



MVSICA

NICOLAI LISTE

NII, AB AVTHORE

denuo recognita, multisq̄

nouis regulis et exem

plis adaucta.



Norimbergæ apud

Iohan, Petreium, Anno

M. D. XLIX.

IL·L·V·S·T·R·I
P·R·I·N·C·I·P·I·A·C·I·D·O·
M·I·S·E·R·I·C·O·R·D·I·A·S·E·C·O·N·D·I·
Illustri Principi D. D.
Iohanni de Bifrons p̄sidi
Gens. Martini de Bifrons
Magist. de Danzig etc.
Gens. N. de Bifrons
S. D.

SI·M·I·L·I·T·E·R·A
P·R·I·N·C·I·P·I·A·C·I·D·O·
M·I·S·E·R·I·C·O·R·D·I·A·S·E·C·O·N·D·I·
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Gens. N. de Bifrons
S. D.

VALENTINVS CHVDENIVS
Sollwedelensis Lectori.

SI cupis Aomios breuiter perdiscere cantus,
Et dulci uarios uoce referre modos:
Huc rapido gressus, quid cessas, flectere arsu,
Et uigili paruum uolueri mente librum
Hortus ut Alcinoi magni celeberrimus herbis
Flagrat odoriferis, puniceisq; rosis:
Ut teneris licet digitis decerpere flores
Quoslibet, & rapida carpere poma manu:
Vtq; fluit liquidus nitrea fons iugiter unda,
Quo capias auida pocula larga manu:
Sic paruus uarijs doctisq; libellus abundat
Præceptis, tibi quæ commoda mala ferent.
Hæc igitur præcepta tuo quid condere tardas
Pectore, quid prohibet, quo minus ista legas?
Te breuitas fortasse mouet succincta libelli,
Est paruus codex, non tamen arte caret.

ILLVSTRI
PRINCIPI AC DO-
MINO, D. IOANNI GEORGIO
illustri. Principis ac Domini, D.
Ioachimi II. Electoris primo-
genito, Marchioni Branden-
burgensi &c. Domino cle-
mentis. Nicolaus Li-
stenius S. D.



COLLEGI ELEMENTA
Musices quorum ædificationem cū
à me flagitasset amici, duxi hu-
bellum tibi potissimum, illustris
Princeps, dedicandum esse, ut no-
minis tui auspicio feliciter exiret
in publicum. Nec uero ingratum hoc munus
tibi futurum esse arbitror, quia & decet Prin-
cipes fauere Musicæ studijs, & hæc ætas tua,
natura iam capitur dulcedine cantus, & artis
inuitis imbuenda est. Multæ enim magnæ gra-
uesq; cause à doctis & sapientibus uiris colliguntur,
quare omnes ingenui, maximèq; Prin-
cipum liberi, in Musica erudiendi, & ad eam al-
te suscipiendi sint. Flectit enim animos ad huma-
nitate, suauitatem, æquabilitate. cohibet om-
nes immoderatos affectus, lenit dolorem, iram,
abducit à leuitia & obscœnis cupiditatibus,
deniq;

deniq; assuefacit, ut in sonis, & cantu, ita in omnibus uitæ actionibus harmoniam quandam seruemus. Quare summos Reges in ueteribus monumentis uidemus, non solum per ludum, ad demulcendas aures, & canere ipsos, & tractare fides, sed multo magis tanquam seriam artem, adhibere Musicam ad harmoniã animi efficiendam. Dauid Musicam adhibet in affectibus maxime serijs ac spiritualibus excitandis. Et ob eandem causam apud omnes gentes, omnibus ætatibus Musicæ usus fuit in sacris, non ut inutilis uoluptas, tanquam ludus quæreretur, sed ut cantu animi redderentur tranquilliores, & excitarentur ad cogitandam harmoniam diuinæ gubernationis, hæterentur ad motus aptos doctrinæ cœlesti, deniq; ut & ipsæ sententiæ efficacius mouerent animos, cum accederet cantus. Homerus describit Achillem ludentem cithara, & quidem addit argumentum, dicit illum præstantissimum Principem cecinisse laudes fortium uirorum, in quibus cū & uerbis & cantu animus moueretur, multo uehementius uirtus admiratione atque amore incendebatur. Sed ut demum te deducam horum summorum Regum exemplo, uidi & auum tuum Ioachimum primum, & patrem Ioachimum secundum, & Musicen bene intelligere, & mirifice eius studio teneri. Quare hoc tibi meum munusculum aptum fore statuebã, quod quidem etsi eo tibi dedicaui, ut cum in ditione tua natus sim, studium meum erga patriæ Principem declararem, tamen hoc feci libentius, quod cum propter præstantiam ingeniorum summa gloria sit familiæ tuæ, spero

bam omnibus gratiorẽ fore libellũ propter tuum nomen. Deinde uideor mihi aliquo modo etiam de patria benemereri, cum te ad Musicen adhorter. Hæc enim inuitat animum ad uirtutem, præsertim si illam Achilleam Musicam amare cõperis, in qua non tantum soni blandiuntur auribus, sed multo magis laudes magnorum Principum, & ostendunt exempla, quæ lequi & effingere te oportet, & accedunt animos ad studium atq; amorẽ uirtutis. Audio autẽ te iam foeliciter uersari in literis, in quibus tibi res gestæ magnorum uirorum proponuntur. Quod si hanc Musicam coles, dignus eris maioribus tuis, Inq; patris cresces munera magna tui. Quælo igitur, ne hoc meum munus asperneris, sed tanquã specimen meæ erga te obseruantia accipias, Deinde oro ut cum Principem deceat honestas artes tueri, me quoq; ppter hæc studia commenda datum habeas.

Bene uale.

CAPVT I.



MVSICA EST RITE
ac bene canendi scientia. Bene
canere, est cantum sub certa ali-
qua regula ac mensura, per suas
uoces, & notulas apte proferre.
Et est triplex. *Θεωρητική, Πρακτική,*

Ποιητική.

Theorica est, quæ in ingenij contēplatione
ac rei cognitione tantum uersatur, cuius finis
est scire. Vnde Theoricus Musicus, qui artem
ipsam nouit, uerum hoc ipso contentus, nul-
lum eius specimen agendo exhibet.

Practica, quæ non solum in ingenij penetra-
libus delitescit, sed in opus ipsum prodit, nul-
lo tamen post actum relicto opere, cuius finis
est agere. Vnde Practicus Musicus, qui ultra
artis cognitionem ceteros docet, in eaq̃ se cir-
ca alicuius operis effectum exercet.

Poetica, quæ neq̃ rei cognitione, neq̃ solo
exercitio contenta, sed aliquid post laborem
relinquit operis, ueluti cum à quopiam Musi-
ca aut Musicum carmen conscribitur, cuius fi-
nis est opus consummatum & effectum. Consi-
sit enim in faciēdo siue fabricando, hoc est,
in labore tali, qui post se etiam artifice mortuo
opus perfectum & absolutum relinquat. Vn-
de Poeticus Musicus, qui in negotio aliquid re-
linquendo uersatur. Et habent hæc duæ poste-
riores

riores sibi perpetuo coniunctam superiorem,
sed non è contra.

Practica uero rursus bifariam diuiditur in
Choralem & Figuralem. Chorales est, quæ uni-
formiter suas notulas profert & mensurat, sine
in-remento & decremento prolationis, & uo-
catur alio nomine Gregoriana, Plana, Verus,
quod à Gregorio, Ambrosio, & ueteribus ut
plurimum exculta sit. Figurales, quæ mensu-
ram & notarum quantitatem uariat, pro si-
gnorum ac figurarum inæqualitate, cum in-
cremento & decremento prolationis. Hæc
alio nomine Mensuralis, alio Noua appella-
tur, quodd uarias mensuras ac figuras admittat.
Estq̃ utriusq̃ usus, tam in mutis per se instru-
mentis (ut sic breuiter omnes huius artis spe-
cies complectar) quàm in uiua hominis uoce.

CAPVT II.
De Scala.

INitio Scala est tradenda propter cla-
uorum ac uocum diuersitatem, quam
qui ignorat, quali cæcus in ignora re-
gione uersatur, nec certi quicquam de
eiusq̃ cantus natura, eiusq̃ in partibus distan-
tia, Item de Solmisatione, ut uocant, de uo-
cum mutatione & earum progressionē tenet.
Proinde plurimum refert, hanc in primis bene
didicisse. Clauis uero numero sunt uiginti, ui-
delicet rut. Are, &c. ultra quas si progressum
fuerit

*La composition pertained
à la musique pratique*

fuerit in cantu mensurali (Choralis enim nunquam ex patiatur) sursum uel deorsum uersus fumantur clauēs & uoces, inferioris aut superioris octauæ ac classis. Differunt autem clauēs inter se, loco, figura & modo. Aliæ enim infimum, aliæ medium, aliæ supremum sortiuntur locum.

Aliæ simplicem capitalium, aliæ minuscularum, aliæ geminarum literarum formam induunt.

Item aliæ graues, ut Are, hmi, &c. aliæ finales, affinales, qui diuerso appellantur nomine, ut uidere licet in subscripta tabula.

DIVISIO SCALÆ Musicæ.



Scala diuiditur in literas	Geminas & excellentes.	cc	la	sol	} G F B D	
		dd	fa	mi		
		cc	fa	mi		
	Minores & acutas.	bb	la	mi		re
		aa	fa	mi		re
		g	sol	re		vt
		f	fa	vt		
		c	la	mi		
		d	la	sol		re
	Majores & graues uoces.	c	sol	fa		vt
		b	fa	mi		re
		a	la	mi		re
		G	sol	re		vt
		F	fa	vt		4 finales
		B	la	mi		
	D	sol	re			
	C	fa	vt			
	F	mi				
	A	re				
	T	vt				

Idem planè iudicium est de octauis, quæ si milibus constant literis, G enim à g. octaua distat &c. Caput

CAPVT TERTIVM.

De clauibus signandis in utroq; cantu.

Licet clauēs numero uiginti sint secundum Guidonem, aut duæ & uiginti secundum Franchinum, earumq; usus, quantum ad formandas & referendas uoces attinet, in omnibus cantilenæ partibus necessarius, tamen in principio cantus ad eius notionem & referentem, nō pluribus quinque utimur, scilicet, r, f, c, g, & dd. Deforme enim esset, nedum odiosum, singulas ordine locare, non secus ac si Grammatici omnes dictionum syllabas tonis insignirent, sed ut illi ex uno aliquo posito accentu, reliquarum syllabarum iudicium faciunt, ita & nos ex scripta aliqua clauē, nō scriptas cōmode iudicamus, Et has signatas, aut signadas appellamus, quod his cātus omnis prænotetur. Est enim clauis nihil aliud quàm simplex aut duplex literarum nota, ob cantus & uocum referentem, cantui præfixa. Minus uero signandas, siue præcipuas brutandum, & quadratum dicimus, quod earum usus non tam creber & necessarius sit. Utimur enim illis in cantu, tantum ad peregrinas & fictas uoces, obiter illas, significandas, siquidem b Fa mollem, h uocem Mi, duram in suis locis, contra clauis inibi detentæ, & cantus naturam præsentans. Quas nisi diligenter, & cum iudicio cantor & cantilenarum conditor discreuerit, rei haud dubie dissonantiam ac confusio-

nem pariet. Obseruabis tamen in rotundum sub clauē c, signata & eius octauis, cantus naturam & differentiam ponere, ut infra de Scalis ac cantuum generibus ostendemus.

CLAVES SIGNANDÆ utriusq; cantus.



Hæ distant positæ, per quintam tollitur F, r.

Ad has igitur signandas clauēs, pueri animū tanquam ad scopum intendant, discantq; proinde eas, quæ signatæ non sunt, harum intervallo, certa coniecturaprehendere.

CAPVT IIII. De Vocibus.



Vum omnis Musicæ ratio circa uocalem numerum ueretur, consentaneum fuerit pauca quædam de uocibus dicere. Est autem Vox notularum nomenclatura, quarum tantum sex sunt, scilicet.

Superiores	{ la sol fa }	Suntq; in triplici differētia,
Inferiores	{ mi re ut }	

nam, Ut & Fa dicuntur b molles, à molli sono, Re & Sol naturales, à temperato sono duri & mollis. Mi & La h durales, à duro sono.

Hæ sufficienti ad quemcunq; cantum solmi sandum & modulādum. Porro initium cuiusq; clauis litera est, syllabæ autem eam subsequentes, uoces sunt. Exempli gratia, G, litera est & clauis, uoces repræsentans, Sol, Re, Ut.

At non negligendum arbitror, quamlibet clauem trium uocum in solmi fatione, cuiuslibet cantus, semper illarum unam excludere, Ut in cantu b mollari G, excludit Ut, in h durali retinet, & excludit Re, Sic aliam Re, c sol faut Fa, d la sol re Sol, in b mollari reñciunt, in h durali uero referunt, & reñciunt Mi, Sol, La, &c. Idem accidit in octauis.

SEQVVN-

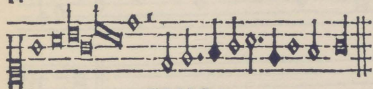
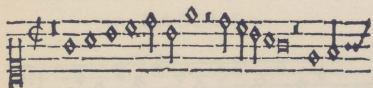
SEQVVTVR

vocum exercitia.

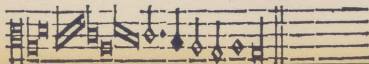
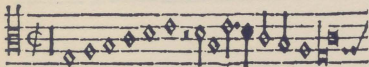


Canon in unisono. Tenor post unum tempus. Discantus post duo. Altus post tria. Secundus Discantus, post quatuor tempora.

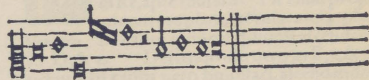
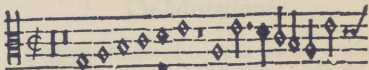
Aliud in Mensurali. DISCANTVS.



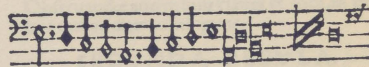
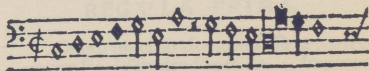
TENOR.



ALTUS.

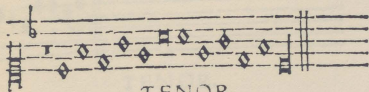


BASSVS.

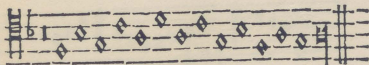


Sequitur aliud paradigma,
 continens exercitium &
 discrimen sex uocum
 Musicalium.

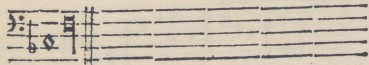
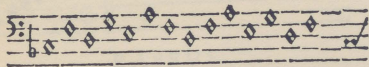
DISCANTVS.



TENOR.



BASSVS.



X CAPVT V.
 De Mutatione.

Mutatio, est uocis in uocem consona
 uariatio. Velut cum in D, Sol, aut La
 in Re, apte mutant. Fit enim propter
 uocum inopiam, notularumq; plura-
 litatem. In cantu quidem h'durali ascendendo
 in D, & a. Descendendo uero in E, a, & suis
 octauis. In cantu uero b'mollari, ascendendo fit
 in D, G, descendendo autem in D, a, & suis octa-
 uis.

REGVLA PRIMA.

Omnis mutatio ascendendo fit proprie per
 uocem Re, descendendo per La. Improprie
 per uiciniores, & hoc proprijs deficientibus.
 Obseruandæ autem sunt clauis & loca, in quib;
 bus mutationes contingunt.

SECVND A REGVLA.

Si uocem La, ^{aliqua} notula quæpiam excefferit,
 uno tantum interuallo, ea canatur per Fa, sine
 mutatione, maxime in cantu primi & secundi
 tonorum.

Exemplum.

DISCANTVS.

The first system of the first discantus consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and rests. The lower staff is in bass clef with a common time signature (C) and contains diamond-shaped notes and rests.

TENOR.

The second system of the first discantus consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and rests. The lower staff is in bass clef with a common time signature (C) and contains diamond-shaped notes and rests.

BASSVS.

The third system of the first discantus consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and rests. The lower staff is in bass clef with a common time signature (C) and contains diamond-shaped notes and rests.

Aliud exemplum in figurali.

DISCANTVS.

The first system of the second discantus consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and rests. The lower staff is in bass clef with a common time signature (C) and contains diamond-shaped notes and rests.

TENOR.

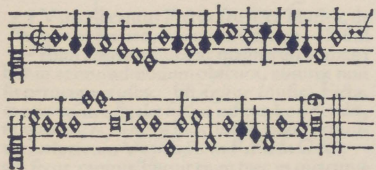
The second system of the second discantus consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and rests. The lower staff is in bass clef with a common time signature (C) and contains diamond-shaped notes and rests.

BASSVS.

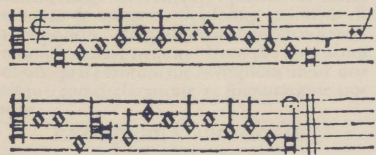
The third system of the second discantus consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and rests. The lower staff is in bass clef with a common time signature (C) and contains diamond-shaped notes and rests.

Exemplum de h durali.

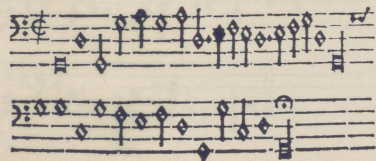
DISCANTVS.



TENOR.

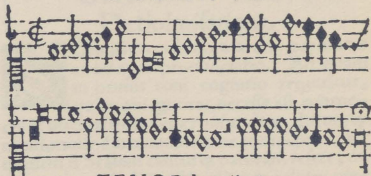


BASSVS.

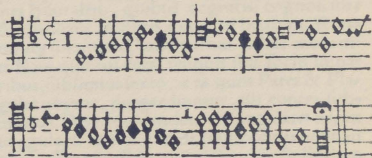


Exemplum de b mollari.

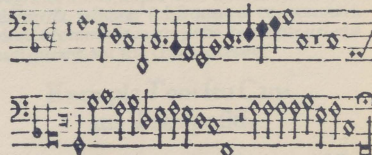
DISCANTVS.



TENOR b mollaris.



BASSVS.



b ♯ DE

CAPVT IX.

De Modis, seu Interuallis.

Modus, est uocis ad uocem, certo interuallo, migratio. Vel ut Boetius. Est acuti grauisq; soni distantia. Qua definitione, unisonus, Modorum principium excluditur, uno eodemq; loco, circa uocis intensionem aut depressionem, per duarum pluriumue notularum copulationem fieri habens, hunc in modum.

Unisonus.



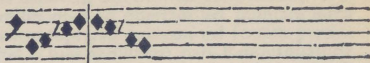
Variant autem de numero Modorum Musici. Nonnulli quindecim, alij nouem, qui dam tantum sex numerant. Vltiores tamen sunt hac nostra tempestate. Τόνος, ἡμίτονος, δίτονος, ἡμιδίτονος, διαπαραρῶν, διάπειπ, τόνος, διάπειπ, ἡμίτονος, διάπειπ, διαπῶσον. Reliquorum non est permagnus usus, ut taceam etiam prohibitos.

Tonus, est perfecta secunda.

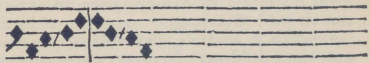


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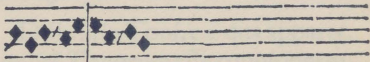
Semitonium, imperfecta secunda.



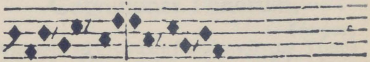
Ditonus, perfecta Tertia.



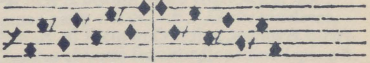
Semiditonus, imperfecta Tertia.



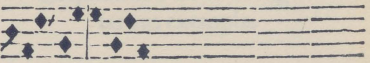
Diatessaron, est distantia uocum per Quartam.



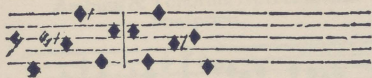
Diapente, est distantia uocum per Quintam.



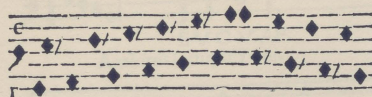
Tonus diapente, est uocū distātia p Sextā pfectā.



Hemitonus Diapente, est uocum distantia per Sextā imperfectam.



Diapason, est uocum distantia per octauam.



Porro, si quæ ampliora siue distantiora contigerint interualla, utpote 9. 10. 12. adde Tonum, Ditonum, Diapente &c. & cum prioribus in octaua æque sonant.

CAPVT X. De Tonis,

Multa commemorare solent hic Musici de Tonorum numero, eorumque cognitione, commixtione &c. Ego ne uiderar supuacaneis uerbis, materiam plus obscurare quam illustrare, breuiter quod ad res ac negotium spectat, partim prosa, partim uersiculis, memoriæ iuuandæ gratia, dicam, ac primum

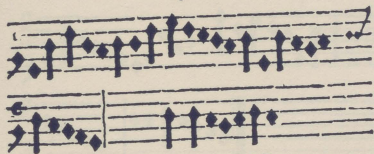
primum de Tonorum numero. Sunt autem octo Toni, (licet ueteres tantum quatuor numerauerunt) quorum quatuor Plagales dicuntur, propter maiorem descendendi autoritatem, Descendunt enim ad quartam uel quintam infra finalem, supra, ad quintam uel sextam pertinentes, & sunt de numero pari. Reliqui quatuor Autenti uocantur, propter maiorem ascendendi autoritatem, Ascendunt enim ad octauam supra finalem, nonnunquam ad Decimam, infra uix ad Secundam pertinentes, & sunt de numero impari. Porro, ille ascensus & descensus, potentia magis, quam actu consistit. Inueniuntur enim Cantilenæ, in quibus nec Autentus, nec Plagalus suum numerum complet.

Diffinitio Toni, ex qua apparet, triplicem Tonorum esse cognitionem. Regula principij, mediij, finis, Tonus esto.
Cognitiones Tonorum.

(Impar,
Principio ad Quintam scandens, fertur Tonus Tertiã & ad Quartã descendere par solet ois, Impar ad octauam medio, secus ille refertur. Par licet & uocum reditu cognoscitur illic, Impar, parq; erit in D, E, F, G, rite quiescens, Primus cū socio in D, E, finit, tertius & quartus Quintus cū sexto sequitur, sic ordine sept. oct.

Sequuntur Modi & regularum exempla.

Ambitus & Tonorum repercussiones.
Toni primi.



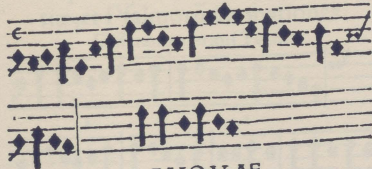
EVOVAE.

Ambitus secundi Toni.



EVOVAE.

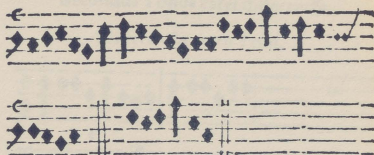
Ambitus tertij Toni.



EVOVAE.

Ambitus

Ambitus quarti Toni.



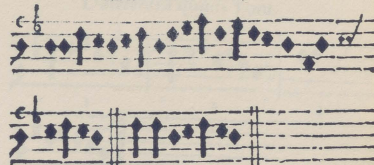
EVO.

Ambitus quinti Toni.



EVO.

Ambitus sexti Toni.

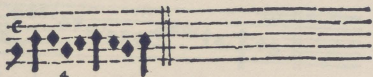


EVOVAE.

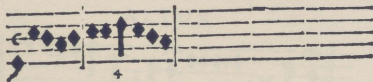
c

Ambitus

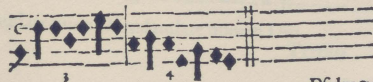
Sexti.



Differentiæ Septimi.



Differentiæ Octavi.

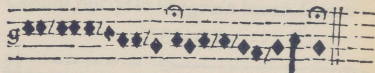


Pfalmo

Pfalmarum intonationes, seu percantandi moduli.

Primus Tonus.

DISCANTVS.



Dixit Dñs Dño meo, sede à dextris meis.

TENOR.



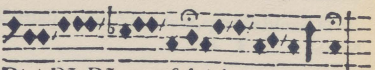
Dixit Dñs Dño meo, sede à dextris meis.

ALTVS.



Dixit Dñs Dño meo, sede à dextris meis.

BASSVS.



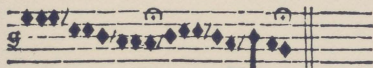
Dixit Dñs Dño meo, sede à dextris meis.

c 3

Secundus

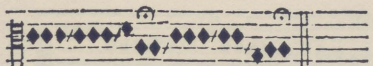
Secundus Tonus.

DISCANTVS.



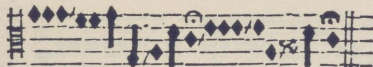
Laudate pueri Dñm, laudate nomē Dñi.

TENOR.



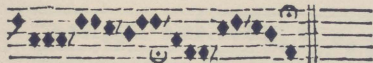
Laudate pueri Dñm, laudate nomē Dñi.

ALTVS.



Laudate pueri Dñm, laudate nomē Dñi.

BASSVS.

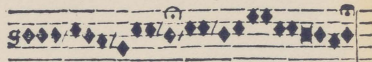


Laudate pueri Dñm, laudate nomen Dñi.

Tertius

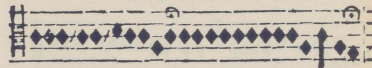
Tertius Tonus,

DISCANTVS.



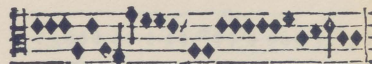
Credidi ppter qđ lo. sũ, ego aut̃ humil. f. nimis.

TENOR.



Credidi ppter qđ lo. sũ, ego aut̃ humil. f. nimis.

ALTVS.



Credidi ppter qđ loc. sũ, ego aut̃ humil. f. nimis.

BASSVS.



Credidi ppter qđ lo. sum, ego aut̃ humil. sũ nĩ.

c 4

Quar

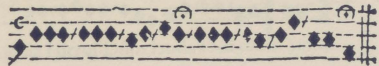
Quartus Tonus.

DISCANTVS.



Laudate Dñm oēs gētes, lau. eum oēs populi,

TENOR.



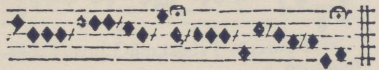
Laudate Dñm oēs gētes, laud. eū oēs populi,

ALTVS.



Laudate Dñm oēs gētes, laud. eū oēs populi.

BASSVS.

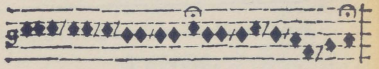


Laudate Dñm oēs gētes, laud. eū oēs populi.

Quintus

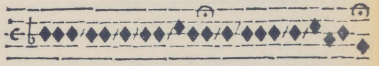
Quintus Tonus.

DISCANTVS.



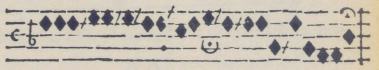
Beati oēs q timēt Dñm, q ambulāt in uijs eius.

TENOR.



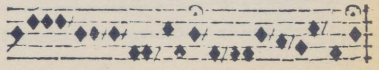
Beati oēs q timēt Dñm, q ābulāt in uijs eiu.

ALTVS.



Beati oēs q timēt Dñm, q ābulāt in uijs eius.

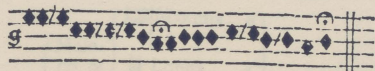
BASSVS.



Beati oēs q timēt Dñm, qui ābulāt ī uijs eius.

Sextus

Octauus Tonus.
DISCANTVS.



Ecce q̄ bonū & q̄ iucūdū, habitare frēs ī unū.

TENOR.



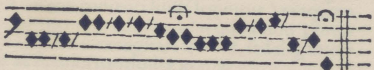
Ecce q̄, bonū & q̄ iucūdū, habitare frēs ī unū.

ALTVS.



Ecce q̄ bonū & q̄ iucūdū, habitare frēs ī unū.

BASSVS.



Ecce q̄ bonū & q̄ iucūdū, habitare frēs ī unū.

De

DE MUSI-
CA MENSVRALI
PARS SECVNDA.



*que' p̄uier̄tes
p̄uier̄tes*

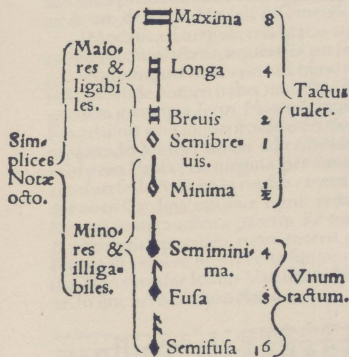
Abfolui primam huius artis partem, nunc alteram aggrediar, in qua si paulo fuero liberior ac prolixior, nō mirabitur lector. Siquidem hęc ipsa, priorem, & copia & dignitate rerum, simul & suavitate longe superat. Vincit enim Notularum multitudine, Signorum diuersitate, Tactuū ac Proportionum inæqualitate, adeo ut nullam inuenias speciem, quæ non aliquo discrimine disfidat ab alia. Quare ut in ingressu huius opusculi, ita & hic comonefacio adulescentes, ut proposita cantilena, diligēter inquirent ac perspiciant eius naturam, obseruent Signa graduum & Proportionum, Augmentationum & Diminutionum, præterea singula Notularum accidentia, ne horum incuria & ignorantia ipsis imponant, id quod multis usu venire uidemus. Sed ad rem. Musica Figuralis, est Musicalium graduum ac Proportionum, sub certa mensura figurata cantandi scientia. Hęc constat uarijs planèq̄ dissimilibus Notarum, Pausarum, ac Signorum figuris.

Figura, est ipse habitus seu dispositio, qua notæ, & quælibet pause liquido cognosci queunt. Notarum uero alia simplex, alia ligata, alia maior, alia minor dicitur,

De

DE NUMERO figurarum simplicium.

Figuræ Notarum simplicium sunt Octo.



Tres posteriores species unâ cum suis Pausis, magis Musicis instrumentis, propter nimiam celeritatem, quàm humanæ uocis competunt. Sunt enim à neotericis superioribus illis (quibus ueteres contenti fuisse leguntur) tanquam supplementum adiectæ, non quòd non plures & subtiliores excogitari queant, sed elegantioris ac suauioris melodix gratia.

Caput

CAPVT II. De Pausis.

Pausa, est tractus per lineas & spacia ductus, silentium denotans. Vel est figura artificiosam à cantu desistentiam monstrâs, quæ cantoribus innuit, à cætu aliquantisper abstinendum esse. Instituerunt autem pausas Musici, & ad uocis refectionem & ad cantus suauitatem, quæ tum in Fugis ac perfectis speciebus se mutuo insequentibus tum in concordantijs simul cadentibus, simulq; per silentia redintegrantibus, aut secus gradientibus consistit. Item ad euitandum prohibita interualla, concurrentesq; species perfectas, de quibus in tertia parte dicemus. Sunt igitur Pausæ, dictis notulis correspondentes, septem, demerpta Maxima, quæ similem non habet, nisi quis ei generalem pausam attribuere uelit.

*que latius maius
pauces*

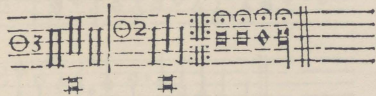


Obserua tamen, quod non ubiq; hoc accidat, nam in alteratione notæ quædam alterantur, scilicet, propter ternarij numeri cõstitutionem. Pausæ uero earum nõ alterantur, & eõtra, in imperfectione

imperfi-

imperficitur, Pausa sibi correspondens, non im-
 perficitur In reliquis uero speciebus, Augmen-
 tatione scilicet, Diminutione & Proportionis
 bus pares suis existunt notulis, quæa Imodum
 suo loco probabimus. Nunc superest, ut breuiter
 dicam, de Pausa Modalis & Generali.

Modalis, est uirgula tria spacia aut quatuor
 lines complectens, æquiuales perfectæ Lon-
 gæ. Modumque uel maiorem uel minorem per-
 fectum (unde nomen habet) indicās : Maiorem
 quidem geminata, secus Minorē. Inquit enim
 Franchinus non immerito. Maiori duas appo-
 ni, quando Minori unam adscribimus. Gene-
 ralis uero Pausa, est uirgula per omnes lines
 transuerse ducta, hæc in medio cantus, respon-
 det notis Cardinalitjs, siue signis reiterationis.
 Repetit enim cantilenæ partem sic intersectam
 & à reliquis separatam, etiam cæteris pergentis
 bus, ut est cernere in Missa Iosquini, Quæ est
 ista, & in carmine Ioānis Vualtheri, Non moris
 ar. In fine uero cantum claudit.



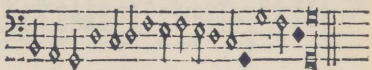
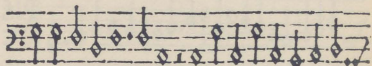
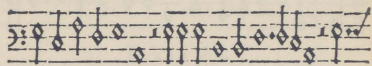
Sequitur exercitium sex uocum
 Musicalium.

Fuga.

Tenor ex Basso in Epidiapente pott
 unum Tempus.



BASSVS.



Alia uocum exercitatio.

d

FVGA.

Tenor ex Basso, post Semibreuem.

A musical score for a tenor voice part, consisting of seven staves of music. The notation is in bass clef with a common time signature (C). The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The final staff ends with a double bar line and a key signature change to one sharp (F#).

Aliud exercitium octo Notularum Simplicium.

TENOR.

A musical score for a tenor voice part, consisting of three staves of music. The notation is in bass clef with a common time signature (C). The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The final staff ends with a double bar line and a key signature change to one sharp (F#).

BASSVS.

A musical score for a bass voice part, consisting of four staves of music. The notation is in bass clef with a common time signature (C). The music features a series of eighth and sixteenth notes, often beamed together, with some rests. The final staff ends with a double bar line and a key signature change to one sharp (F#).

CAPVT TERTIVM.

De Ligaturis.



Ligatura, est debita simplicium figurarum per uirgulam in dextra uel sinistra parte copulatio. Et est duplex, recta uel obliqua. Recta, cuius notæ quadrato pinguntur corpore. Obliqua, cuius notæ obliquo & transuerso corpore scribuntur.

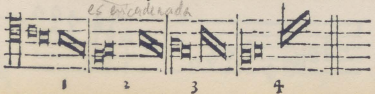
Sunt autem Ligabiles notæ tantum quattuor, uidelicet, quæ pro uaria cõnexione & formâ



& quantitatem immutant, præter unâ Maximâ, quæ ubiq; sui similis est. Et ligatur ex æquo in principio, medio, & fine, excepta longa, quæ in medio nunquam ligatur, ueterum exemplo & autoritate, licet nostra tempestate à quibusdam cõtra fiat, ut clarius patebit ex subscriptis uersiculis. Porro omnis ligabilis, aut est initialis, aut mediâ, aut ultima. Media omnis est, inter primam & ultimam. Nunc singularum regulas, quas carmine (quo facilius à pueris memorizæ mandentur, completi libuit) recitabo, ac primum de initialibus.

Regulæ Initialium,

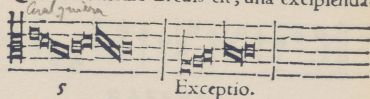
Prima carês cauda Longa est pendente secunda, Est Breuis, hæc eadē, sed concedente secunda, Estq; breuis, caudam sinistra parte remittat. Semibreuis fertur, sursum si duxerit illam.



schriäg

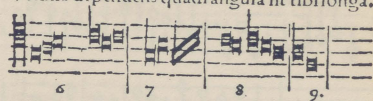
Mediarum una tantum est regula.

Quælibet è medio Breuis est, una excipienda.



Ultimarum.

Ultima cõscendēs Breuis est quæ cūq; ligata. Excipitur caudam tollens ex parte sinistra. Ultima dependens quadrangula fit tibi longa.



De singularum sedibus.

Maxima principio est, medio q; Maxima fine. Longa quidem, medio nunq; sed fine ligatur. Pricipioq; locos recte Breuis occupat omneis. Fine eadem, medio, ac primo Semibreuis esto.

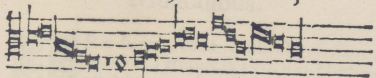
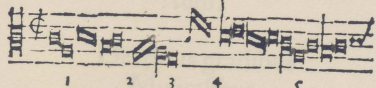


Sequitur regularum exercitium.

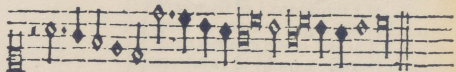
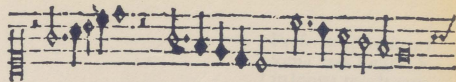
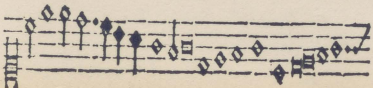
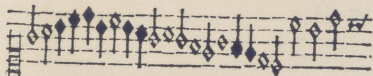
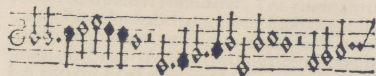
un cõtra

Mis adelante en tiempos de jamon ahora bien

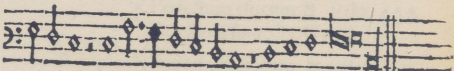
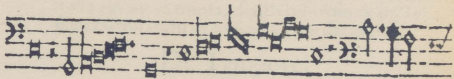
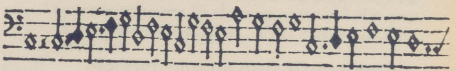
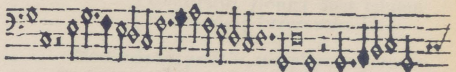
TENOR.



DISCANTVS.



BASSVS.



CAPVT QVAR- tum.

De tribus gradibus Musicalibus.

MRes sunt gradus Musicales, scilicet, Modus, Tempus, & Prolatio. Modus est debita mensura Longarum & Maximarum. Est enim in notulis (quem admodum & in cæteris rebus) secundum temporis mensuram, & numerum Notularum, semper obseruandus modus, quem à moderata modulatione dictum putant. Hic in ordine Graduū recte primum sortitur locum, quòd in primas ac præcipuas Notulas, utpote Maximas & Longas, uim suam exerceat. Tempus, proximū, quòd in proximas breues agat. Prolatio uero postremum, quòd posteriores Semibreues & Minimas consideret, Tot enim antiquitas Notulas habebat, quibus sigillatim hos gradus tribuebat, ut singuli in singulas, tanquam sibi proprias, non promiscue in omnibus agerent. Et est duplex Modus.

Modus

Modus est duplex, } Major, est longarū in maxima debita mensura, & est rursus duplex } Perfectus, cum in maxima tres longæ, & in longa tres breues consistunt. O₃. Imperfectus, cum maxima duas longas, & longa duas breues complectitur. C₃.
Minor, est breuiū in longis, sub debito numero consideratio. Et est duplex } Perfectus est, cum longa tres ualeat breues. O₂. Imperfectus, cum longa duas tantum breues ualeat. C₂.

Modi minoris perfecti, compluria reperiuntur carmina & exempla, ut illud Iosquini, Præter rerum seriem. Et aliquot partes Missæ pro defunctis eiusdem. Item, Puer natus, Ioannis Mouron.

Modi uero maioris perfecti, propemodum nulla extant exempla, id quod ob odiosam & molestam Notularum in eo signo retardationem.

De Tempore.

Tempus est duplex } Perfectum est, cum **¶** ualeat **○○○** Eius signa sunt, O₃. C₃. O.
Imperfectum, cum **¶** ualeat **○○** signaturus his characteribus O₂. C₂. C.

De prolatione.

Prolatio, est recta dispositio Semibreuium,
Et est duplex.

Prolatio { Maior, quando \diamond facit
signaturq; sic: \odot ϕ \ominus \uparrow \uparrow
Minor, quando \diamond ualeat
Figuratur uero sic: \bigcirc \bigcirc \uparrow \uparrow

Ex dictis ergo constat, Prolationem sine Tē-
pore, atq; Modum Maiorem sine Minore, &
Minorem item sine Tempore, in cantilenis cons-
titui non posse.

DE SIGNIS extrinsecis.

*de p[er]to, occasionalmente
entre lasas, entre tejos*

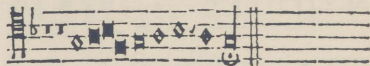
Signa dictorum Graduum extrinseca,
p[re]cedētib[us] (obiter) intertexuimus, frustra em
Modus, Tempus & Prolatio absq; signis agno-
scerentur. Dicti quoq; Gradus cognoscuntur
per quædam signa intrinseca, utpote per No-
tarum repletionem, uel per paularum disposi-
tionem. Duæ enim aut tres Longæ, ordine des-
nigratæ, Modi sunt indicium, Breues, aut duæ
Semibreues pausa commixtæ, Temporis, Tres
uero aut plures Semibreues, uel duo coniuncta
suspiria

suspiria (ut uocant) prolationis indicium sunt,
ut cum sic pinguntur.

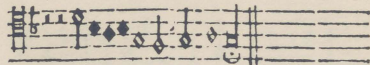
Modi minoris,



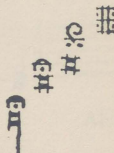
Temporis perfecti.



Prolationis Maioris.



Signa { Repetitionis
Conuenientiz
Concordantiz
Finalis



Sequuntur Paradigmata Graduum.

Prolatio Maior.

DISCANTVS.

Tenor Modi minoris perfecti.

Bassus

Bassus in tempore perfecto,

Aliud

Aliud exemplum de tribus
Gradibus.

Prolatio.

DISCANTVS.

The Prolatio section consists of five staves of mensural notation. Each staff begins with a clef and a time signature. The notes are diamond-shaped with stems, and the notation includes various rhythmic values and accidentals. The first staff starts with a common time signature (C) and a C-clef. The subsequent staves use different clefs and time signatures, including a 3/2 time signature and a C-clef.

Tempus.
TENOR.

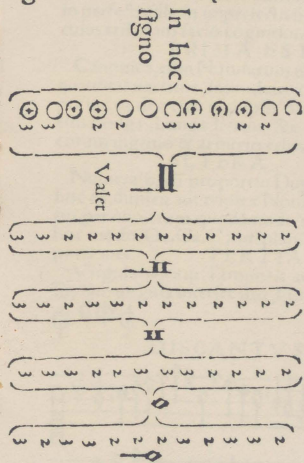
The Tempus section consists of five staves of mensural notation. Each staff begins with a clef and a time signature. The notes are diamond-shaped with stems, and the notation includes various rhythmic values and accidentals. The first staff starts with a common time signature (C) and a C-clef. The subsequent staves use different clefs and time signatures, including a 3/2 time signature and a C-clef.

Modus minor.
BASSVS.

The Modus minor section consists of one staff of mensural notation. It begins with a clef and a time signature. The notes are diamond-shaped with stems, and the notation includes various rhythmic values and accidentals. The staff ends with a question mark.

Tabula

TABVLA, QVA CV-
iuslibet Notæ quantitas, pro si-
gnorū uarietate explicatur.



CAPVT V.
De Augmentatione.

Non

Non incommode coniungitur Prola-
tioni Augmentatio, siquidē cōmunis
bus ac nōdem utuntur Signis & No-
tis, tamen si id liberius fit in illa, quā
in hac. In hac quidem, circa unam rātum canti-
lenæ partem, in illa circa omnes, ualeatq; istic
perfecta aut tres tactū proportionatū.
Hic uero quilibet integro mēsuratur tactu
perfecta tribus. Vnde liquet, nihil aliud
esse augmentationē, quā notularum multi-
plicationē. Et innuit extrinsecus his signis
Intrinsecus uero, uel notularū paucitate
in una aliqua cātilenæ parte, uel Canonis ascri-
ptionē, ut Breuis sit Maxima, Semibreuis Lon-
ga &c. uel crescit in duplo, triplo &c. Exēplū.

Tenor Augm& tationus.

Balfus.

CAPVT VI.

De Diminutione.

Diminutio, contraria Augmentationis species, est certum quoddam Notularum & mensurarum decremētum, nihil $\frac{3}{2}$ semiditate differēs, nisi quod hæc in perfectis, illa in imperfectis signis contingat, cuius trifariam facio cognitionem.

PRIMA EST

Canonica, cum Notularum uel mensurarum quantitas uariatur, secundum Canonis inscriptionē, ut decreuit in duplo & c. uel, Maxima estio Longa, Longa Breuis & c. id quod Musicorum ingenio & arbitrio relinquor.

ALTERA

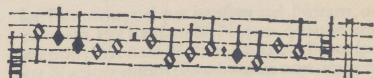
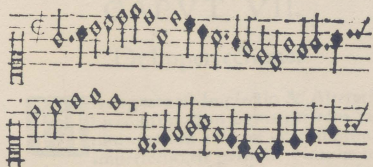
Numeralis, cū proportio Dupla aut Tripla hoc est, duplex aut triplex Notularum diminutio, per numerum quodāmodo representatur, hoc modo: O₂. C₂. C₃. ut planū fiet per Proportiones.

TERTIA

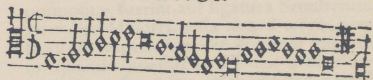
Virgularis, cum Temporis aut Prolationis signum uirgula interfecatur, hunc in modum:



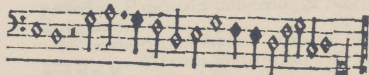
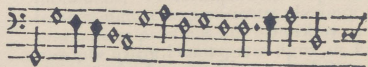
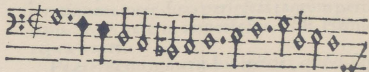
DISCANTVS.



TENOR.



BASSVS.



ñ Tabula

TABVLA Diminutiouum signorum.

6	3	7	†	∅	4	8	16	32
6	3	7	†	∅	5	12	24	48
4	2	1	†	∅	5	12	24	48
6	3	1	†	Oz	4	8	16	32
4	2	1	†	Cz	4	8	16	32
4	2	1	†	∅	4	8	16	32
2	1	†	∅	∅	8	16	32	64
∅	∅	∅	∅	1	∅	∅	∅	∅

CAPVT VII.

De Imperfectione.

Is cognata est Imperfectio & Alteratio. Fit enim utraq; in signis perfectis tantum, quarum alteram sic definiemus. Imperfectio, est perfectæ Notulæ tertie partis detractio, siue ablatio. Perfecta Notula dicitur, quæ tres suarum minorum ualeat.

Fit autem, uel per pausam, uel Notam, uel colorem. Per Pausam & Notam, quando ante uel post perfectam Notam, pausa uel Nota specie & ualore minor (Similis enim non imperfecticit similem) collocatur. Sin uero duæ pausæ postpositæ fuerint, aut ligatura Semibreuium inter duas Maiores, nulla neq; à tergo, neq; à fronte sit imperfectio. Per colorem imperfecticitur, quando duæ siue tres Notæ ordine denigrantur, aufert enim color in signis perfectis plerunq; tertiam partem, aliquando nihil, alterationem inter duas perfectas tantum perturbans. Secus uero in imperfectis, Nisi Hemiolâ repræsentet.

Præterea meminerit hic lector, quod supra monuimus, Notas imperfecti, non pausas, obseruetq; minores imperfectientes plerunq; tantum auferre proximis suis maioribus, quantum ipsæ ualent. Huius speciei signa, ut Francinus tradit, sunt tria, Numeralis scilicet imperfectio, Punctualis distinctio, & Notarum denigratio.

Notæ imperfectibiles sunt quatuor, scilicet **∅** **∅** **∅** **∅**. Maxima imperfectitur a lōga in signo Oz. Lōga, à Breui in signo Oz. Item Breuis imperfectitur à Semibreui in signo O. & Semibreuis à Minima in **∅** **∅** **∅**

Exemplum.

DISCANTVS.

a parte post

TENOR.

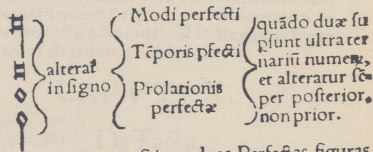
BASSVS.

a parte ante

CAPVT VIII.

De Alteratione.

Alteratio, est notæ repetitio, seu duplicatio, propter futurâ perfectionem, ueluti, cum pro duabus sibi similibus notis, quæ per se non alterantur, Pauzæ earum non alterantur.

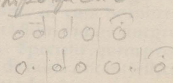


Idem seruato, si inter duas Perfectas figuras, Pauza cum sua Notula locetur, ita tamen, ut si tu prior sit Pauza, posterior Nota. Nam ut di-
stina est, non Pauza, sed Nota alteratur.

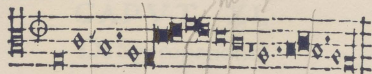
Exemplum.

c 4

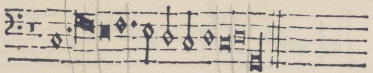
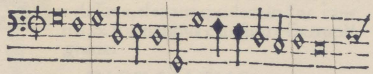
*el colorido determina a veer
cu listerio la imperfectio
a parte ante.*



TENOR.



BASSVS.



CAPVT IX.

De quadruplici punctorum genere.

Punctus, est apex Notulis appositus, uel diuisionis, uel Augmentatiōis . uel perfectionis gratia, Et est quadruplex.
I. Perfectionis, qui Notæ perfectæ postpositus, eam defendit ab imperfectione, nihil affe

hil afferens, nec auferens. $\square \circ \square$.

II. Additionis, qui Notæ in dextra parte coniunctus, ei dimidiū ualoris adfert, idē & Augmentatiōis dicitur, q̄ Notā sic augeat $\square \circ \square$.

III. Diuisionis, qui inter duas Notas in signo perfectō locatus eas ne cōnumerētur, seiungit, nihil uel addēs uel adimēs Notulis. $\square \circ \square \square$.

IIII. Alterationis, qui in capite siue uertice Notæ constitutus, eandem bis cantandam esse, obternarij numeri repræ . . sentationem in signo perfectō admonet $\square \circ$. Exempla supra habentur de tribus gradibus.

CAPVT X.

De Tactu.

Tactus, est regula cantum mensuraliter dirigens, & est triplex.

I. Totalis, seu Integralis, quem aliās Maiorem uocāt, est, cum breuis tactu non diminuto menturatur pro modo ac temporis ratione.

II. Generalis seu uulgaris, quem aliās Minorem uocant, est cum Semibreuis aut duæ minimæ sub tactum cadunt integrum.

III. Specialis (quem proportionatum, nescio qua de causa uocant) est, cum alia nota & Semibreui ad tactū profertur, ueluti cum Breuis in signo

parte d' 22 h' junio

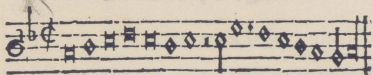
signo Semiditatis, aut Minima in Augmentat
tionis, aut Breuis, seu tres Semibreues, in signo
Triplę proportionis, tactu comprehendun
tur uno.

CAPVT XI.

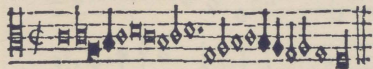
De Syncopatione.

Syncopatio, est apta minoris Notę
ultra maiores deductio, ex altera par
te dissona, elegans quidem in sine can
tus, & formalibus clausulis. Exempla
gratia.

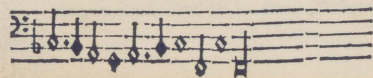
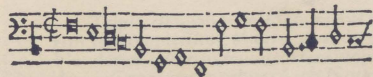
DISCANTVS.



TENOR.



BASSVS.



CAPVT XII.

De Proportionibus.

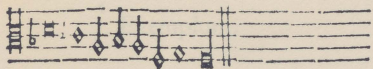
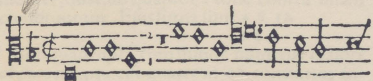
Vltę sunt Proportionum species, alia
multiplex, alia multiplex superparti
ens, alia multiplex superparticularis,
alia alię appellatur, quarum cum
prope infinitus sit numerus, & tamen per pau
carum usus, nolui hic singulas species recense
re, ne huius artis studiosis tãto catalogo uidear
molestus, ac scrupulum quandam inncere po
tius, q̄ tollere. Sed ero contentus ijs, quarũ hoc
tempore aliquis usus est. Sunt autem usitatio
res, Dupla, Tripla & Quadrupla maioris scilicet
inæqualitatis. Minoris uero, Sesquialtera &
Sesquitercia. Est igitur Proportio nihil aliud,
quã duarum inter se quantitarum collatio,
uelur cum 4 ad 2. 6 ad 3. referuntur.

Dupla est, quando numerus maior minori
cõparatus, ipsum bis cõtinet. Musice uero, quã
do maior Notularũ numerus minori æquipol
let, uidelicet Semibreuis \diamond , hoc est, quãdo
duę Notę cõtra unã sibi similit ponũtur
Cuius signa sunt $\frac{1}{2}$, uel circuli transuersi
 \circ \circ \circ Aut se micirculus cum bina
rio numero circa omnes cantilenę partes
sic $\circ 2$. caditq; tunc cantilena sub tactũ propor
tionatũ, ut est cernere in uulgari illo carmine
Ioãnis Vualtheri. Nun freuet eueh etc. secus cũ
nõ circa oēs cantilenę partes inuenit. Huius cõ
traria species est Subdupla, cuius signa sunt, nu
meri uel circuli inuersi, qbus utimur plx. 1 2 3
rũq; ad determinãdam proportionem. 2 4 6

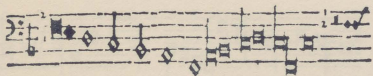
Resuſcipian

Exemplum.

TENOR.



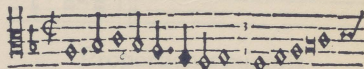
BASSVS.



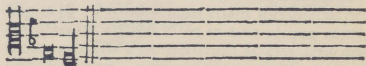
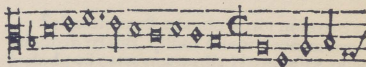
Tripla, est quando maior numerus minorum ter complectitur, Mulice, quando maior Notularum numerus minorem ter comprehendens ipsi coæquatur, ueluti cū tres Notæ contra unam ipsis similem locantur, Nihilo enim plus

plus uacet tales tres in Proportione, quam aliās una extra proportionem, Tactum scilicet. Signa sunt C. 3. Huius cōtraria est Subtripla, 3/2

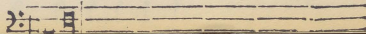
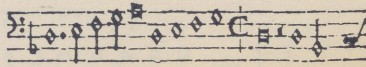
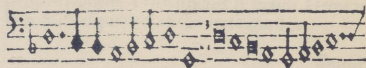
TENOR.



Tripla.



BASSVS.

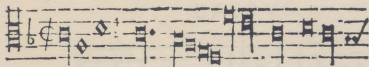


Quadrupla proportio est, quando numerus maior, minorem quater comprehendit. Harmonice, quando quatuor Notæ contra unam constituuntur. Eius signa sunt 4 8 12

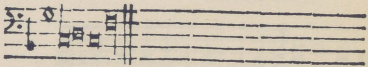
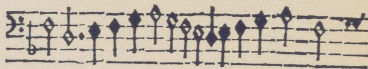
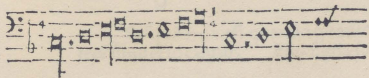
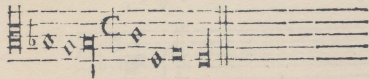
Subquadrupla, cum minor numerus majori cõparatus, præcise quater in eo continetur in uersis signis 1.

4 Exemplum.

TENOR.



Quadrupla



Proportiones minoris inæqualitatis.

Sesquialtera est, quando maior numerus ad minorem relatus, ipsum minoris totum ^{semel} includit cū parte eius media. Harmonice, quando tres notæ contra duas ^{continuas} locantur. Signa 3 2. Nonnunquam etiam ^{interioribus} per notularum ^{responsum} in una aliqua cantilenæ parte, cetera numerorum ac characterum appositionem, nonnunquam subscriptione innuitur. Sin uero id accidat in omnibus cantilenæ partibus, uno eodemque tempore, referunt proportionem Triplam, aut si maus Hemioiam. Subsesquialtera fit in uerbo modo.

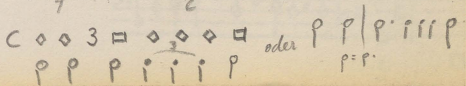
por una vez
estan en
cada

domin
resonancia

es hecha una señal con la cabeza

Tenor

Sesquialtera: 3/2

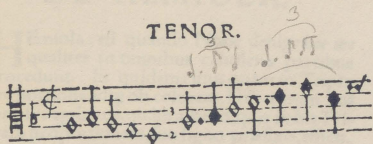


$$C \diamond \diamond \frac{3}{2} \square \diamond \diamond \diamond \square = p | p | p | p | p | p$$

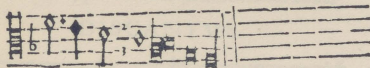
p = p.

$\frac{3}{2} = 3$ (Sesquialtera diminuta = Tripla).

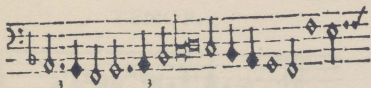
TENOR.



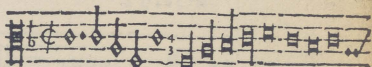
Sesquialtera.



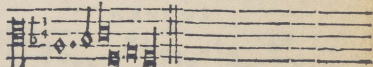
BASSVS.



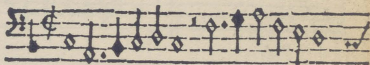
TENOR.



Sesquitercia.

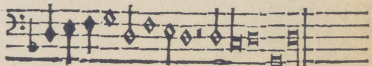


BASSVS.



Sesquitercia, est quando quatuor contra tres similes locantur. Eius signa sunt 4 8 12 3 6 9.

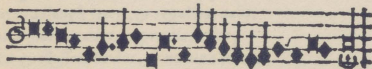
Tenór



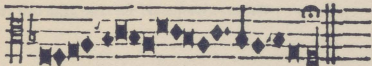
DE HEMIOLA.

Hemiola, est quando Notæ denigratæ æqualiter in omnibus cantilenæ partibus procedunt. Et quidem citius quàm in Tripla proportione, id est ob colorem. Habet enim color plus agilitatis, quàm albedo, quæ in his Triplam proportionem, suo signo præfixo, efficit. Nonnunquã Hemiola simplicem contrapunctum refert, quod saltem admonendum duxi.

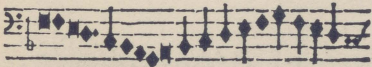
DISCANTVS.



TENOR.



BASSVS.

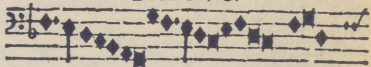


Aliud exemplum Hemiolæ.

TENOR.



BASSVS.



FINIS
Musicæ Listeni.

VALENTINVS CHVDEN

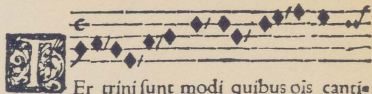
in Zoilum.

Luide cur acuis mordaces Zoile dentes,
 Ut laceres miseris hæc rudimæta modis?
 Cũ tamẽ hæc pueris, tibi nõ sint Zoile scripta,
 Talia qui grata munera mente ferent.
 Parce te Mome putem tenui te posse libello,
 Qui pueros cantus prima elementa docet?
 Cũ nõ effugerit tua scõmata magnus Homers,
 Grandia diuino carmine bella canens.

IOHAN. SPANBERG.

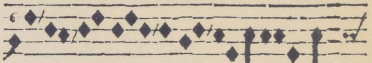
Mvica fida parës, inopũ spes, anchora, portus,
 Solamen, reges, miseros de puluere tollens.
 Cesareo adiungit lateri, & regalibus aulis,
 Diuitias, hortos, ædes, & prædia, uestes,
 Donat & illustres titulos, & nomina fame,
 Et quid multa loquor? Cantores æthera tangunt,
 Cuncta per ora uirum uolitant, sumuntq; quotannis
 Aurea pro dicta mercede Numismata centum.

Ne uacua maneret pagina, addidimus car-
 mē uetus, non infrugiferum quidẽ, usitatiores
 modos (id est interualla) discere uolentibus.

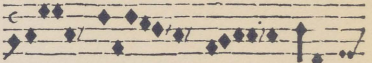


Er trini sunt modi quibus ois canti-

lena cõtexitur, scilicet, Vnisonus, Semitoni-



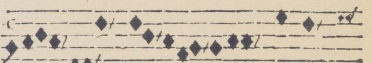
um, Tonus, Semiditonus, Ditonus, Diatessarõ,



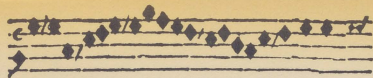
Diapente, Semitonium cum Diapente, Tonus



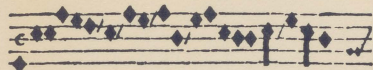
cum Diapẽte, ad hæc sonus Diapason. Si quẽ



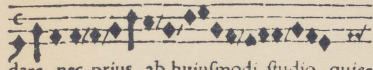
delectat, eius hũc modũ esse cognoscat. Cumq;



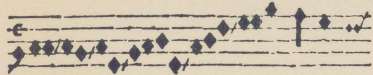
tā paucis modulis rota harmonia formetur ,



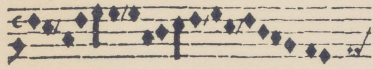
utilissimum est eas altæ memoriæ commen-



dare, nec prius ab huiusmodi studio quie-



scere, donec uocum interuallis agnitis harmo-



nizæ totius facillime queat apprehendere



noticiam. E V O V A E.

