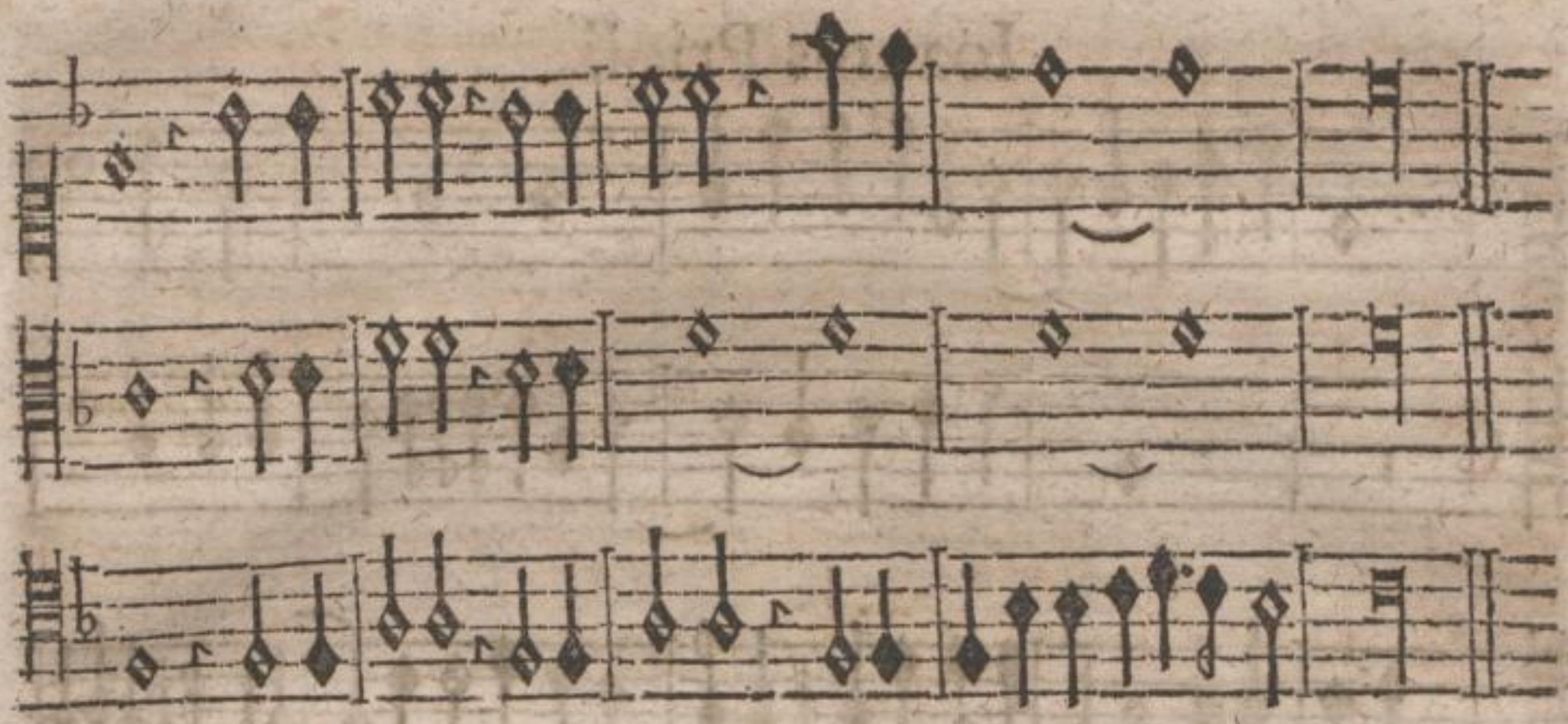


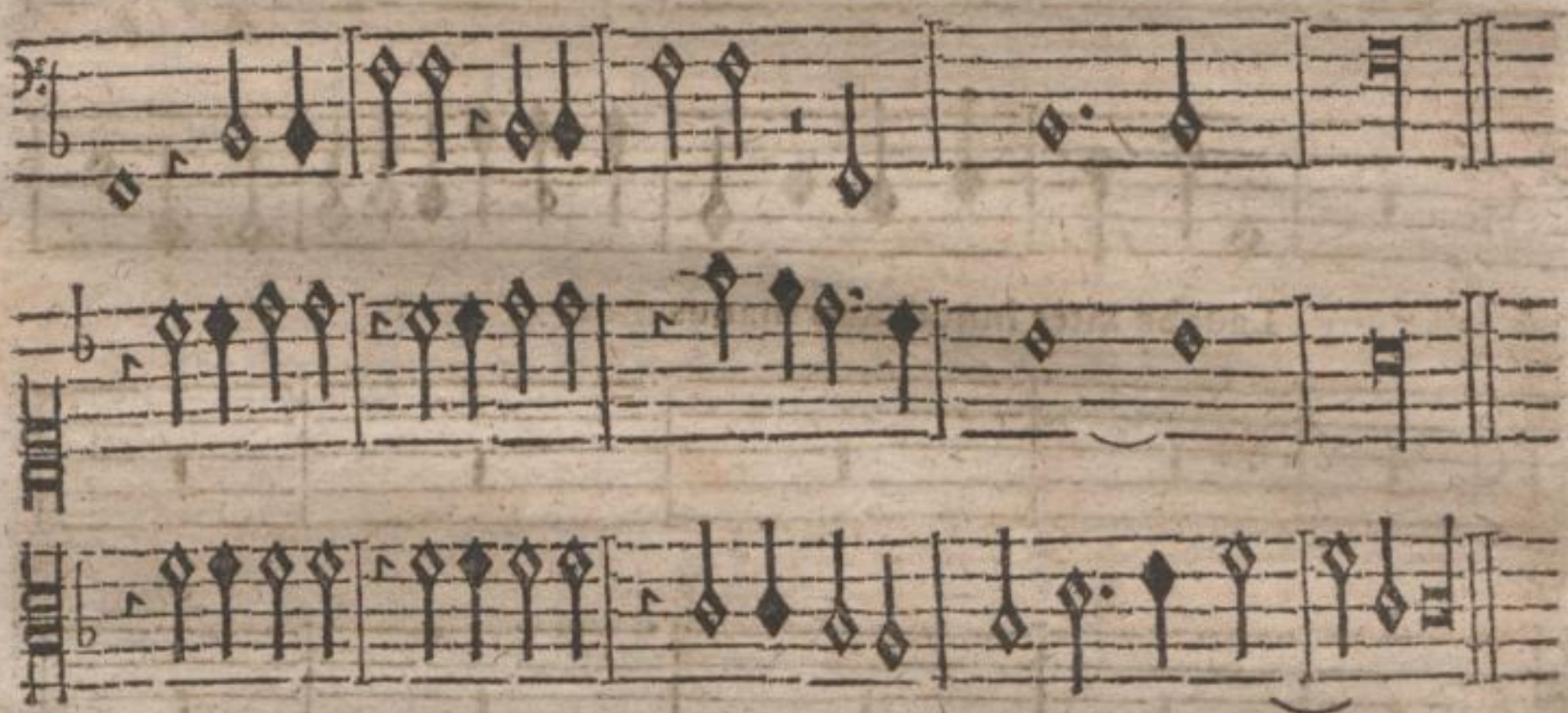


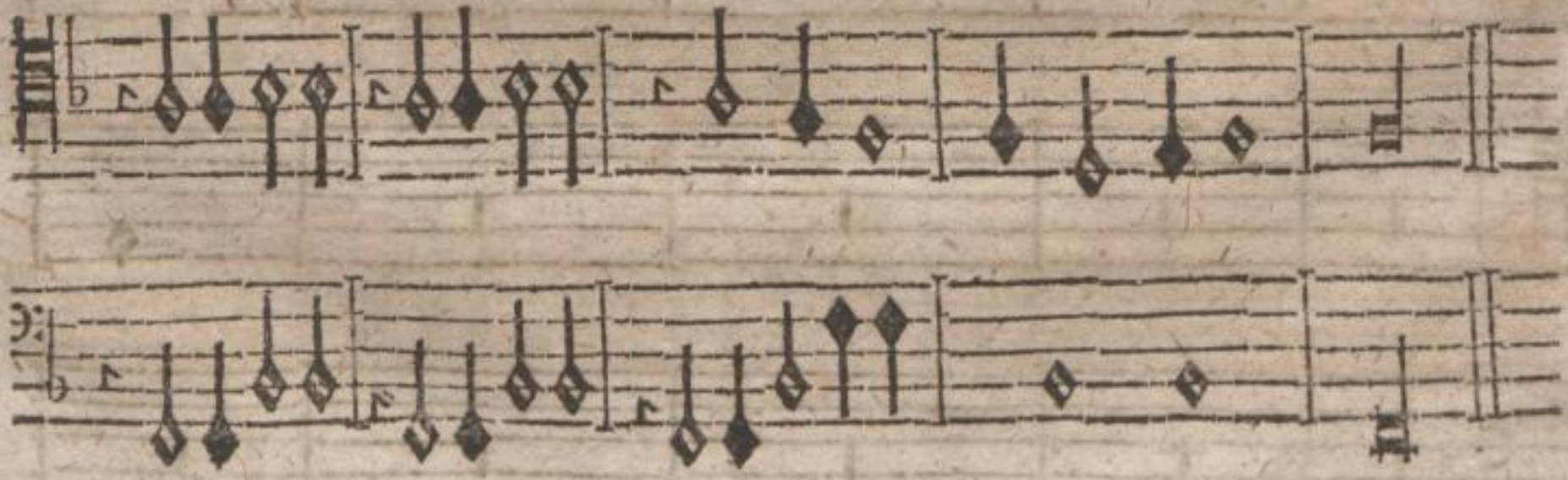












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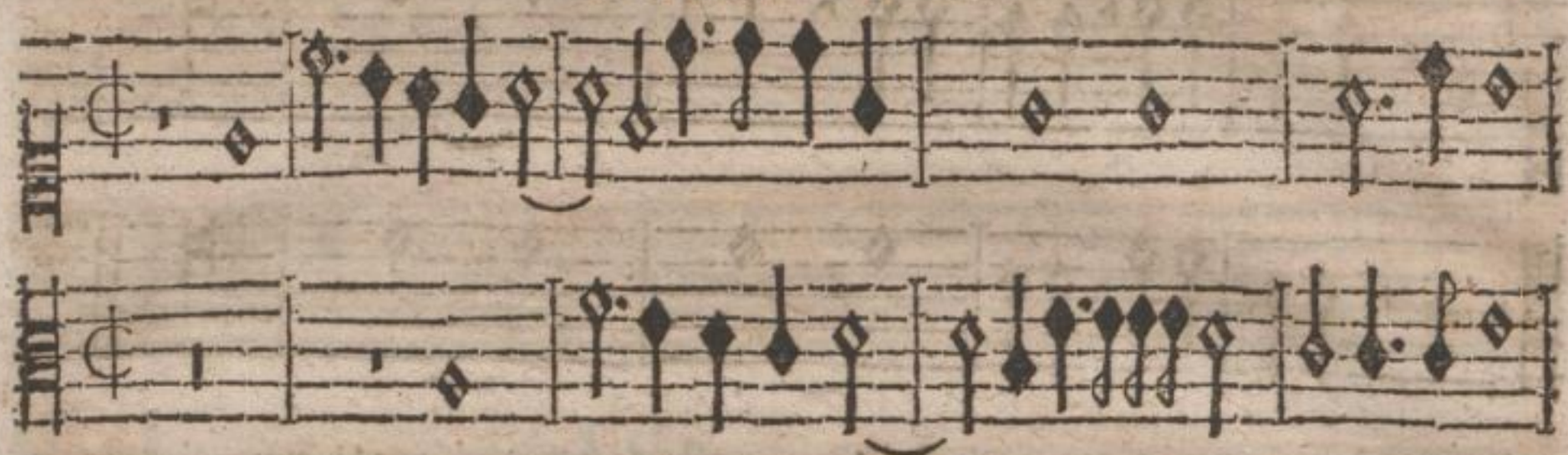
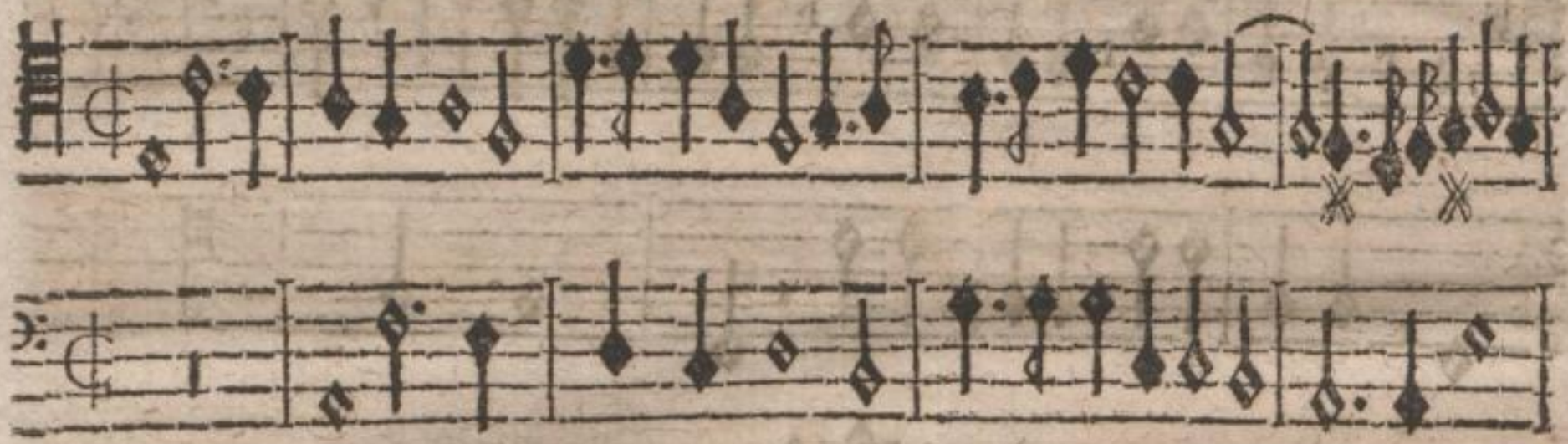
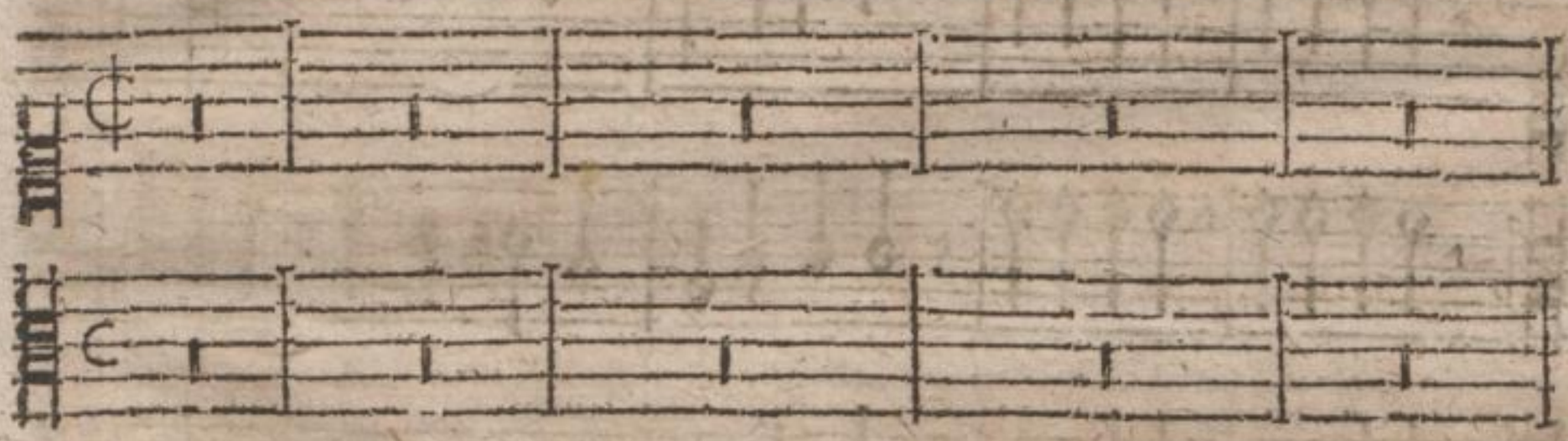
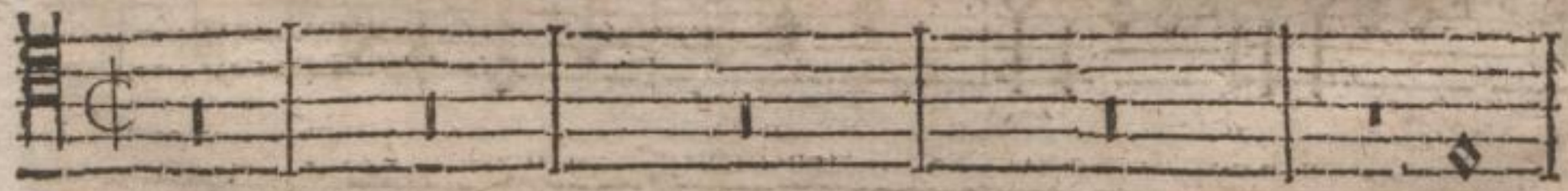
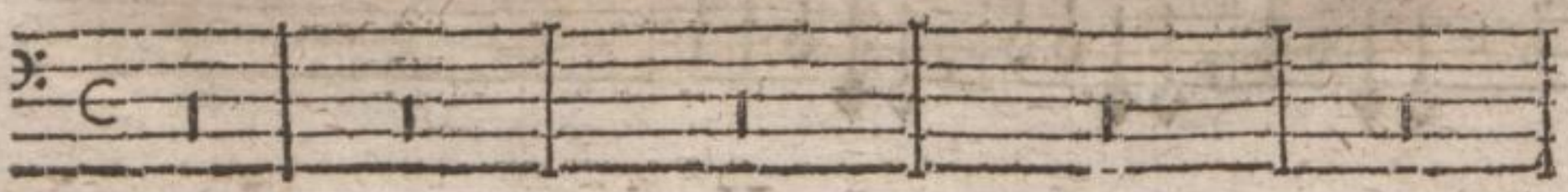


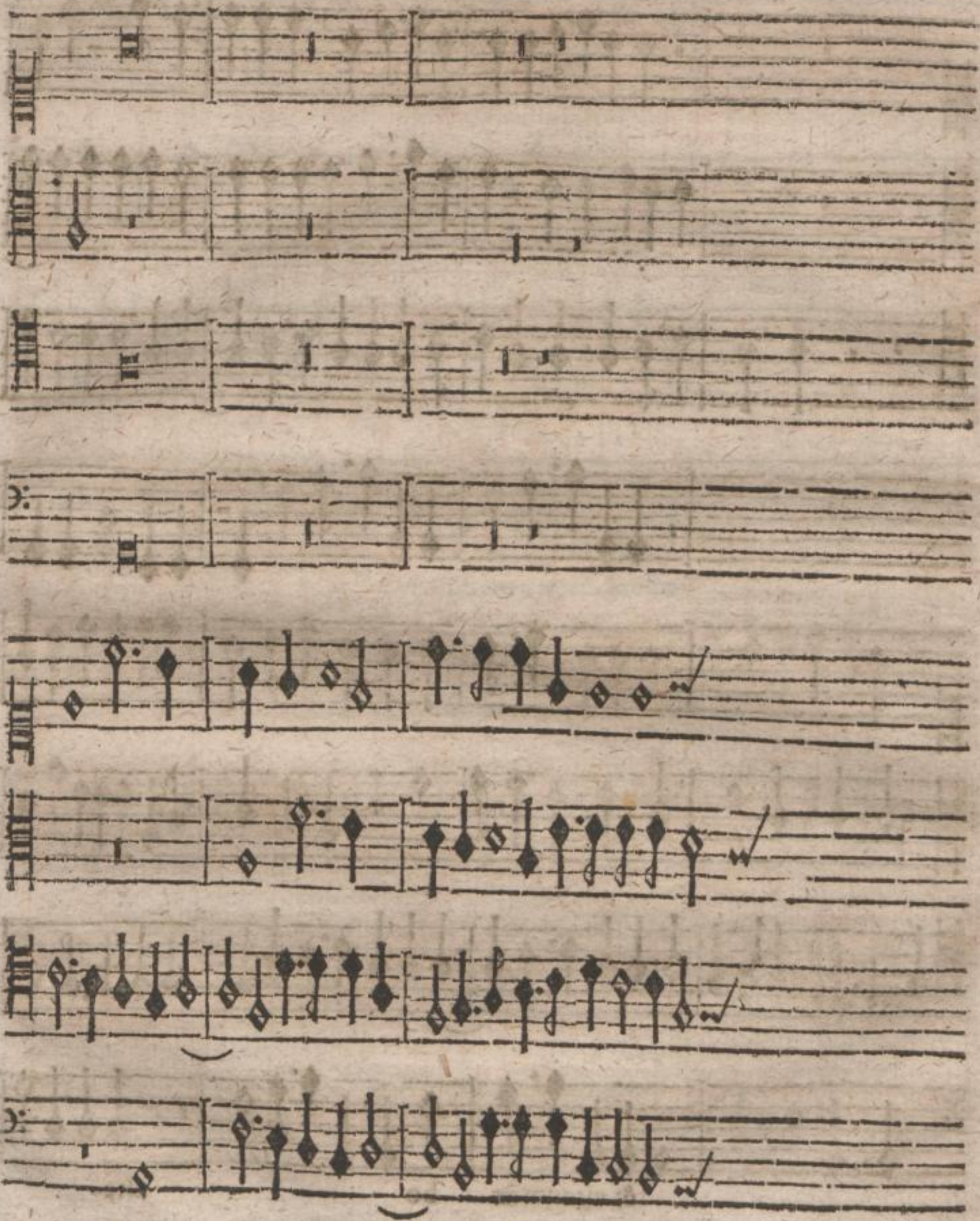


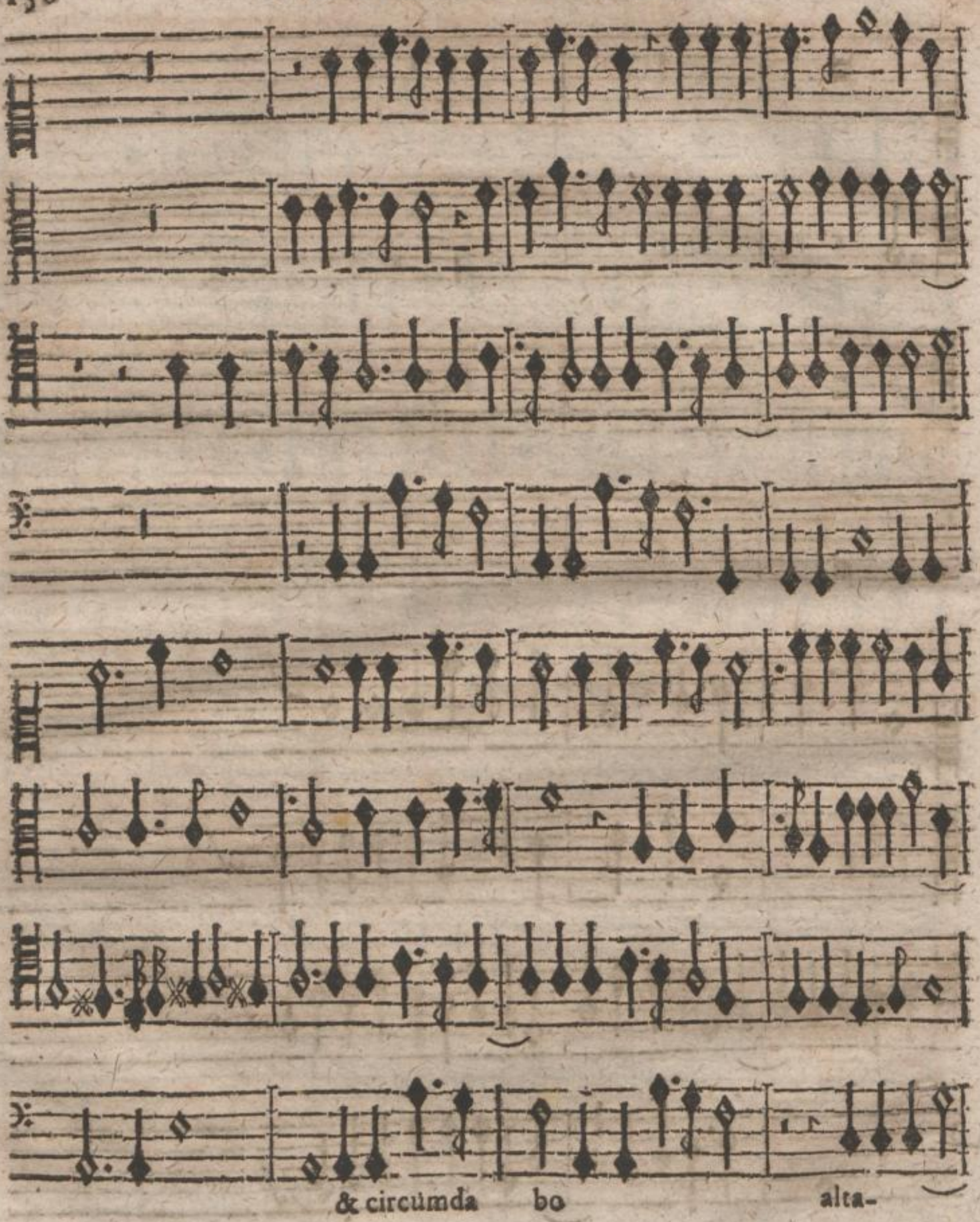
Lauabo inter innocentes manus meas

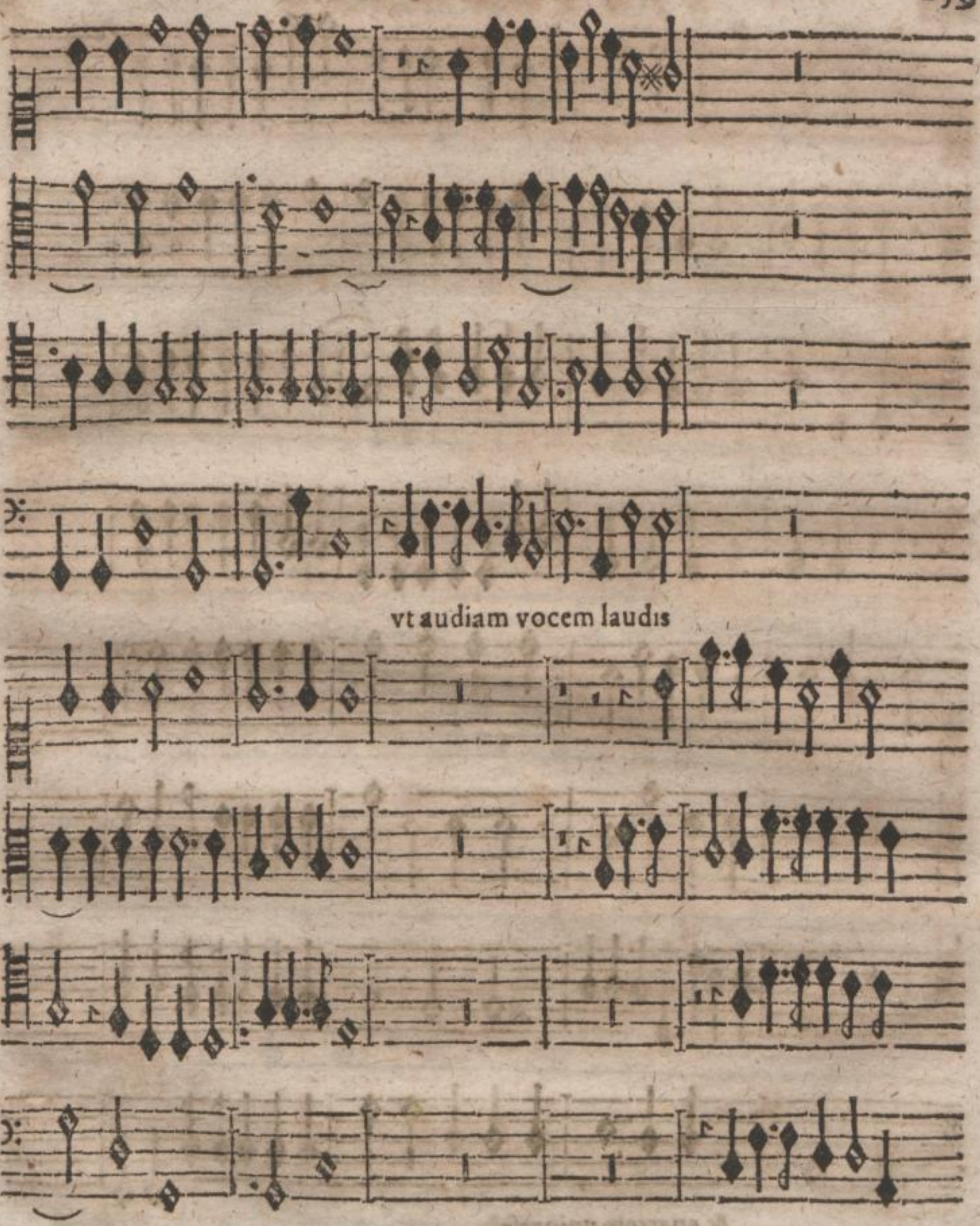








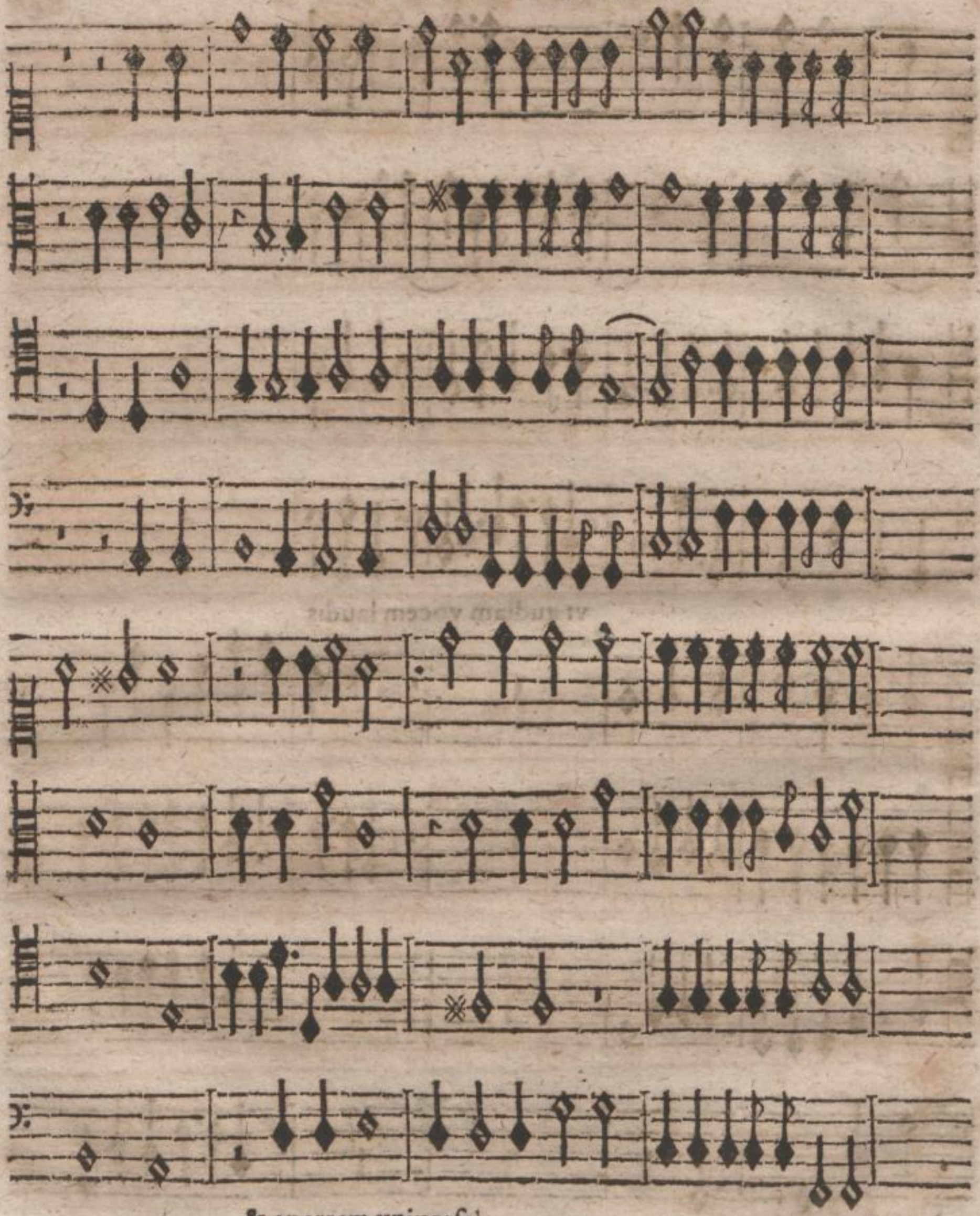

& circumda bo alta-



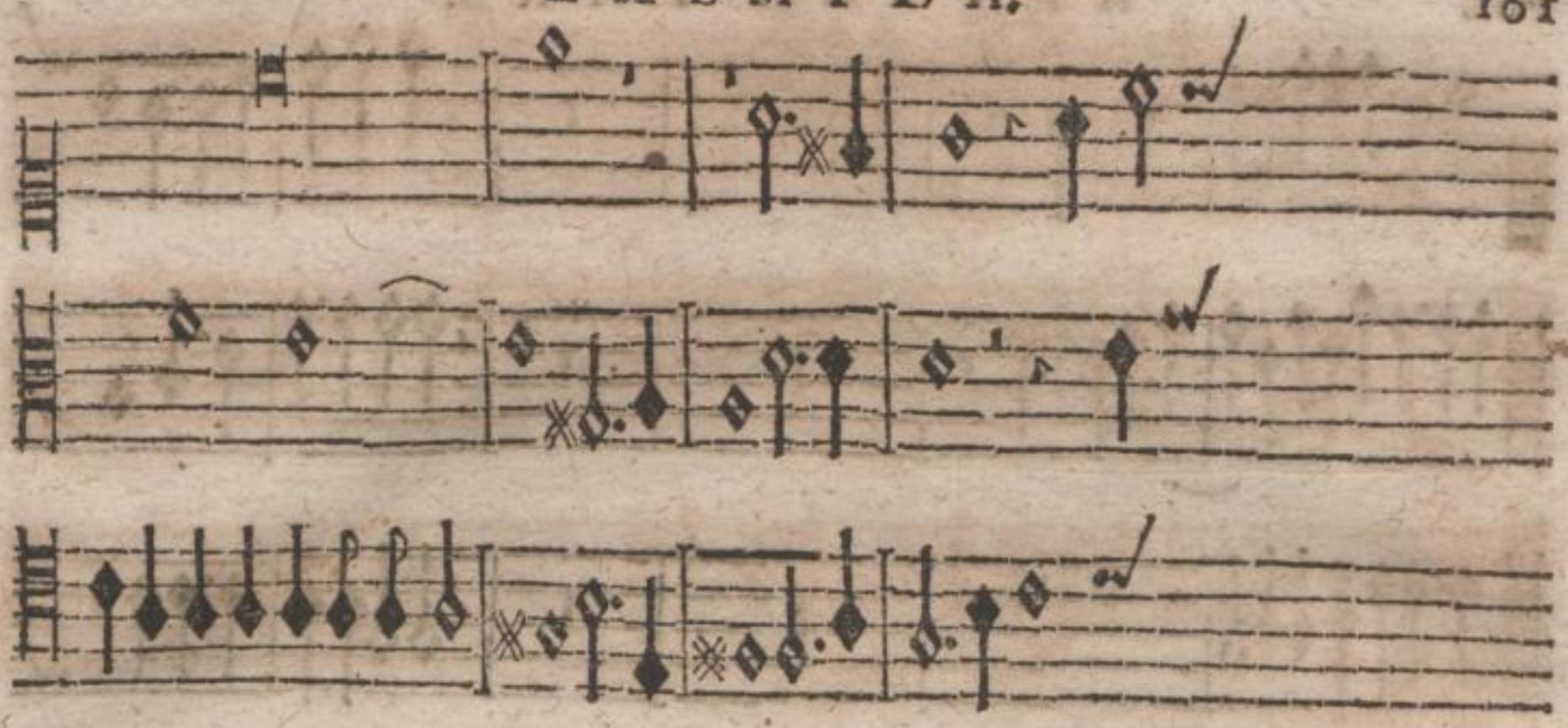
vt audiam vocem laudis

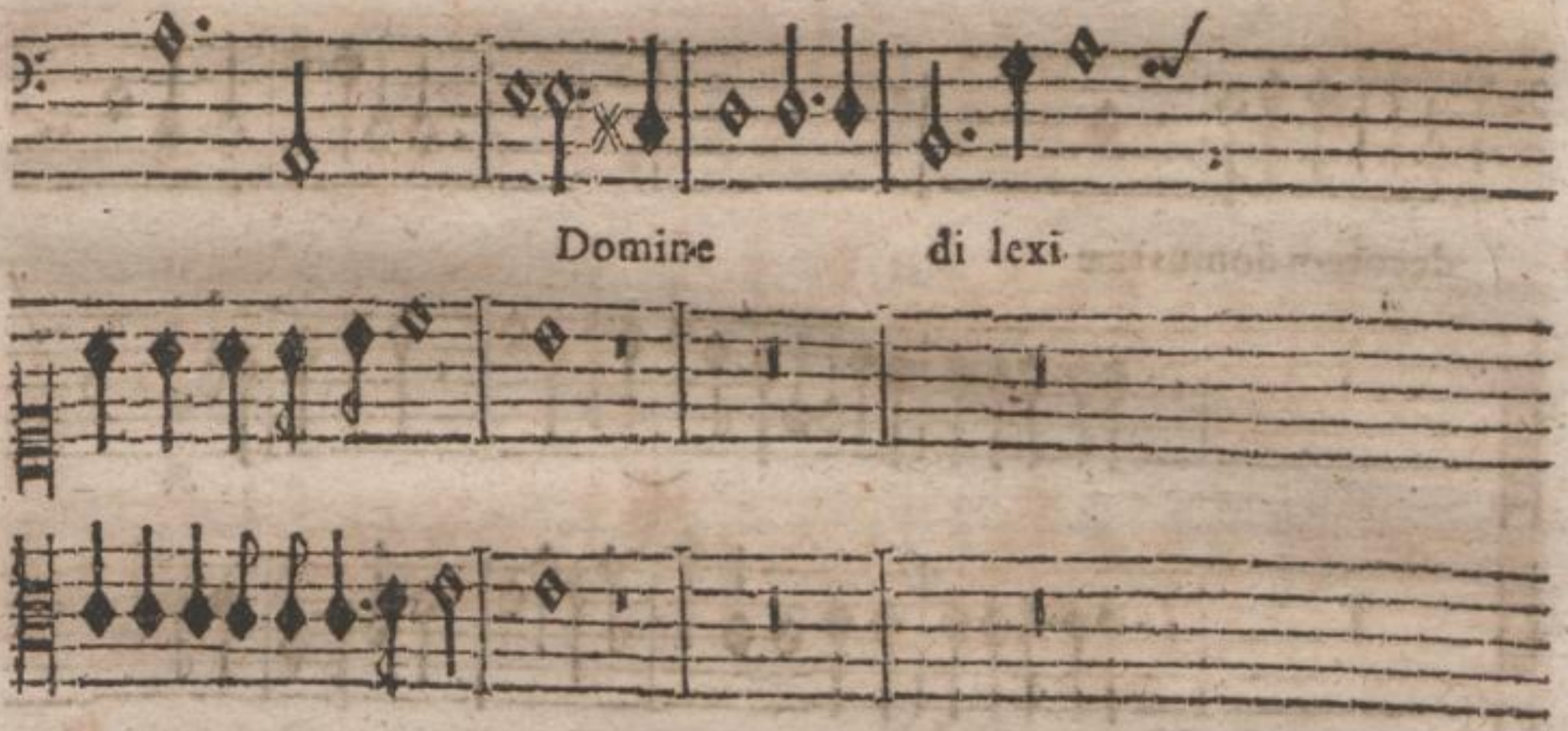


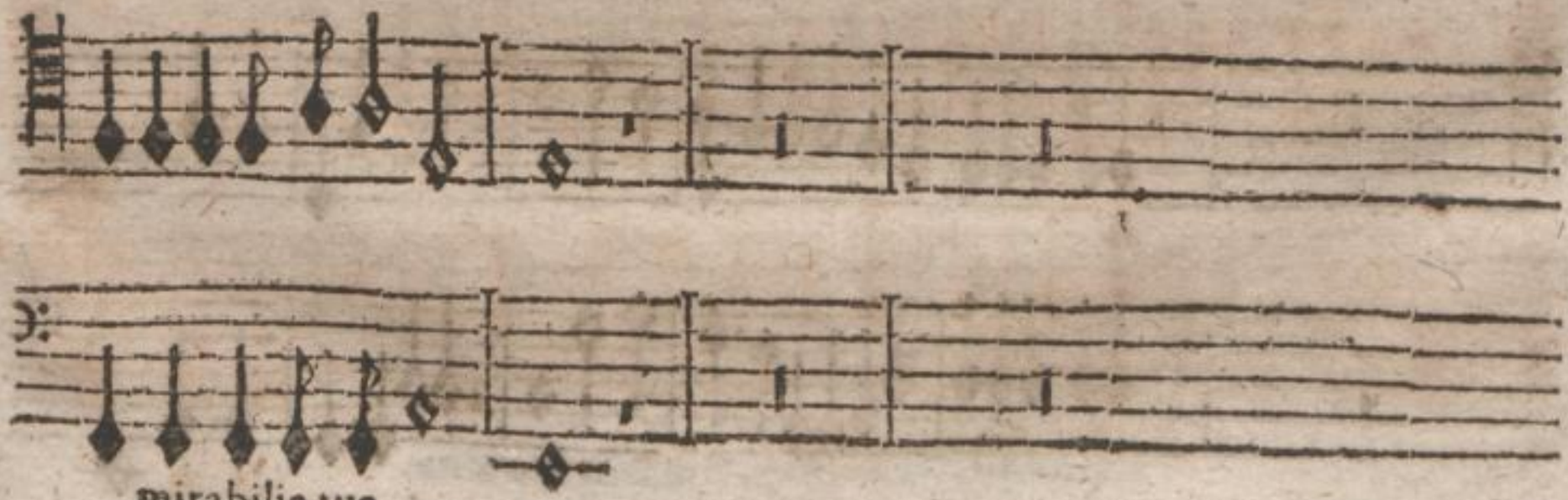
re tuum Domine

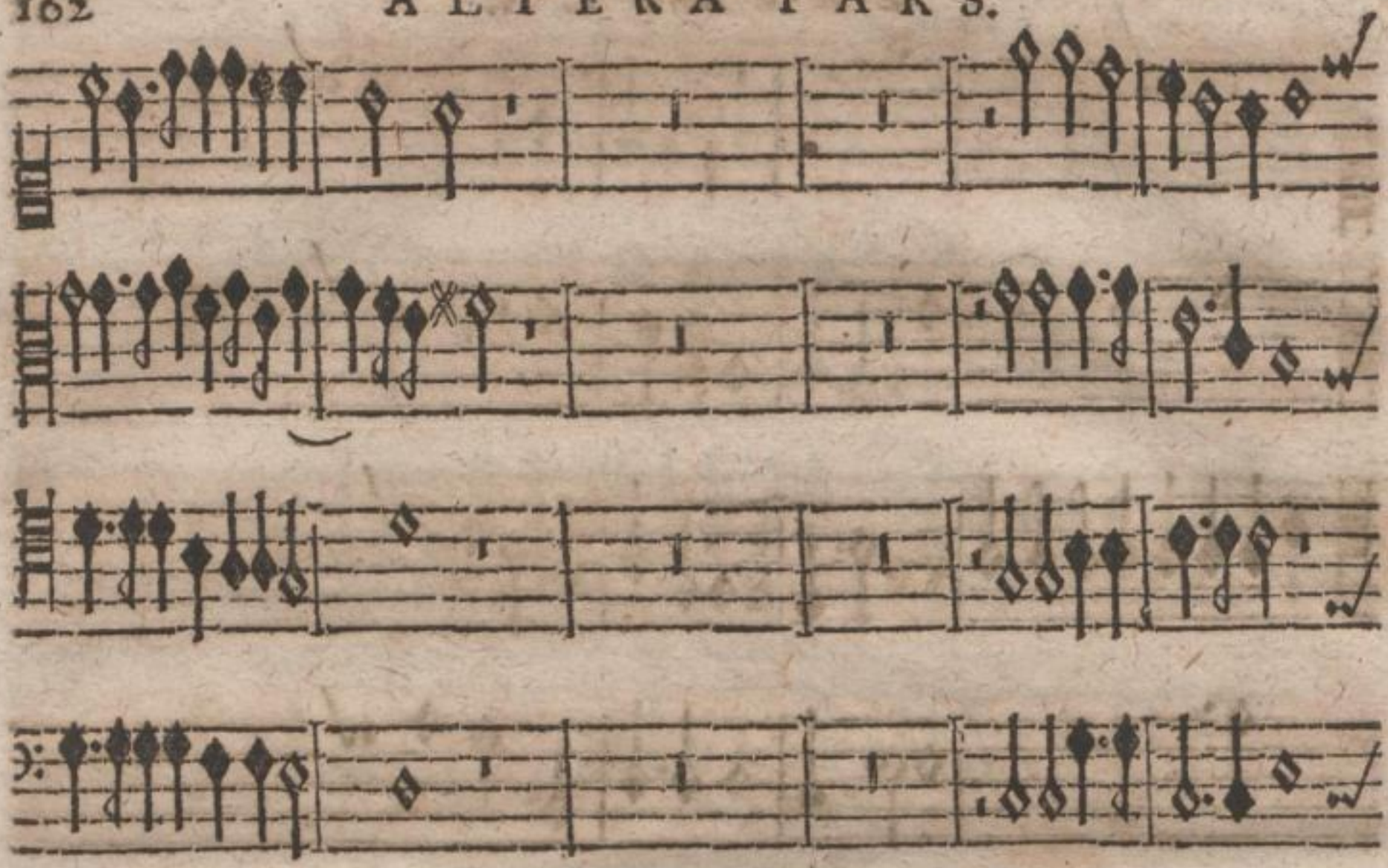


& enarrem vniuerſa]

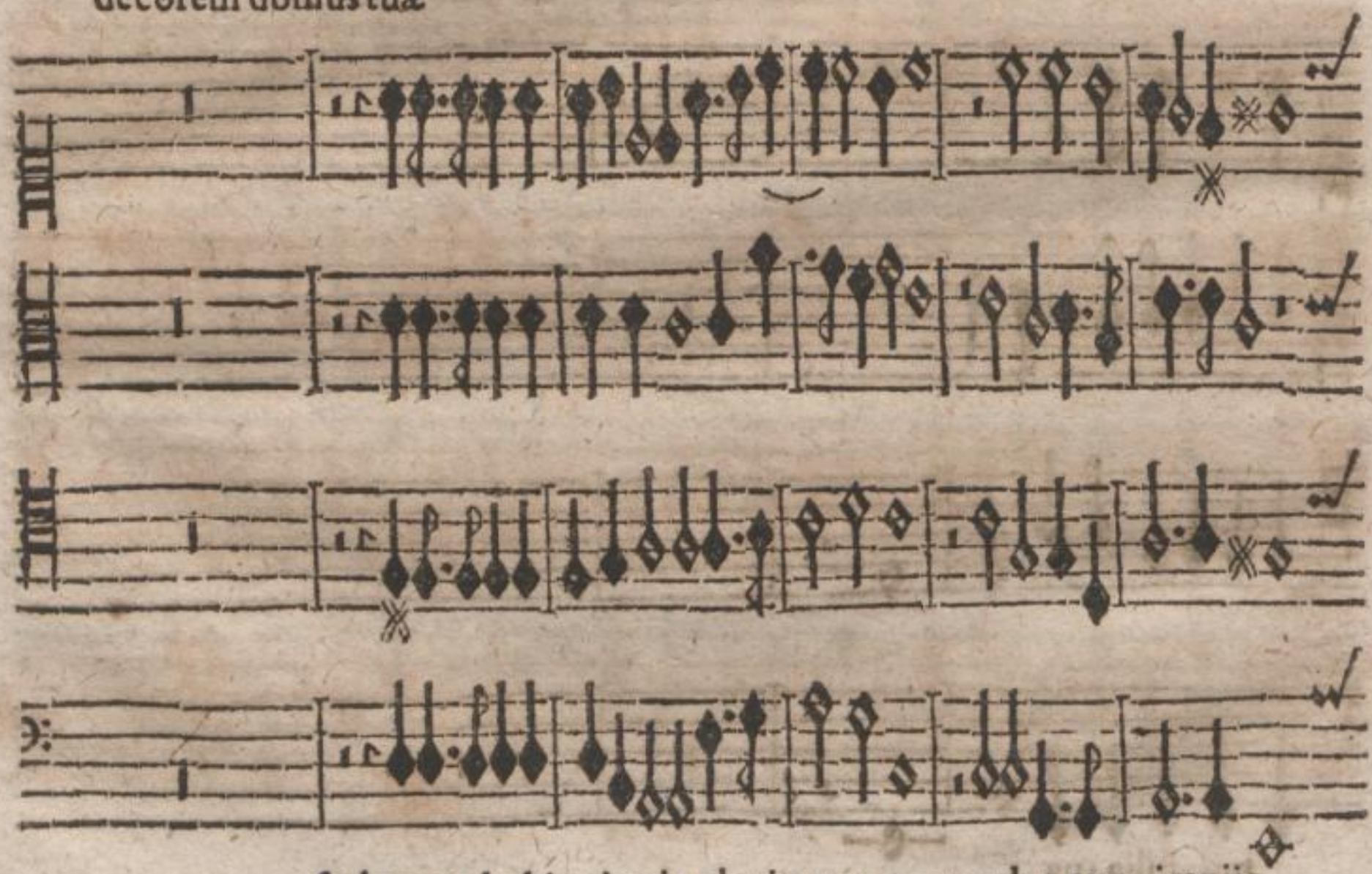



Domine
di lexi

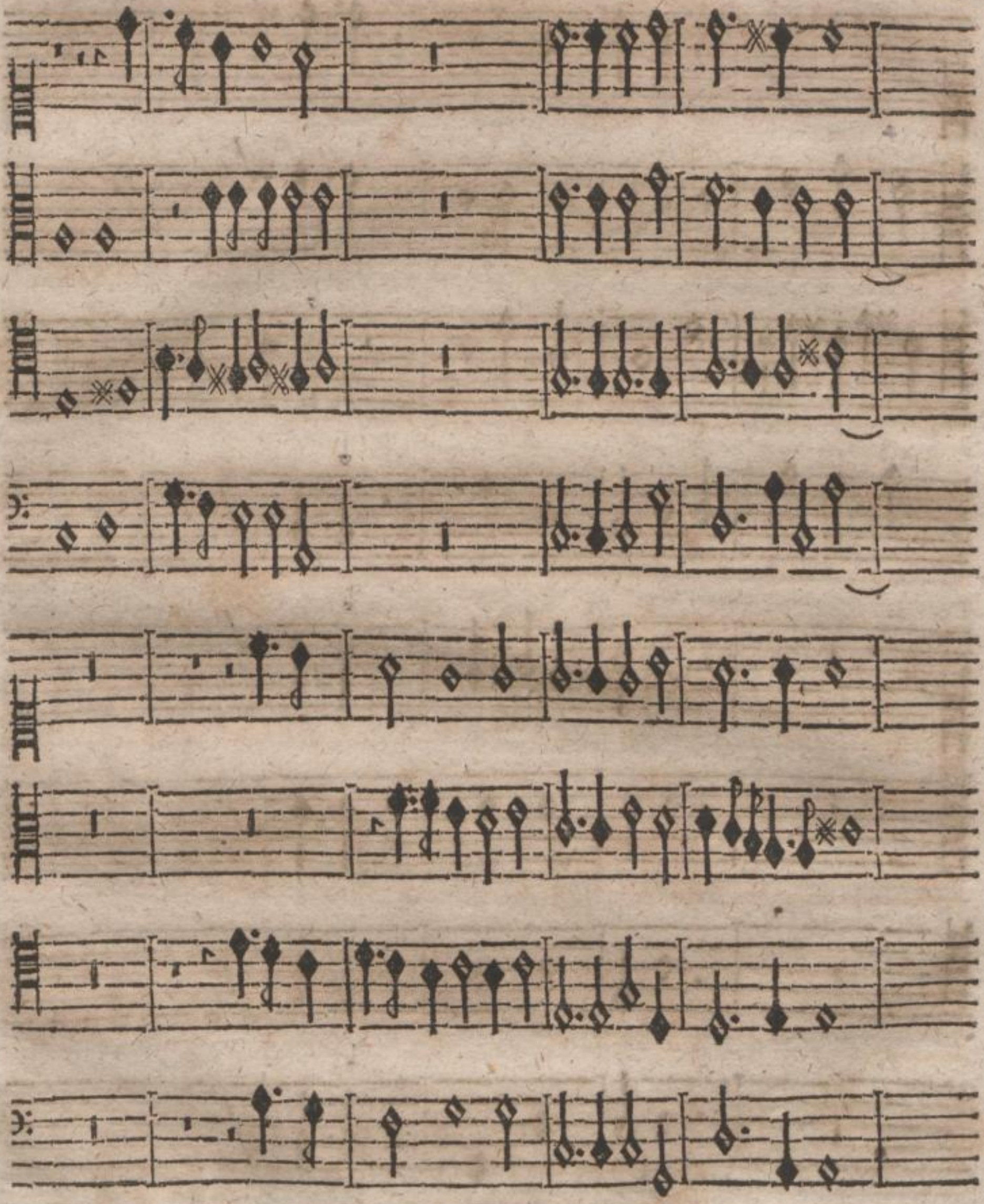

mirabilia tua



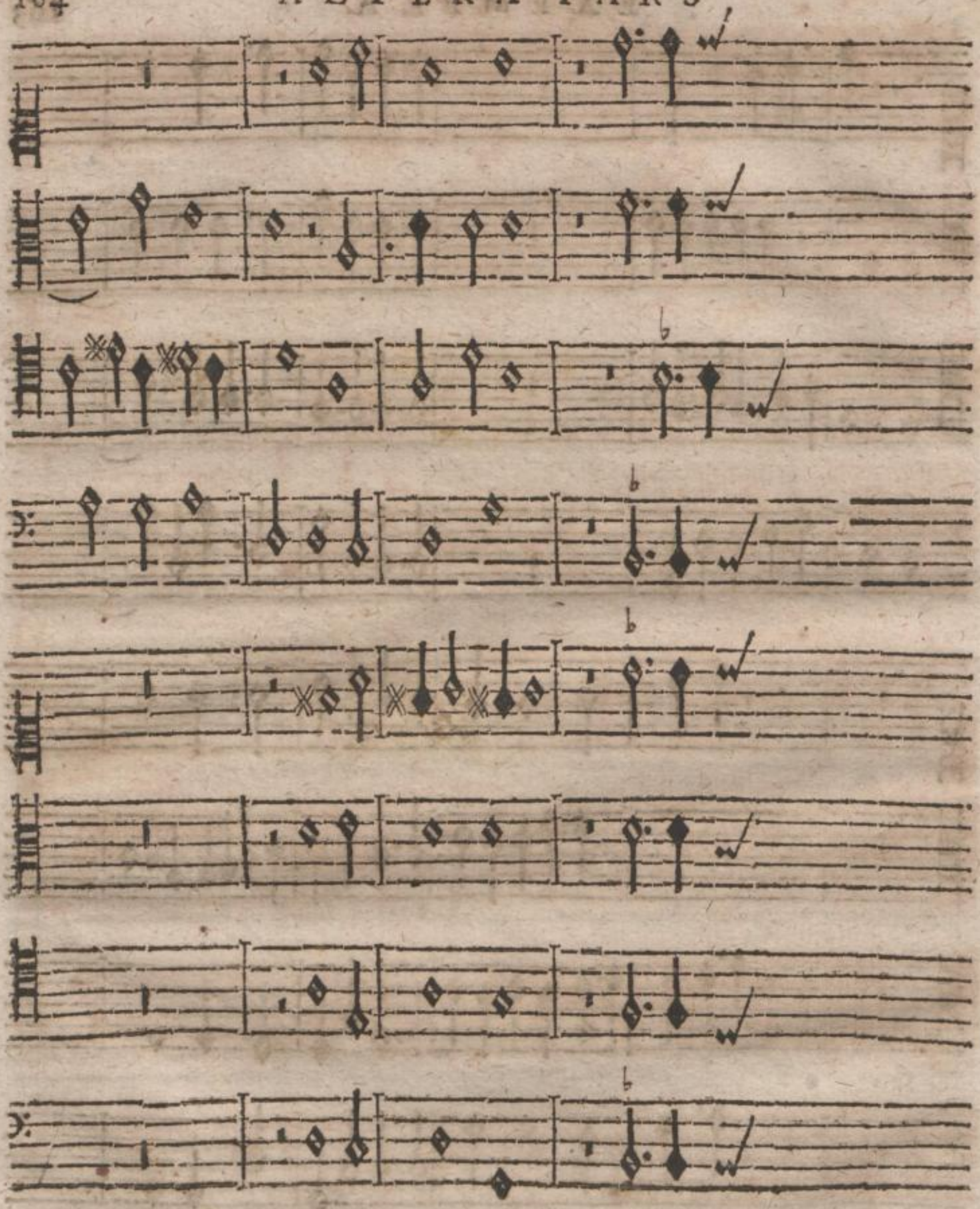
decorem domus tuæ



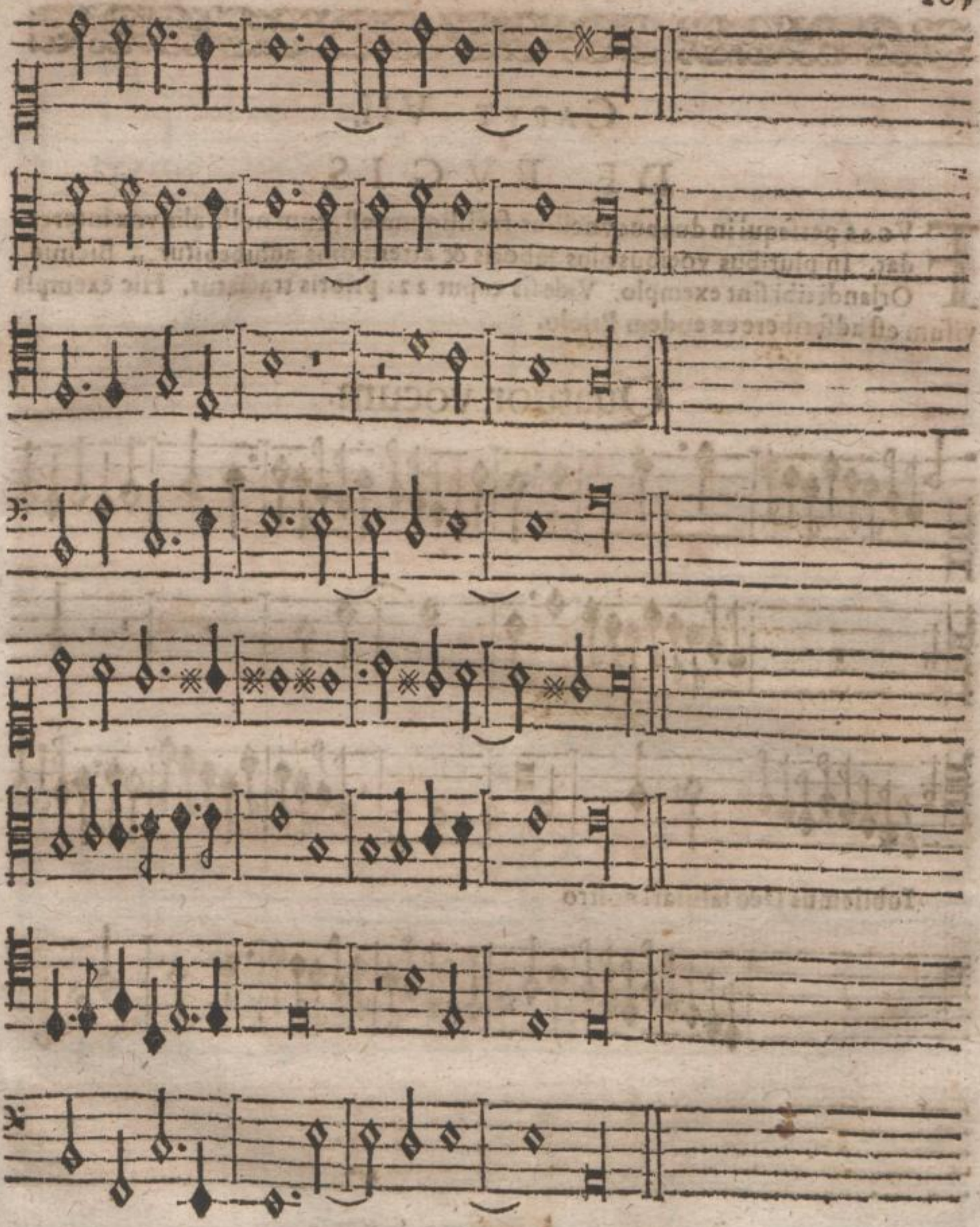
& locum habitationis gloriæ tuæ ne perdas cum impijs



animam meam & cum viris ſanguinum



vitam meam



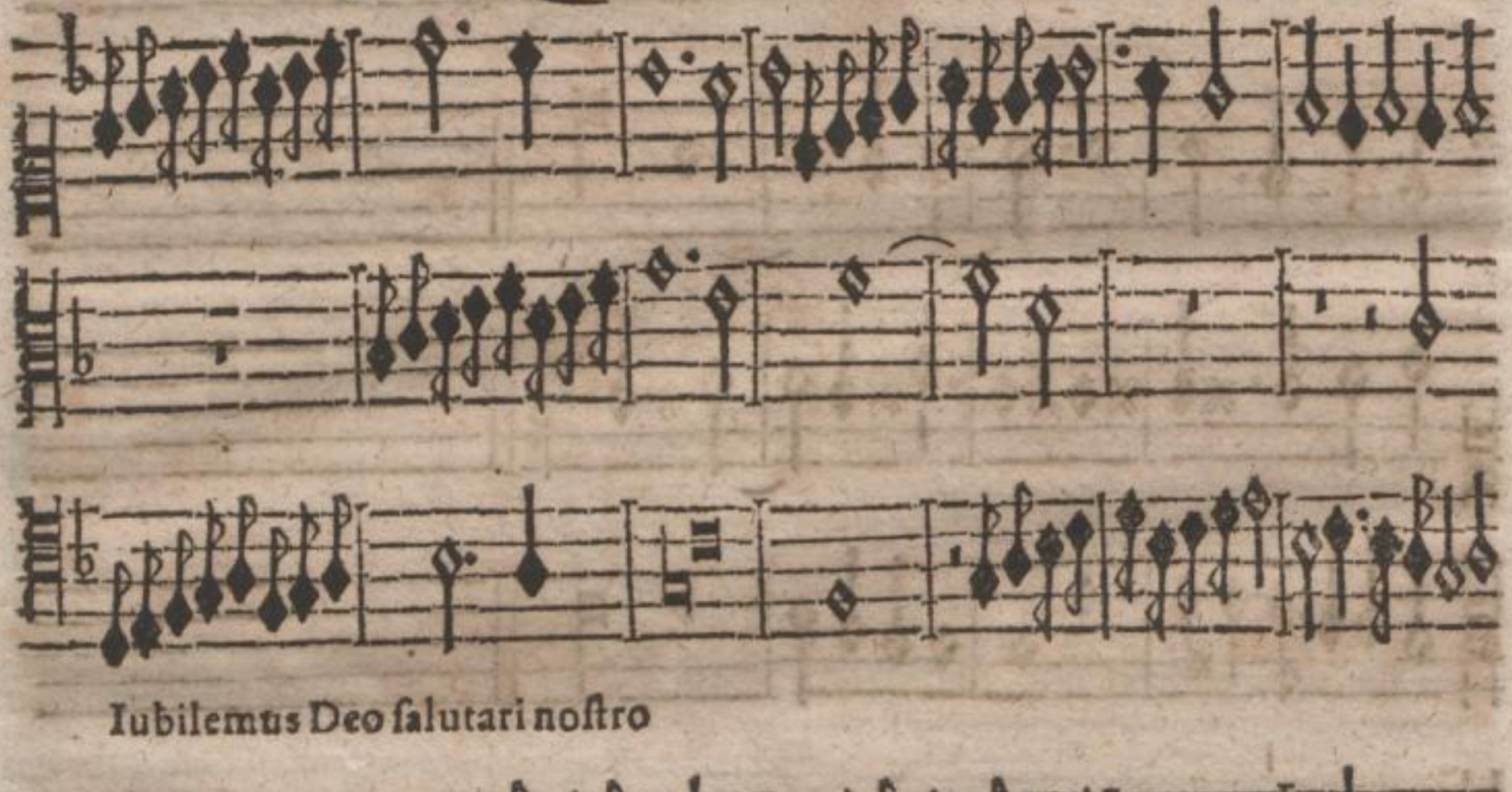
CAPVT

# CAPVT VII.

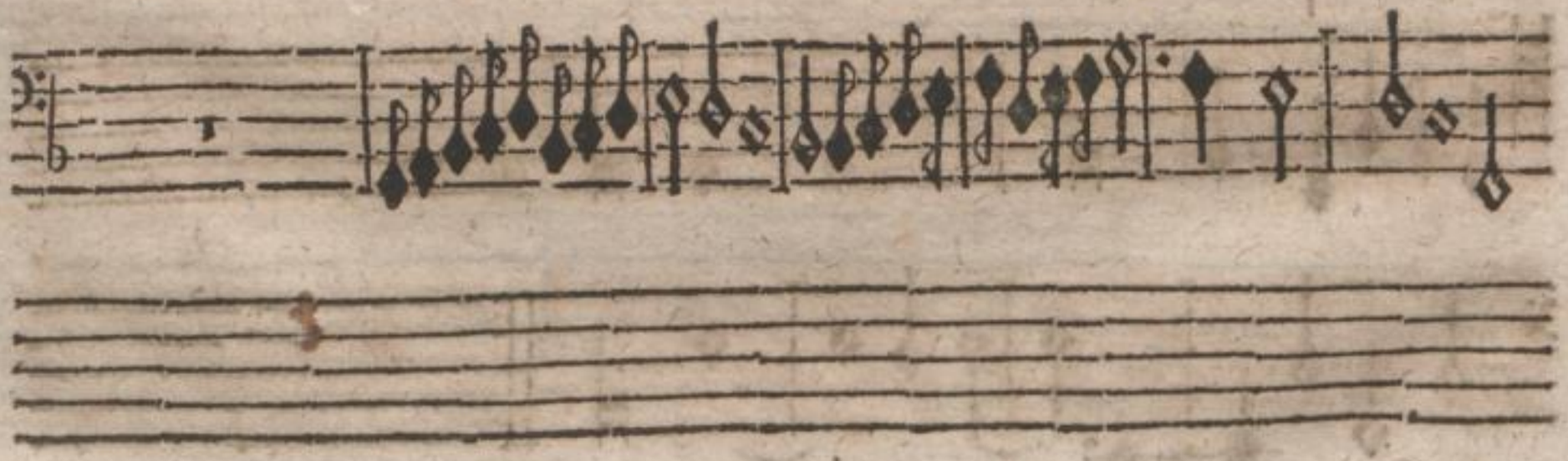
# DE FVGIS.

FVGAS perſequi in duabus vocibus facillimum eſt, cum nulla alia vox intercedat. In pluribus vocibus plus laboris & attentionis adhibebitur. Bicinia Orlandi tibi ſint exemplo. Videſis caput 22. prioris tractatus. Hic exempla viſum eſt adſcribere ex eodem Priolo.

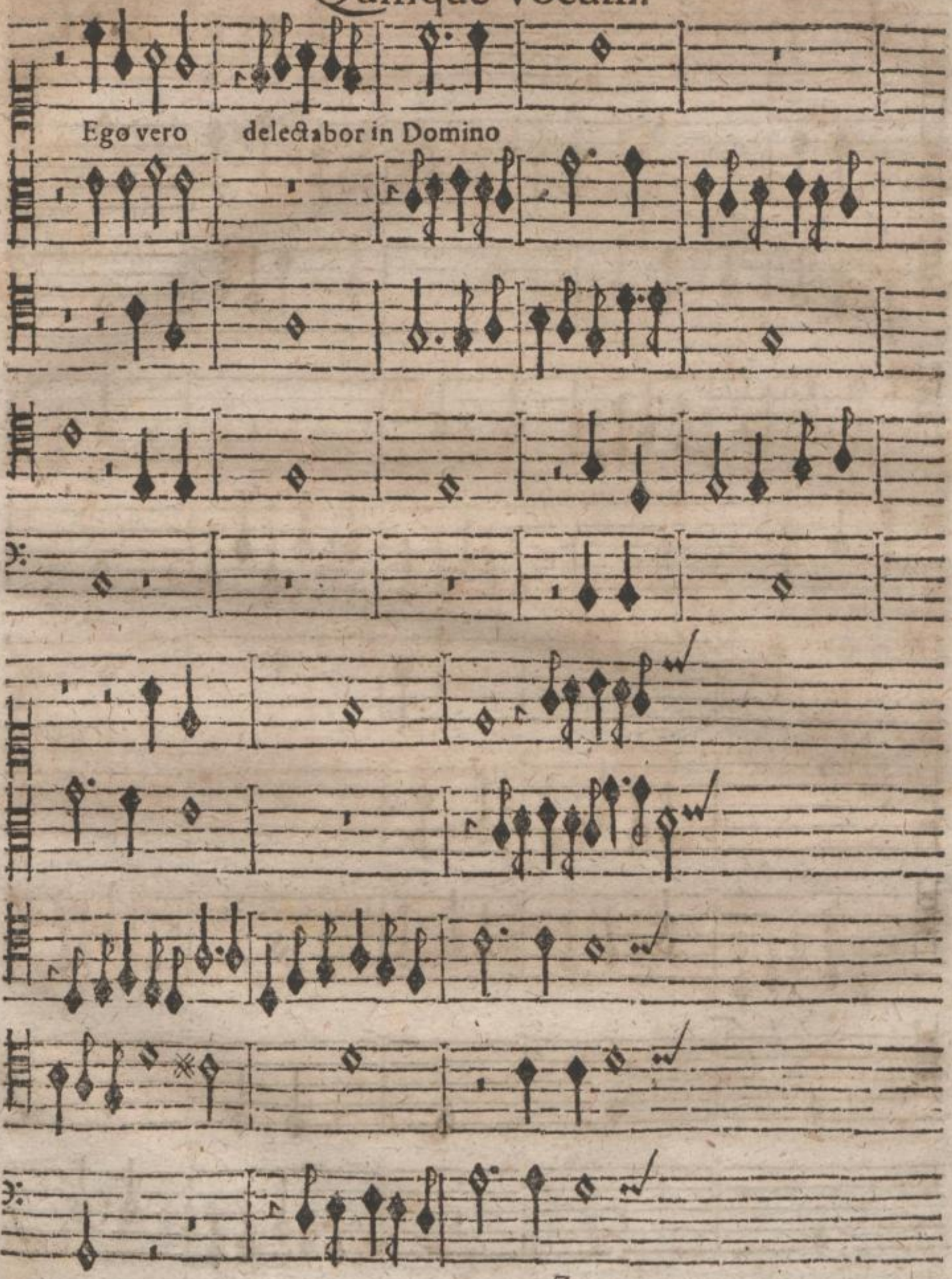
## Quatuor vocum.

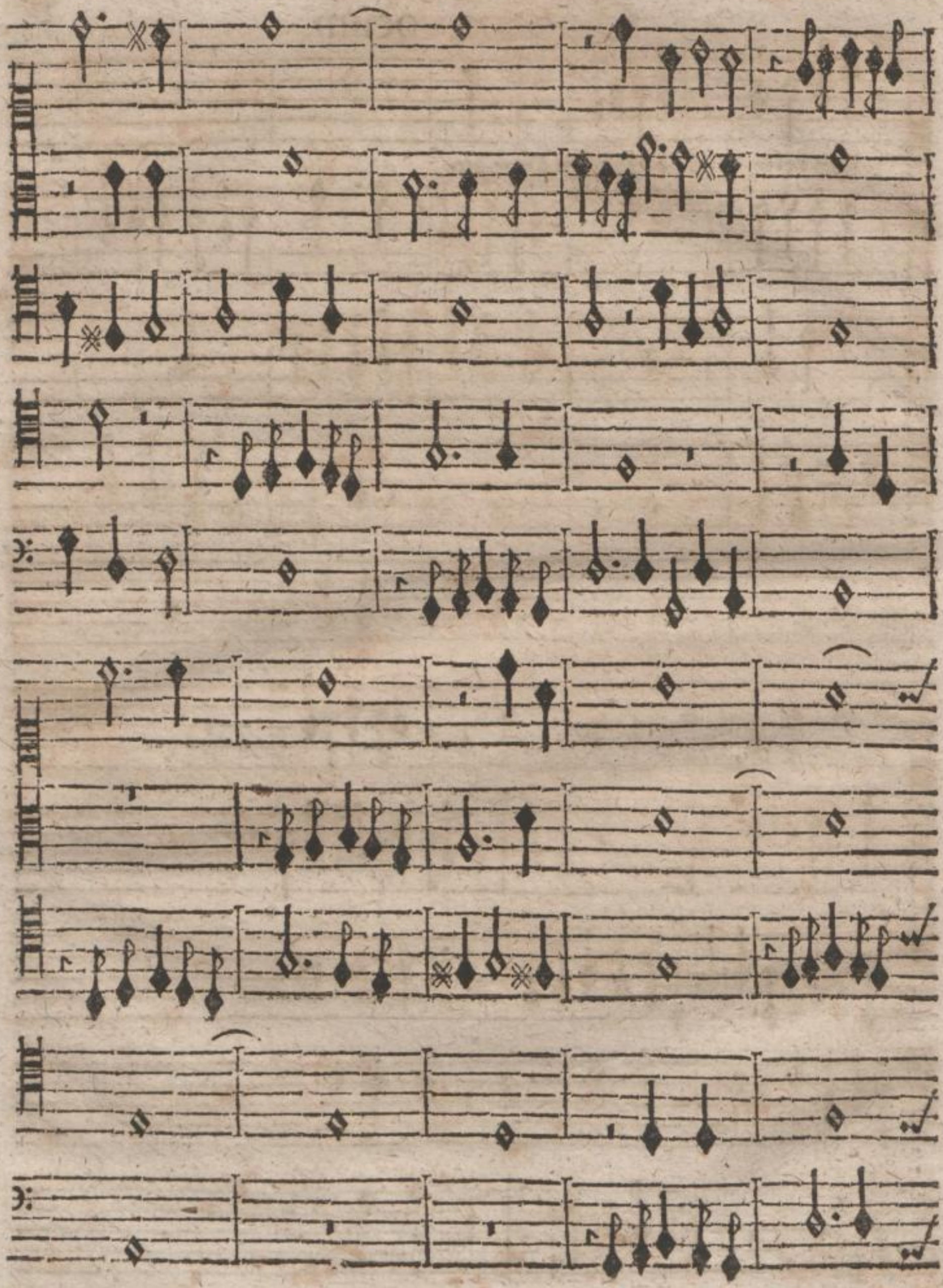


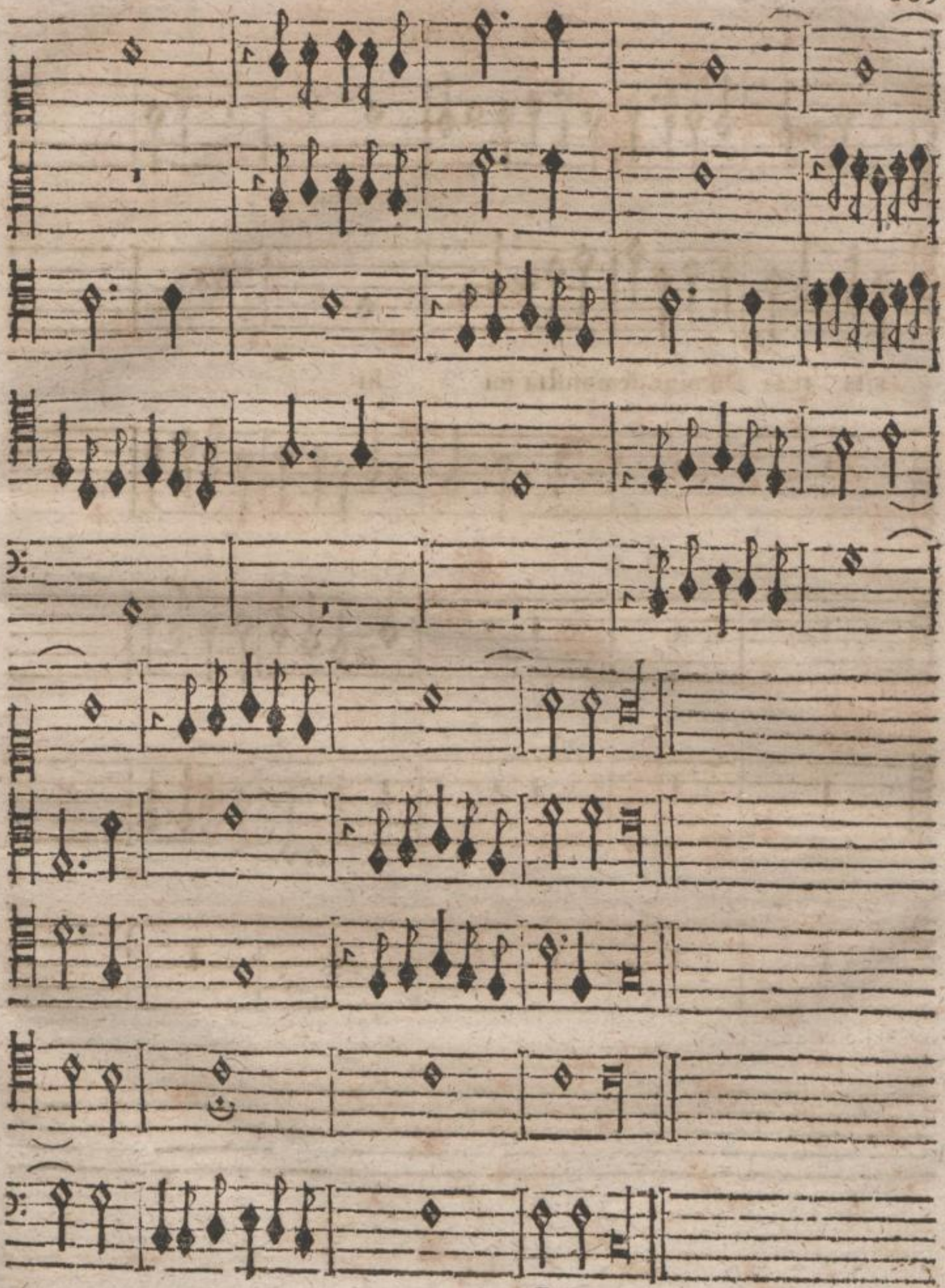
Iubilemus Deo ſalutari noſtro



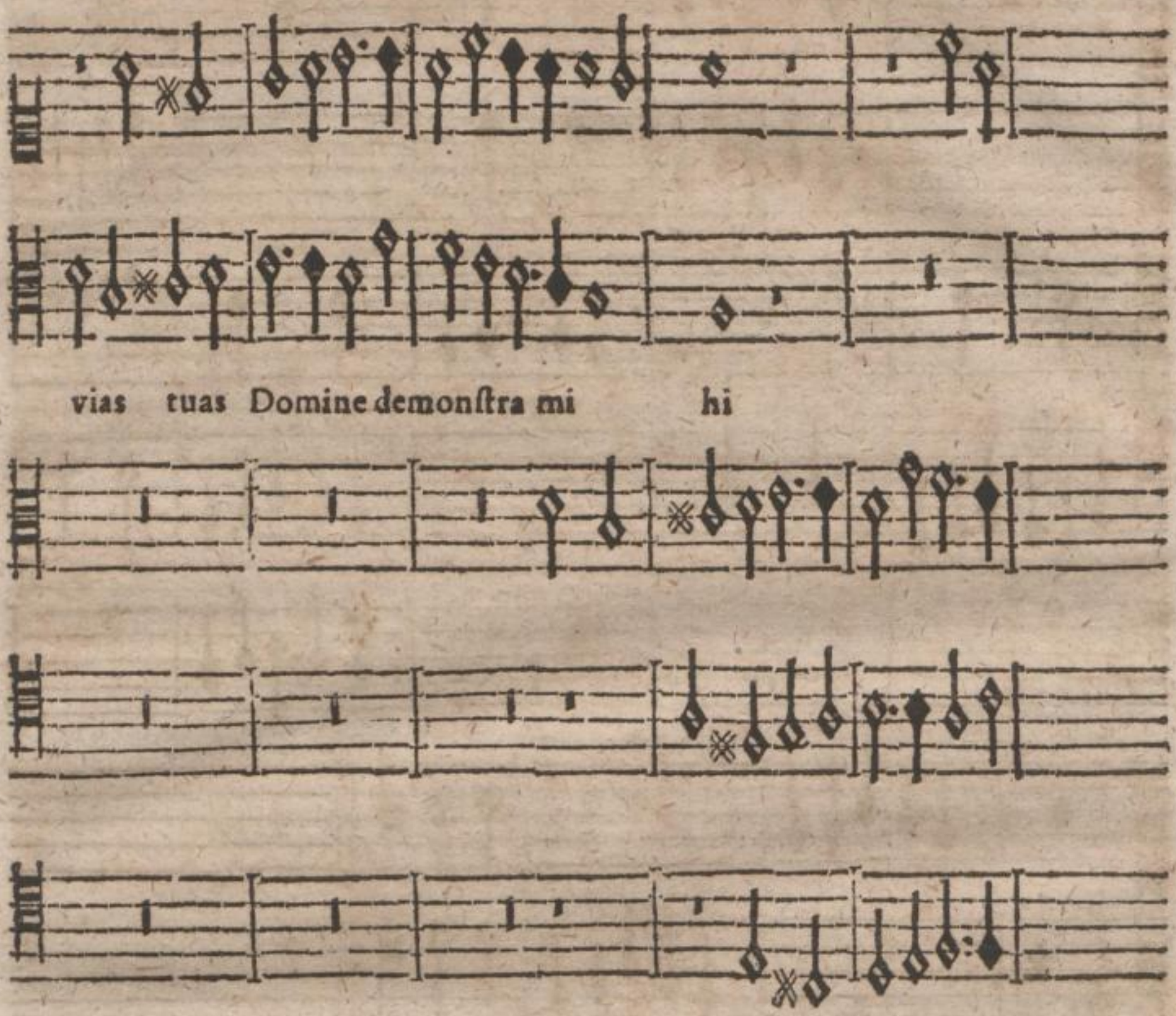
# Quinque vocum.



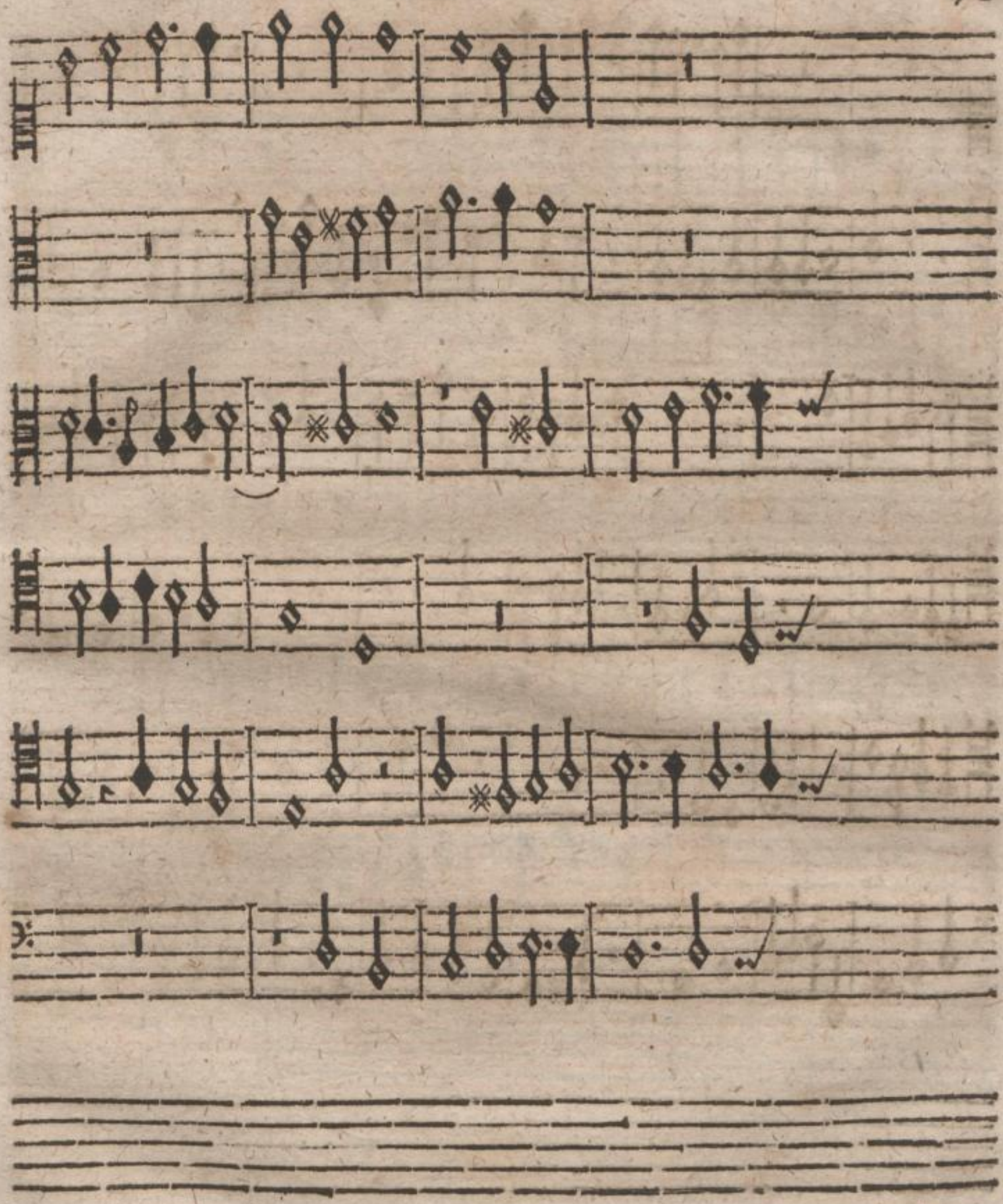


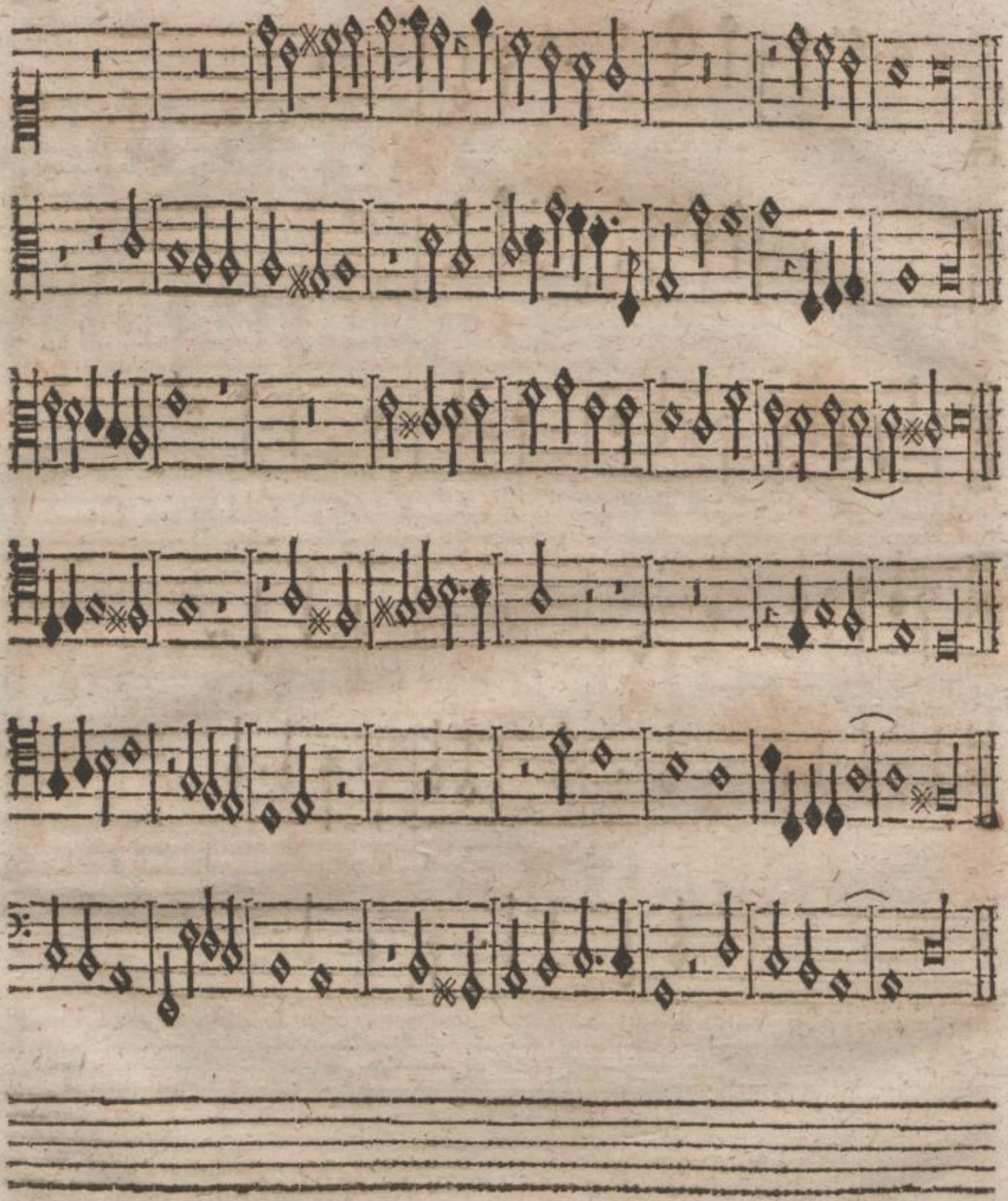


## Sex vocum.



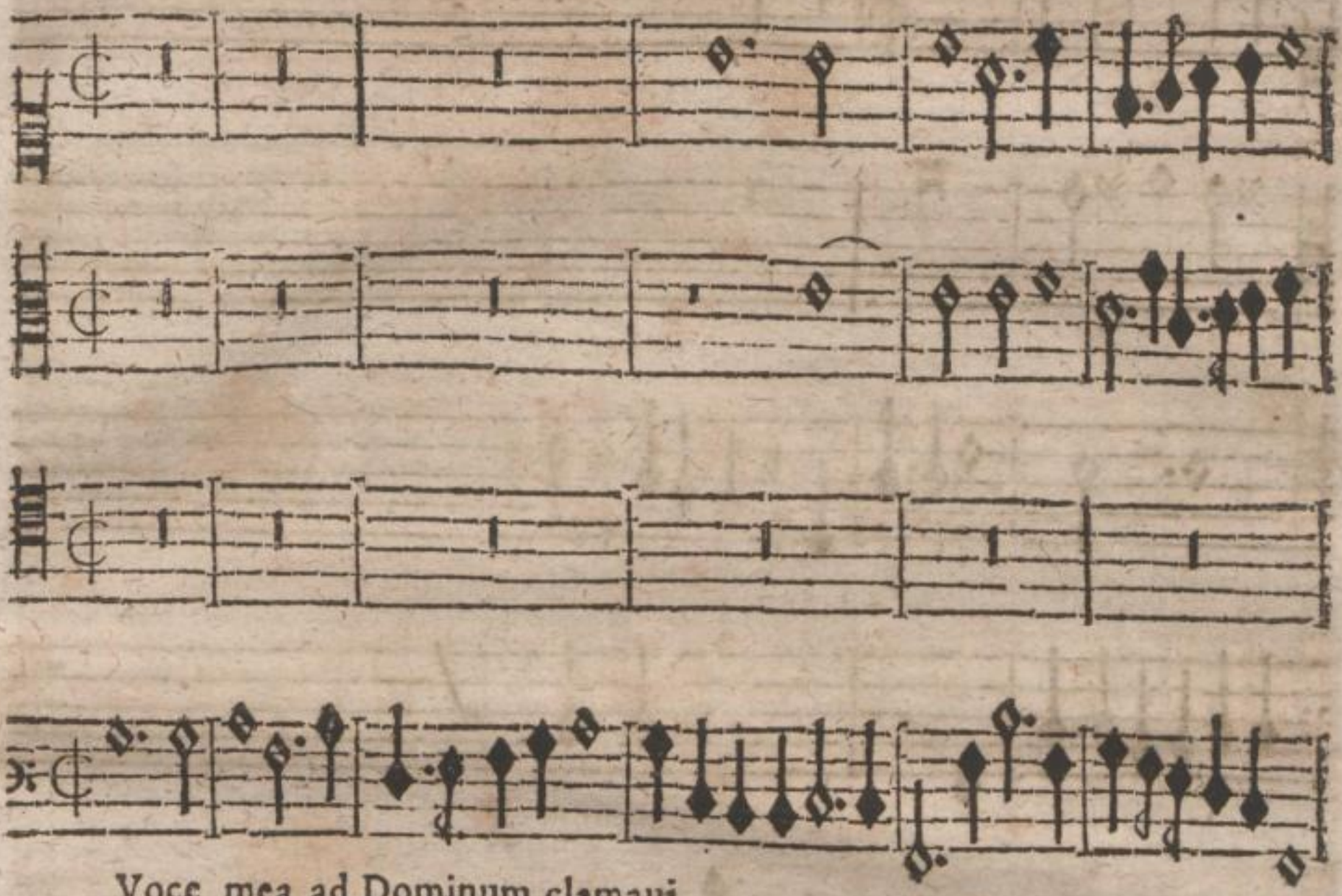
vias tuas Domine demonſtra mi hi

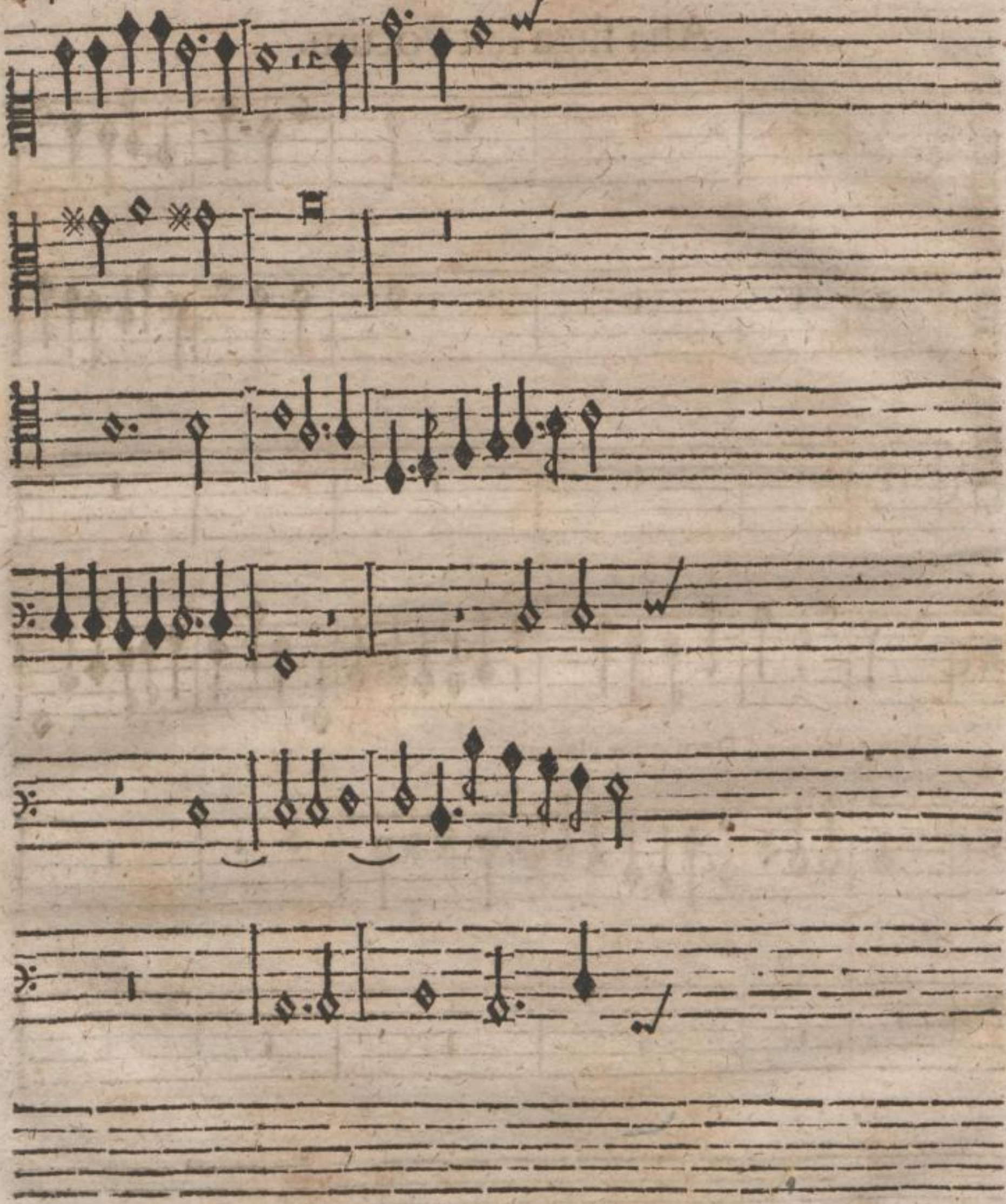


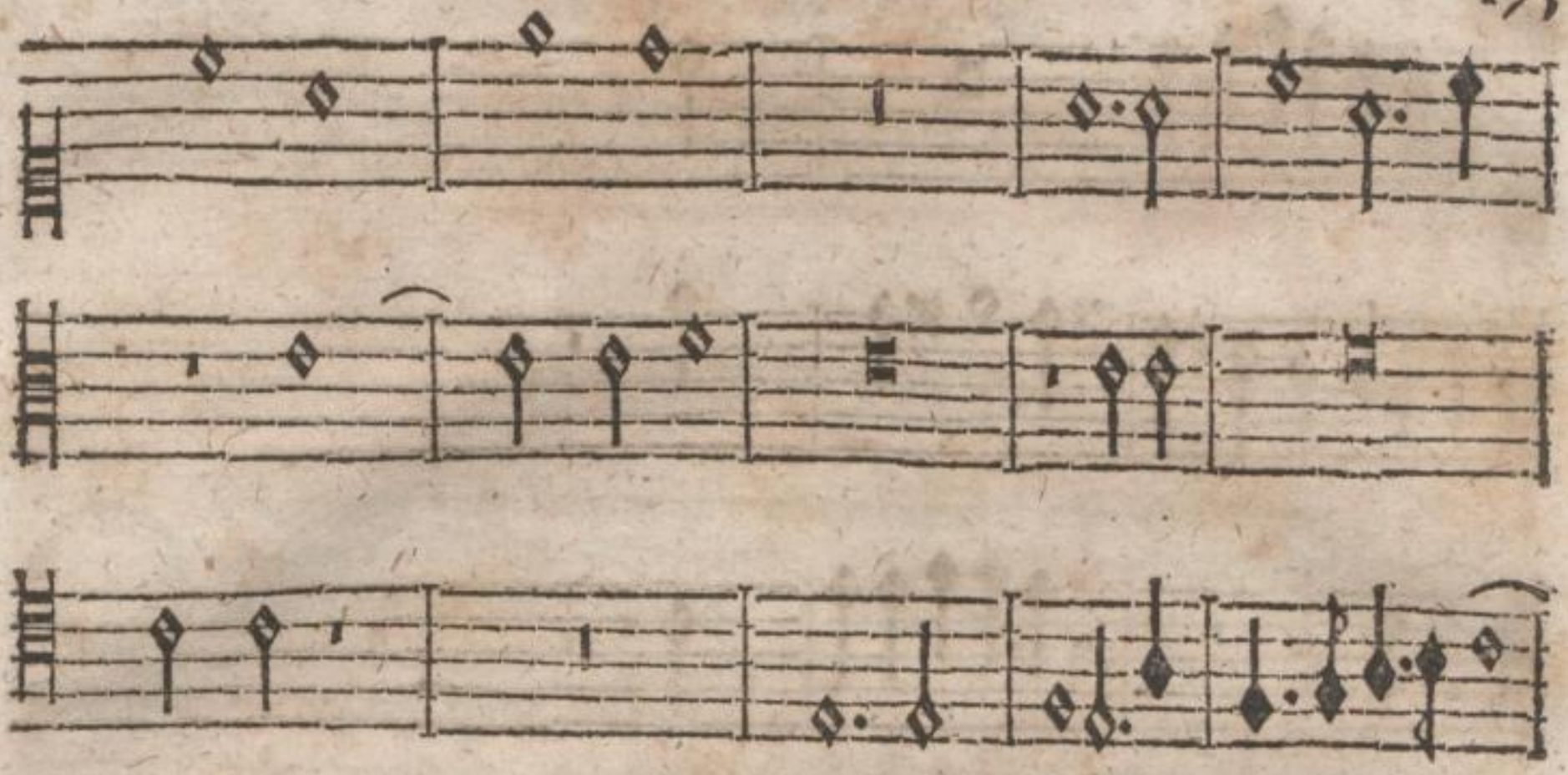


Alia

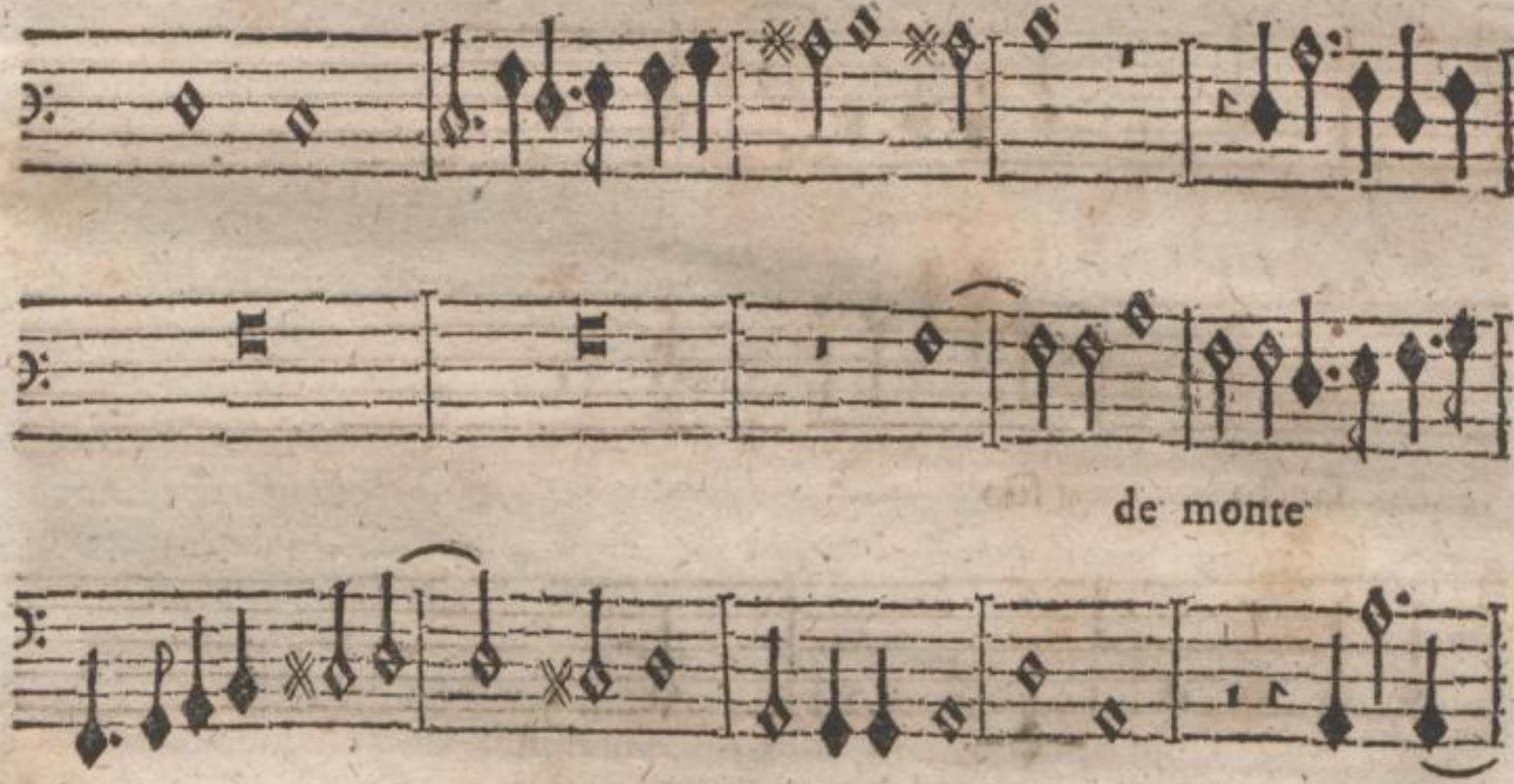
## Alia fuga ſex vocum.

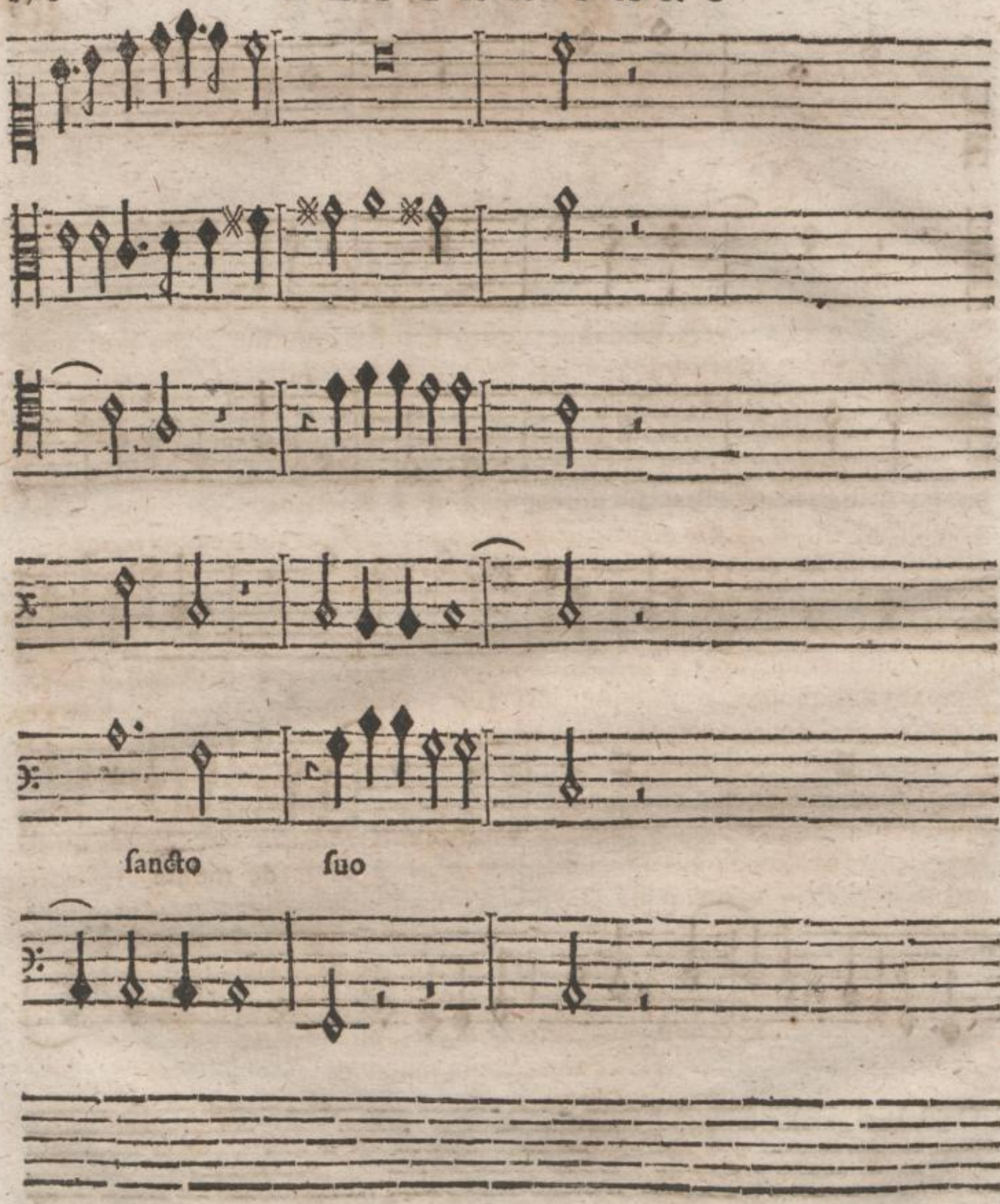






de monte






CAPVT

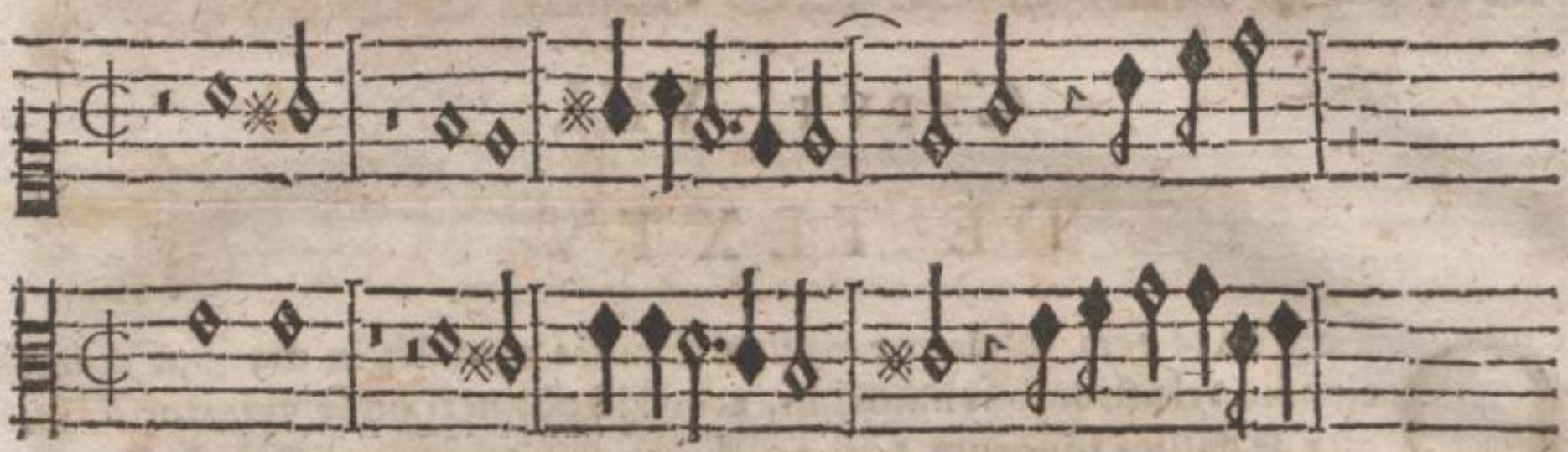
# CAPVT VIII.

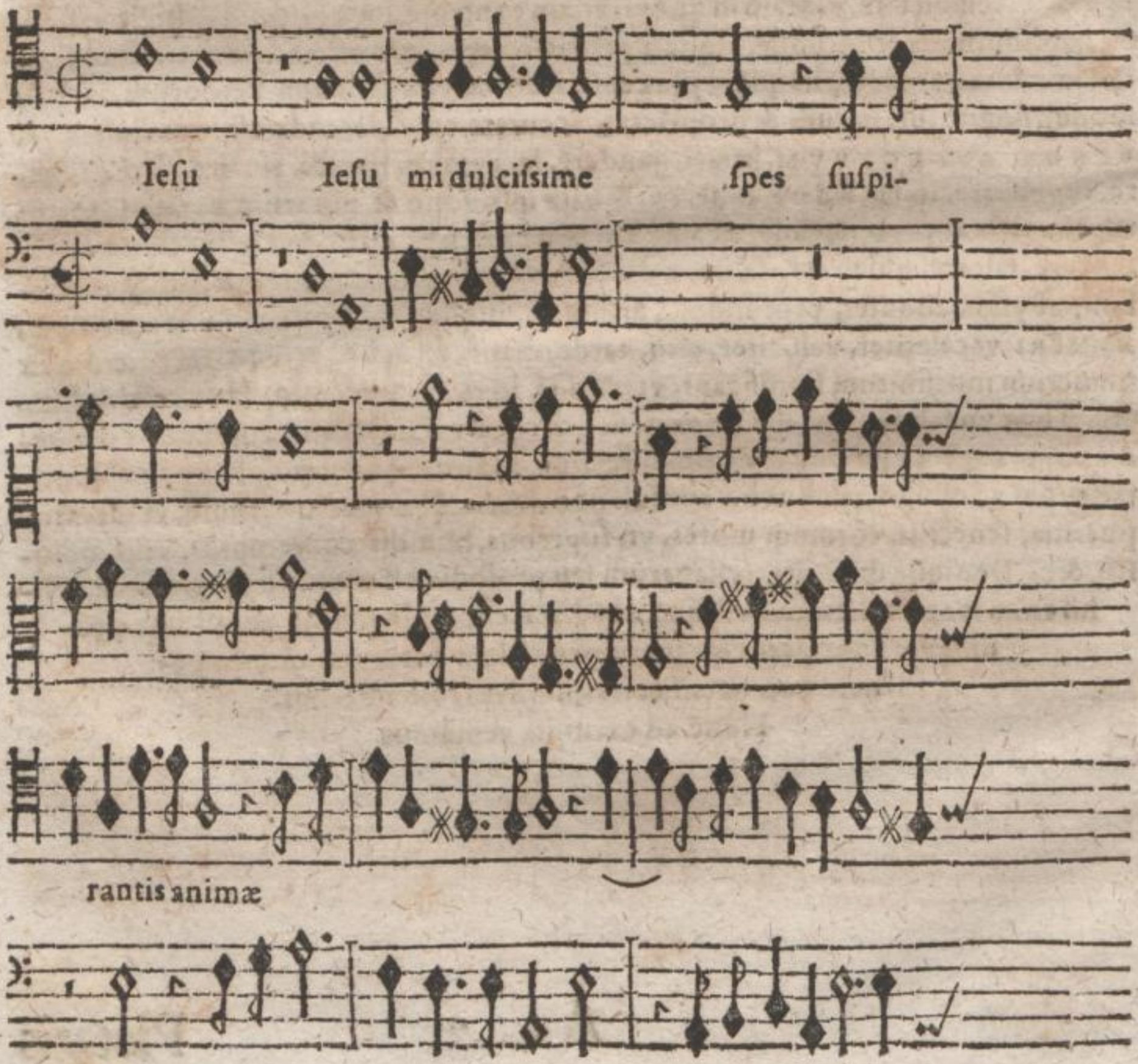
## DE TEXTV.

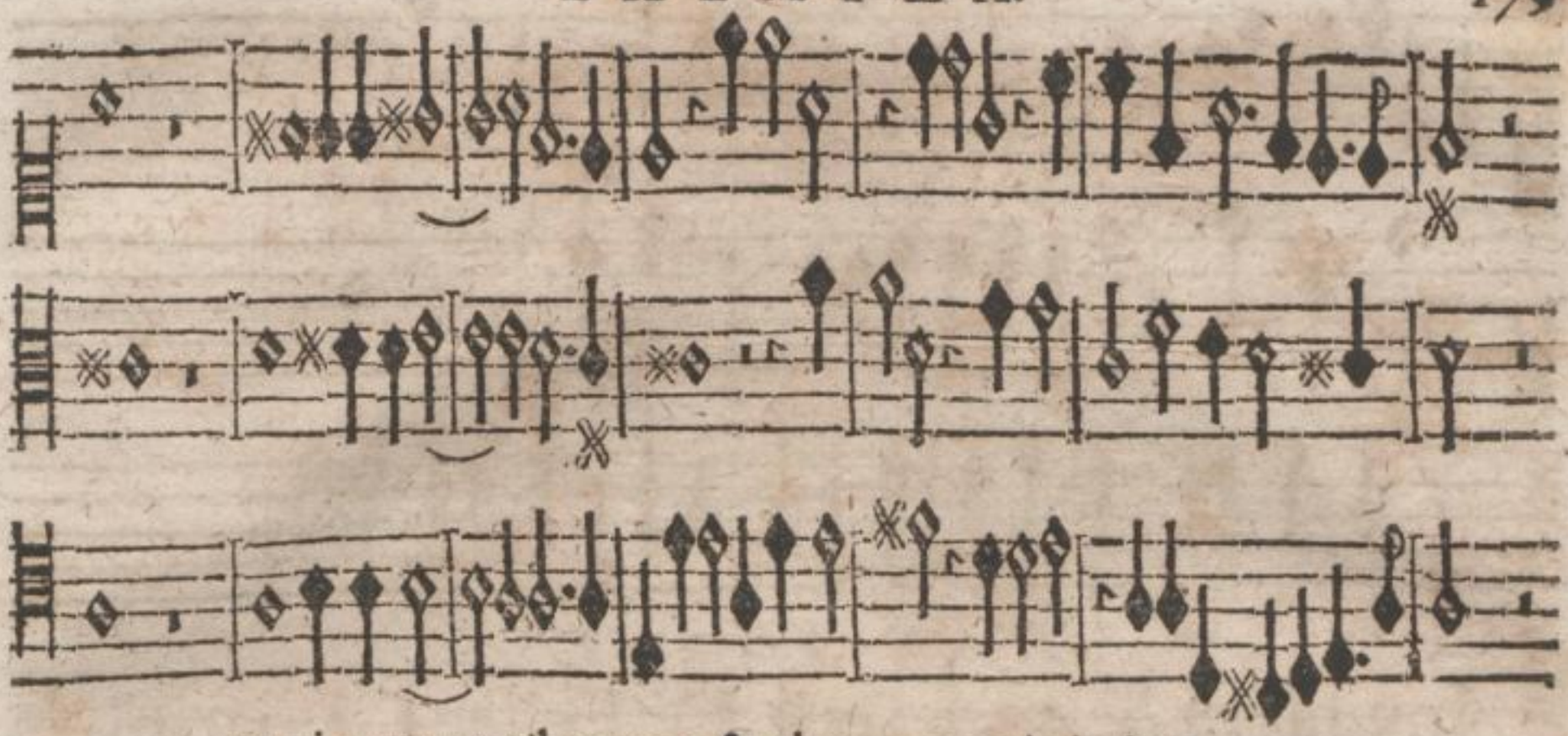
QVONIAM vera solidaque musicæ suauitas consistit in motibus animi ciendis, vel actionibus imitandis, atque id obtineri posse videatur in ijs, quæ de natura tonorum cap. 20. superioris commentarij tractauimus, tamen cum videam in quouis etiam tono modoue quemuis affectum animi habitumue exprimi posse, atque a peritis solere, visum est hac de re tractare speciatim, & magis exemplis quam præceptis instituere doctrinam. Verborum, in quæ moduli finguntur, natura & proprietas, accurate consideranda est: vt sunt. 1. VERBA AFFECTVVM, lætari, gaudere, lacrymari, timere, eiulare, flere, lugere, supplicare, irasci, ridere, misereri, & quæ ipso sono & notarum varietate sunt exprimenda atque pingenda. 2. VERBA MOTVS ET LOCORVM; vt sunt, stare, currere, saltare, quiescere, salire, extollere, deijcere, adscendere, descendere, cœlum, abyssus, montes, profundum, altum, & similia. 3. ADVERBIA TEMPORIS, NVMERI, vt celeriter, velociter, cito, tarde, mane, sero, bis, ter, quater: item quæ numerum indefinitum significant, vt, rursus, iterum, sæpe, raro. Huc referantur etiam hæc vocabula, lux, dies, nox, tenebræ: quæ vel notarum repletione vel albedine apte exprimi possunt. Verum hæc nihil ad aures, quarum voluptatem quærimus; sed ad oculos, quibus hic consuli non debet. 4. ætates hominum, vt infantia, pueritia, senectus, eorumq; mores, vt, superbus, humilis, contemptus, vilis, odiosus, &c. Denique quantitas syllabarum seu prosodia est omnino obseruanda. Nihil enim magis ridiculum est, quam cedrina, cupressina, viola penultima producta pronuntiare: spreuere, penultima correpta. quo in genere non pauci cetera illustres, offenderunt.

Nunc ad exempla veniamus.

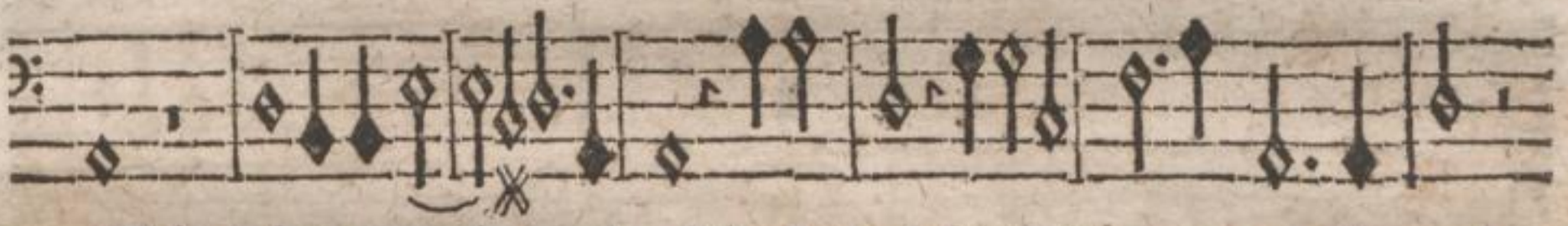
# Pietatis Gregorij Zechini.





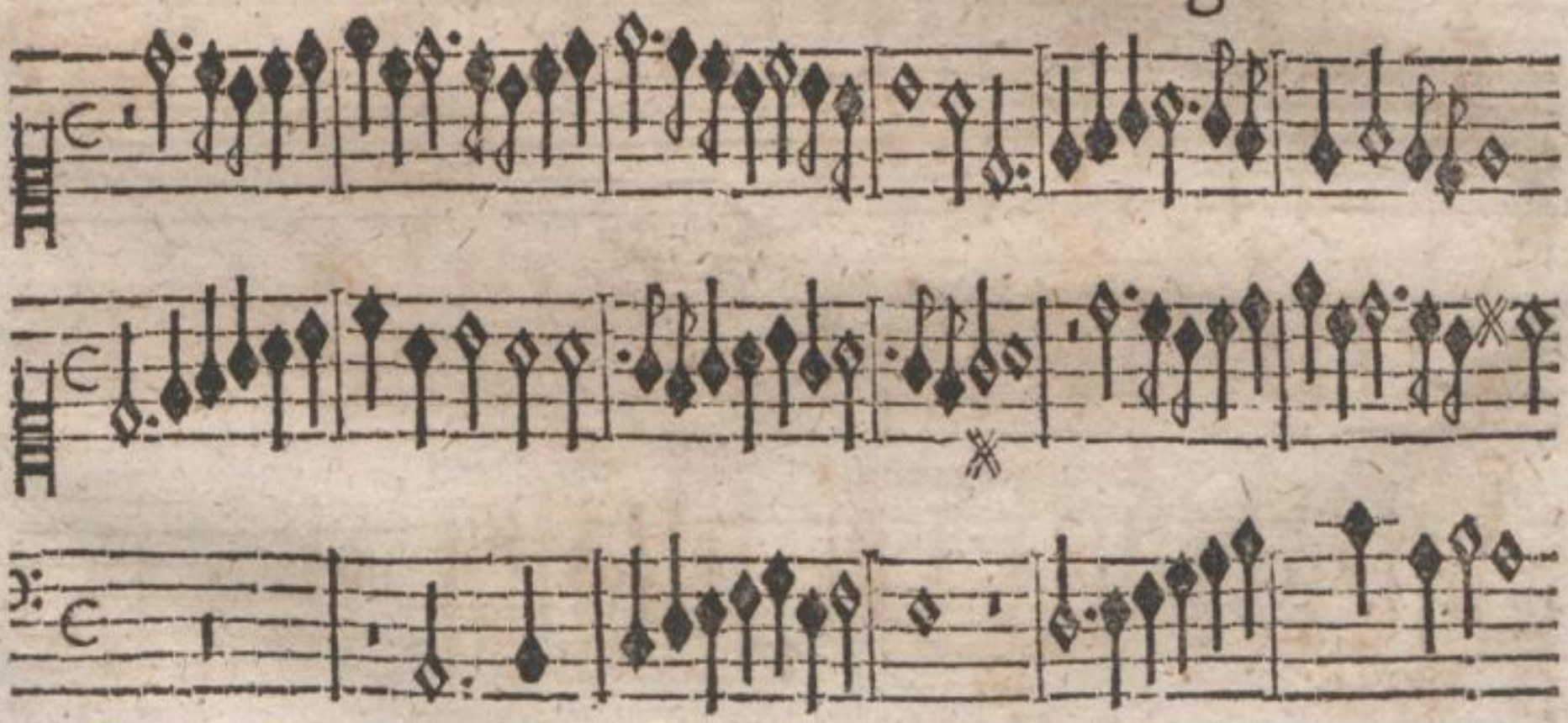


te piæ quærunt lacrymæ & clamor mentis intimæ

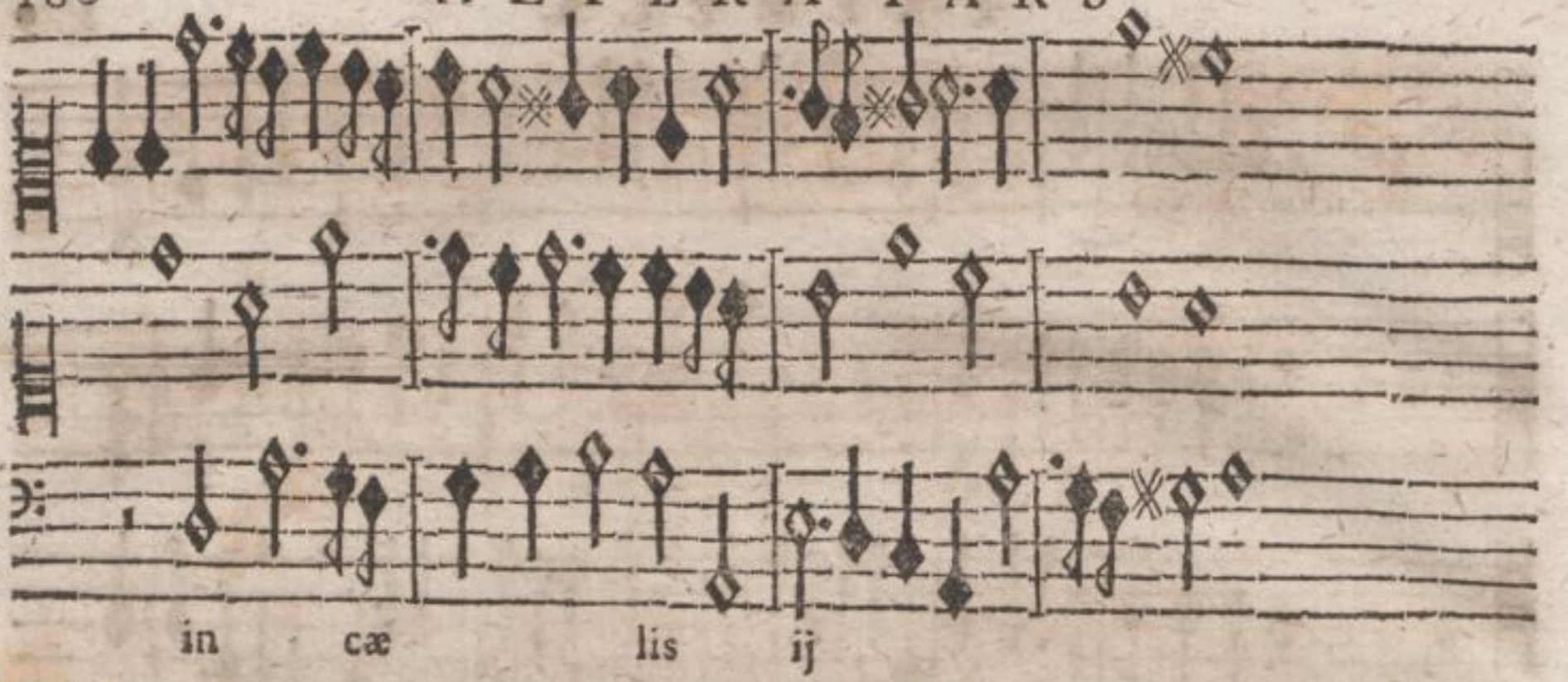


Vides in hoc exemplo modos dulcedinis, ſuſpirij, lacrymarum, clamoris.

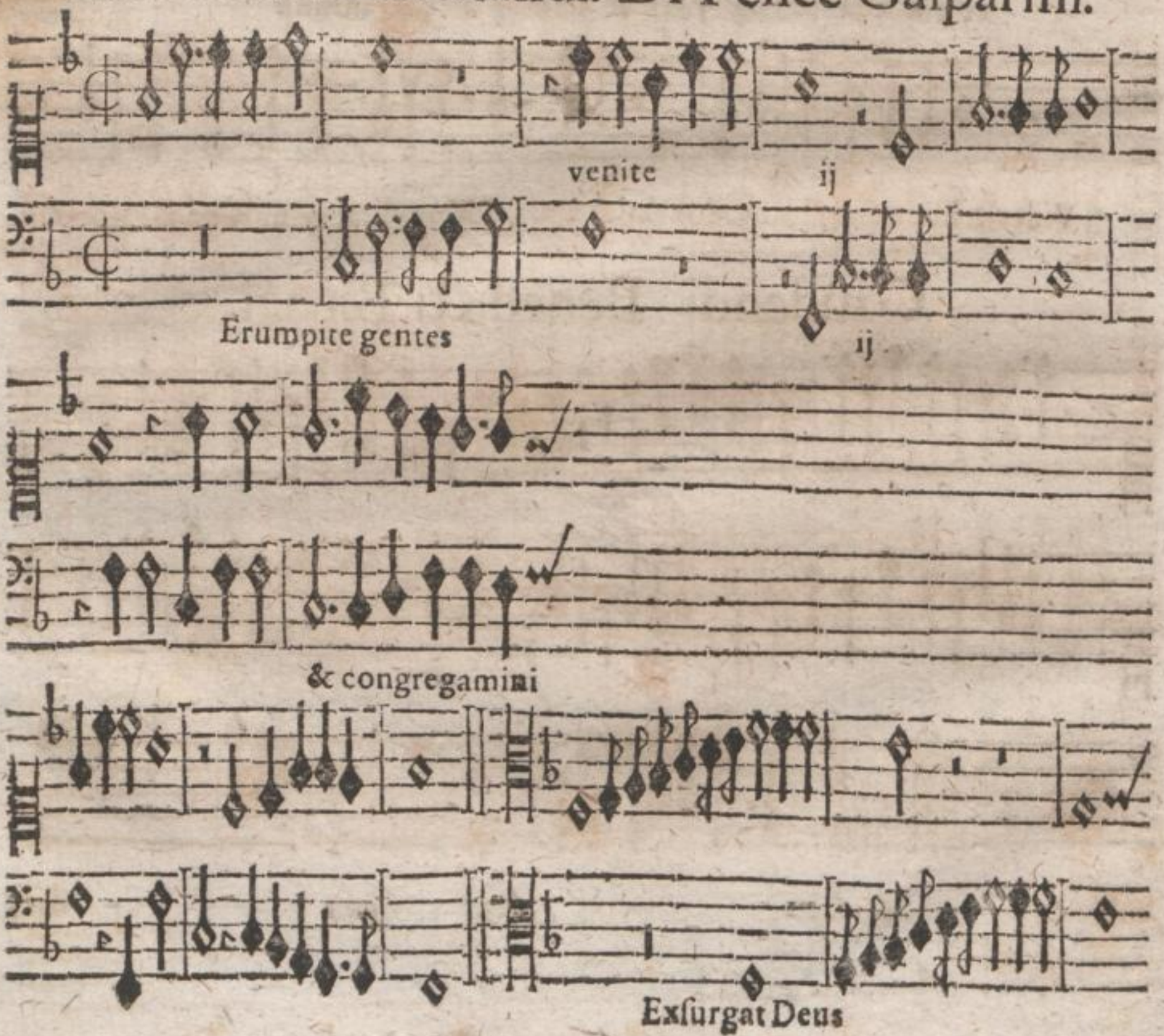
## Gaudendi. Benedicti Binagi.

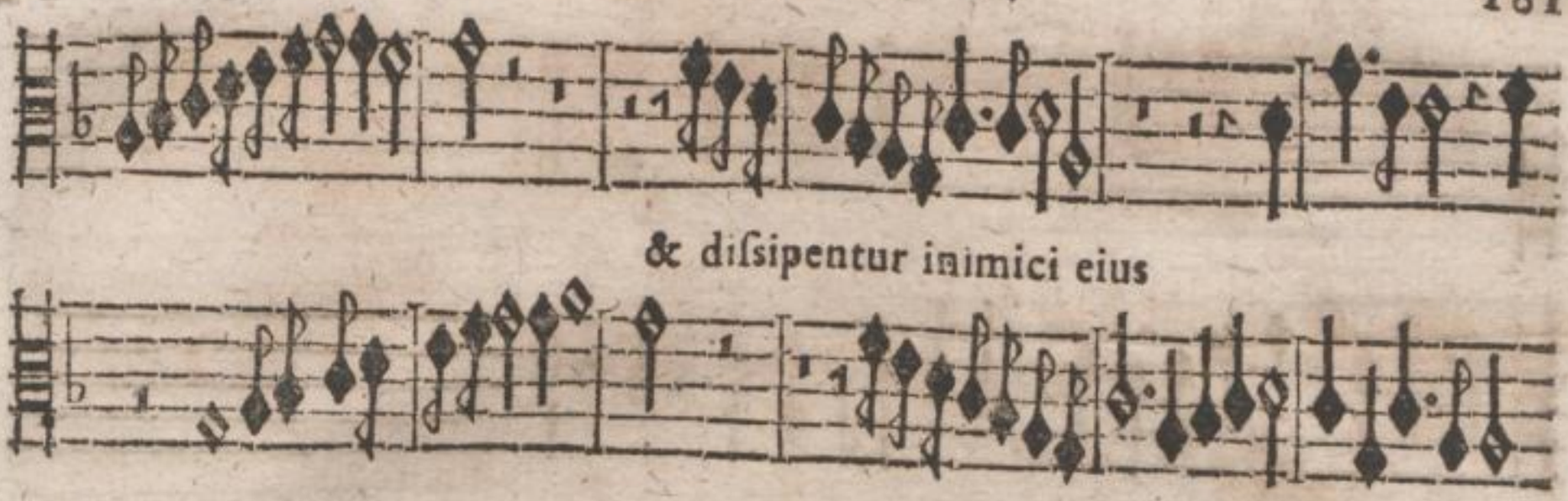


Gau dent gau dent

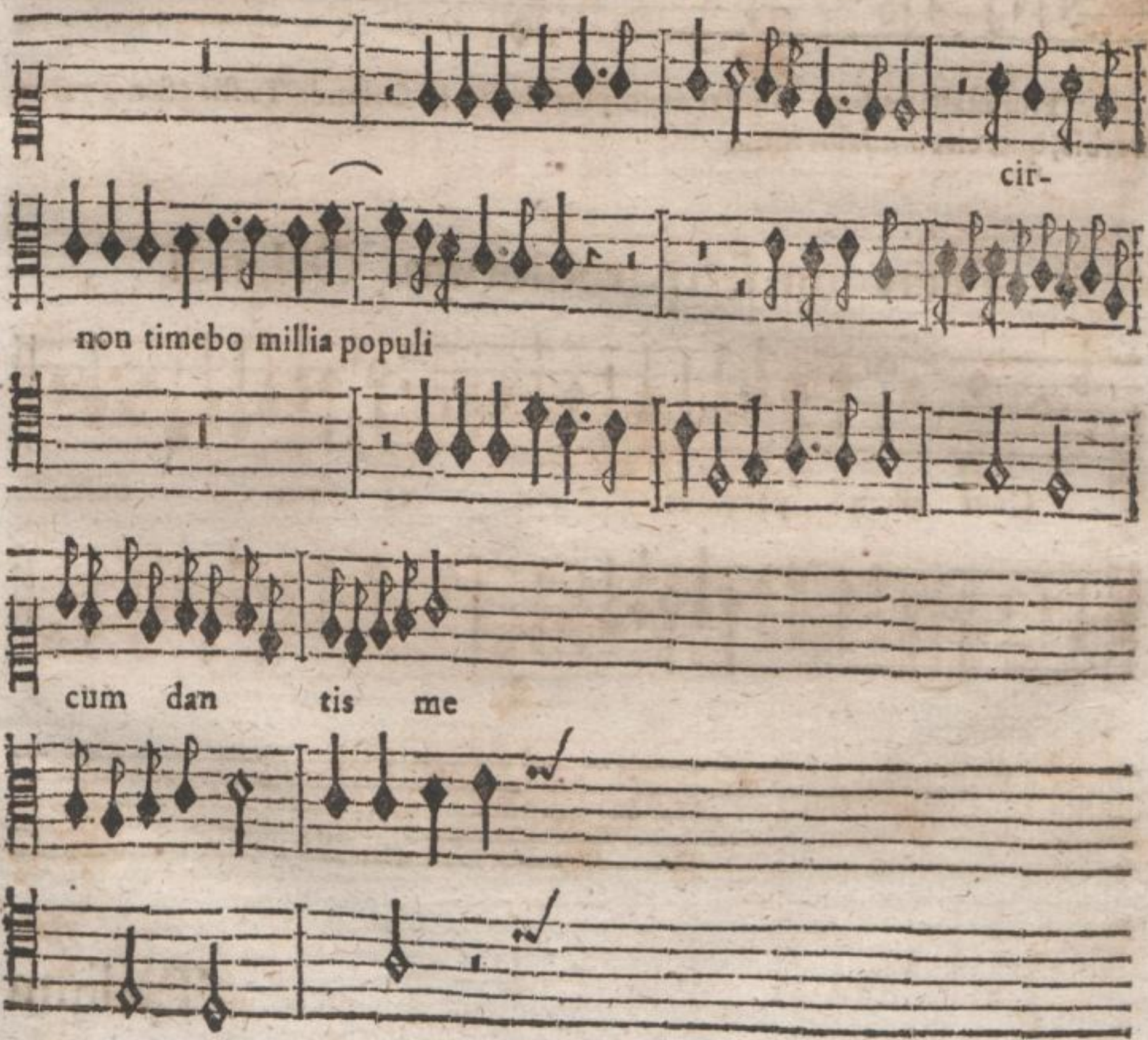


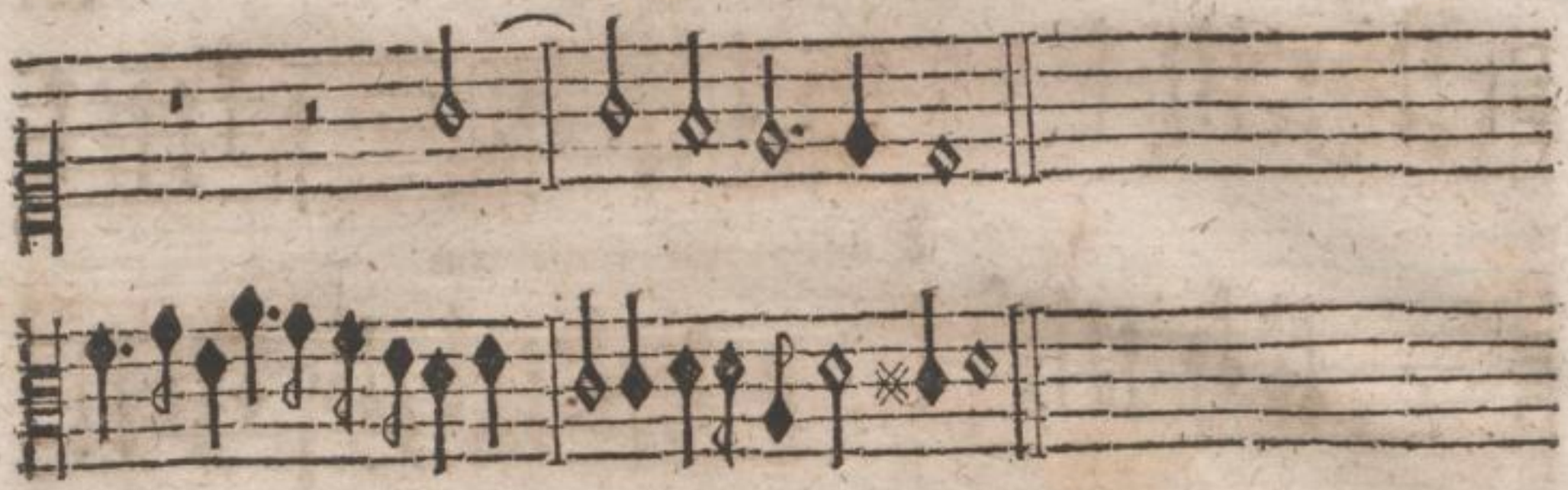

## Inuitandi & excitandi. Di Felice Gaſparini.

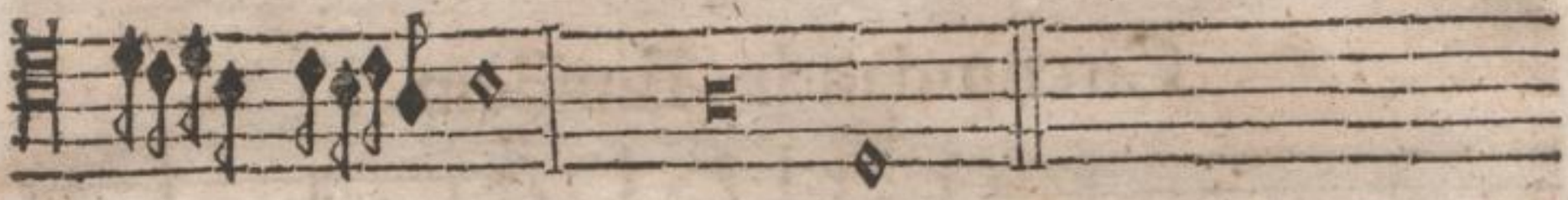





## Circumdandi. Eiusdem.

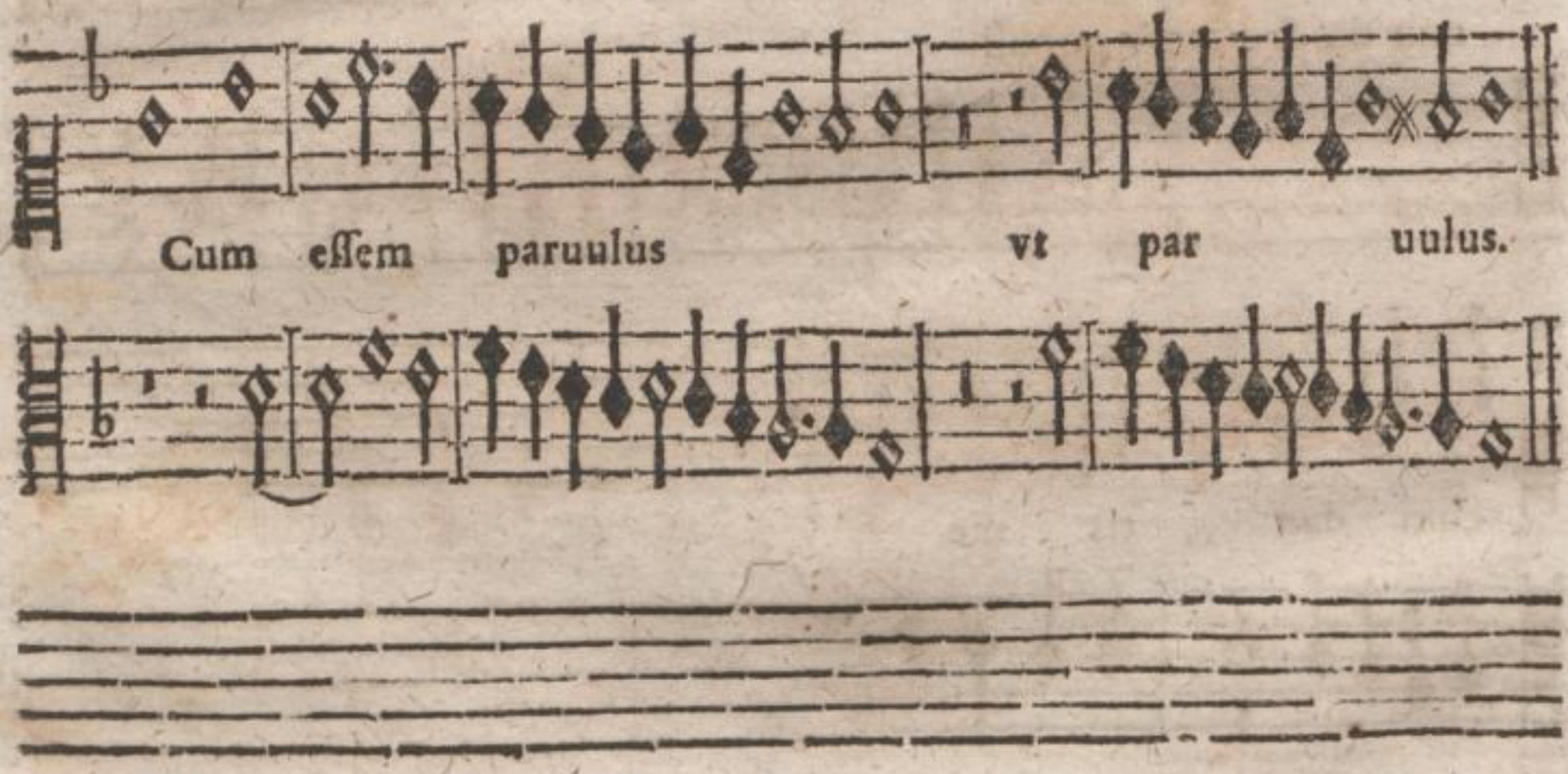






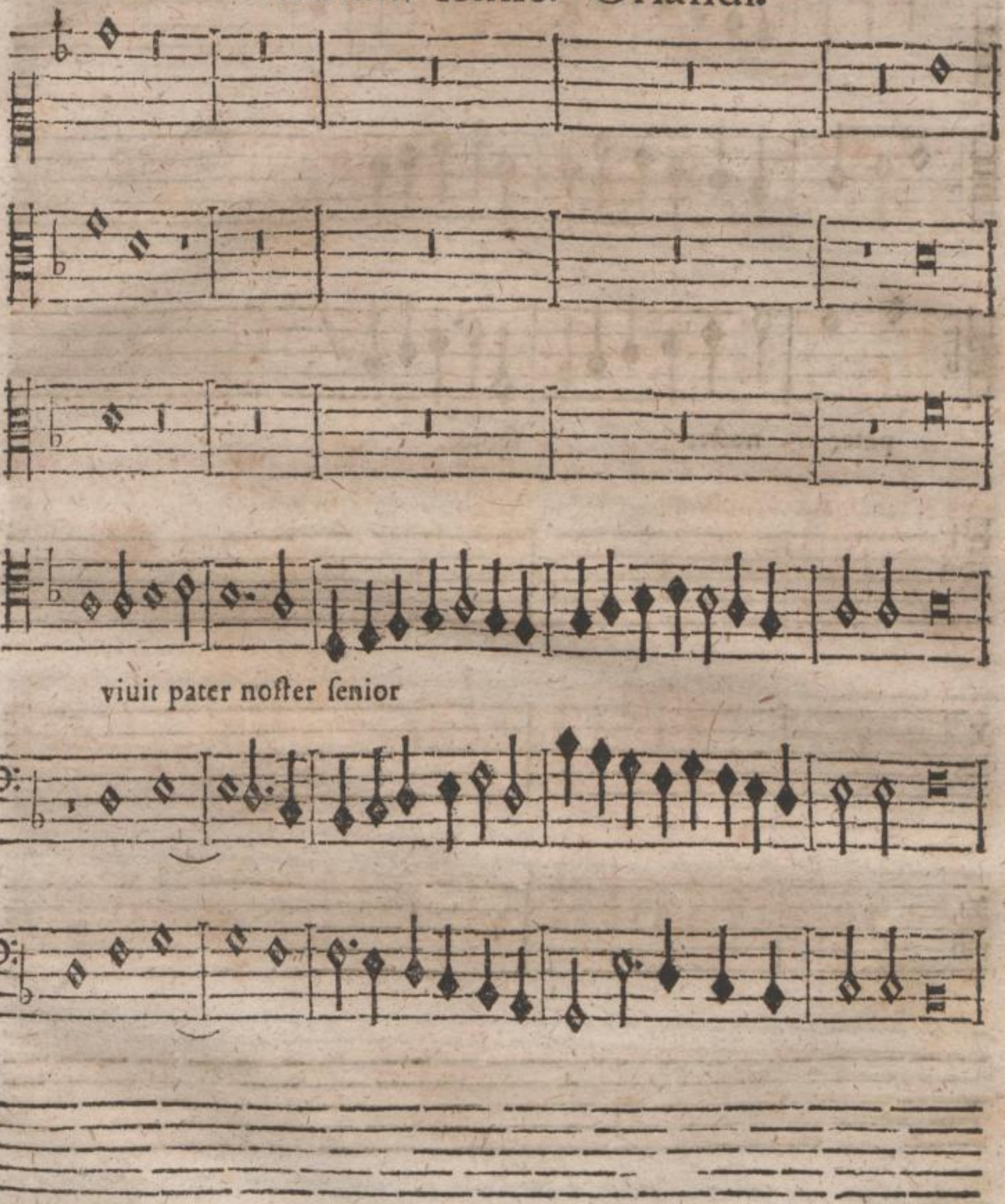
Plura talia paſſim. Illuſtre exemplum habes in Orlandi Triſtis eſt n. 172. in verbis, quæ circumdabit me.

## Puerorum ſeu paruulorum. Orlandi.

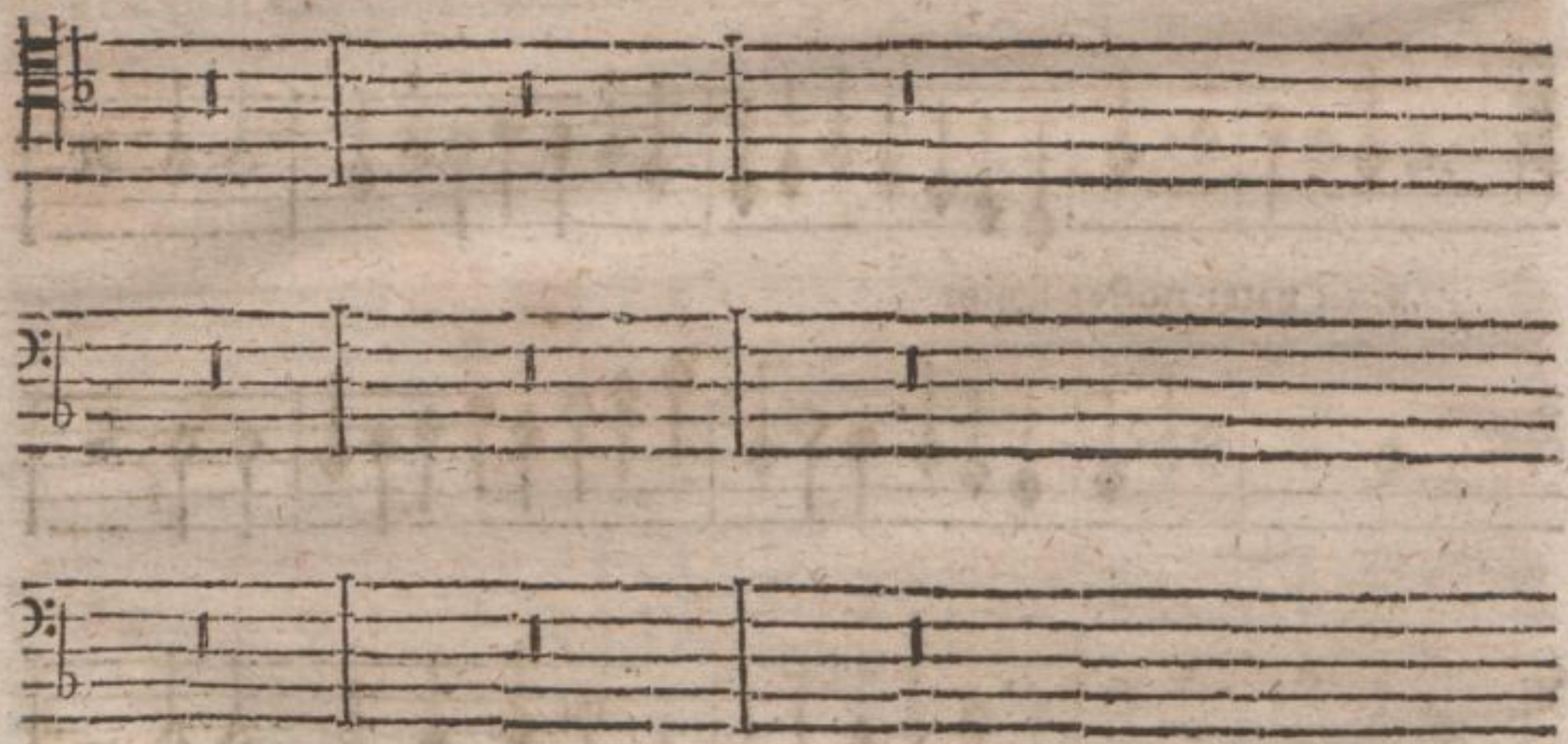


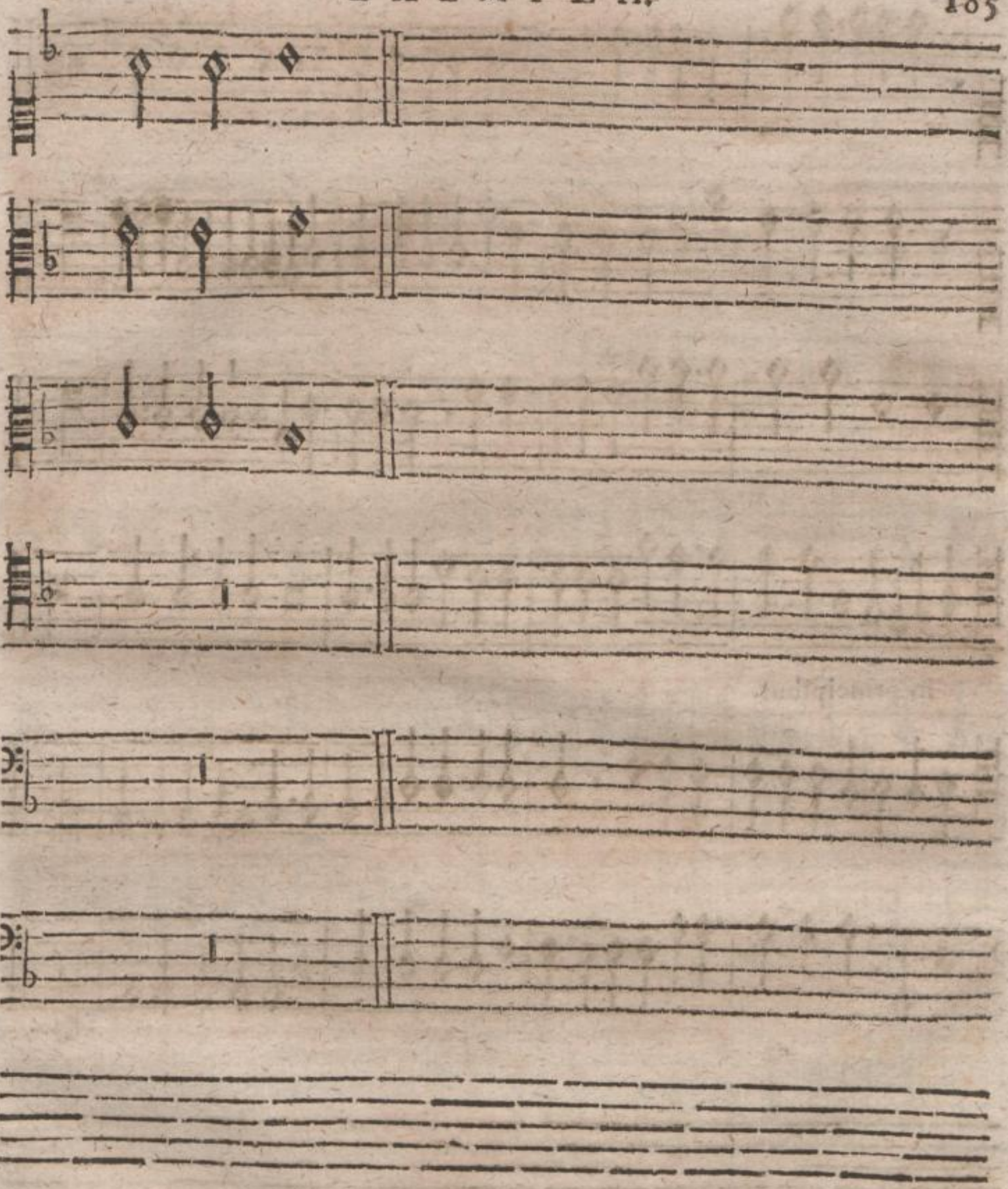

Tædium

# Tædium ſenile. Orlandi.

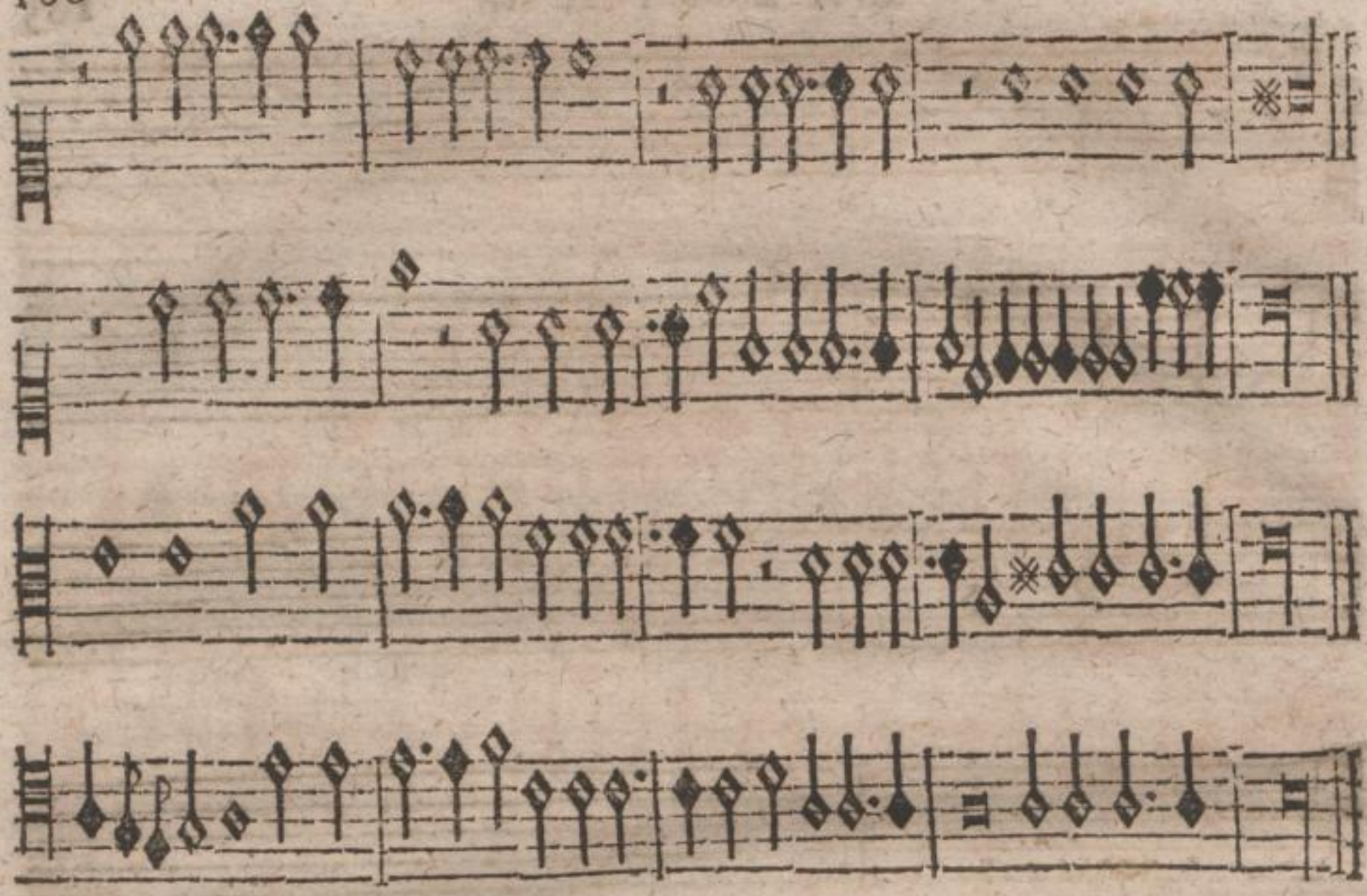


pater noſter ſenior.

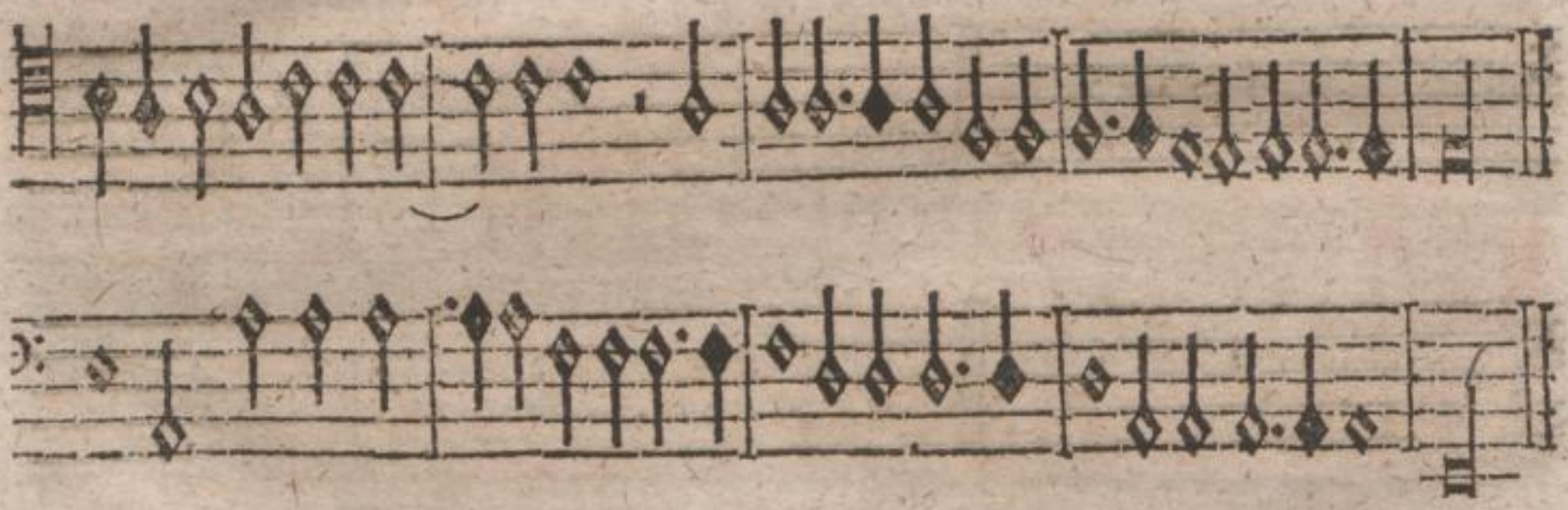




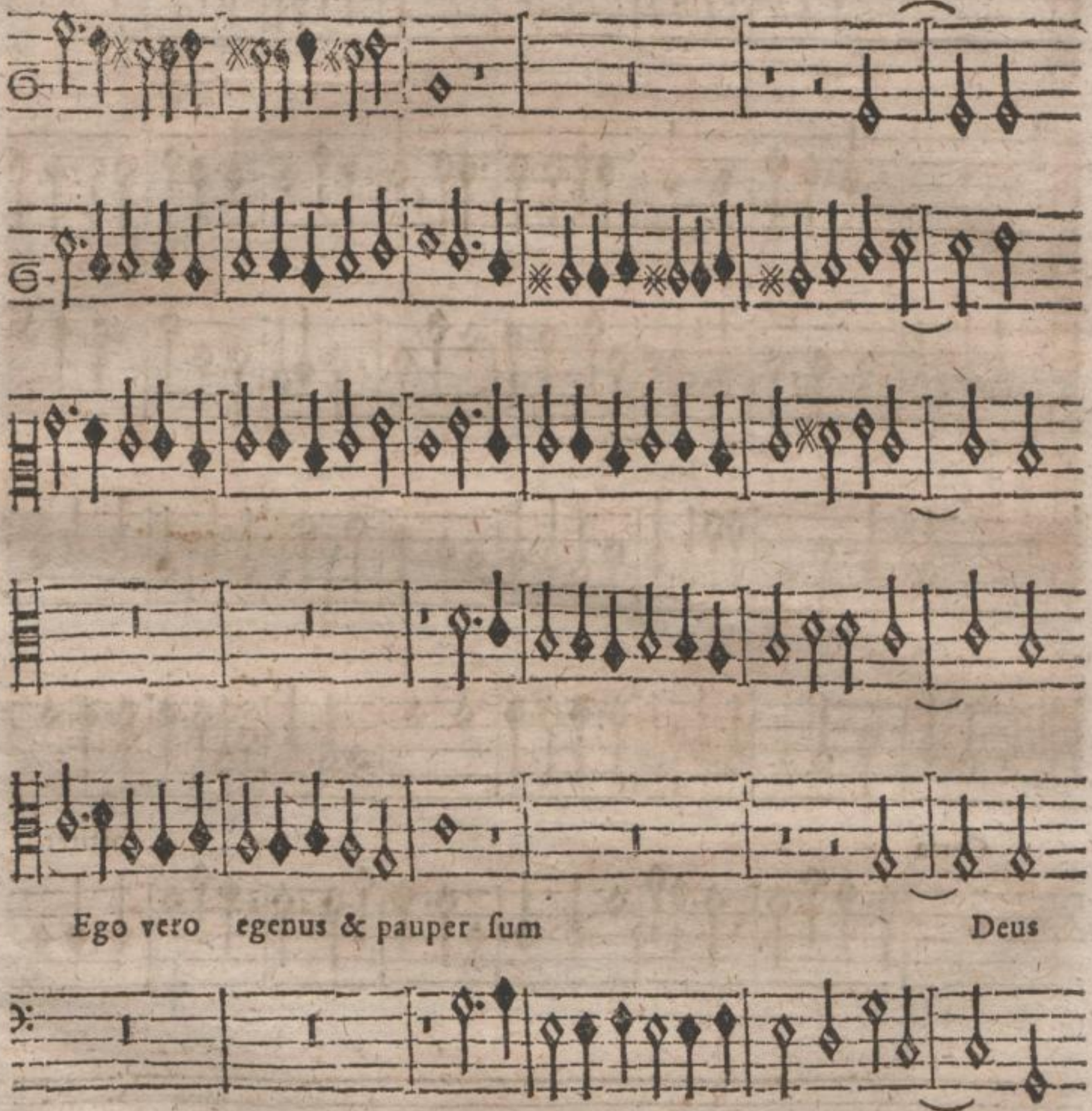
Contemptionis, cum clauſulæ minime plauſibiles adhibentur: quale exemplum eſt eiuſdem Orlandi, cum in principibus ſpem negat eſſe ponendam hiſce modulis:



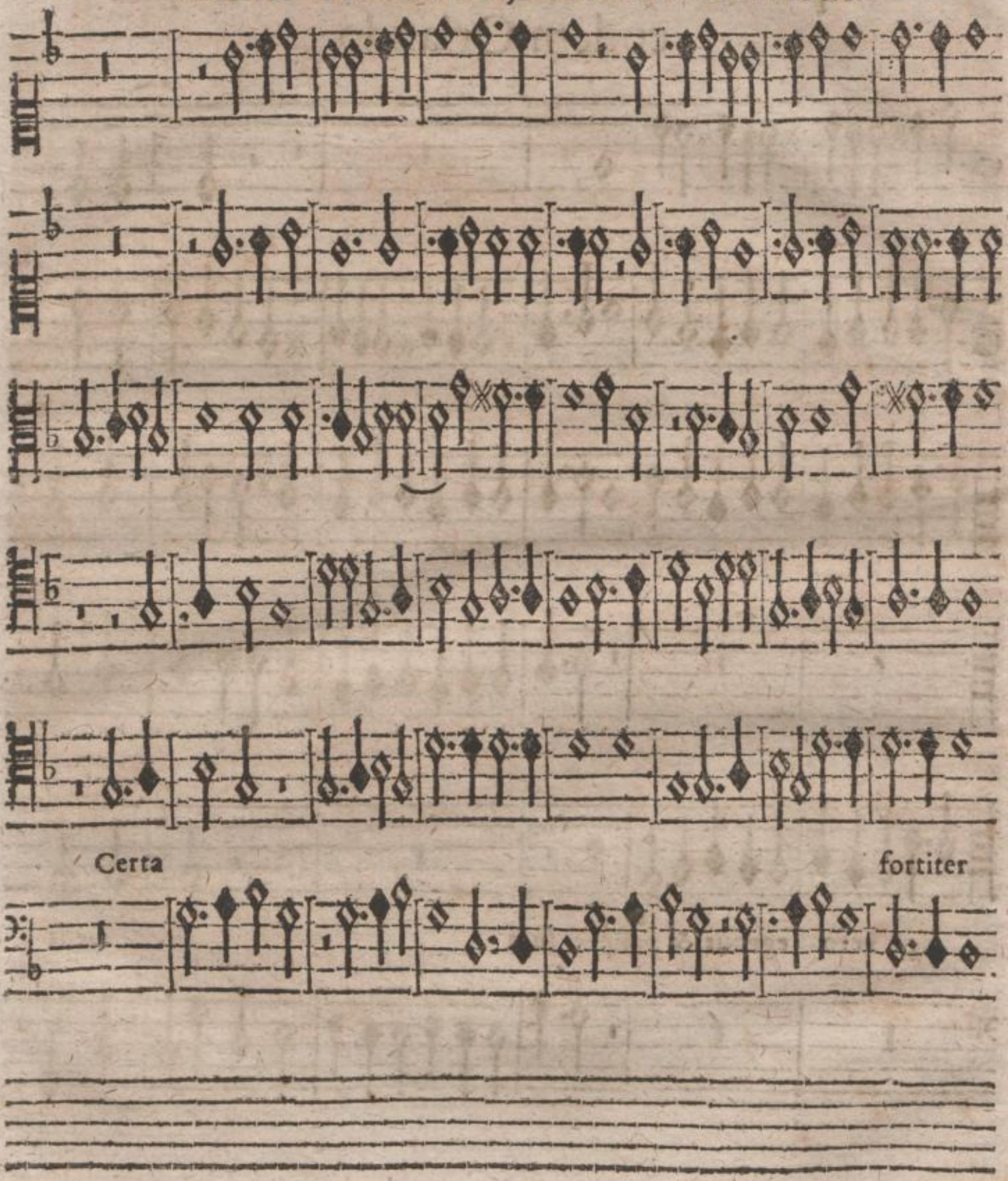
in principibus.



# Pauperum & mendicorum imitatio, ex eodem Orlando.

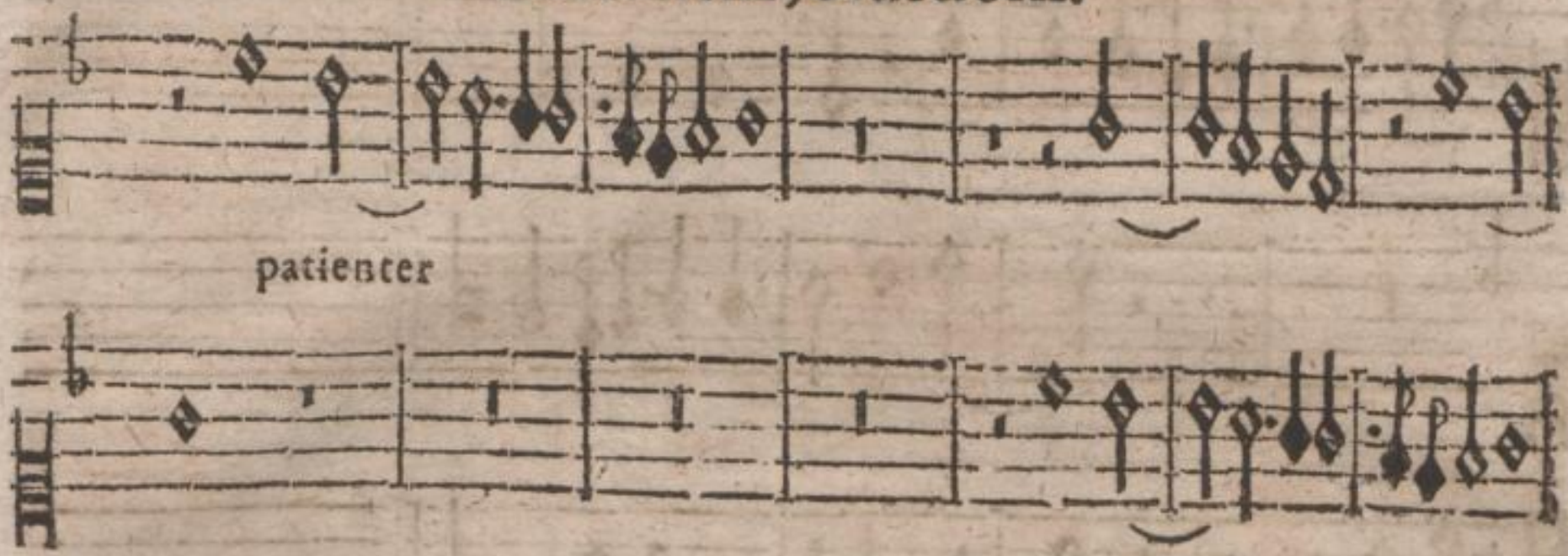


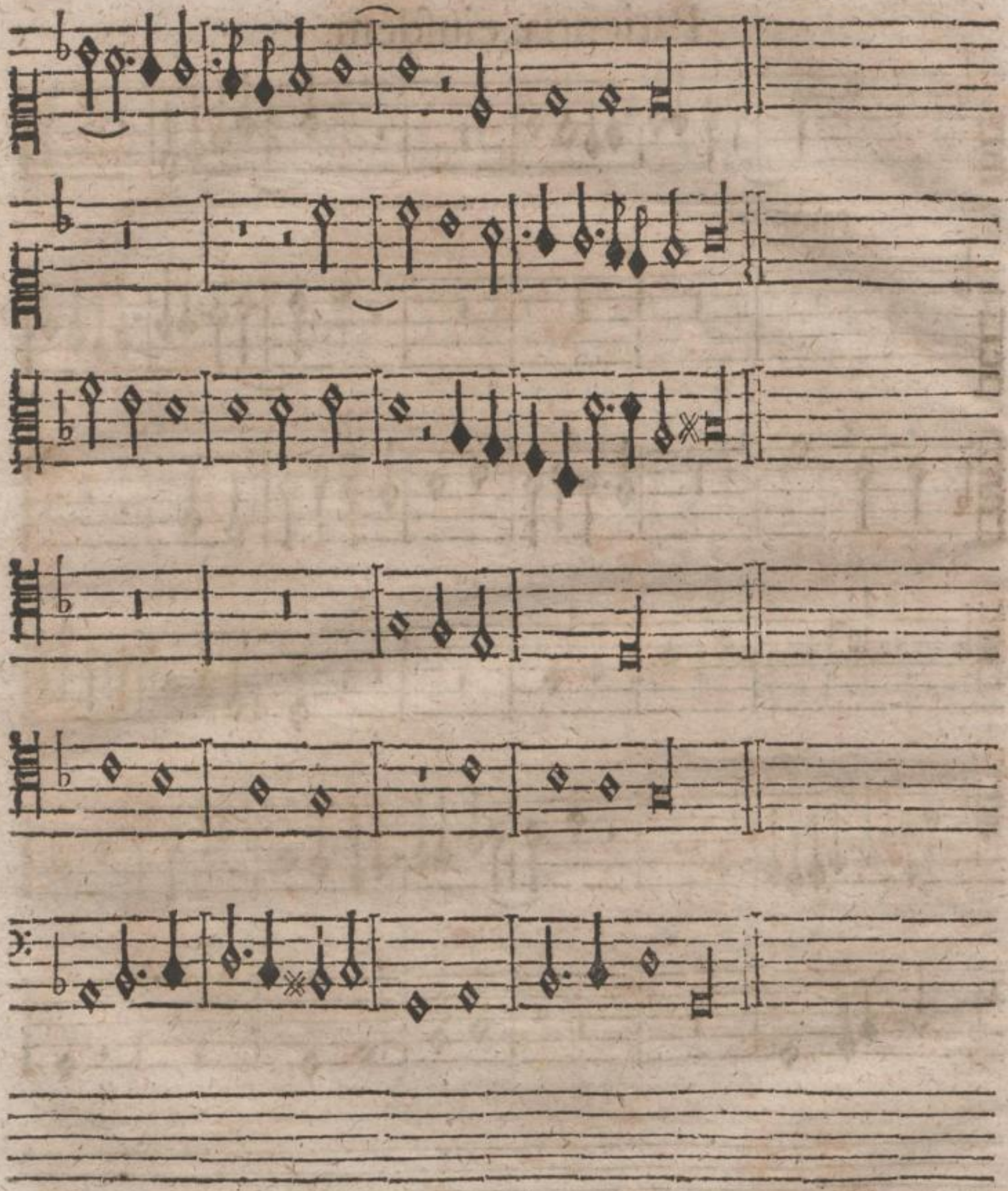
## Certandi formula, eiuſdem Orlandi.




Patien-

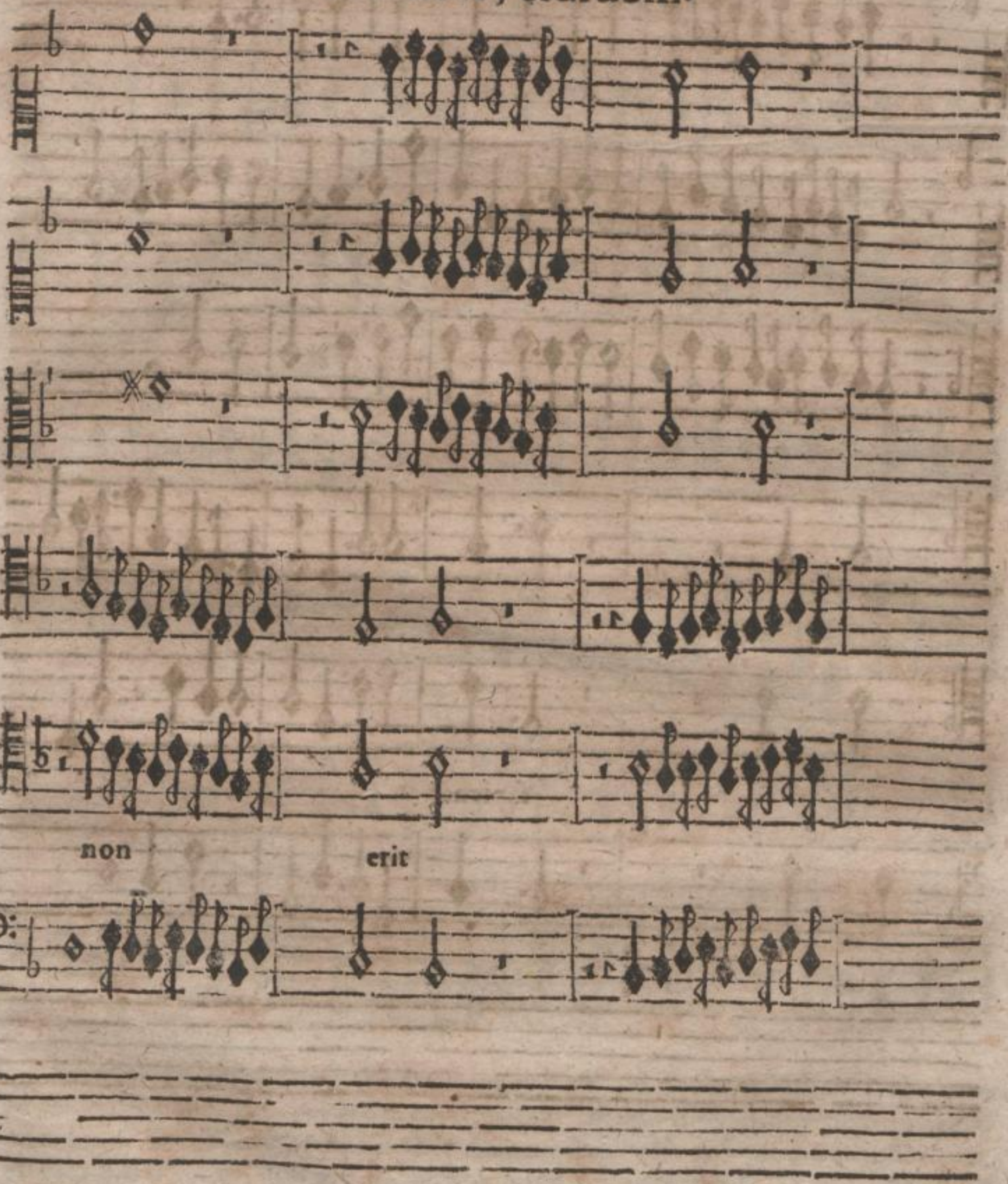
## Patientiæ, eiuſdem.

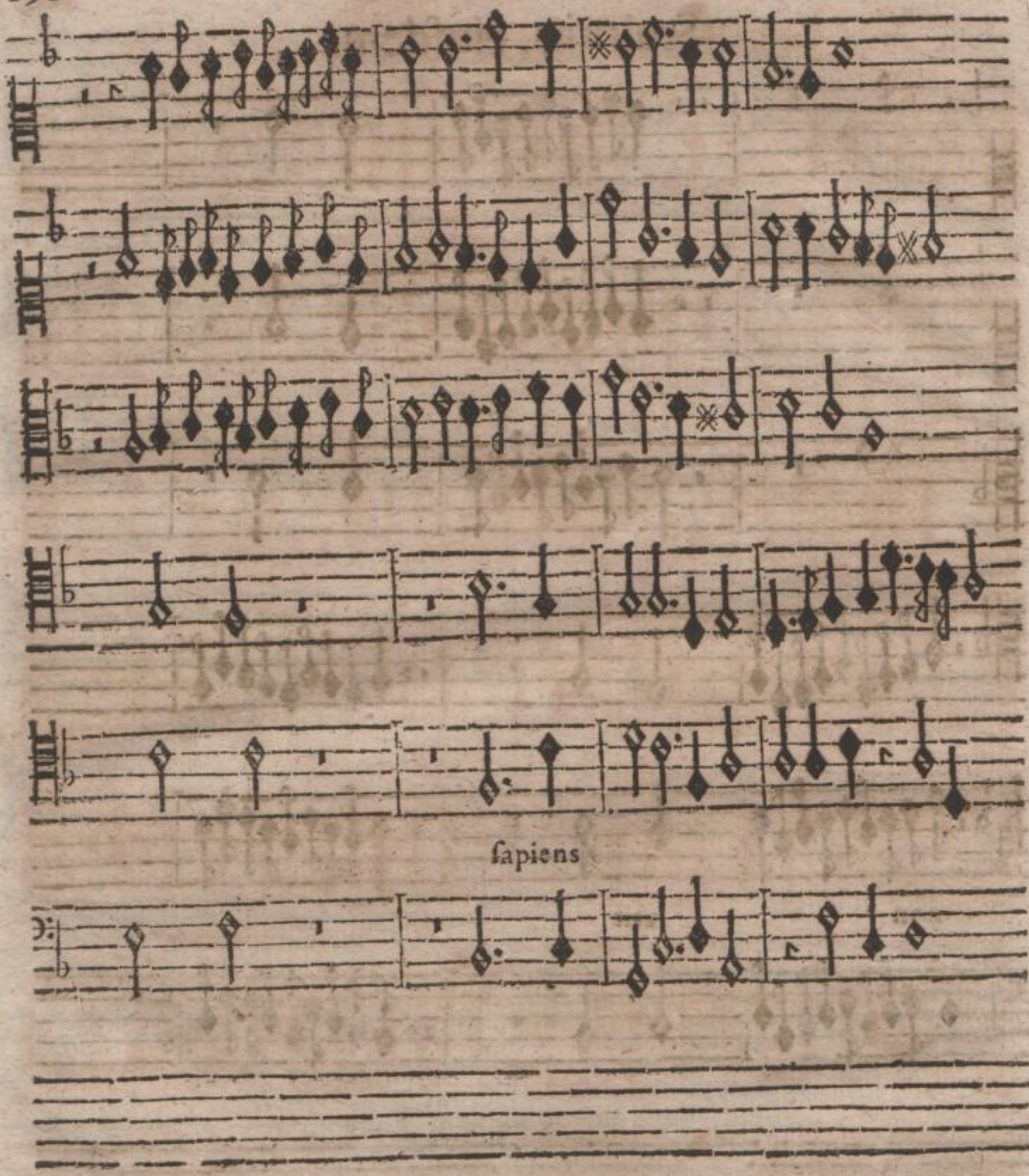




Stultitiæ

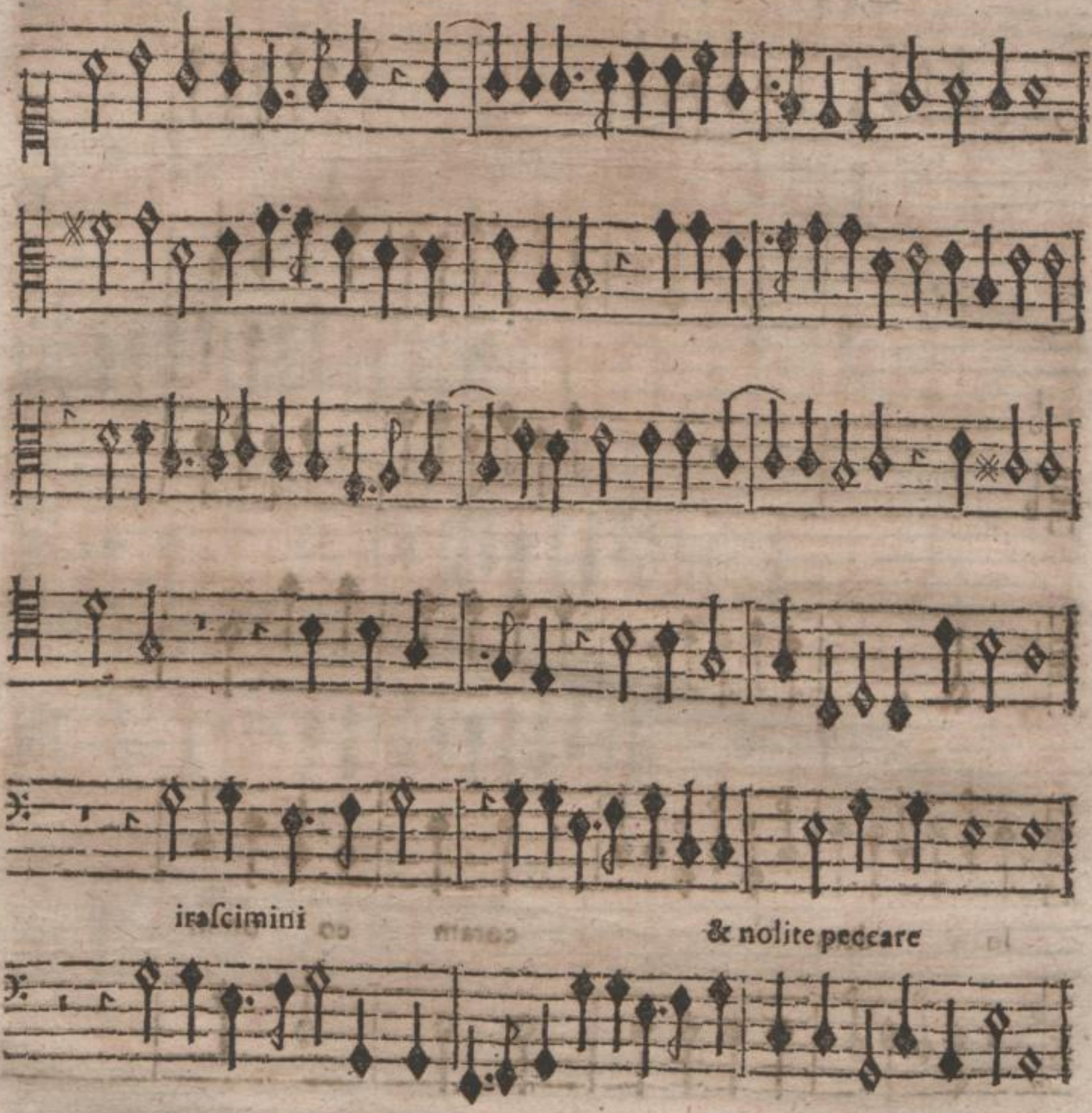
## Stultitiæ, eiuſdem.





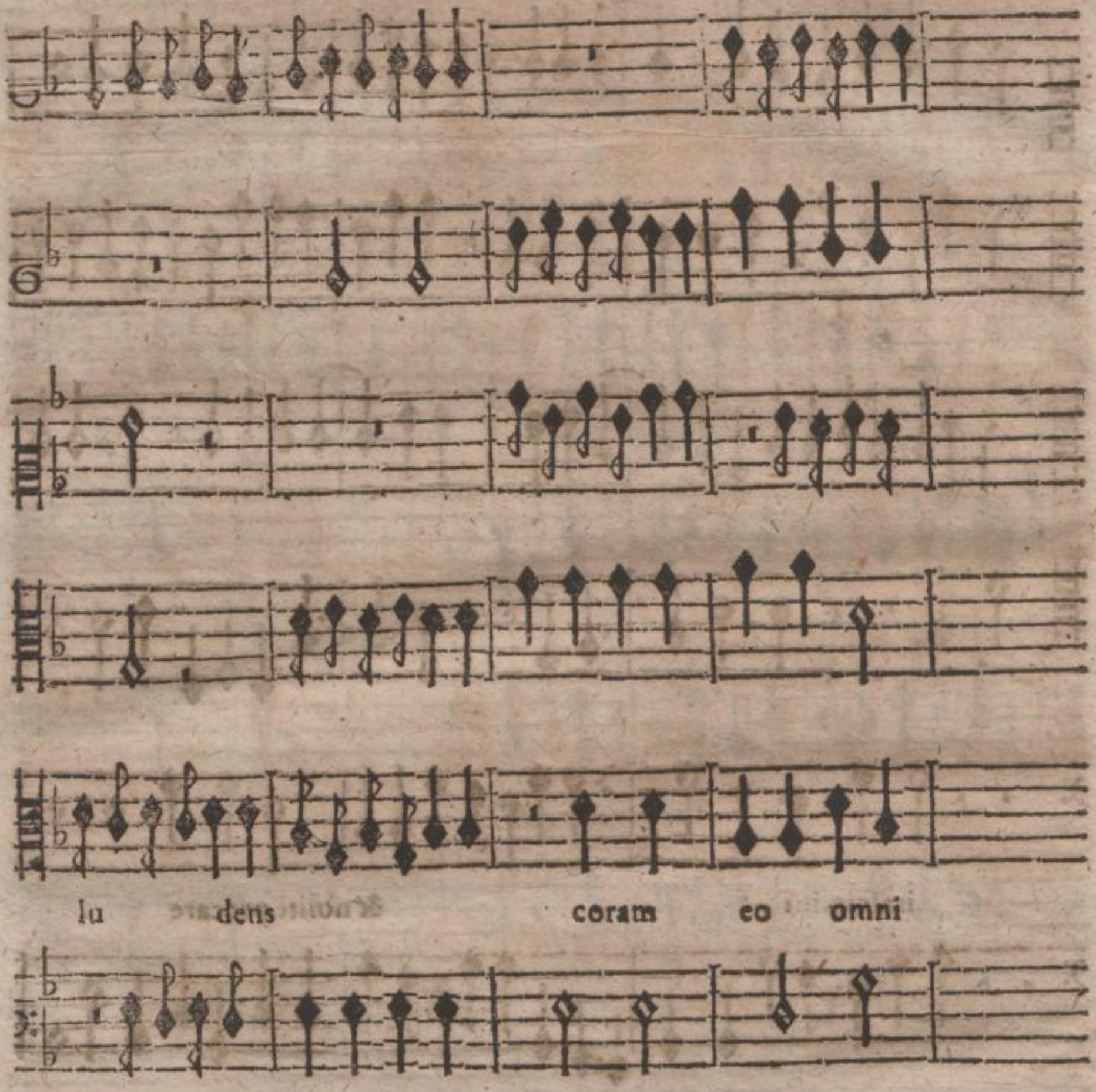
sapiens

## Iracundiæ, Eiusdem.

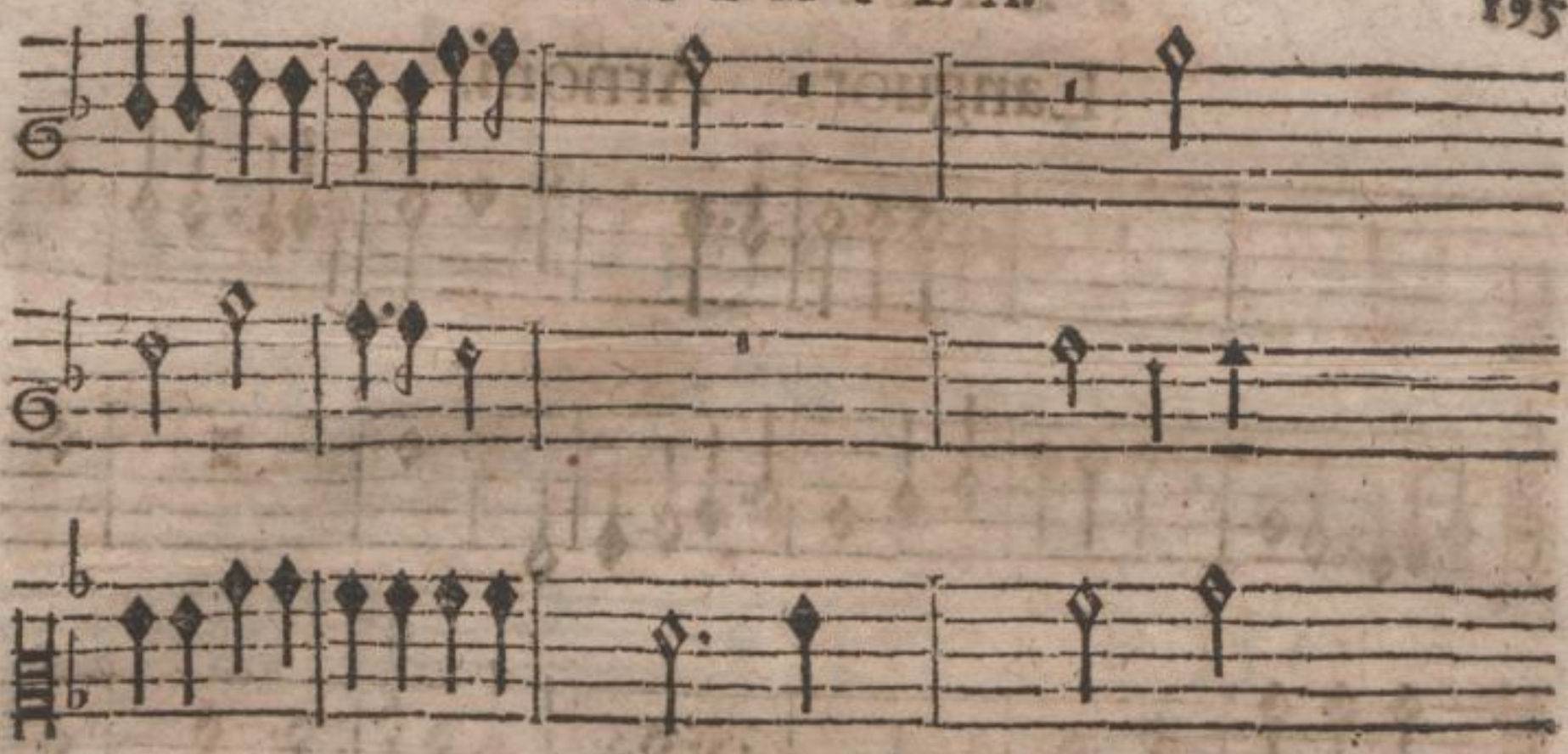



Stultitiam idem Orlandus graphice describit in Stabunt iusti, ad verba, nos insensati, &c. n. 227. vbi etiam exprimuntur affectus timoris, angustia, turbatio, admiratio. Excellit hic auctor in affectibus exprimendis: nisi quod modulis vtitur tardioribus & lentis; non pro hoc seculo, quod amat currentia. Dimidia & nigris (vt loquimur) notis concipe eius modulos, & erit quod mireris ac laudes.

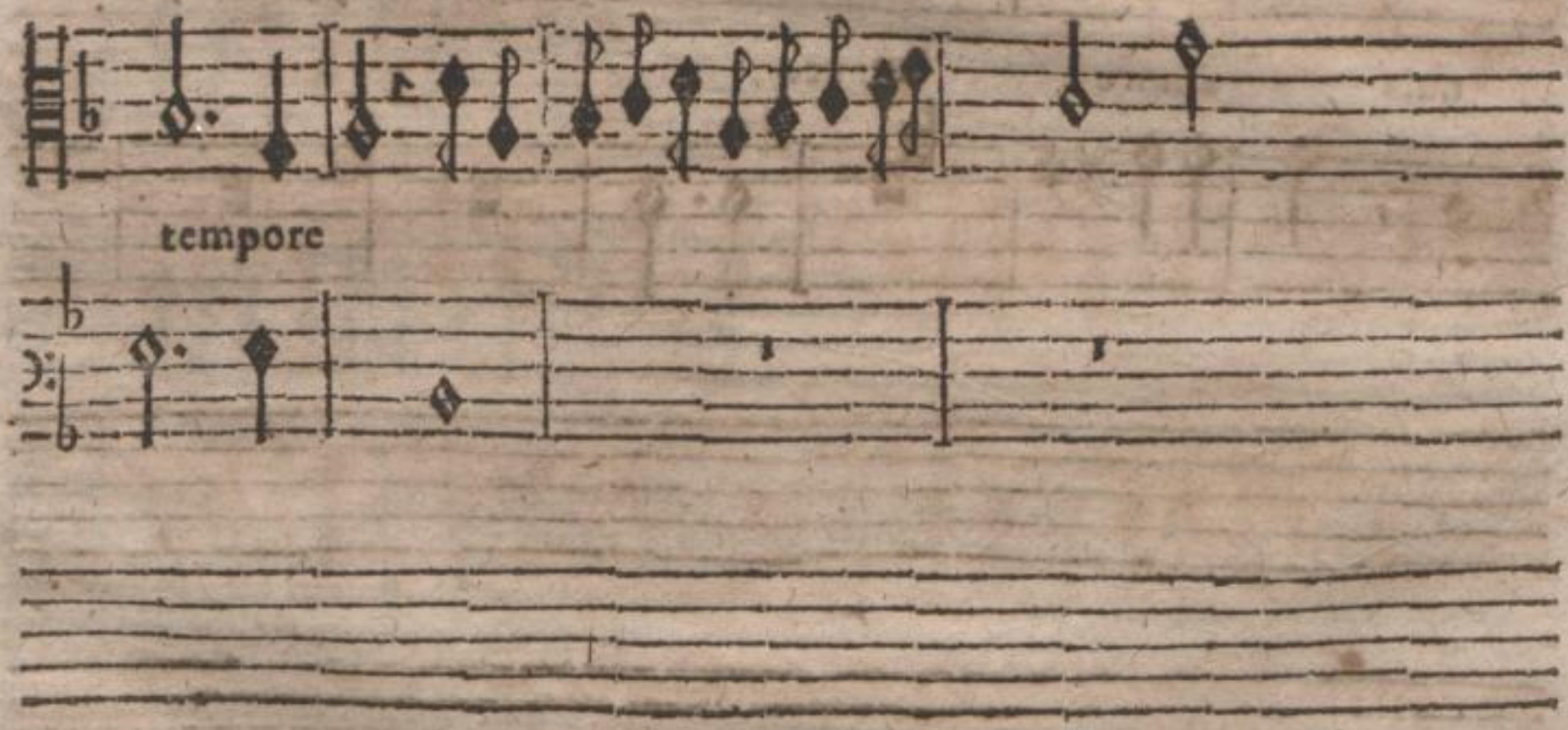
## Ludendi, ex Tiburtio Massaino.



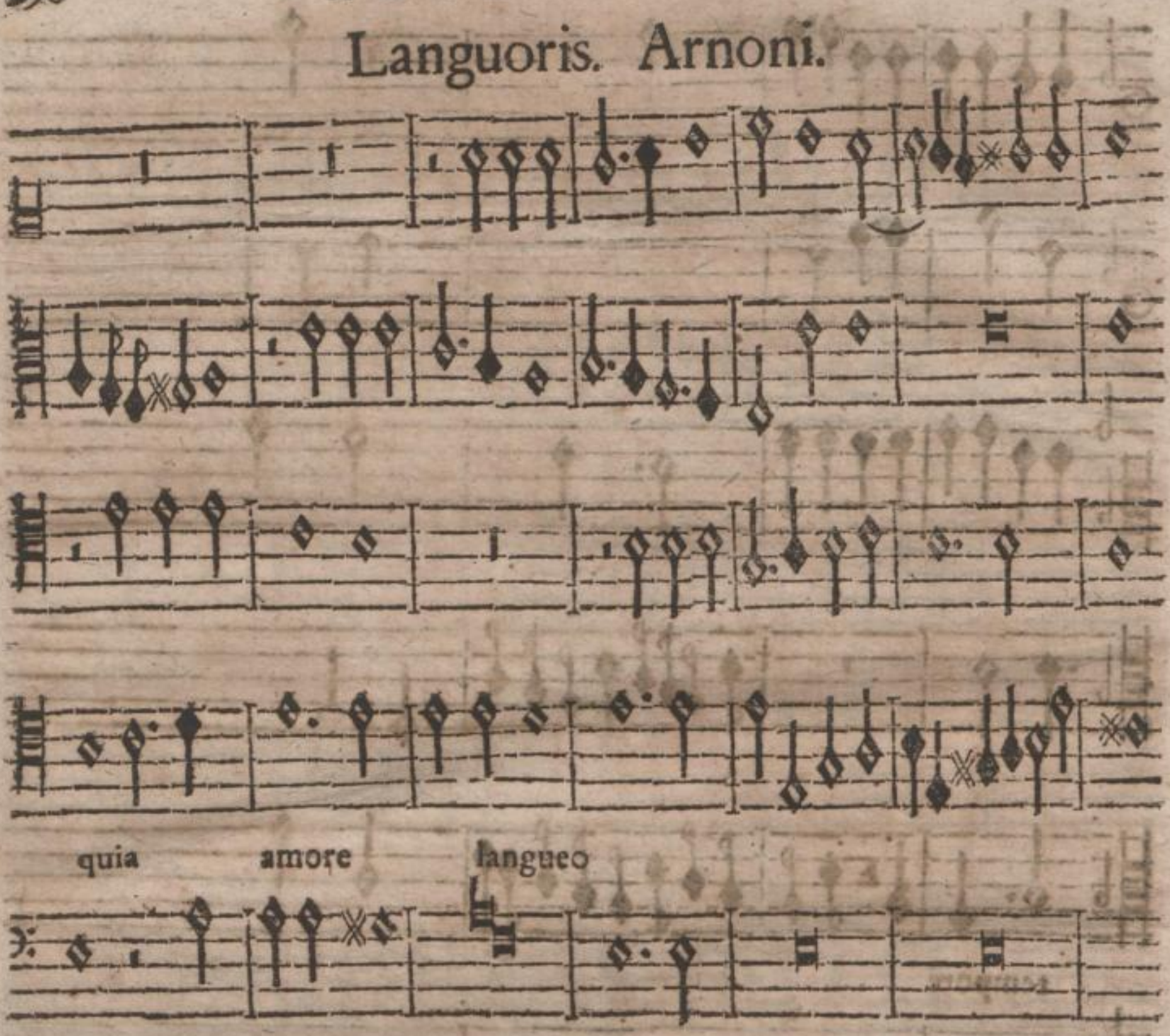
lu dens coram eo omni



tempore

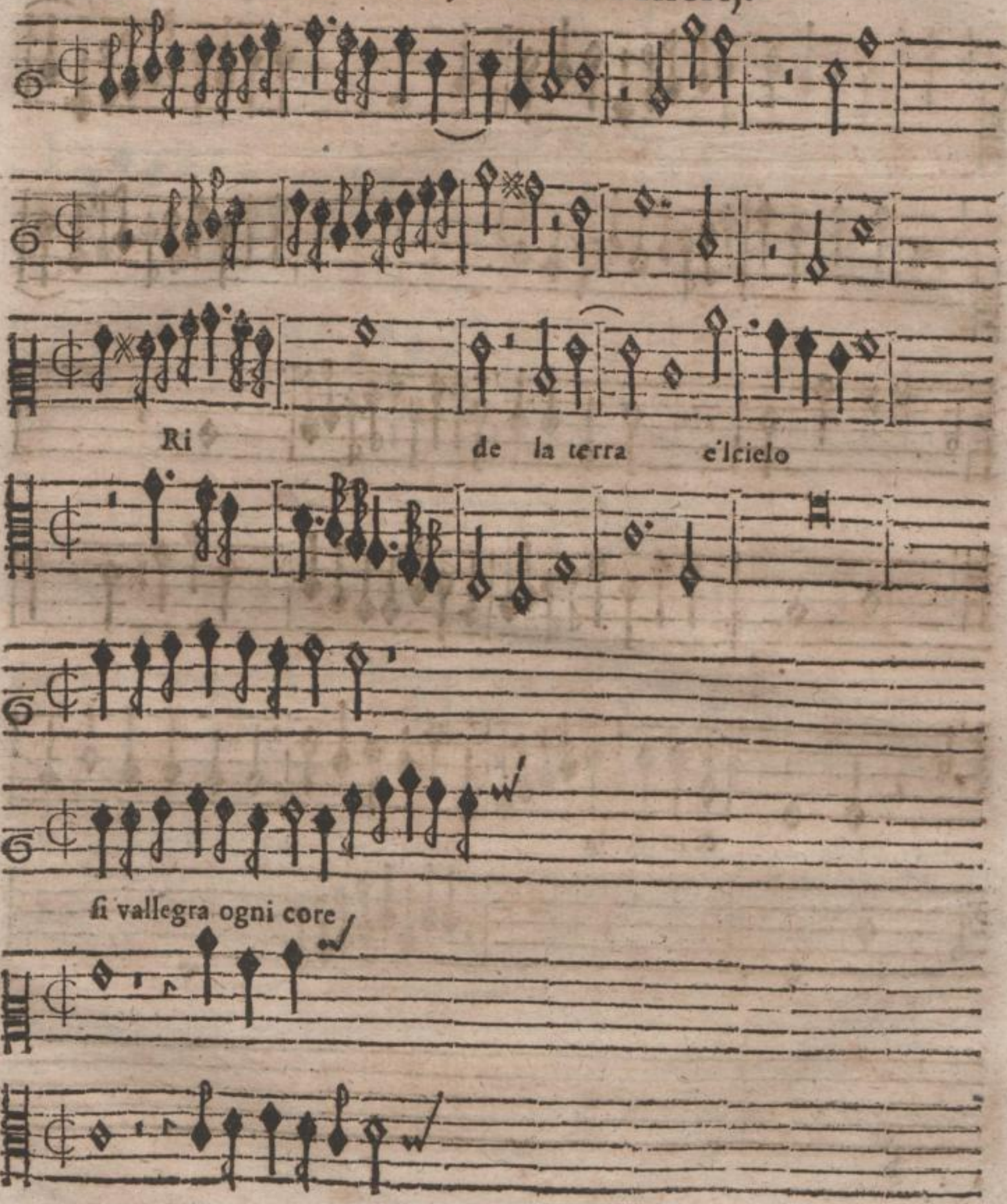


Languoris. Arnoni.



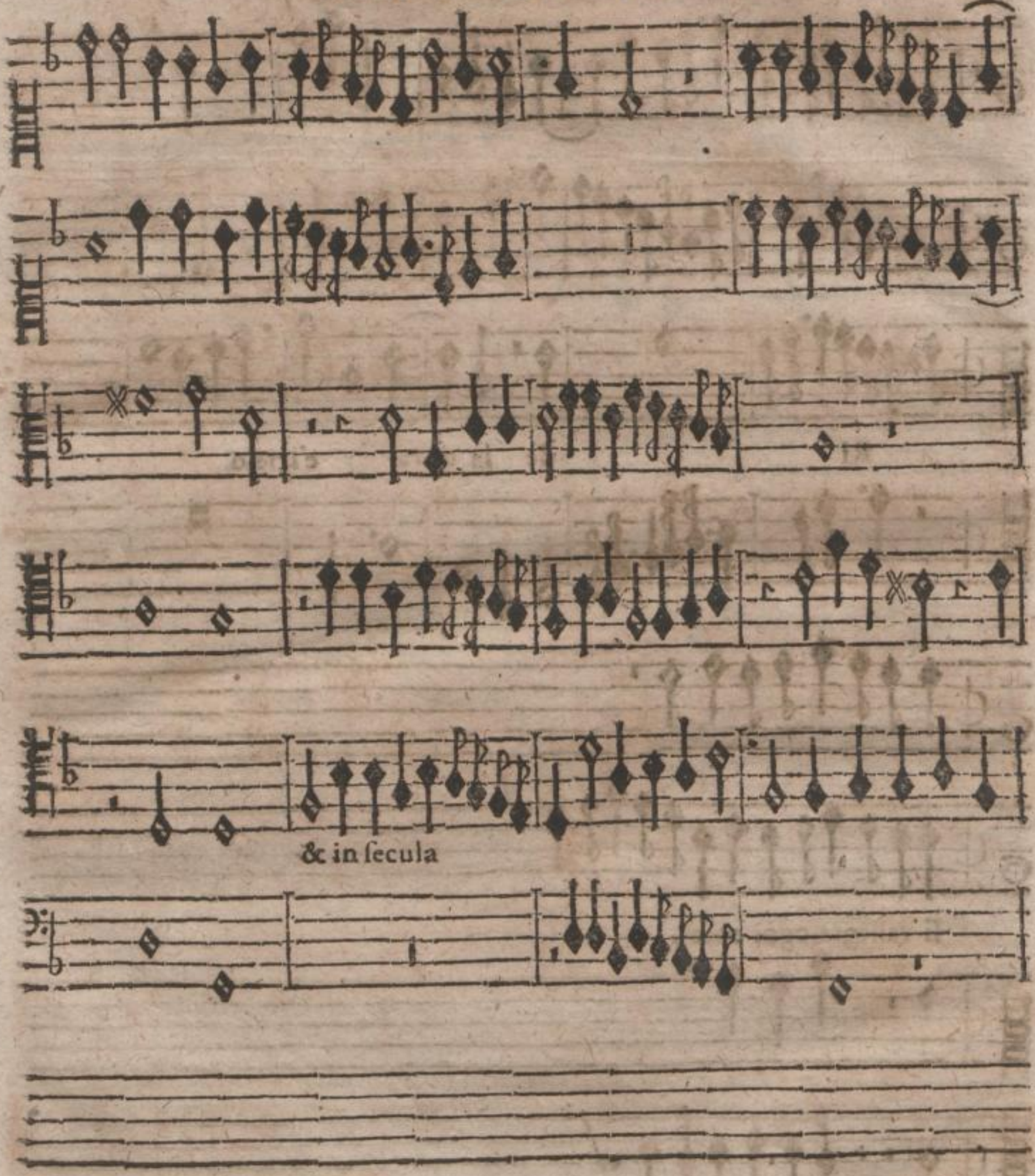

Ridendi

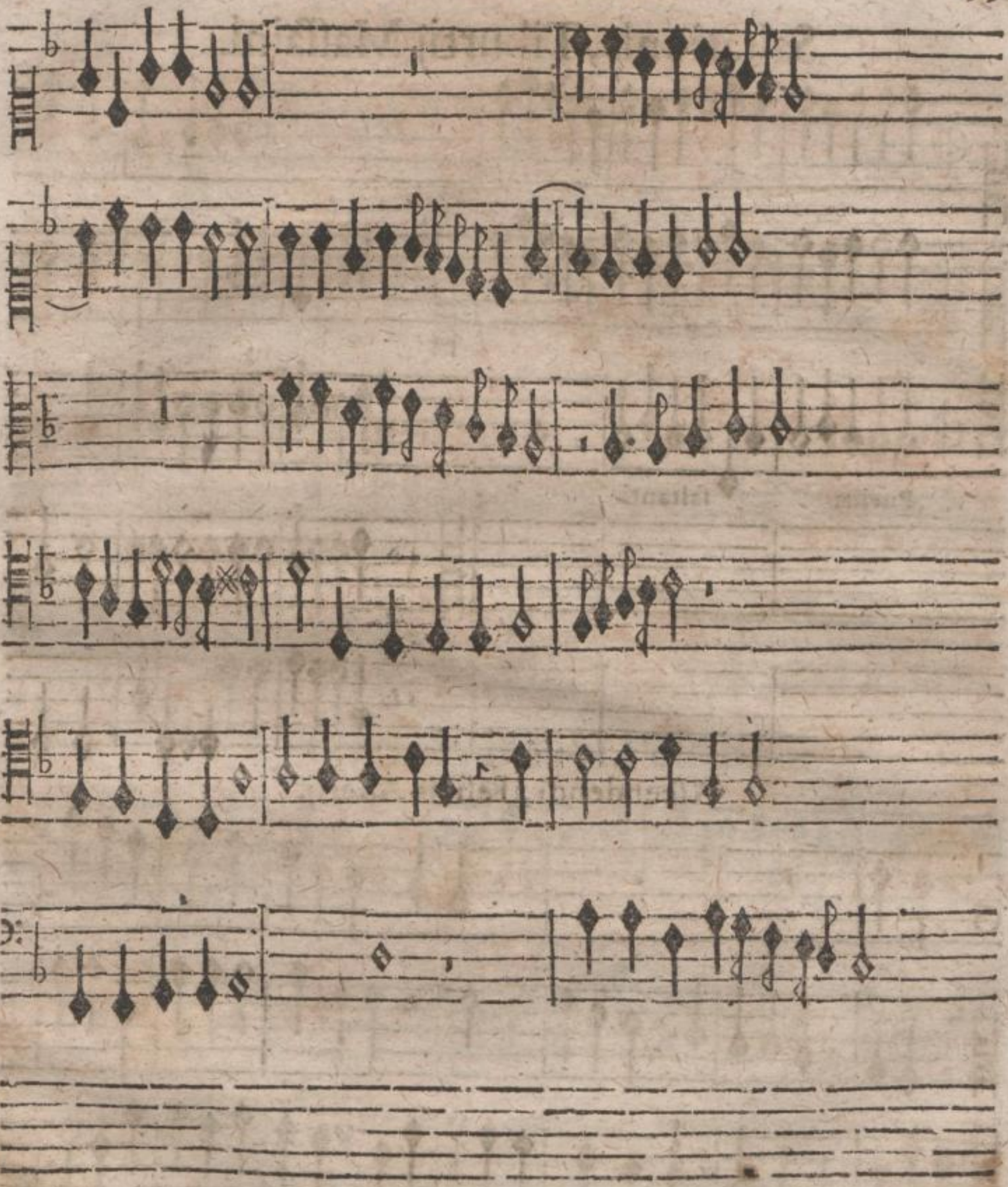
## Ridendi, Felicis Anerij.



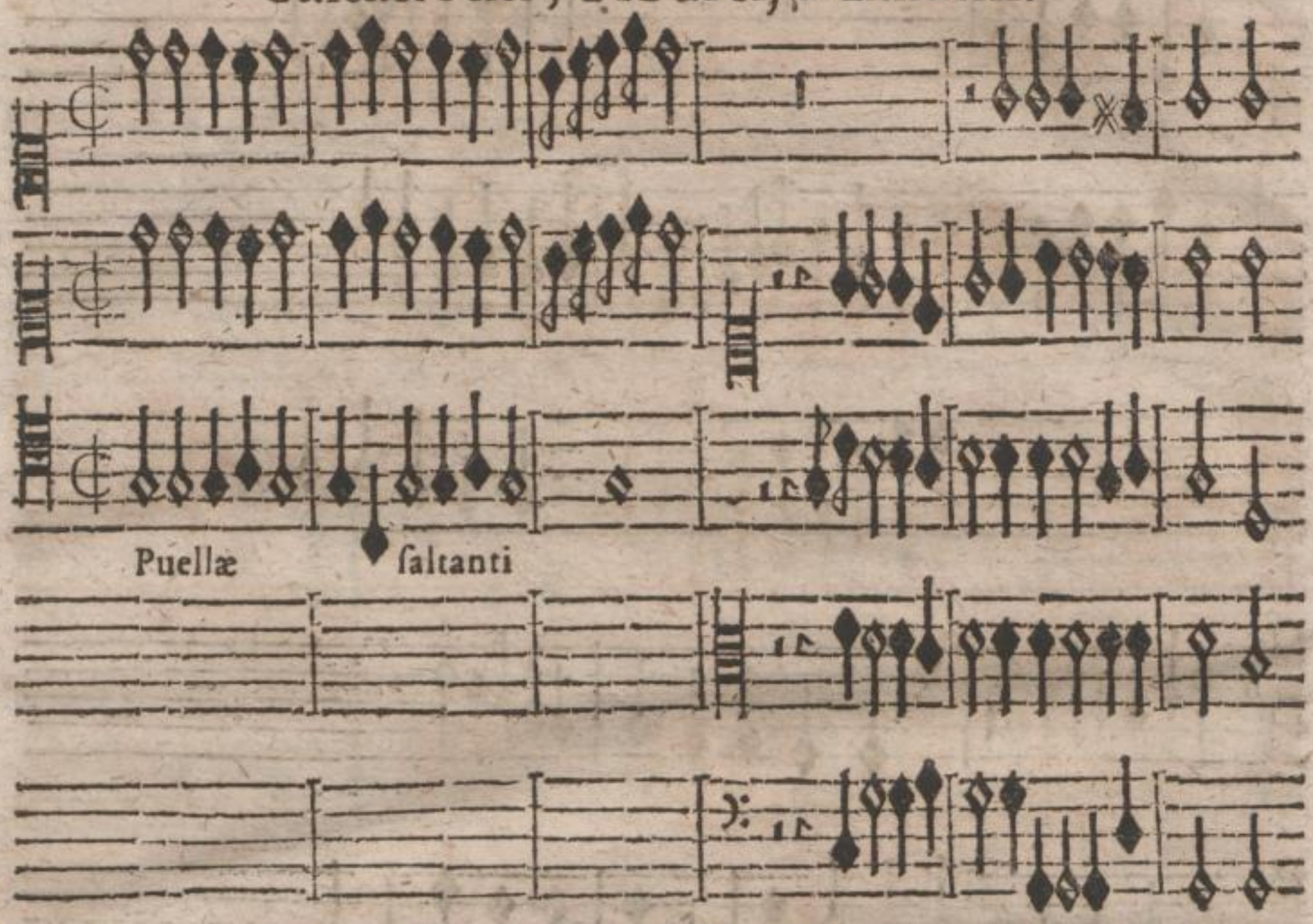

Aliud

## Aliud. Orlandi.

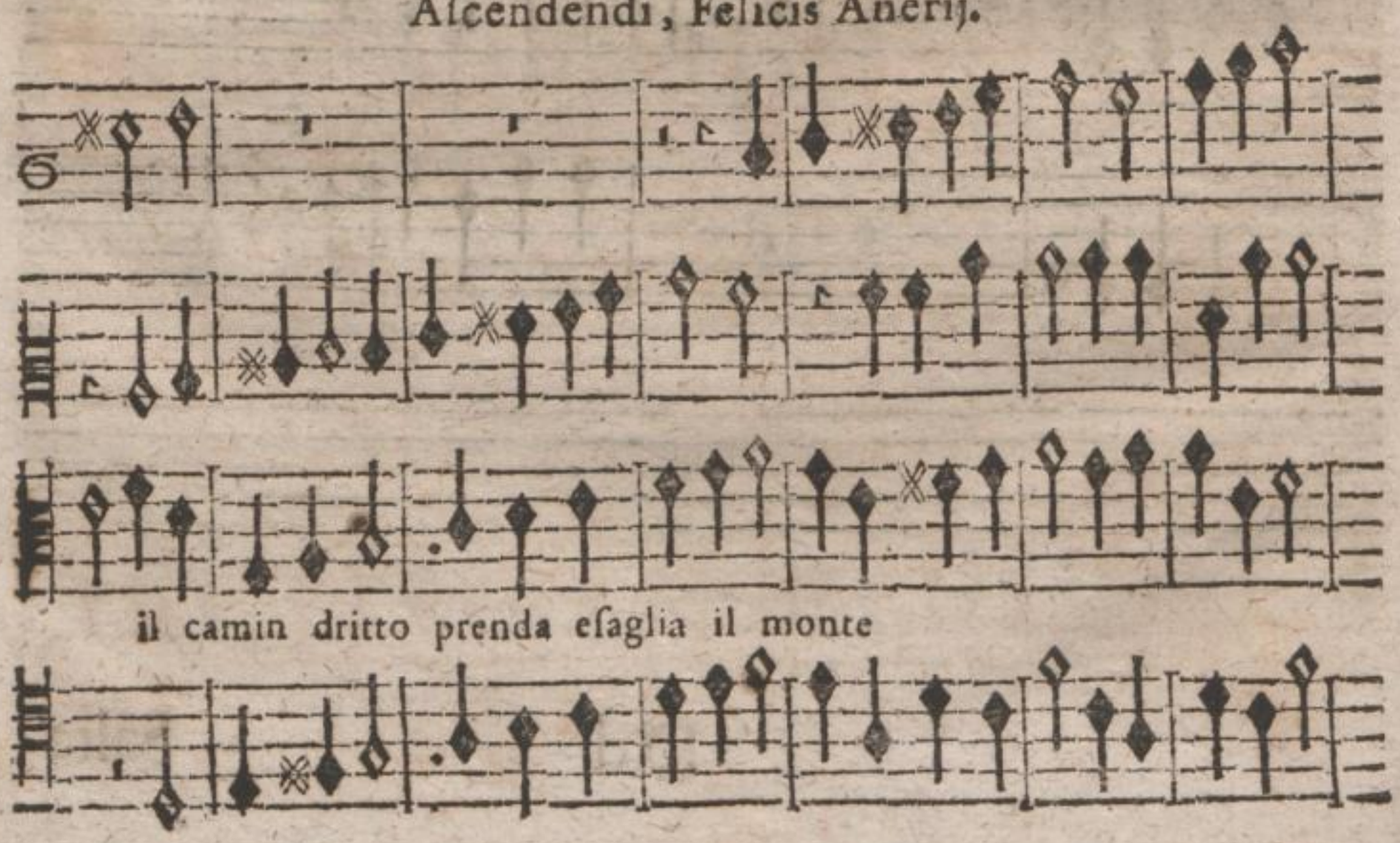




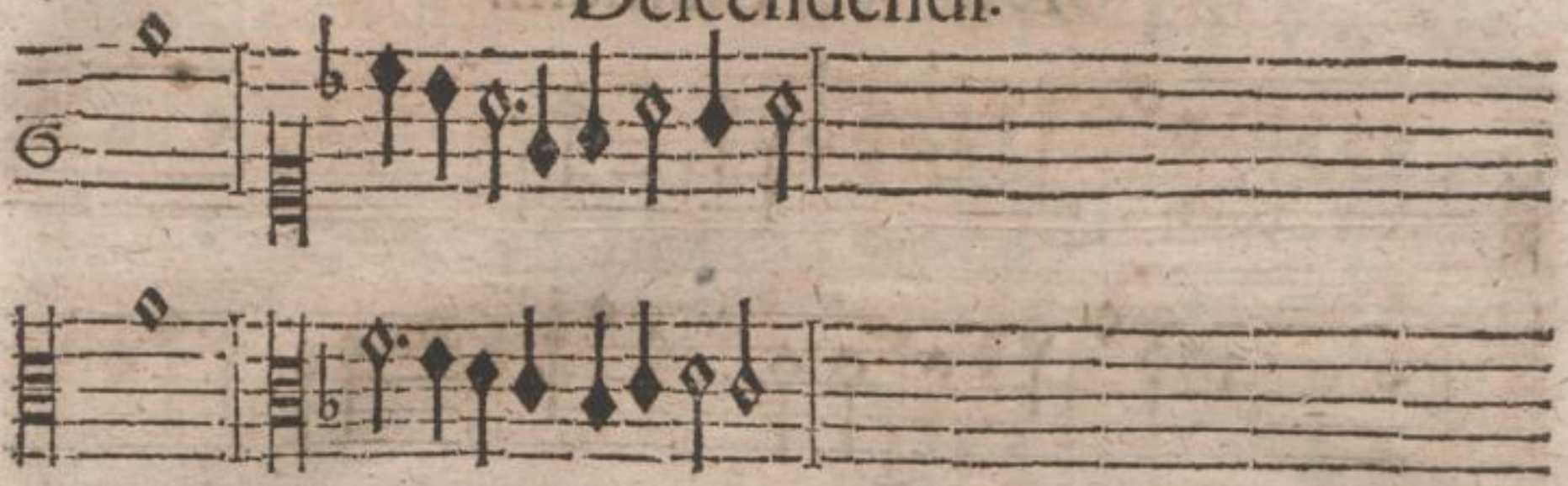
Saltationis, Tiburtij Maſſaini.



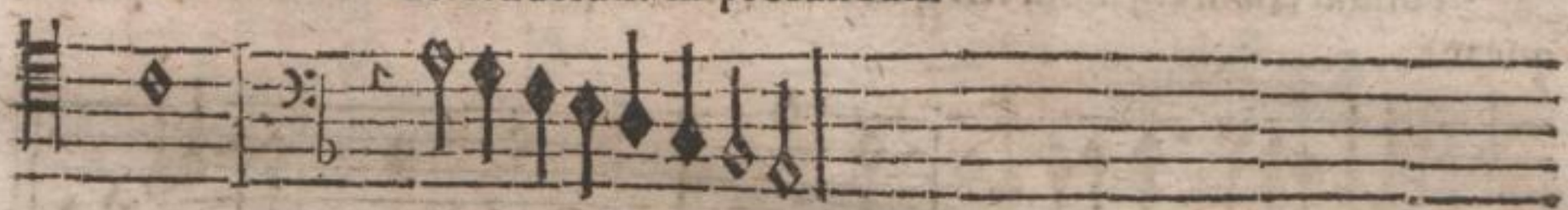

Aſcendendi, Felicis Anerij.



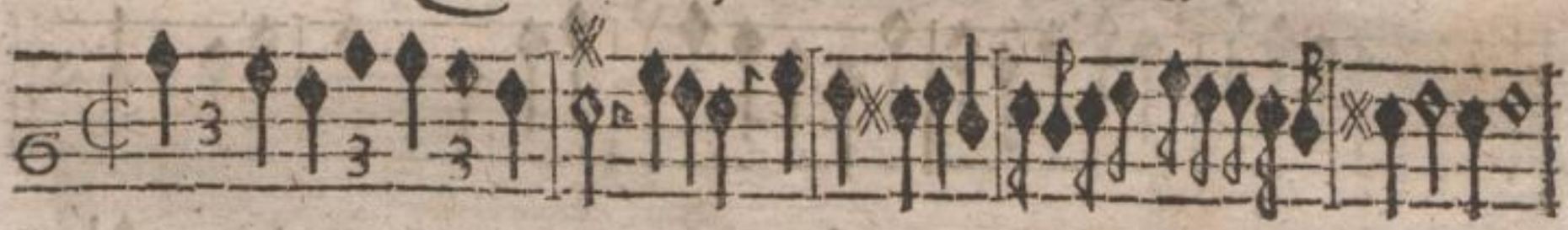
## Descendendi.



descenderunt in profundum

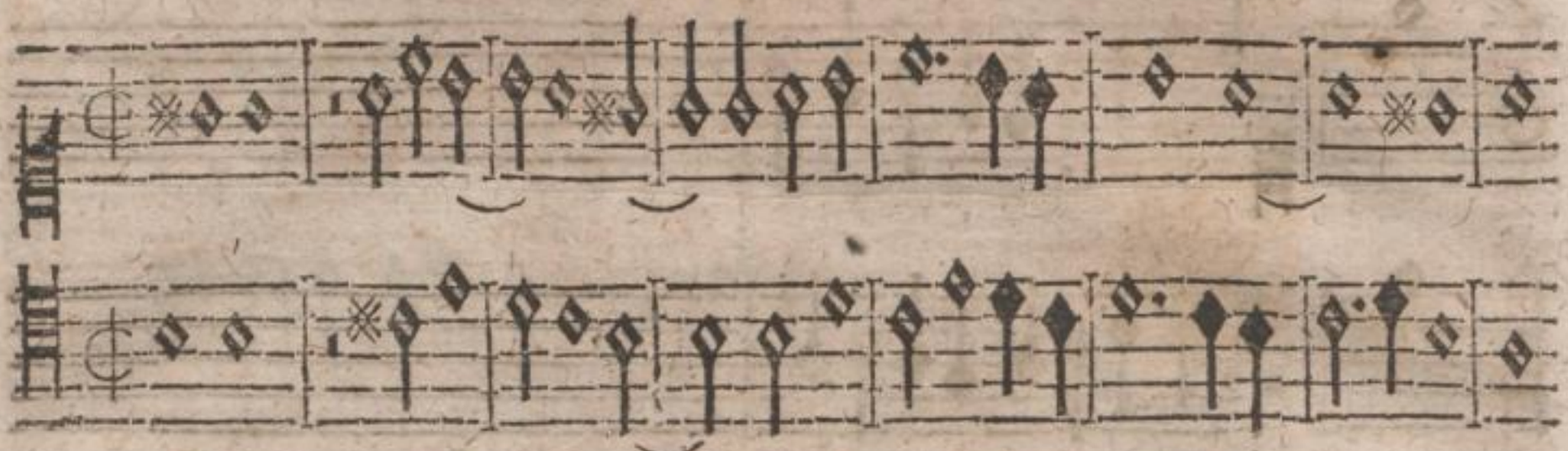


## Quærendi, Iacobi Petrini.

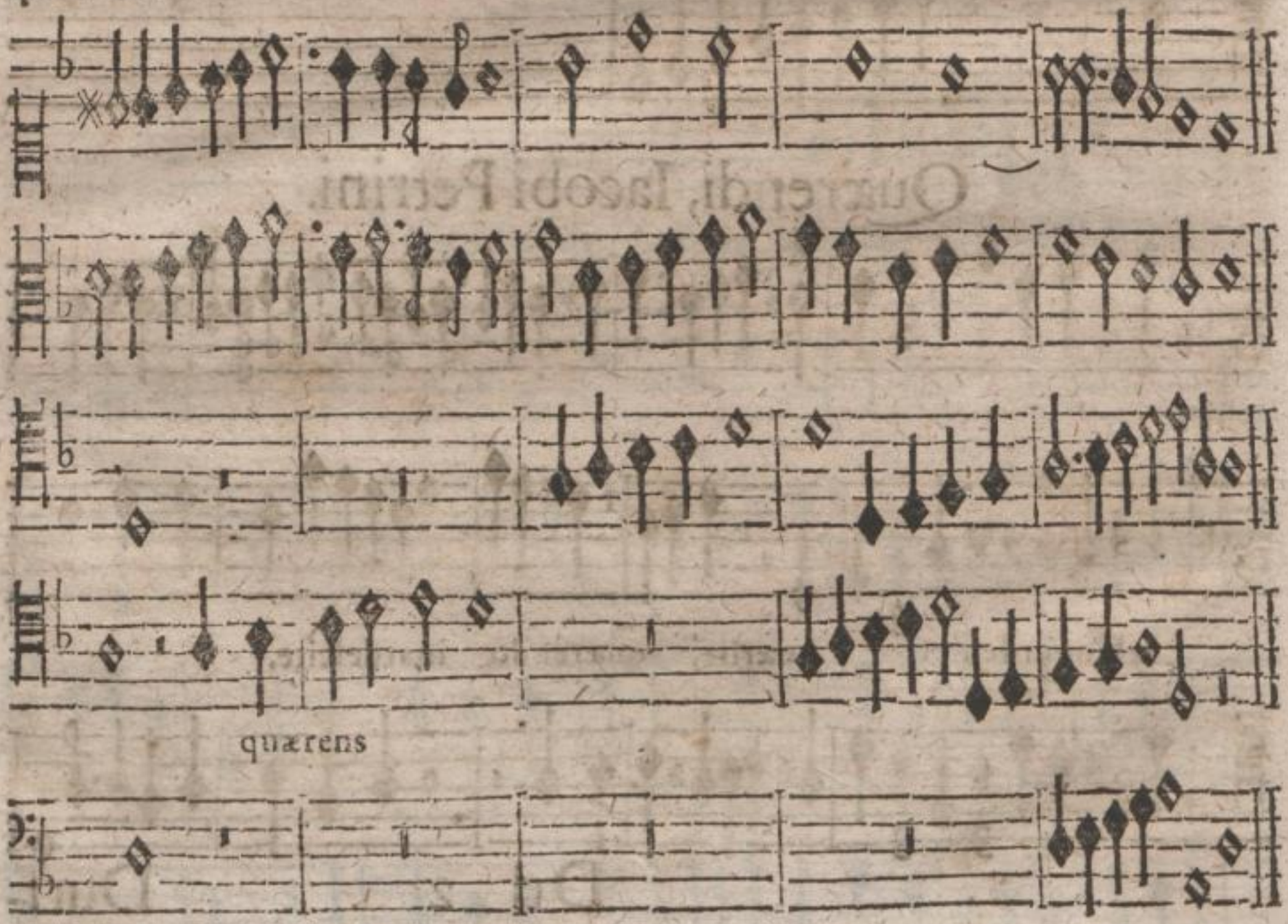


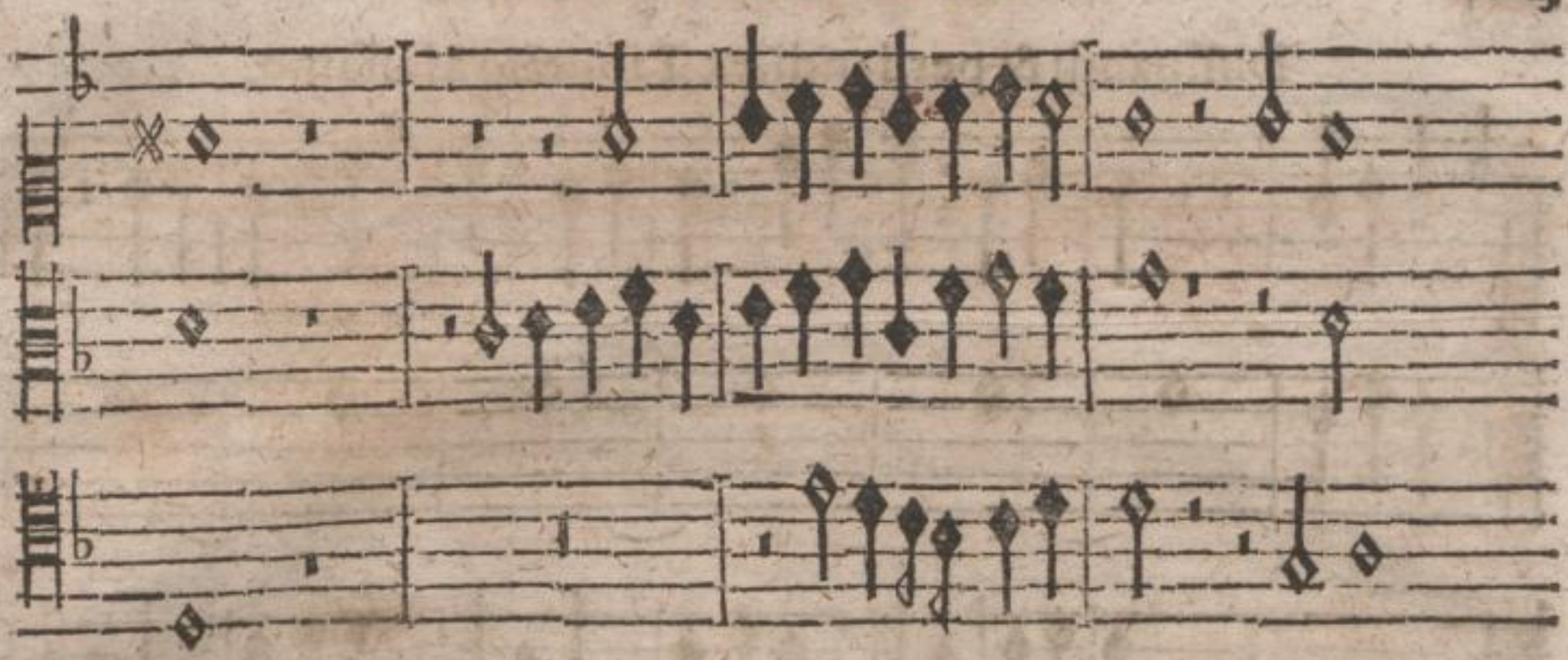
Iesum ardenter quærite, quærendo inardescite.

## Duritiæ, Eiuſdem.

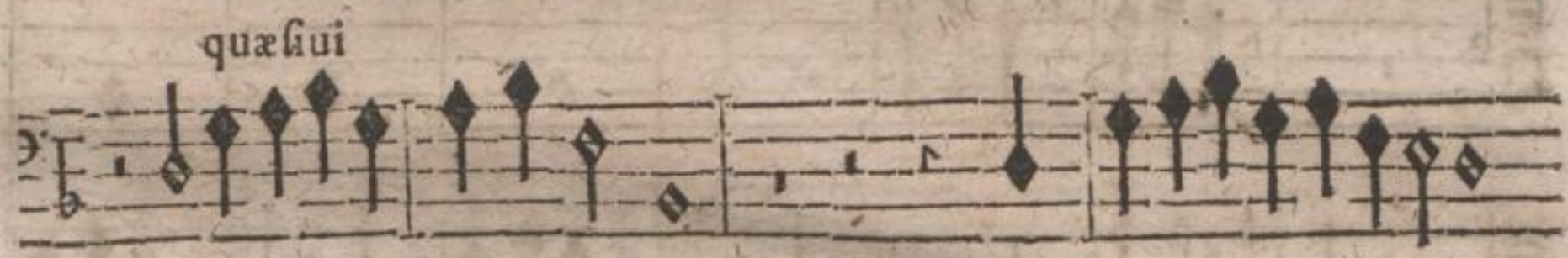



Poſſunt etiam alij modi eſſe quærendi, vt in Orpheo Vecchio hæc exempla eſſe queant.

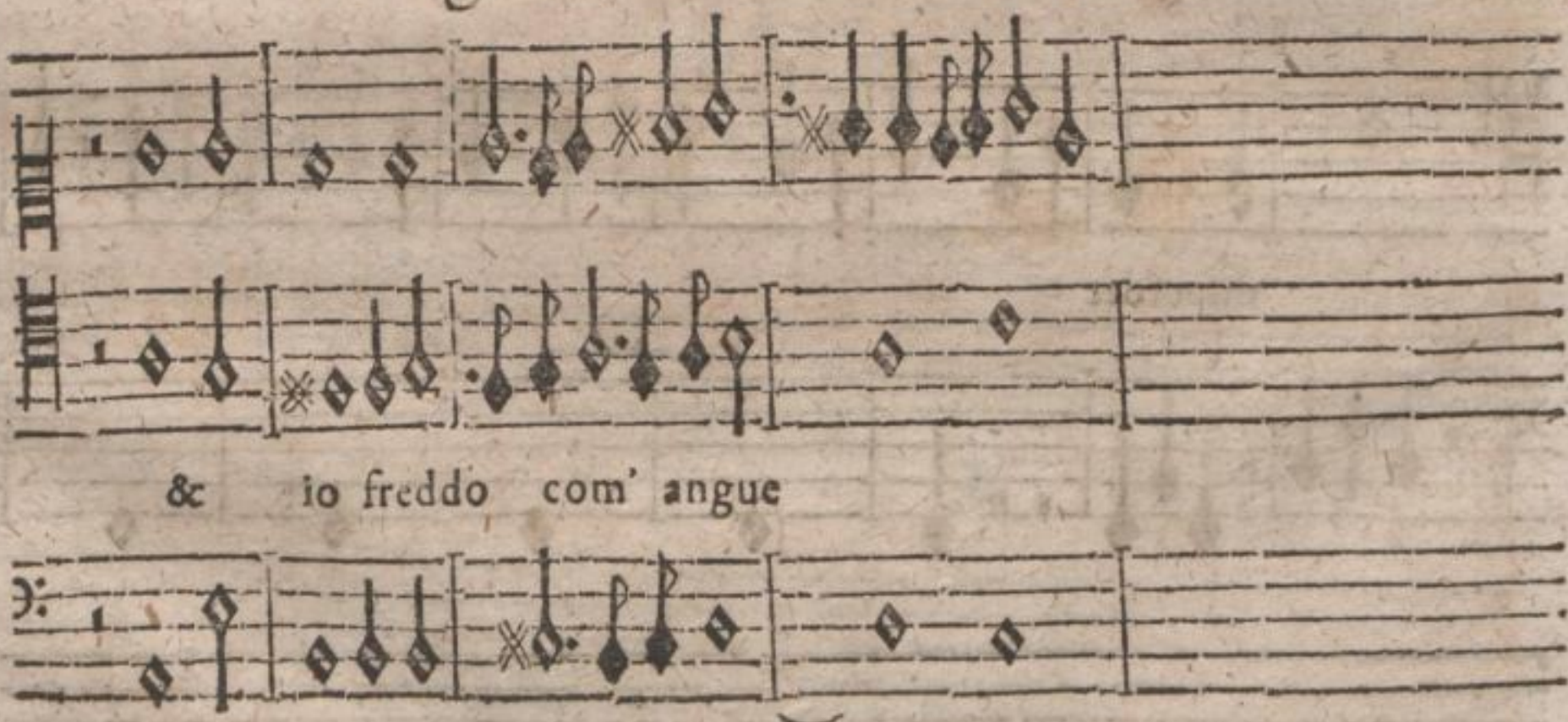




quæsiui

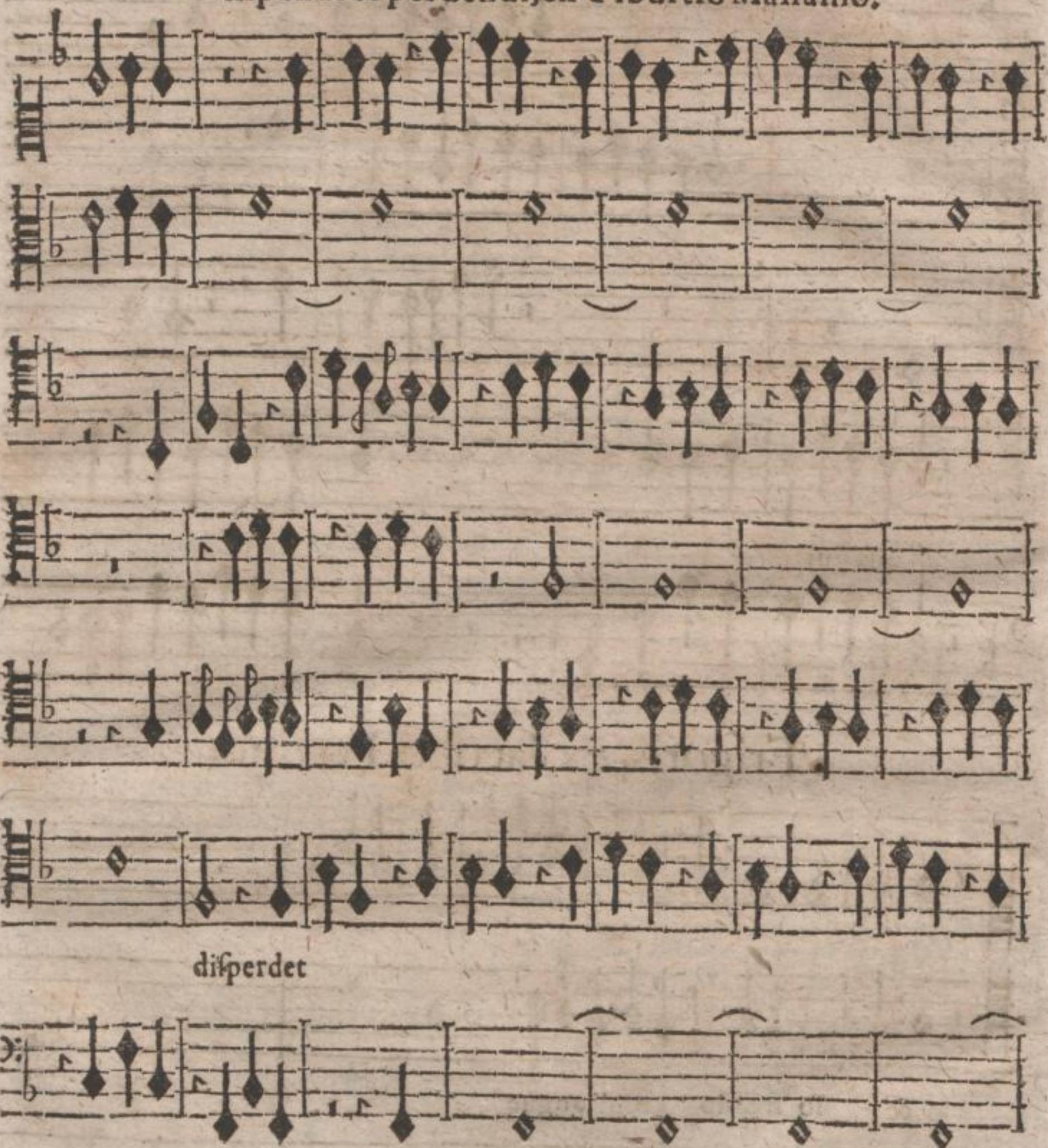


## Frigoris, ex Iacobo Petrino.

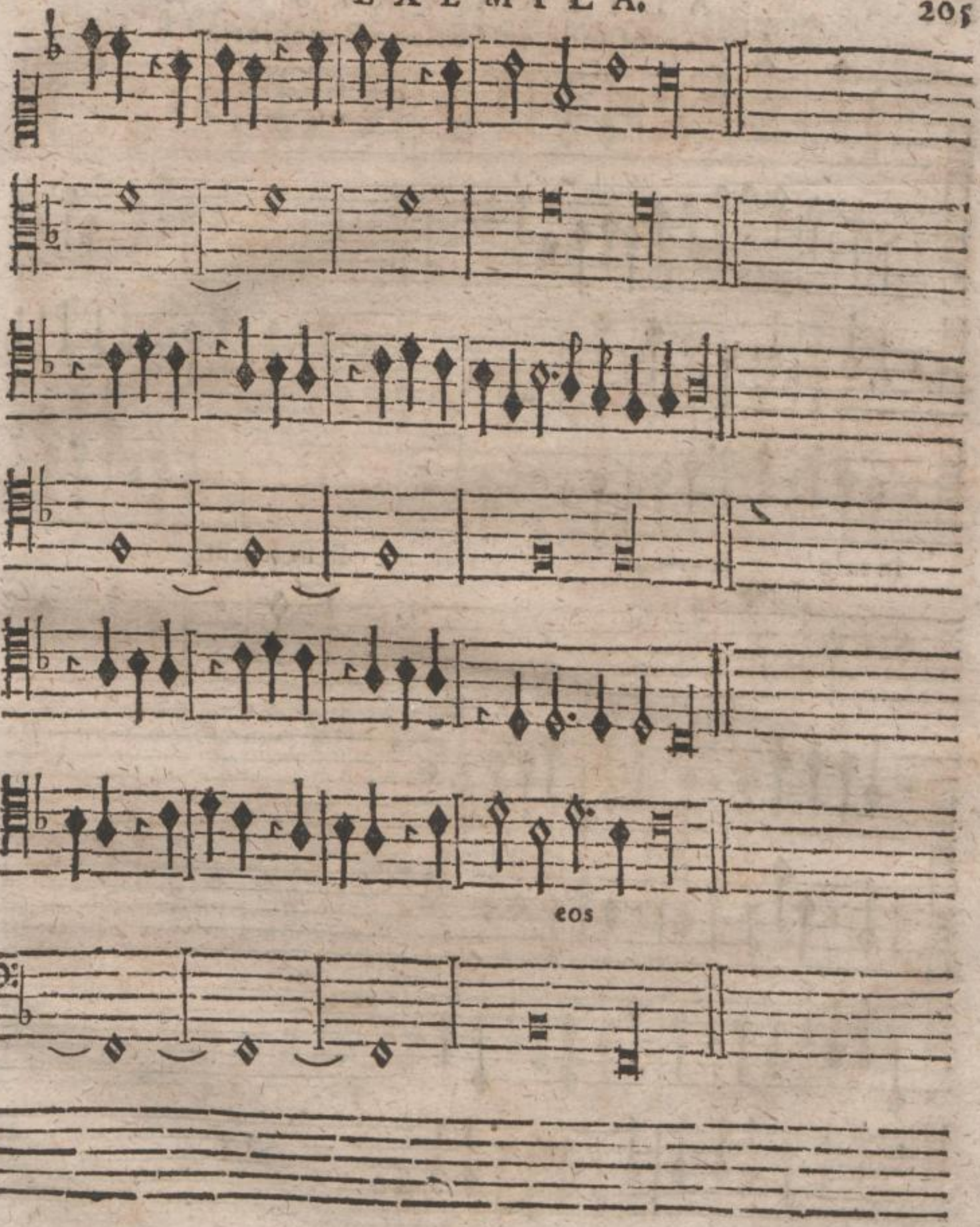


& io freddo com' angue

Dissipandi & perdendi, ex Tiburtio Massaino.

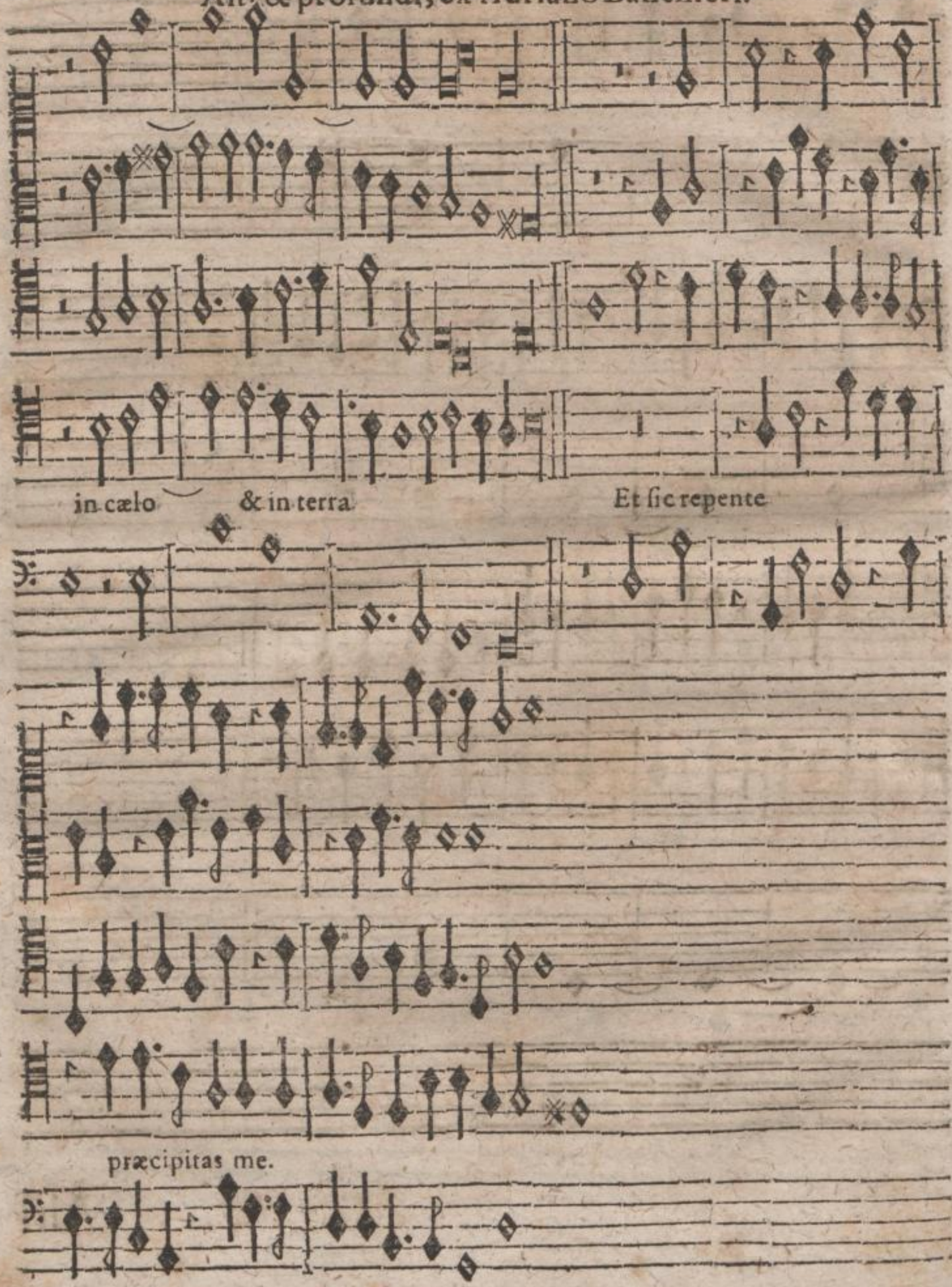


dispersdet

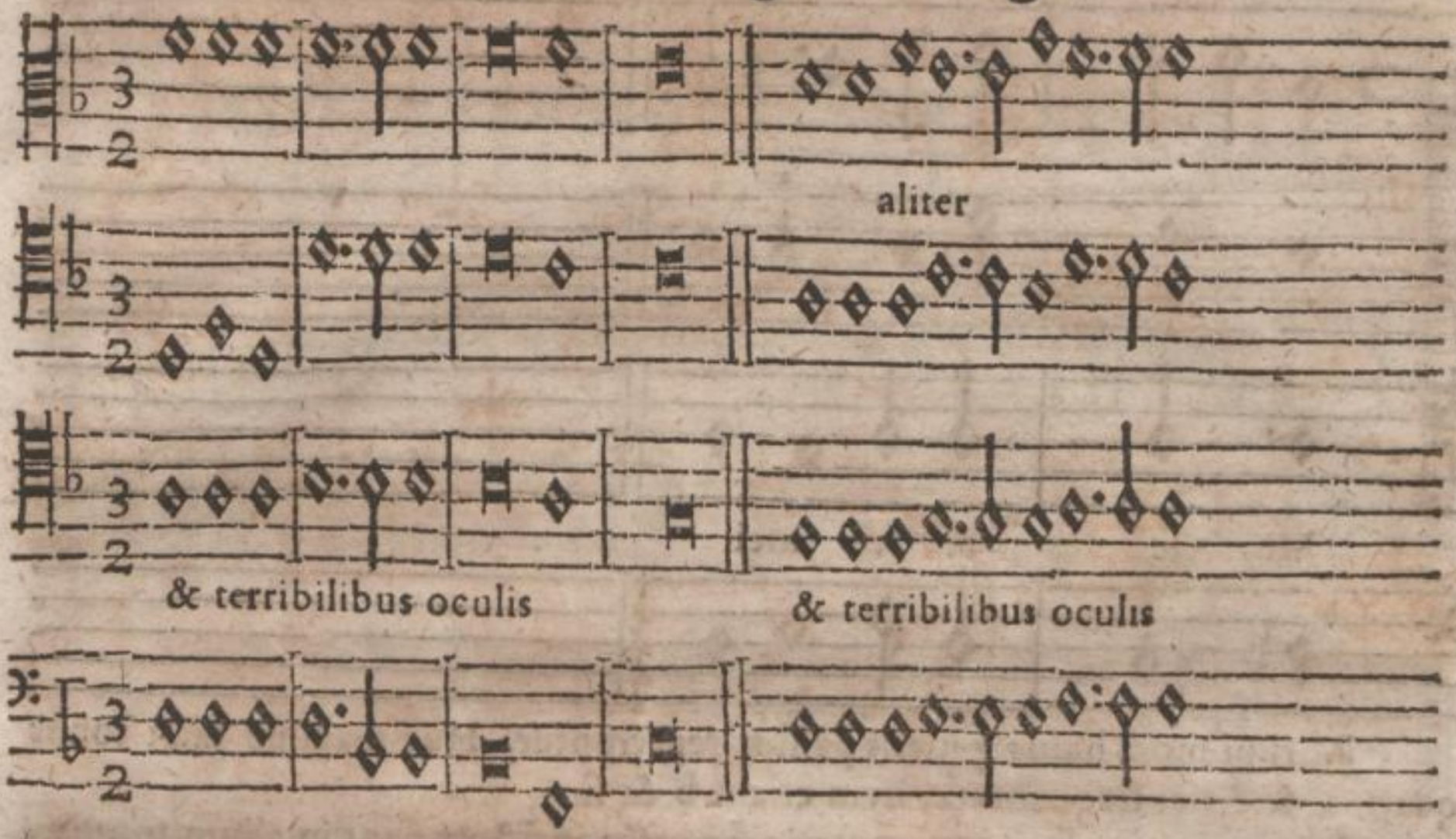


eos

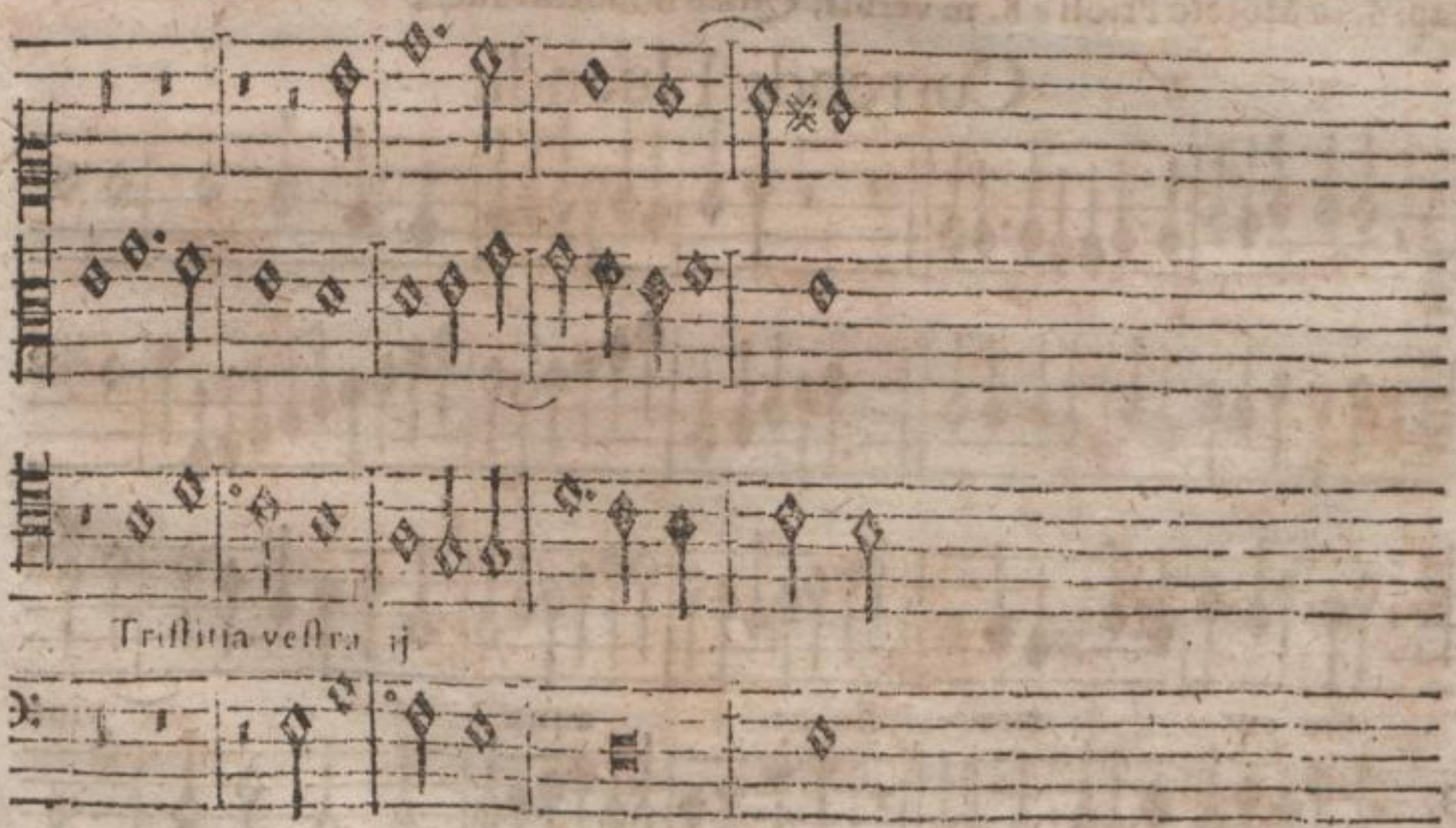
Alti & profundi, ex Adriano Banchieri.



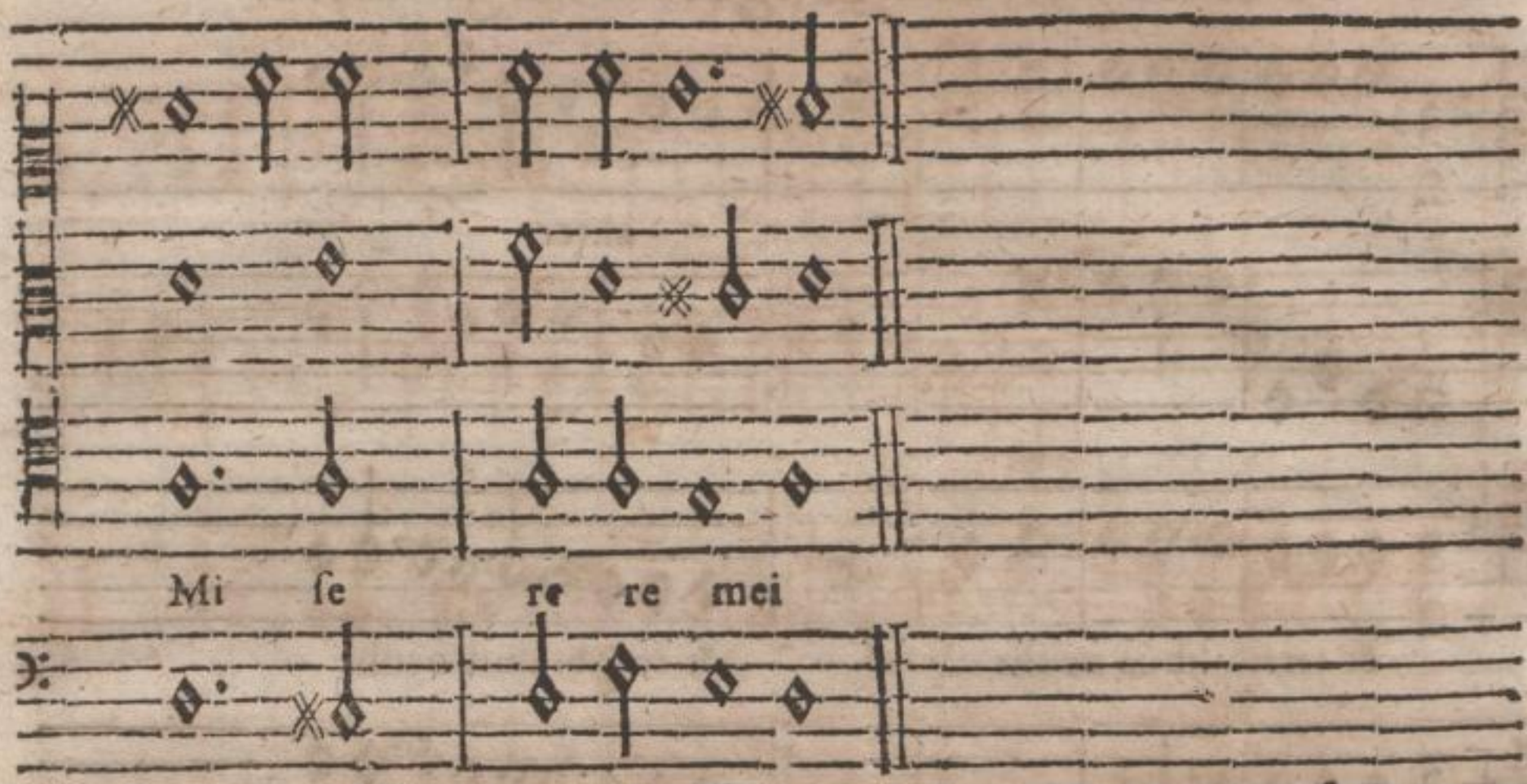
## Terribile. Ex Rogerio Argilliano.




## Triſtitiæ, ex Molinaro.



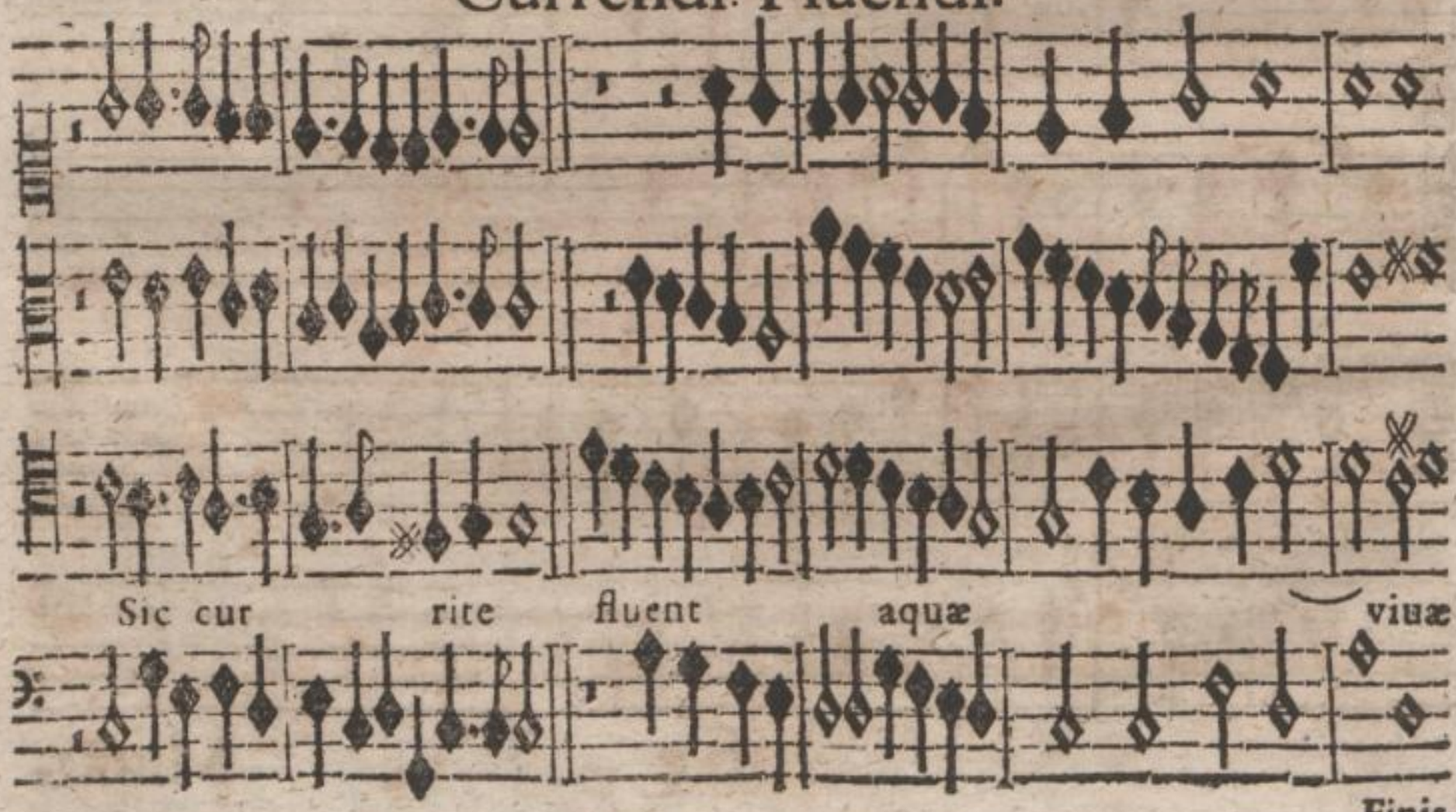
## Miſericordiæ.




Plurimi modi huius generis paſſim reperiuntur. Huc maxime facit tonus quartus, & dieſes frequentatæ, item etiam b & fa.

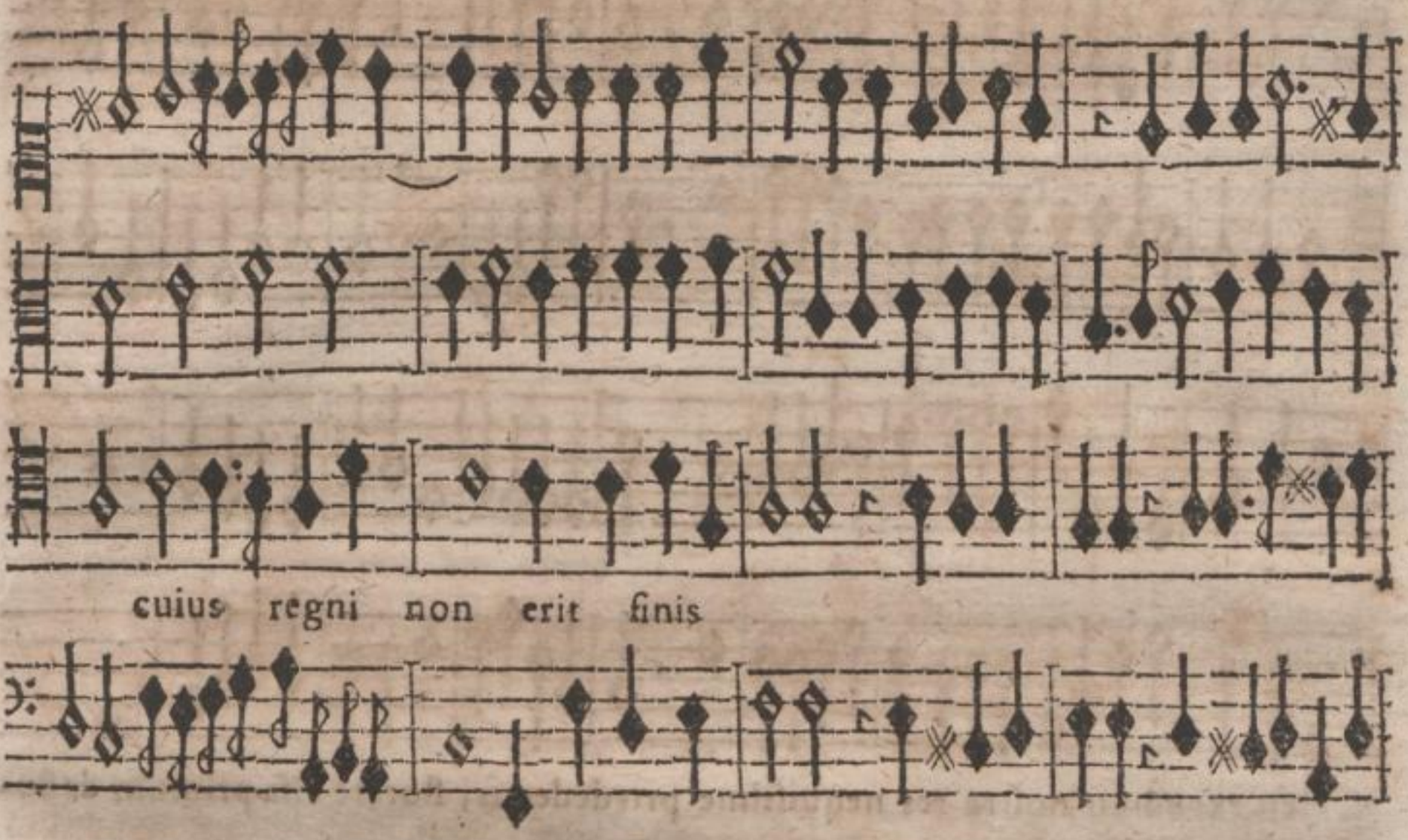
Admirationem facit toni mutatio, ex recto in fictum: aut in alium tonum minus proportionatum aut conuenientem ei, quo ſcribis. Exemplum habes in cap. 6. in Moteto Prioli a 8. in verbis, Quam honorificant.

## Currendi. Fluendi.



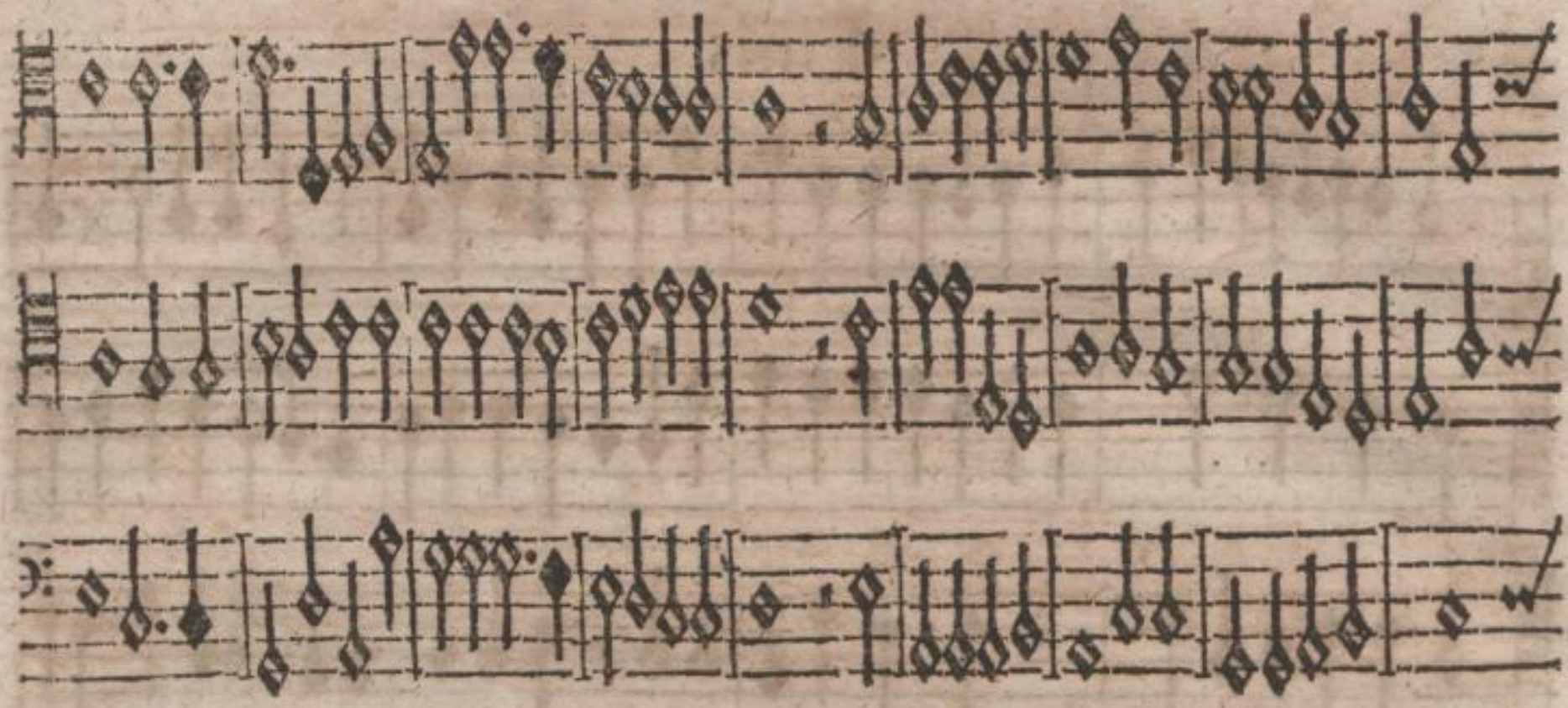

Finis.

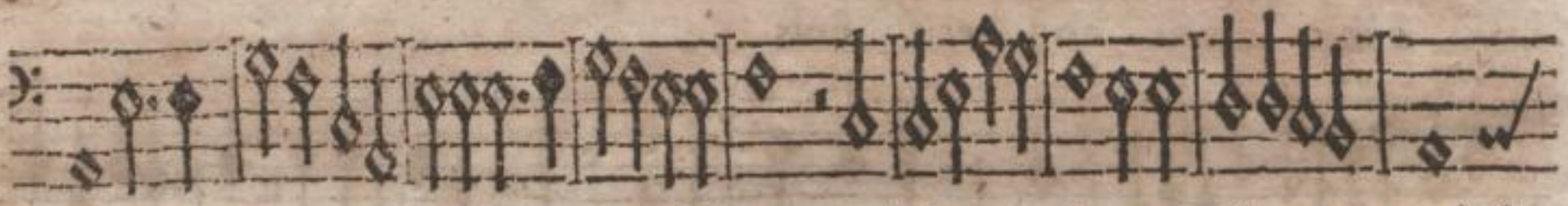
Finis.



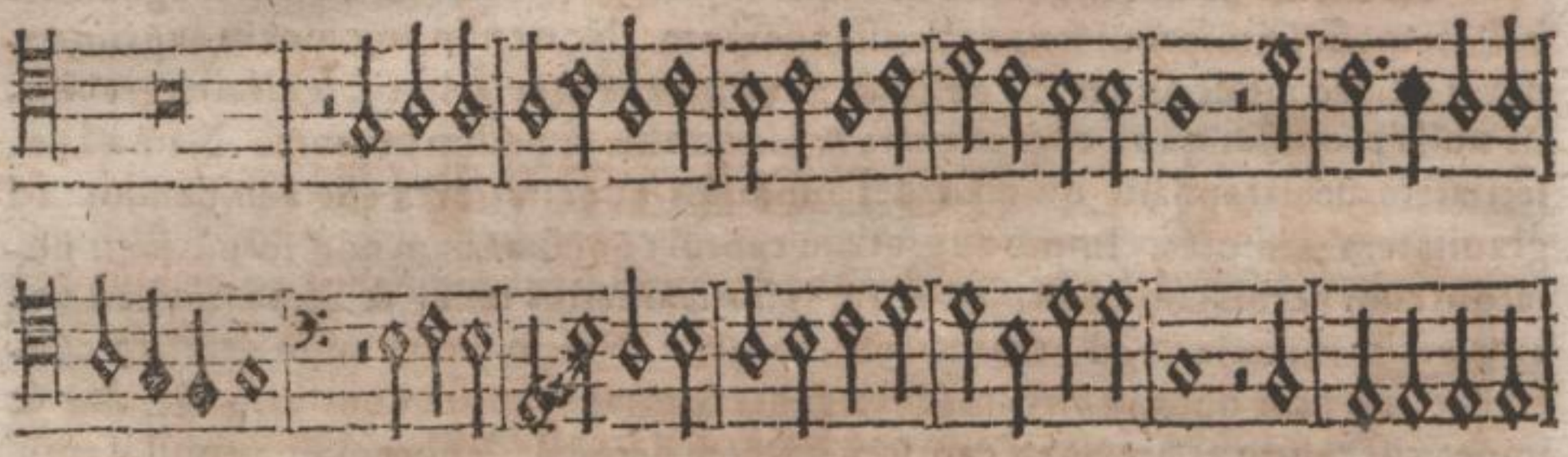

Hactenus de affectibus motibusque exprimendis. In his autem magnam libertatem esse scito, prout scribentis est ingenium. Non enim vna motus exprimendi via est, sed modi plures esse possunt. Exempla vero celeritatis, leuitatis, grauitatis nulla proposui, quod cogitarem ea & facilia esse, & passim inueniri. Nam ad celeritatem declarandam quiuis videt modulos concitatiores esse adhibendos: ad grauitatem tardiores. Immo ad gratiam cantui conciliandam non solum facit notarum cum verbis consensus, sed etiam ipsius cantantis tenor & accentus, seu vocum perita mutatio & ad verba accommodatio. Nescio quam enim gratiam cantioni etiam non optimæ circumdat eleganter cantans; cum e contrario oscitans & imperitus cantor etiam bonæ cantioni omnem detrahat leporem ac venustatem. Denique qui in musicis proficere cupit, scribat oportet varia & breuia & frequenter: cantet in symphonijs & quid iucundius accidat auribus, obseruet. potentissimum est inspicere ipsas bonorum præsertim auctorum cantiones, easque (nec laboris pigeat) membratim vocibus infra serite collocatis diuidat, & identidem discendi gratia contempletur.

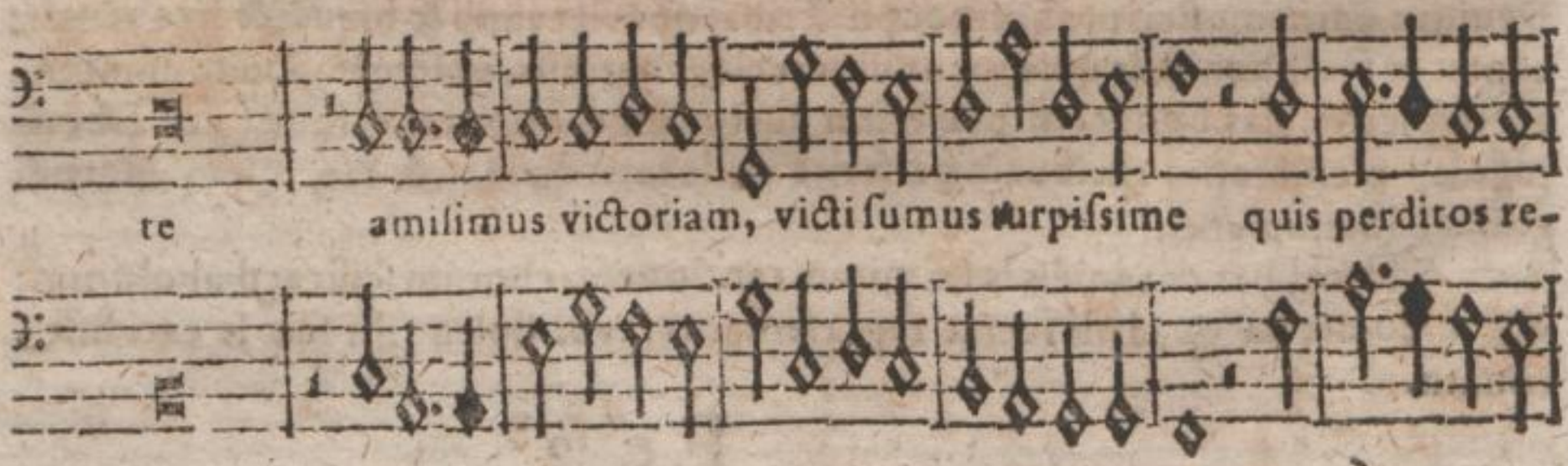
Adderelibet coronidis loco miram cantionem, chorum scilicet diabolorum: qui in comœdia quadam fuerat repræsentatus: vbi dolent illi suo se excidisse conatu.



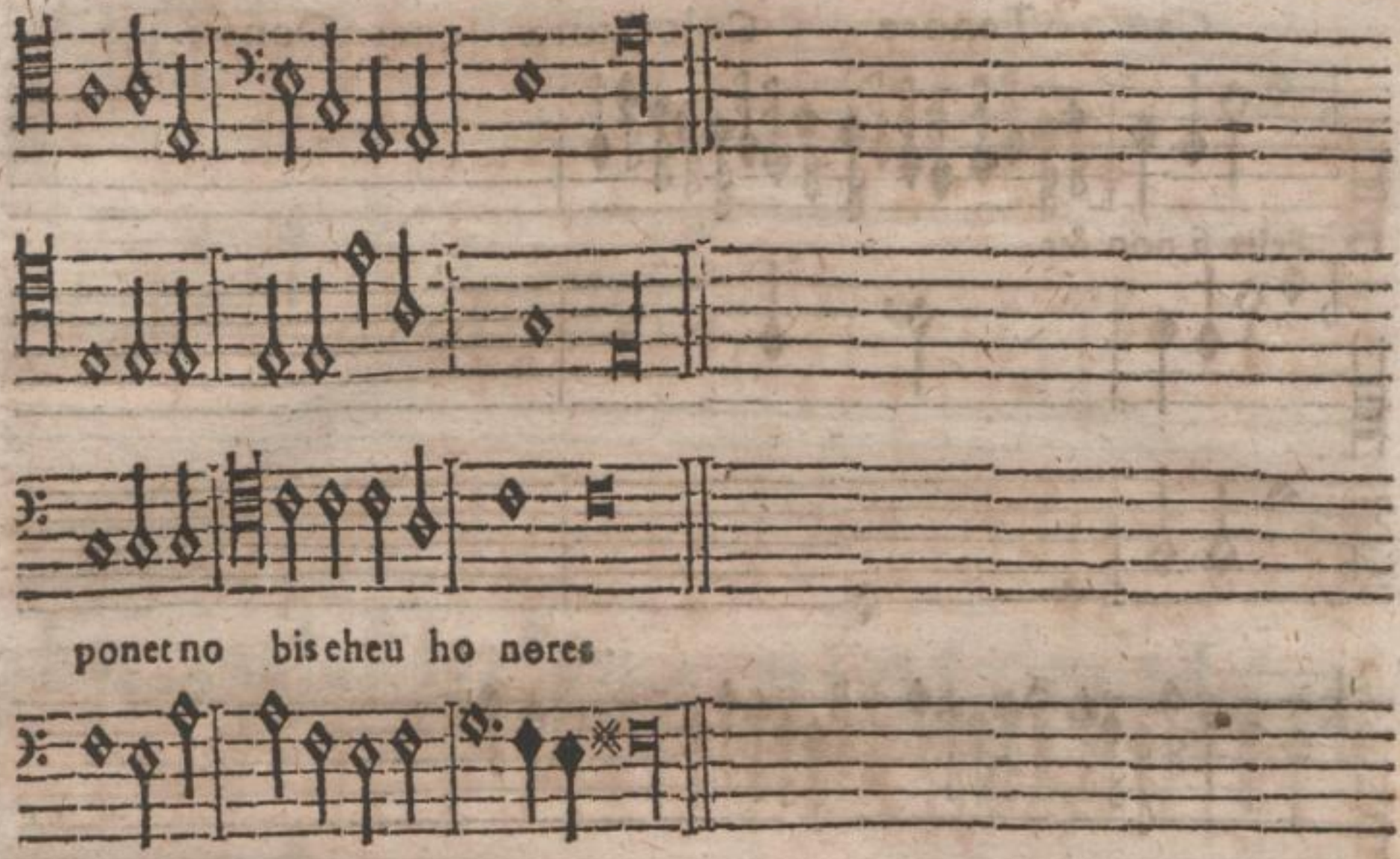


Heu expediuit noſtra res nequiſsime pro dedecus, florere viſa primum defloruit repente.





te amiſimus victoriam, victi ſumus turpiſsime quis perditos re-

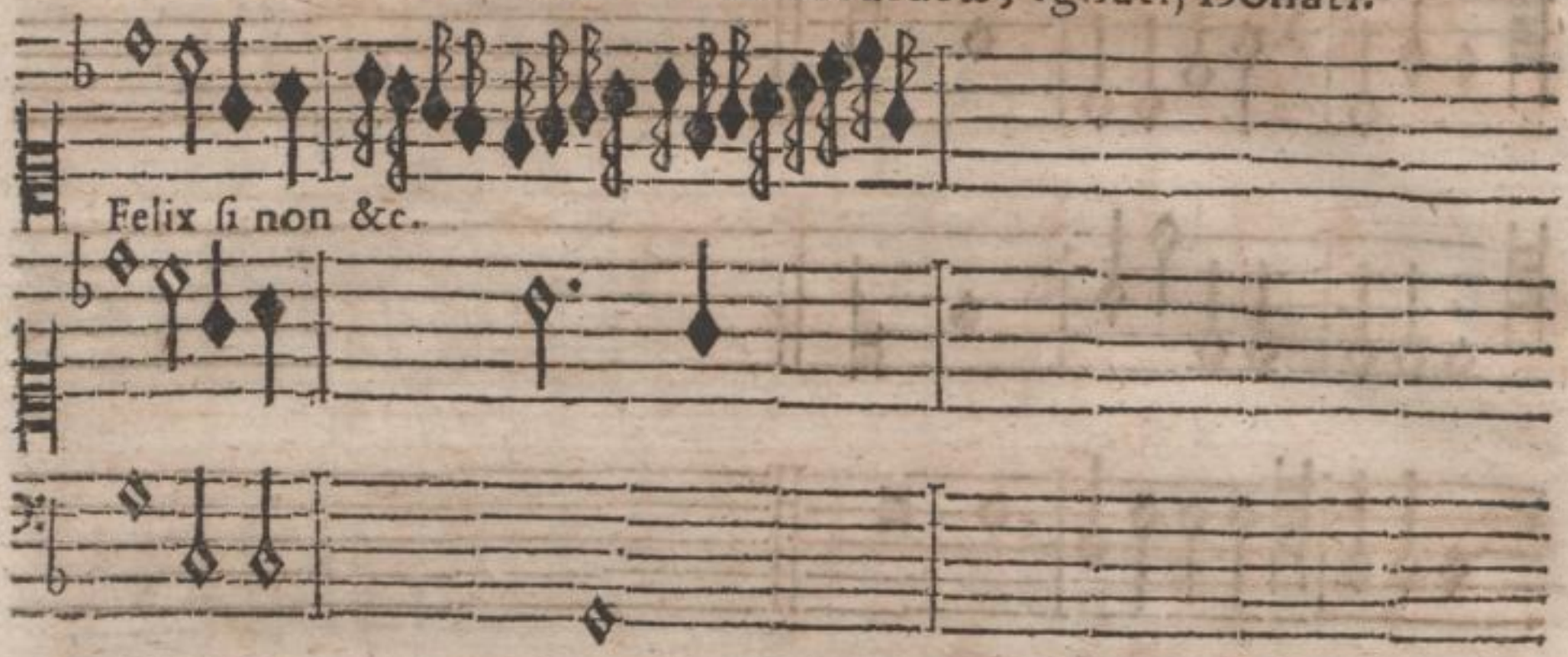


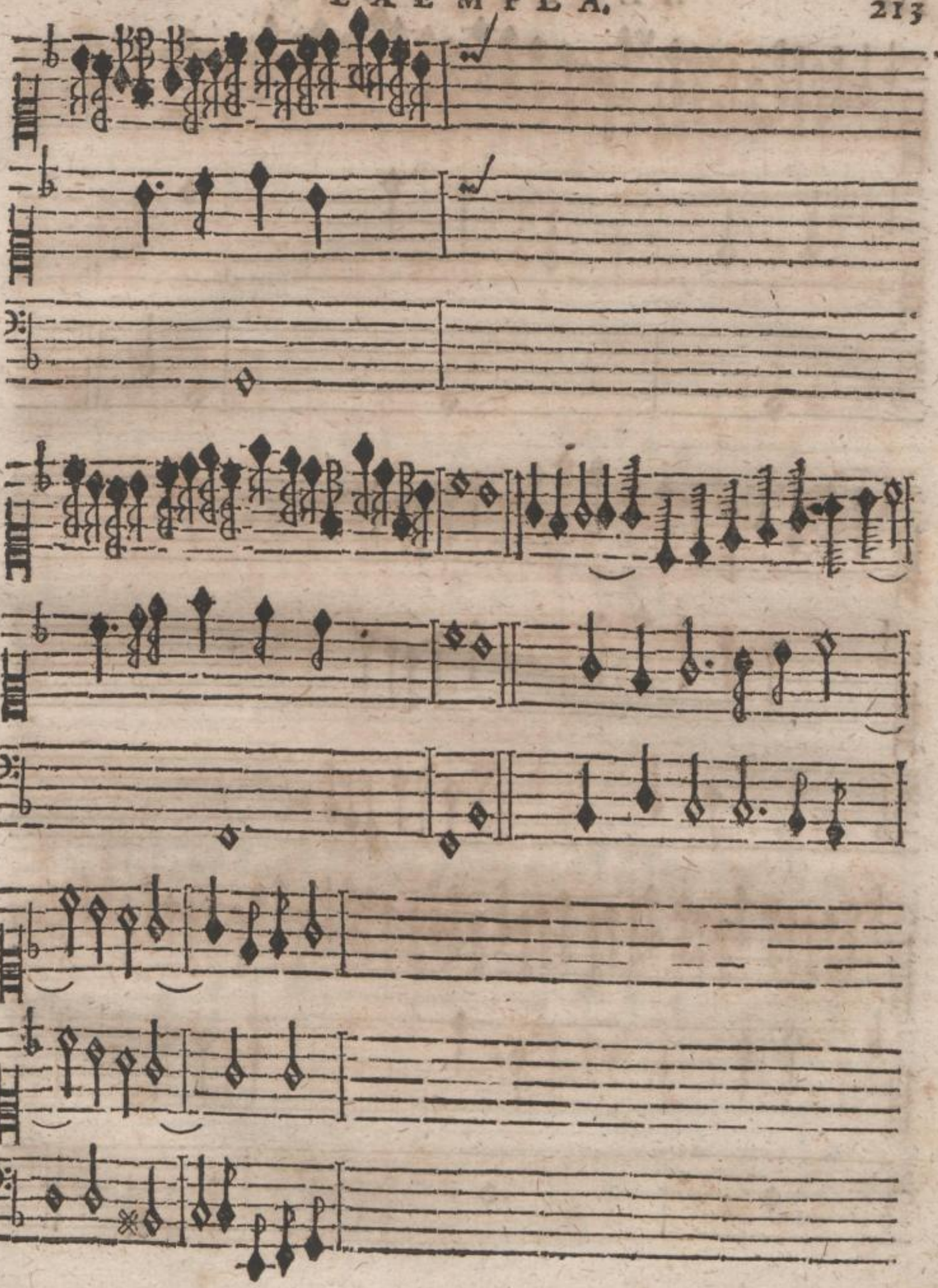

# CAPVT IX.

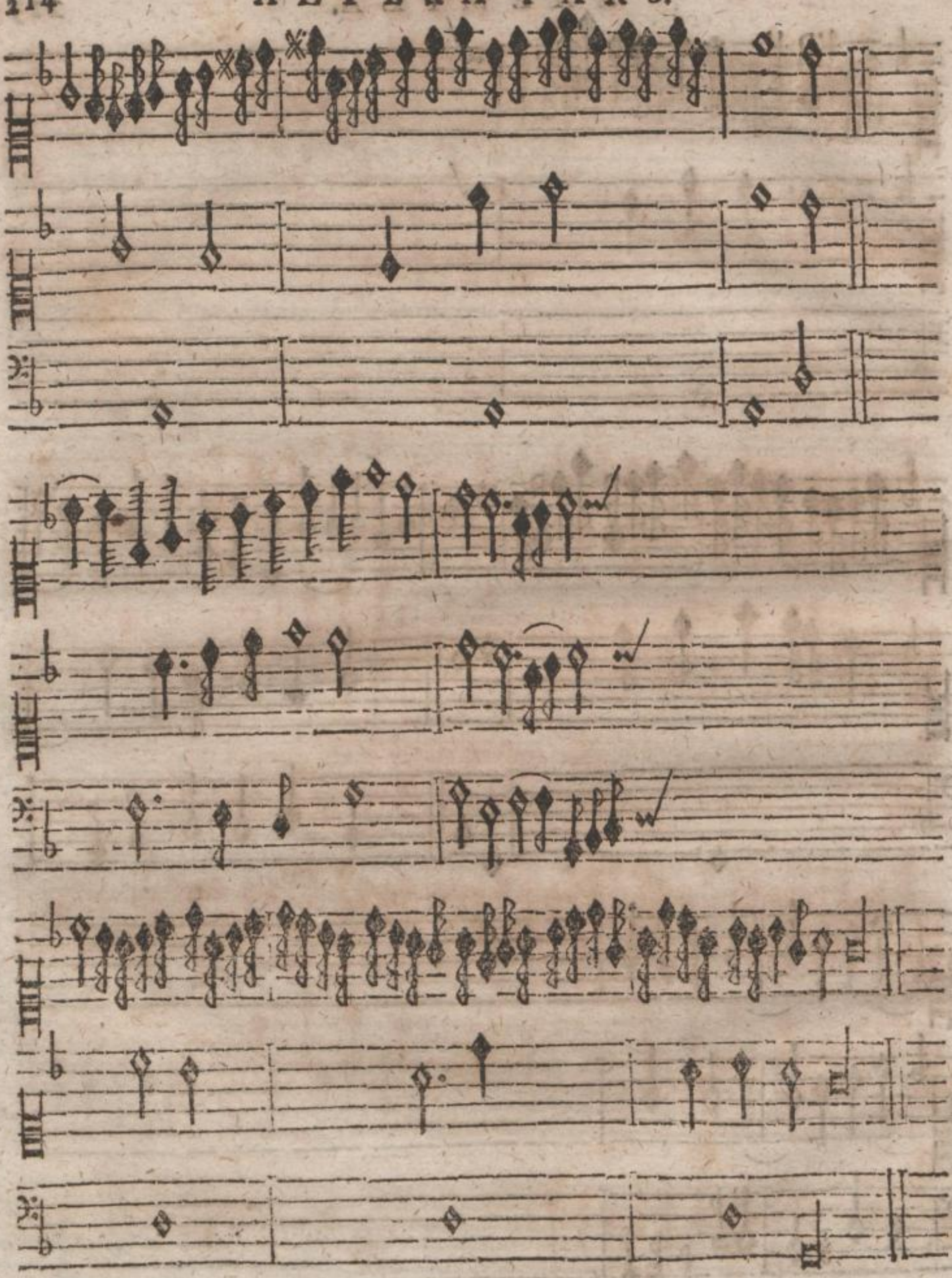
## DE COLORATVRIS.

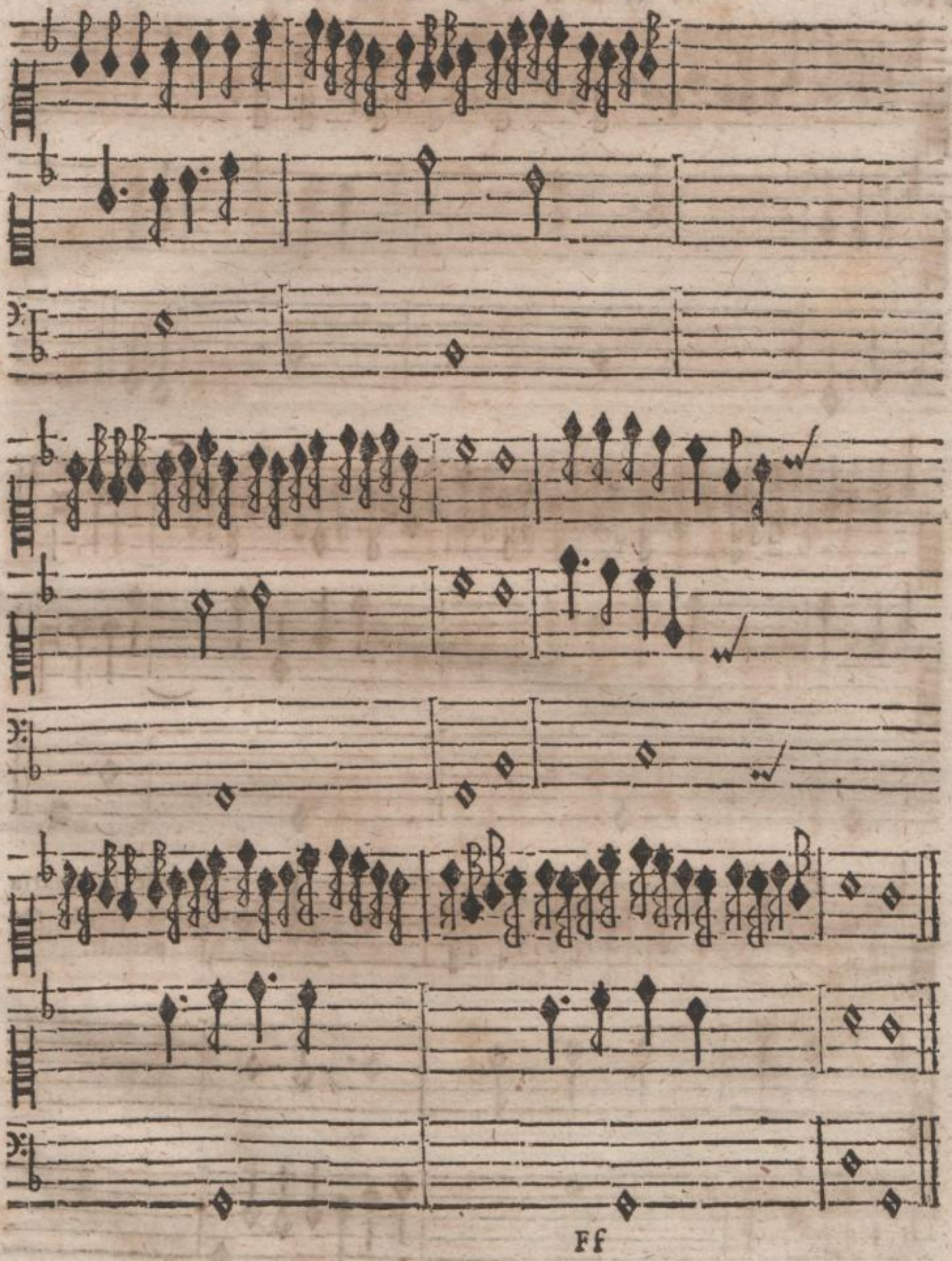
HAs indefic nominatas arbitror, quod ſicut pigmentis coloribuſque pictura velut animatur, etiam cantio lepore hoc adſperſa gratius aures accidit. Ea vero tum gratiam addit, cum a ſciente peritoque adhibetur: alioqui ſtrepitus, non cantus modulatus futurus. Atque cum iam extent huius artis libelli, nos tamen hæc etiam exiſtimauimus adijcienda, vt ſi forte curioſo nonnihil in hoc genere fieri poſſit ſatis.

Canto ô Tenore Coloraturæ, Ignatij Donati.

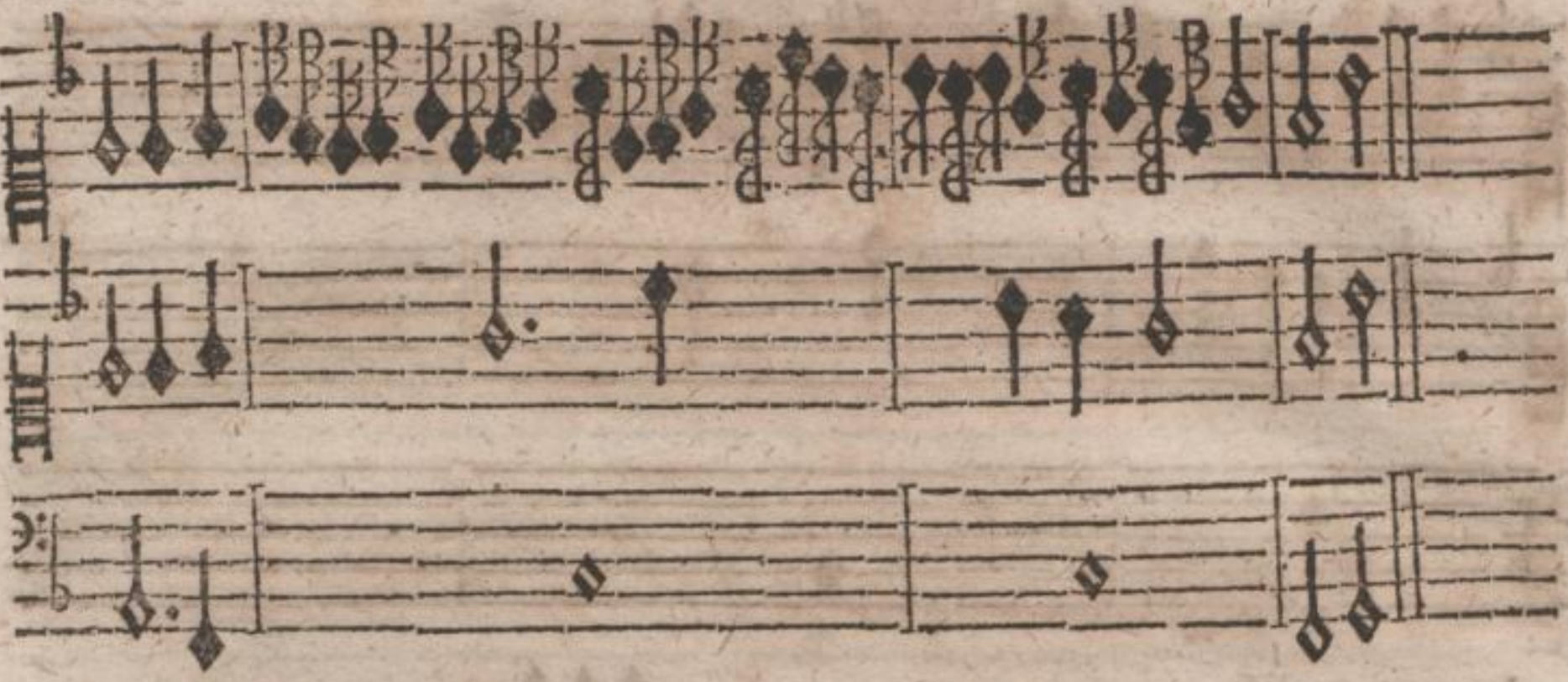


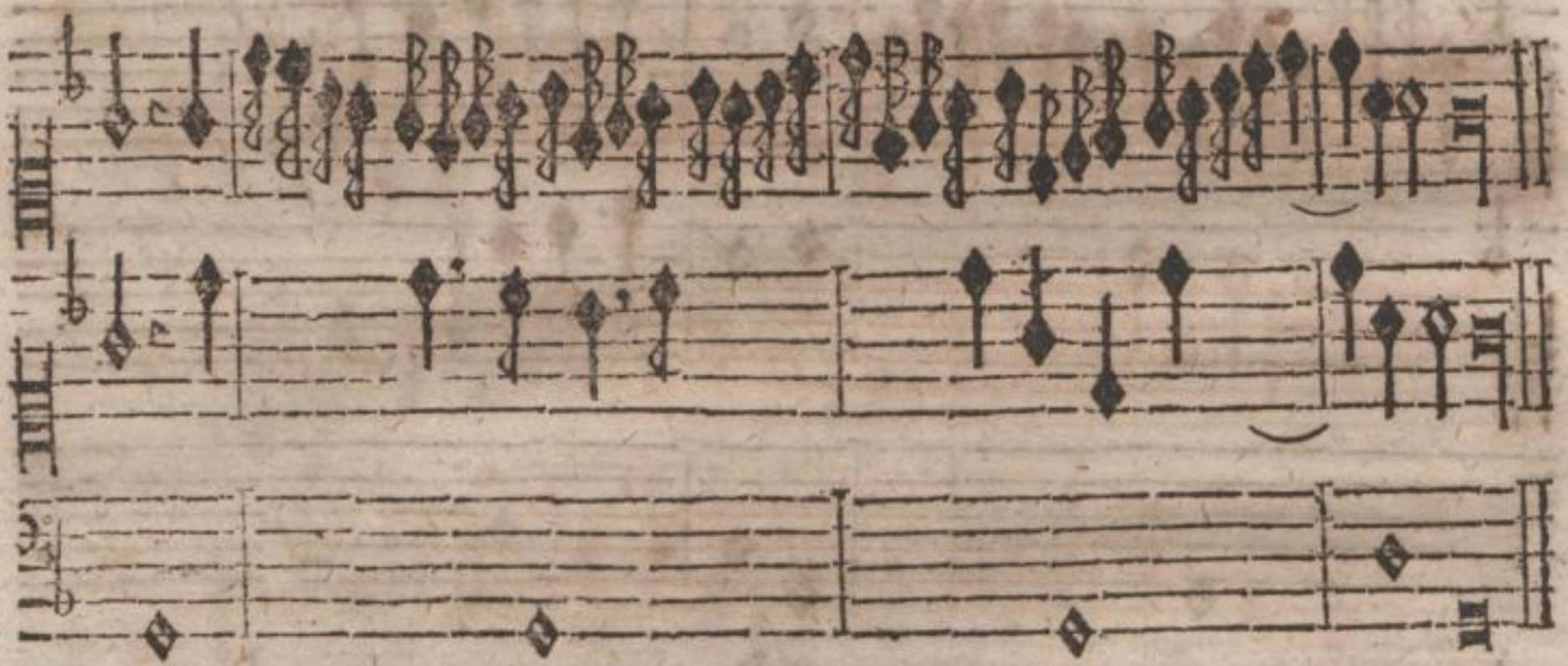


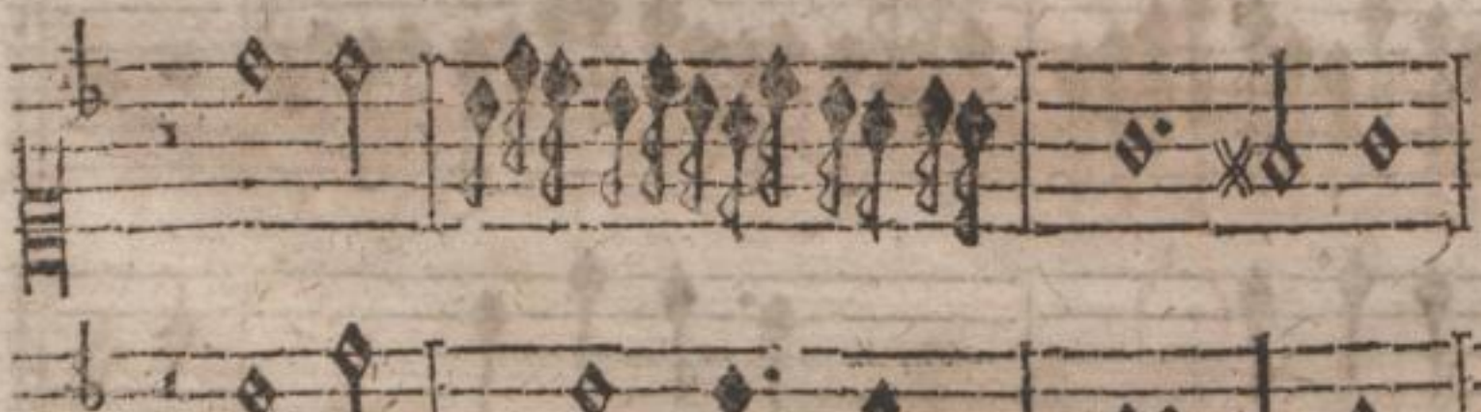




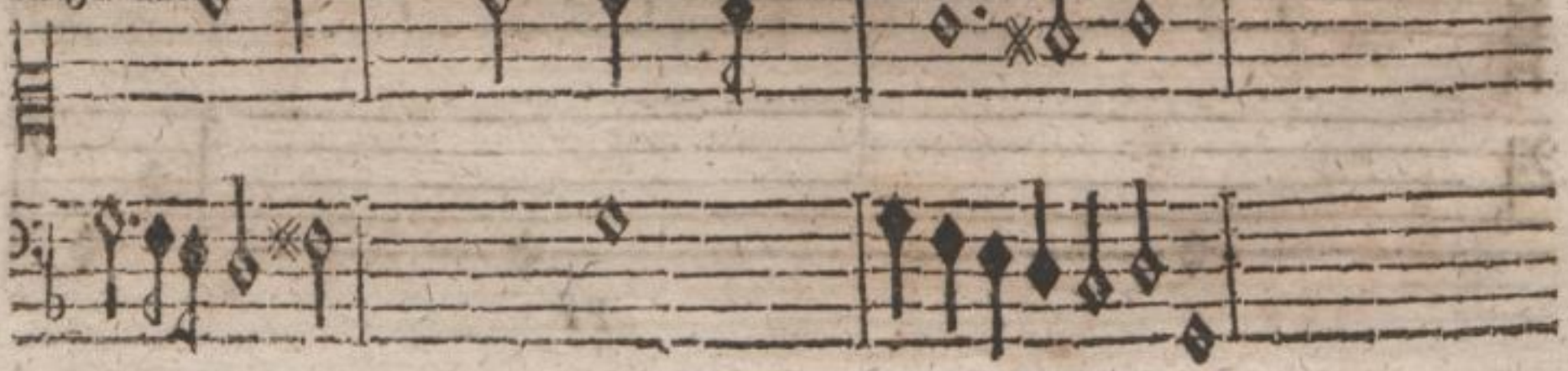
Ff

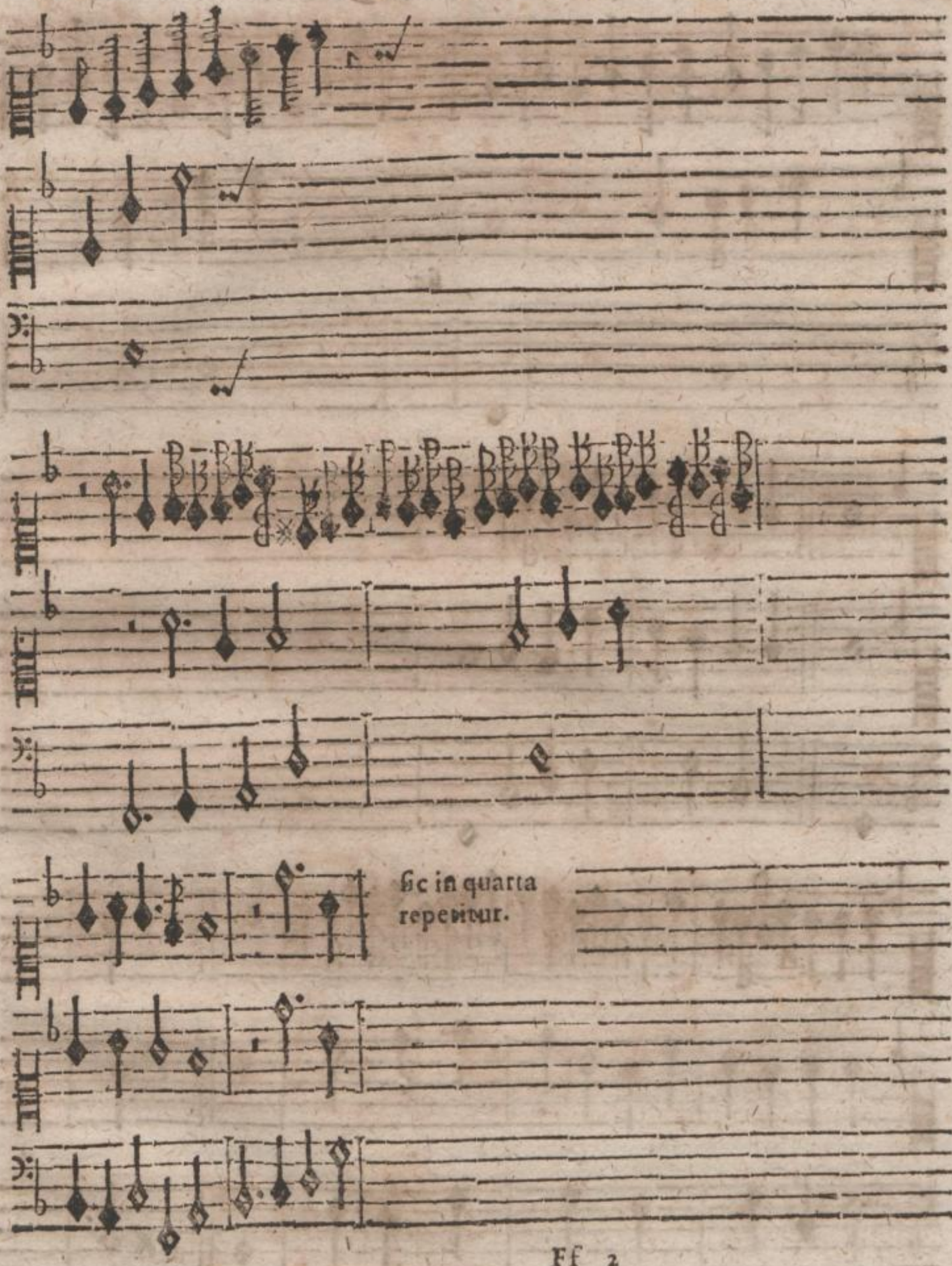


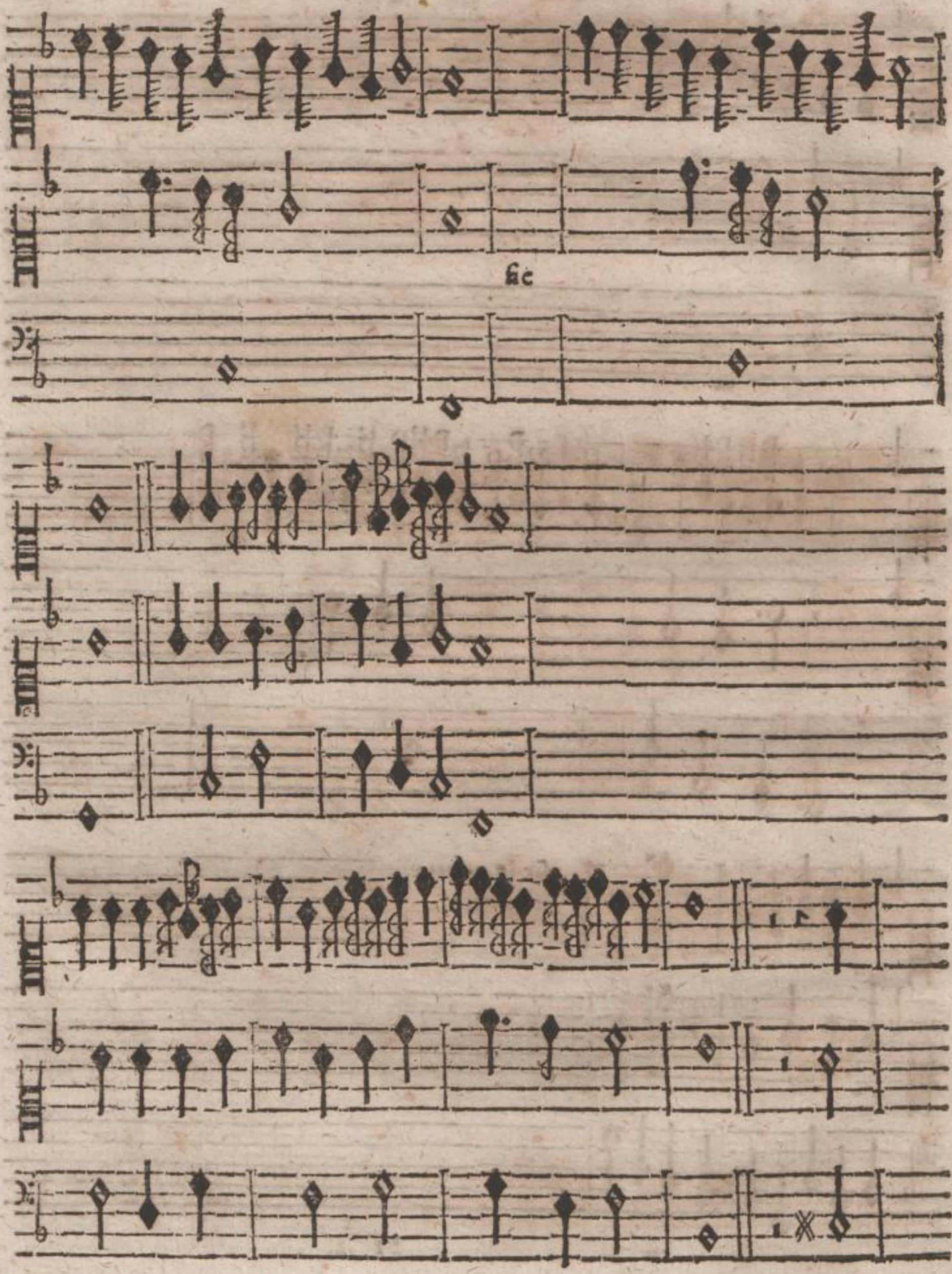




Sic in quarta & quinta repetitur.




Sic in quarta repetitur.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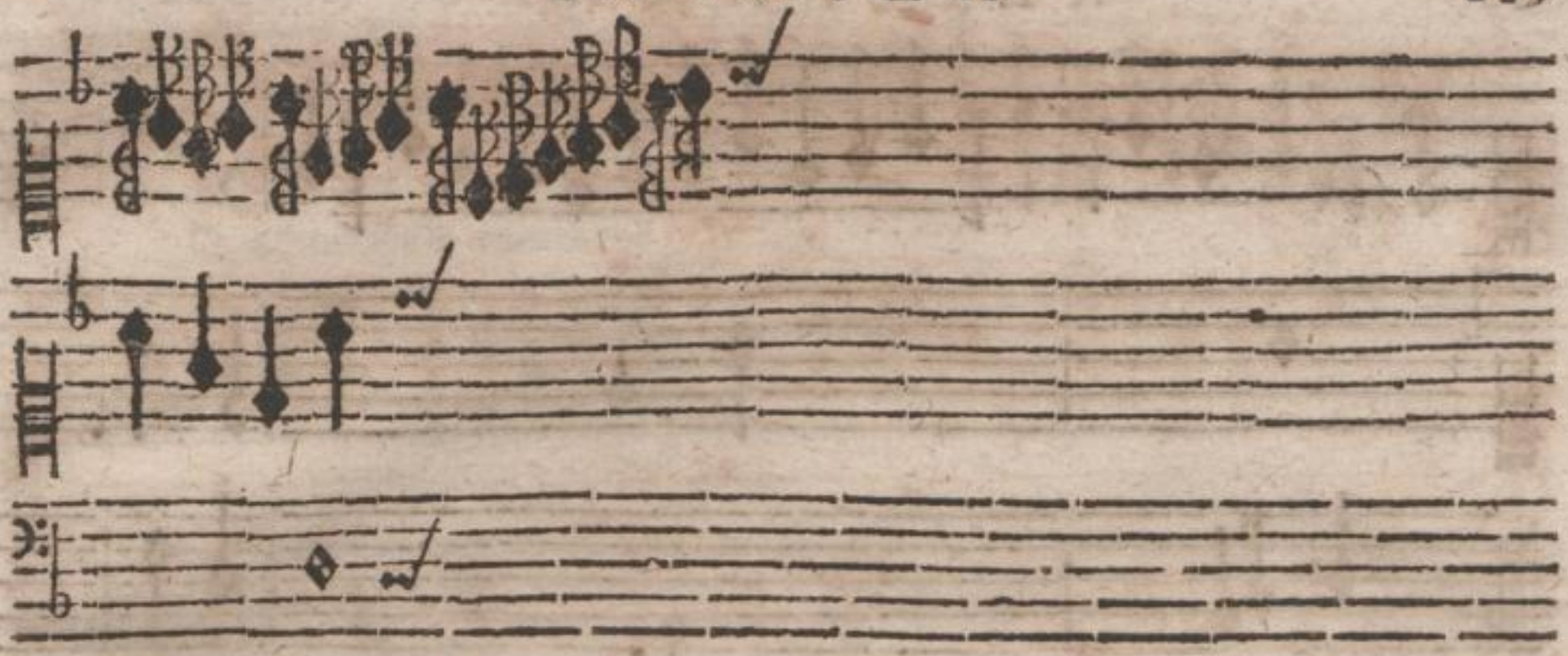
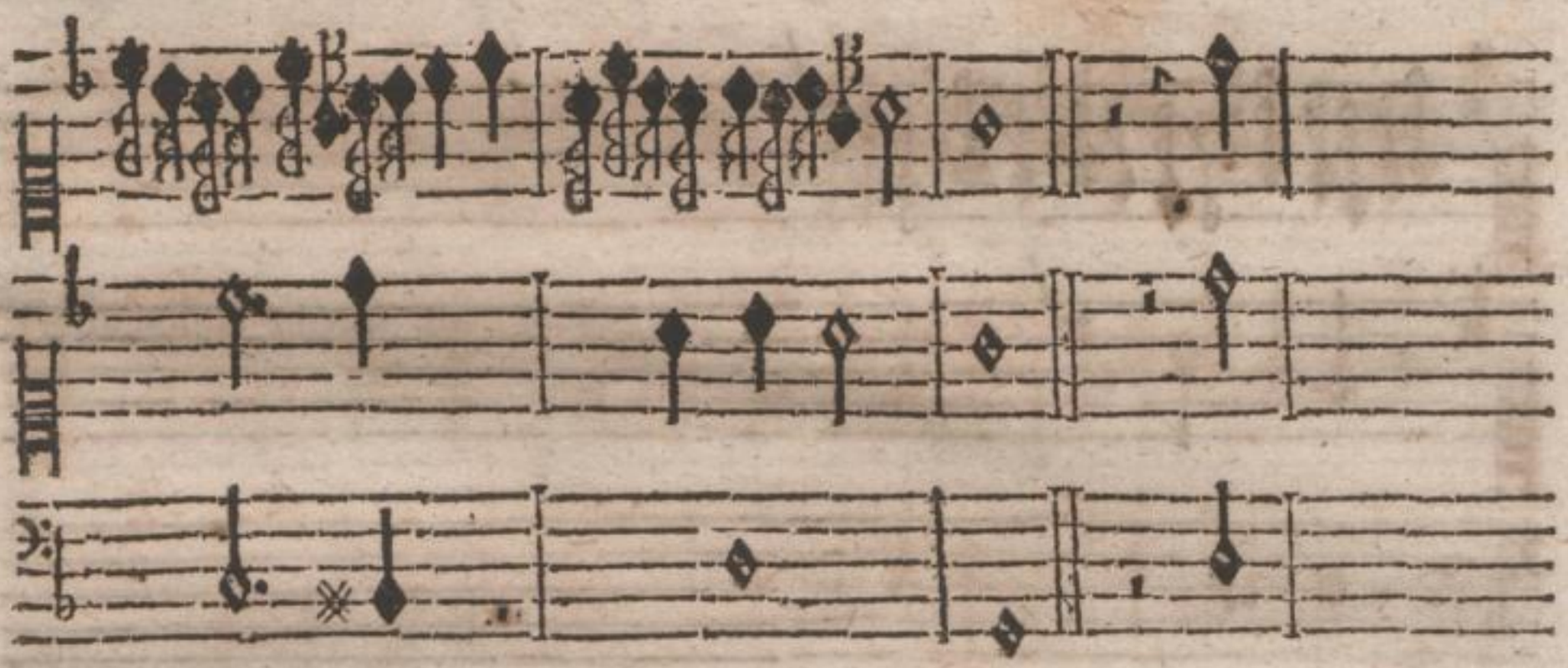
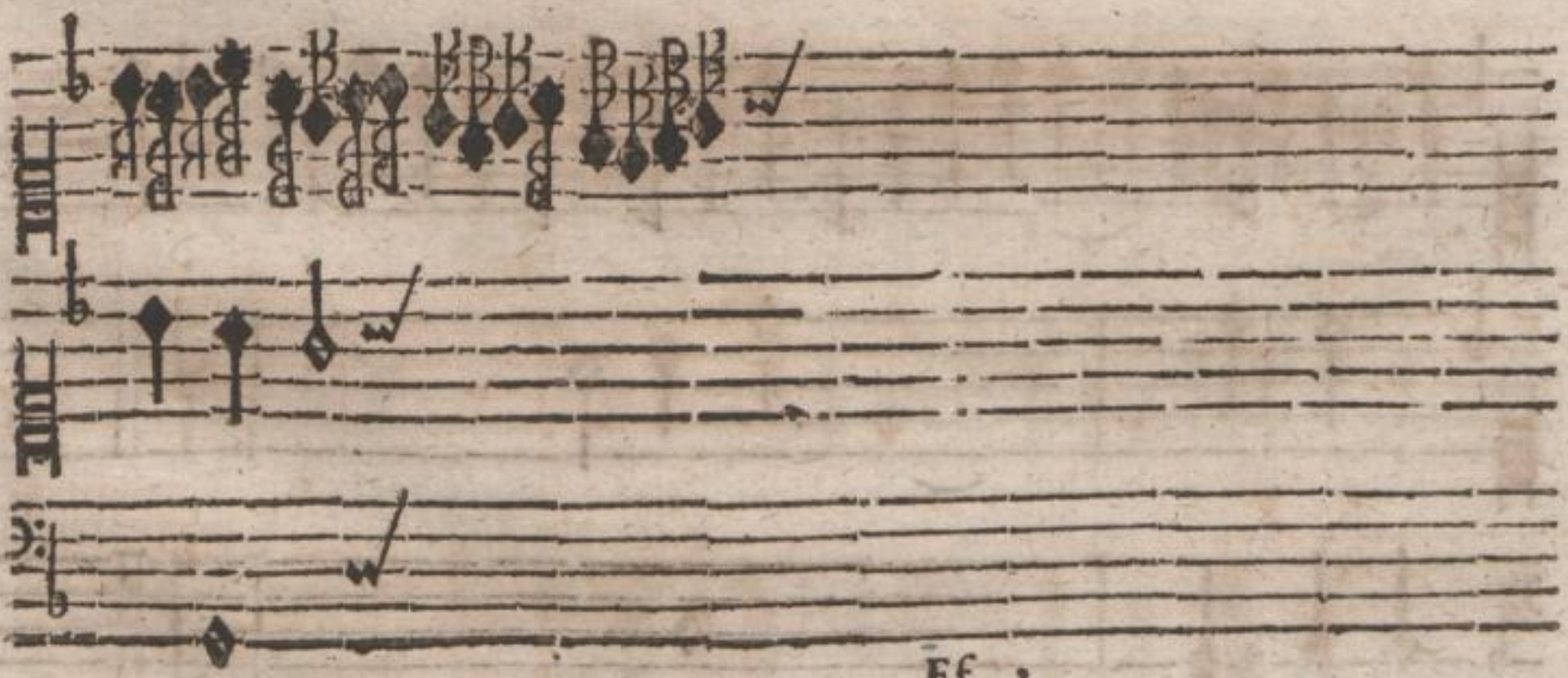
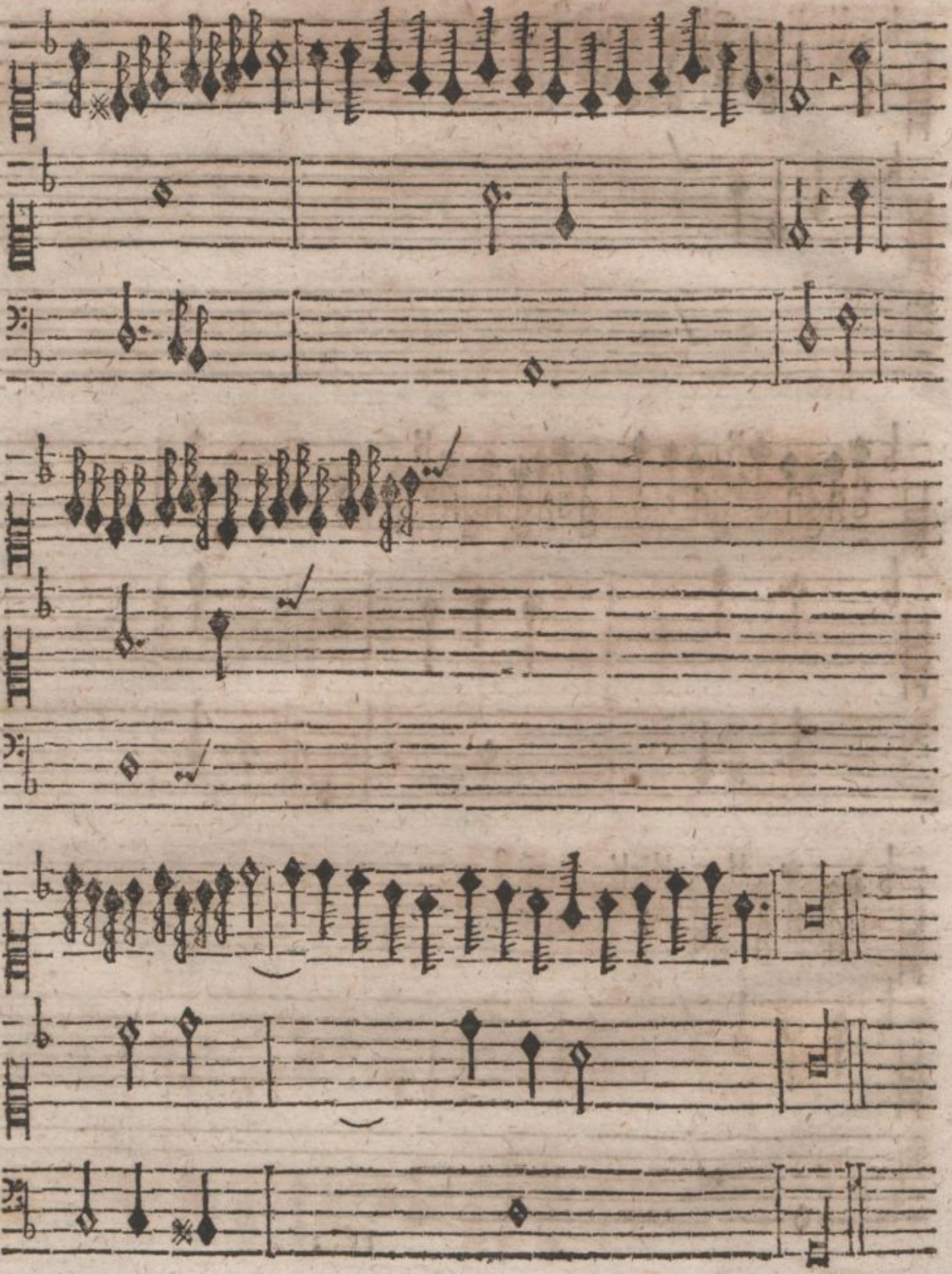


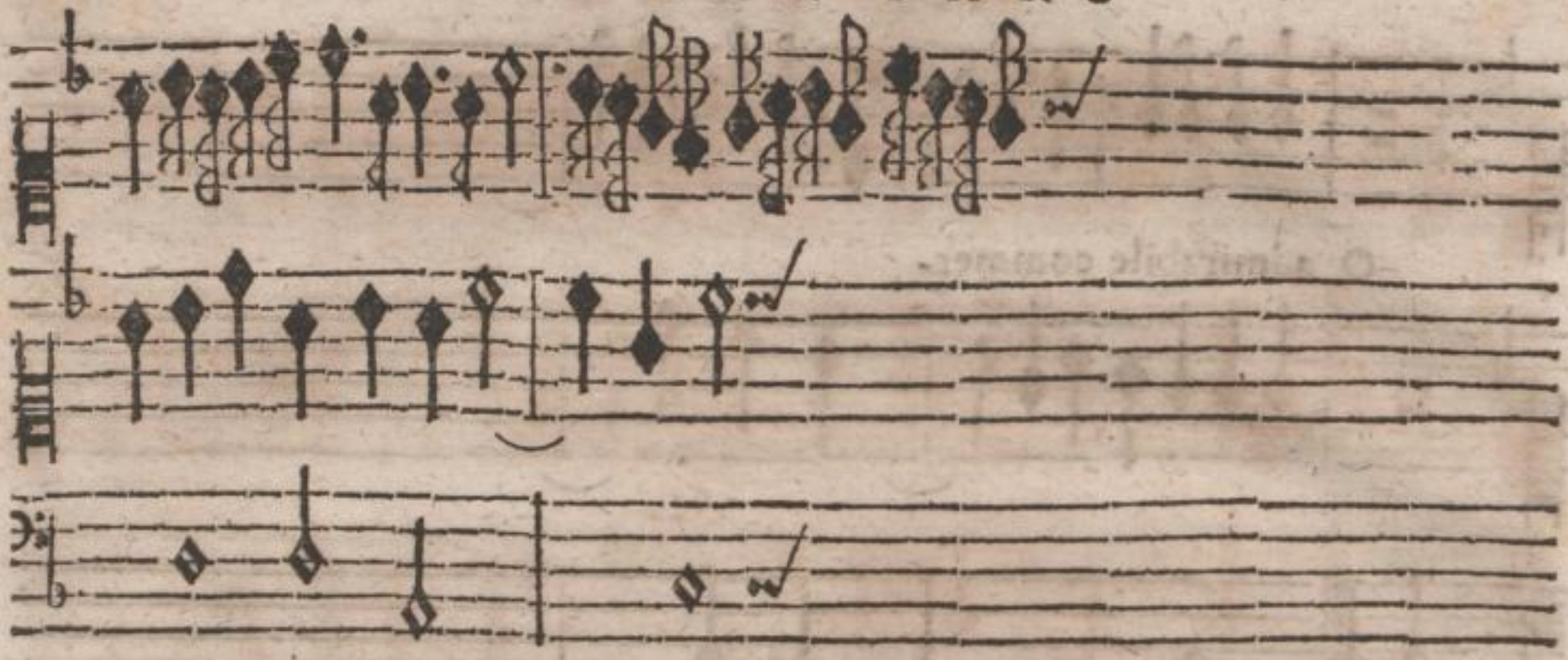






O admirabile commer-

-cium creator generis



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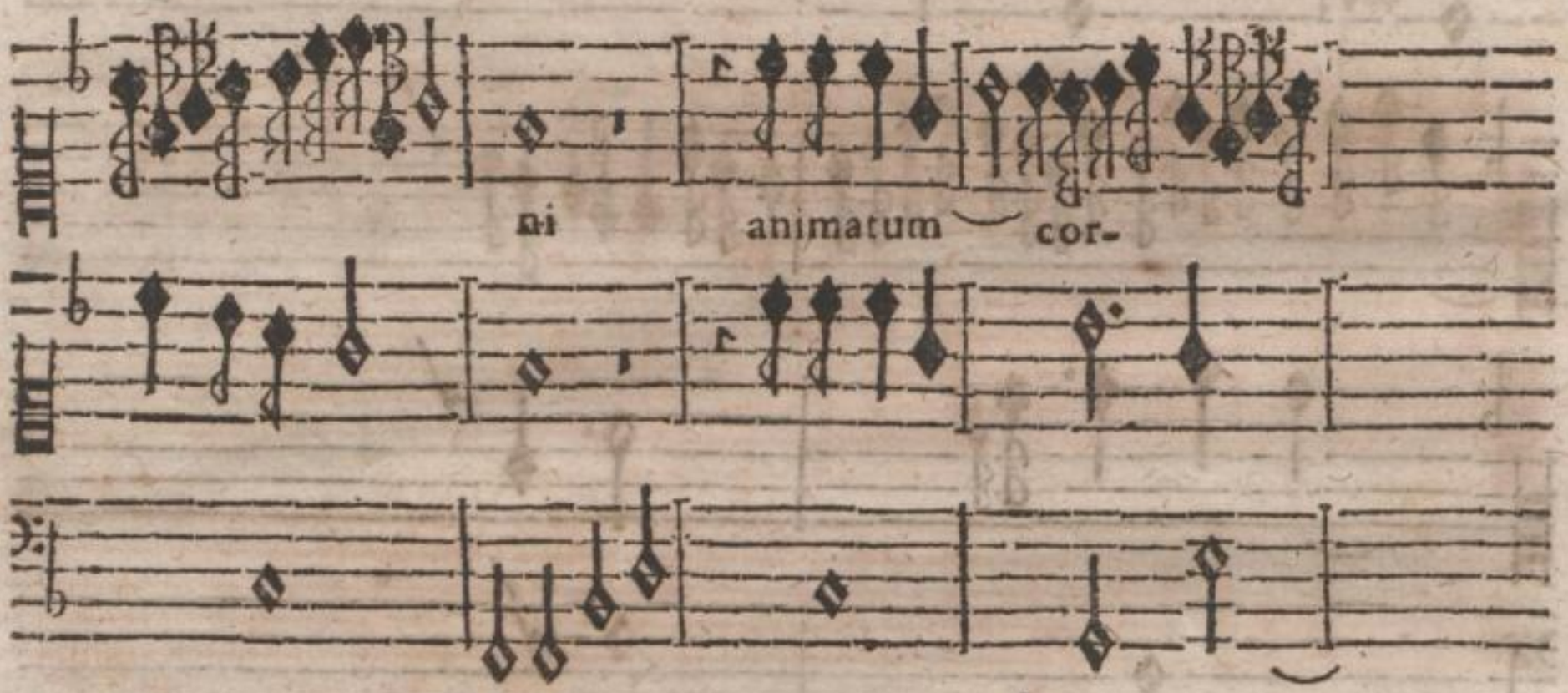
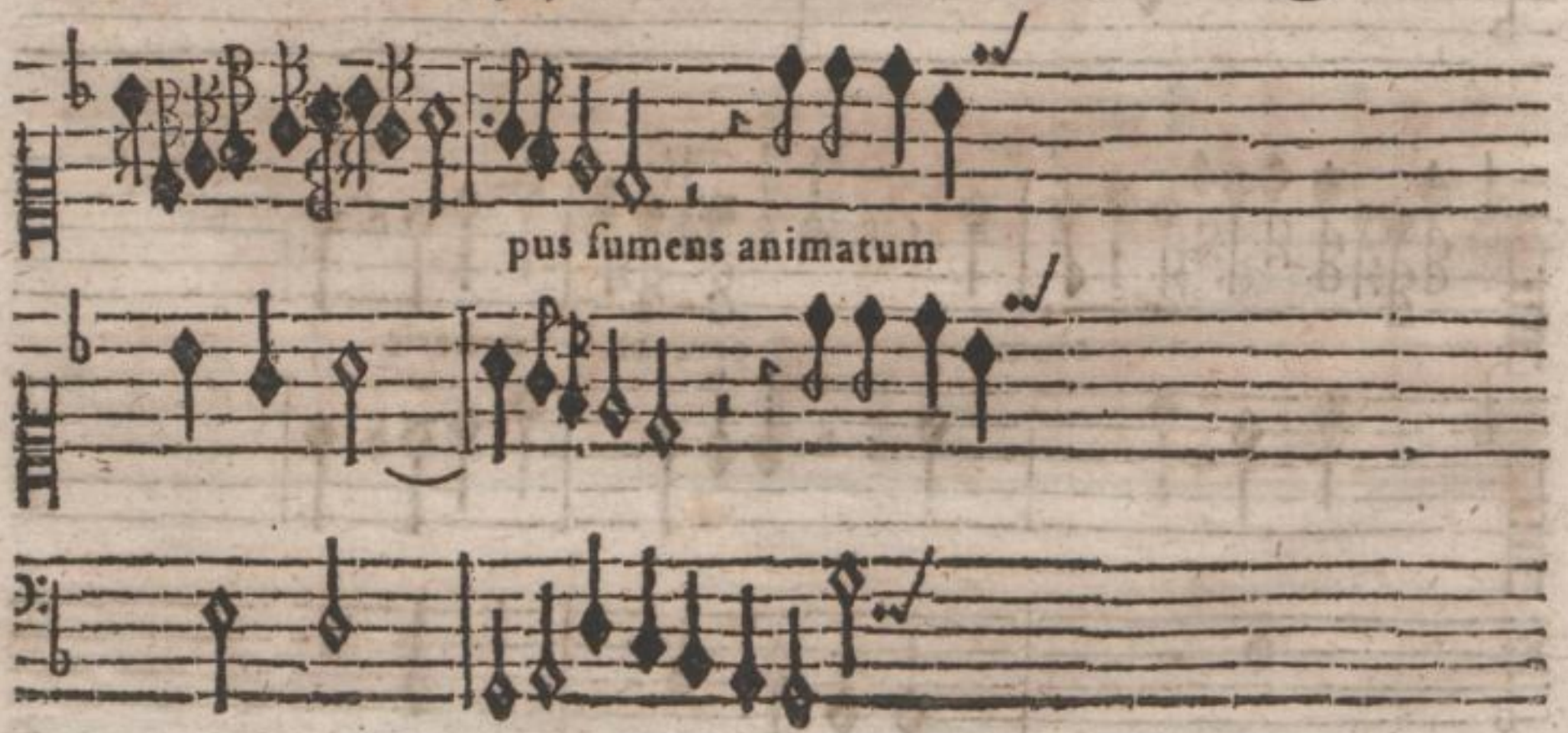
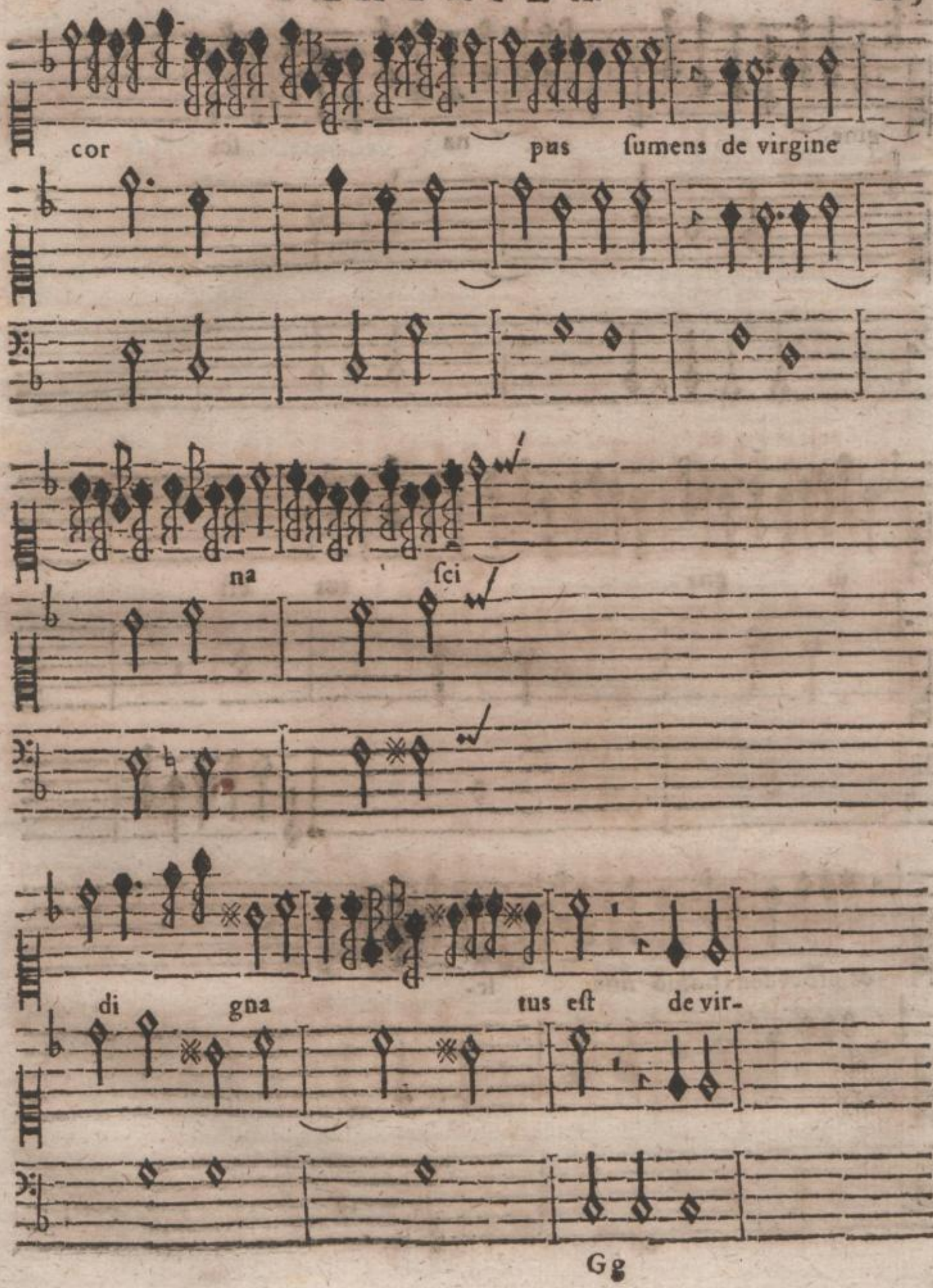


pus ſumens animatum

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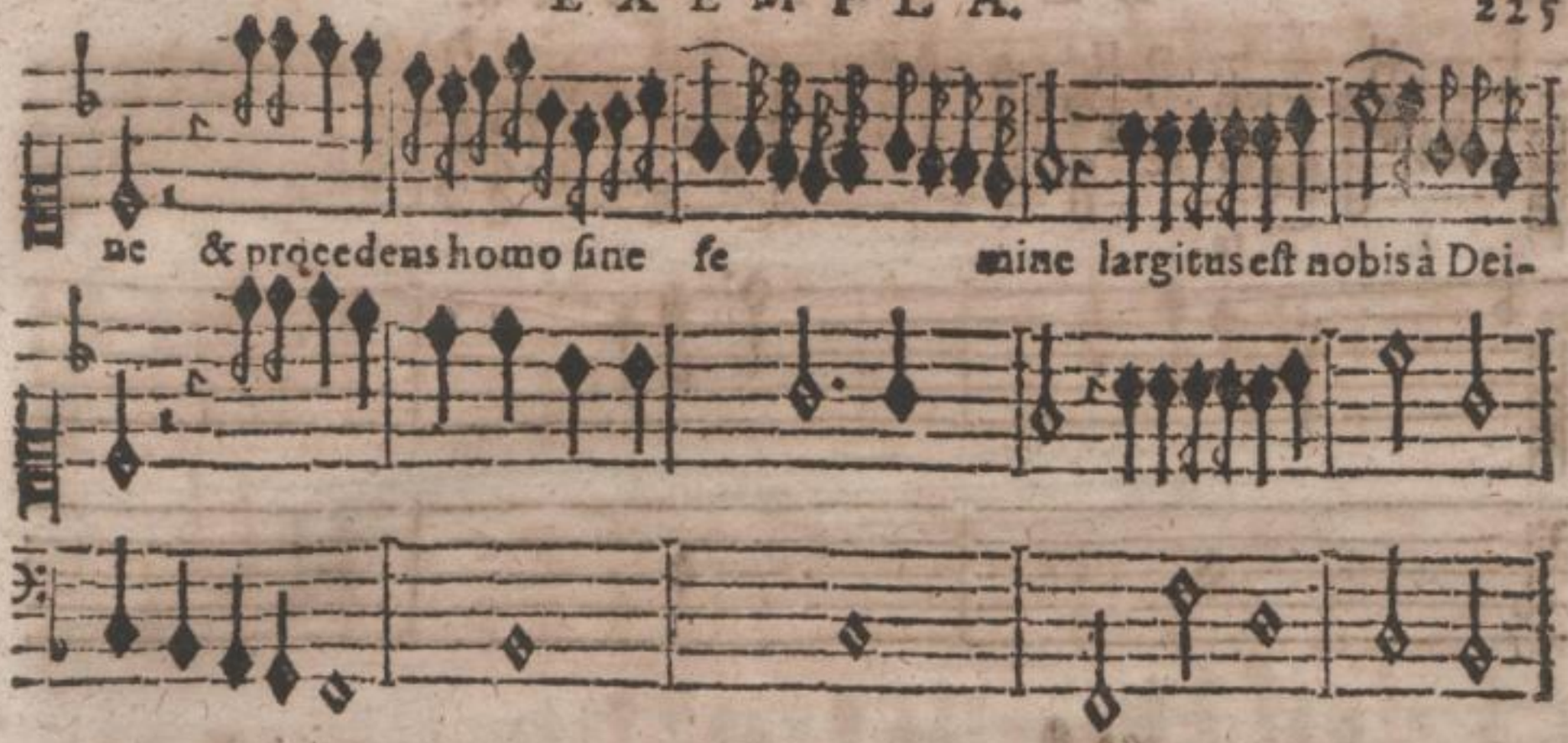
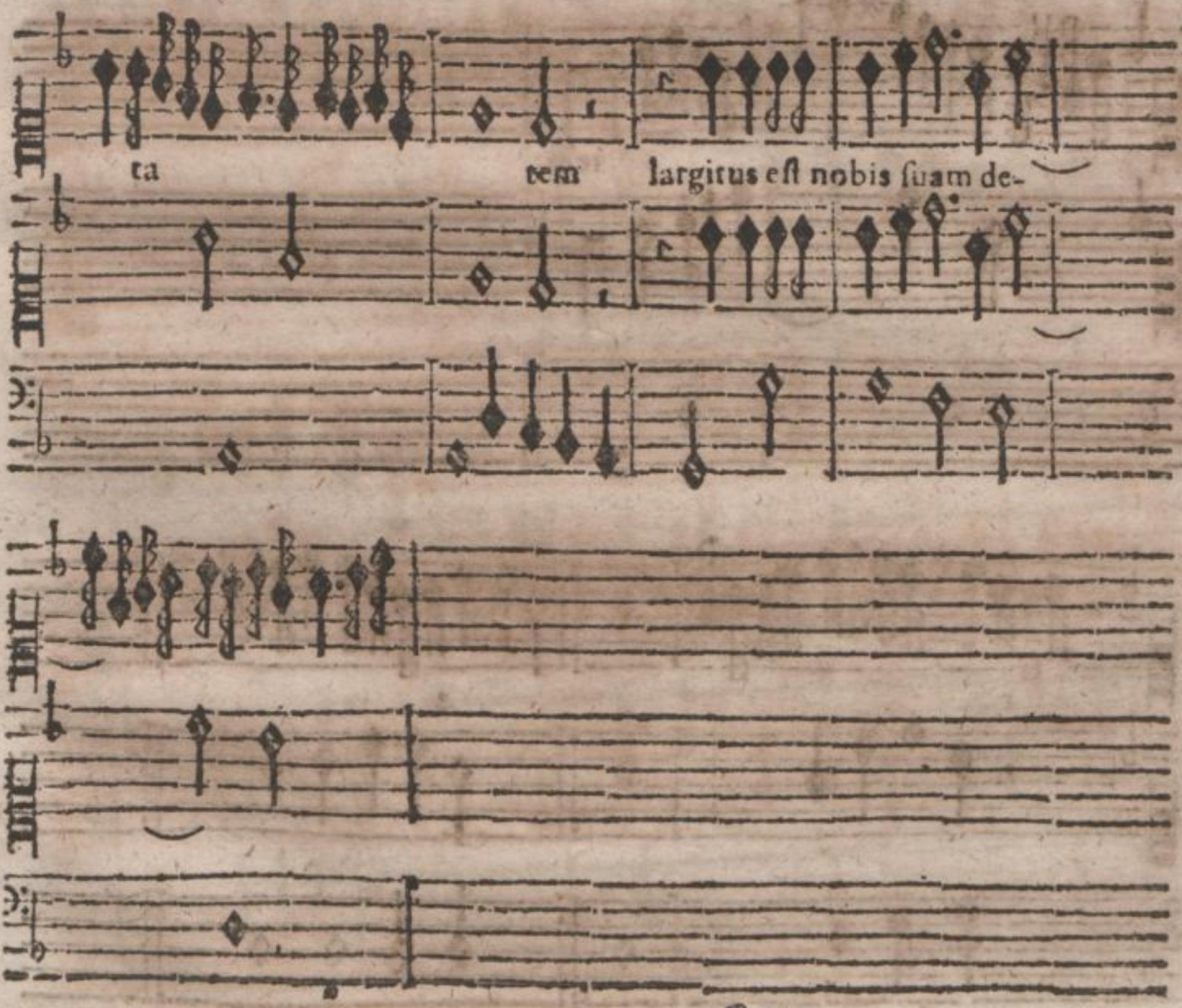
gine na ſci

di gna tus eſt

& procedens homo ſine ſe-


ne & procedens homo sine fe mine largitus est nobis à Dei-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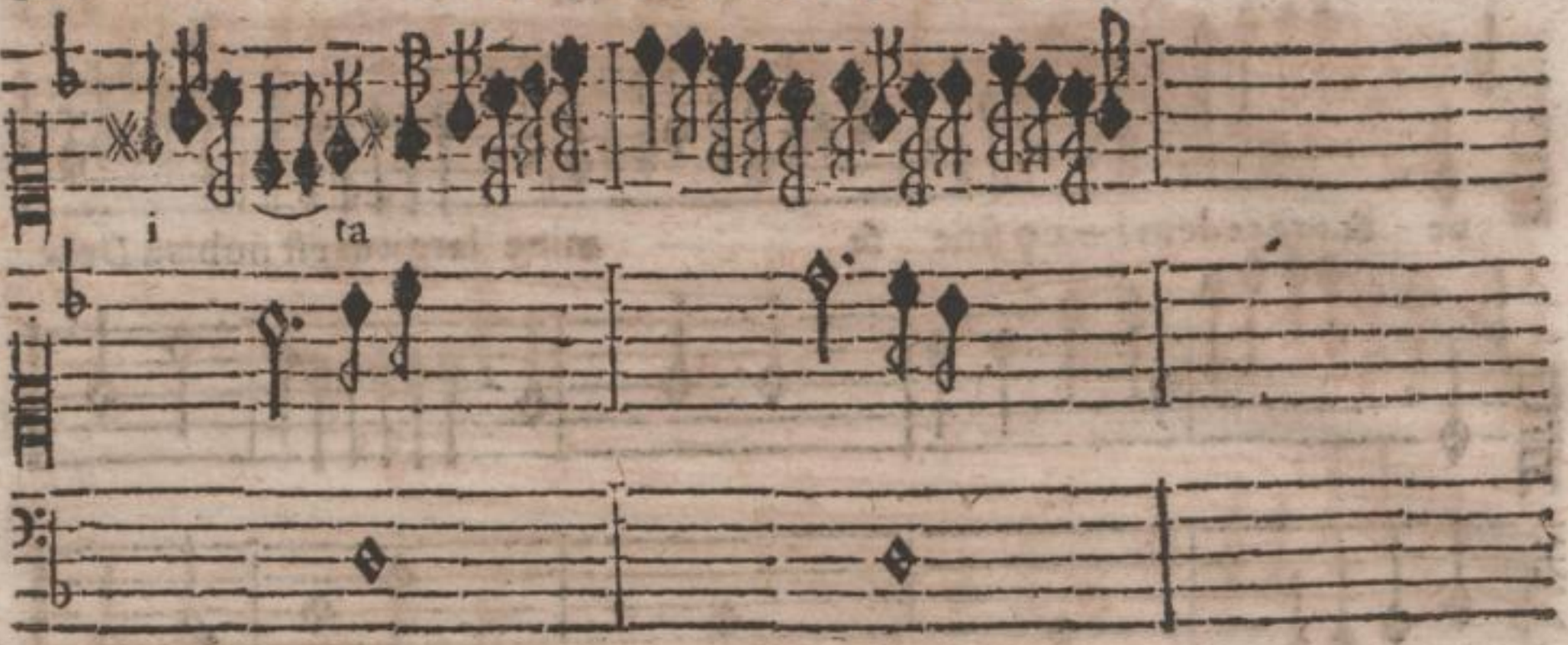
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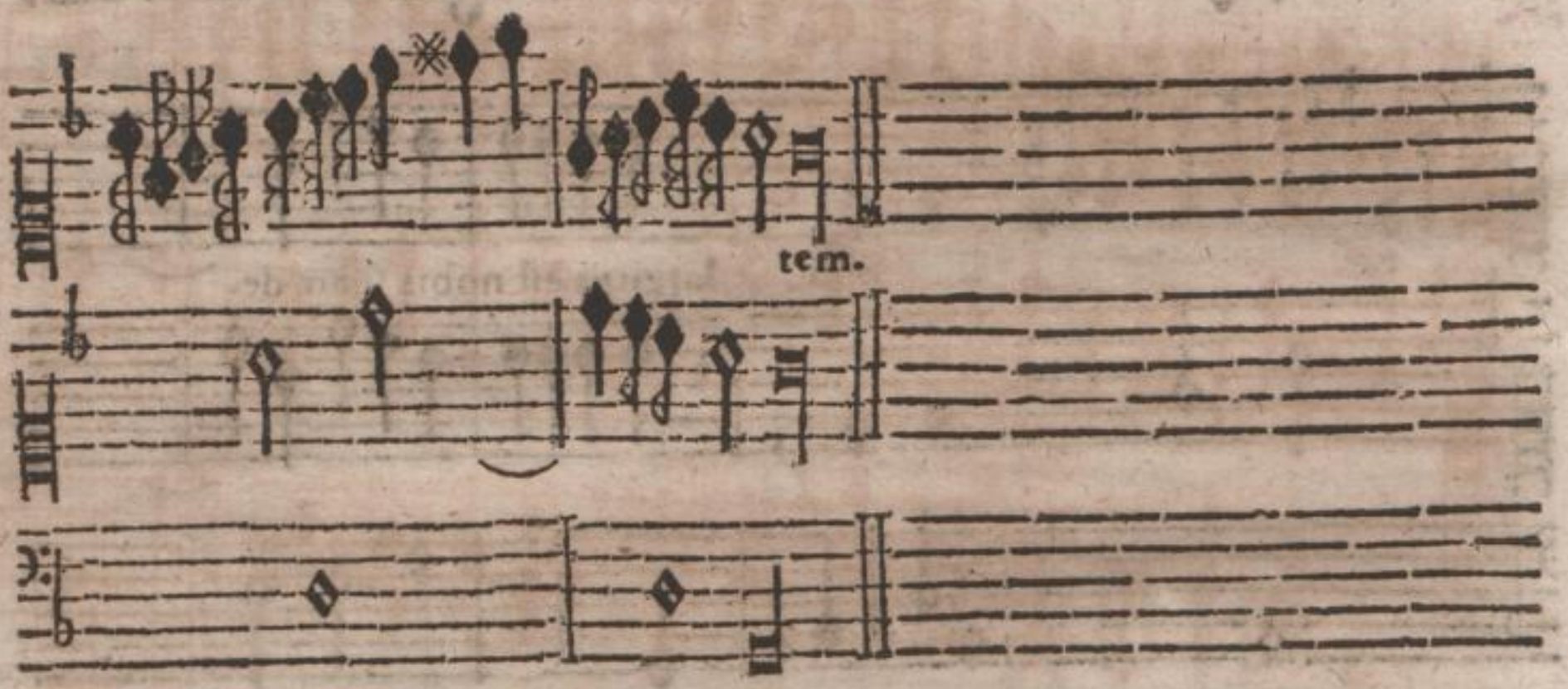
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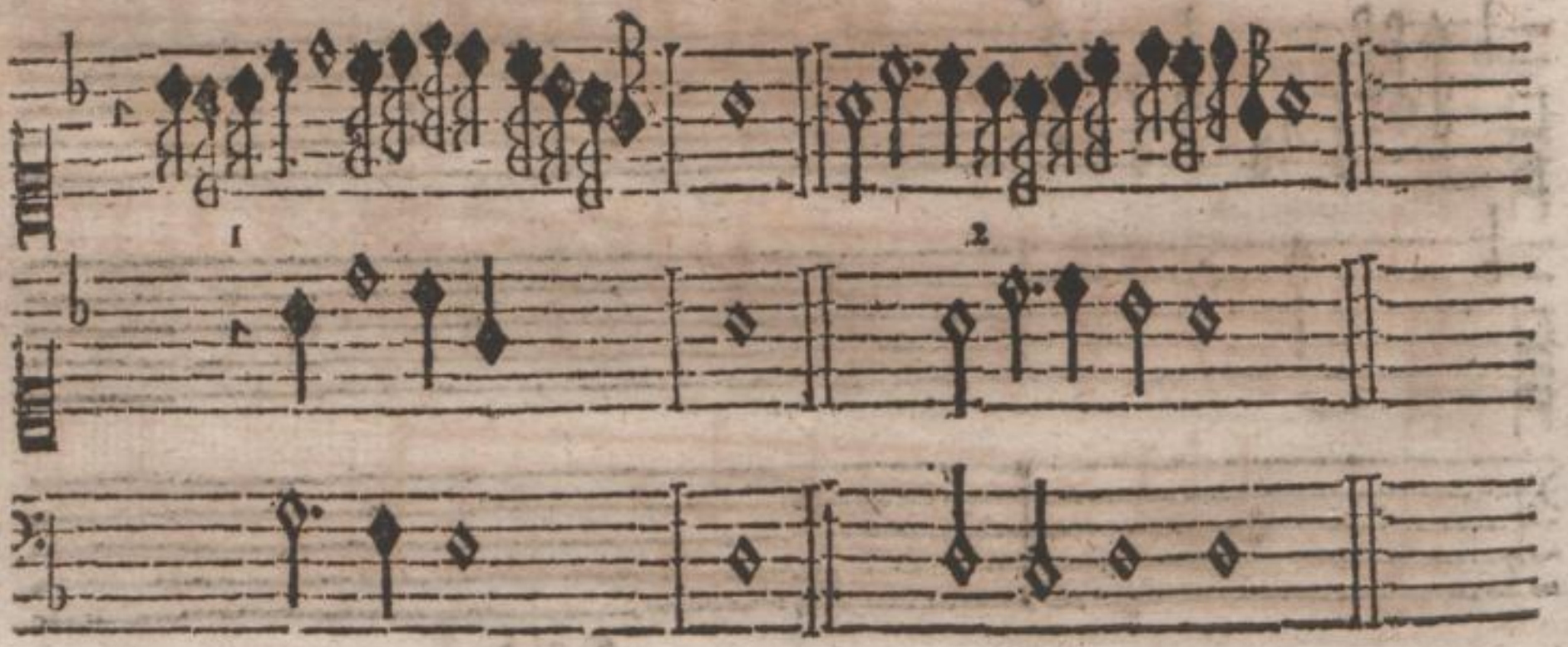
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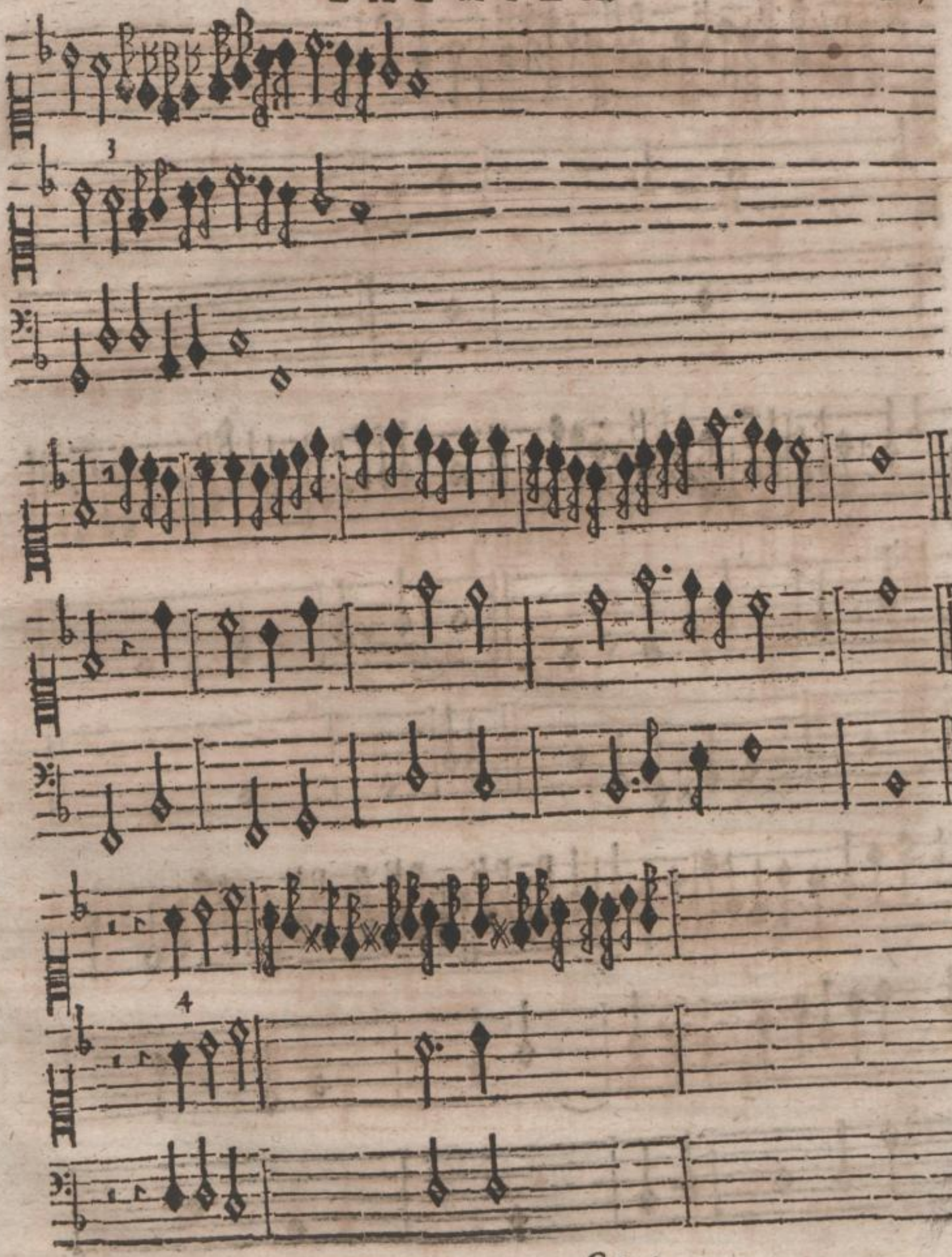

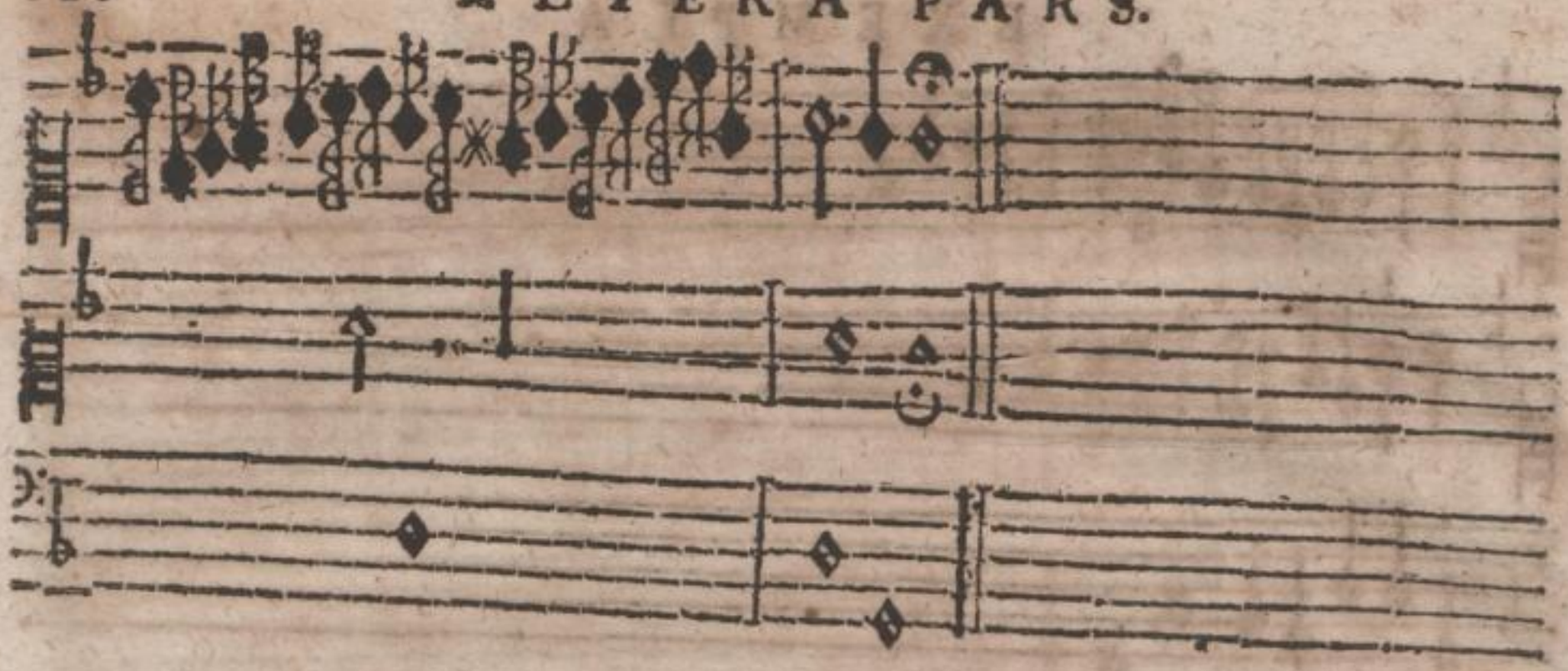
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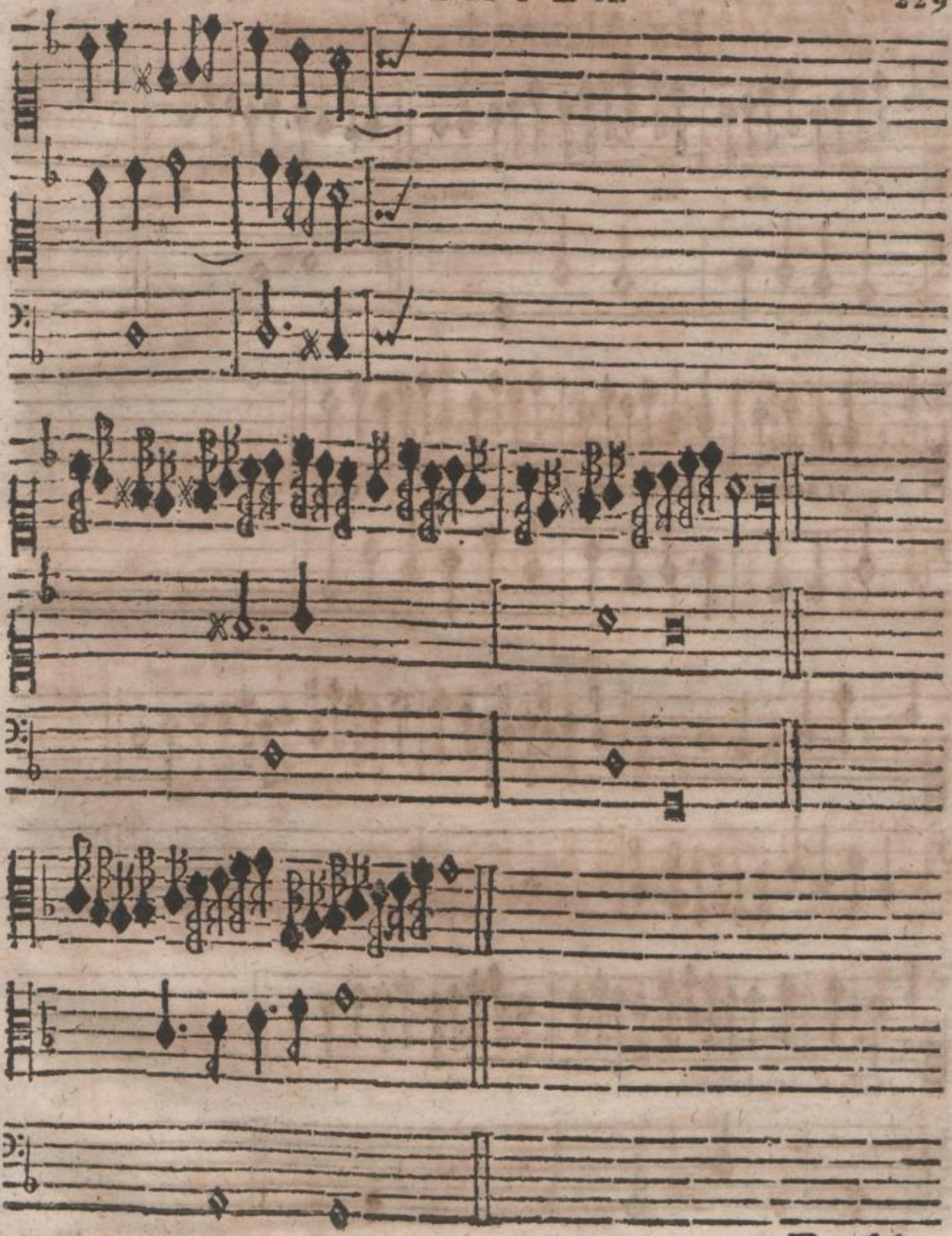
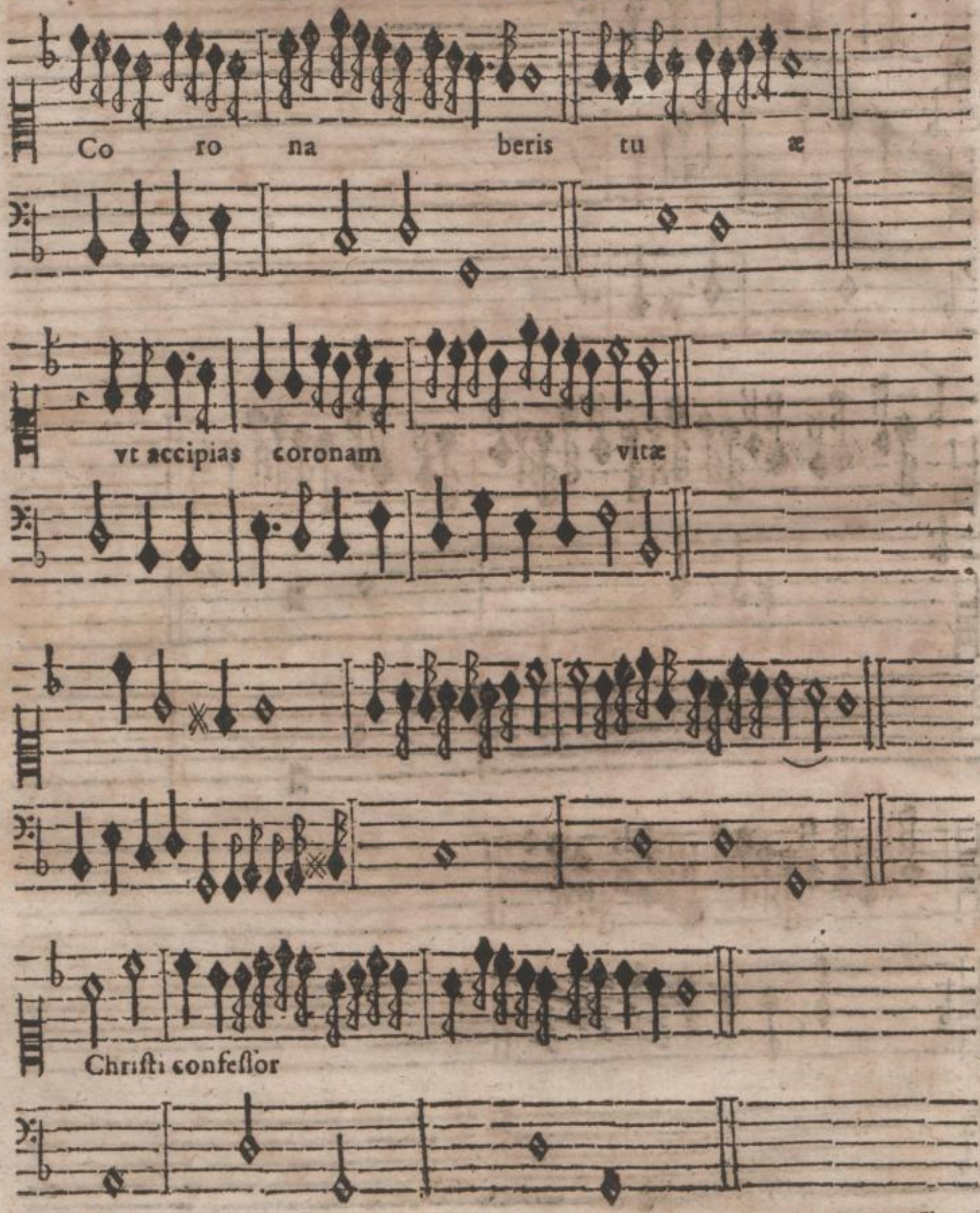
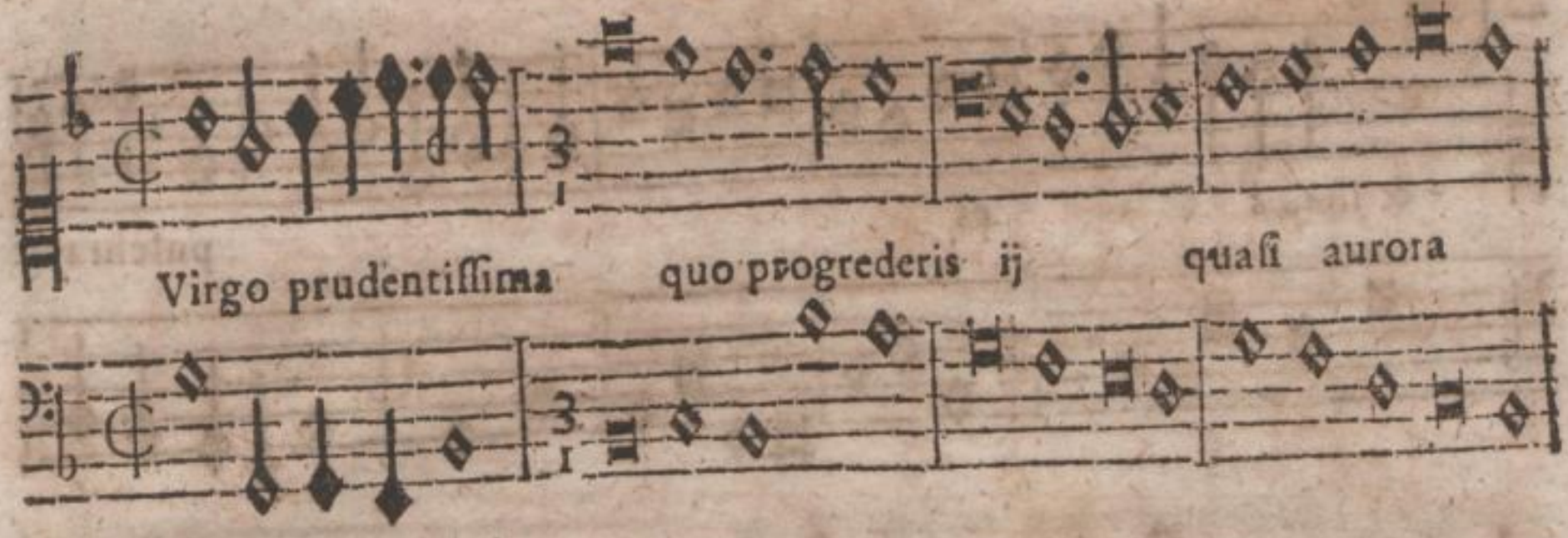


Ex Alc-

# Ex Alexandro Grandi.




Virgo prudentissima
quo progrederis ij
quasi aurora
valde rutilans
filia
filia Sion
tota formosa
Hh
& suauis

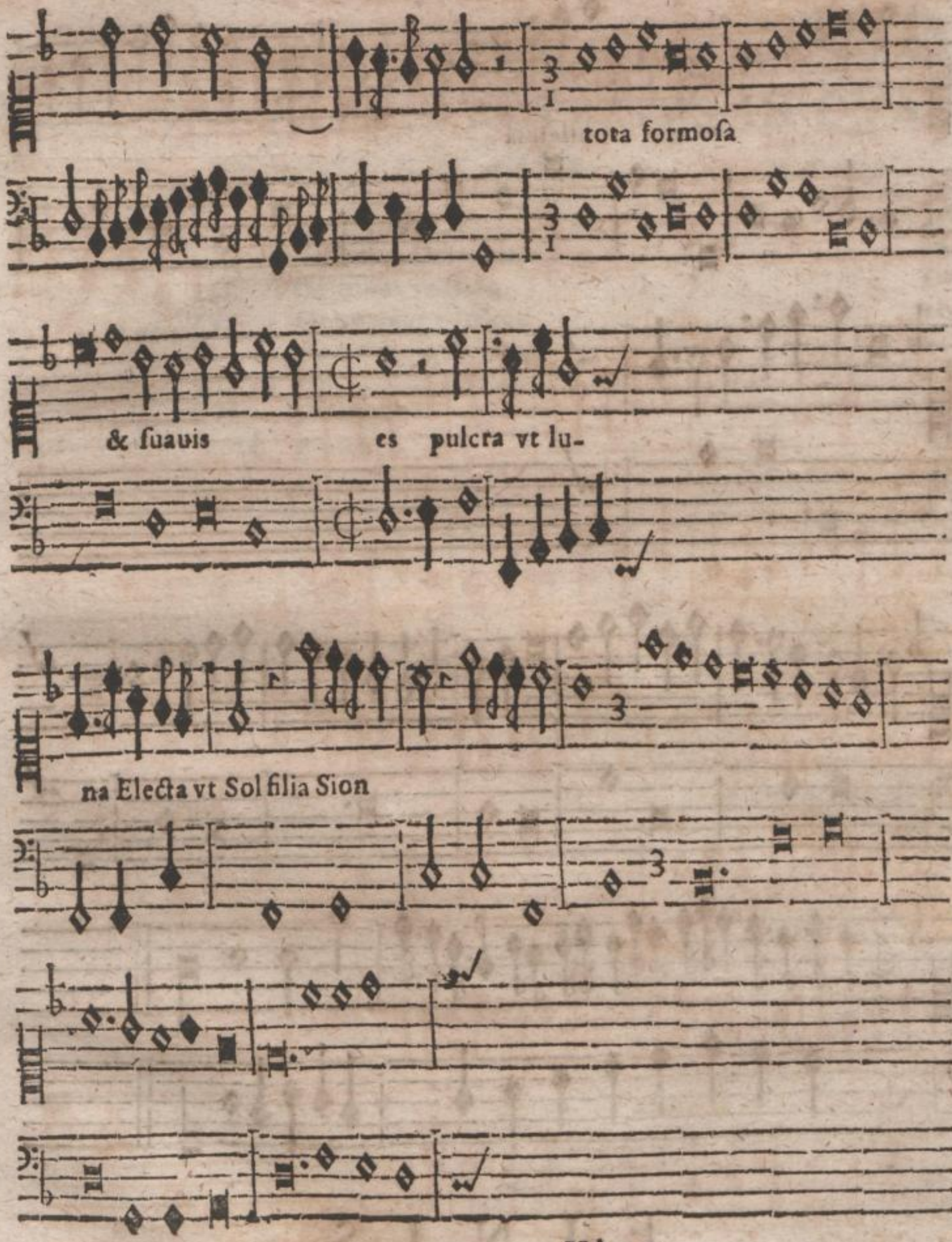
## ALTERA PARS

& ſuauis es pulchra vt

luna ſi lia Sion

terri bilis vt ca-

ſtrorum acies ordinata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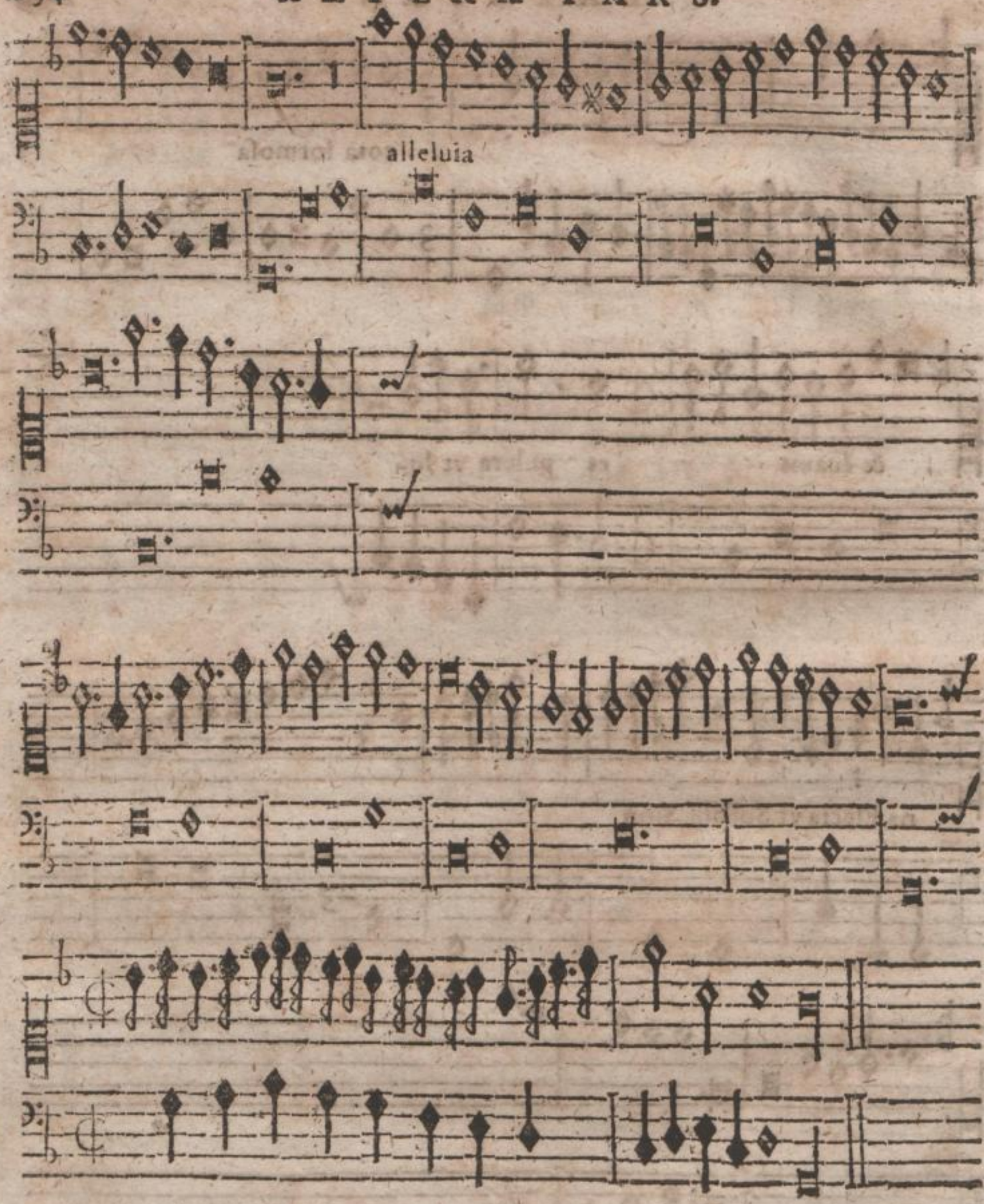
& suavis
es pulcra vt lu-
na Electa vt Sol filia Sion




FINIS.

# CAPITA PARTIS ALTERIVS, IN QVA EXEMPLA.


| | | |
|---|---|---|
| Cap. I. | De vna voce. | 79 |
| Cap. II. | De duabus vocibus. | 93 |
| Cap. III. | De tribus vocibus. | 101 |
| Cap. IV. | De quatuor vocibus. | 104 |
| Cap. V. | De quinque vocibus. | 116 |
| Cap. VI. | De pluribus vocibus. | 135 |
| Cap. VII. | De fugis. | 166 |
| Cap. VIII. | De textu. | 177 |
| Cap. IX. | De coloraturis. | 211 |

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STÄDTISCHE
BIBLIOTHEKEN

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