

Jac. Van. Schuppen. S.ræ C.ræ & C.cæ M.tis Pictor inv: & del: Gust: Adol: Müller sculpsit Viena

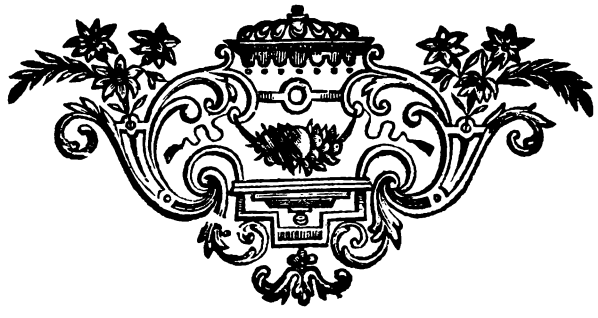
GRADUS
AD
PARNASSUM,
Sive
MANUDUCTIO
AD
COMPOSITIONEM MUSICÆ REGULAREM,
Methodo novâ, ac certâ, nondum antè tam exacto ordine in lucem edita :

Elaborata à

JOANNE JOSEPHO FUX,

Sacræ Cæsareæ, ac Regiæ Catholicæ Majestatis CAROLI VI. Romanorum Imperatoris

SUPREMO CHORI PRÆFECTO.



VIENNÆ AUSTRIÆ,

Typis Joannis Petri Van Ghelen, Sac. Cæs. Regiæque Catholicæ Majestatis Aulæ-Typographi, 1725.

AUGUSTISSIMO, INVICTISSIMO,
AC
POTENTISSIMO PRINCIPI

CAROLO VI.

ROMANORUM
IMPERATORI,
GERMANIÆ, HISPANIÆ,
HUNGARIÆ, BOHEMIÆ
REGI,
ARCHIDUCI AUSTRIÆ, &c. &c.

DOMINO DOMINO CLEMENTISSIMO.

AUGUSTE CÆSAR

SI flumina ad Oceanum, unde originem trahunt, curſum ſuum reflectunt: ſi terra rore matutino madefacta eundem humorem, tanquam in grati animi teſſeram, ad æthera denuò

mittit; quò aliàs Opuſculum hoc ſe vertat, niſi ad TE AUGUSTE CÆSAR? Tuum enim eſt jure Dominii; quia partus clientis. Tuum eſt origine; quia Inclytorum Anteceſſorum Tuorum ſub Auſpiciis Muſica mea initium ſumpſit, & incrementum traxit. Tu, excelſe Monarcha, animum addidiſti: Tu ſumptus ſuppeditâſti: clementiſſimo Benignitatis Tuæ annutu in lucem prodit. Quidquid itaque emolumenti ſtudioſa juventus exinde cæperit, totum MAJESTATI TUÆ in acceptis referendum eſt. Quam ob rem non dedignaberis benignis oculis aſpicere, quod omni ex parte tuum eſt: & cujus antè actæ vitæ labores tam clementi aſſenſu comprobâſti (quantæ autem molis eſt, exquiſito, ſelectoque ſapori ſatisfacere Tuo) ejusdem poſtremum fermè, quaſi Cygni cantum, eâdem benignitate Te complexurum eſſe, minimè diffido. Hâc ſpe fretus, ad ſacratos provolutus pedes, emorior

SAC. CÆS. REGIÆQUE CATHOL.
MAJESTATIS TUÆ

Clientum infimus
Joannes Joſephus Fux, Styrus.

PRÆFATIO
AD
LECTOREM.

MIrabuntur fortaſſis nonnulli, cùm tot præſtantiſſimorum Virorum exſtent monumenta, qui de Muſica perquàm doctè, & abundanter ſcripſerunt, cur ego ad hoc ſcribendi genus me contulerim, hoc maximè tempore, quo, Muſicâ ferè arbitrariâ factâ, Compoſitores nullis præceptis, nullisque inſtitutis obſtringi volentes, Legum, ac Scholæ nomen ad mortis inſtar exhorreſcunt; quibus vellem cognita eſſet mens mea: extitiſſe certè permultos, & doctrinâ, & auctoritate claros Scriptores, qui de Muſica ſpeculativa quàm opulentiſſima Scripta reliquerunt, de Muſica autem activa ſatìs parca, nec omnino clara; plerumque quibusdam Paradigmatibus contenti, minimè ſolliciti de invenienda methodo facili, quâ pedetentim tyrones tanquam per ſcalam ſcandere, atque ad artis hujus adeptio-

nem pervenire poſſent. Nec me deterrent aſperrimi Scholæ oſores, neque temporum corruptela.

Ægrotantibus etenim, ac non bonâ valetudine gaudentibus medicina paratur. Quanquam labor meus non eò tendit, nec tantum mihi roboris arrogo, ut quaſi torrenti extra limites præcipitanter erranti curſum inhibere, Compoſitoresque de licentioſa ſcribendi hæreſi ad reſipiſcentiam revocare me poſſe confidam. Per me liceat cuique ſequi ſuum conſilium. Inſtituti mei eſt, præſidium ferre adoleſcentibus ad hanc facultatem adſpirantibus, quorum permultos novi, etiamnum noſco, mirificâ indole præditos, diſciplinæque hujus ſtudio ſummè flagrantes, qui & argento deſtituti, & Magiſtro, deſiderium ſuum, tanquam diuturnam deſperatamque virtutis ſitim explere non valent. Quapropter jam plures ante annos animo ſcrutari cœpi, nulli neque labori, neque ſtudio parcens in reperienda methodo facili, ſimili prorsùs, quâ tenera ætas primò literas noſcere, pòſt ſyllabizare, plures deinde ſyllabas conjungere, poſtremò legere, & ſcribere docetur; nec temerè. Cùm enim eâ uſus in dandis lectionibus advertiſſem, Studioſos parvo temporis ſpatio mirabilem hac in arte progreſſum feciſſe, ratus opem haud contemnendam huic facultati me allaturum, ſi non ſolùm hanc, in gratiam ſtudioſæ juventutis publicam redderem, verùm etiam, quidquid per triginta annorum propè continuam praxim, tribus A. A. Romanorum Imperatoribus inſerviens (de quo duntaxat mihi liceat gloriari) adeptus ſum, cum Republica

blica Muſica fideliter communicarem. Accedit etiam, quod Plato apud Ciceronem monet, ajens : non ſolùm nobis nati ſumus : ortûsque noſtri partem patria vendicat, partem parentes, partem amici. Cæterùm facilè advertes dilecte Philomuſe, hoc Tractatu, ſpeculativæ parti perparùm : activæ verò, utpote magìs neceſſariæ (virtutis enim laus omnis in actione conſiſtit) plus operæ me dediſſe.

Poſtremò ad faciliorem captum, utque veritas magìs eluceſceret, ſecundam partem dialogicè tractandam aſſumpſi, ubi per Aloyſium, Magiſtrum, clariſſimum illud Muſicæ lumen Prænestinum, vel ùt alii volunt, Præeſtinum intelligo, cui totum, quidquid in hoc genere ſcientiæ in me eſt, in acceptis refero, cujusque memoriam, dum vivam, maximo pietatis officio proſequi nunquam deſinam. Joſephi autem nomine Diſcipulum Muſicæ artis addiſcendæ cupidum compello. Noviſſimè ne te offendat ſtyli humilitas; non enim alio, quàm jure poſtliminii mihi arrogo latinitatem; malo etiam intelligi, quàm Orator videri. Vale, fruere, & indulge.

APPENDIX.

SI quid, benevole Lector, à recto ſcribendi ordine alieni deprehenderis, æquo animo te laturum confido, poſtquàm intellexeris, & crebris infirmitatibus, nonnunquam per aliquot menſium, quin

imò integri anni ſpatium interruptum, & reconvaleſcentem; officii verò munere ſæpiſſimè interpellatum eſſe. De novo ſemper præcedentia revidendi nec otium erat, nec ægro animo imponendum. Inde etiam non obſtante ſedulâ amicorum reviſione nonnulli errores in Litteris, & Muſica irrepsêre; quos ex Erratis in fine Libri annexis corrigendos reperies.



LIBRI

LIBRI PRIMI

CAPUT I.



Uſica nomen genericum eſt, latiſſimè patens, ſpeciesque continens quamplurimas: ùt Muſicam cæleſtem, terreſtrem, naturalem, artificialem, hiſtoricam, &c. Ego brevitati, utilitatique potiùs, quàm curioſitati inſerviens, de artificiali tractare duntaxat propoſitum habeo. Ea duplex eſt: *ſpeculativa* & *practica*: de prima, nempe *ſpeculativa* hoc Libro nobis ſermo erit, eaque ſolummodo, quæ ad pleniorem Praxis adeptionem neceſſaria videbuntur, breviter attingam; ſecundam partem, nempe *practicam* diffuſiùs tractandam ad Librum ſecundum remittam. Cùm autem Muſica noſtra circa ſonum, tanquam objectum ſuum verſetur, de eo priùs agendum eſt. Sit ergo

CAPUT II.

De Sono.

MErſennus *lib.* 1. *Harmon. propo.* 2. *ex mente Ariſtot.* ſonum ait eſſe motum aëris: quod de quovis aëre intelligi utique non poteſt, quia aër ſibi relictus ſinè controverſia movetur, & tamen juxta eundem Ariſtotelem, à Merſenno ibidem citatum: *aër eſt expers ſoni*; unde conſequitur, qua-

lemcumque aëris motum non eſſe ſonum, ſed aërem vi quadam externâ affectum, incluſum, compreſſumque cauſam eſſe ſoni efficientem. Phyſicorum autem hæc ſit indagatio; Muſicus enim non conſiderat ſonum ùt ſic, ſive (ùt ajunt) in abſtracto, ſed relativè, & ſub certa comparatione ſumptum, quâ ſcilicet ſonus à ſono ratione acuminis & gravitatis differt. Cùm autem comparatio hæc potiſſimùm fiat numerorum adjumento; ideò ſit

CAPUT III.

De Numeris, eorumque Proportionibus, & Differentiis.

PEr Numeros intelligo Elementa Arithmeticæ:

1. 2. 3. 4. 5. 6. 7. 8. 9.

Quibus tanquam ancillis, ad intervalla ſua reperienda, Muſicus utitur, comparando numerum cum numero, eorum diſtantias, differentias, exceſſus, & defectus inquirendo.

Multifariæ dantur numerorum ſpecies. Nos autem relictis aliis, quæ ad noſtrum inſtitutum non faciunt, ſequentes ſolummodo commemorabimus, nempe: *rationales, irrationales; radicales,* & *irradicales. Rationales* ſunt, quæ quodam numero dividi poſſunt, ità ut nihil inde remaneat, ùt 6. cum 2. & 3.: 12. cum 2. 3. 4. & 6. *Irrationales* illæ, quæ non ità metiri, aut dividi poſſunt, ùt 3. 5. 7. 9. reſpectu 2. *Radicales* ſunt illæ, quæ in minores numeros redigi non poſſunt, ſalvâ proportione, quam conſtituunt; *Irradicales* autem è converſo.

Conſtat autem ex *proportionibus*, ſeu comparatione unius quantitatis ad aliam per ſe oriri varias diſtantias, & differentias. Quæritur modò, quid ſit hæc *Proportio?* Definitur ab Euclide, & aliis, quòd ſit *duarum quantitatum unius ad alteram habitudo in eodem genere propinquo. Quantitas*, de qua hìc mentio fit, duplex eſt: *continua*, quæ eſt in quodam corpore, ùt lineâ, aſſere, ſuperficie, &c., & *diſcreta*, quæ reperitur in aliqua multitudine, ùt populo, numeris, &c. Per habitudinem intelligitur relatio illa, quæ habetur de una quantitate ad aliam; dicitur prætereà: *in eodem genere propinquo;* quo cavetur, ne proportio ſtatuatur de quantitate continua ad diſcretam: ùt de linea ad numerum; ſed de linea ad lineam, de numero ad numerum.

Quam-

Quamvis mediante quantitate continuâ, dimetiendo lineam, chordas, &c. Muſicus propoſitum ſuum conſequi poſſit, quia tamen & iſta dimenſio ultimatim ad numeros eſt reducenda, nempe quot partibus una linea alteram excedat longitudine, quotque ea brevior ſit : ideò de ſola proportione, quæ ex quantitate diſcreta, ſive ex comparatione numeri ad numerum oriri ſolet, hoc loco diſſerendum duxi.

Definitionem proportionis ſuperiùs adductam, generalem, & qualicunque proportioni convenientem eſſe patet : unde ſingularis nulli diſciplinæ præter Muſicam, conveniens ſtatuenda eſt ; ea verò talis eſt : *Proportio Muſicalis* eſt habitudo, ſive relatio numeri ſonori ad numerum ſonorum. Definitio ex ſuprà dictis per ſe clara ulteriori explicatione non indiget.

Duplex eſſe poteſt hæc proportio *æqualitatis*, & *inæqualitatis*. Proportio *æqualitatis* oritur ex comparatione numeri æqualis ad numerum æqualem, ùt 1. ad 1., 2. ad 2., 3. ad 3. &c. Proportio *inæqualitatis* producitur comparatione numeri inæqualis ad inæqualem, exempli gratiâ, 1. ad 2., 3. ad 4., 5. ad 8. &c.

Intervalla Muſices, ſeu conſonantias, & diſſonantias ab ſonorum diverſitate produci conſtat ; inde colligitur, proportiones illas, quarum termini, ſive extrema æqualitate numerorum nituntur, neque aptas eſſe ad producenda intervalla, neque uniſonum eandem ob rationem intervallorum nomine comprehendi poſſe. Aliud judicium de uniſono in praxi formandum eſt, quod exequar, cùm de quovis conſono, & diſſono ſingillatim dicturus ſum. Porrò ex comparatione numeri inæqualis ad inæqualem quamplurima poſſunt exiſtere proportionum genera, quæ Muſicus ad quinque reſtringere conſuevit : *Genus multiplex*, *ſuperparticulare*, *ſuperpartiens*, *multiplex ſuperparticulare*, *multiplex ſuperpartiens*. Unum quodque ex his generibus infinitas propemodum comprehendere ſpecies, Capita ſequentia demonſtrabunt.

CAPUT IV.

De Genere multiplici.

GEnus multiplex eſt *proportio numeri ad numerum, quorum major includit minorem bis, ter, quater, &c.* Si

minor numerus comprehendatur à majori bis, vocabitur *dupla;* ſi ter, *tripla;* ſi quater, *quadrupla;* & ſic in infinitum. Vide ſis, quarumdam Specierum exempla.

Dupla :

2. 4. 6. 8. 10. 12. &c.
1. 2. 3. 4. 5. 6,

Tripla :

3. 6. 9. 12. 15. &c.
1. 2. 3. 4. 5.

Quadrupla :

4. 8. 12. 16. 20. &c.
1. 2. 3. 4. 5.

Hoc modo infinitæ poſſunt formari hujus generis ſpecies, ùt experienti patebit.

CAPUT V.

De ſecundo Proportionum Genere.

QUod *ſuperparticulare* vocatur. Antequam hoc genus explicandum aggrediar, exponendum eſt, quid ſit pars *aliquota*, & pars *aliquanta*. Pars *aliquota*, quæ etiam appellatur multiplicativa, eſt, quæ multiplicata ſemper redintegrat ſuum totum. E. G. 3. eſt pars aliquota numerorum 6. 9. 12. 15. 18., quia 3. ſumptus bis efficit adæquatè 6. ſuum totum; idem ternarius multiplicatus in ſe, exhibet integrè 9. ſuum totum; & ſic de cæteris. Pars *aliquanta*, ſive aggregativa eſt, quæ ſumpta quocunque modo, non adæquat ſuum totum, ſed ſuperet illud, vel non attingat, neceſſe eſt. E. G. 3. eſt pars aliquanta numeri 5.; quia 5. continet 3. ſemel, & inſuper duas ejus partes, id eſt binarium, qui ſemel ſumptus, non ſufficit ad redintegrationem ternarii, ſumptus bis, excedit illum; quod requiritur ad eſſentiam partis aliquantæ, ſive aggregativæ.

His ſuppoſitis dico : Genus ſuperparticulare eſt *Proportio, cujus numerus major continet minorem ſemel, & inſuper ejus par-*

partem aliquotam. E. G. in proportione hac $\frac{3}{2}$. Seſquialtera numerus major comprehendit minorem ſemel, & ſimul ejus partem aliquotam; quod per diviſionem majoris numeri cum minore clarè patet $\frac{3}{2}.|1\frac{1}{2}.$ ubi ternarius continet binarium, & inſuper ejus partem dimidiam, quæ bis ſumpta efficit adæquatè binarium, ſuum totum.

Infinitæ hujus generis poſſunt eſſe ſpecies, quæ pro diverſitate numerorum etiam diverſas ſortiuntur denominationes: ùt *Proportio ſeſquialtera, ſeſquitertia, ſeſquiquarta, ſeſquiquinta, ſeſquiſexta, &c.*

Antequam ad formandi hujus generis modum me accingam, ſcire neceſſe eſt, quid ſibi velit particula *Seſqui:* quæ vox nempe medietatem alicujus totius ſignificat. Hinc patet, hanc particulam nulli alteri hujus generis ſpeciei apponi poſſe, nisì ſeſquialteri, in qua ſola numerus major includit minorem ſemel, & inſuper ejus dimidiam partem; nam in ſeſquitertia proportione $\frac{4}{3}.$ major numerus continet minorem quidem ſemel, verùm non & dimidiam, ſed tertiam duntaxat ejus partem, $\frac{4}{3}.|1\frac{1}{3}.$ In hac proportione $\frac{5}{4}.$ pars ex diviſione reſtans, non dimidia, ſed quarta pars eſt, $\frac{5}{4}.|1\frac{1}{4}.$, & ſic in omnibus aliis ſpeciebus. Quia tamen particulam hanc omnibus hujus generis ſpeciebus præponi, uſu, vel potiùs abuſu jam receptum eſt, ad evitandam confuſionem nihil immutandum conſultiùs exiſtimavi.

Formatur autem genus iſtud facili hoc modo. Accipiantur duo numeri relictâ unitate, eo, quo in tabella Pythagorica ordine ſe ſequuntur, ponendo majorem ſuprà, & minorem infrà, ùt: $\frac{3.}{2.}\ \frac{4.}{3.}\ \frac{5.}{4.}\ \frac{6.}{5.}\ \frac{7.}{6.}\ \frac{9.}{8.}$ &c. En ſex ſpecie diverſas rationes, ſive proportiones; quarum prima *ſeſquialtera*, ſecunda *ſeſquitertia*, tertia *ſeſquiquarta*, quarta *ſeſquiquinta*, quinta *ſeſquiſexta*, ſexta *ſeſquioctava* vocatur, & quarum quælibet denominationem ſuam accipit à ſuo denominatore, ſive minore termino infrà poſito.

Omnes rationes ſuis terminis radicalibus conſtantes etiam extra terminos radicales conſiſtere poſſunt, quod duplicando rationis terminos efficitur. E. G. duplicentur termini radicales rationis ſeſquialterius (nisì Grammaticorum legibus neglectis, quod in vocibus Technicis ſolemus, *ſeſquialteræ* dicere libeat) $\frac{3}{2}.$ hac ratione $\frac{6}{4}.$, quæ ratio eſt ejusdem ſeſquialteræ extra terminos ſuos radicales. Hæc ratio rurſus duplicata exhi-

bet eandem ſpeciem ſeſquialteræ, $\frac{12}{8}$. quæ quodam reſpectu ſpecies compoſitæ dici poſſunt, quod idem de aliis hujus generis ſpeciebus intelligendum eſt. En Exempla.

Proportio *ſeſquialtera* ſuis terminis radicalibus conſtans.

3.
2.

Eadem proportio extra terminos radicales.

6. 12. 24. &c.
4. 8. 16.

Proportio *ſeſquitertia* terminis radicalibus conſtans.

4.
3.

Eadem proportio extra terminos radicales.

8. 16. 32. &c.
6. 12. 24.

Proportio *ſeſquiquarta* radicalis.

5.
4.

Eadem proportio extra terminos radicales.

10. 20. 40. &c.
8. 16. 32.

Proportio *ſeſquiquinta* radicalibus terminis.

6.
5.

Eadem proportio extra terminos radicales.

12. 24. 48. &c.
10. 20. 40.

Id quod de infinitis aliis ſpeciebus, obſervato eodem ſuprà dicto aſcendendi modo, intelligendum eſt.

CAPUT VI.

De tertio Proportionis Genere.

TErtium Proportionum genus, ſuperpartiens dicitur, *cujus major terminus comprehendit minorem ſemel, & inſuper aliquot partes ejus non aliquotas, ſed aliquantas, ſeu aggregativas.*

Pro diverſitate medii termini differentialis, qui intervenire poteſt inter hujus generis proportiones, variæ etiam oriuntur ſpecies, & denominationes. Si terminus medius differen-

rentialis erit binarius, proportio ſuper*bi*partiens dicenda erit, ùt in hac proportione $\frac{5}{3}$: 2., ubi terminus differentialis binarius eſt.

Si terminus differentialis fuerit ternarius, ùt in hac proportione $\frac{8}{5}$:3. proportio ſuper*tri*partiens dicetur.

Sì terminus differentialis fuerit quaternarius, exempli gratiâ $\frac{9}{5}$:4. ſuper*quatri*partiens vocabitur proportio, & ſic de innumeris aliis.

In formando hoc genere ſequens norma tenenda eſt: accipiatur ex tabella Pythagorica numerus tertius, qui eſt 3. pro minore proportionis termino, & ommiſſo numero 4. naturali ordine hunc proximè ſequente, aſſumatur quinarius pro majori proportionis termino, hac ratione : $\frac{5}{3}$. & vocabitur ſuperbipartiens tertias, quæ prima ſpecies eſt hujus generis.

Particula *ſuper* indicat numerum minorem proportionis à majori comprehendi ſemel totum, & inſuper aliquas ejus partes. Quid autem per particulam *bi* intelligatur, ex paulò antè dictis conſtat. Porrò ad pleniorem intelligentiam hujus generis diverſarum ſpecierum, denominationumque juvat dividere majorem proportionis terminum cum ſuo minore, E. G. $\frac{5}{3}$.|$1\frac{2}{3}$., ubi fractionis numerator, nempe binarius indicat terminum differentialem proportionis, ſeu quòd numerus major proportionis contineat ſuum minorem ſemel, & inſuper ejus duas partes : denominator autem fractionis ternarius docet, quales ſint illæ partes ſupercontentæ, nempe duæ partes tertiæ ; ideo modò adducta proportio $\frac{5}{3}$. rectè vocatur ſuperbipartiens tertias. Ex quo clarè patet, quòd fractionis numerator indicet terminum differentialem proportionis, quotque partes minoris termini præter totum ſupercontineat major ; & ejus denominator qualitatem partium minoris termini proportionis ex diviſione reſtantium. Videamus modò varias hujus generis ſpecies, & denominationes, quibus veritas hucuſque dictorum magìs eluceſcat.

Proportionis ſuperbipartientis tertias ſpecies, ſuis terminis radicalibus conſtans.

5.
3.

Eædem proportiones extra terminos radicales.

10. 15. 20.
6. 9. 12.

Fortaſſis nonnemini videri poſſet, has proportiones ſuperiori nempe $\frac{5}{3}$.2. minimè æquivalentes eſſe, cùm in illa terminus differentialis ſit binarius, & partes ex diviſione remanentes ſint tertiæ, hujus verò $\frac{10}{6}$.4. terminus differentialis ſit quaternarius & partes ex diviſione reſtantes ſint ſextæ; verùm hoc minimè obeſſe, quin dictæ extra terminos radicales conſiſtentes proportiones ſint ejuſdem ſpeciei cum prima, E. G. $\frac{5}{3}$. per auream reductionis regulam demonſtratur.

Quæratur numerus, qui utrumque proportionis terminum dividendo, totum exhauriat, nullâ parte remanente. E. G. hujus proportionis $\frac{10}{6}$.(2. communis diviſor eſt numerus binarius, quia dividit & numerum denarium, & ſenarium, ut nihil remaneat, ex decem producit 5., ex 6. 3., quæ proportio eſt ſuperbipartiens *tertias* numeris radicalibus conſtans, quod idem in reliquis uſuvenit.

(3	(4
15.	20.
9.	12.
5.	5.
3.	3.

Hac ratione omnes proportiones extra terminos radicales ad proportionem terminis radicalibus conſtantem reduci poſſunt, tanquam ad ſuam originem, ùt ſequentes ſpecies ulteriùs manifeſtabunt.

Proportio ſuperbipartiens *quintas* ſuis terminis radicalibus conſtans.

7.
5.

Eadem ſpecies extra terminos radicales.

(2	(3
14.	21.
10.	15.
7.	7.
5.	5.

Proportio ſuperbipartiens *ſeptimas* radicalis.

9.
7.

Eadem

Eadem extra terminos radicales.

(2 (3
18. 27.
14. 21.

9. 9.
7. 7.

Proportio ſuperbipartiens *nonas* intrà terminos radicales.

11.
9.

Eadem ſpecies extra terminos radicales.

22. 33.
18. 27.

Proportio ſuperbipartiens *undecimas* terminis radicalibus conſtans.

13.
11.

Eadem Proportio extra terminos radicales.

26. 39.
22. 33.

Hæc ſufficiant de Proportione ſuperbipartiente: progrediamur ad Proportionem ſupertripartientem.

Proportio *ſupertripartiens* quartas terminis radicalibus conſtans.

7.
4.

Eadem ſpecies extra terminos radicales.

14. 21.
8. 12.

Proportio ſupertripartiens *quintas* intrà radicales.

8.
5.

Eadem Proportio extra terminos radicales.

16. 24.
10. 15.

Proportio ſupertripartiens *ſeptimas* in terminis radicalibus.

10.
7.

Eadem Proportio extra terminos radicales.

20. 30.
14. 21.

Proportio ſuperquatripartiens *quintas* terminis radicalibus.

9.
5.

Eadem Proportio extra terminos radicales.

18. 27.
10. 15.

Proportio ſuperquatripartiens *ſeptimas* terminis radicalibus conſtans.

11.
7.

Eadem Proportio extra terminos radicales.

22. 33.
14. 21.

Proportio ſuperquatripartiens *nonas* in terminis radicalibus.

13.
9.

Eadem Proportio extra radicales terminos.

26. 39.
18. 27.

Hìc in memoriam revocanda ſunt ea, quæ ſuprà ad proportionem ſuperbipartientem tertias de aurea reductionis regula diximus, quâ experimentum inſtituitur, an quædam proportio extra terminos radicales conſtans ſit ejuſdem ſpeciei cum ſua proportione originali, ſive terminis radicalibus conſtante; quæ regula quidem locum habet in proportionibus, quarum uterque terminus numeris rationalibus conſtat, ſive quæ per communem quendam diviſorem commenſurari poſſunt; quia autem contingit, ut quædam proportiones extra terminos radicales numeris irrationalibus conſtent, eæque ob rationem ad originem ſuam per communem diviſorem reduci non poſſint, ùt in his proportionibus: $\frac{22.}{14.}$ $\frac{33.}{21.}$ ſuperquatripartientibus ſeptimas, alia experimenti regula, quæ cruciata vocari ſolet, adhibenda erit.

Ponatur quædam proportio terminis ſuis radicalibus, & eadem proportio extra terminos radicales, numerisque irrationalibus conſtans, E. G. ſupradicta ſuperquatripartiens ſeptimas. 11. 33.
7. 21.

Multiplicetur antecedens rationis, ſuis terminis radicalibus conſtantis cum ſequente rationis extra terminos radicales poſitæ,

ſitæ; item multiplicetur hujus antecedens cum ſequente rationis, ſuis terminis radicalibus conſtantis: ſi ambæ hâc multiplicatione productæ Summæ fuerint numero æquales, evidens ſignum erit, dictas duas proportiones ejuſdem eſſe ſpeciei. En experimentum.

11. 33.
7. 21.

231. 231.

Quod de omnibus aliis proportionibus, quæ numeris irrationalibus conſtant, intelligendum puta.

CAPUT VII.

De quarto Proportionis Genere, multiplex ſuperparticulare nuncupato.

GEnus hoc compoſitum tot comprehendit ſpecies, quot ejus ſimplex ſuperparticulare; eſtque *Proportio, cujus terminus major includit minorem bis, ter, quater, &c., & ſimul unam ejus partem aliquotam;* & conſtruitur ex ſpeciebus generis ſuperparticularis ſui ſimplicis, hoc modo. Accipiatur E. G. prima generis ſuperparticularis ſpecies ſuis numeris radicalibus conſtans, nempe ſeſquialtera $\frac{3}{2}$., adde numerum minorem majori, & habebis 5.; deinde numerum minorem ejuſdem ſeſquialteræ, nempe 2. ſuppone majori; & exiſtet ſequens proportio $\frac{5}{2}$., quæ eſt prima ſpecies hujus generis, vocaturque dupla ſeſquialtera; quia ejus numerus major continet minorem bis, & inſuper unam ejus partem aliquotam, ùt ex diviſione conſtat $\frac{5}{2}$. | $2\frac{1}{2}$. Videantur ſpecies hujus in exemplis.

Dupla ſeſquialtera terminis radicalibus conſtans.

5.
2.

Eadem Proportio extra terminos radicales.

10. 15. 20. &c.
4. 6. 8.

Tripla ſeſquialtera.

7. 14. 21.
2. 4. 6.

Quadrupla ſeſquialtera.

9. 18. 27.
2. 4. 6.

Si numerum minorem à majore comprehendi quinquies, ſexies, contingat, cum una parte ejus aliquota, quintupla, vel ſexdupla, ſeſquialtera erit proportio.

Secunda hujus generis ſpecies, *dupla*, *ſeſquialtera* appellata, terminis radicalibus conſtans.

7.
3.

Species hæc eo prorsùs modo, quo prima hujus generis ſpecies conficitur, addendo terminos radicales proportionis ſuperparticularis ſeſquitertiæ, $\frac{4}{3}$. & dabit 7. ; infrà hunc ponatur terminus minor dictæ proportionis ſeſquitertiæ, nempe 3. & habebitur ſequens proportio $\frac{7}{3}$., quæ operatio in conficiendis omnibus aliis hujus generis ſpeciebus adhibenda erit.

Eadem Proportio extra terminos radicales.

14. 21.
6. 9.

Dupla ſeſquiquarta terminis radicalibus conſtans.

9.
4.

Eadem Proportio extra terminos radicales.

18. 27.
8. 12.

Dupla ſeſquiquinta terminis radicalibus conſtans.

11.
5.

Eadem Proportio extra terminos radicales.

22. 33.
10. 15.

Tripla ſeſquialtera.

7. 14. 21.
2. 4. 6.

Tripla ſeſquitertia.

10. 20. 30.
3. 6. 9.

Tripla ſeſquiquarta.

13. 26. 39.
4. 8. 12.

Tri-

Tripla ſeſquiquinta.
16. 32. 48.
5. 10. 15.

Ubi animadvertendum eſt, primum exemplum cujuſvis triplæ hìc poſitæ conſtare terminis radicalibus, reliqua duo primum immediatè ſequentia eſſe extra terminos radicales. Non morabor hìc diutiùs, qui enim hucuſque dicta animo benè complexus fuerit, minimè laborabit in conficienda Quadrupla, Quindupla, Sexdupla, &c. earumque Speciebus, cùm intrà, tum extra terminos radicales reperiendis.

CAPUT VIII.

De quinto Proportionis Genere, multiplex ſuperpartiens dicto.

IN Genere hoc *major terminus comprehendit minorem bis, ter, quater, &c, cum aliqua ejus parte aliquanta*, componiturque ex terminis radicalibus proportionis, generis ſuperpartientis ſui ſimplicis; illius primæ ſpeciei, terminos radicales addendo. E. G. $\frac{5}{3}$. qui per additionem faciunt 8., minore verò termino dictæ proportionis infrà majorem poſito, conſtituunt hanc proportionem $\frac{8}{3}$., primam ſpeciem hujus generis, & vocatur dupla ſuperpartiens tertias; ſequuntur plura exempla ſpeciem hanc declarantia.

Dupla ſuperbipartiens *tertias.*
8. 16. 24.
3. 6. 9.
Dupla ſuperbipartiens *quintas.*
12. 24. 36.
5. 10. 15.
Dupla ſuperbipartiens *ſeptimas.*
16. 32. 48.
7. 14. 21.

Secunda Species.

Dupla ſupertripartiens vocatur, reliquam denominationem ex partibus reſtantibus ſumens.

Dupla ſupertripartiens *quartas.*

11. 22. 33.
4. 8. 12.

Dupla ſupertripartiens *quintas.*

13. 26. 39.
5. 10. 15.

De reliquis ſpeciebus idem ſit judicium, ùt: tripla, quadrupla, quindupla, &c. ſuper*bi*-ſuper*tri*-ſuper*quatri*partiente, in memoriam revocando, quæ ſuprà de tertio Proportionis genere ſuperpartiente dicta ſunt.

Hìc notandum occurrit, omnes hucuſque dictas Proportiones eſſe majoris inæqualitatis, quia in omnibus numerus major ſuprà, & minor infrà poſitus reperitur; ſi autem numeri invertantur, collocando majorem infrà, & minorem ſuprà, proportio erit minoris inæqualitatis. E. G. $\frac{1}{2}$. $\frac{2}{4}$. $\frac{3}{4}$. & adjectâ particulâ *ſub*, vocabitur *ſub*dupla, *ſub*ſeſquialtera, *ſub*ſeſquitertia, &c., ubi ulterius animadvertendum eſt, Proportiones tali modo inverſas, etiam invertere notularum valorem. E. G. in proportione ſeſquialtera majoris inæqualitatis $\frac{3}{2}$. tres minimæ tactum, & tempus ternarium conficiunt; inverſis autem numeris, nempe in ſubſeſquialtera $\frac{2}{3}$. duæ minimæ tactum, & tempus binarium conſtituunt: id, quod ex Muſica ſignatoria ſciri hìc ſuppono.

Porrò, cùm Proportiones non ſolùm ſecundùm ſe ſpectari debeant, verùm etiam, quatenùs addi, ſubtrahi, multiplicari, & dividi poſſunt, aliaque ſit ratio proportionum, alia numerorum ſimplicium, videndum modò erit, qui modus in addendis, ſubtrahendis, multiplicandis, & dividendis proportionibus ſit adhibendus. Antequam ad hanc operationem progrediamur, præſciendum eſt, quòd relatio illa, quæ habetur inter duo extrema proportionem conſtituentia, *ratio* appellari ſoleat. E. G. in hac proportione: 1. 2. quæ ratio dupla vocatur, & communiter hoc modo ponitur $\frac{2}{1}$.; ſi autem virgulâ ſubducatur $\frac{1}{2}$. $\frac{2}{7}$. non ampliùs ratio, ſed fractio, vulgò Bruch appellari conſuevit, indicatque non relationem totius ad aliud totum, verùm partes ex diviſione alicujus totius reſtantes. Si ratio tali modo ponatur, 3. 2. primus numerus *antecedens*, ſecundus *ſequens* nuncupatur: item, ſi hoc modo ratio reperiatur, $\frac{3}{2}$., ſuperior numerus *antecedens*, inferior *ſequens* nominatur.

Cùm

Cùm omnia Muſices intervalla ex diviſione octavæ, tanquam genitricis vel immediatè, vel mediatè ortum habeant, ab hac initium fieri, ordo poſtulat; ſit ergo

CAPUT IX.

De Diviſione.

OFficium Diviſionis eſt, dividere totum in ſuas partes: id, quod efficit vulgaris diviſio in numeris ſimplicibus. In dividendis rationibus, ſive numeris relatis, alia diviſio, ùt jam dixi, adhibenda eſt, cujus munus eſt ex una proportione efficere duas, vel plures, id, quod triplici modo fieri poteſt; ideo triplex etiam ſtatuenda eſt Diviſio: *Arithmetica*, *Harmonica*, & *Geometrica*.

De Diviſione Arithmetica.

Diviſio *Arithmetica* fortaſſis ità dicta, quia numeri per eam producti naturali ordine, nullo interjecto intervallo ſe conſequuntur; fit interpoſitione medii termini, æqualiter ab utroque extremo diſtantis, ità ut efficiat differentias æquales, & proportiones inæquales, majorem proportionem inter numeros minores, minorem inter majores conſtituendo. Paradigma rem clariorem reddet. Sit proportio dupla hac ratione: 4. 2., ternarius, qui inter hæc duo extrema intrare poteſt, diviſor arithmeticus eſt; dividit enim extrema ità, ut æqualiter ab utroque diſtent, facitque differentias æquales: 4. 3. 2. etenim quo intervallo quaternarius diſtat à ternario, nempe unitate, eodem diſtat ternarius à binario, exhibetque proportiones inæquales, ſeſquitertiam, & ſeſquialteram: ſeſquitertiam inter 4. & 3. quæ proportio minor eſt ſeſquialterâ, & ſeſquialteram inter 3. & 2., quæ major eſt ſeſquitertiâ.

Seſquitertia. Seſquialtera.

4. 3. 2.

1. 1.

Differentiæ æquales.

Quid faciendum, ſi extrema alicujus rationis ità conjuncta reperiantur, ut medium recipere nequeant? E. G. 2. 1. ℟. extrema duplicanda ſunt, hac ratione: 4. 2. Si quis plures medios terminos, & proportiones facere cupiat, triplican-

da erunt extrema, E. G. 2. 1., adhibeatur triplicatio iſtorum extremorum, & habebitur eadem proportio dupla, hac ratione conſtituta: 6. 3. ubi duo media intrare poſſunt, quinarius, & quaternarius: 6. 5. 4. 3., efficiunturque tres differentes proportiones: ſeſquiquinta inter 6. & 5., ſeſquiquarta inter 5. & 4., ſeſquitertia inter 4. & 3. Ex quo colligitur, quò major ſit diſtantia extremorum, eò plures medios terminos intrare poſſe, ùt in proportione ſexdupla: 6. 1., quæ apta eſt recipere quatuor terminos medios, 5. 4. 3. 2., producitque quinque differentes proportiones hac ratione: 6. 5. 4. 3. 2. 1. ùt conſtat ex jam dictis. Datur etiam alius arithmeticè dividendi modus; verùm ego brevitati, ùt præfatus ſum, ſtudens, hanc ad meum inſtitutum ſufficere arbitror.

CAPUT X.

De Diviſione Harmonica.

DIviſio *Harmonica* fit per medium terminum, ſive diviſorem, qui efficit proportiones inæquales, majores inter majores numeros, minores inter minores conſtituendo; ità ut differentiæ ſint pari modo inæquales. Exemplo clarior fiet definitio: Accipiatur octava jam arithmeticè diviſa, hac ratione: 4. 3. 2.; multiplicentur duo extrema per medium terminum: 4. per 3., & habebitur 12.: 2. per eundem medium terminum 3., & prodibit alterum extremum proportionalitatis harmonicæ 12. 6., porrò multiplicentur inter ſe extrema proportionalitatis arithmeticæ, nempe 4. per 2., & reſultabit 8., qui eſt verus diviſor harmonicus dividens proportionem duplam hoc modo: 12. 8. 6., producitque duas proportiones diſſimiles: ſeſquialteram inter 12. & 8., & ſeſquitertiam inter 8. & 6., majorem inter terminos majores, minorem inter terminos minores exhibendo, facitque differentias eodem modo diſſimiles, ùt in ſequenti exemplo.

Seſquialtera. Seſquitertia.

12. 8. 6.

4. 2.

Differentiæ diſſimiles.

Pari ratione res inſtituenda eſt in dividendis cæterorum generum, ſpecierumque proportionibus. Sit dividenda harmoni-

monicè generis ſuperparticularis proportio ſeſquialtera 3. 2., dividatur primò arithmeticè hoc modo: 6. 5. 4., multiplicentur per medium hoc arithmeticum duo extrema: ſex per 5. habebitur 30., rursùs 4. per 5. dabit 20., & habebimus duo extrema proportionalitatis harmonicæ hac ratione; 30. 20. ad reperiendum medium harmonicum multiplicentur inter ſe extrema proportionalitatis arithmeticæ, 6. per 4. dat 24., qui eſt diviſor harmonicus quæſitus, hac ratione: 30. 24. 20., & ſic de cæteris.

CAPUT XI.

De Diviſione Geometrica.

DIviſio *Geometrica* eſt illa, cujus medius terminus inter duo extrema poſitus, conſtruit duas proportiones æquales, & differentias inæquales. Hinc patet, hanc diviſionem locum habere non poſſe, nisì in genere multiplici. Inſtituitur autem hæc diviſio hoc modo: accipiatur proportio quædam ex genere multiplici ſuis numeris radicalibus conſtans, E. G. dupla 2. 1. multiplicetur quodvis extremorum in ſe, nempe, 2. per 2., & habebitur 4., 1. per 1. reſtat 1., ex qua multiplicatione oritur ſequens proportio quadrupla 4. 1., porrò ad reperiendum medium, ſive diviſorem Geometricum ſcire oportet, quid numerus quadratus, quid ejuſdem radix. Dico ergo, numerum ſimplicem eſſe radicem ſui ipſius in ſe multiplicati. E. G. binarius eſt radix quaternarii, quia hic naſcitur ex binario in ſe multiplicato, ex quo infertur, binarium, utpote radicem quaternarii, eſſe verum diviſorem dictæ proportionis quadruplæ, geometricè dividendæ: 4. 2. 1., ex qua diviſione oriuntur duæ æquales proportiones, nempe duplæ, cum inæqualibus differentiis, nam inter 4. & 2. differentia eſt binarius, & 2. ab 1. differt unitate.

Inde concludo, quòd cujuſvis Proportionis geometricè diviſæ major numerus ſit quadratus, & radix ejus ſit diviſor geometricus; pro majori claritate placet hìc apponere aliquot numeros quadratos cum eorum radicibus.

Radices.	2.	3.	4.	5.	6.
Quadrati.	4.	9.	16.	25.	36.

Ex quo ulteriùs colligitur, quamlibet generis multiplicis ſpeciem dicto modo poſſe geometricè dividi: ùt tripla, quadrupla, quindupla, &c.

CAPUT XII.

De Muliplicatione Rationum.

Multiplicatio Rationum aliud non eſt, quàm translatio duarum vel plurium proportionum terminis radicalibus conſtantium ad terminos remotos, manentibus iisdem ſpecie proportionibus; nihil intereſt, an rationes ſint diverſi, vel ejuſdem generis, modò una non ſit majoris, & altera minoris inæqualitatis, quo caſu operatio uſuvenire non poſſet. Videatur methodus, quæ in multiplicandis duabus proportionibus tenenda eſt. Sint E. G. multiplicandæ, ratio dupla, & ſeſquialtera hac ratione poſitæ : $\frac{2.}{1.}$ $\frac{3.}{2.}$, multiplicetur antecedens duplæ cum antecedente ſeſquialteræ, & emerget 6.; ulteriùs, multiplicetur antecedens rationis ſeſquialteræ cum ſequente rationis duplæ, 3. per 1. habetur 3., qui comparatus cum 6. ex prima multiplicatione orto, producit rationem duplam remotioribus terminis conſtantem, nempe 6. 3., poſtea multiplicetur antecedens duplæ cum ſequente ſeſquialteræ: 2. per 2. evenit 4., qui comparatus cum 6., efficit rationem ſeſquialteræ hac ratione : $\frac{6.}{3.}$ $\frac{6.}{4.}$, quô conficitur, quòd hæc multiplicatio non immutet proportiones, ſed à terminis radicalibus ad terminos remotiores transferat. Volenti autem unâ operatione multiplicare tres proportiones, alia methodus uſurpanda eſt : ſint multiplicandæ, dupla, ſeſquialtera, & ſuperbipartiens tertias.

2. 3. 5.
1. 2. 3.

Multiplicetur antecedens duplæ cum antecedente ſeſquialteræ, & habebitur 6., ulteriùs multiplicetur ſequens duplæ cum antecedente ſeſquialteræ, & emerget 3., poſtea multiplicetur ſequens duplæ cum ſequente ſeſquialteræ, 1. per 2. prodibit 2., qui numeri hoc ordine ponantur.

6. 3. 2.

Modò multiplicentur hi tres numeri per antecedens rationis ſuperbipartientis tertias, 6. per 5. habetur 30., 3. per 5. oritur 15., 2. per 5. reſultat 10., poſtremò multiplicetur iterum minimus trium numerorum ex prima multiplicatione productorum cum ſequente rationis ſuperbipartientis tertias, nempe, 2. per 3. & habebimus 6., qui numeri remoti omnes hoc ordine collocati

30. 15. 10. 6.

effi-

efficiunt easdem tres proportiones, quas ante multiplicationem dabant numeri ſimplices, ſeu radicales, nempe duplam inter 30. & 15., ſeſquialteram inter 15. & 10., & ſuperbipartientem tertias inter 10. & 6. Hæc ſufficiant de Multiplicatione. Pergamus ad

CAPUT XIII.

De Additione Rationum.

EX hucuſque dictis conſtat per Diviſionem ex una plures effici proportiones: per Multiplicationem eaſdem quidem retineri, ad terminos tamen remotos translatas. Videndum eſt deinceps, quo modo per additionem duarum, vel plurium proportionum fiat una ſola. Inſtituatur primò additio duarum proportionum, E. G. ſeſquialteræ cum ſeſquitertia: ponantur utriuſque proportionis termini majores à ſiniſtris, & minores à dextris hac ratione:

3. 2.
4. 3.

Multiplicetur minor terminus ſeſquialteræ cum minore ſeſquitertiæ, & habebitur 6., rursùs multiplicetur major terminus ſeſquialteræ cum majore ſeſquitertiæ, & habebitur 12., quo facto fiet ex duabus dictis proportionibus una ſola, nempe dupla:

12.
6.

2.
1.

Par ratio tenenda eſt in addendis plurium proportionum rationibus. Sint E. G. duæ ſeſquialteræ, & duæ ſeſquitertiæ addendæ ſupradicto modo collocatæ.

3. 2.
3. 2.
4. 3.
4. 3.

Multiplicentur inter ſe minores termini harum proportionum à dextris poſitarum: 2. per 2. habetur 4., 4. per 3. reſultat 12., 12. per 3. producitur 36., quod ultimum productum erit minor terminus proportionis per additionem oriun-

dæ. Poſtea multiplicentur pari ratione majores termini dictarum proportionum, 3. per 3. oritur 9., 9. per 4. producitur 36., 36. per 4. exhibet 144., quod productum dabit majorem terminum proportionis quæſitæ, hac ratione:

144. 36.

Quæ ratio quadrupla eſt, ùt palàm fiet per reductionem.

(6.
144. 36.
(6.
24. 6.
4. 1.

CAPUT XIV.

De Subtractione Rationum.

Cùm continens majus eſſe debeat ſuo contento, conſtat hanc operationem neque in duabus proportionibus quantitate ſimilibus locum habere, neque majorem proportionem à minori ſubduci poſſe; ex quo infertur, ſcitu neceſſarium eſſe, quâ ratione una proportio ſit alterâ major, vel minor. Dico ergo, quòd in genere ſuperparticulari, & ſuperpartiente, quò majores termini alicujus proportionis, eò minor ſit proportio, atque minus intervallum ab ea productum: hanc ob rationem, ſeſquialtera major eſt ſeſquitertiâ, hæc major ſeſquiquartâ, & ſic de cæteris hujus generis proportionibus, quarum termini ſemper numeris aſcendendo creſcunt. Par ratio in genere ſuperpartiente tenenda eſt. Proportio ſuperbipartiens tertias $\frac{5}{3}$ major eſt ſupertripartiente quintas, nempe, $\frac{8}{5}$ quia illa dat ſextam majorem, hæc minorem. Contrà uſuvenit in genere multiplici, in quo eò major eſt proportio, quò majores ſunt termini: inde major eſt tripla, quàm dupla, quadrupla major quàm tripla, &c.

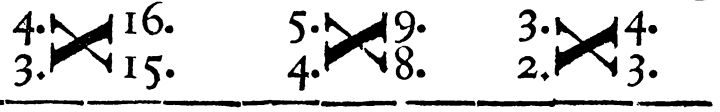
Ex dictis facilè patet, quæ proportio ſubtrahi, & qualis illa eſſe debeat, de qua quis ſubtrahere velit. Ex ipſa Etymologia intelligitur ſubtractionis officium, nempe diminuere intervallum, de quo ſubtrahitur. Methodus autem ſubtrahendi eſt iſta: ponatur major proportio aggregatim à ſiniſtris, & minor à dextris, eodem modo collocata; multiplicetur antecedens majoris proportionis cum ſequente proportionis minoris,

ris, & ſequens majoris cum antecedente minoris proportionis; productum dabit proportionem per ſubtractionem diminutam, monſtrabitque differentiam inter duas illas proportiones intercedentem. Paradigma rem clariùs explicabit. Sit E. G. de duplâ ſubtrahenda ſeſquialtera; multiplicetur atecedens duplæ cum ſequente ſeſquialteræ, & viciſſim antecedens ſeſquialteræ cum ſequente duplæ, & ſic operatio erit peracta. Sed pro majori facilitate ducantur duæ virgulæ in formam crucis de antecedente unius rationis ad ſequens alterius, & viciſſim hac ratione.



4. 3.
Differentia.

Pari ratione operatio inſtituenda eſt in omnibus aliis proportionibus ſubtrahendis, ùt videtur in ſequentibus exemplis.



60.	48.	40.	36.	9.	8.	Differentiæ.
10.	8.	10.	9.			

5. 4.

Quorſum autem tot proportionum genera, tot ſpecies? Cui uſui ſint triplices illæ Diviſiones? Quid Multiplicatio, Additio, & Subtractio ſibi volunt? Quamvis ex dictis huic quæſtioni ut plurimùm ſatisfieri poſſit, tamen ex dicendis pleniùs ſatisfactum iri arbitror, cùm de quovis Muſices intervallo in particulari dicturus ſum, & initio ab Octava ducto, ex qua tanquam Matre omnes conſonantes, & diſſonantes generari demonſtravero.

CAPUT XV.

De Octava.

Octava ſic dicta, quia octo conſtat ſonis; omnium intervallorum ſimplicium maximum eſt; græcè *Diapaſon* appellata, quod vocabulum univerſitatem ſignificat, eò quòd Octava, univerſa poſſibilia comprehendat intervalla; actu ſimplicia, potentiâ verò compoſita. Verùm cùm Octava, utpote continens

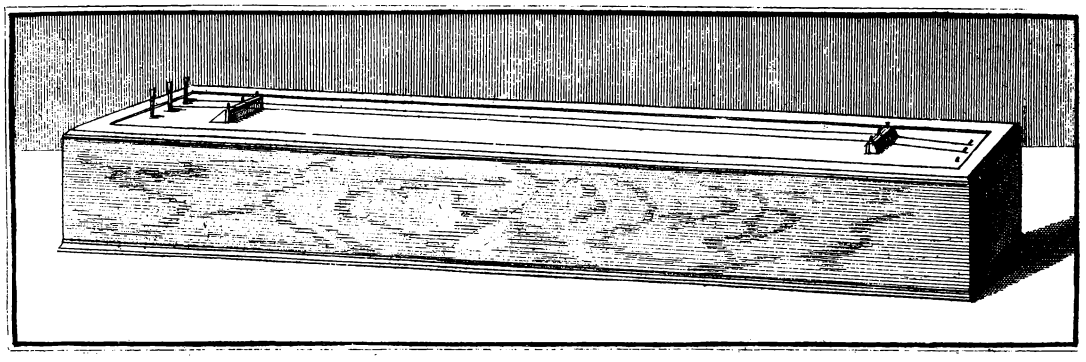
terorum intervallorum ſub contento comprehendi non poſſit, & Octava quaſi aliud non ſit, quàm uniſoni repetitio, ideò ſeptem tantùm diſtinctos infrà Octavam ſonos contineri conſtat; id quod Marcus Tull. Cicero *in ſomnio Scipio.* ſimilitudine ductâ à ſonis orbium cœleſtium hiſce elegantiſſimè expreſſit : Quis inquam, quis eſt, qui complet aures meas tantus, & tam dulcis ſonus? *Hic eſt*, inquit ille, *qui intervallis conjunctus imparibus, ſed tamen pro rata portione diſtinctus, impulſu, & motu ipſorum orbium efficitur, & acuta cum gravibus temperans, varios æquabiliter concentus efficit. Nec enim ſilentio tanti motus incitari poſſunt, & natura fert, ut extrema ex altera parte graviter, ex altera autem acutè ſonent; quam ob cauſam ſummus ille cœli ſtelliferi curſus, cujus converſio eſt concitatior, acuto, & excitato movetur ſono : graviſſimo hic lunaris, atque infimus : nam terra nona immobilis manens imâ ſede ſemper hæret, complexa medium mundi locum. Illi autem octo curſus, in quibus vis eadem eſt duorum, Mercurii, & Veneris, ſeptem efficiunt diſtinctos intervallis ſonos, qui numerus rerum omnium ferè modus eſt. Quod docti homines nervis imitati, atque Cantibus aperuêre ſibi reditum ad hunc locum, &c.*

Hujus rei veritatem per Octavæ diviſionem experturi ſumus, cùm primò ipſius Octavæ naturam examinaverimus.

Octava exiſtentiam ſuam habet in genere multiplici, ejus termini conſtitutivi ſunt 1. 2., hanc ob cauſam intervallorum omnium perfectiſſimum judicandum eſt, cùm primus ejus terminus ſit ipſum principium, nempe unitas, ſecundus, numerus binarius, unitati proximus. Quem ordinem à Deo in omnibus operibus ſuis, ſive rebus creatis mirabili, obſervatum eſſe, non obſcurè animadverti poteſt. Hinc cœleſtes illi Spiritus intelligentiæ præſtantiâ, principio ſuo proximi, omnia cætera creata perfectione antecellunt. His proximè nobilitate accedit homo, rationis particeps, quem nempe idem rerum omnium molitor, & architectus Deus paulò minùs ab Angelis minuit. Hunc ſequuntur cætera animantia rationis expertia. Hæc excipiunt vegetabilia, & ultimô inanimata. Quas res, quò longiùs à factore, ſive principio ſuo recedunt nobilitate, eò imperfectiores eſſe, quis non videt? Pari ratione in Muſices intervallis, illorumque perfectione, vel imperfectione ſe res habet; etenim quò majores termini cujuſdam proportio-

portionis, quòque remotiores ſunt ab unitate, ſuo principio, eò imperfectiora erunt intervalla inde exorta.

Ut redeat oratio, unde nonnihil digreſſa eſt, fortaſſis nonnemo percunctabitur, cur termini proportionis hujus, 1. 2. Octavam ſonent? Ratio in promptu eſt; cùm enim proportio hæc dupla ſit, & chorda una ſit duplò longior alterâ, duplò etiam graviorem edat ſonum, neceſſe eſt. Ut autem veritas hæc non tantùm rationi, verùm etiam auribus patefiat, experimentum inſtitui poteſt in inſtrumento ſequentis figuræ, quod à Latinis Regula, à Græcis autem *Monochordon*, id eſt inſtrumentum unius chordæ appellatur. Verùm haud paulò faciliorem experimenti faciendi facultatem Polychordon exhibet, ſeu inſtrumentum duarum chordarum ſequentis figuræ:



Haud operæ pretium fuerit, in deſcribenda conficiendi hujus inſtrumenti methodo pluribus immorari, quam vel ſolo figuræ hujus contuitu à quovis Organopæo facilè conſtrui poſſe, confido. Itaque ad uſûs demonſtrationem progredior. Concordentur ambæ craſſitudine æquales inſtrumenti hujus chordæ accuratè in uniſono, & metiatur poſtmodum circino alterutra harum, dividaturque in tot partes, quot terminus major proportionis illius indicat, cujus ſonos quis probare intendit: minor terminus proportionis monſtrat, quâ parte equuleus ſubjiciendus ſit, fulcimenti genus, quo chordæ nituntur, Germanis Ephippium, vel Sattel vulgò dictum. Sint E. G. probandi portionis duplæ ſoni, 1. 2., dividatur ſecundùm majorem proportionis terminum in duas partes alterutra chordarum, alterâ in ſua longitudine relictâ; minor terminus proportionis 1. indicat, quâ parte, nempe mediâ, ſuppoſito equuleo chorda dividenda ſit; quo facto chorda unius partis ad chordam duarum partium Octavam ſonabit. Pari modò inſiſtendum eſt in probandis ſonis proportionis ſeſquialteræ 3. 2.: dividatur ſecundùm

numerum majorem hujus proportionis in tres partes una ex dictis duabus chordis, ſecunda pars, quam indicat terminus minor, producet ſonos quæſitos, nempe quintam ; quæ methodus adhibenda eſt in inquirendis omnium aliarum proportionum ſonis, cum hac obſervatione, ut in tot partes dividatur alterutra chordarum, quot indicat numerus major proportionis, & abbrevietur chorda altera, ſubmittendo equuleum ab ea parte, quam terminus minor ejuſdem proportionis indicat.

Ex iis, quæ ſuprà Cap. nono, & decimo de Diviſione Arithmetica, & Harmonica dicta ſunt, facilè intelligi poteſt, quo modo Octava, ſive *Diapaſon* dividatur, quòd nempe hac ratione: 6. 4. 3. ſit harmonicè diviſa, quia exhibetur quinta in parte gravi, & quarta in parte acuta ; arithmeticè autem diviſa hoc modo : 4. 3. 2. dat quartam in parte gravi, & quintam in parte acuta. Hæc ergo duo intervalla oriuntur ex prima Octavæ diviſione, quorum utrumque ſeorſum examinandum eſt.

CAPUT XVI.

De Quinta, ſeu Diapente.

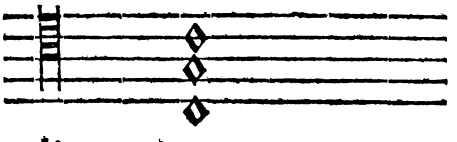
Quinta, græcè *Diapente*, ſic dicta, quia naturali ordine in genere Diatonico quintum occupat locum ; locum ſuum habet in genere ſuperparticulari, nempe ſeſquialtera hac ratione : 3. 2., & eſt quidem perfecta conſonans, minùs tamen perfecta, quàm Octava, quia hujus termini, nempe, 1. 2. per additionem uniti dant 3., illius verò, nempe, 2. 3. eodem modo uniti dant 5., qui numerus remotior eſt ab unitate ſuo principio, quàm numerus 3. Ad quem uſque numerum iſta perfectionis prærogativa ſe extendat, haud abs re fuerit, inveſtigare. Meâ quidem ſententiâ haud incommodè pro limite ſtatuetur numerus ſenarius, non tam, quia pro primo numero perfecto habetur, quàm quòd natura ipſamet ad producendas conſonantias ejuſmodi inclinet, quarum termini per additionem uniti, numerum ſenarium non excedunt, ùt experiri licet in uniſono 1. ad 1. octavâ, 2. ad 1. quintâ, 3. ad 2. duodecimâ, 3. ad 1. decimaquintâ, 4. ad 1., è quibus omnibus tactâ alterutrâ chordarum, alteram etſi intactam ſuâ ſponte reſonare, aut certè contremiſcere compertum habemus, non aliâ certè ratione, quàm, quòd illarum termini infrà ſenarium ſe con-

continentes non procul abſint ab unitate, ſuo principio. Hæc de Quinta.

CAPUT XVII.

De Quarta, ſeu Diateſſeron.

SEcundum intervallum ex Diviſione Octavæ oriens eſt *Quarta*, græcè *Diateſſeron*, exiſtentiam ſuam habens in genere ſuperparticulari, his terminis 4. 3., quæ eſt ſeſquitertia proportio. Celebris, & plena difficultatis eſt quæſtio, an quarta ſit conſonans? Affirmant omnes Pythagorici, aliique Authores, & doctrinæ, & auctoritatis gloriâ clariſſimi; verùm antequam hac de re mentem aperiam meam, edicant velim, qualem intelligant Quartam, an ex diviſione Octavæ harmonica, vel arithmetica ortam? Si ex diviſione harmonica E. G.

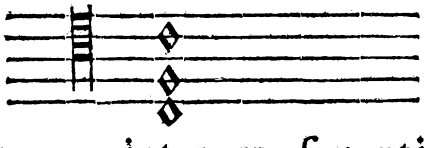


Quis huic Paradigmati quartam nequaquam, verùm quintam, & octavam ineſſe non videt? Intervalla enim baſi, & fundamento, non item partibus mediis ad partes metienda ſunt. Aliàs enim ſequenti exemplo pari ratione ſextam majorem ineſſe dixerint,



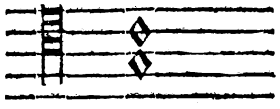
ubi notula A. cum notula B.

ſextam majorem efficere videtur. Quis autem mortalium, etiam vel in arte hoſpes huic ſiſtemati ſextam ineſſe affirmet ob rationem jam adductam? Si autem intelligant quartam è Diviſione arithmetica productam hac ratione:

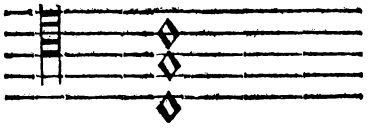


neſcio, quo pacto eam inter conſonantias referre poſſint; niſi quis credere velit, ab antiquitate non ſolum ſpeculatione, (eò quòd ab immediata Octavæ diviſione hoc intervallum proveniat) ſed etiam uſu pro conſonantia habitam fuiſſe. Id quidem, ſi cui pertendere libeat, nihil morabor. Verùm uſus à

tot ſæculis receptus, certè adverſari videtur, ad quem nos conformemus oportet; cùm ejus uſum ab uſu reliquarum diſſonantiarum hodie minimè diſcrepare compertum ſit, neque ejus uſurpandæ, nisì per Syncopen, vel ligaturam ratio ſuppetat. Certum eſt equidem Quartam reliquis diſſonantiis minùs diſſonare, auribus item tolerabilem magìs eſſe, ejus tamen perceptione auditum non omnino acquieſcere. E. G.



ſed adhuc quintam inferiùs deſiderare palàm eſt. E. G.



Ex hucuſque dictis perſpicuum fit, ex diviſione Octavæ produci quartam, & quintam. Nunc videndum eſt, qualia intervalla ex diviſione ipſius quintæ oriantur.

CAPUT XVIII.

De Diviſione Quintæ, ſive Diapentes.

EX diviſione Quintæ, ſeu *Diapentes*, gignuntur duo intervalla ſeſquiquarta: 5. 4. vel ditonus, & ſeſquiquinta: 6. 5. vel ſemiditonus. Per diviſionem harmonicam ditonus collocatur in parte gravi, & ſemiditonus in parte acuta: vice versâ accidit per diviſionem arithmeticam.

Hinc patet, Quintam conſtare tertiâ majore, & minore, quæ exiſtentiam ſuam habent, ùt patet, in genere ſuperparticulari, ſuntque conſonantiæ, ſed imperfectæ, vel quia earum termini uniti per additionem numerum ſenarium excedunt, vel quia natura ad earum productionem minimè concurrit.

Ordo modò poſtularet, ut de Quarta, ſive *Diateſſeron* dividenda commemoraremus; cùm autem intervallum hoc dividi nequeat, quòd ejus diviſor, ſive medius terminus, ſeptenarius numerus eſſe deberet: 8. 7. 6., cui utpote numero myſtico in dividendis rationibus uſus eſſe nequit (ùt periculum ſumpturo manifeſtum fiet) ideo ad diviſionem tertiæ majoris, ſive *ditoni* nobis progrediendum eſt.

CA-

CAPUT XIX.

De diviſione Tertiæ majoris, ſeu Ditoni.

EX diviſione Tertiæ majoris 5. 4. producuntur duo intervalla: ſeſquioctava, ſive tonus major: 9. 8., & ſeſquinona, ſive tonus minor 10. 9., quæ intervalla diſſonantia ſunt, eò quòd auribus ingratum exhibeant ſonum, fortaſſis, quòd eorum termini uniti numerum ſenarium duplicatum excedant, & proinde talium ſonorum ictus difficillimè uniantur.

Atque hæc ſunt intervalla, quæ per diviſionem generantur. Cætera, ùt ſexta major, ſive *Hexachordon majus*, ſexta minor, ſeu *Haxachordon minus*, & omnia intervalla compoſita per additionem, ſemitonium majus, & minus, & comma per ſubtractionem reperiuntur, ùt infrà videbimus. Nunc ſit

CAPUT XX.

De formatione Sextæ majoris, & minoris.

SExta major ſic dicta, quia in genere Diatonico ſextum occupat locum; componitur ex conjunctione tertiæ majoris, & quartæ minoris, hoc modo:

5. 4.
4. 3.

20. 12.

5. 3.

Ex quo apparet, quòd ſuam exiſtentiam habeat in genere ſuperpartiente, nempe: ſuperbipartiente tertias, eſtque prima ſpecies hujus generis, & formari etiam poteſt eo, quo modo ſuprà dictum eſt Cap. 7., ſumendo nempe tertium numerum ex tabula Pythagorica pro minore, & relicto quaternario, quinarium pro majore termino. E. G. $\frac{5}{3}$, quæ proportio exhibet ſextam majorem. Poteſt etiam confici addendo proportionem ſeſquinonam ſeſquialteræ, hac ratione:

3. 2.
10. 9.
(6

30. 18.

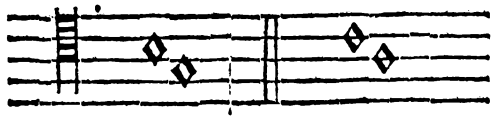
5. 3.

Tametſi intervallum hoc ſuum locum habeat in genere ſuperpartiente, cujus proportiones omnes apud Pythagoricos intervalla diſſonantia producebant, ſextæ tamen tractu temporis inter conſonantias imperfectas numeratæ hodiedum ùt tales in compoſitione adhibentur. Hæc de Sexta majore.

Sexta minor, ùt ſuprà dictum eſt, conſtruitur ex terminis conſtitutivis Sextæ majoris $\frac{5}{3}$, addendo ternarium quinario, unde generatur 8. pro majori termino; accipiatur terminus major Sextæ majoris pro minore, & habebitur hæc proportio $\frac{8}{5}$, quæ forma eſt ipſius Sextæ minoris. Per additionem autem fit hoc modo: addatur ratio ſeſquitertiæ, ſive quartæ rationi ſeſquiquintæ, ſeu tertiæ minori, hac ratione:

4.	3.
6.	5.
(3.	
24.	15.
8.	5.

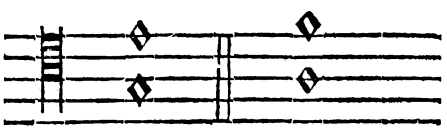
quæ ratio eſt Sextæ minoris. Hìc quæri poteſt, cùm tertiæ, & ſextæ, majores, & minores conſonantiæ imperfectæ ſint, quænam ex illis imperfectiores exiſtimandæ ſint? Mihi quidem, ſi earum terminos conſtitutivos ſpectemus, certum eſt, tertiam minorem imperfectiorem eſſe ſuâ majore, quia illius termini 6. 5. per additionem uniti, 11. exhibent; hujus verò, nempe tertiæ 5. 4., pari modo uniti, 9. efficiunt. De Sextis idem ſit judicium. Verùm cùm hac in re non tam ratio terminorum haberi debeat, quàm generum, & tertiæ exiſtentiam ſuam habeant in genere ſuperparticulari, quod præſtantius eſt ſuperpartiente, cui Sextæ ſubjectæ ſunt, ideo hæ promiſcuè tertiis imperfectiores tenendæ ſunt. Confirmatur hæc opinio, quòd aures harmoniâ à tertiis editâ affatim contentæ, nihil ampliùs deſiderare videantur,

ùt :  non idem

3.*tia major.* *minor.*

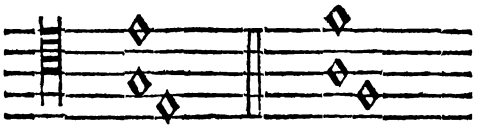
in ſextis, quarum harmoniam, utpote non finitam certiſſimum illud aurium judicium non adeò

pro-

probare  ſed adhuc

major. *minor.*

octavam infra requirere experimur hac ratione:



Reſtat adhuc hoc Cap. inquirendum de Septima, ſive Heptachordo majore, & minore, quæ pari ratione per additionem reperiuntur, ſequenti methodo: addatur rationi ſeſquialteræ, ſeu quintæ ratio ſeſquiquarta, ſive tertia major, hoc modo:

3. 2.
5. 4.

15. 8.

& habetur ratio ſuperſeptempartiens octavas, quæ forma eſt Septimæ majoris, intervalli diſſonantis: ad reperiendam autem rationem Septimæ minoris, addatur rationi ſeſquialteræ ratio ſeſquiquintæ:

3. 2.
6. 5.

18. 10.

9. 5.

& oritur ratio ſuperquatripartiens quintas, conſtituens rationem Septimæ minoris, intervalli itidem diſſonantis.

Ultimum hoc loco reſtat, ut de ratione Tritoni, & Quintæ falſæ inquiramus, quæ duo intervalla diſſona ſunt. Ratio Tritoni reperitur addendo duos tonos ſeſquioctavos cum tono ſeſquinono, hac ratione:

9. 8.
9. 8.
10. 9.
(9.

180. 576.
(2.

90. 64.

45. 32.

Quæ ratio eſt ſuperpartiens trigeſimas duas, forma Tritoni.

Quinta falſa autem componitur per additionem ſemitonii majoris cum quarta.

8. 3.
16. 15.

64. 45.

Quæ ratio eſt ſuperoctodecimpartiens quadrageſimas quintas.

Jam repertis omnibus intrà octavam contentis intervallis in genere Diatonico, exceptis ſemitonio majore, & minore, & commate, cùm hæc non tam per additionem, quàm ſubtrahendo quærenda ſint, novum Caput ſtatuendum videtur.

CAPUT XXI.

De formandis Semitonio majore, & minore, & Commate.

SEmitonium majus eſt differentia, vel illud intervallum, quo ſeſquitertia ſuperat ſeſquiquartam, quod reperitur per ſubtractionem unius rationis ab altera, hoc modo:

Seſqui 4. 3. *altera.*
Seſqui 5. 4. *quarta.*

Diffe 16. 15. *rentia.*
Semitonium majus.

Quæ ratio ſeſquiquinta decima conſtituit ſemitonium majus.

Semitonium minus eſt ipſa differentia per ſubtractionem reperta inter ſeſquiquartam, & ſeſquiquintam. E. G.

Seſqui 5. 4. *quarta.*
Seſqui 6. 5. *quinta.*

Seſquivi 25. 24. *geſima quarta.*
Differentia.

Comma eſt illa differentia, quâ tonus major ſuperat tonum minorem, ùt patet per ſubtractionem ſeſquinonæ à ſeſquioctava:

Tonus 9. 8. *major.*
Tonus 10. 9. *minor.*

81. 80.
Coma.

Hæc

Hæc ergo ſunt omnia intervalla ſimplicia, quæ naſcuntur vel immediatè, vel mediatè ex Octavæ diviſione à Ptolomæo facta (quæ ſinè controverſia omnium optima eſt,) & quæ eo, quo producuntur ordine, cum ſuis terminis conſtitutivis, & nominibus in tabula ſequenti poſita videas :

Intervalla ſimplicia.

Octava :	2.	1.	*Diapaſon, ſeu dupla.*
Quinta :	3.	2.	*Diapente, ſeu ſeſquialtera.*
Quarta :	4.	3.	*Diateſſeron, vel ſeſquitertia.*
Tertia major :	5.	4.	*Ditonus, vel ſeſquiquarta.*
Tertia minor :	6.	5.	*Semiditonus, vel ſeſquiquinta.*
Tonus major :	9.	8.	*Seſquioctava.*
Tonus minor :	10.	9.	*Seſquinona.*
Sexta major :	5.	3.	*Hexachordon majus, vel ſuperbipartiens tertiam.*
Sexta minor :	8.	5.	*Hexachordon minus, vel ſuperbipartiens 5.*
Semitonium maj.	16.	15.	*Seſquidecima quinta.*
Semitonium min :	25.	24.	*Seſquivigeſima quarta.*
Comma :	81.	80.	*Seſquioctogeſima.*
Tritonus :	45.	32.	*Supertredecimpartiens trigeſimas duas.*
Quinta falſa :	64.	45.	*Superoctodecimpartiens quadrageſimas quintas.*

Quamquam nonnulla ex his intervallis quodammodo compoſita dici poſſint, quia conjunctis intervallis vel neceſſariò conſtrui debent : ùt ſexta major, ex tertia majore, & quarta; ſexta minor ex tertia minore, & quarta: vel poſſunt ſaltèm, ùt quinta ex tertia majore, & minore, &c. propriè tamen illa tantùm compoſitorum nomine comprehenduntur, quæ cum Octavâ conjuncta eam extenſione excedunt: ùt nona, decima, undecima, duodecima, &c., quæ neque naturâ, neque uſu, paucis exceptis, à ſuis ſimplicibus diſcrepant. Videamus porrò, qua ratione componenda ſint.

CAPUT XXII.

De Intervallis compoſitis, & eorum componendorum methodo.

Dictum eſt alioquin, intervalla compoſita propriè appellari ſolita eſſe ea, quæ cum Octava componuntur, quod fit adjungendo quoddam intervallum Octavæ per additionem: volenti E. G. componere nonam minorem, addenda eſt ratio ſemitonii majoris: 16. 15. rationi Octavæ, hoc modo:

16. 15
2. 1.
32. 15.

Ad componendam nonam majorem addatur tonus major Octavæ, hac ratione:

2. 1.
9. 8.
18. 8.
9. 4.

In reperienda decima minore pari ratione adjungenda eſt Octavæ tertia minor:

2. 1.
6. 5.
12. 5.

& ſic de cæteris.

Si autem Octavæ bis poſitæ adjungatur aliquod intervallum, ùt in exemplo:

2. 1.
2. 1.
9. 8.
36. 8.
18. 4.

Intervallum bis compoſitum ratio 18. 4. nonæ majoris bis compoſitæ dicenda erit.

Pari modo, ſi adjungatur Octavæ ter poſitæ quodvis intervallum, illud ter compoſitum dicetur, ut ſi quis habere de-

ſide-

ſideret decimam ter compoſitam, adjungat Octavæ ter poſitæ tertiam majorem :

2. 1.
2. 1.
2. 1.
5. 4.

40. 4.

& habetur ratio decupla, quæ forma eſt decimæ majoris ter compoſitæ.

En in ſequenti tabula intervalla primò ſive ſemel compoſita, relictis cæteris (nempe ne in odioſam prolixitatem effundamur) bis, ter, quater compoſitis. Etenim in memoriam revocatis ſuprà dictis, facilis erit eorum inveniendorum ratio.

Intervalla primò compoſita.

Nona minor :	32.	15.	*Diapaſon, & Semitonium maj.*
Nona major :	9.	4.	*Diapaſon, & tonus major.*
Decima minor :	12.	5.	*Diapaſon, & Semiditonus.*
Decima major com.	5.	2.	*Diapaſon, & Ditonus.*
Tritonus compoſ.	45.	16.	*Diapaſon, & Tritonus.*
Undecima compoſ.	8.	3.	*Diapaſon, & Diateſſeron.*
Quinta falſa comp.	128.	45.	*Diapaſon, & Semitonium maj.*
Duodecima :	3.	1.	*Diapaſon, & Diapente.*
Sexta minor comp.	16.	5.	*Diapaſon, & Hexachordon min.*
Sexta major comp.	10.	3.	*Diapaſon, & Hexachordon maj.*
Septima minor com.	9.	5.	*Diapaſon, & Heptachordon min.*
Septima major com.	15.	4.	*Diapaſon, & Heptachordon maj.*
Octava compoſ.	4.	1.	*Bisdiapaſon.*

Hæc pro meo inſtituto, dilecte Philomuſe, ſufficere arbitror, quibus tanquam face prælatâ vaſtiſſimæ hujus Scientiæ tenebras perſcrutari, eorumque adjumento, ſciendi aviditatem tuam explere poſſis. Haud me fugit, pro rei amplitudine me rem vix attigiſſe. Neque plus temporis huic Scriptioni dandum exiſtimabam, ne in Cenſuram Marci Tull. Cicer. incurre-

currerem, qui *lib.* 1. *de Officiis* monet, *ne nimis magnum ſtudium, multamque operam in res obſcuras conferamus, eaſdemque non neceſſarias.* Introducto enim novo hodiernæ Muſicæ ſyſtemate mutatum eſſe illud antiquum, corruiſſeque cum ſuis Tetrachordis tria illa Genera Græca, *Diatonicum*, *Cromaticum*, & *Enarmonicum*, quis eſt, qui ignoret? quo factum eſt, ut pleraque Muſicæ intervalla proportionibus ſuis rationalibus conſiſtentia, aurium judicio potiùs, quàm ratione nitantur. Quid? objiciet fortaſſis nonnemo: itaque Muſica ſaltèm hodierna ſcilicet certis, neque unquam fallentibus principiis deſtituta, ac fallaci aurium judicio duntaxat nixa, Scientiæ nomine indigna erit. Ad quod reſpondeo, id dignitati Muſicæ noſtræ, infallibilitatique neutiquam obeſſe. Etenim ſi utriſque tonis majori, & minori, ſemitoniis majori, minorique, & aliquibus adhuc minoribus intervallis cuilibet ſingillatim ſua peculiaris etiam ſtatuatur clavis, id quod multi Muſices periti, & veteres, & recentiores ſuis Claviaturis rebus ipſis monſtravêre, utique omnia hodie uſitata intervalla, maximè ſecundùm Ptolomæi diviſionem, ſuis proportionibus rationalibus probè conſiſtentia haberi poſſent. Cùm autem Claviaturæ uſum difficultate plenum perſpexiſſent, & nihilominùs penuriæ intervallorum conſulturi ad amplificationem eorum, & acquiſitionem conſonantiarum imperfectarum animum adjeciſſent, tonum, & ſemitonium in duas partes æquales dividere tentaverunt. Poſtquam autem numeris id effici non poſſe, compererunt, aurium judicium in ſubſidium vocavêre, auferendo ab uno intervallo quandam quaſi inſenſibilem quantitatem, eamque alteri adjiciendo, per quam induſtriam, ſublatâ Claviaturæ difficultate effecêre, ut Muſica noſtra ex intervallorum egeſtate, tanquam carcere eluctata, in vaſtiſſimum modulationis campum hodie lætiſſimè excurrere valeat; modò Compoſitores, & Organœdi inter rationis limites ſe contineant, ne inſcitiâ, vel tranſponendi aviditate tranſverſum acti in Organo maximè per intervalla Cromatica licentiùs evagari audeant. Quo facto evitari vix poteſt, quin locò grati, amœnique concentûs aſperrimus ululatus, offenſionisque plenus auribus obtrudatur.

Quantum inde rei Muſicæ beneficii, ſplendorisque acceſſerit, quantiſque propterea primum Autorem (quæ gloria Ariſtoxeno antiquo Philoſopho, optimo jure attribuitur) laudi-

bus

bus efferamus, neminem Muſicâ vel leviter tinctum latere exiſtimo.

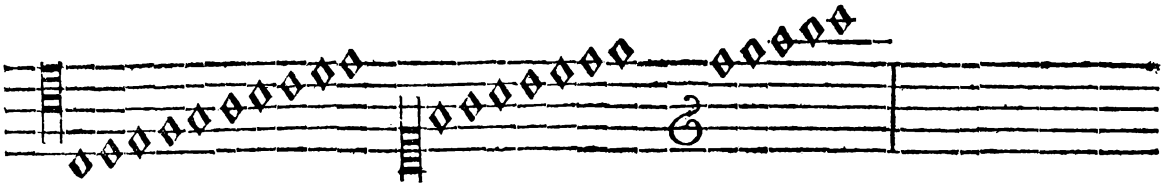
Quamvis ea, quæ ſubjiciam, de hodierno nempe Muſicæ Syſtemate, potiùs ad librum ſecundum, partem nempe practicam ſpectare videantur, ut tamen libri ſequentis exordium mox à præſcribendis lectionibus ducatur, ea hujus libri extremo fini inſerere conſultiùs duxi. Sit ergo

CAPUT POSTREMUM.

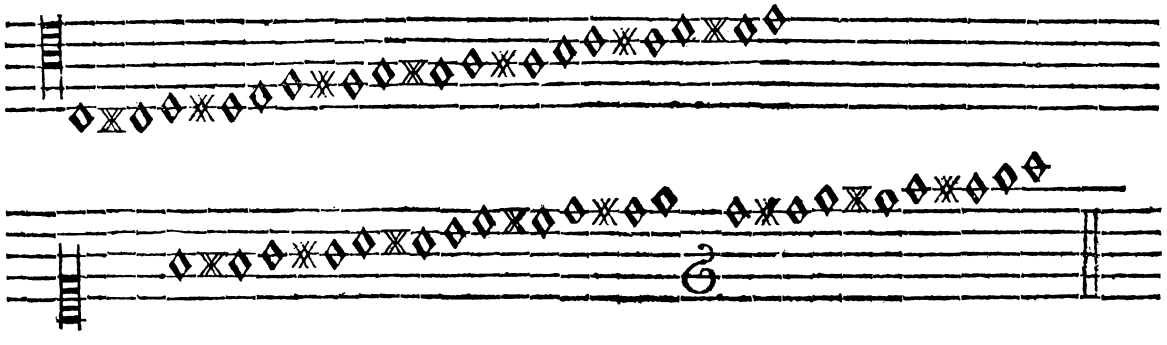
De hodierno Muſicæ Syſtemate.

SUblatâ Tonorum, & Semitoniorum diſparitate tria genera græca abolita fuiſſe, ſuprà commonuni, idque hîc in memoriam revocâſſe juverit: quam ob rem aliud Syſtema neceſſitas introduxit, illaque tria genera ad duo reſtrinxit, *Diatonicum* nempe, & *Cromaticum*, quod in Græcorum locum ſuceſſit, atque in præſenti oſtenſurus ſum ſequenti extenſione expreſſa:

Genus Diatonicum modernum.



Genus Cromaticum modernum.



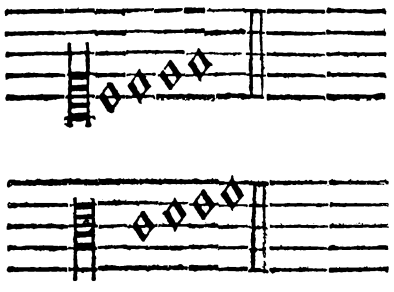
Cùm autem hominum inſatiabili cupiditati, in varietatem, novitatemque nunquam non imminenti, nondum utroque horum Generum ſatisfactum eſſet, Compoſitores duo illa promiſcuè in ſuis Compoſitionibus adhibere conſueverunt, ità ut hodie genus mixtum plerumque uſu receptum ſit, quod ego (quia tempori omnino ſerviendum eſt) minimè improbo;

Compoſitores tamen admonitos velim, ne hoc genere mixto in Compoſitionibus à Cap.la abſque Organo decantari ſolitis utantur; aliàs certi ſint, ſe ſperatum effectum nunquam habituros; nec enim huic ſtylo præter genus Diatonicum purum, conſultum eſſe poteſt. Atque hanc magni momenti admonitionem, uſu multiplici, experientiâque doctus magnopere omnibus commendatam eſſe cuperem.

Jam ſuppoſitâ tonorum, & ſemitoniorum æqualitate ad intervalla hodie uſitata progrediamur, initium ſumendo

De Uniſono.

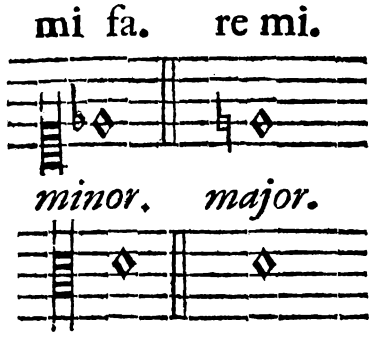
Uniſonum intervallorum nomine comprehendi non poſſe, ex eo patet, quòd ſuum eſſe in proportione æqualitatis habeat: ùt 1. ad 1., inter cujus extrema nulla intercedit ratione acuminis differentia. Quia tamen ejus extrema perfectiſſimè omnium conſonantiarum conſonare perſpicuum eſt, præſtantemque in praxi uſum habet, tantum abeſt, ut è conſonantiarum numero expungatur, ut potiùs conſonantiarum perfectiſſimam ſtatuendam, Practicus nemo dubitare poſſit. Etymologia ipſa explicat uniſonum, quòd ſit duarum chordarum, vel vocum idem ſonus, in notulis ita expreſſus:



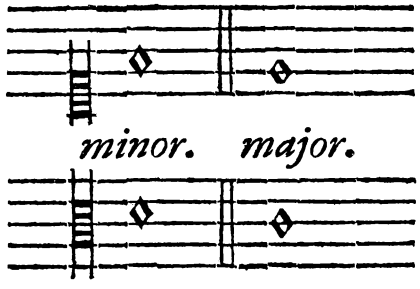
Hujus, utì cæterarum conſonantiarum, & diſſonantiarum uſum libro ſequenti explanabimus, in præſenti earum eſſentiam contemplari libeat, incipiendo à Secunda, naturali ordine aſcendendo.

De Secunda.

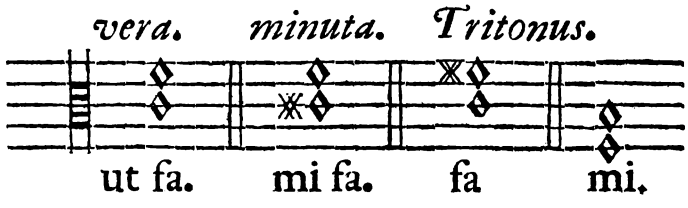
Secunda duplex eſt, major, & minor. Minor conſtat ſemitonio; major tono, ùt



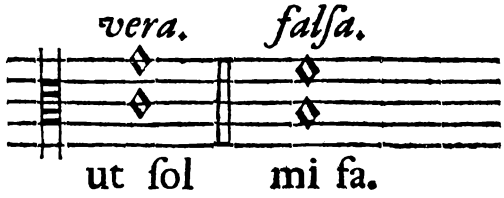
Tertia pari modo duplex eſt : major & minor ; hæc conſtat tono , & ſemitonio. V. G. : re fa : major duobus tonis, V. G. ut mi:



Quarta triplex eſt : Quarta vera, minuta, & major, ſive tritonus. Quarta vera conſtat duobus tonis, & ſemitonio. V. G. ut fa. Minuta conſtat duobus ſemitoniis, & tono, V. G. mi fa, mi fa. Tritonus conſtat tribus tonis, V. G. fa mi. Paradigmata rem clariùs monſtrabunt :



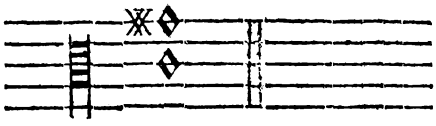
Quinta duplex eſt, vera, & falſa. Vera conſtat tribus tonis, & ſemitonio. V. G. ut ſol, re la. Quinta falſa conſtat duobus ſemitoniis, & tono. V. G. mi fa, re mi fa.



Hîc item adnotandum eſt, à recentioribus quibusdam authoritate gravibus viris quintam *ſuperfluam* ſuis in Compoſi-

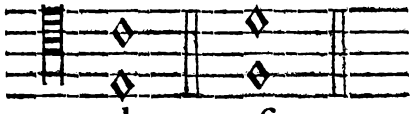
tionibus fuiſſe introductam, cujus uſum, dum ritè tractetur, haud quaquam contemnendum eſſe, cùm ipſe diutino meo uſu ſæpè numero expertus fuerim; (de quo libro ſequenti) ideo eam quoque adjicere, & explicare viſum eſt.

Quinta *ſuperflua* conſtat tribus tonis, & duobus ſemitoniis, hac ratione :



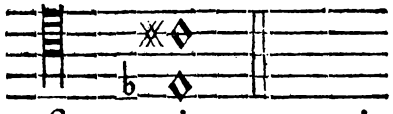
Sexta quoque duplex eſt; major, & minor. Major conſtat quatuor tonis, & ſemitonio. V. G. ut la. Minor conſtat tribus tonis, & duobus ſemitoniis. V. G. re fa.

major. minor.



ut la. re fa.

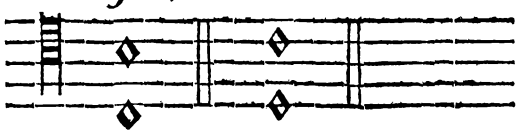
Hîc quoque de Sexta ſuperflua, quam hodierni Compoſitores frequentiſſimè adhibent, dicendum foret : mihi autem uſus ejus nunquam probari potuit, ob rationem libro ſequenti dicendam, quam tamen, ut noſcatur, nec tam ejus uſurpandæ, quàm vitandæ gratiâ appono.



conſtat quinque tonis.

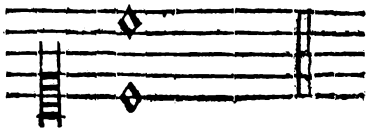
Septima eodem modo duplex eſt, major, & minor. Major conſtat quinque tonis, & ſemitonio. V. G. ut mi. Minor verò quatuor tonis, & duobus ſemitoniis : re fa.

major. minor.



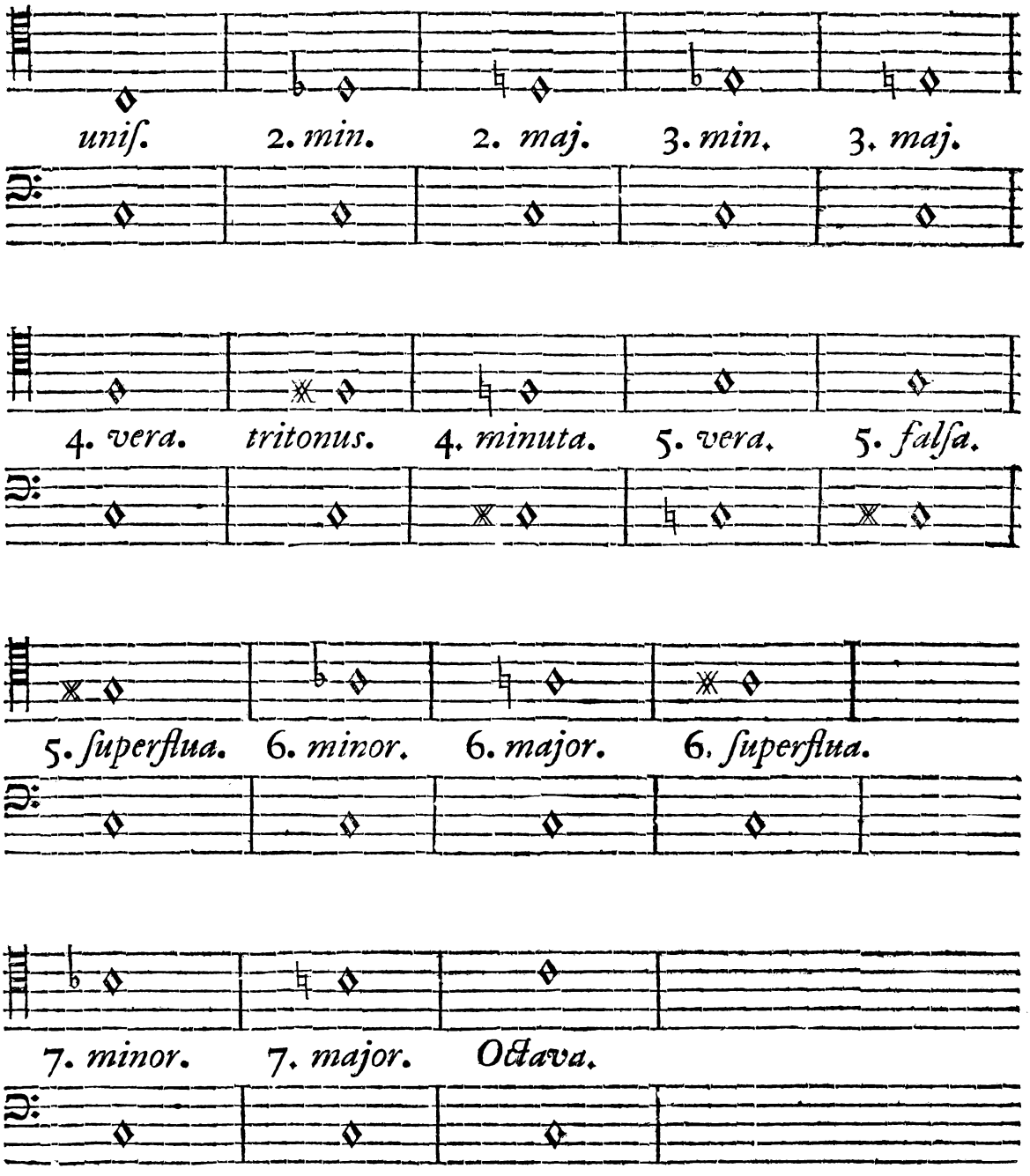
ut mi re fa.

Octava conſtat quinque tonis, & duobus ſemitoniis; nec alterari poteſt, vel ampliari, vel conſtringi. E. G.

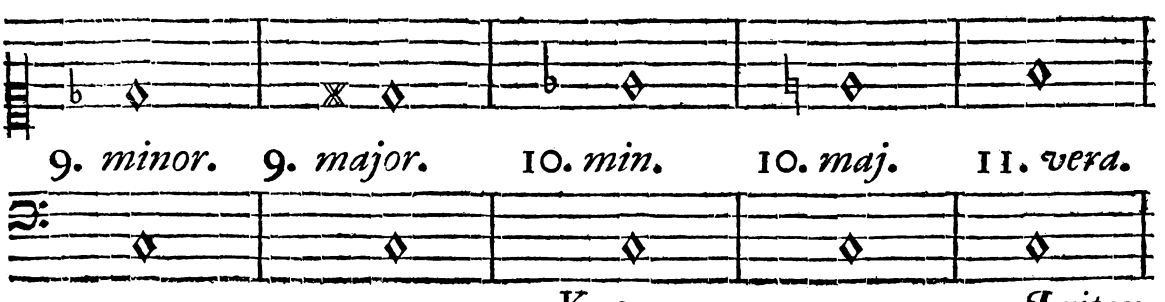


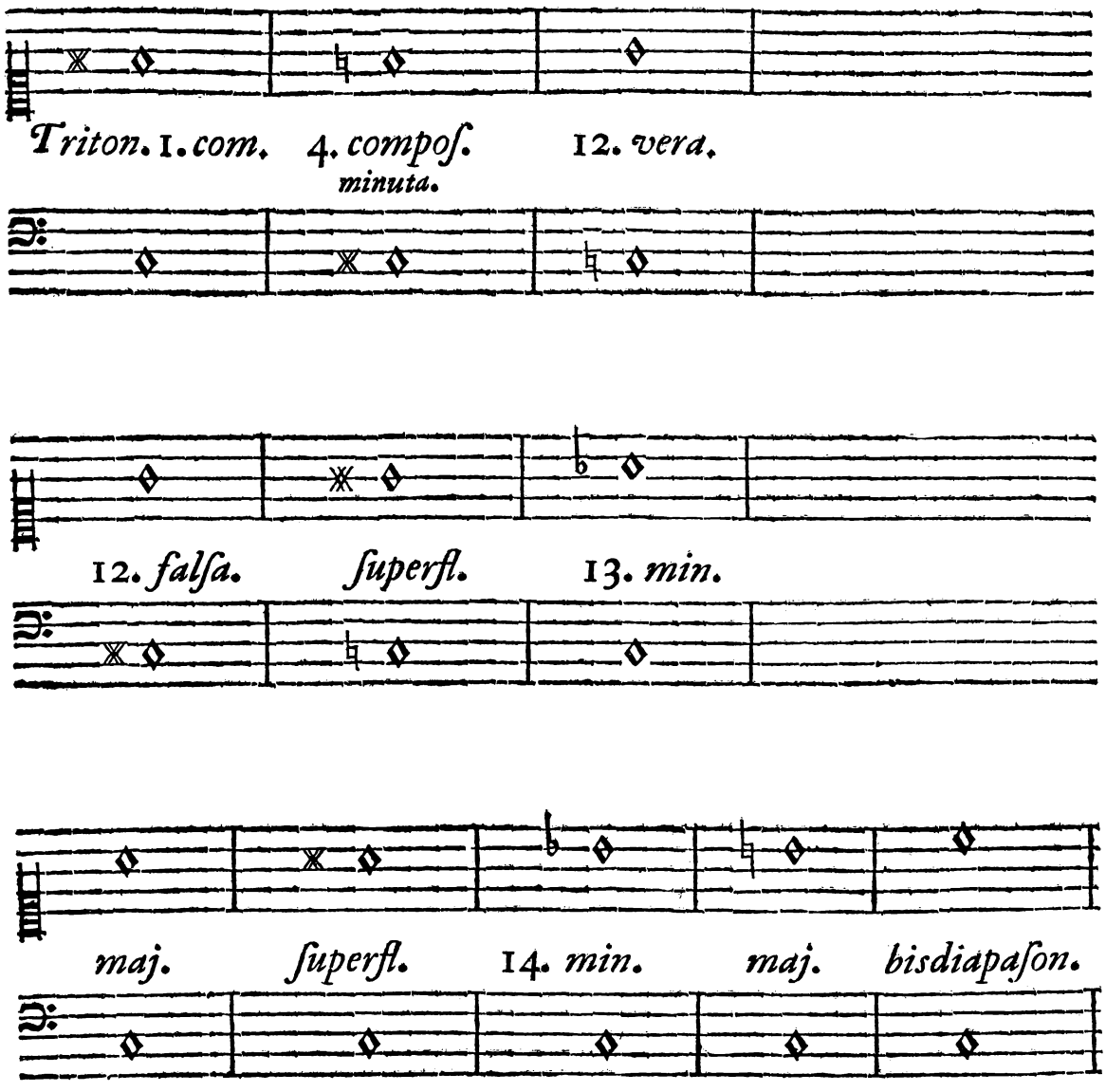
Omnia

Omnia intervalla ſimplicia unâ ſerie collocata.



Eadem intervalla primò compoſita.





Idem judicium eſto de bis compoſitis incipiendo à ſecunda Octava.

Hucuſque conſonantia intervalla cùm diſſonantibus promiſcuè deſignata ſunt; ſupereſt, ut eadem ſeorſim deſcribantur; ut quænam ſint, & qualia, meliùs internoſcantur. Quidnam rei conſonantia ſit, & diſſonantia, haud verboſiùs exponendum eſt, cùm ex ipſis nominibus conſtet, conſonantiam eſſe, quæ blandè ſinè ulla diſcrepantia aures afficit, animumque mulcet. Contrà verò diſſonantiam, quæ durum quid, & aſperum auribus obtrudens, offenſionem magìs quàm delectationem affert.

Conſonantiæ ſunt

1. 3. 5. 6. 8. cum ſuis compoſitis.

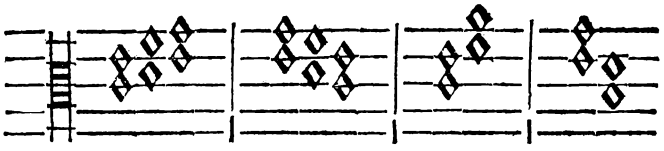
Ex his quædam *perfectæ* ſunt, quædam *imperfectæ*. Perfectæ ſunt, Uniſonus, Quinta, & Octava. Imperfectæ, Sexta, & Tertia. Reliquæ, ùt Secunda, Quarta, Quinta falſa, Tritonus, Septima cum ſuis compoſitis diſſonantiæ ſunt.

Atque hæc ſunt elementa, quibus univerſus Muſicæ concentus perficitur. Hujus finis eſt oblectare: oblectationem ſonorum varietas parit. Varietas tranſgrediendo de uno intervallorum ad aliud generatur. Tranſgreſſio motu perficitur; ideo quid rei motus ſit, veſtigandum ſupereſt.

Motus *muſicus* eſt ille ambitus, quo de uno intervallo ad aliud versùs partem auctam, vel gravem fit progreſſio, quæ progreſſio cùm triplici modo fieri ſoleat, triplex item ſtatuendus eſt Motus *rectus*, *contrarius*, & *obliquus*.

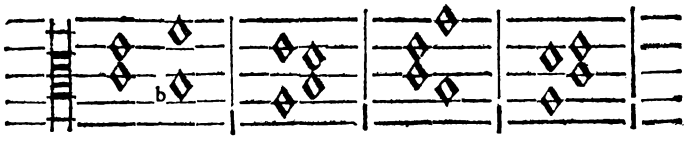
Motus *rectus* fit, quando duæ, vel plures partes aſcendendo, vel deſcendendo rectâ ſe viâ ſequuntur, ſive id fiat per gradum, vel per ſaltum, ùt in exemplo patet:

Motus rectus.



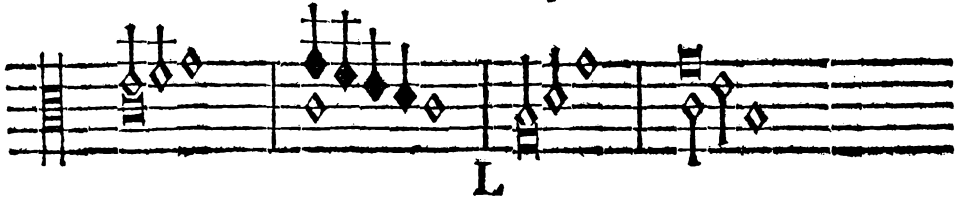
Motus *contrarius* eſt, quando pars una, deſcendente alterâ, & viciſſim, per ſaltum, vel gradatim aſcendit. E. G.

Motus contrarius.



Motus *obliquus* eſt, quando una pars per ſaltum, vel gradum ſe movet, alterâ immobili permanente, ùt videre eſt in exemplis:

Motus obliquus.



Cognito triplici hoc motu, videndum eſt, qua ratione in uſu practico adhibendus ſit. Quæ doctrina ſequentibus quatuor cardinalibus veluti *Regulis* continetur.

Regula prima.

De Conſonantia perfecta ad perfectam proceditur per motum contrarium, vel obliquum.

Regula ſecunda.

De Conſonantia perfecta ad imperfectam per omnes tres motus.

Regula tertia.

De imperfecta ad perfectam per motum contrarium, vel obliquum.

Regula quarta.

De imperfecta, ad imperfectam per omnes tres motus.

Ubi animadvertes, motum obliquum in omnibus quatuor progreſſionibus eſſe licitum.

Ab hac triplicis motûs cognitione, uſuque recto pendet, (ùt dicere ſolemus) Lex, & Propheta.

Atque hæc erant, quæ ad Theoreticam Muſicam, intimosque artis receſſus pertinentia præſente Libro paucis declaranda duximus, nunc ad rem ipſam, partemque Operis ſecundam gradum promoveamus.



LIBER

LIBER SECUNDUS.

DIALOGUS.

Joſephus. Te, venerande Magiſter, accedo, Muſicæ Præceptis, ac Inſtitutis imbuendus.

Aloyſius. Quid, muſicalem Compoſitionem addiſcere cupis?

Joſeph. Ità ſanè.

Aloyſ. An neſcis, Muſicæ Studium immenſum eſſe mare, neque Neſtoris annis terminandum? Verè rem difficilem, onusque Ætnâ gravius ſuſcipere intendis. Etenim ſi univerſo in genere vitæ deligendo res eſt plena difficultatis, utpote de qua electione aut rectè, aut ſiniſtrè ſuſceptâ, totius reliquæ vitæ dependet aut bonæ, aut malæ fortunæ curſus; quantâ præcautionis providentiâ utendum erit ei, qui hujus Diſciplinæ viam ingredi cogitat, antequam conſilium ſumere, & de ſe decernere audeat. Muſicus enim, & Poëta naſcuntur. Retro meminiſſe te oportet, an à tenera ætate, ſingulari quodam naturæ impetu impulſum te ad hoc ſtudium ſenſeris, Concentûsque oblectamento vehementer moveri tibi contingat?

Joſeph. Vehementiſſimè quidem. A quo tempore enim necdum bene rationis uſus mihi fuerat, neſcio, cujus ardoris vehementiâ raptus, omnes meas cogitationes, omnemque curam in Muſicam conjiciens, etiamnum mirabili planè ad eam addiſcendam cupiditate inflammatus, quaſi invitus rapior, dieque, noctuque aures dulci modulamine circumſonare videntur; ità ut de vocationis meæ veritate nullam prorsùs dubitandi cauſam habere mihi videar. Nec me abſtrahit laboris gra-

vitas, quam ſuperare, naturâ adjuvante, non mihi difficilè futurum confido. Audivi enim à quodam Sene: Studium, voluptatem eſſe potiùs, quàm laborem.

Aloyſ. Mirabiliter delector, intelligens naturæ tuæ propenſionem. Unicam adhuc tibi movebo difficultatem, quâ ſublatâ, in numerum meorum te adſcribam.

Joſeph. Edic liberè, Magiſter obſervande. Sed certus ſum, neque iſto tuo, neque ullo alio motivo me deterritum iri, ut de concepto meo Conſilio deſiſtam.

Aloyſ. Forſan ſpe futurarum divitiarum, rerumque familiarium copiâ ad amplectendum hujus vitæ ſtatum titillaris? Si ità res ſe habet, crede mihi, muta conſilium. Non enim Plutus, ſed Apollo præeſt Parnaſſo. Aliâ viâ incedendum eſt iis, qui divitiarum cupiditate incenſi, aditum ad eas reperire volunt.

Joſeph. Minimè. Vellem tibi perſuadeas, alium voti mei ſcopum non eſſe, quàm ipſum Muſices amorem, abſtractum ab omni lucri deſiderio. Accedit, quod meminerim, perſæpe à Præceptore meo admonitum me, ut mediocri vivendi ratione contenti, virtutis, famæ, nominisque ſtudioſiores eſſe cuperemus, quàm facultatum, eò quòd virtus ſui ipſius ſit præmium.

Aloyſ. Incredibiliter lætor, reperiſſe me juvenem meo genio accommodatum; ſed notane tibi ſunt ea omnia, quæ de Intervallis, Conſonantiarum Diſſonantiarumque diviſione, de Motuum varietate, & de quatuor Regulis Libro præcedenti dicta ſunt.

Joſeph. Nîl illorum, quantum quidem credo, me latere exiſtimo.

Aloyſ. Ergo ad opus pergamus, exordium ſumendo ab ipſo Deo ter maximo, omnium Scientiarum fonte.

Joſeph. Antequam initium Lectionum ineamus, liceat mihi, venerande Magiſter, primò interrogare, quid nomine *Contrapuncti* intelligendum ſit, quod vocabulum adeò commune non ſolùm in ore peritorum, verùm etiam Muſicæ Artis expertium tam frequenter verſari audio?

Aloyſ. Rectè interrogas. Hoc enim erit noſtri Studii, noſtrique laboris princeps objectum. Scire oportet, loco Notularum modernarum antiquis temporibus puncta adhibita fuiſſe, ità ut Compoſitio punctis contra puncta poſitis *Contra-*

trapunctum appellari consueverit; quod etiamnum hodie non obstantibus aliarum Notularum figuris, usuvenit; & nomine Contrapuncti Compositio intelligitur ad Artis Regulas elaborata. Complures Contrapunctum tanquam Genus continet Species, quas successivè videbimus. Interim fiat principium à Specie simplicissima, nempe:

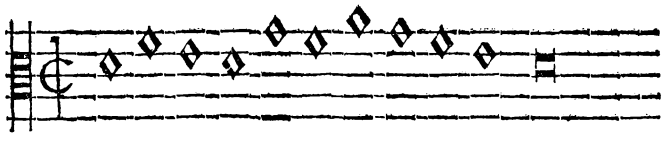
EXERCITII I.

LECTIO PRIMA,

De Nota contra Notam.

Joseph. Bonitate tuâ satisfactum est primæ Quæstioni meæ. Nunc docere ne graveris, quid sit prima ista Species Contrapuncti, *Nota contra Notam.*

Aloys. Dicam. Est duarum, vel plurium vocum, Notarumque valore æqualium simplicissima Compositio, meris Consonantiis constans. Nec interest, cujus qualitatis Notæ, modò omnes sint ejusdem valoris. Quia tamen Nota semibrevis commodiorem intelligendi præbet viam, eâ in his Exercitationibus nobis utendum esse, consultum existimavi. Fiat ergo principium, Auspice Deo, à Compositione duarum vocum, ponendo quendam Cantum firmum, vel à proprio judicio inventum, vel ex aliquo Libro Chorali assumptum pro fundamento. E. G.



Cuilibet harum Notarum superiùs in Cantu detur sua particularis consonantia, observatâ motuum, regularumque ratione, in fine præcedentis Libri expressâ, adhibendo ùt plurimum, motum contrarium, vel obliquum, quorum usu non facilè in errorem incidere possumus. Majori præcautione opus erit in progressione de una Nota ad alteram per motum rectum, ubi, quia majus errandi periculum, major etiam ad Regulas attentio adhibenda est.

Joseph. Ex motuum, regularumque perspicientia, omnia, quæ modò dixisti, mihi nota esse videntur: verùm memini, te distinctionem feciſſe, Consonantiarum quasdam esse perfe-

ctas, quaſdam imperfectas, ſcire, ùt mihi videtur, neceſſe eſt, an etiam in iis adhibendis quædam differentia ſit facienda?

Aloyſ. Patientiam habe, omnia dicam. Magnam eſſe quidem diſparitatem inter Conſonantias perfectas, & imperfectas, quod alibi dicemus; hoc loco autem præter motûs rationem, & quòd plures imperfectæ, quàm perfectæ adhibendæ ſint, planè æqualis earum uſus eſt: excepto principio, & fine, quorum utrumque Conſonantiâ perfectâ conſtare debet.

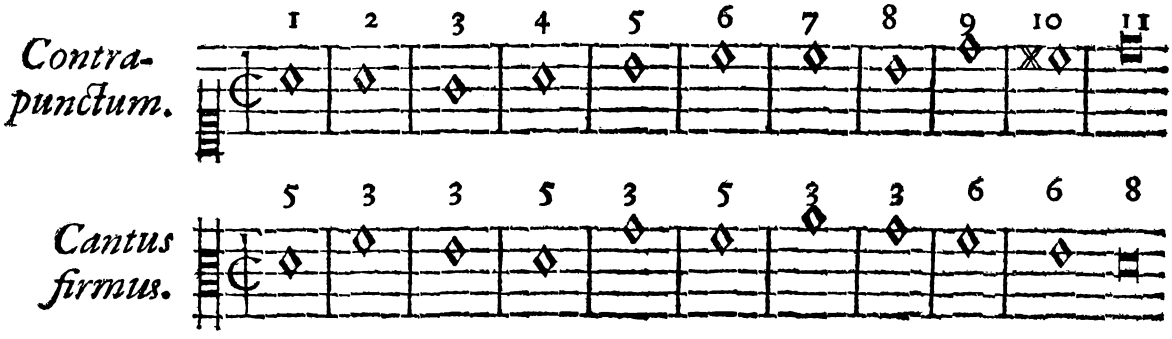
Joſeph. Non diſpliceat tibi care Magiſter, explanare rationes, cur plures Conſonantiæ imperfectæ, quàm perfectæ hoc loco ponendæ ſint, & cur principium, & finis Conſonantiâ perfectâ conſtare debeant?

Aloyſ. Tuâ aviditate, quam tamen laudo, fit, ut vix non quædam mihi præpoſterè dicenda ſint. Dicam tamen, ſed non totum, ne intellectus principio tot rerum varietate obrutus confundatur. Scito ergo. Conſonantias imperfectas, perfectis magìs harmonicas eſſe, ob rationem alibi dicendam. Quapropter, ſi hujus Speciei, & duarum tantùm partium, & aliàs ſimpliciſſima Compoſitio perfectis Conſonantiis impleretur, inanem, & omni harmoniâ vacantem exiſtere, neceſſe foret. Quod attinet ad principium, & finem, cape hanc rationem. Principium perfectionis, & finis requietis index eſt. Cùm autem Conſonantiæ imperfectæ, & perfectionis expertes ſint, & finem concludere non poſſint, ideo principium, & finis Conſonantiis perfectis conſtare debent. Poſtremò notandum eſt, quòd ſi Cantus firmus in parte inferiori reperiatur, penultimæ Notæ Sexta major; ſi in ſuperiore, Tertia minor danda ſit.

Joſeph. Suntne iſta omnia, quæ ad ſpeciem hujus Contrapuncti requiruntur?

Aloyſ. Non omnia quidem, ſed quæ ſufficiunt ad fundamenta jacienda. Cætera ex correctione patebunt. Ad opus ergo te accingas, & poſito Cantu firmo pro fundamento, Contrapunctum in clave Cantûs, dictâ hucuſque ratione ſuperædificare tenta.

Joſeph. Faciam, ùt poſſum.



Aloyſ. Rem acu tetigiſti. Miror, & perſpicacitatem, & attentionem tuam: ſed quem in finem numeros appoſuiſti, & ſuper Cantum, & ſuper Altum?

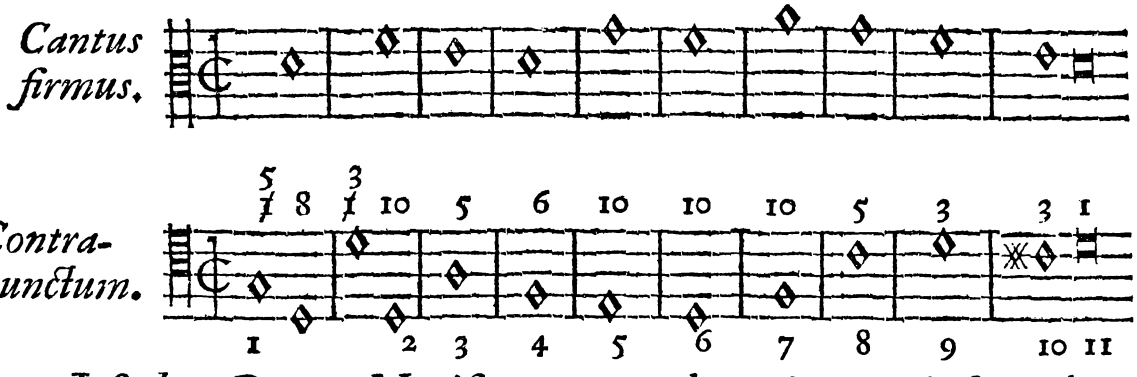
Joſeph. Numeris ſuper Altum poſitis Conſonantias, quas adhibui, deſignare volui, ut habitis ante oculos de una Conſonantia ad alteram motibus minùs a recta progrediendi ratione deflecterem. Poſiti autem ſuper Cantum. E. G. 1. 2. 3. 4. 5. 6. 7. &c. nîl aliud indicant, quàm Notarum numerationem, ut tibi, venerande Magiſter, monſtrarem, ſi rem tetigi, non caſu, ſed ratione id accidiſſe. Juſſiſti principium fieri à Conſonantia perfecta, quod feci, poſitâ Quintâ. De prima Nota ad ſecundam, id eſt: de Quinta ad Tertiam, ſive de perfecta ad imperfectam progreſſus ſum motu obliquo, licèt id fieri poſſet per omnes tres motus. De ſecunda nota ad tertiam, nempe de Tertia ad Tertiam, ſive de imperfecta ad imperfectam adhibui motum rectum, ſecundùm Regulam, quæ dicit: de imperfecta ad imperfectam per omnes tres motus. De tertia Nota ad quartam, ſive de Tertia imperfecta Conſonantia ad Quintam perfectam, inceſſi per motum contrarium, juxta regulam dicentem: de imperfecta ad perfectam per motum contrarium. De quarta Nota ad quintam, ſeu de perfecta ad imperfectam progreſſus ſum regulâ permittente per motum rectum. De quinta ad ſextam Notam, id eſt de imperfecta ad perfectam, regulâ ita jubente adhibui motum contrarium. De ſexta Nota ad ſeptimam itum eſt per motum obliquum nulli errori ſubjectum. De Septima ad Octavam, ſive de imperfecta ad imperfectam, ùt regula permittit, motu recto perrexi. De octava Nota ad nonam, utpote de imperfecta ad imperfectam, motu quocunque. De nona ad decimam Notam eadem rectitudinis eſt ratio, ubi decima Nota, id eſt penultima, ùt juſſiſti, ſextam majorem efficit, quia Cantus firmus in inferiori

eſt parte. De decima Nota ad undecimam viam tenui ſecundùm regulam, quæ præcipit, ut, ſi quis de imperfecta ad perfectam pergere velit, id motu contrario fiat. Undecima Nota, utpote finalis, ſicut præcepiſti, perfecta Conſonantia eſt.

Aloyſ. Optimum in hac re ratiocinatorem egiſti. Quapropter te ſperare jubeo; ſi triplices illos motus, differentesque quatuor regulas ità memoriæ infixas habueris, ut etiam levi ad eas reflexione factâ, non aberrare tibi contingat, facilem jam ad ulteriores progreſſus viam tibi ſtratam eſſe. Jam perge, relicto Cantu firmo, ùt eſt in Alto, infra pone Tenorem pro parte Contrapuncti, eâ tamen differentiâ, ut ſicut priori in exemplo Conſonantiarum rationem de Cantu firmo aſcendendo dimenſus es, ita nunc eam de ipſo Cantu firmo deſcendendo ad fundamentum dimetiaris.

Joſeph. Hoc difficiliùs factu mihi videtur.

Aloyſ. Apparet. Quam difficultatem aliis etiam in Scholaribus me obſervâſſe recordor: ſed non tanti eſt, ſi, ùt dixi, animadverteris rationem Conſonantiarum, de Cantu firmo ad fundamentum numerando, inquirendam eſſe.



Joſeph. Quare, Magiſter venerande, primam, & ſecundam Notam ſigno erroris notâſti? Nonne in Quinta, Conſonantiâ perfectâ incepi? de illa quidem in ſecundam Notam, nempe Tertiam, motu recto perrexi, ſed regulâ permittente, quæ dicit: de perfecta ad imperfectam, motu quocunque; libera me, te quæſo, confeſtim hoc meo, quo premor angore, totus namque erubeſco.

Aloyſ. Mitte angorem care fili; primus enim error non tuâ culpâ accidit, quia nondum Præceptum habuiſti, quòd Contrapunctum eidem tono, quo Cantus firmus eſt, ſit accommodandum, quod tibi modò dictum volo. Cùm enim præcedentis exempli Cantus firmus exiſtentiam ſuam habeat in *D, la, ſol, re*, ùt principium, & finis monſtrat, tu autem in *G, ſol,*

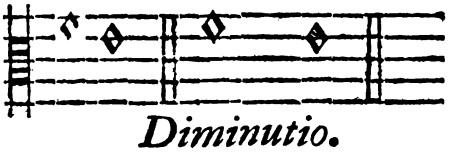
G, ſol, re, ut, inceperis, extra tonum te initium duxiſſe, clarum eſt; ideo in correctione locò Quintæ Octavam poſui, quæ eſt cum cantu firmo ejuſdem toni.

Joſeph. Gaudeo, hunc errorem, quem jam memoriâ teneo, inſcitiâ, non incuriâ meâ accidiſſe; ſed quæ ratio eſt ſecundi erroris in ſecunda Nota ſignati?

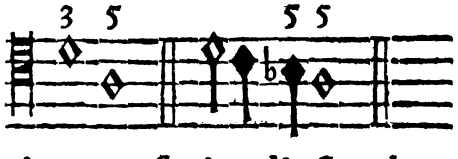
Aloyſ. Non eſt error ſecundæ Notæ reſpectu primæ, ſed ſecundæ Notæ reſpectu tertiæ: progreſſus enim es de Tertia ad Quintam motu recto, contra regulam, quæ dicit: de imperfecta ad perfectam, per motum contrarium; qui error facilis eſt correctionis, Notâ ſecundâ per motum obliquum in *D, la, ſol, re*, inferiùs permanente, & Decimam efficiente, quo caſu de ſecunda Nota ad tertiam, nempe de Decima ad Quintam, ſive de imperfecta ad perfectam, ùt regula præcipit, per motum contrarium progredi contigit. Nec te affligi volo parvum ob hunc errorem; vix enim poſſibile eſt incipienti, tantæ eſſe attentionis, ut nullum prorsùs in errorem incidat. Uſus eſt rerum magiſter. Interim contentum eſſe te jubeo, quòd reliquum rectè feceris; maximè, quòd penultimæ Notæ, Cantu firmo in parte ſuperiori exiſtente, ùt paulò antè monui, Tertiam minorem dederis.

Joſeph. Ut deinceps majori attentione huic regulæ incumbam, eamque firmiùs memoriæ mandem, non diſpliceat tibi rationem explanare, cur ab imperfecta Conſonantia in perfectam ire, per motum rectum non liceat? non enim videtur res tanti momenti.

Aloyſ. Dicam. Quia eo caſu duæ Quintæ continenter ſe ſequuntur, quarum una expreſſa, ſeu aperta eſt, altera verò coperta, ſeu abſcondita eſt, quam ultimam per diminutionem palàm fieri, nunc monſtrabo in exemplo.

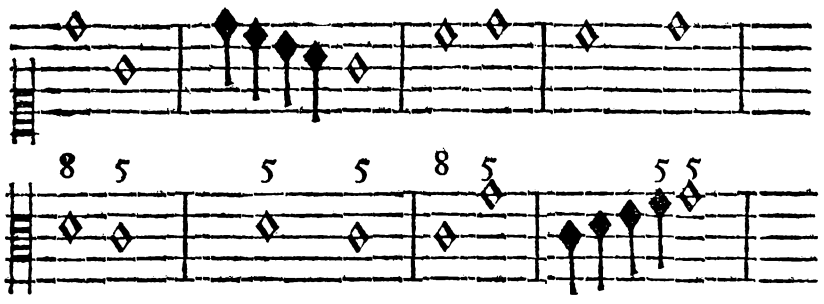


Diminutio.



Quæ diminutionem faciendi facultas perito Cantori adimi non poteſt, maximè voce ſolâ cantanti; quod idem intelligendum eſt de progreſſu Octavæ ad Quintam per motum rectum,

ctum, quo casu ob eandem rationem duas Quintas immediatè se sequi contingeret, ùt sequens exemplum monstrat.



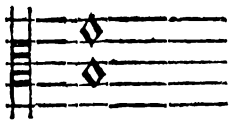
Vides ergo, quomodo diminuendo Quintæ saltum, duæ Quintæ, quarum una antè per diminutionem abscondita erat, patefiant. Ex quo colligi potest, à Legislatoribus cujuscunque Facultatis nihil frustrà, nihil, quod ratione non fundatum sit, institutum fuisse.

Joseph. Video, & miror.

Aloys. Nunc perge, & eandem lectionem faciendo, percurre omnes tonos intrà hanc Octavam contentos, & naturali ordine gradatim sequentes. In D. incepisti; sequuntur modò: E. F. G. A. C.

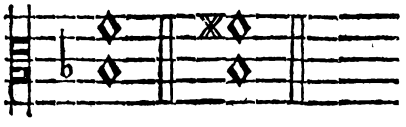
Joseph. Quare B. omisisti, situm inter A. & C.?

Aloys. Quia quintam Consonantiam non habet, nec adeò tonum constituere potest, ùt suo loco fusiùs dicemus; videamus exemplum.



Quæ utpote duobus tantùm tonis, & tot semitoniis constans, Quinta falsa, & dissonans est; cùm Quinta vera, sive consonans constare debeat tribus tonis, & semitonio, ùt Libro primo dictum est.

Joseph. Non posset ex ista Quinta falsa effici Quinta consonans, adjungendo vel Notæ inferiori b., vel superiori Diesin 𝄪. ùt in hoc exemplo?

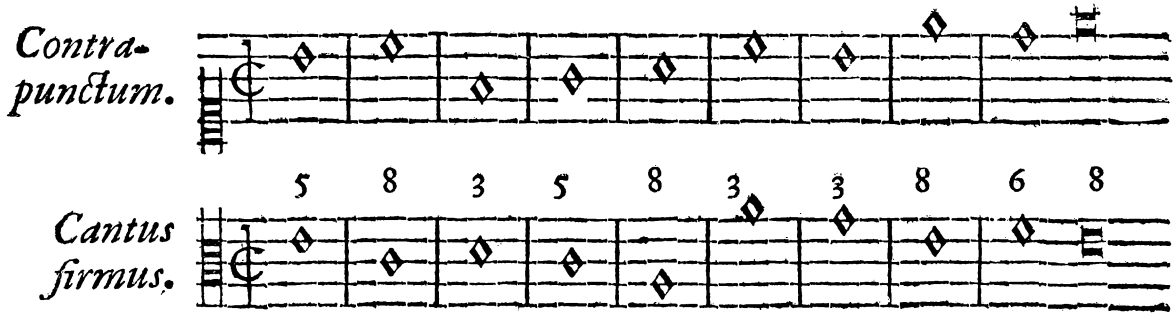


Aloys. Potest, sed hoc casu, utpote Quintâ hâc extra genus Diatonicum existente, non ampliùs tonus naturalis, de quibus

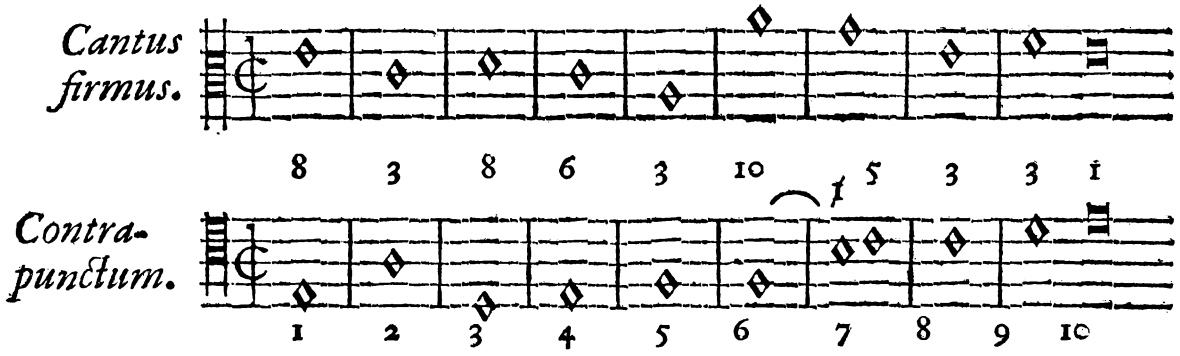
quibus ſolùm nunc tractandum eſt, ſed tonus tranſpoſitus eſſet, de quibus ſuo loco.

Joſeph. Eſtne quædam diſparitas inter hos tonos?

Aloyſ. Eſt vel maximè. Etenim propter varium ſitum ſemitoniorum cujuſvis Octavæ diſpar etiam oritur modulandi ratio, ſed quæ nunc ad te non attinet. Age ergo, tuumque exercitium reſumendo, conſtruito Contrapunctum ſuper Cantum firmum, quem tibi modò in E. præſcripturus ſum.



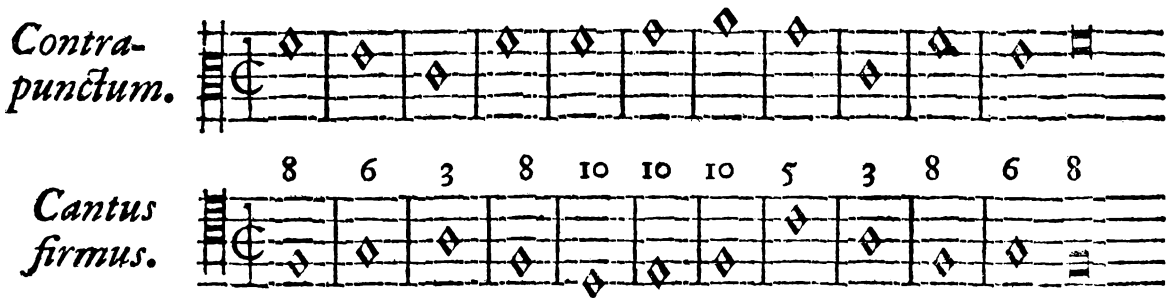
Ad amuſſim feciſti. Nunc poſito Cantu firmo in parte ſuperiori, infrà in Tenore confice Contrapunctum.



Joſeph. Ergo denuò in errorem incidi? Si hoc in Bicinio, inque Specie ſimpliciſſima mihi contigit, quid fiet in Triciniis, Quatriciniis, & plurium vocum Compoſitionibus? Quæſo dic mihi, qualem errorem indicet virgula ducta de ſexta ad ſeptimam Notam cum cruce ſuprà poſita?

Aloyſ. Noli moleſtè ferre errorem, quem, quia nondum admonitus fuiſti, evitare non poteras: nec anticipatò cruciari velis timore de plurium vocum compoſitione; quia uſus paulatim multò te circumſpectiorem, facilioremque reddet. Non dubito, quin ſæpiùs audiveris tritum illud ſermone proverbium: *mi* contra *fa*, eſt diabolus in Muſica, quod feciſti procedendo de ſexta Nota *fa*, ad ſeptimam *mi* per ſaltum Quartæ majoris, ſive Tritoni, quem cantu difficilem, atque

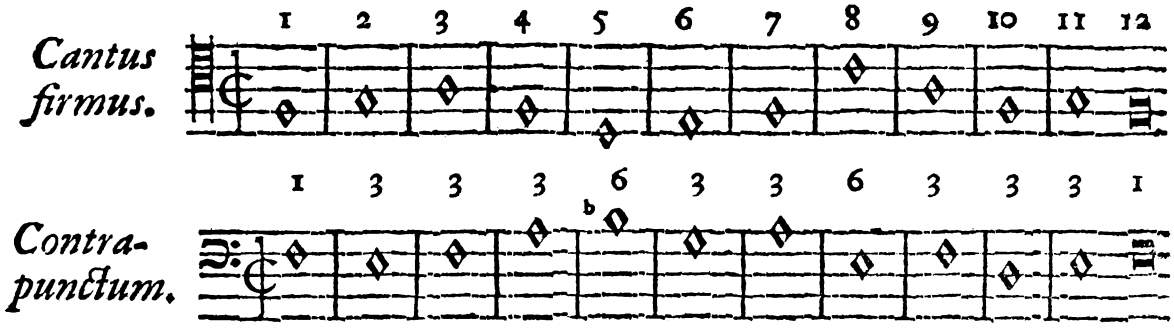
malè ſonantem in Contrapuncto adhibere nefas eſt. Fac bono animo ſis, & de tono E. procede ad tonum F.



De principio uſque ad finem bene.

Joſeph. Hac vice Cantum firmum in Tenore mihi præſcripſiſti, intereſtne aliquid ?

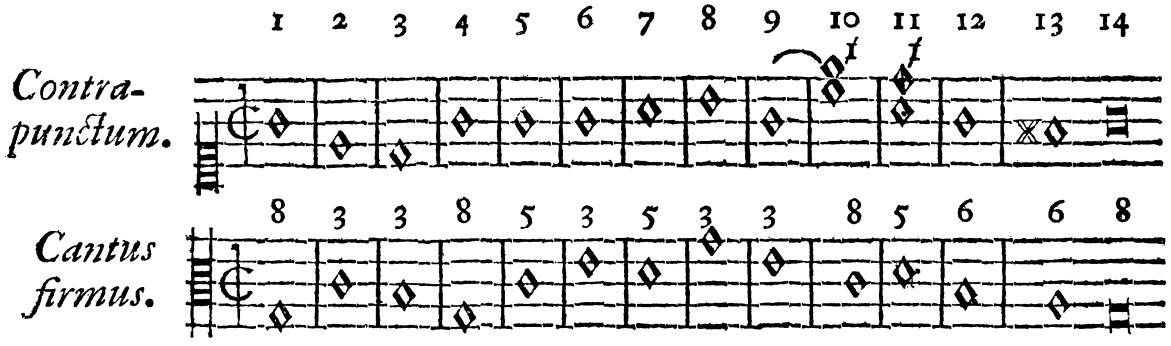
Aloyſ. Nihil quidem aliud, quàm ut differentes claves ſemper tibi familiariùs innoteſcant. Ubi tamen animadvertendum eſt, proximas claves ſemper conjungendas eſſe, ut ratio Conſonantiarum ſimplicium à compoſitis faciliùs diſcerni poſſit. Nunc poſito Baſſo infrà Cantum firmum, in eo formetur Contrapunctum.



Bene quidem ; ſed quâ ratione de quarta Nota uſque ad ſeptimam incluſivè Cantum firmum Contrapuncto tranſcendiſti ?

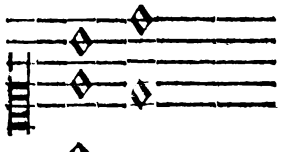
Joſeph. Quia aliàs illuc uſque ſemper per motum rectum eundum mihi fuiſſet cum cantandi ratione minùs concinnâ.

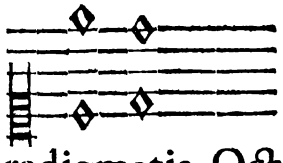
Aloyſ. Optimâ obſervantiâ id feciſti : maximè quòd Cantum firmum hoc caſu tanquam partem inferiorem pro fundamento ſtatuens, ſuper eo rationem Conſonantiarum dimenſus fueris. Pergamus ad tonum G.



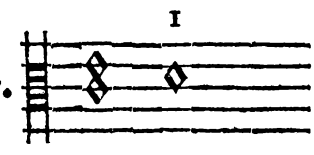
Joſeph. Maximâ, quâ potui attentione Contrapunctum hoc perfeci, nihilominùs de novo duo ſigna, errorum indices conſpicio, nempe de Nota nona ad decimam, & de decima ad undecimam.

Aloyſ. Impatiens mihi videris; ſummopere tamen delector hoc tuo à regulis non declinandi ardore. Quomodo autem evitare cupis illas minutias, de quibus præceptum nondum habuiſti? De Nota nona ad decimam adhibuiſti ſaltum Sextæ majoris, qui in Contrapuncto, in quo Compoſitionis genere omnia cantu facillima eſſe debent, prohibitus eſt. Deinde de decima Nota ad undecimam progreſſus es de Decima in Octavam conjunctis partibus, id eſt, parte inferiori aſcendendo, & parte ſuperiori deſcendendo gradatim ſe movente, quæ Octava ab Italis Octava *Battuta*, à Græcis *Theſis* nuncupata, quia in principio tactûs venit, prohibetur. Verùm ego hujus rei causâ diu multumque ſcrutatus, neque vitii rationem, neque diſparitatem reperire potui, cur hujus

exempli Octava  approbanda,

ſequentis autem  reprobanda ſit?

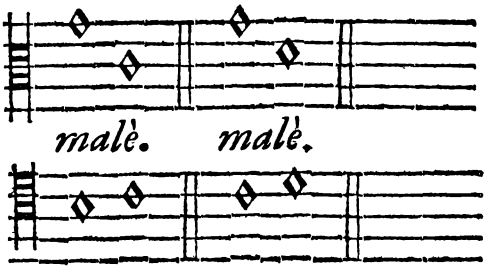
cùm utriusque paradigmatis Octava motu contrario perficiatur. Alia ratio habenda eſt Uniſoni, eodem modo producti,

nempe de Tertia in Uniſonum, E.G.  quo caſu Uniſonus, utpote in proportione æqualitatis conſiſtens admodum parùm auditur, & quaſi abſorptus & perditus videtur; ob quam rationem in hac ſpecie Contrapuncti excepto

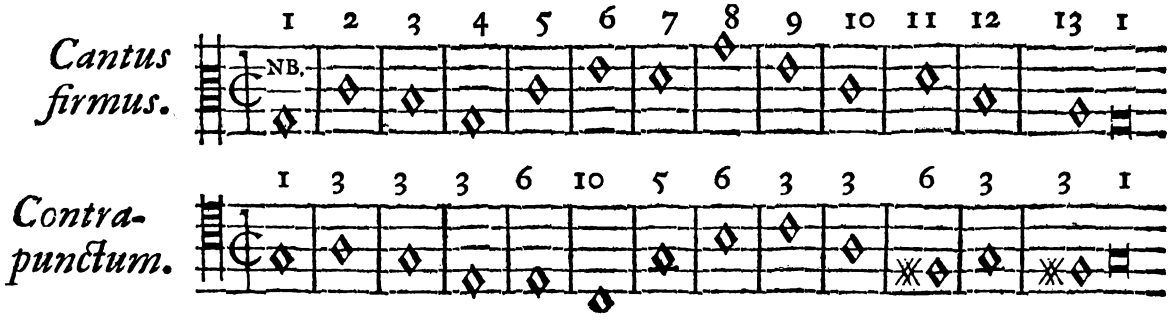
principio, & fine nunquam ponendus eſt. Ut autem revertar ad Octavam ſuperiùs allatam, quæ battuta dicitur, liberum arbitrium vel evitandi vel adhibendi tibi relinquo; parùm enim intereſt. Quòd ſi autem de remotiore quadam Conſonantiâ per ſaltum lapſus conjunctim in Octavam fiat, nec in Compoſitione plurium vocum tolerandum puto. E. G.



Quod à potiore de uniſono quoque intelligendum eſſe cupio. E. G.



In Compoſitione octo vocum ſimiles ſaltus maximè in Baſſis, inque partibus, quæ eorum vices funguntur, vix evitari poterunt, ùt ſuo loco dicetur. Reſtat adhuc ultimi exempli Contrapunctum in parte inferiori ponendum.



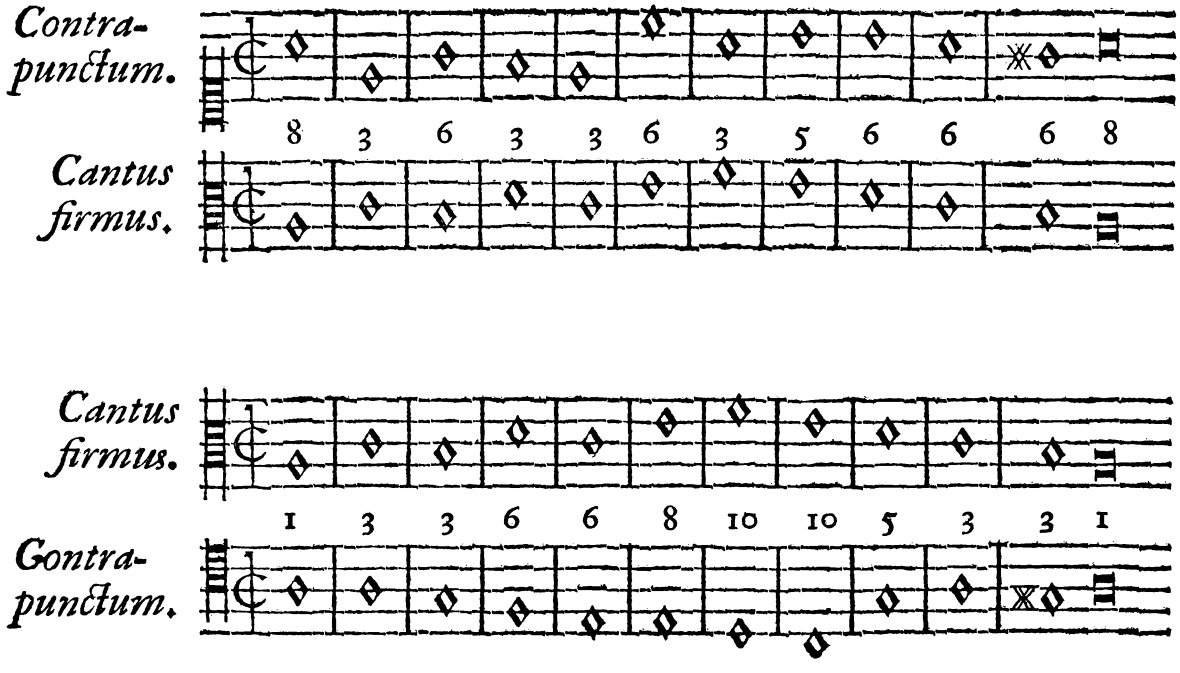
Joſeph. Quid ſibi vult illud in prima Contrapuncti Nota poſitum NB. ?

Aloyſ. Indicat, quòd aliàs malè fiat motus de Uniſono ad aliam Conſonantiam per ſaltum, neque in Uniſonum eodem modo, ùt paulò antè dictum eſt. Verùm cùm ille ſaltus

tus ex parte Cantûs firmi ſit, qui immutari non poteſt, ideo hîc loci tolerandus eſt. Alia ratio eſſet, ſi nulla Cantûs choralis obligatione obſtricto, liberum arbitrium faciendi, quid velis, tibi foret. Sed quare in undecima Nota appoſuiſti Dieſin? utpote quæ in genere Diatonico adhiberi non admodum ſolita eſt.

Joſeph. Sextam eo loco ponere mihi viſum eſt. Ego autem audivi, cùm artem canendi addiſcerem, quòd *fa* ad deſcenſum, *mi* verò ad aſcenſum inclinet; cùm autem de illa Sexta in Tertiam aſcendendo fiat progreſſus, ideo Dieſin adjunxi, ut illa aſcendendi ratio magis autentica efficiatur. Accedit, quòd illud F. undecimæ Notæ abſque Dieſi poſitum, cum F. decimæ tertiæ Notæ Dieſi adjunctâ nonnihil adverſam relationem efficeret.

Aloyſ. Optimam adhibuiſti obſervationem. Nunc omnem offenſionis lapidem ſublatum eſſe arbitror. Perge ergo ad A. & C. duos ſuperſtites Tonos.



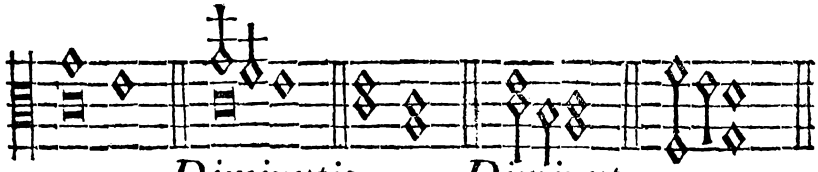
Ex duobus ultimis exemplis apparet, omnia ſcitu ad hanc ſpeciem neceſſaria tibi jam nota eſſe. Nunc ſecunda ſpecies perſequenda eſt.

EXERCITII I.

LECTIO SECUNDA,

Sive ſecunda Contrapuncti Species.

ANtequam hanc ſecundam Contrapuncti Speciem explicandam aggrediar, præſciendum eſt, nos in præſentiarum in Tempore binario verſari, cujus tactus ſive menſura duabus partibus æqualibus conſtat, quarum una in depreſſione, altera in elevatione manûs conſiſtit. Depreſſio manûs græcè *Theſis*, elevatio autem *Arhſis* appellatur, quibus duobus vocabulis pro majori commoditate hoc in Exercitio deinceps nobis utendum duxi. Species iſta ſecunda fit, quando duæ minimæ contra unam ſemibrevem ponuntur, quarum una in Theſi veniens, ſemper conſonans ſit, neceſſe eſt, altera verò in Arhſi, ſi de Nota præcedenti in ſequentem gradatim moveatur, etiam diſſonans eſſe poterit; ſi autem per ſaltum labatur, neceſſariò Conſonans eſſe debet. Poteſt autem hac in Contropuncti Specie diſſonantia non aliter habere locum, quàm per diminutionem, id eſt, implendo illud ſpatium intermedium, quod intercedit duas Notas per ſaltum Tertiæ diſtantes. E. G.



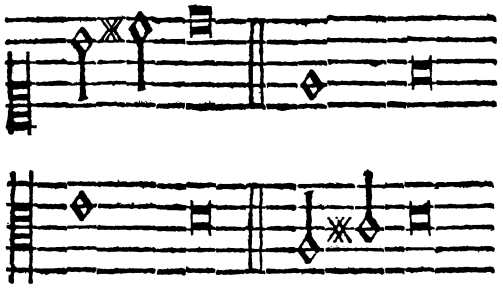
Diminutio. *Diminut.*

Nec ratio habenda eſt illius Notæ diminutæ, an conſonans, vel diſſonans ſit, ſufficit implere illud ſpatium vacuum inter duas Notas relictum per ſaltum Tertiæ diſtantes.

Joſeph. Suntne præterea illa, quæ de prima Contrapuncti Specie ratione motûs, & progreſſuum præcepta ſunt, etiam hîc obſervanda?

Aloyſ. Vel maximè; præter penultimum tactum, cujus in hac Specie Nota prima Quintam, ſecunda Sextam majorem habere debet, ſi Cantus firmus, ſive Choralis in parte inferiori exiſtat: ſi verò Cantus firmus in parte ſuperiori fuerit, pri-

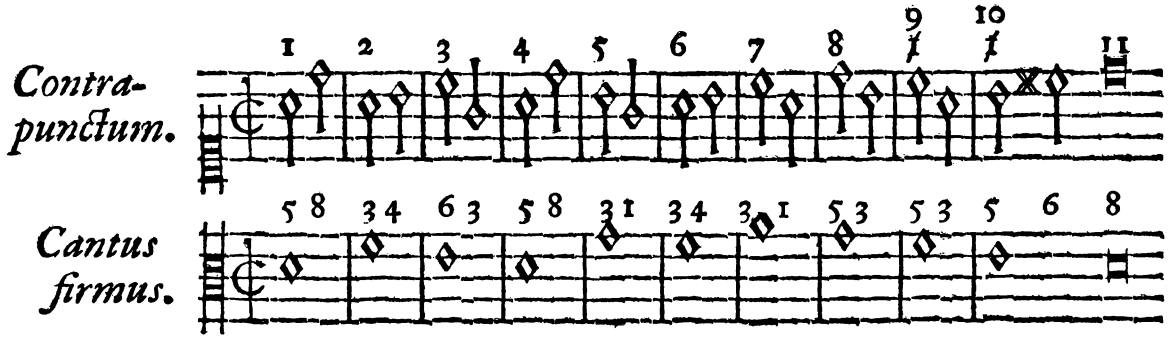
prima Nota penultimi tactûs Quintam, ſecunda verò Tertiam minorem habeat. Exemplum rem claram exhibebit.



Pro majori facilitate juvabit habere rationem finis, antequam ſcribere incipias. Nunc ad opus progrediamur de manu ad manum, ſuperiores Cantus firmos adhibendo.

Joſeph. Faciam. Sed patientiam tuam imploro, ſi in errores incidere mihi contingat; non enim habeo hujus rei, nisi valde confuſam cognitionem.

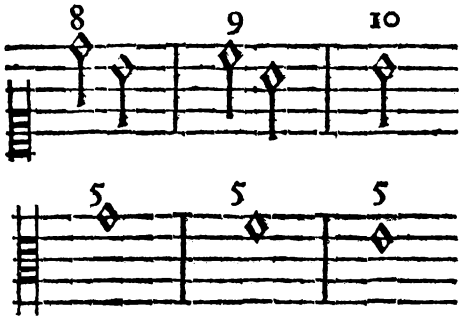
Aloyſ. Fac ùt poteris; nihil moleſtè feram; correctio obſcuritatis tenebras facilè diſſipabit.



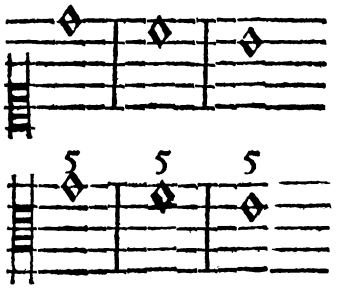
Joſeph. Haud inanis fuit hic meus errandi timor; duo enim conſpicio reprehenſionis ſigna: primum in prima tactûs noni figura, ſecundum in decimi tactûs prima Nota, quorum neutrum intelligo; utrobique enim de Conſonantia imperfecta ad imperfectam motu contrario progreſſus ſum.

Aloyſ. Rectè ratiocinaris, ſunt enim duo errores, quorum una, & eadem eſt ratio, quam ignorare te, nondum ſcilicet edoctum, haud miror. Notandum ergo eſt, quòd ſaltus Tertiæ neque duas Quintas, neque duas Octavas ſalvare poſſit; quia nota illa intermedia in Arhſi veniens, quaſi pro non adjecta habetur, eò quòd ob exiguitatem valoris, parvitatemque ſpatii ſonum ità temperare non valeat, quin duarum Quin-

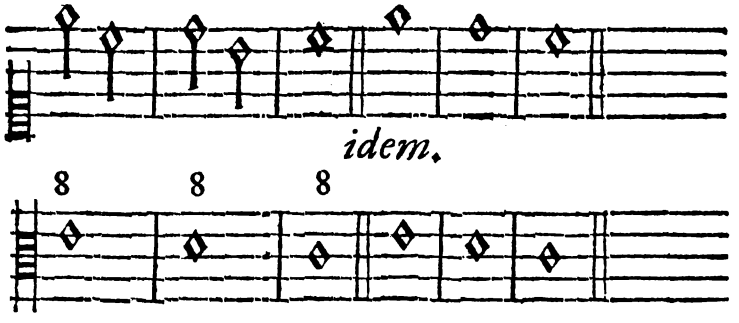
tarum, vel Octavarum ratio auribus percipiatur. Videamus priora exempla à tactu octavo incipiendo.



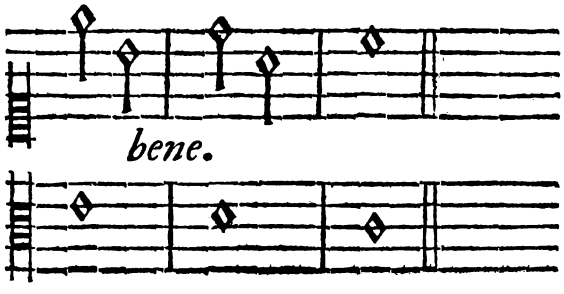
Etenim ſi Nota illa intermedia, vel in Arhſi exiſtens, pro non adjecta habetur, Hypotheſes illas apertè ſic ſe habere perſpicuum eſt.



Idem Judicium ferendum eſt de Octavis.

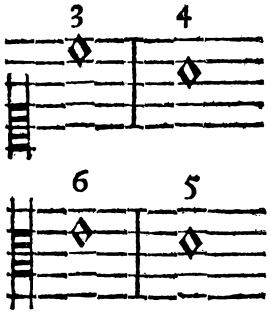


Alia ratio habenda eſt ſaltûs majori ſpatio conſtantis. E. G. Quartæ, Quintæ, Sextæ: quo caſu diſtantia de prima Nota ad ſecundam quaſi oblivionem auribus afferre videtur ſoni Notæ primæ in Theſi, ad Notam ſecundam pari modo in Theſi exiſtentem. Videamus ſuperiùs exemplum de Octavis, quarum conſecutio ſaltu Quartæ intervenientis ſalvatur.

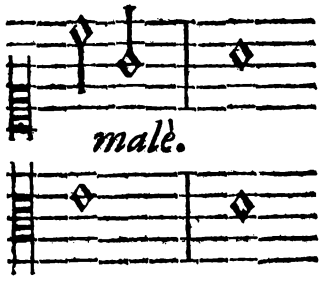


Qui

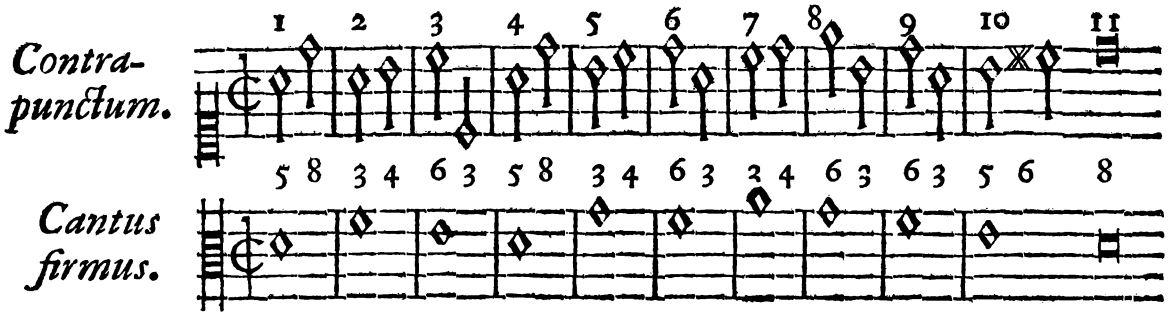
Qui ſaltus Quartæ pari ratione cauſa eſt, cur præcedentis Lectionis tuæ tertium tactum ad quartum nullâ erroris notâ ſignaverim; quia non habitâ ratione illius Notæ intermediæ Hypotheſis ſic ſe haberet.



Qui progreſſus contra regulam eſt, quæ dicit: de imperfecta ad perfectam per motum contrarium; quem errorem aufert ſaltus Quartæ hac ratione:

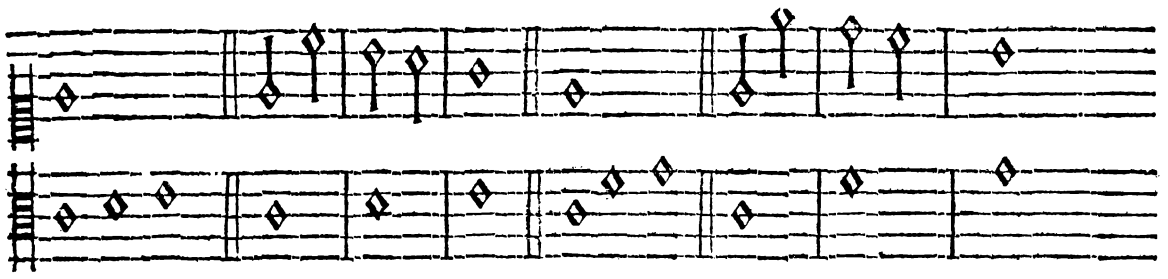


Corrigatur modò præcedens tua Lectio.



Jam video, hucuſque dicta ſatis memoriâ te tenere. Antequàm autem hanc ipſam Lectionem cum Contrapuncto in inferiori parte componendam aggrediaris, quædam animadvertenda pro majori facilitate, ſcitu perquàm utilia tibi proponam. Primum eſt, quòd locò primæ Notæ pauſa medii tactûs valoris poni poſſit. Secundum, ſi ambas partes ita vicinè, itaque conjunctim reperiri contingat, ut vix ſciatur, quorſum eundum, nec facultas tibi ſit, per motum contra-

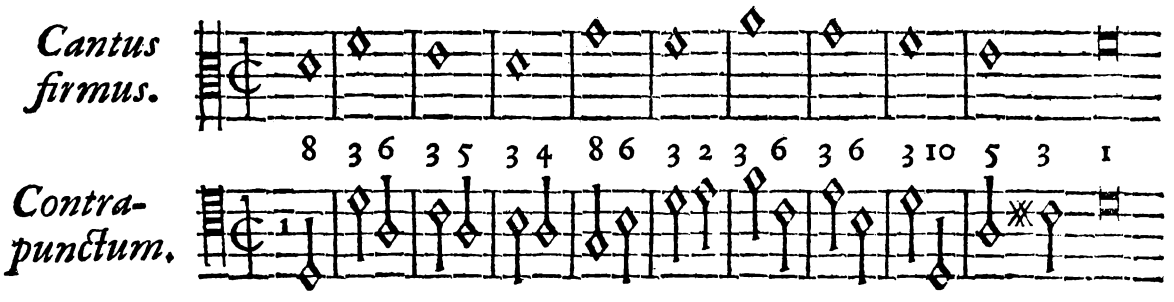
rium progrediendi, id effici posse per saltum Sextæ minoris, (qui licitus est) vel Octavæ, ùt in exemplis sequentibus :



Jam perge, & præcedentis Lectionis Contrapunctum in parte inferiori construe.

Cantus firmus.

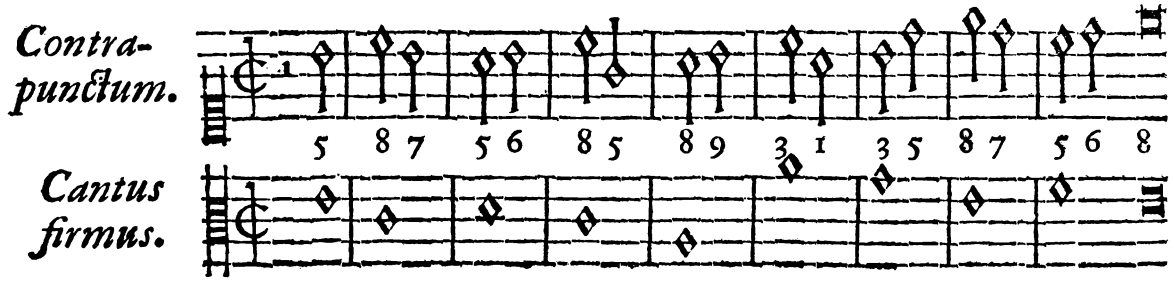
Contra-punctum.



Nunc resumendo omnes Cantus firmos in prima Contrapuncti Specie præscriptos, percurre reliquos quinque tonos, superiùs, inferiùsque Contrapunctum fabricando.

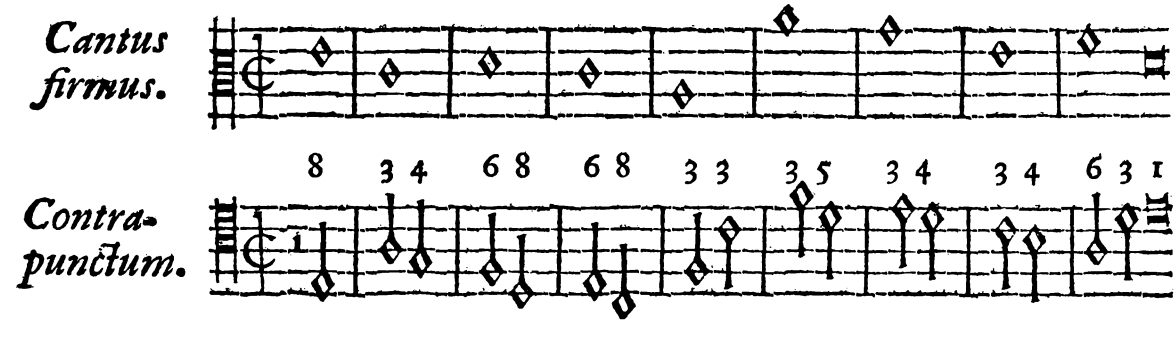
Contra-punctum.

Cantus firmus.



Cantus firmus.

Contra-punctum.



Joseph. Memini te paulò ante præcepisse, hujus Speciei Contrapuncto in inferiori parte existente, penultimi tactûs primæ Notæ

Notæ Quintam dari oportere: verùm patet, in illa hujus toni Hypotheſi Quintæ, utpote diſſonantiæ locum non eſſe, ob rationem *mi* contra *fa*; quapropter locò Quintæ Sextam adhibendam eſſe judicavi.

Aloyſ. Summopere mihi placet hæc tua obſervatio. Perge nunc, reliquosque quatuor tonos pari exercitio proſequere.

Contra-punctum.

8 6 5 3 2 3 2 3 5 6 5 3 10 5 3 6 7 10 8 5 6 8

Cantus firmus.

Cantus firmus.

1 3 5 3 4 3 4 3 6 3 6 3 1 6 3 10 6 3 5 3

Contra-punctum.

Contrapunctum.

8 3 4 6 7 10 9 5 8 5 6 8 7 3 2 3 2 3 8 6 5 6 3 5 6 8

Cantus firmus.

Cantus firmus.

Contrapunctum.

Contra-punctum.

Cantus firmus.

Cantus firmus.

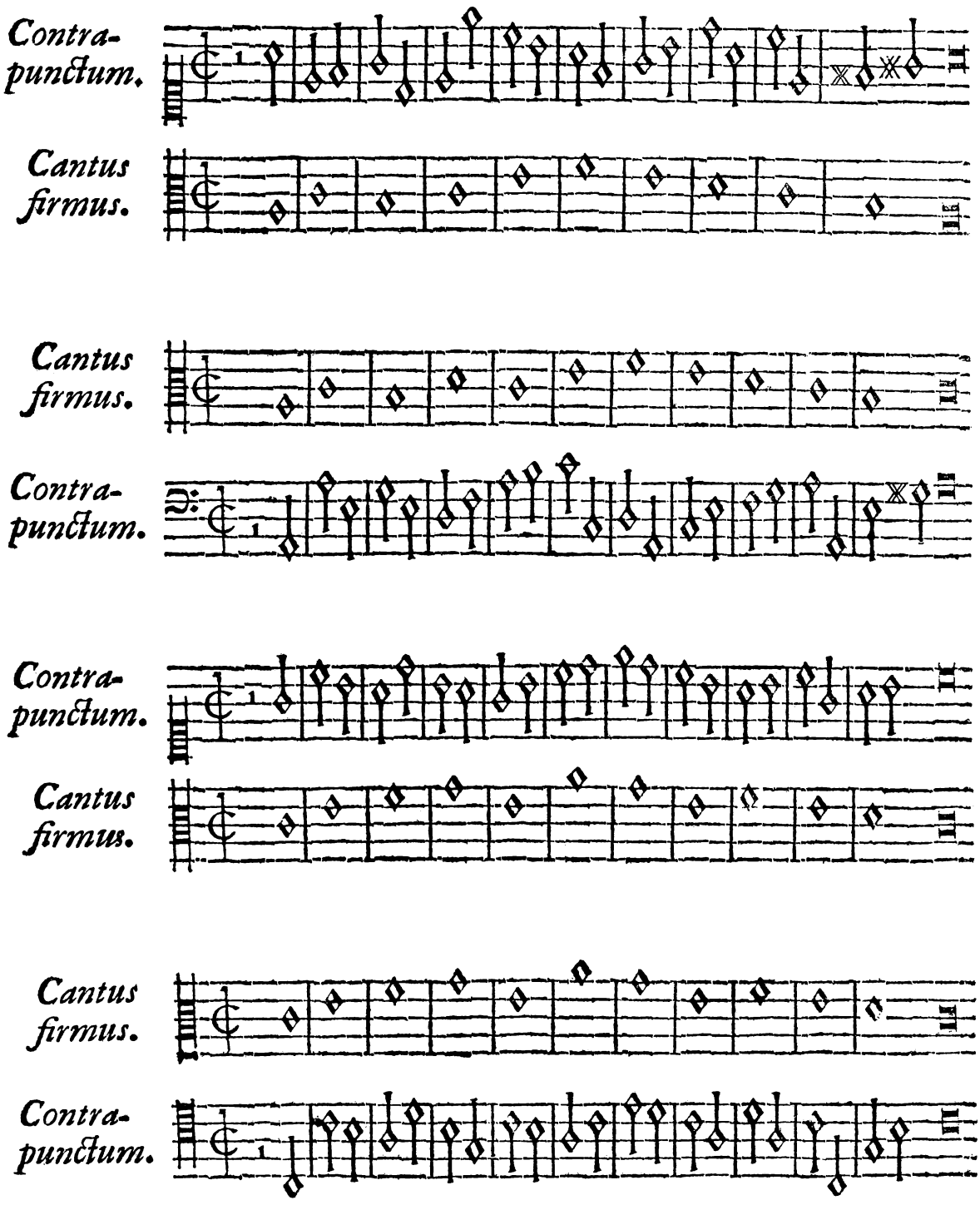
Contra-punctum.

Contra-punctum.

Cantus firmus.

Cantus firmus.

Contra-punctum.

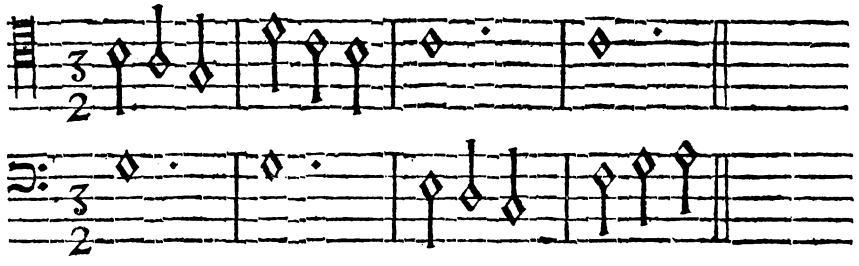


Satis commodè rem inſtituiſti. Sic Dii laboribus omnia vendunt; oportet te etiam memorem eſſe illius: Gutta cavat lapidem, non vi, ſed ſæpè cadendo: quô docemur, indefeſſum Studii laborem ad Scientiarum adeptionem requiri, ita ut nullum diem ſinè linea (ùt dicitur) præterlabi ſinamus. Præterea te hoc loco admonendum etiam duxi, ut non ſolùm illius tactûs

tactûs, in quo laboras, rationem habeas, verùm etiam & ſequentium.

Joſeph. Ità ſanè eſt venerande Magiſter. Etenim in componendis præcedentibus Contrapuncti exercitationibus vix ſciviſſem, quid faciendum, nisì, antequam ſcribere decreverim, unum, vel alterum tactum conſiderando, quid ibi quadraret, anticipaviſſem.

Aloyſ. Mirum in modum lætor qui te tam ſagacem videam, teque etiam, atque etiam hortor, ut incepto, & attentionis, & conſtantiæ ſtudio difficultatis gravitatem ſuperare nitaris, neque te oneris aſperitate opprimi, neque blanditiis, velut jam multa calleas, ab aſſiduitate Studii abſtrahi patiare. Quo facto paulatim in tenebris lumen exoriri, & aliqua ex parte caliginis velum tibi ſublatum iri ſenties, ac gaudebis. Hîc quoque dicendum eſſet de Tempore Ternario, ubi tres Notæ contra unam ponuntur. Quia autem ob rei facilitatem parvi eſt momenti res, operæ pretium non arbitror, peculiarem eâ causâ Lectionem ſtatuere. Pauca exempla ad hujus rei intelligentiam ſufficere modò compertum erit.



Ubi Nota intermedia, quia omnes tres gradatim moventur, diſſonantia eſſe poteſt; ſecùs eſſet, ſi una vel altera ſaltaret ex his tribus, quo caſu omnes tres conſonantes eſſe oportere, ex jam dictis, conſtat.

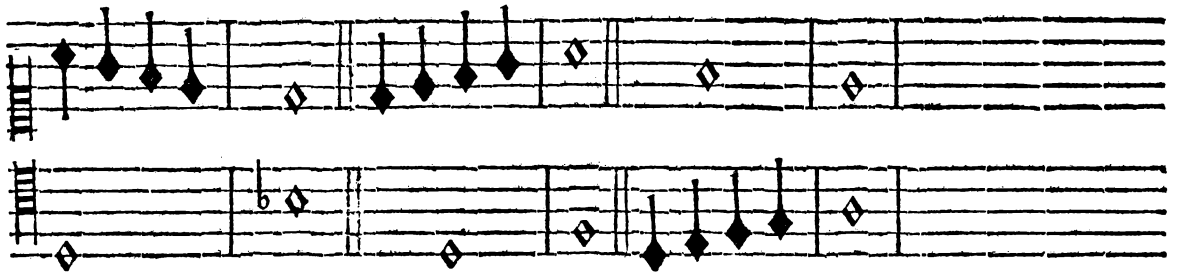
EXERCITII I.

LECTIO TERTIA,

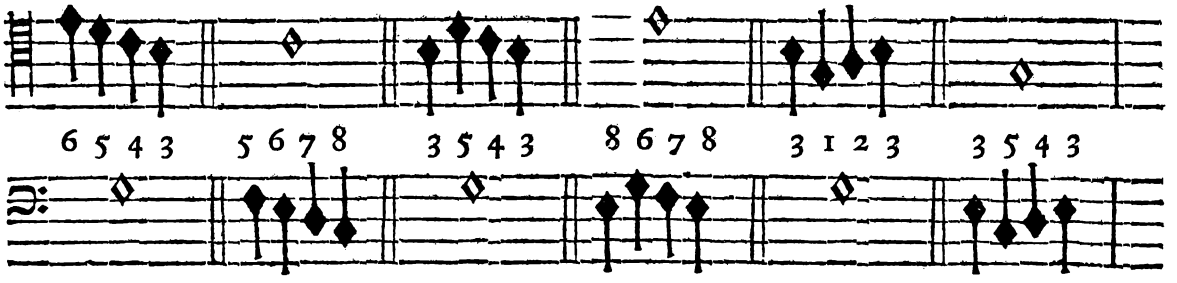
De tertia Contrapuncti Specie.

TErtia Contrapuncti Species eſt quatuor ſemiminimarum contra unam ſemibrevem Compoſitio. Ubi principiò animadvertendum eſt, quòd, ſi quinque ſemiminimas vel aſcendendo, vel deſcendendo continuò gradatim ſe ſequi con-

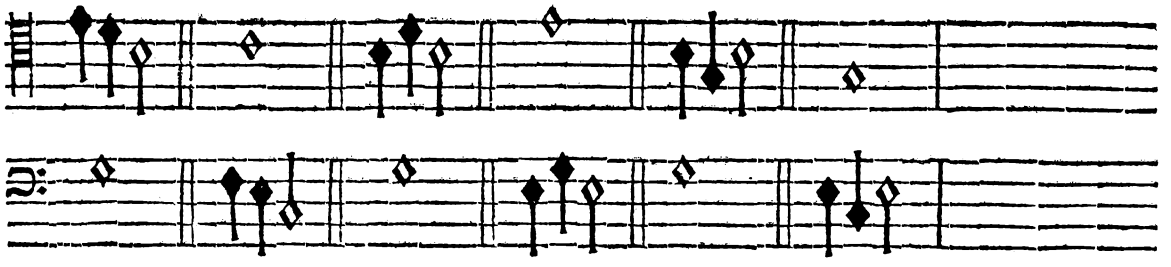
tingat, prima Conſonans eſſe debeat, ſecunda diſſonans eſſe poſſit. Tertia denuò Conſonans ſit, neceſſe eſt. Quarta diſſonans eſſe poterit, ſi quinta Conſonantia fuerit; ùt in exemplis:



Fallit autem primò in Hypotheſi, ubi ſecundam & quartam Notam Conſonantias eſſe contingit, quo in caſu tertia Nota diſſonantia eſſe poterit; ùt in ſequentibus exemplis:



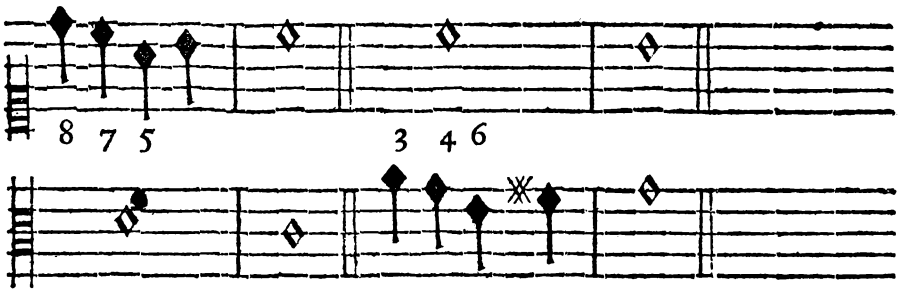
Ubi omnium Paradigmatum tertia Nota Conſonans eſt, & diminutio ſaltûs tertiæ vocatur. Ut autem hujus rei veritas pateſiat, exempla hæc ad ſubſtantiam revocanda ſunt, hac ratione:



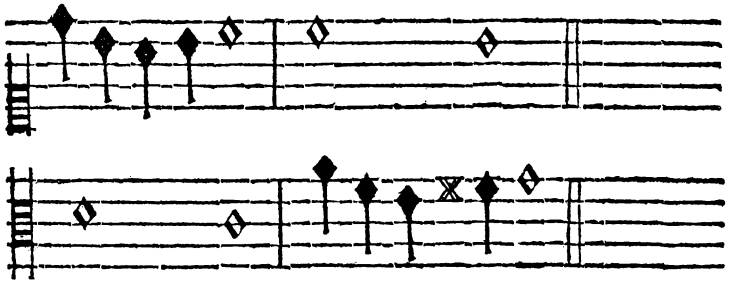
Ex quibus clarè videtur, tertiam illam Notam, nempe diſſonantiam aliud non eſſe, quàm diminutionem ſaltûs tertiæ, quâ impletur ſpatium intermedium de Nota ſecunda ad tertiam repertum, quod ſpatium nunquam diminutionem, ſive impleri Notâ intermediâ recuſat.

Secunda Hypotheſis eſt, ubi à communi regula deflectitur, Nota cambita, ab Italis *Cambiata* nuncupata, ubi de Nota ſecunda diſſonan-

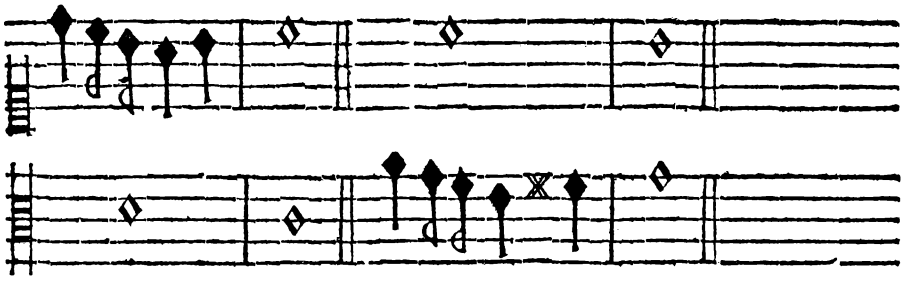
ſonante per ſaltum fit progreſſus in Conſonantiam, ùt in ſequentibus exemplis videndum eſt.



Saltus ille tertiæ de ſecunda Nota in tertiam eſſe deberet de rigore de prima Nota ad ſecundam; in quo caſu ſecunda Nota ſextam Conſonantiam efficeret, hac ratione:

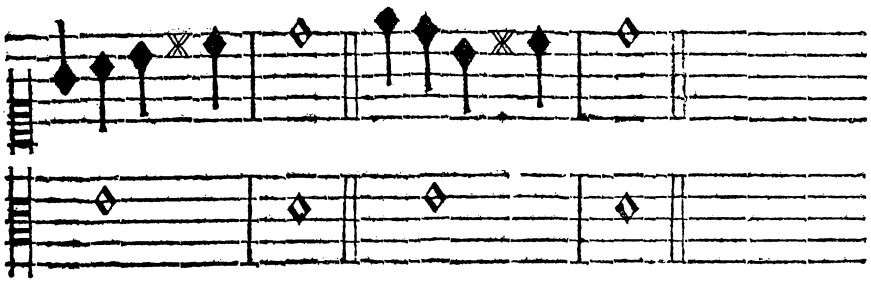


In qua Hypotheſi, ſi de prima Nota ad ſecundam diminutio fieret, res ità ſe haberet:

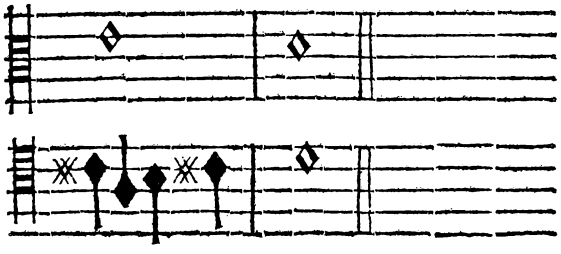


Cùm autem hac in Contrapuncti Specie Fuſis locus non ſit, ideo placuit gravibus authoritate Viris primum exemplum, ubi ſecunda Nota ſeptimam habet, fortaſſis propter majorem Cantûs concinnitatem ratum habere.

Ultimùm reſtat monſtrare, quomodo penultimus tactus, qui, ùt plurimum cæteris plus difficultatis habet, conficiendus ſit; qui, ſi Cantus firmus in inferiori ſit parte, hac ratione conſtitutus eſſe debet.



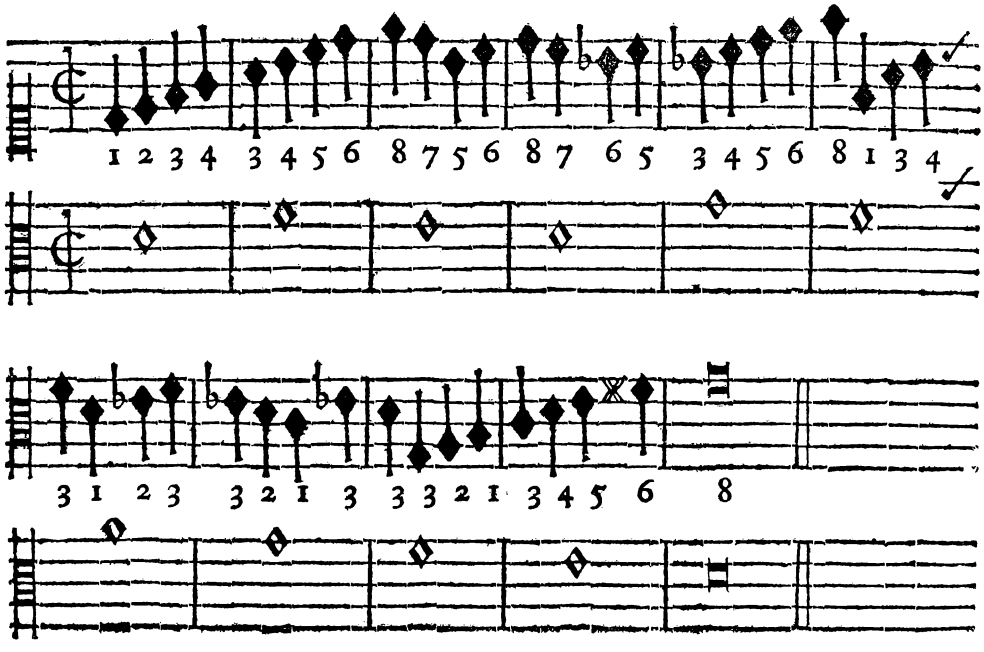
Si autem Cantus firmus in ſuperiori ſit parte, ſequenti modo faciendus erit.



His ergo cognitis, & iis, quæ de aliis Speciebus jam dicta ſunt, facilem tibi futuram ſpero hujus Speciei Compoſitionem : ſed iterum, atque iterum admonitum te volo, ut ſequentis tactûs vel maximè rationem habeas, ſi nullum in progrediendo obicem offendere cupis. Ergo Opus aggrediare, omnes in prima Lectione præſcriptos Cantus firmos eo ordine perſequendo.

Contrapunctum.

Cantus firmus.



Can-

Cantus firmus.

Contra-punctum.

8 7 6 5 6 10 6 5 3 4 6 5 3 4 5 6 10 3 6 5 3 6 10 9

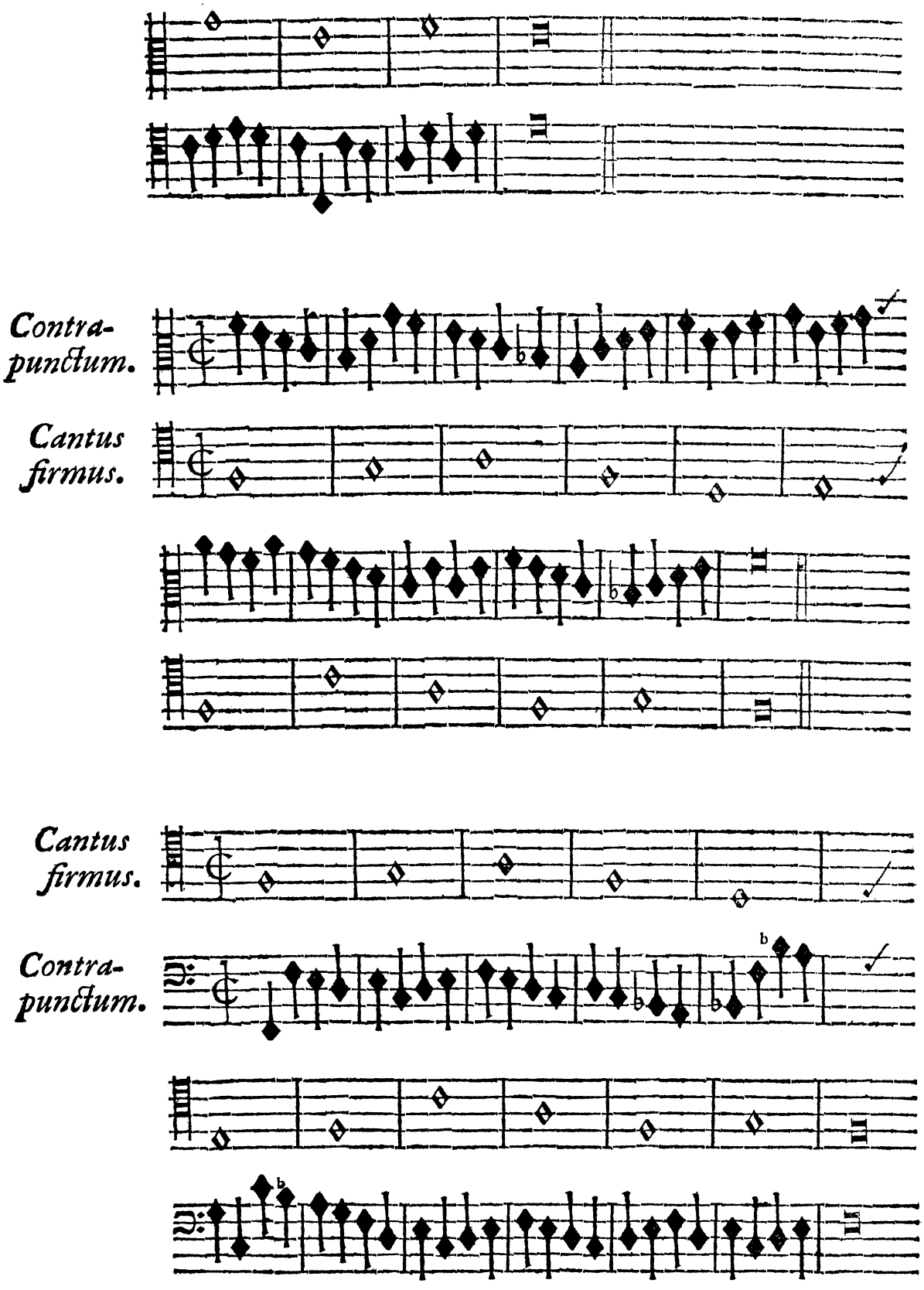
10 9 8 7 5 4 3 5 3 6 10 3 3 5 4 3 1

Contra-punctum.

Cantus firmus.

Cantus firmus.

Contra-punctum.



Aloyſ. Quare nonnullis in locis b. mollia adhibuiſti, ſignum in genere Diatonico, in quo verſamur, haud uſitatum?

Jo-

Joſeph. Viſum mihi eſt, aliàs aſperam ex *mi* contra *fa* exorituram relationem. Nec obeſſe arbitror generi Diatonico, cùm b. mollia illa non ſubſtantialiter, ſed accidentaliter ex neceſſitate immixta eſſe conſtet.

Aloyſ. Optimè animadvertiſti; ob eandem enim rationem nonnunquam etiam Dieſes adhibendæ ſunt: ſed ubi, quando, perſpicaci ponderandum eſt judicio. Ex præcedentibus exemplis ſatìs memoriâ tenere videris ea, quæ ad hanc Speciem requiruntur. Reliquos tres adhuc ſuperſtites tonos: G. A. C., ne nimis prolixi ſimus, privato ſtudio perſequendos tibi relinquo. Sit igitur

EXERCITII I.

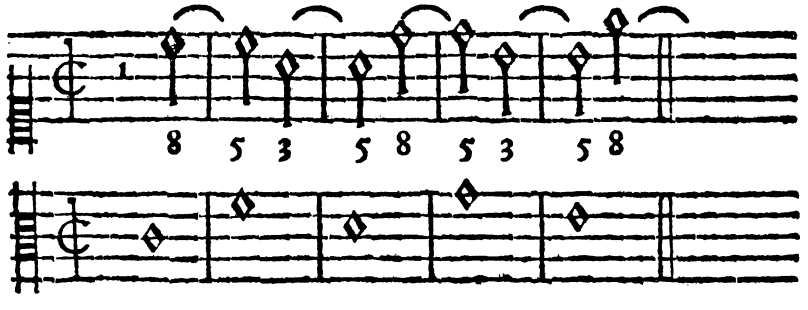
LECTIO QUARTA,

De quarta Contrapuncti Specie.

SPecies hæc conſtat duabus minimis contra ſemibrevem in uno eodemque loco poſitis, virgulâque curvatâ ſubductis, quarum prima in Arhſi, ſecunda in Theſi veniat, neceſſe eſt. Quæ Species *Ligatura*, vel *Sincope* appellari conſuevit; eſtque duplex, Conſoantiæ, & Diſſonantiæ.

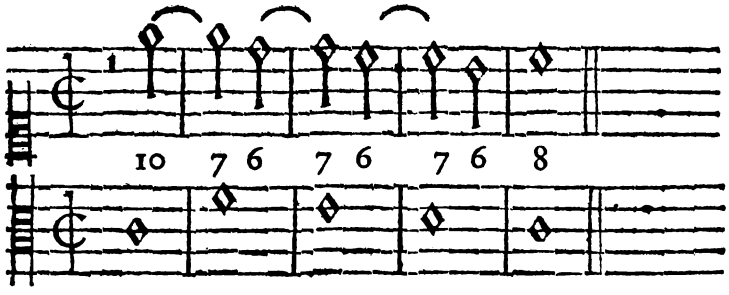
Ligatura Conſonantiæ eſt illa, cujus utraque minima, & in Arhſi, & in Theſi Conſonantia eſt. Exemplis res clara fiet.

Ligaturæ Conſonantiæ.



Ligaturæ Diſſonantiæ, cujus prima Nota, nempe in Arhſi quidem Conſonans, (quod ſemper eſſe debet) ſecunda verò in Theſi diſſonans eſt, ùt in ſequenti exemplo videre licet.

Ligaturæ Diſſonantiæ.

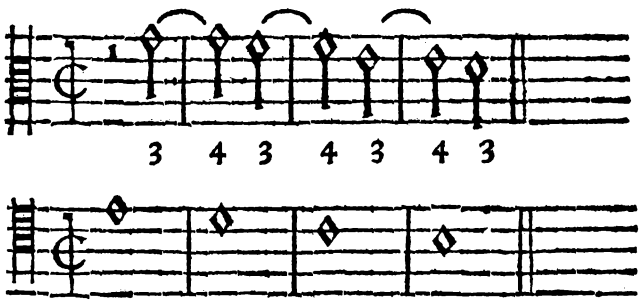


Porrò cùm Diſſonantiæ hoc loco non accidentaliter, vel per diminutionem, quemadmodum in præcedentibus Speciebus, ſed ſubſtantialiter, & in Theſi veniant, neque ex ſe, utpote auribus inimicæ quidquam grati exhibere valeant, amœnitatemque ſuam à Conſonantia continuò ſequente, in quam reſolvuntur, participare neceſſe ſit ; quapropter nunc dicendum eſt

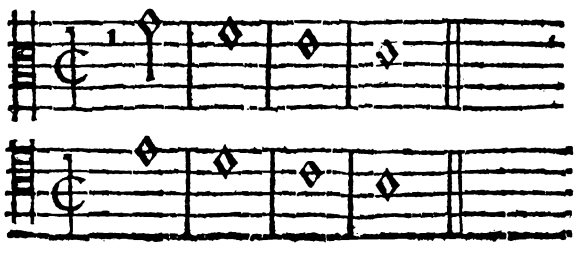
De

Diſſonantiarum Reſolutione.

Antequam dicere aggrediar, quô modô Diſſonantiæ reſolvendæ ſint, juvat ſcire, Notas ligatas quaſi vinculis conſtrictas haud aliud eſſe, quàm Notæ ſequentis retardationem, quæ poſteà tanquam ſervitute ſolutæ in libertatem exire videntur. Quam ob rem diſſonantiæ ſemper in proximam Conſonantiam gradatim deſcendendo ſe moventem reſolvendæ ſunt ; ùt in ſequenti exemplo clarè videtur :

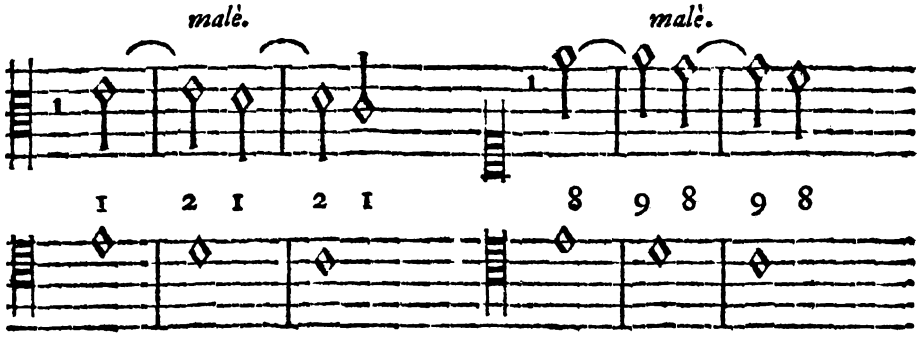


Quod Paradigma, ſublatâ retardatione ſic ſe habet :

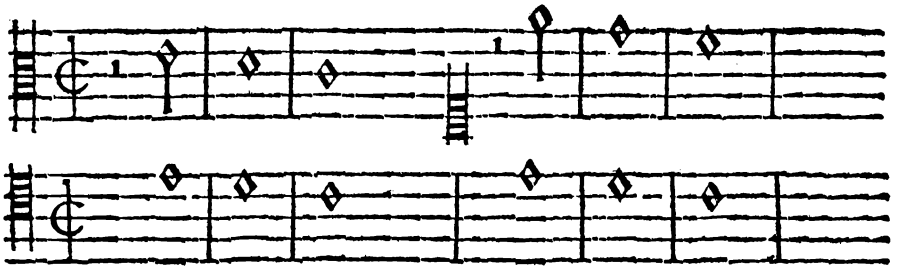


Ex

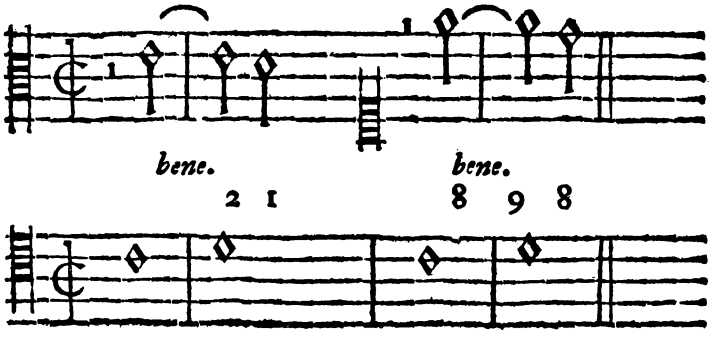
Ex quo colligitur, rem ſcitu facilem fore, in qualem Conſonantiam quælibet diſſonantia reſolvenda ſit, videlicet in illam, quæ, ſublata retardatione, immediatè in ſequentis tactûs Theſi reperitur. Inde fit, quòd Cantu firmo in inferiori parte exiſtente, Secunda in Uniſonum, Quarta in Tertiam, Septima in Sextam, Nona in Octavam reſolvi debeant. Quæ ratio ità veritate nititur, ut hanc ob cauſam neque de Uniſono in Secundam, neque de Octava in Nonam per Ligaturam progredi liceat; quemadmodum in ſequentibus exemplis videndum eſt.



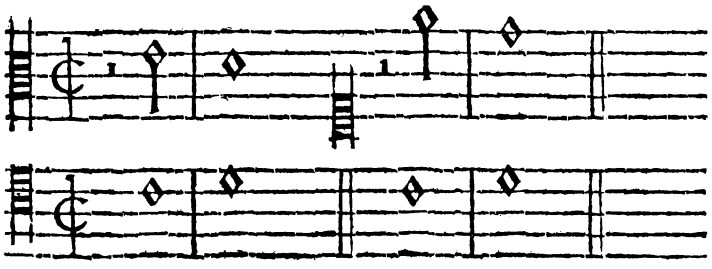
Quâ retardatione ſublatâ immediatam duorum Uniſonorum in primo exemplo, & duarum Octavarum conſecutionem in ſecundo videbis, hac ratione:



Contra fit, ſi de Tertia in Secundam, & de Decima in Nonam fit progreſſus, hoc modo:

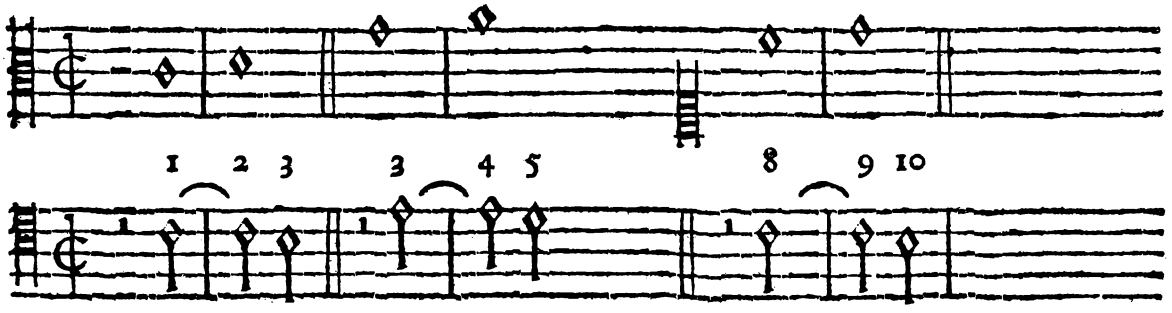


Quæ Hypotheſes rectè conſiſtunt, quia etiam retardatione, ſive ligaturâ ſublatâ valerent, ſequenti nempe ratione:



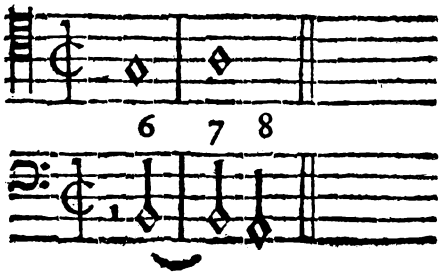
Poſtquam monſtratum eſt, quales diſſonantiæ adhiberi poſſint, quôque modo reſolvi debeant, ſi Cantus firmus in inferiori exiſtat parte, jam dicendum reſtat, quibus diſſonantiis locus ſit, qua ratione reſolvendæ, Cantu firmo in ſuperiori parte exiſtente.

Dico igitur, quòd hoc loco Secunda reſoluta in Tertiam; Quarta reſoluta in Quintam, Nona reſoluta in Decimam adhiberi poſſint. E. G.



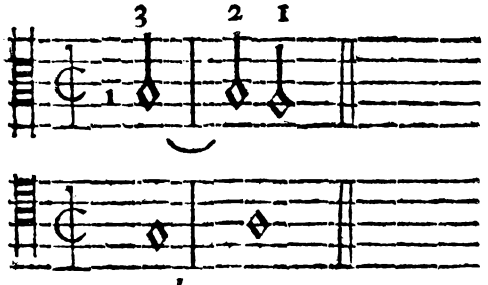
Joſeph. Quare hoc loco omittis Septimam? ergo Cantu firmo in parte ſuperiore exiſtente adhiberi non poteſt? non moleſtè feras mihi dicere rationem.

Aloyſ. Septimam conſultò hoc loco à me omiſſam eſſe fateor. Ratio autem vix alia afferri poterit, quàm Authorum Claſſicorum gravis Authoritas, cui in praxi plurimum tribuendum eſt, quorum vix ullus reperitur, qui Septimâ hac ratione in Octavam reſolutâ uſus fuerit.



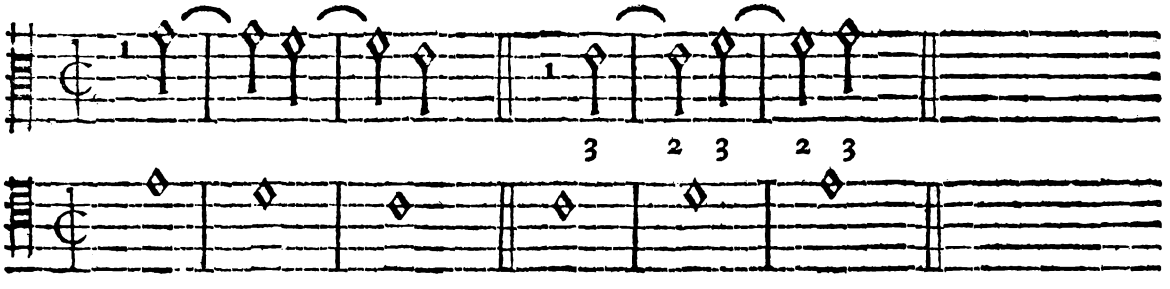
Poſſet

Poſſet fortaſſe dici, ideo Septimam hac ratione reſolutam non valere, quia in Conſonantiam perfectam, nempe Octavam, à qua parùm admodum harmoniæ habere poteſt, reſolvitur, nisì eosdem apud Authores Secunda, quæ Septima inverſa eſt, in Uniſonum reſoluta frequenter reperiretur, à quo, tanquam Conſonantiarum perfectiſſimo multò minùs harmoniæ, diſſonans participare poteſt. Uſui hac in parte, gravibus ab Authoribus introducto conſulendum puto. Videamus exemplum Septimæ in Secundam inverſæ, & in Uniſonum reſolutæ :



bene.

Joſeph. Antequam ad Lectionem progrediar, liceat mihi pace tuâ quærere, an retardatio, ſive Ligatura in Diſſonantia etiam in aſcendendo locum habeat ? Videtur enim par ratio ſequentium exemplorum :

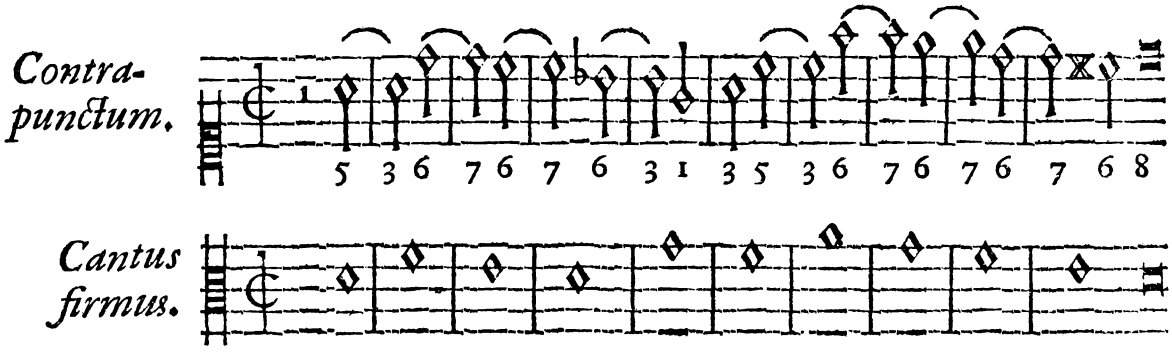


Aloyſ. Quæſtionem moves, nodo Gordio ſolutu difficiliorem, quam tu etiamnum in diſciplinæ hujus limite hærens capere non potes, ideo alio loco ſolvendam. Quamvis ſi retardationem ſuſtuleris, par ratio Tertiarum videtur & aſcensûs, & deſcensûs, quandam tamen differentiam ſubeſſe, ſuo loco, ùt dixi, explanabitur. Interim omnes diſſonantias in proximam Conſonantiam deſcendendo reſolvendas eſſe jure Magiſtri tibi dico. Cæterùm hujus Speciei penultimus tactus Septimâ in Sextam reſolutâ, ſi Cantus firmus in inferiori ſit parte, concludendus eſt : ſin autem Cantus firmus in ſuperiori

riori parte exiſtat, cum Secunda in Tertiam minorem reſolutâ, inde in Uniſonum procedendo finiendus erit.

Joſeph. Eritne ſingulis tactibus danda ſua Ligatura?

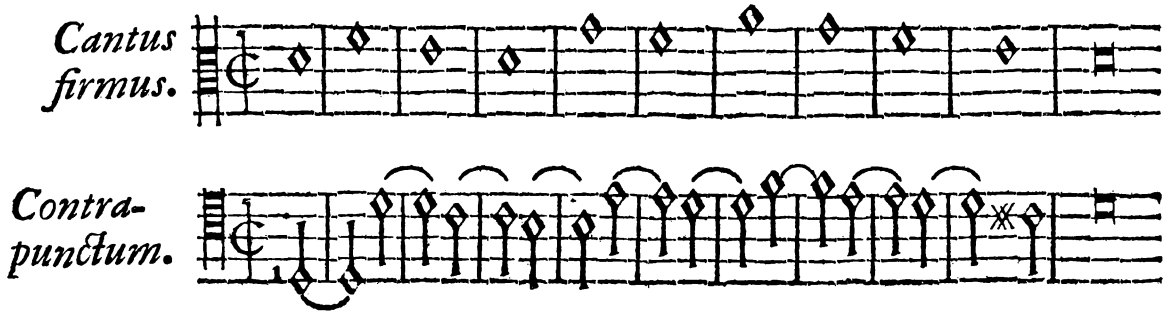
Aloyſ. Omninò, ubi eſſe poterit. Offendes autem nonnunquam tactum, cui Ligaturæ locus non erit, quo caſu tactus ille Minimis ſolutis implendus erit, donec facultas faciendæ Ligaturæ ſe præſentet. Age, Ligaturisque incumbe.



Rectè quidem feciſti; ſed quare in quinto tactu omiſiſti Ligaturam? poterat enim eſſe, ſi poſt Tertiam illam, Quintam adhibuiſſes; quæ prima Ligaturæ Nota fuiſſet, & manendo in eadem linea, in ſequentis tactûs Theſi, nempe Sextâ alteram Ligaturam habuiſſes. Dixi enim, nullam occaſionem prætereundam eſſe.

Joſeph. Poteram certè; ſed conſultò omiſi, ne in odioſam inciderem repetitionem, continuò enim antè in tertio & quarto tactu easdem poſui Ligaturas.

Aloyſ. Satis providâ uſus es obſervatione, quia & canendi rationi, & progreſsûs concinnitati haud parùm concedendum eſt. Perge.



Con-

Contra-punctum.

Cantus firmus.

Cantus firmus.

Contra-punctum.

Contrapunctum.

Cantus firmus.

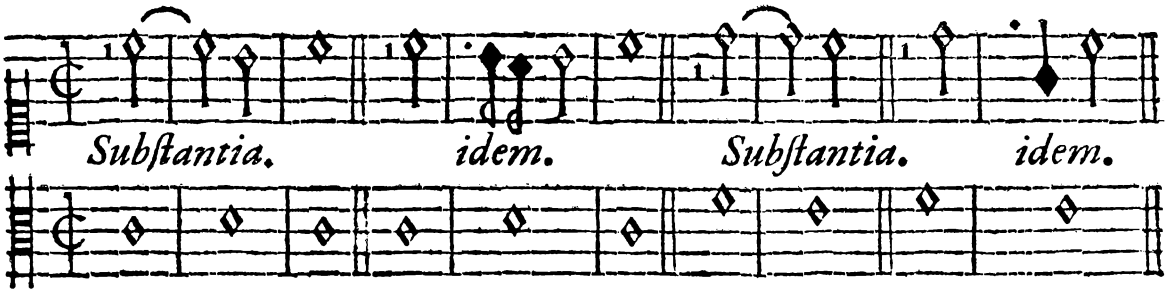
Cantus firmus.

Contrapunctum.

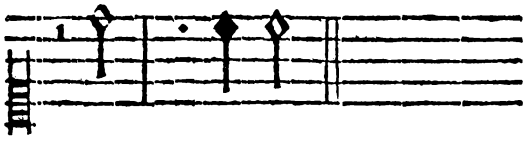
Aloyſ. Hæc exempla pro nunc ſufficiant. Cùm autem Ligaturis haud mediocre condimentum Muſicali Concentui accedat, ideò non ſolùm reliquorum trium tonorum Cantus firmos hac ratione perſequendos tibi commendo, verùm etiam,

ut repertis aliis in hac Specie plurimùm te exerceas, nec unquam ſatìs exercebis.

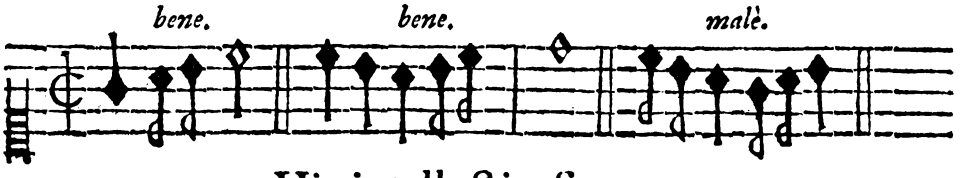
Pro concinnitate ſequentis Speciei hîc præmitto, Ligaturas hucuſque dictas etiam alio modo fieri poſſe, quæ quidem ſubſtantiam minimè evertunt, afferunt tamen concentui celerioris motûs rationem. E. G.



Ex quibus clarè colligitur, primam & tertiam Hypotheſin eſſe ſubſtantiam; ſequentes, ubi *idem* adjunctum eſt, eſſe variationes, vel cantûs, vel motûs gratiâ adhibitas. Rumpi etiam ſolet Ligatura modo ſequenti:



Prætereà nonnunquam duæ Fuſæ ſequenti Speciei immiſceri poſſunt; quæ quidem in ſecunda, & quarta tactûs parte, nunquam verò in prima & tertia ponendæ ſunt.



His intellectis ſit

EXERCITII I.

LECTIO QUINTA,

De quinta Specie Contrapuncti.

SPecies iſta Contrapunctum floridum appellatur, ſic dictum, quia omnis generis ornatu, canendi gratiâ, flexibili motuum facilitate, concinnâ figurarum varietate, ùt hortus floſculis florere debet. Quemadmodum enim omnibus reliquis Arith-

Arithmeticæ vulgaris Speciebus, ùt Numeratione, Additione, Subtractione, & Multiplicatione in Diviſione utimur, ità Species hæc nihil aliud eſt, quàm præcedentium Contrapuncti Specierum Congeries & Compoſitio, nec quidquam novi hîc monendum occurrit, præter Cantûs concinnitatem, cui plurimùm curæ, atque operæ dandum eſſe, nunquam è memoria tibi excidat, hortor, atque obſecro.

Joſeph. Dabo operam pro viribus meis, ſed vix mihi fido, nullo exemplo ante oculos habito, calamum prehendere.

Aloyſ. Alacri animo ſis, formabo tibi primum exemplum.

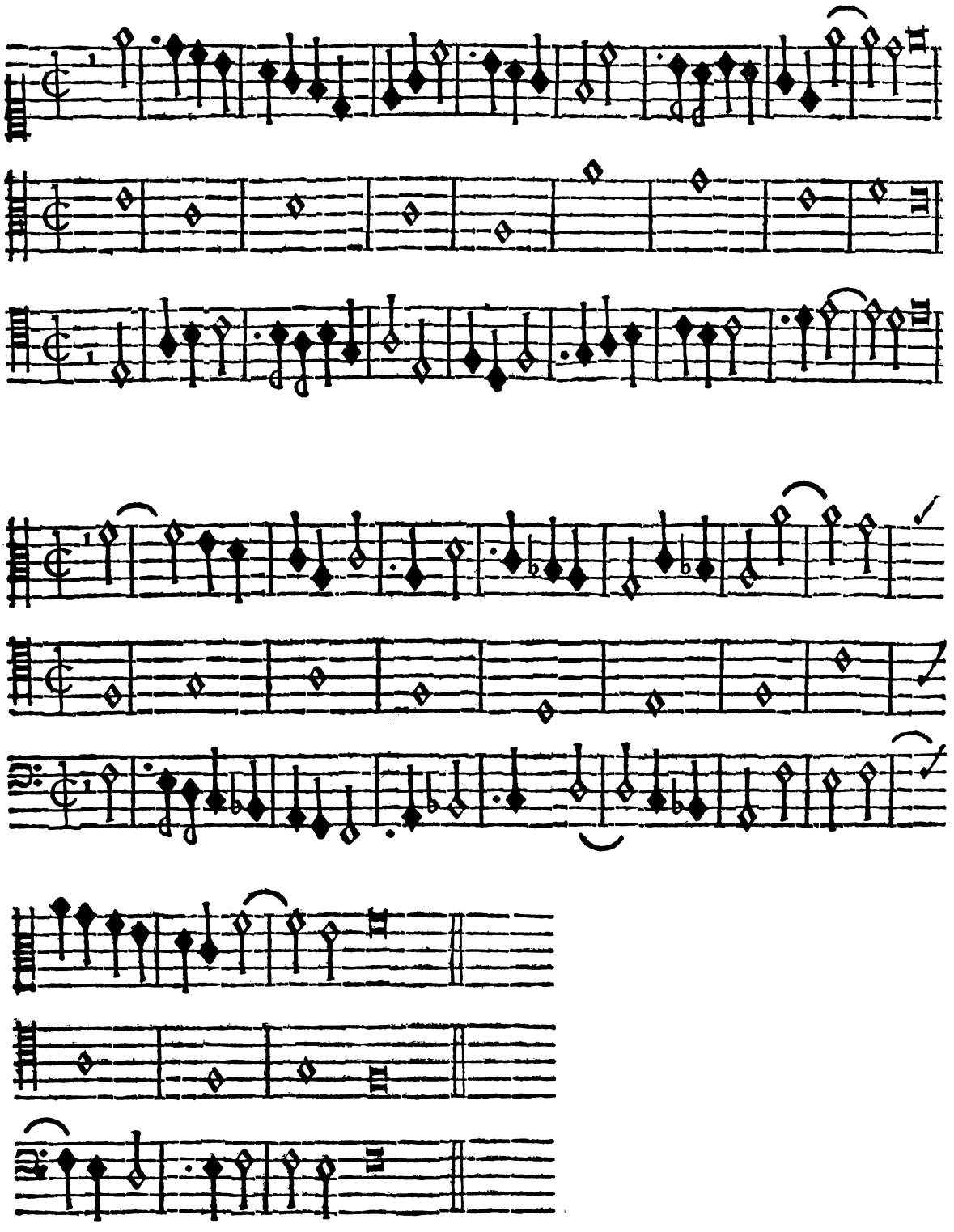
Contra-punctum.

Cantus firmus.

Cantus firmus.

Contra-punctum.

Huic igitur formulæ reliquorum Cantuum firmorum Contrapuncta tibi accommodanda reſtant.



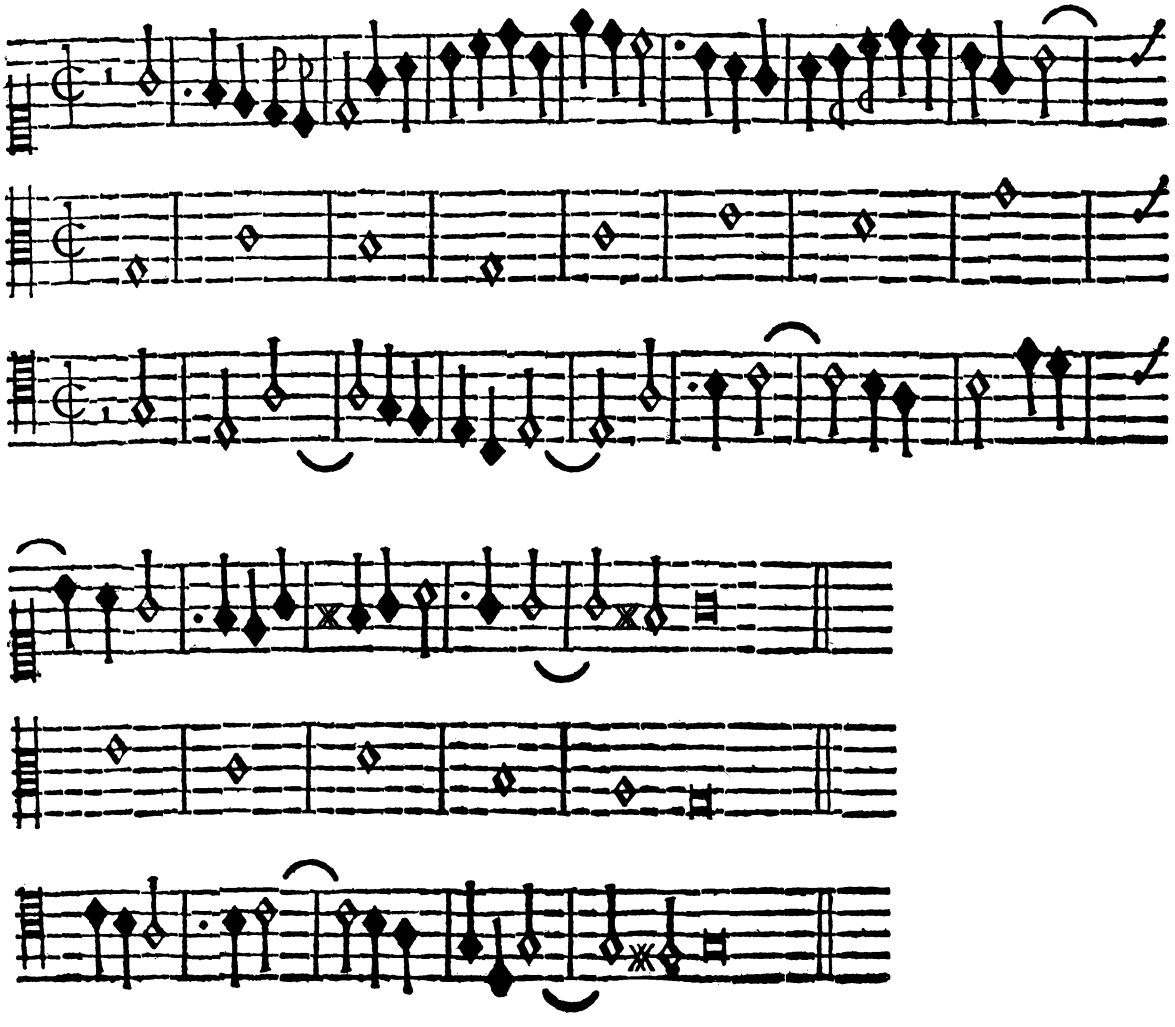
Aloyſ. Satìs induſtriosè operatus es; & quod mihi non mediocriter placet, eſt, te non parùm attentionis canendi rationi tribuiſſe, quodque in introitu in Theſin plerumque motum

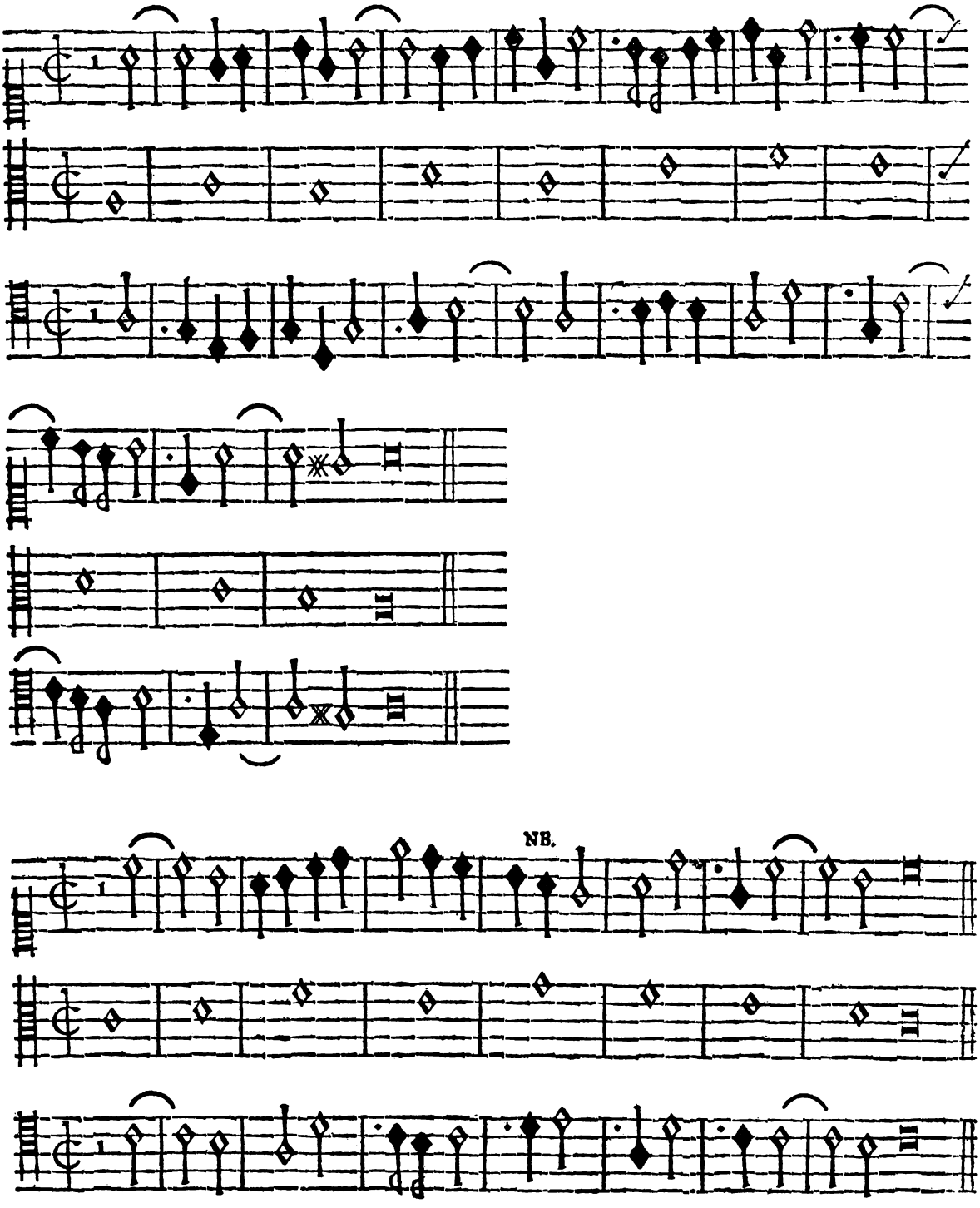
tum obliquum, vel Syncopen adhibueris, quam induſtriam, quia plurimùm Contrapuncto affert gratiæ, ulteriùs tibi commendatam volo.

Joſeph. Incredibili afficior lætitiâ, quòd intelligam, non in totum tibi diſplicere & ſtudii, & conatûs mei rationem, quo blandimento animatus, non mediocrem fructum brevi tempore facturus mihi videor. In præſentia tua, vel privato ſtudio reſtantes tres toni mihi perſequendine ſunt?

Aloyſ. Cùm Species hæc tantæ ſit utilitatis, ut vix dicere queam, ideo abſolves tu quidem prædictos tres tonos me præſente; verùm te admonitum volo, ut hoc in genere Compoſitionis ſemper magìs magisque te exercere nunquam deſiſtas.

Joſeph. Conſilium tuum ſemper ùt Legem obſervabo.



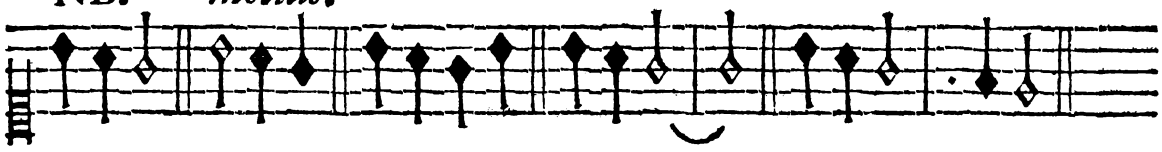


Joſeph. Quid indicat illud nota bene NB. in quinto tactu ultimi exempli in Cantu poſitum ?

Aloyſ. Ne te afflixeris. Nihil enim de hoc ex me adhuc intellexiſti ; nunc tibi non quidem Præcepti, ſed Conſilii causâ dico, quòd poſitis duabus Semiminimis in principio tactûs, abſque Ligatura continuò ſequente, ratio cantandi clau-

claudicare videatur. Quapropter consultiùs erit, si duas tantùm Semiminimas in principio tactûs adhibere lubet, eas cum sequenti Ligatura stringere, vel cum duabus adhuc aliis Semiminimis cursum facilitare; ùt in sequenti exemplo:

NB. *meliùs.*



Jam Bicinium, omnes quinque Species percurrendo, suppositio Cantu firmo, Deo sint Laudes, absolvimus. Nunc redeundum est ad principium, nempe Notam contra Notam in Tricinio, videndumque, quid in quavis Specie observandum, quâque ratione trium partium Compositio instituì debeat.

EXERCITII II.

LECTIO PRIMA.

De Nota contra Notam in Tricinio.

TRicinii Compositionem omnium perfectissimam esse, vel ex eo constat, quòd in illa sinè adjumento alterius partis perfecta harmoniæ Trias haberi possit, cùm tertiæ, sive plurium partium accessio nîl aliud quali sit, quàm cujusdam partis in Triade harmonica jam existentis repetitio; unde quasi in Proverbium abivit, cui Tricinii rectè efficiendi potestas esset, ei viam ad plurium partium compositionem, quàm latissimè patere.

Joseph. Incredibili animus meus exardescit sciendi desiderio, qua ratione Compositio hæc conficienda sit; verùm haud modicum metuo, ne rei gravitas tenuitatem opprimens, votum meum hæsitare faciat.

Aloys. Non est, quod metuas; etenim quia in conficiendis Bicinii Speciebus non magnoperè laborâsti, spe fretus esto, intellectis primùm iis, quæ tibi dicturus sum, & sumpto principio à Specie simpliciſſima, Notâ nempe contra Notam, eoque ordine, quem in Bicinio observavimus, progrediendo, non adeò difficilem tibi futurum Tricinii conficiendi laborem.

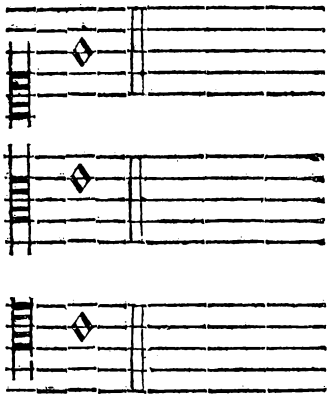
Est igitur Species hæc trium partium simpliciſſima Com-

positio Notis æqualibus, sive tribus semibrevibus, merisque Consonantiis constans.

Ubi primùm notandum, in omni Hypothesi, sive tactu, nisi alia ratio impediat, Triadem harmonicam adhibendam esse.

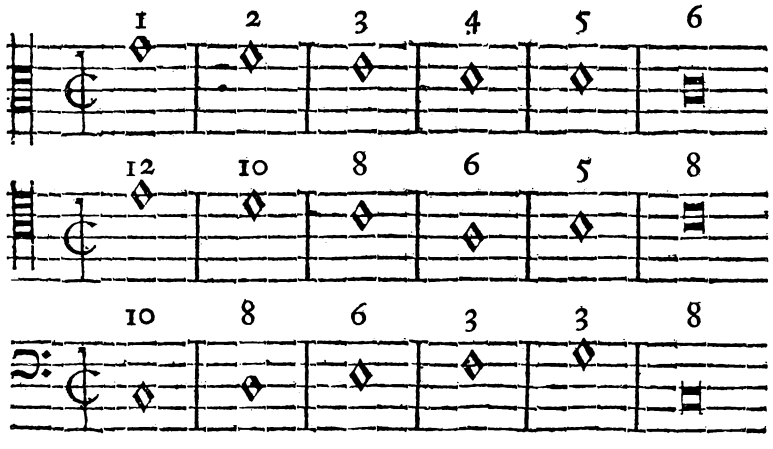
Joseph. Quid est Trias harmonica?

Aloys. Est Sistema Tertiâ & Quintâ constans. E. G.



Joseph. Sed quæ sunt illæ rationes, quæ hanc Triadem faciendi facultatem nonnunquam adimunt?

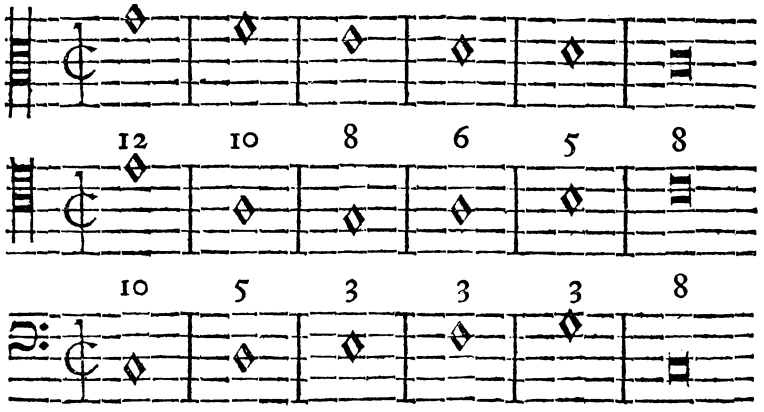
Aloys. Est subinde concinnioris Cantûs ratio, cujus gratia nonnunquam locò Triadis alia Consonantia, vel Sexta, vel Octava adhiberi solet: sæpiùs etiam immediatam duàrum perfectarum consecutionem evitandi necessitas postulat, ut relictâ Triade, aut Sextâ locò Quintæ, aut Octavâ, aut utrâque utendum sit; quemadmodum sequenti exemplo monstrabo:



Joseph. Videtur mihi, pace tuâ, Magister, dixerim, in secundo tactu Triadem absque ratione prætermissam esse; poterat enim, meo quidem judicio, Tenori Quinta dari, quæ Triadem constituisset, & posteà tertio in tactu eidem Teno-

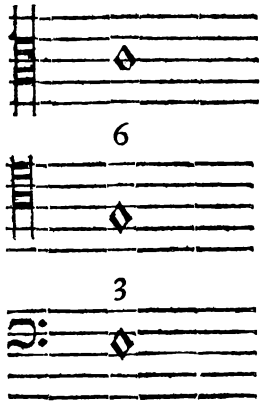
ri

ri Tertia tribui, relictis cæteris Hypotheſibus, ùt à te poſitæ ſunt. E. G.



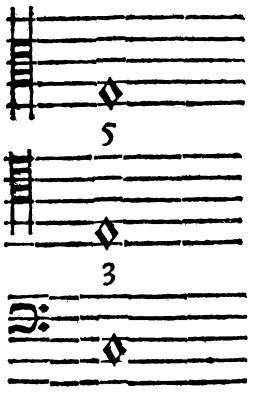
Ambitus iſti neque progreſſuum rationi, neque concinnitati Cantûs obeſſe videntur.

Aloyſ. Non parùm mihi placet hæc tua reflexio, neque reprobari poteſt hoc tuum Paradigma. Verùm primum, nempe meum, & naturæ, & ordini, varietatique magìs conſentaneum eſſe, quis non perſpicit? Naturæ, & ordini, quia in illo pars Tenoris pulchrè gradatim abſque ſaltu deſcendendo movetur uſque ad tertium tactum inclulivè, in quo Sexta reperitur, quam Nota *mi* in parte fundamenti poſita, præ aliis Conſonantiis amat, ùt jam alibi dictum eſt, & iteratò hujus rei rationem explanatiùs dicturus ſum. Ponatur primò illa ſexta Hypotheſis:

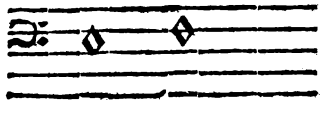


Ubi Nota Sextam efficiens quaſi de loco proprio ad improprium translata tenenda eſt, & in loco proprio ſic ſe haberet:

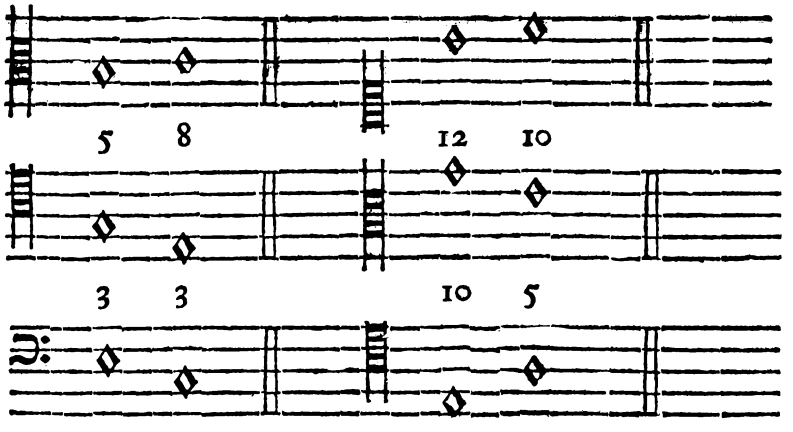




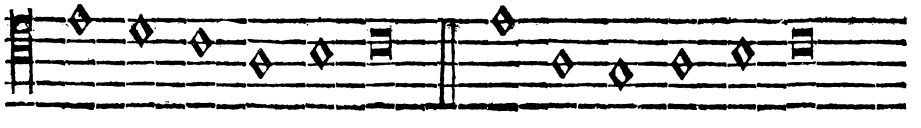
Illud C. ergo in loco proprio positum Triadem harmonicam constituit, quod translatum per Octavam in acutum, cæteris partibus restantibus, Sextam efficiat necesse est. Quod verò tantùm intelligendum est, quando post illud *mi*, *fa* sequitur, ùt in exemplo:



Si autem illud *mi* aliò saltare contingat, magìs Quintam, quàm Sextam desiderat, ùt in sequentibus exemplis:



Nunc eò, quò nonnihil recessimus, redeundum est; nempe ad rationem, cur Paradigma meum etiam varietati accommodatius sit, quia in illo, A. in Tenoris parte tantùm semel, in tuo verò exemplo bis reperitur, ùt videre licet:



Cui

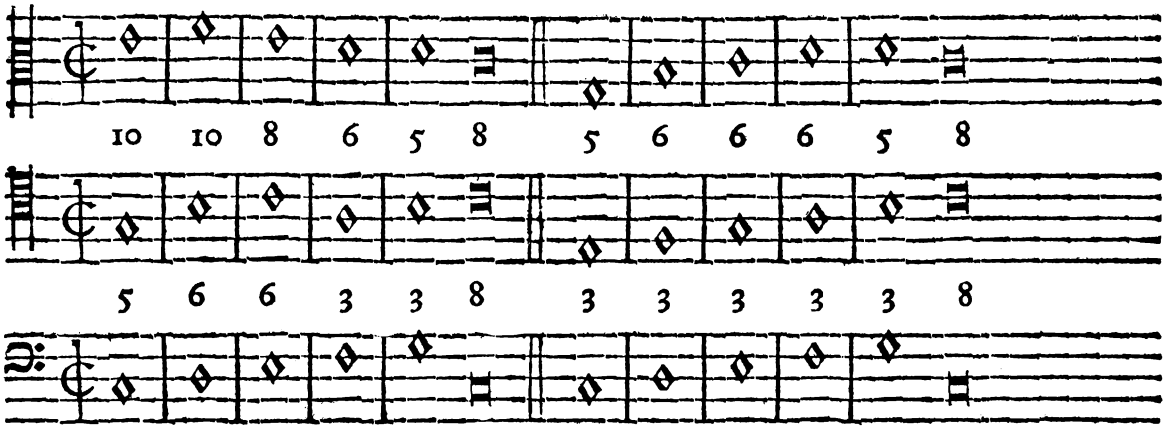
Cujus varietatis magnam rationem habendam esse, pro nunc & semper tibi dictum volo.

Joseph. Ne molestè tuleris, si quæram, cur in tuo paulò ante allato Paradigmate à partibus tam longè sejunctis principium sumseris? Videtur enim mihi, alio quoque modo fieri potuisse.

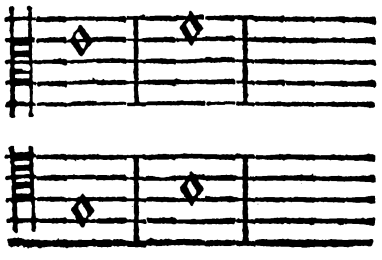
Aloys. Minimum molestiæ, sed plurimùm oblectamenti mihi affert spe plena curiositas tua. Nonne vidisti, Bassum illius exempli continuò gradatim ascendendo moveri? Quam ob rem, ut partes, motu contrario sibi obviam eundi campum habeant, partibus à parte fundamentali remotis initium fieri necesse est.

Sed quibus exemplis Paradigma illud alio modo fieri potuisse demonstras?

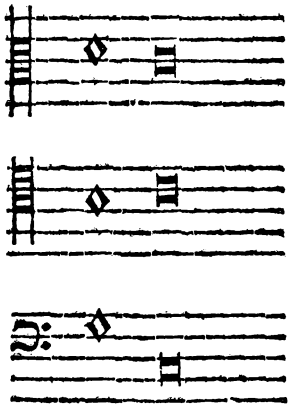
Joseph. Duo exempla, non demonstrandi gratiâ, sed, ut docear, adducam.



Aloys. Non admodum improbo exempla hæc tua. Verùm vides, in primo exemplo, de primo tactu ad secundum, omnes tres partes ascendendo, partim per gradum, partim per saltum moveri, quod absque quadam inconvenientia vix contingere potest. Quod hîc accidit in parte Tenoris respectu Alti de primo ad secundum tactum, qui sic se habent:



Ex quo perſpicuum eſt, ſublatâ parte fundamentali progreſſum illum vitioſum eſſe, quia non ſolùm de imperfecta ad perfectam fit ambitus, ſic loquendo, verùm, quod pejus eſt, nec illa Quinta Conſonans eſt, ſed Quinta falſa. Regularum enim ratio non ſolùm reſpectu Baſſi, verùm etiam aliarum partium inter ſe, ubi fieri poteſt, quamvìs in plurium partium compoſitione non ità rigorosè obſervanda eſt: ità ut etiam in Tricinio partium reſpectu Baſſi ponderoſas ob rationes nonnunquam ab eo rigore recedere liceat, quod videndum eſt in prioris exempli penultimo tactu, ubi de Quinta in Octavam finalem, nempe de perfecta ad perfectam motu recto fit progreſſus, quia aliter fieri non poteſt. E. G.



Joſeph. Non poſſet illud inconveniens poſitâ Decimâ locò Octavæ evitari?

Aloyſ. Poſſet quidem, ſed videtur per illam imperfectam non ſatìs ſtabiliri ratio & perfectionis, & quietis in Nota finali requiſita. Alia ratio eſt Quadricinii, ubi accedente Quintâ, non obſtante Tertiâ illis rationibus ſatisfieri videtur.

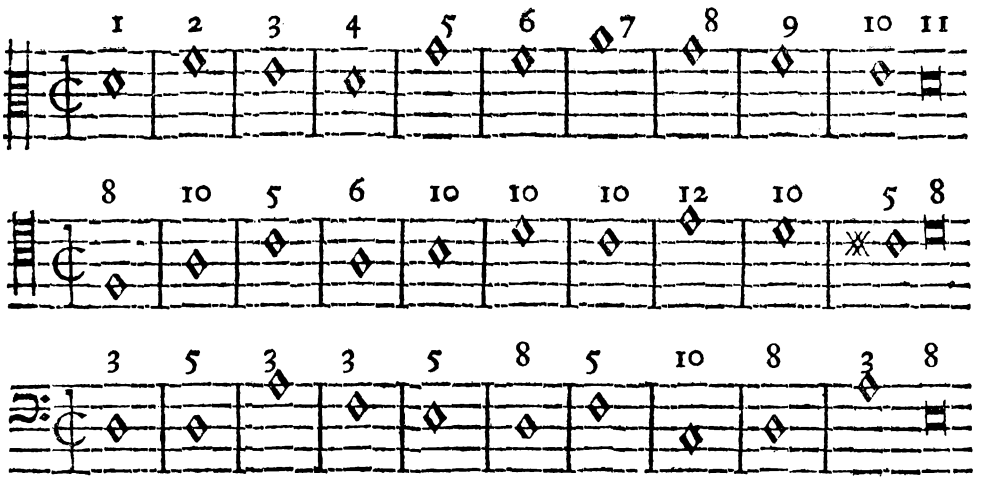
Joſeph. Sed quid dignum reprehenſione reperis in ſecundo meo exemplo?

Aloyſ. Non quidem aliud, quàm, quòd Sextæ in aſcendendo in Theſi nonnihil aſperitatis habeant. Sextæ in Arhſi venientes (quibus in hac Specie locus non eſt) utpote minùs roboris habentes tolerabiliores ſunt, ùt alibi latiùs dicetur.

Jam ad exercitium pergamus. Ut autem intuitu cujusdam formulæ Speciei hujus confectio facilior tibi contingat, componam ego tibi primum exemplum, quod pro trium partium ratione etiam triplex erit; primò ut Cantus firmus in parte ſuperiori: ſecundo in parte media: tertiò in parte fundamen-

damentali ſtatuatur, quod & tibi deinceps obſervandum erit, aſſumendo ſuperiùs ordine præſcriptos Cantus firmos.

Cantus firmus.

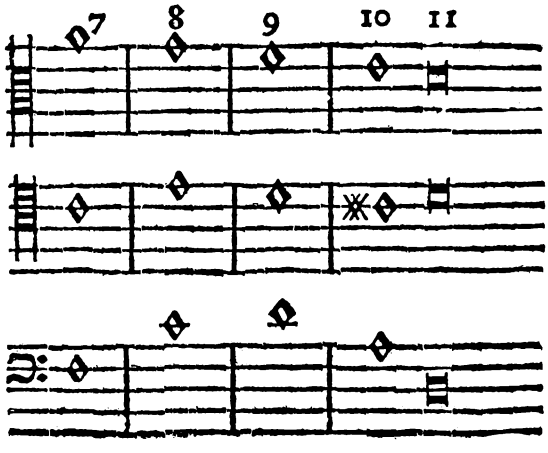


In quo exemplo videri poteſt, in omni tactu, ubi nulla ratio alia vetuit, Triadem harmonicam adhibitam fuiſſe, habitâ aliâs progreſſuum, motuumque ratione ſæpiùs jam repetitâ.

Joſeph. Videtur tamen de ſeptimo tactu in octavum in parte Alti reſpectu Baſſi te non obſervâſſe regulam, quæ dicit: de imperfecta ad perfectam per motum contrarium. Tu autem per rectum progreſſus es.

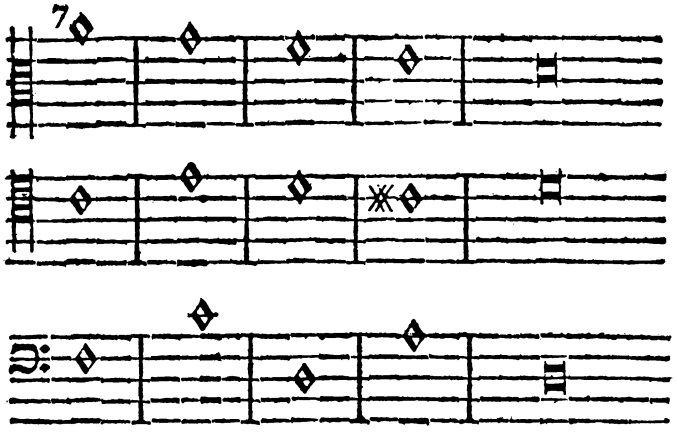
Aloyſ. Rectè obſervas quidem; ſed meminiſſe oportet, paulò ante me dixiſſe, quòd ad evitandum majus inconveniens in Tricinio, ubi aliter fieri non poſſet, nonnunquam de eo rigore recedere liceat.

Joſeph. Memini quidem; ſed videtur mihi, etiam obſervatâ illâ regulâ rectè fieri potuiſſe, ſi de F. in Baſſo in C. acutum, per motum contrarium progreſſus inſtitutus fuiſſet, hac ratione:

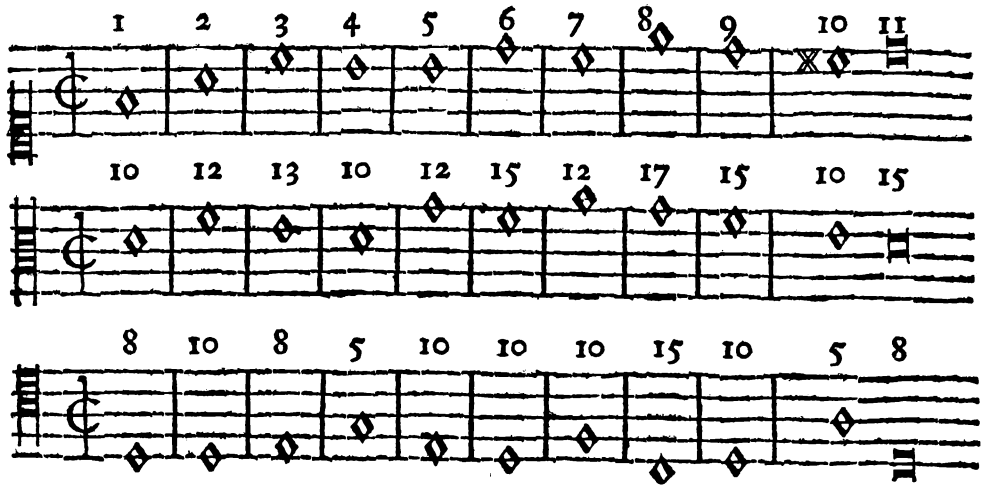


Aloyſ. Eſſet quidem proviſum illi inconvenienti per motum contrarium; verùm non vides tali ratione duas ſimiles transgreſſiones immediatè ſecuturas eſſe? de nona Nota in decimam, & de decima in ultimam? Deinde in nono tactu pars Tenoris cum Baſſo, ùt vides, faceret uniſonum, qui minùs confert harmoniæ, quàm Octava, præterquàm quòd in hoc genere Compoſitionis abſque gravi neceſſitate non liceat tranſcendere limites quinque linearum.

Joſeph. In totum convictus ſum rationibus adductis, ſed fortaſſis ſic fieri poſſet?



Aloyſ. Minùs. Nonne meminiſti, ſaltum Sextæ majoris prohibitum eſſe? Quid judicandum de ſaltu Septimæ? quia naturali cantûs facilitati conſulendum eſt. Jam Cantu firmo in media parte poſito exemplum faciam.

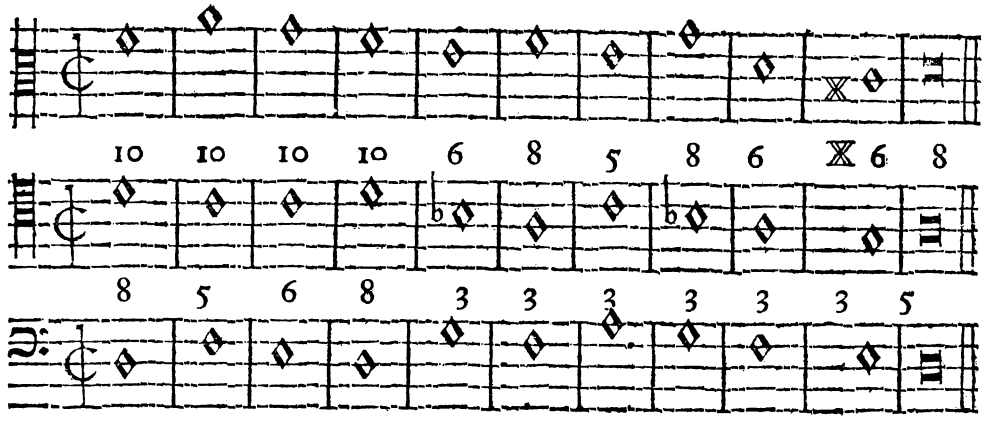


Cantus firmus.

Joſeph. Quare in nono tactu Octavam adhibuiſti? mihi enim videtur, abſque impedimento, Quintæ, ſive Triadi harmonicæ locum ibi fuiſſe.

Aloyſ.

Aloyſ. Ità eſt, potuiſſet. Verùm paulò accuratiùs inſpiciens, comperies Octavam meliùs inſervire Cantûs rationi, cui, ùt jam ſæpè dixi, & ſæpiùs dicendum erit, multum tribuendum eſt. Reſtat adhuc exemplum perficiendum, in quo Cantus firmus in parte fundamentali exiſtat.



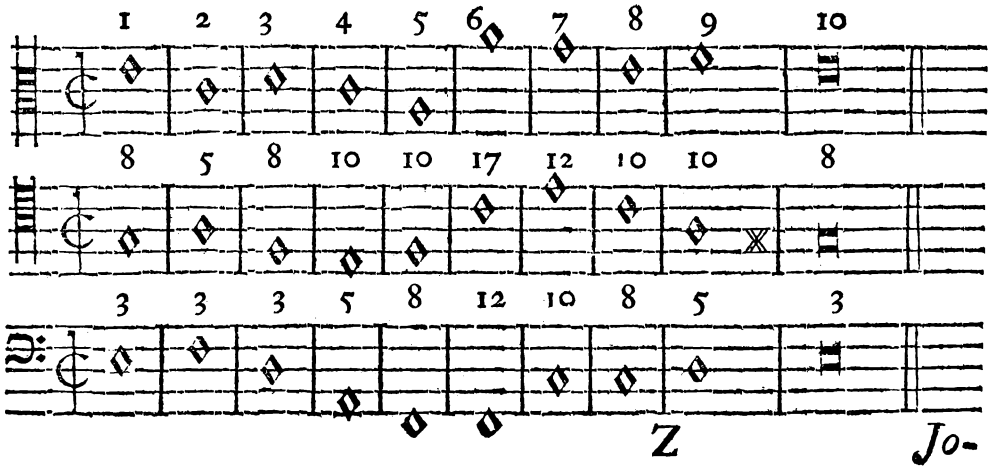
Cantus firmus.

Joſeph. Nihil dubii hoc in Paradigmate reperio, præter tactum finalem; videtur enim, poſitâ locò Quintæ Tertiâ plùs harmoniæ Hypotheſi illi acceſſurum fuiſſe.

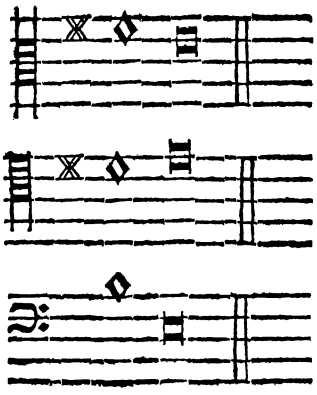
Aloyſ. Rectè quidem judicas. Sed qualem Tertiam ponendam fuiſſe putas, majorem, vel minorem? Si minorem, nonne ſentis, ad concludendum finem non valere? Si majorem, æquè nihil ad rem: cùm enim tonus iſte conſiſtentiam ſuam habeat cum Tertia minore, nempe F. abſque Dieſi, quâ modulatione per totum Cantûs firmi curſum aures aſvetæ, neſcio quid offenſionis ex auditu Dieſis in fine percipiant. Ideò conſultiùs erit Tertiam omnino omittere.

Nunc ad reliqua quinque ſuperſtitum tonorum exempla componenda progredere, eâ ratione, ut Cantus firmus in omnibus tribus partibus, ùt jam dixi, & feci, ſtatuatur; obſervatis hucuſque dictis.

Cantus firmus.



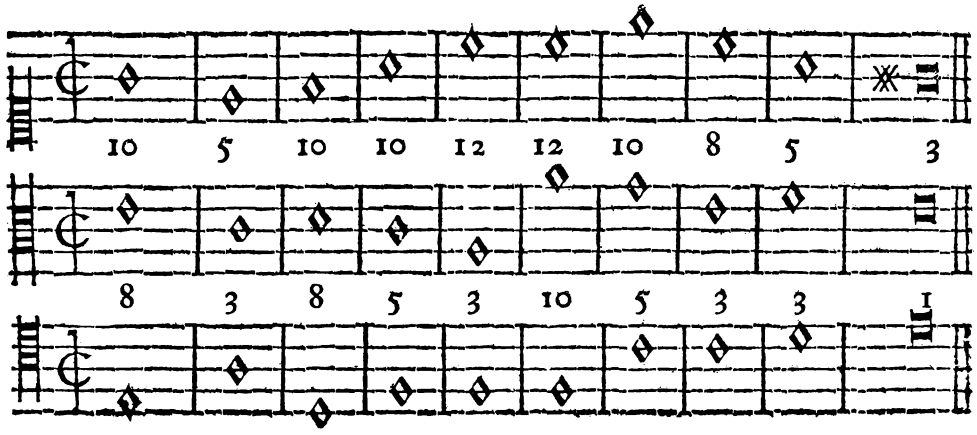
Joſeph. Non parùm laboravi in conficienda clauſula finali. Cùm enim in Hypotheſi penultimi tactûs clauſulæ formali; E. G.

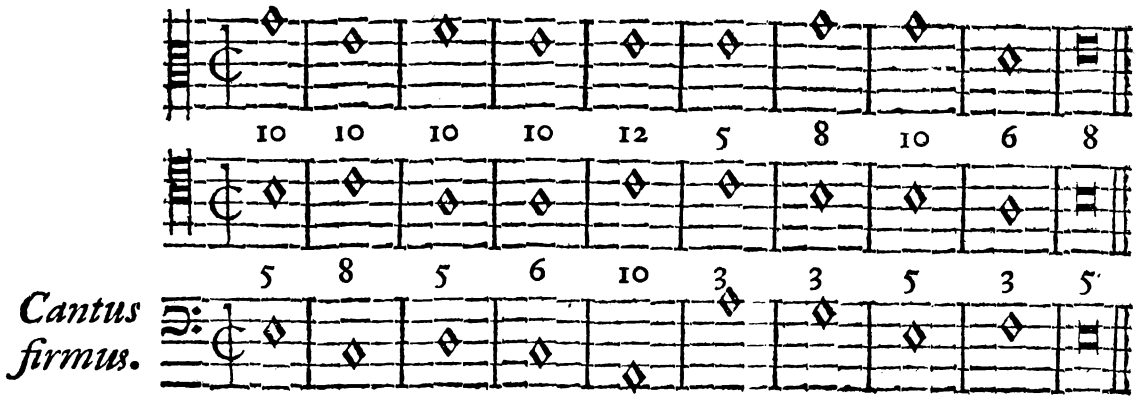


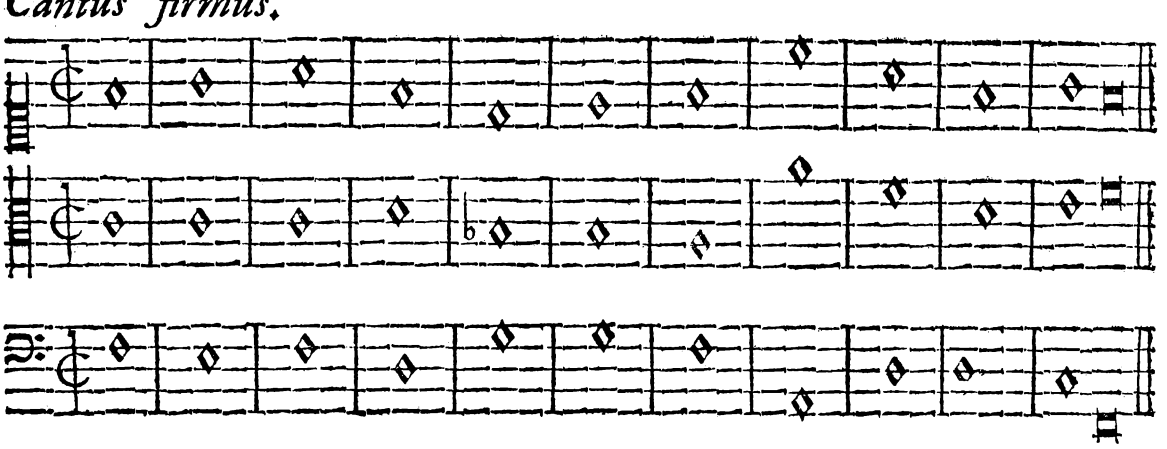
loeus non ſit, neque tonus hic naturali ratione Quintam perfectam eo loco habeat, neque Dieſin admittat, cujus beneficio clauſula formalis formari poſſit, ideo viſum mihi fuit, non alio modo, quàm quo feci, finem poſſe concludi. Nonnihil tamen dubius hæreo propter Tertiam majorem in Nota finali poſitam. Etenim recordor, te ſuprà dixiſſe, in ſimilibus tonis Tertiam omnino omittendam, ejuſque loco Quintam eſſe ponendam.

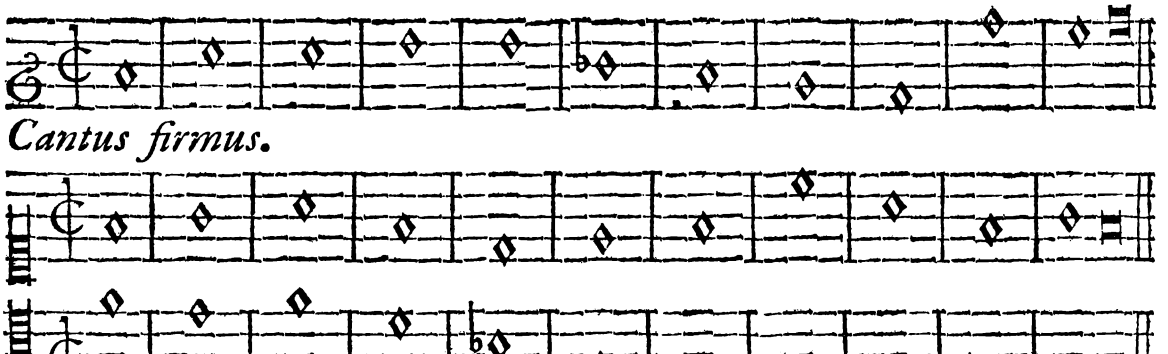
Aloyſ. Valde prudenti uſus es judicio de clauſula finali, nempe propter peculiarem Semitoni ſitum clauſulæ formali ibi locum non eſſe, ideoque peculiarem etiam clauſulam formandam fuiſſe; neque ſcrupulum tibi moveat Tertia major in Nota finali poſita, quod enim dixi de omittenda Tertia, intelligendum eſt, ubi fieri poteſt. Rectè ergo judicâſti, in illius exempli Nota finali abſque immediata duarum Quintarum conſecutione Quintam poni non potuiſſe, ergo Tertiam majorem ejus loco adhibendam fuiſſe, quia minor propter majoris imperfectionis rationem minùs apta eſt ad concludendum finem. Perge.

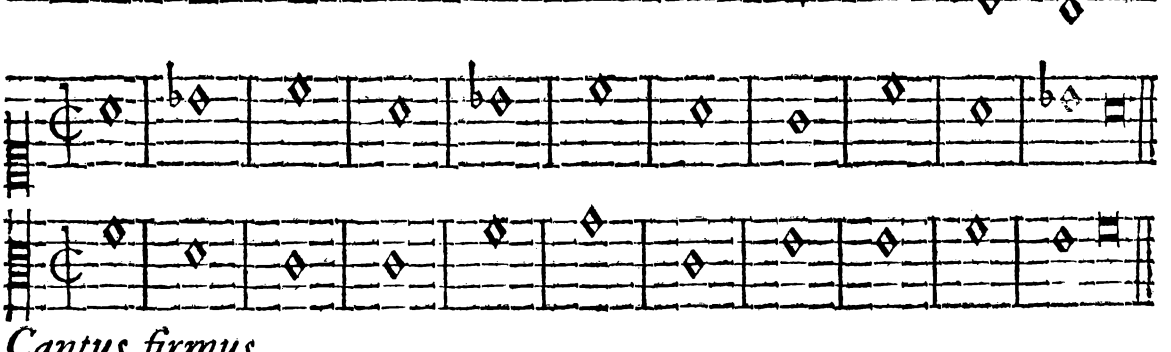
Cantus firmus.

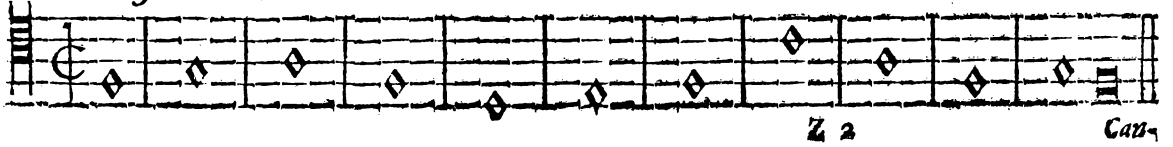



10 10 10 10 12 5 8 10 6 8
5 8 5 6 10 3 3 5 3 5
Cantus firmus.

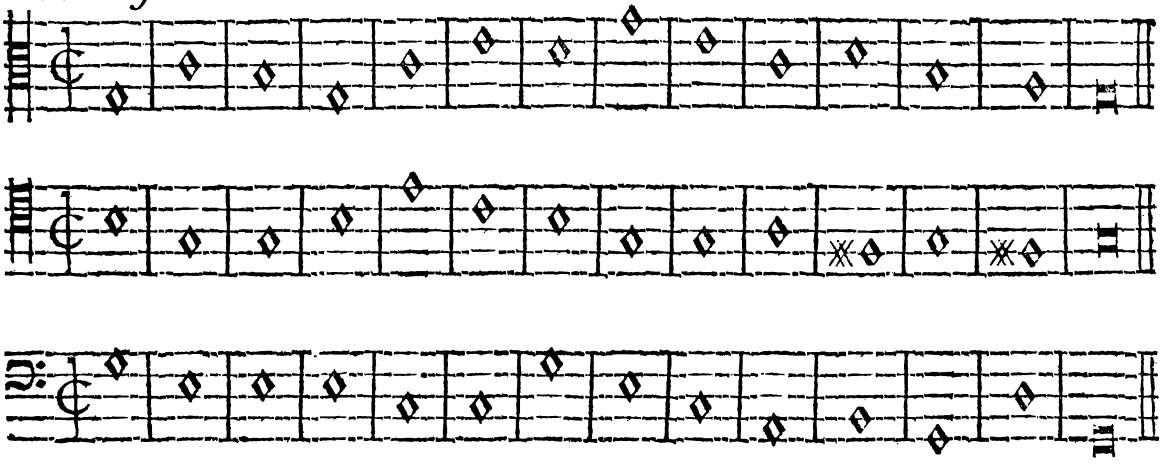

Cantus firmus.

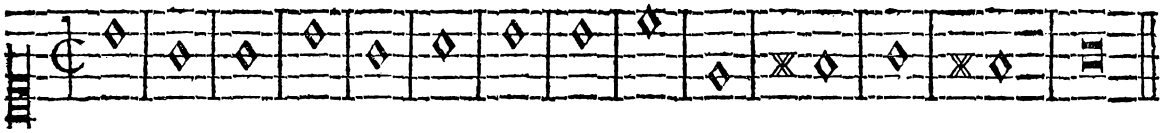

Cantus firmus.


Cantus firmus.

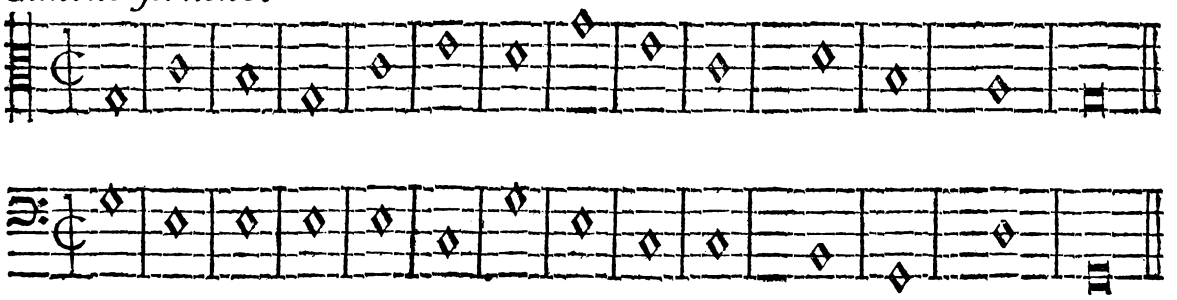


Cantus firmus.

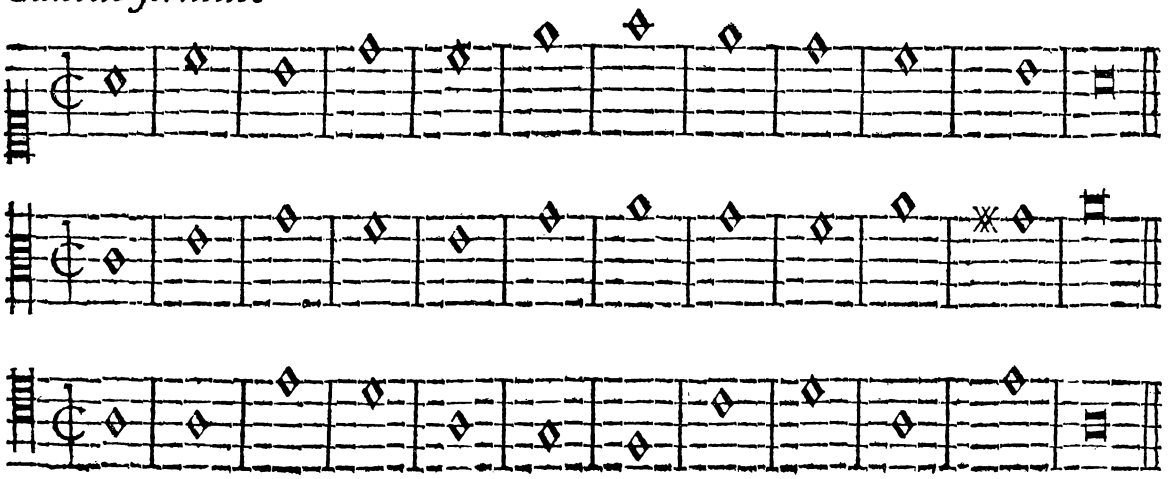




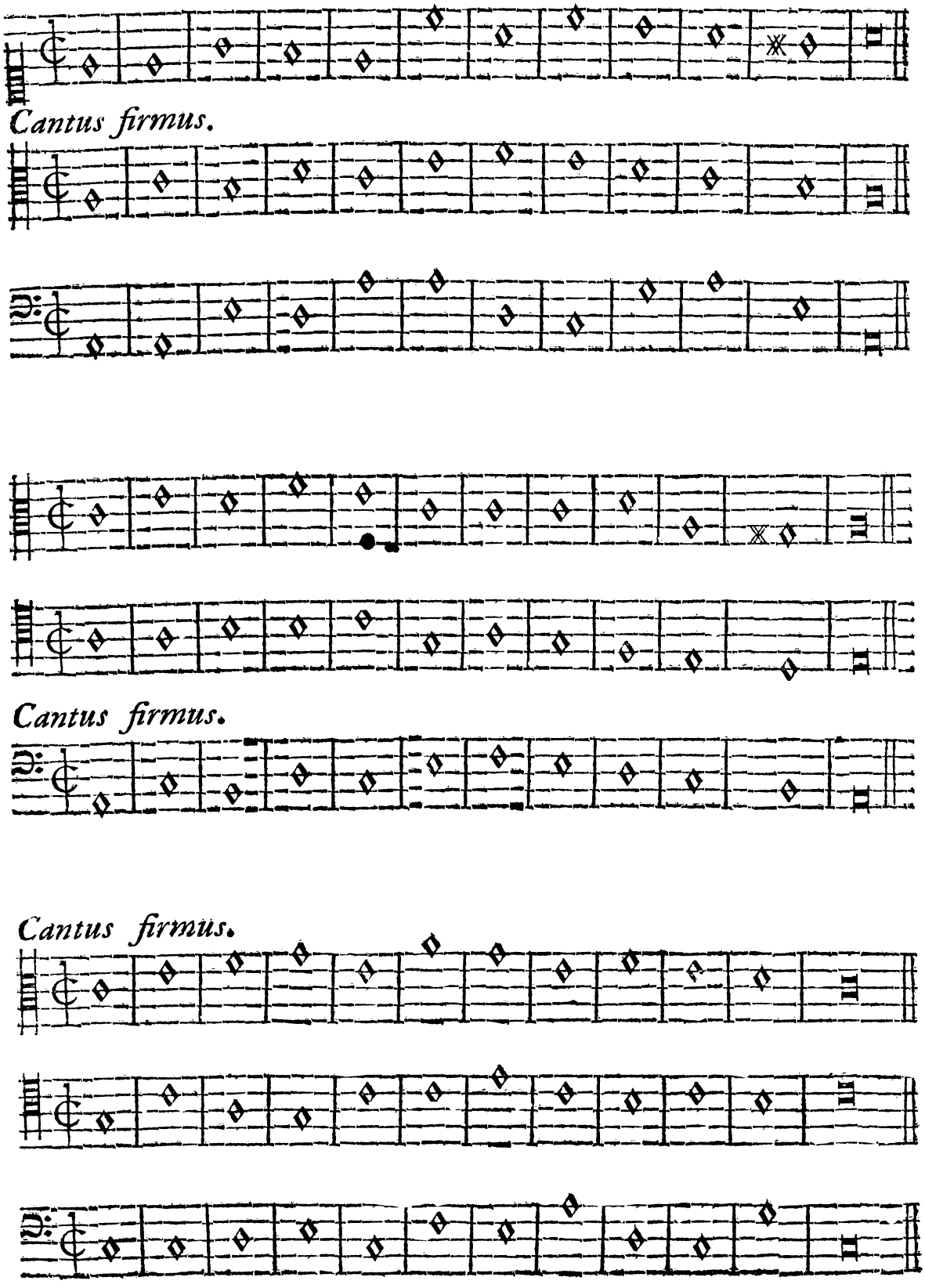
Cantus firmus.

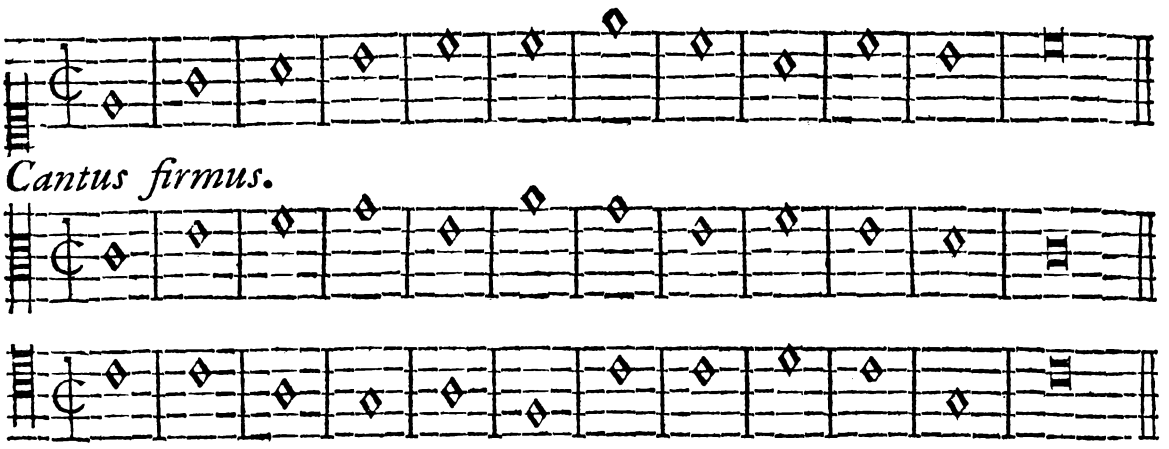


Cantus firmus.






Cantus firmus.
Cantus firmus.
Cantus firmus.



Joſeph. Ecce reliqua tonorum exempla, meo quidem judicio eatenus bene facta, quatenus Cantûs firmi reſtrictio non impedit. Verùm nisì Cantûs firmi neceſſitas componendi libertatem reſtrinxiſſet, multis in locis compoſitionem Triade harmonicâ locupletiorem effici potuiſſe, exiſtimo.

Aloyſ. Rectè ſentis, atque ità ſuo tempore in Compoſitione libera, nullâ Cantûs firmi obligatione reſtrictus oneraberis: ſed incredibile eſt, quantum utilitatis hæc exercitatio, nempe ſuper Cantum firmum ædificando hujus Diſciplinæ ſtudioſo afferat, quâ ſolâ, & uſu, & ratione inſtructus, ad veram artis hujus cognitionem perduci poteſt, quam exercitationem iterum, atque iterum, (ſæpiùs enim inculcanda eſt,) ſummoperè tibi commendo.

Abſolutis primæ Speciei exemplis, ad ſecundam Speciem modò progrediendum eſt.

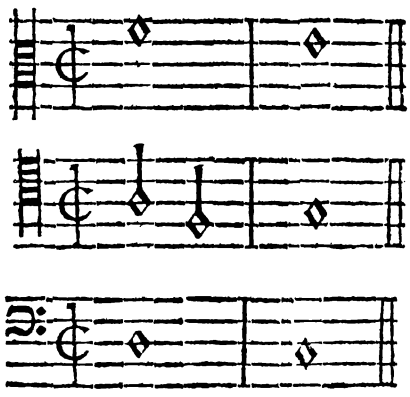
EXERCITII II.

LECTIO SECUNDA,

De Poſitione Minimæ contra Semibrevem in Tricinio.

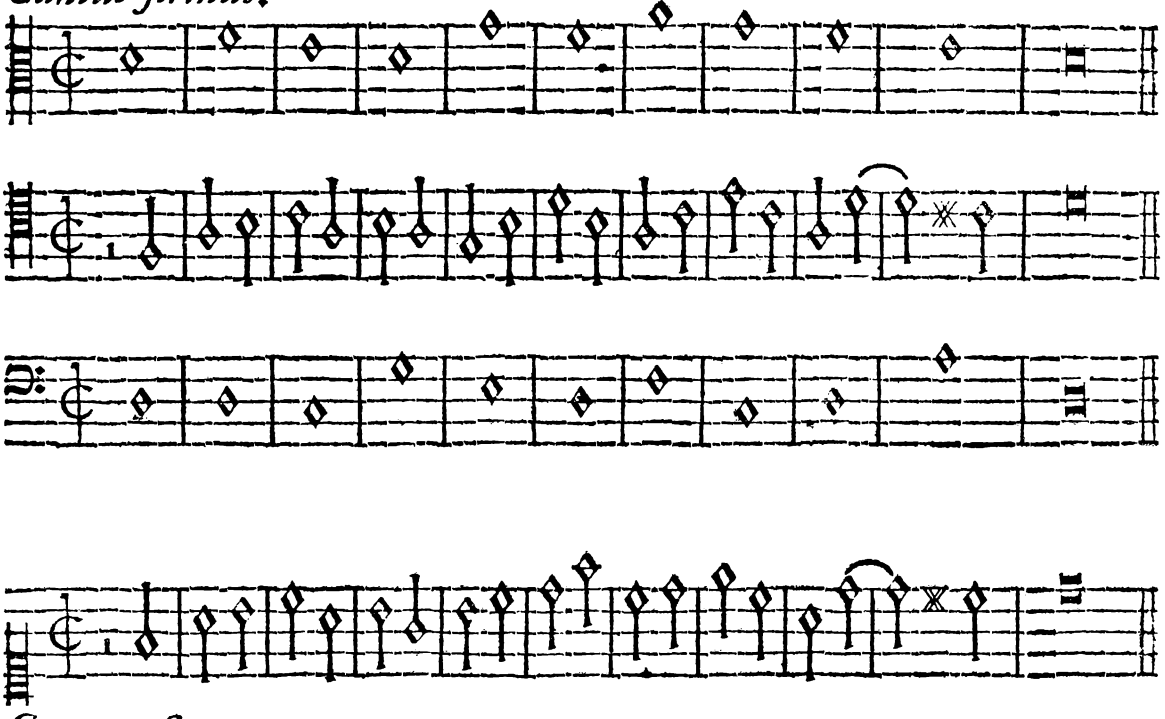
Hîc loci in memoriam revocanda, obſervandaque ſunt, quæ de hac Specie in Bicinio præcepimus, quæque ratione Triadis harmonicæ de Semibrevi contra Semibrevem in Tricinio diximus; cum hac tamen relaxatione, quòd in hac Tricinii Specie in gratiam Triadis harmonicæ Minima per ſaltum Tertiæ nonnunquam duas Quintas ſalvare queat; E. G.



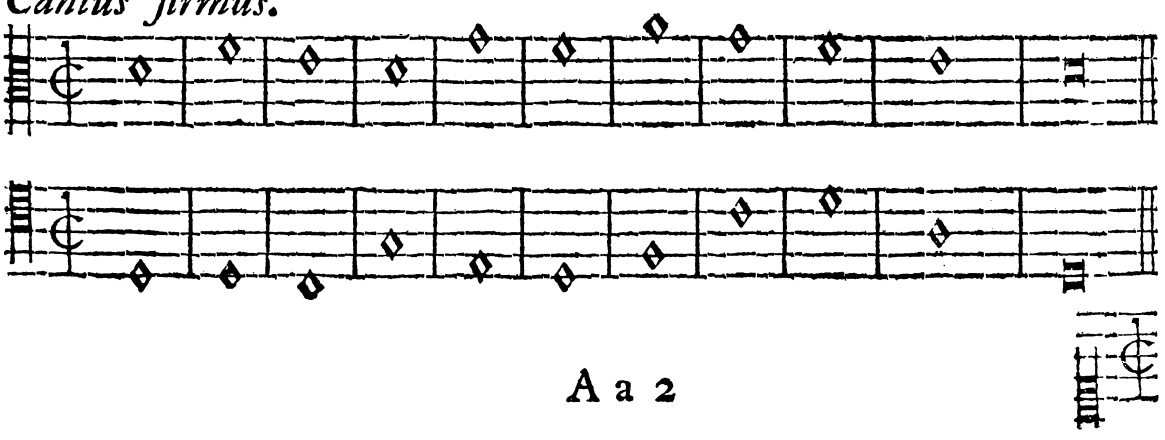


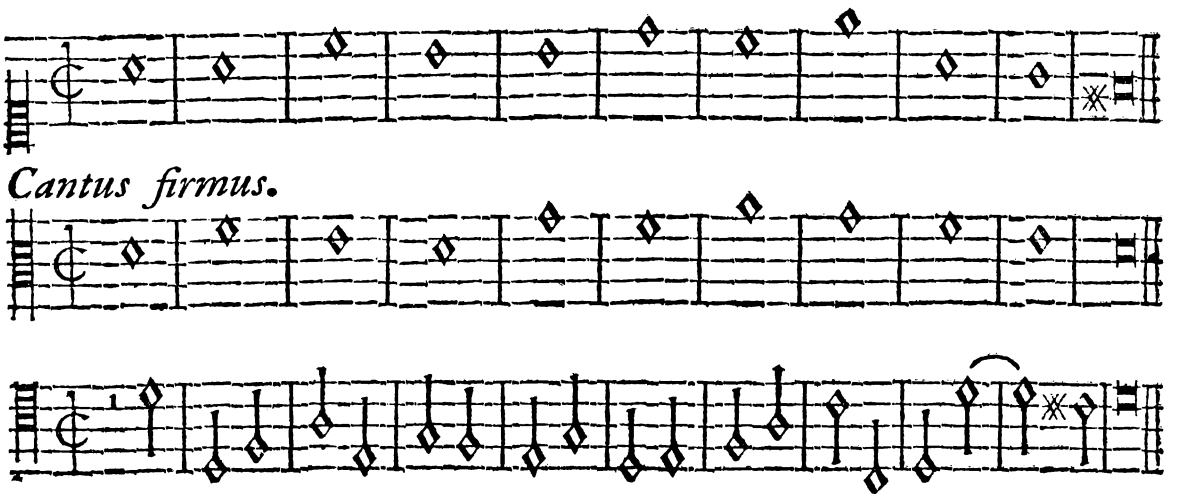
Quæ Hypothesis in Bicinio prohibita, in Tricinio in gratiam Triadis harmonicæ, ùt dixi, toleratur. Pro formula tria tibi exhibeo exempla, ut reliquorum confectio facilior tibi eveniat.

Cantus firmus.



Cantus firmus.





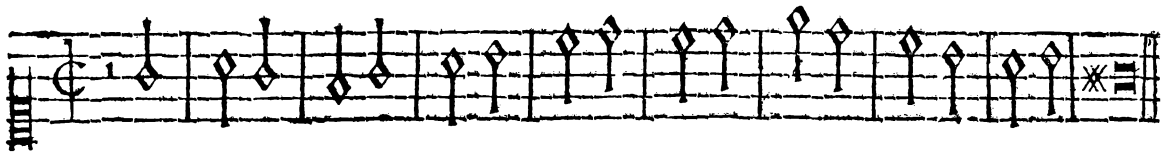
Joseph. Memini te superiùs dixisse, ubi de hac Specie in Bicinio præcepta tradidisti, nunquam duas Minimas in una eademque linea ponendas; proinde Ligaturæ hîc loci locum non esse: verùm in omni trium horum Paradigmatum clausula finali, non solùm Ligaturam, sed etiam ultimi exempli Notam finalem Tertiâ majore, quàm non minùs prohibitam fuisse recordor, terminatam conspicio.

Aloysius. Probè quidem meministi. Cùm verò nulla ferè sit sinè exceptione Regula, intelligendum puto, ubi ità faciendi facultas reperitur, quod in Bicinio semper, non item in Tricinio usuvenire potest, ùt in præcedentibus exemplis haud obscurè videre est, ubi in Ligaturæ Hypothesi positis duabus Minimis solutis, aut Unisonum vitiosum, aut octavam harmoniâ vacuam existere necesse esset. Tertiam majorem in tertii exempli Nota finali positam necessitas excusat, eò quòd ibidem in parte Cantûs Quintæ locus non sit; quia positâ Quintâ, duæ Quintæ immediatè se se sequentes exorituræ essent.

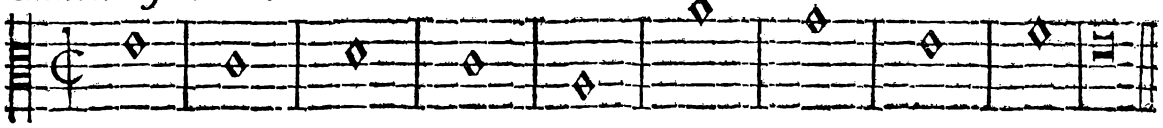
Ex istis exemplis constat in una partium per totum Cantûs firmi cursum Minimas, in reliquis autem duabus meras Semibreves constituendas esse, ità ut Minimæ cum duabus Semibrevibus ritè semper concordent, habitâ aliàs motuum, regularumque ratione, quoad fieri potest.

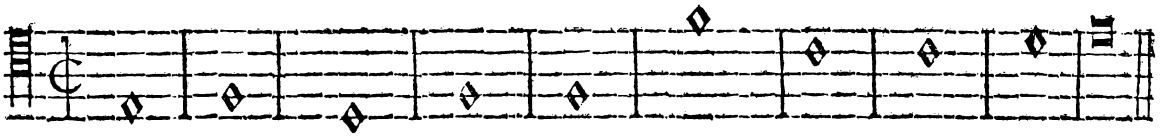
Age nunc sis reliquorum tenorum confice exempla, observatâ triplici mutatione à me monstratâ.

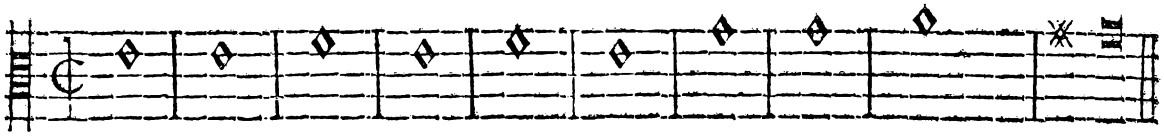


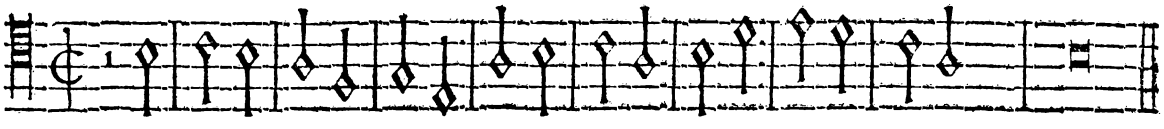


Cantus firmus.

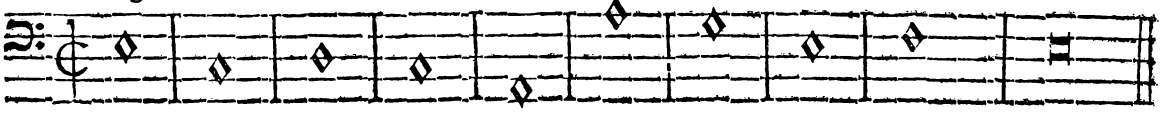




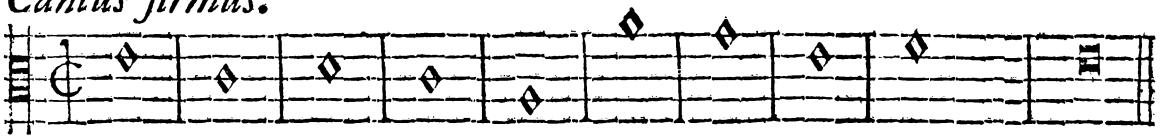


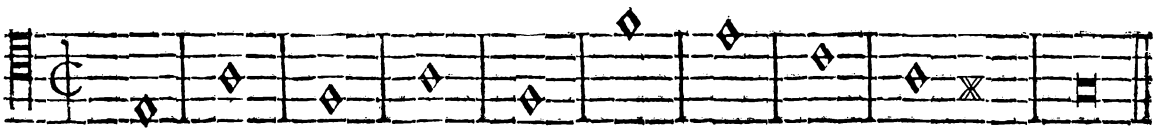


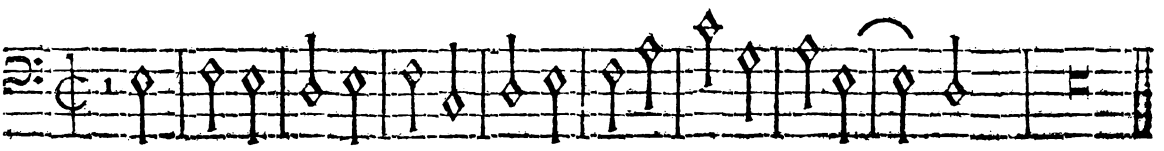
Cantus firmus.



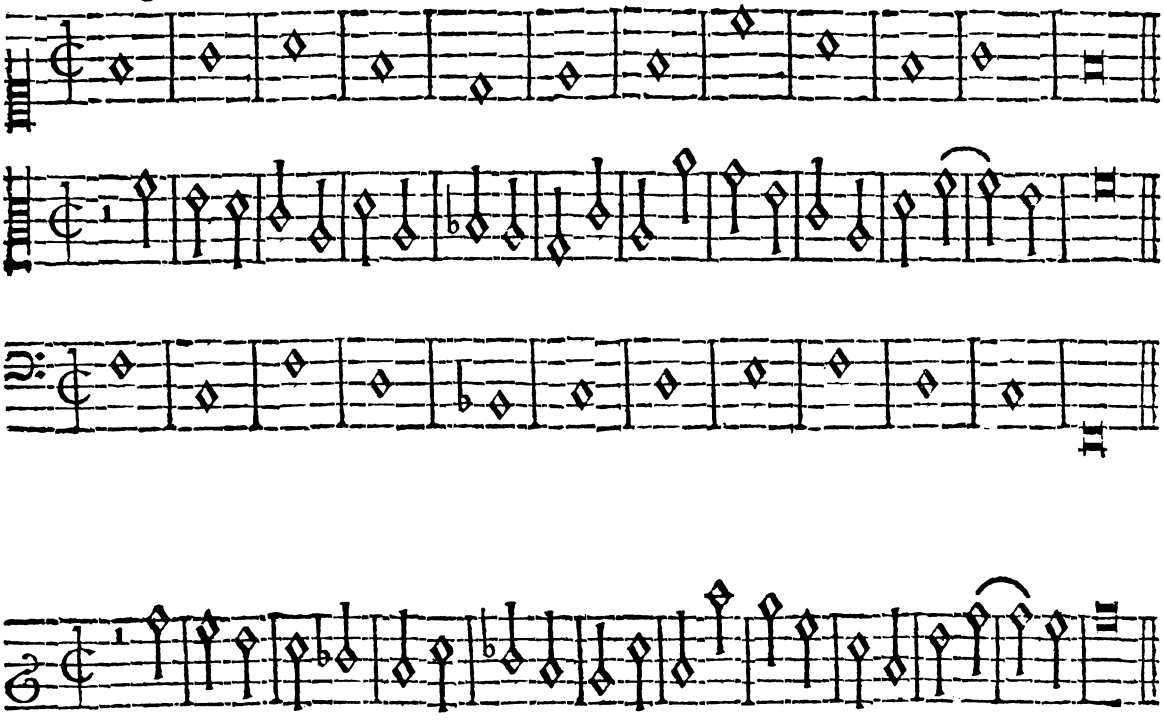
Cantus firmus.



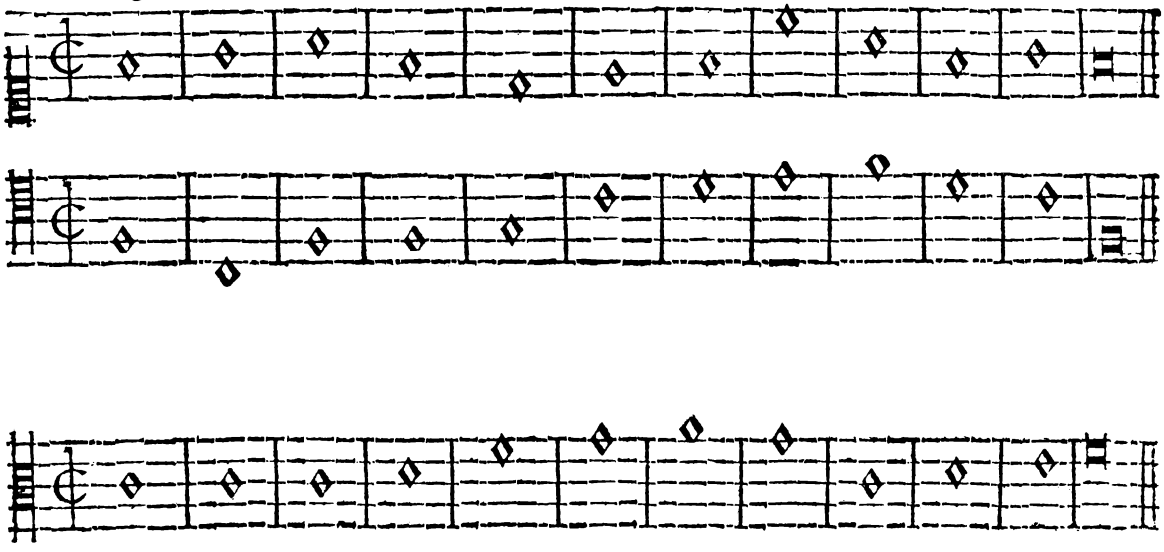




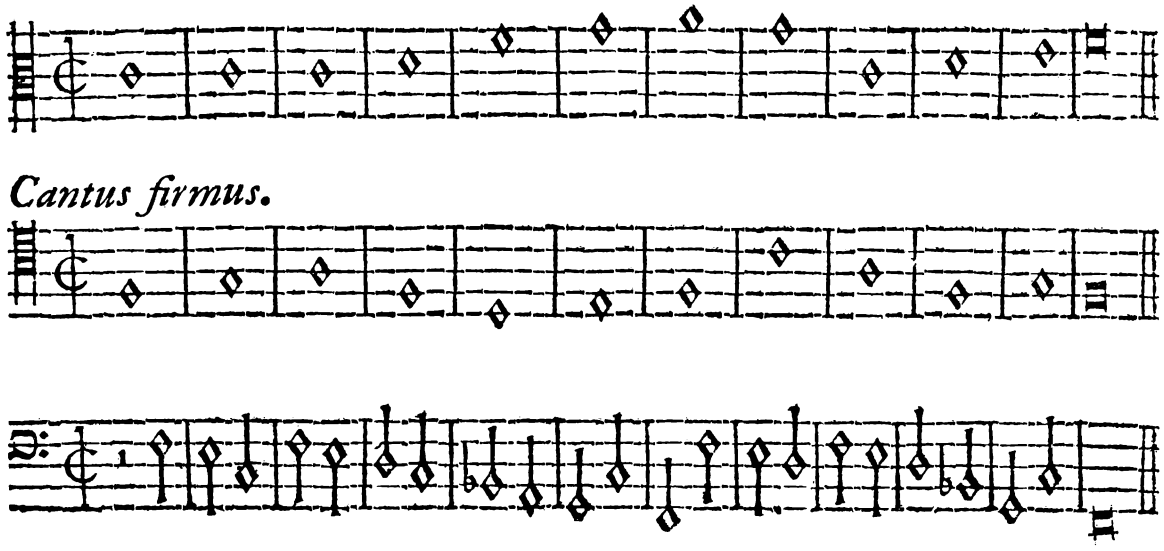
Cantus firmus.



Cantus firmus.



Cantus firmus.



Aloys. Hæc exempla in præsenti sufficiant, reliquos tres tonos privato studio pari ratione persequendos tibi relinquo.

Joseph. Plenum difficaltatis hoc Studium reperio, ità ut nonnunquam ferè impossibilis mihi videatur progressio de uno tactu ad alterum.

Aloys. Fateor, non adeò facilem fore harum Specierum confectionem, in quibus necesse est, duas minimas cum Semibrevibus in duabus partibus positis, observatisque observandis ritè consonare; quod factu difficile, vixque possibile est, nisì unum vel alterum tactum sequentem, antequàm scribere decreverim, anticipatò jam mente conceperim, quemadmodum jam sæpiùs dixi : sed vix exprimi verbis potest, quantam utilitatem, quantamque scribendi facilitatem Studiosis afferat hæc exercisatio, in qua bene versati sublato postmodum Cantûs firmi rigore, tanquam vinculis laxati, liberiores Compositiones quasi ludibundi conficere se posse exultantes comperient.

EXERCITII II.

LECTIO TERTIA.

Cùm idem progrediendi ordo in hac Tricinii Compositione nobis propositus sit, quo in dandis Bicinii Lectionibus usi sumus, per se patet, hanc Lectionem esse Compositionem, quatuor Semiminimis contra Semibrevem positis constantem; cum hac tamen differentiali observatione, ut quemadmodum Semiminimæ in Bicinii compositione cum unius duntaxat partis Semibrevi, ità in hac Tricinii compositione cum duarum partium Semibrevibus consonare debeant : observatis cæterùm iis, non solùm quæ de Specie in Bicinii Lectione dicta, verùm etiam iis, quæ de Tricinii Speciebus hucusque præcepta sunt.

Joseph. Nihilne aliud hìc loci observandum occurrit?

Aloys. Nihil, nisì quòd sicut in omnibus Contrapuncti Speciebus, ità etiam in hac, maxima ratio habenda sit illarum Notarum, quæ in Thesi consistunt.

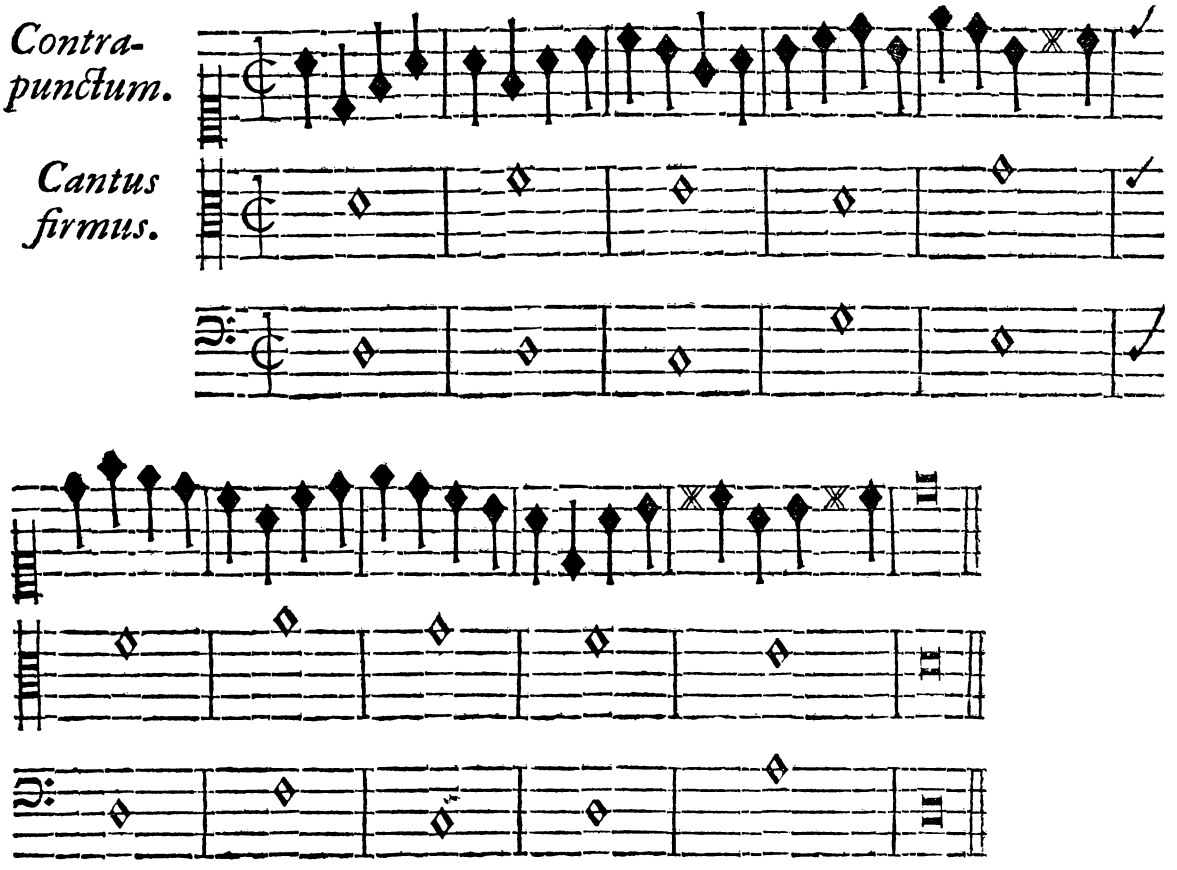
Joseph. Tentabo ergo, an absque proposito exemplo hanc Speciem conficiendi facultas sit.

Aloys. Placet. Sed attende, ut si primâ Arhsis Semimi-

nimâ Triadem harmonicam conſtituere non poſſis, id ſecundâ vel tertiâ efficere procures.

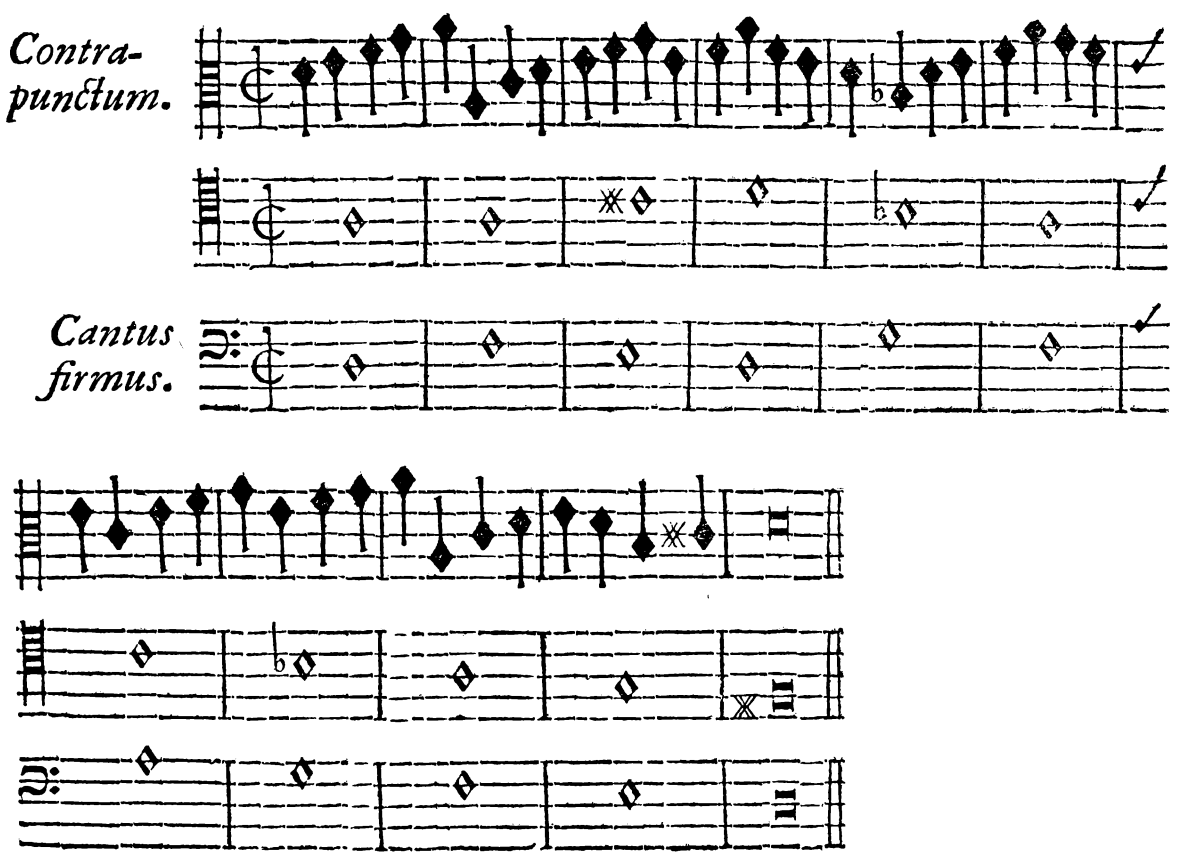
Contra-punctum.

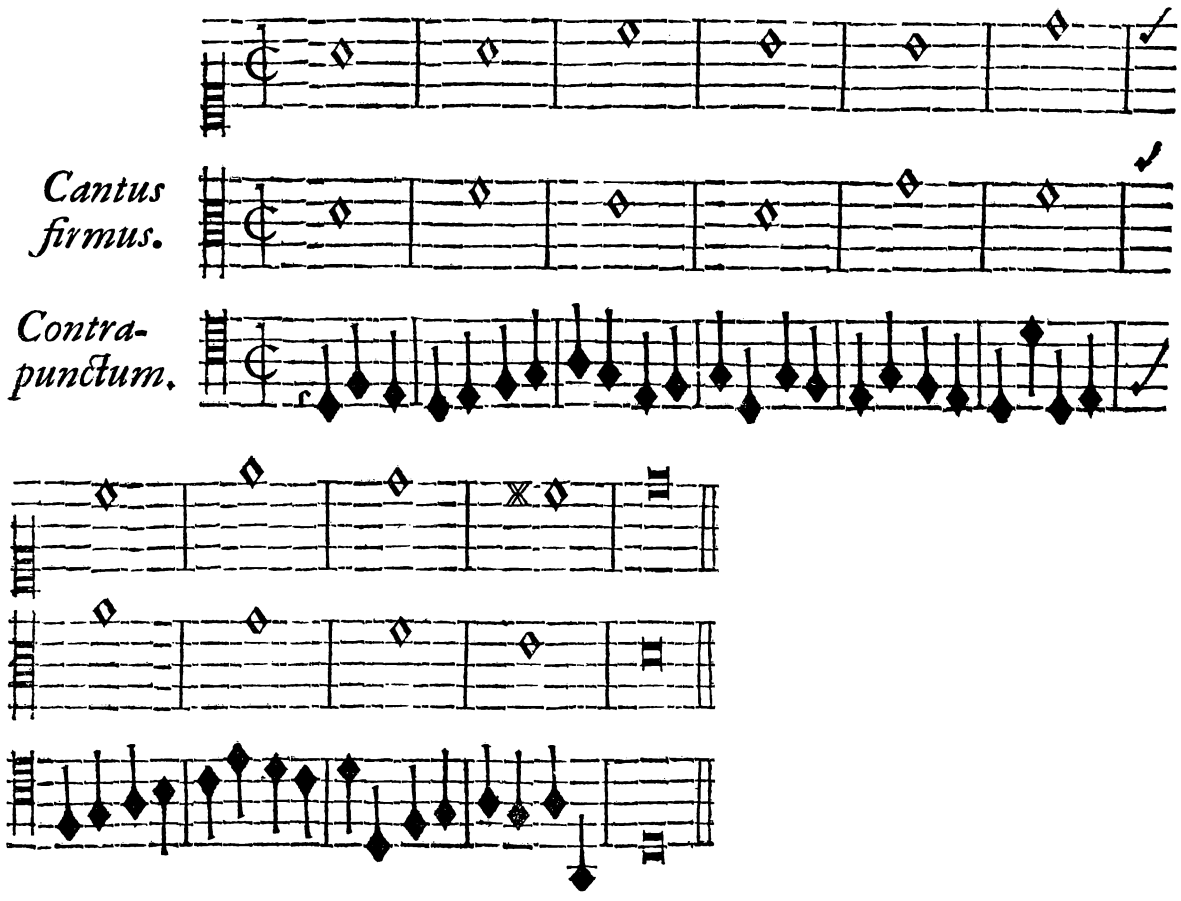
Cantus firmus.

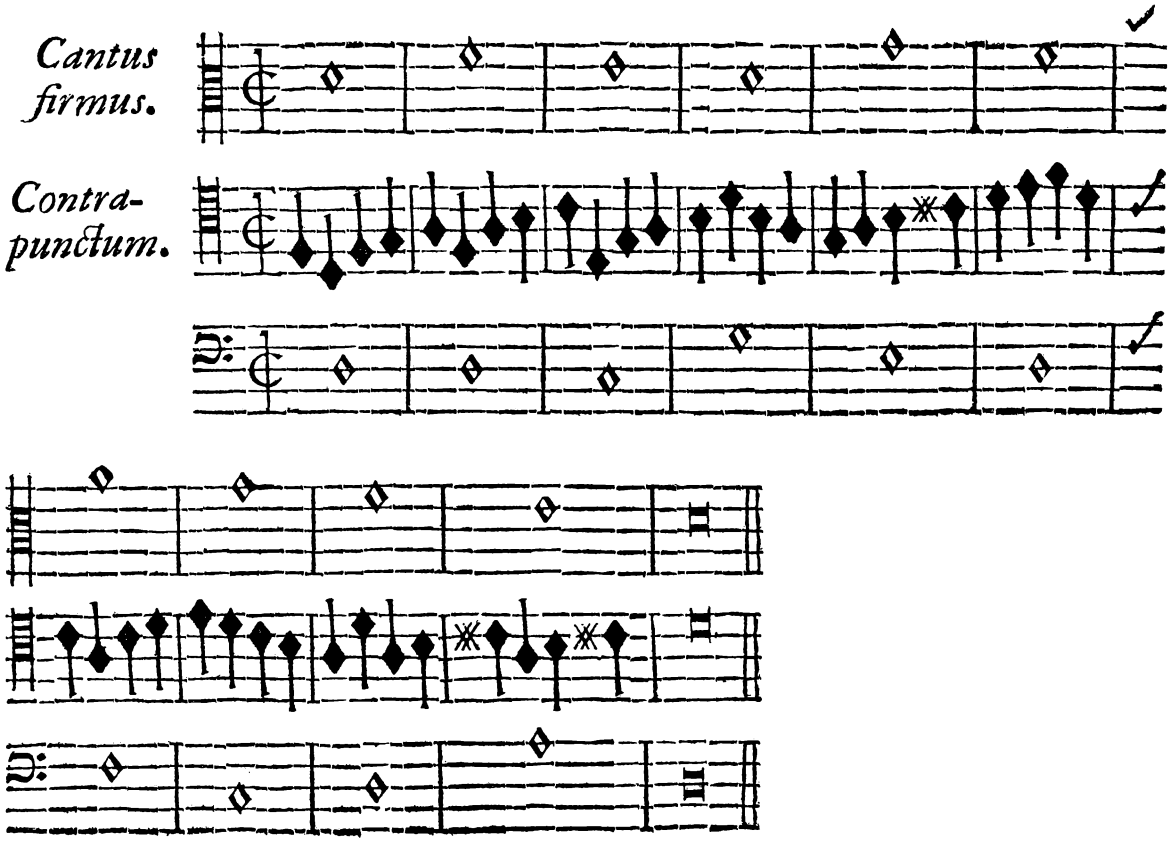


Contra-punctum.

Cantus firmus.



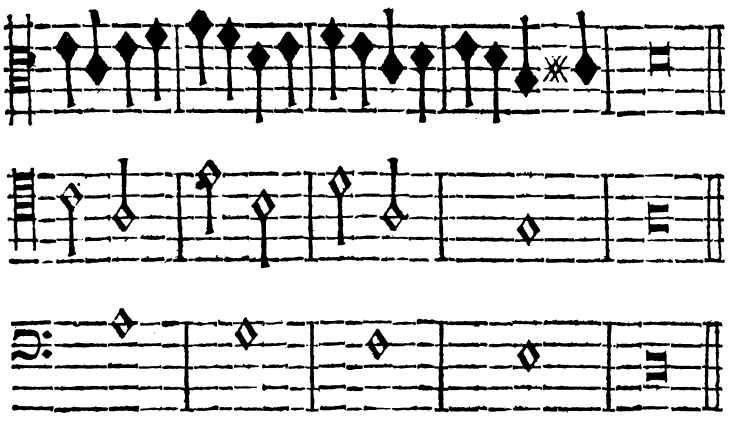

Cantus firmus.
Contra-punctum.


Cantus firmus.
Contra-punctum.

Aloys. Ex his haud malè factis exemplis intelligo, te jam haud mediocri quadam cognitione imbutum esse. Unde cæterorum tonorum Cantuumque firmorum exempla privato studio domi tuæ persolvenda tibi commendo. Quibus peractis si lubet, omnes sex tonorum Cantus firmi denuò resumi, atque perfici poterunt, ità ut in una partium Semiminimæ, in altera Minimæ, tertiâ Semibreves ponantur ad sequentis exempli tenorem.

Contra-punctum.

Cantus firmus.



Quantum ornamenti, præstantiæque triplex hæc figurarum distinctio Compositioni Musicæ afferat, vix dici potest. Quapropter hanc exercitationem cum ea triplici, vel quadruplici mutatione, quâ hucusque usi sumus, maximæ tibi curæ esse, magnopere cuperem.

Joseph. Faciam, maximâ quâ potero virium contentione. Consilium enim tuum semper pro lege mihi tenendum est.

Aloys. Nunc persolvenda nobis restat

EXER-

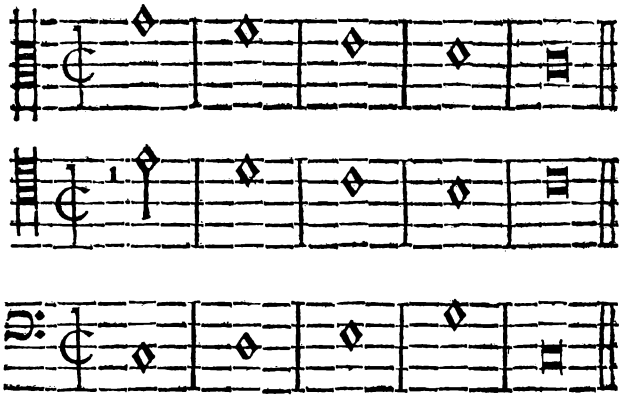
EXERCITII II.

LECTIO QUARTA,

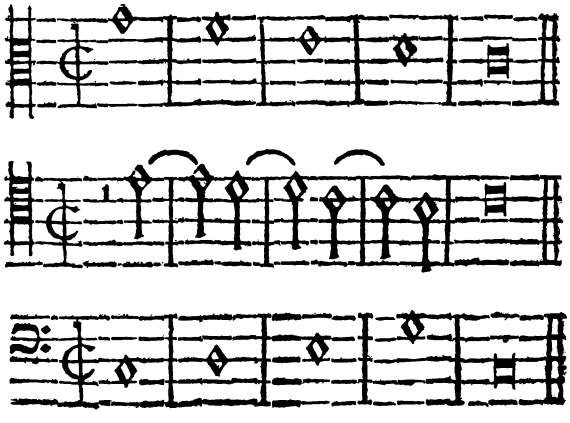
De Ligatura.

Hîc in mentem revocanda ſunt, quæ de Ligaturis in Bicinio dicta ſunt, quarum efficiendi ratio in Tricinio minimè mutanda, ſed ad amuſſim obſervanda eſt. Ad rem pertinebit modô docere, quemadmodum accedente parte tertiâ ſocialis illius concordantia inſtituenda ſit. Refert quoque hîc meminiſſe, quod ſuprà dictum eſt; Ligaturam nempe aliud non eſſe, quàm retardationem Notæ ſequentis. Unde Paradoxum ſit: eandem tertiæ parti tribui oportere concordantiam, quæ omiſsâ Ligaturâ adhibenda fuiſſet; quam veritatem ſequentia Paradigmata perſpicuam reddent.

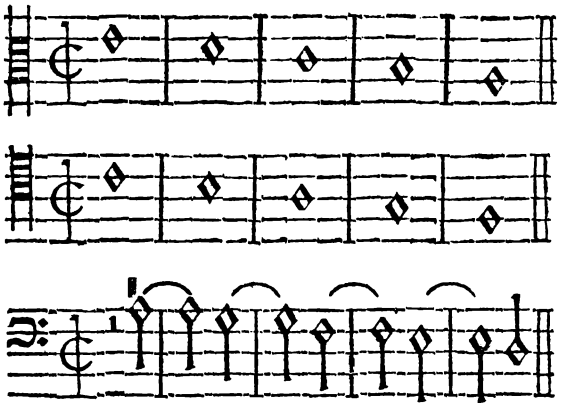
Sinè Ligatura.



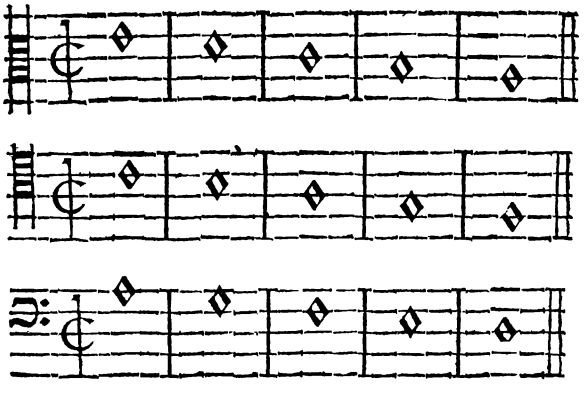
Cum Ligatura.



Ubi clarè videtur, utroque in exemplo eandem tertiæ partis esse concordantiam nihil impediente ligaturâ; quod idem intelligendum puto de Ligaturis in parte gravi, sive fundamentali collocatis. E. G.



Hæ Hypotheses, sublatis Ligaturis, ob Triadis harmonicæ rationem, nisi alia ratio, nempe immediata plurium Quintarum consecutio impediret, sic se haberet:



Quod vitiosum exemplum, non alium in finem oculis, Josephe, subjeci, quàm ut in cognitionem venires, concordantiarum rationem à Ligaturis minimè immutari; sed prorsus eandem permanere.

Joseph. Ex hac tua assertione Magister, scrupulus mihi oritur, quem, nî molestè fers, aperiam.

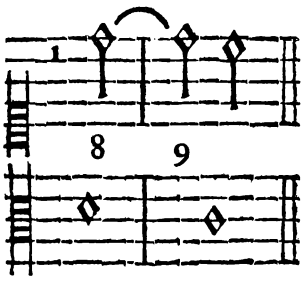
Aloys. Edic audacter. Longum etenim tuum hucusque silentium vix non in dubitationem me induxit, an, quæ nihil interpellatus dixi, intelligeres, nec ne?

Joseph. Si Ligaturæ, ùt dictum est, nihil immutant, æquè primum Ligaturis constans exemplum paulò ante allatum, quàm secundum vitiosum erit. Proinde, sicut in secundo semotis

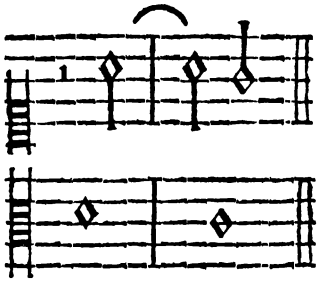
motis Ligaturis exemplo immediata apparet plurium Quintarum conſecutio; ob eandem rationem, ſi Ligaturæ pro non adjectis habentur, nec primnm Ligaturis inſtructum exemplum eodem vitio vacabit.

Aloyſ. Valde mihi placet hoc tuum ſagax argumentum, magnæ attentionis tuæ indicium. Verùm, præterquam, quod Clarorum in arte peritorum auctoritati permultum tribuendum ſit, qui primum exemplum approbant, ſecundum improbant, ſcire te oportet, dum dicerem, *Ligaturas nihil immutare*, duntaxat de concordantiarum natura & eſſentia, quæ in utroque exemplo æqualis eſt, intelligendum eſſe. Cæterùm maximam Ligaturis eſſe vim, poteſtatemque ſalvandi, & immutandi quis ambigere poteſt?

Joſeph. Solutum eſſet hac tuâ diſtinctione argumentum meum, nisì obſtaret Ligaturæ exemplum ſuprà in Bicinio adductum, quod ùt impotens ſalvandi duas Octavas, ideo tanquam vitioſum rejeciſti. E. G.



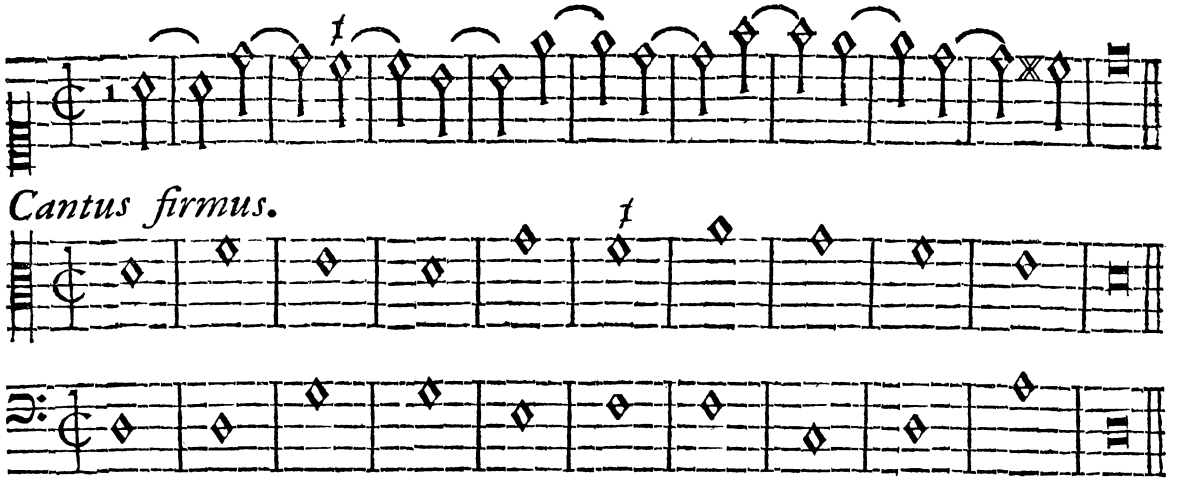
Sicut Ligatura in hoc exemplo non valet efficere, quò minùs duæ vitioſæ Octavæ eveniant; itâ eadem prorſus ratione in ſequenti non valebit ſalvare duas Quintas:



Aloyſ. Ad hanc tuam haud exilem objectionem ſolvendam non ignorare expedit, multa in parte acuta, quia perceptibiliore, magisque auribus perviâ prohiberi, quæ in parte gravi, per gravitatem non nihil offuſcata, nec admodum auditum ferientia, tolerantur. Acumen enim diſtinguit; gra-

vitas ſupprimit. Deinde ut ad fundamentaliorem perveniamus rationem, diſparitatemque, in memoriam revocentur, quæ alibi de Conſonantiarum perfectione diximus: Quintam nempe perfectam; Octavam perfectiorem; Uniſonum perfectiſſimam eſſe Conſonantiam; & quò perfectiores, eò minùs Harmoniæ habere. Porrò compertum eſt, Diſſonantes ex ſe omni Harmoniæ amœnitate, gratiâque vacuas eſſe; ſed quidquid grati, blandique auribus exhibent, id totum beneficio ſequentis Conſonantiæ, in quam reſolvuntur, attribuendum eſſe. Ex quo perſpicuum eſt, diſſonantiam in Quintam reſolutam tolerabiliorem eſſe, quàm ea, quæ in Octavam reſolvi contingit. Unde mirum non eſt, primum exemplum ùt vitioſum à bonis Authoribus rejici, ſecundum verò Contrapuncti præceptis accommodatum probari. Denique quò magìs Conſonantia perfecta, in quam Diſſonantia reſolvitur, ad Conſonantiæ imperfectæ accedit naturam, eò faciliore excuſatione, indulgentiaque proſequenda erit reſolutio. Nunc ſi tibi ſatisfactum eſt, ad hujus Contrapuncti Speciei exercitium te accinge.

Joſeph. Faciam, ùt jubes.

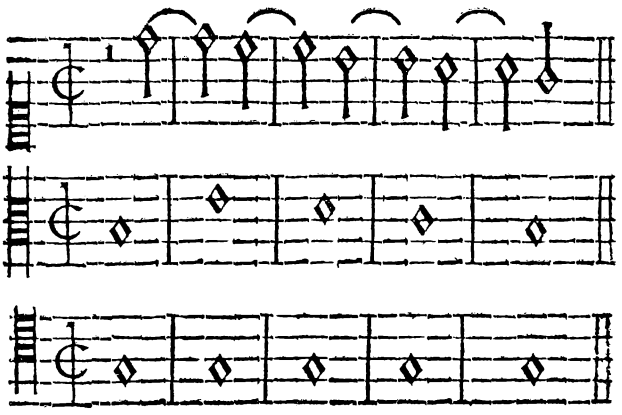


Aloyſ. Cur in tertii tactûs Syſtemate in parte cantûs, erroris, vel potiùs dubii ſignum poſuiſti?

Joſeph. Nondum memoria mihi excidit, primam Ligaturæ partem Conſonantiam eſſe debere: ego autem eo loco diſſonantiam, nempe Quartam adhibui; partim quia ob neceſſitatem duarum Semibrevium ponendarum, aliter fieri poſſe, non reperiebam: partim quia ejuſmodi exempla bonis in Authoribus me conſpexiſſe recordor.

Aloyſ.

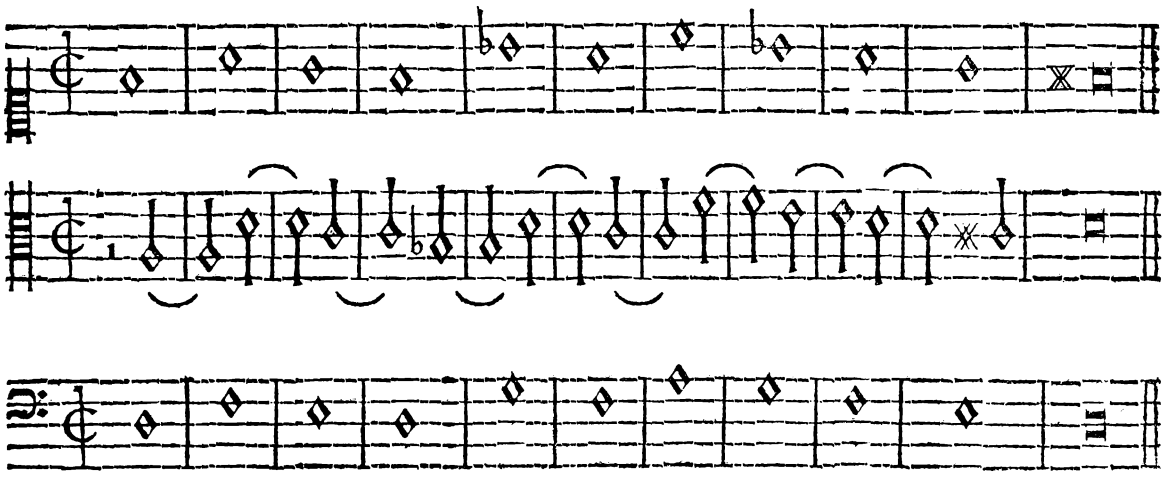
Aloyſ. Valde laudabilis eſt ſcrupulus iſte tuus, quô magnæ attentionis tuæ prodis teſtimonium. Verùm nihil refert, quò minùs Hypotheſis illa regularum rigori ſit conſentanea. Etenim quod dictum eſt, primam Ligaturæ partem Conſonantiam eſſe debere, intelligendum eſt de illis Hypotheſibus, in quibus pars fundamentalis ſingulis tactibus movetur; non de illis, quarum baſis in manſione, ùt dicere ſolemus, & in eodem ſitu detinetur: quo caſu ligatura meris diſſonantiis conſtans, non ſolùm non vitioſa eſt, verùm etiam elegantiſſimè adhibetur; quemadmodum ſequenti Paradigmate demonſtratur.



Quid alterum dubitationis ſignum in ſexto tactu exiſtens indicat?

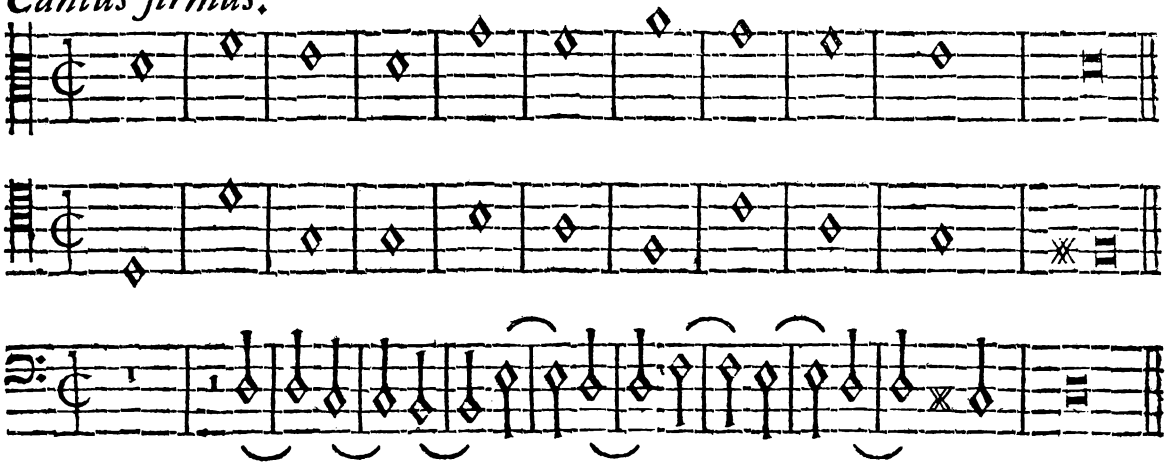
Joſeph. Non ignoro Septimam ſibi Tertiam comitem poſtulare; ego autem ibidem propter Cantûs firmi neceſſitatem Octavam illi aſſociavi.

Aloyſ. Meminiſſe te oportet, hîc loci nos in lectionibus verſari, & in ſtudio, ſingulis tactibus Ligaturam inſerendi, non admodum rigori cæterarum concordantiarum inhærentes, de quibus alibi & diximus, & dicturi ſumus. Aliud judicium ferendum eſt de libero componendi genere, ubi nulla neceſſitas impedit, quò minùs cuilibet diſſonantiæ propria ſua co cordantia tribui poſſit: ideo Septima illa cum Octavâ aſſociata tolerari debet. Nunc ad reliquas exercitationes.



Cantus firmus.

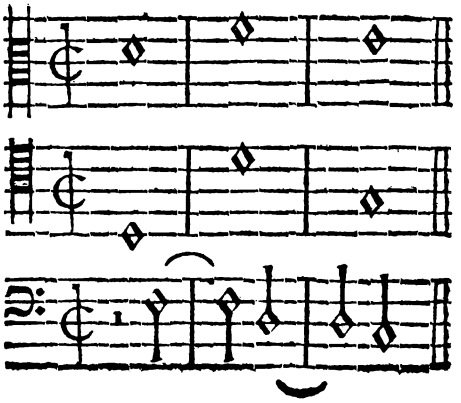
Cantus firmus.



Aloyſ. Quare in ultimi exempli parte fundamentali ab initio unius tactûs pauſam adhibuiſti?

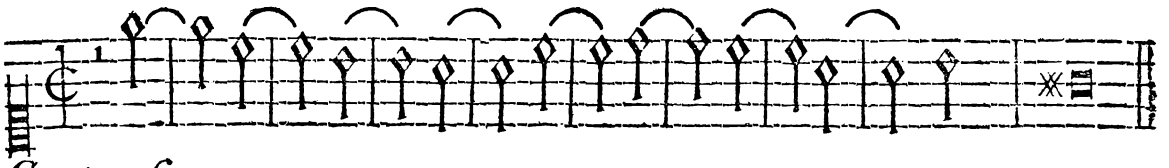
Joſeph. Quia Ligaturam ibidem adhiberi poſſe, non inveni; neque aliâ Contrapuncti Specie illud ſpatium implendum exiſtimavi; ideo pauſæ beneficio me juvare tentavi.

Aloyſ. Non mihi diſplicet induſtria iſta tua. Interim tamen ſequenti modo fieri potuiſſet.

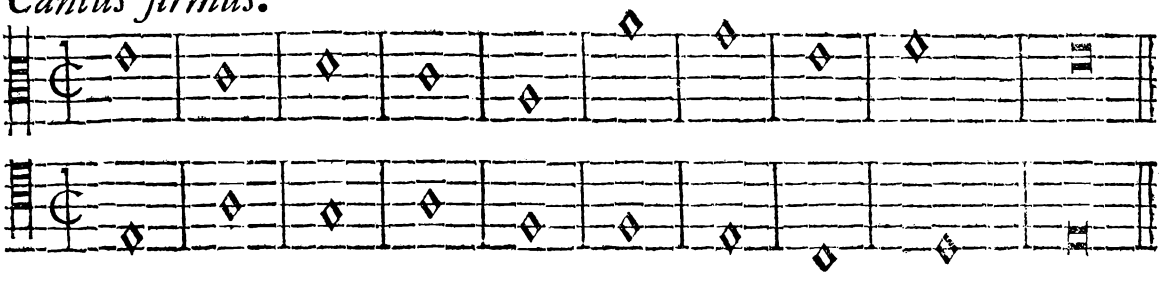


Ubi

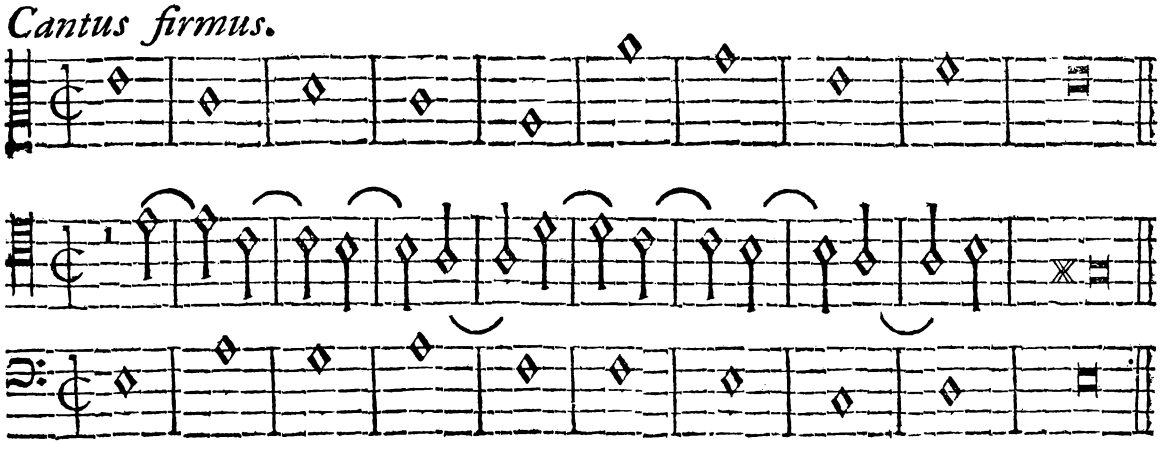
Ubi Tenor in primo tactu basis officio fungitur : id quod non solùm Tenori, verùm etiam Alto ; imò si possibile esset, Cantui usu venit ; ita ut pars gravissima qualiscunque illa pro fundamento statuenda, & super eandem ædificandum sit. Jam ad duorum adhuc tenorum naturali ordine se sequentium exempla conficienda progredere.



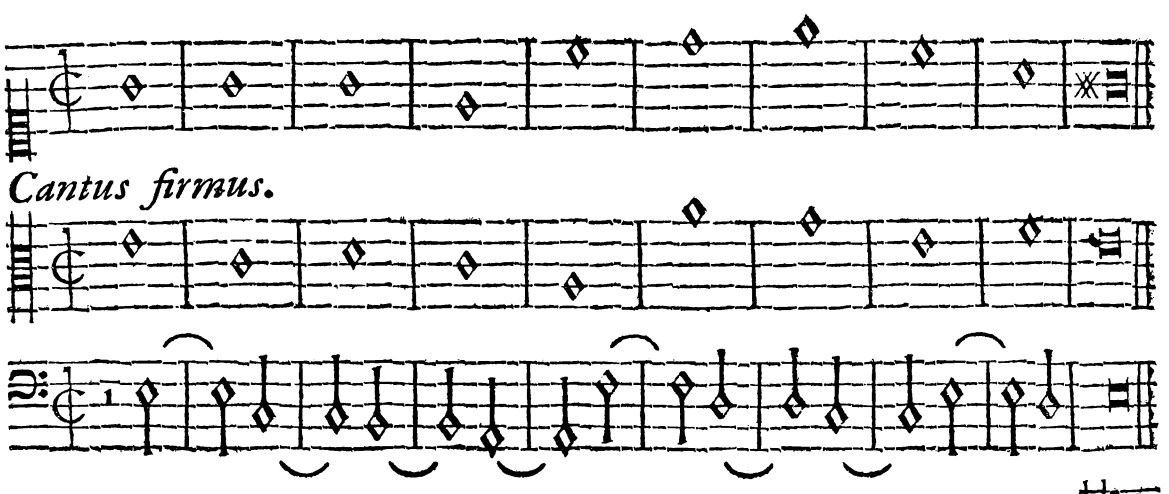
Cantus firmus.

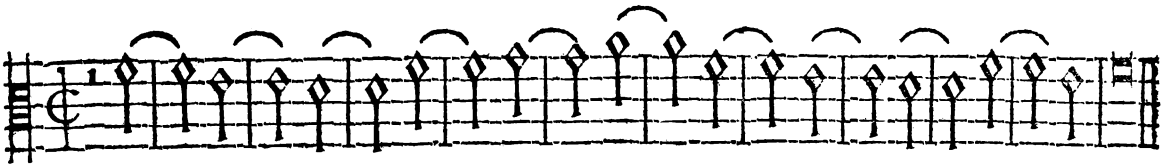


Cantus firmus.

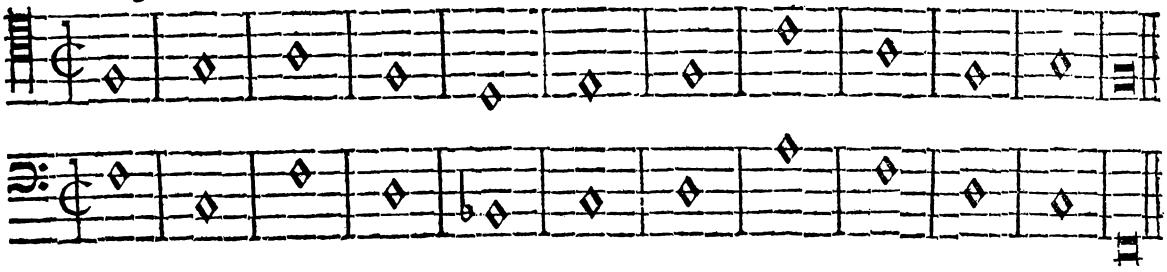


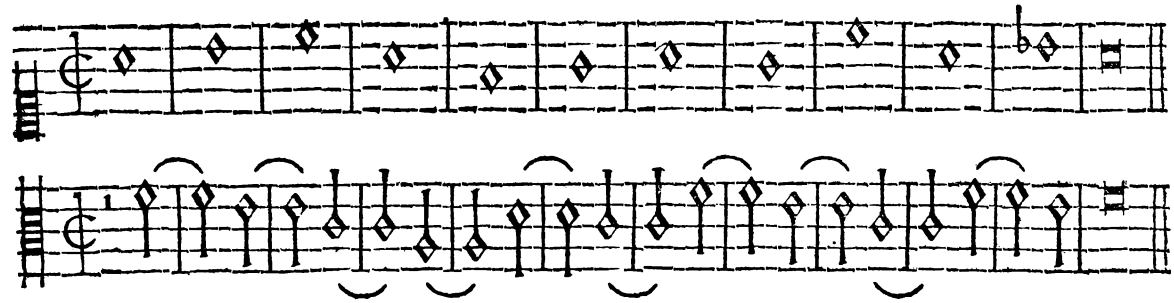
Cantus firmus.



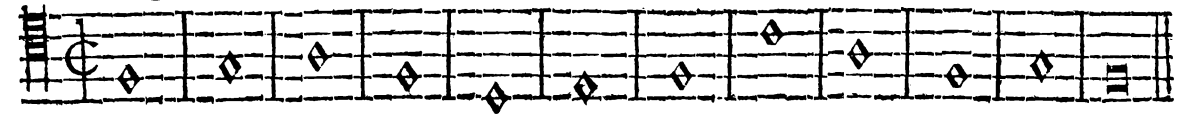


Cantus firmus.

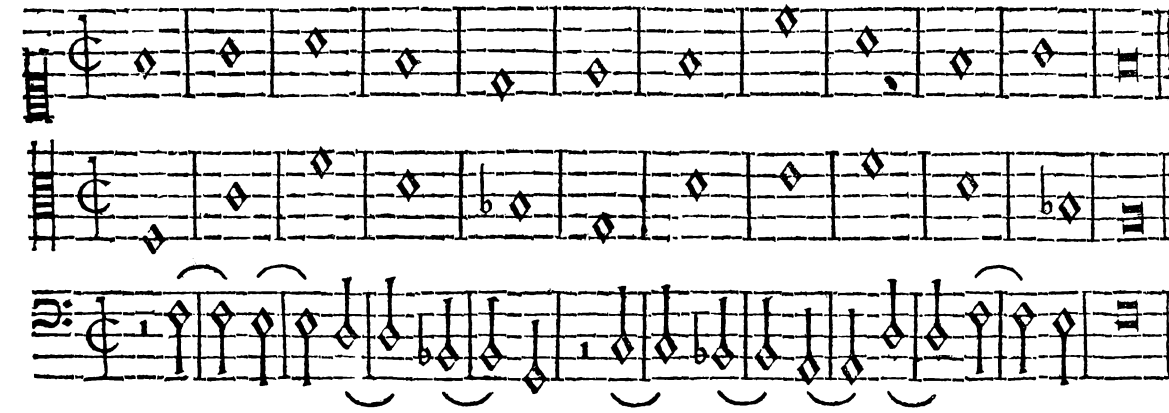




Cantus firmus.

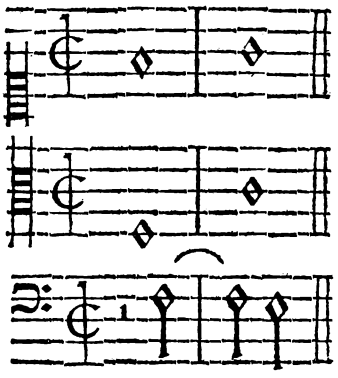


Cantus firmus.

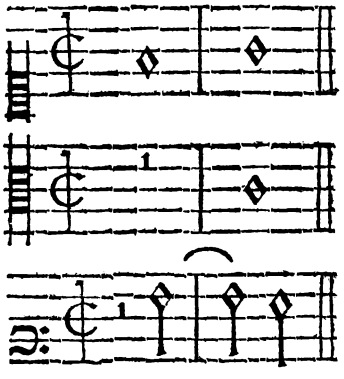


Aloyſ. In tantum exercitia hæc ad Harmoniæ rationem elaborata ſunt, quantum ligaturæ cum duabus ſemibrevibus in omnibus tactibus poſitæ permittunt: neque enim hujus ſpeciei reſtrictio Harmoniam admittit, omnibus numeris abſolutam. Præterquam, quòd hîc potior ratio ligaturarum, ut jam ſæpius diximus, habeatur, quæ tot diverſis modis hoc in exer-

exercitio reſultantes perfectam ſui conficiendi cognitionem exhibent. Quapropter exercitium hoc præcipuum Compoſitionis ornamentum, ſummopere tibi commendo. Id, quod meliùs fieri potuiſſet, eſt primus exercitii tactus, qui ſic ſe habet:



Ubi inter Altum, & Cantum occulta duarum Quintarum oritur conſecutio, quæ facilis auribus perceptu in Tricinio evitari debet, quod fiet unius pauſæ poſitione in Alto, hoc modo: ·



Joſeph. Simili juvamine ſum uſus in ejusdem exercitii Baſſi ſexto tactu; ubi ſecùs ulteriùs per ligaturarum ſeriem progrediendi poteſtatem non inveni.

Aloyſ. Induſtriosè factum eſt. Præceptum enim de ligaturis in omnibus tactibus faciendis, intelligi non aliter debet; quàm ubi facultas adeſt. Reliquos tres tonos pari exercitio percurres.

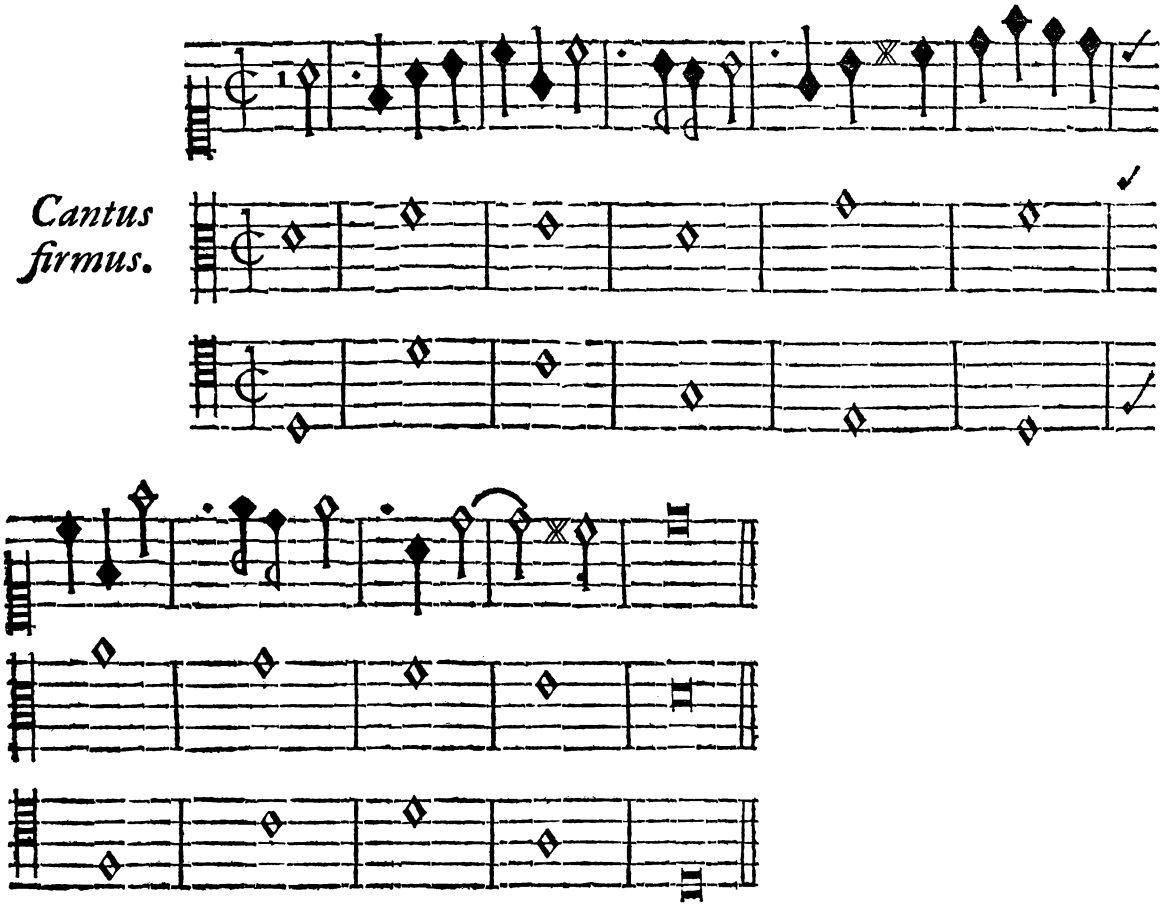
EXERCITII II.

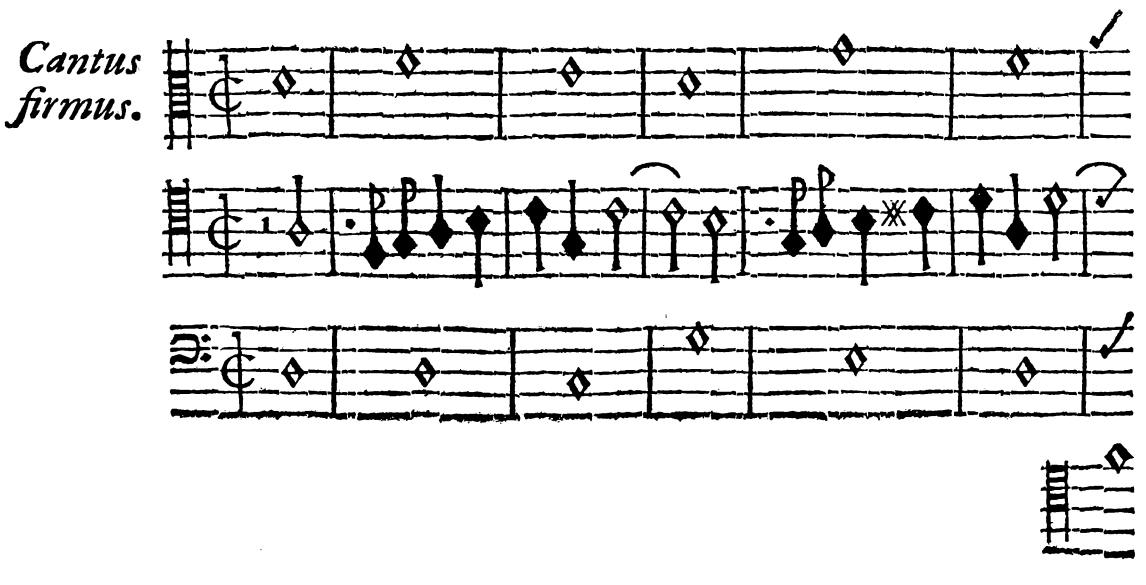
LECTIO QUINTA.

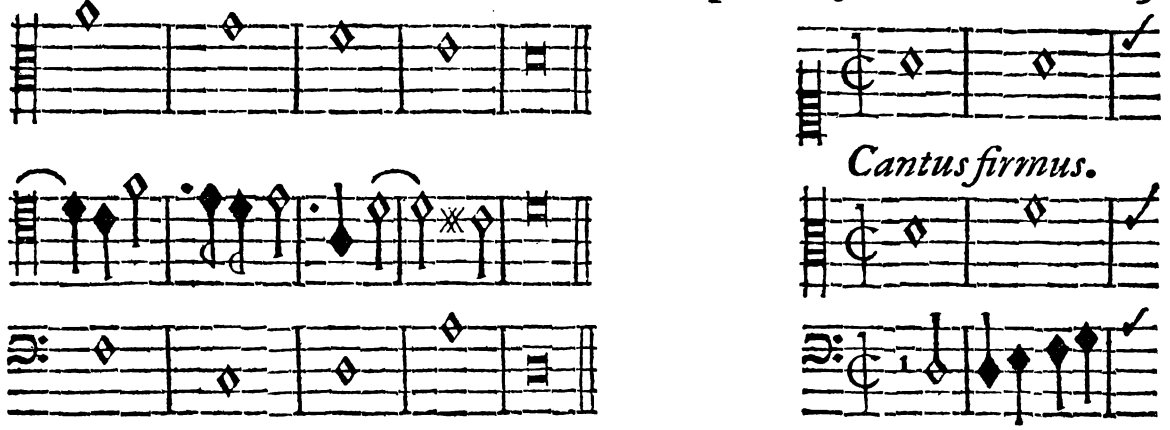
De Contrapuncto florido.

Aloyſ. Quid, & qualis hæc ſpecies ſit, ex iis, quæ de ea in Bicinio diximus, conſtare tibi ſuppono: eſſe nempè Com-

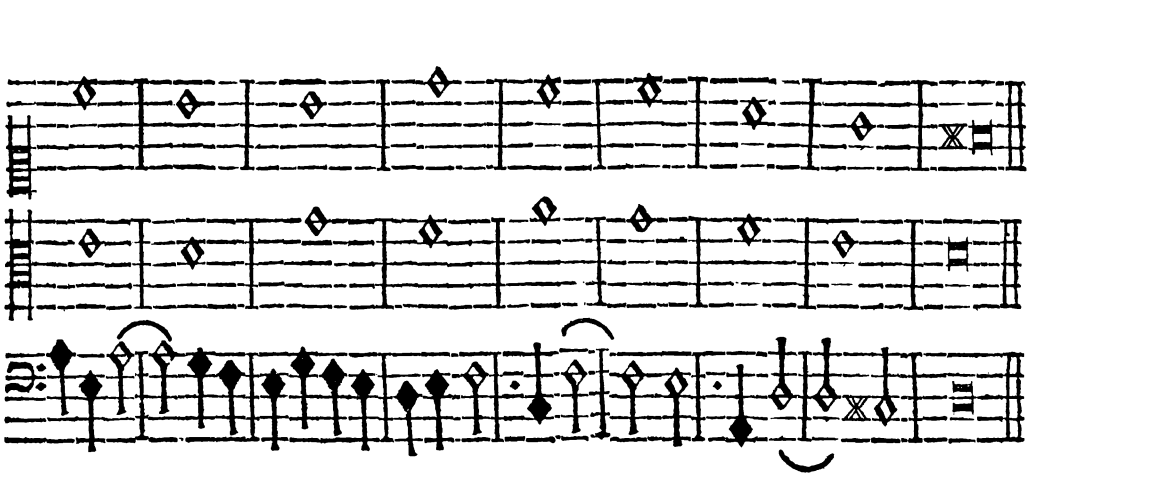
poſitionem omnium quinque ſpecierum, pulchrâ concinnaque canendi ratione ordinatam. Quomodo autem reliquarum duarum partium ſemibrevibus conſtantium, inſtituendæ ſint concordantiæ, ex Tricinii exercitationibus hucuſque ventilatis tibi jam innoteſcere minimè dubito : adeò ut hìs ulteriùs explicandis hîc immorari ſupervacaneum exiſtimem. Unde ſinè mora ad exempla procedamus.

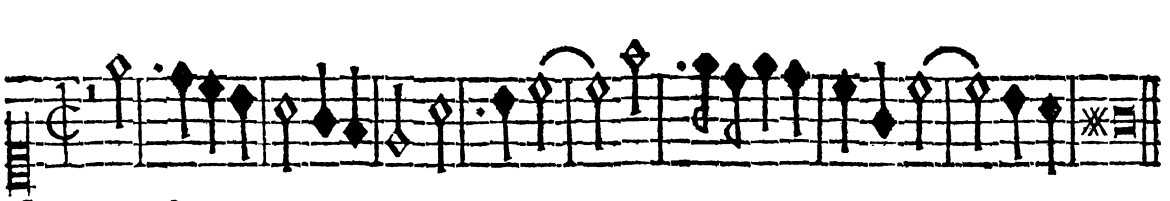




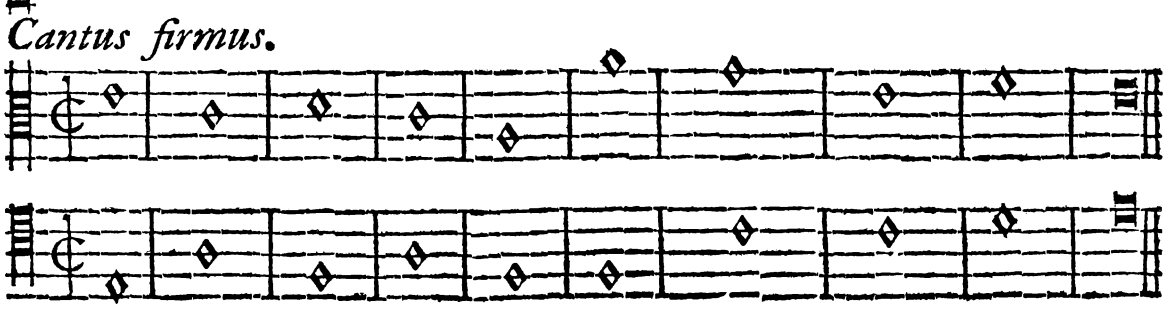


Cantus firmus.

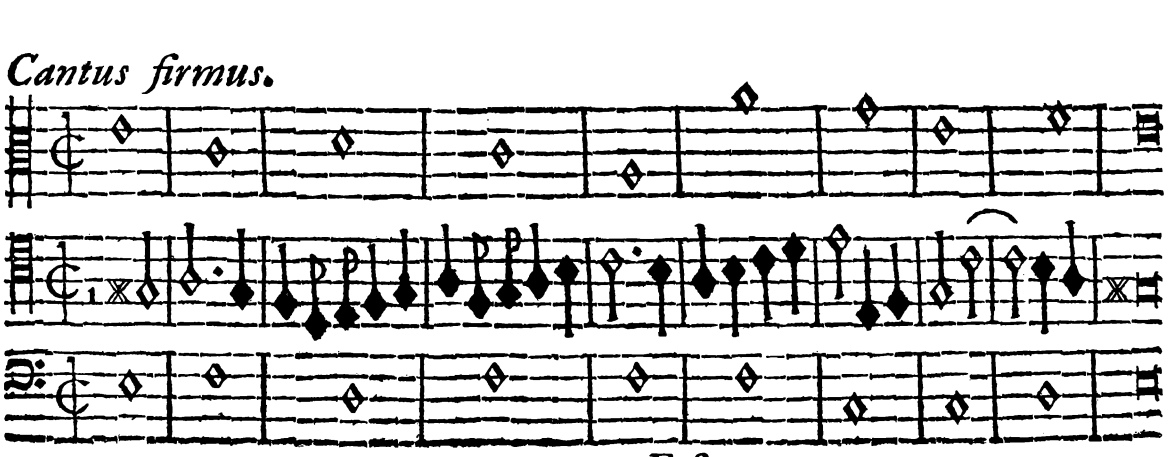


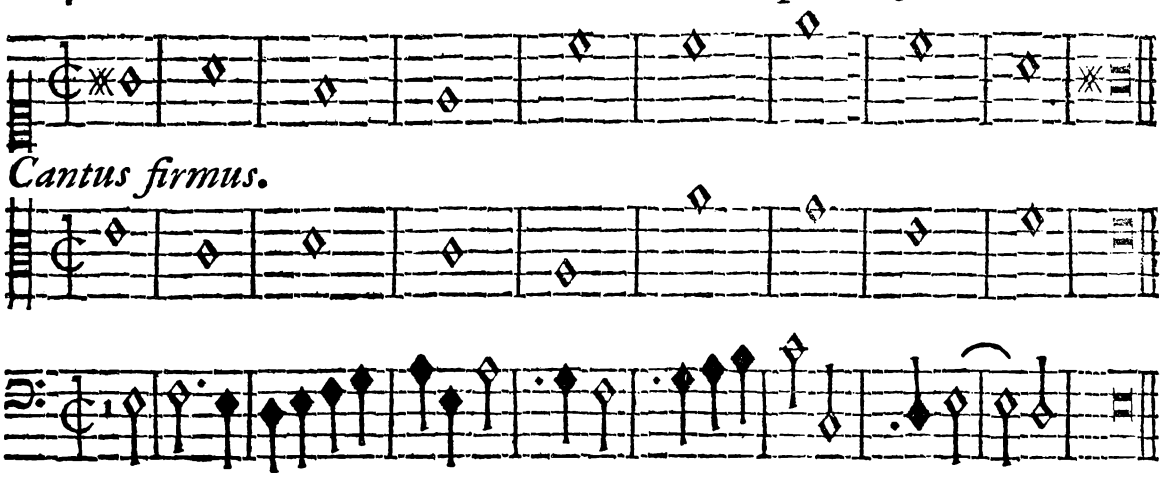


Cantus firmus.



Cantus firmus.





Aloyſ. Sufficiant pro nunc hæc exempla : ſi reliquorum quatuor tonorum exercitationes privato ſtudio , & pari diligentiâ proſequêris , perfectam hujus ſpeciei conficiendæ cognitionem facili ratione adipiſceris. Ubi animadvertendum , motum obliquum ut plurimùm in quovis tactu magnam labori huic addere facilitatem. Nunc ad Quatricinium.

EXERCITII III.

LECTIO PRIMA.

De Quatricinio,

Sive

Quatuor partium Compoſitione.

PErfectam Triadis harmonicæ rationem Tricinio , ſive trium partium Compoſitione contineri jam ſuprà dictum eſt. Inde patet, accedenti parti quartæ locum aliter non eſſe , nisì per duplicationem cujusdam Conſonantiæ in Tricinio jam poſitæ exceptis quibusdam diſſonantiarum Hypotheſibus, alio loco demonſtrandis. Tametſi ratione intervalli , ſitusque inter Uniſonum , & Octavam maxima ſit diſparitas ; reſpectu tamen vulgaris denominationis omnino nulla eſt : æquè enim Uniſonus, quàm Octava v. g. C. appellari , & Octava ferè Uniſonus repetitus æſtimari conſuevit.

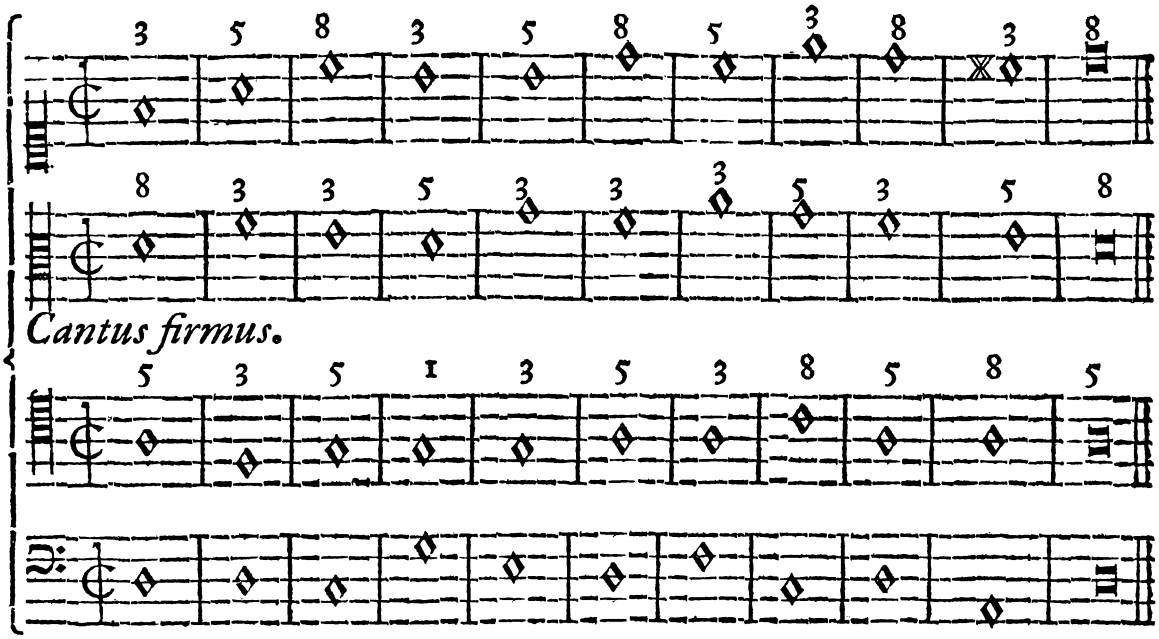
Itaque Quatricinii ſiſtema præcipuè Tertià , Quintâ , atque Octavâ conſtabit. Ubi propter vitioſas progreſſiones (quod crebriùs contingit) Octava haberi non poterit , illius loco Tertia frequentiùs , Sexta rariùs duplicanda erit. Cæterùm progreſſionum, motuumque Regulæ Libro primo præſcriptæ , quoad fieri

fieri poterit, obſerventur ; habito reſpectu non ſolùm partium ad fundamentum, verùm etiam partium ad partes inter ſe. Dixi: quoad fieri poterit, quia nonnunquam neceſſitas feret, aut ratio canendi, aut imitatio, aut ſubjecti rigor, ut Quintarum, vel Octavarum cooperta conſecutio toleranda ſit.

Interim quò minùs à communibus regulis aberrare contigerit, eò perfectior reſultabit Quatricinii Compoſitio.

Joſeph. Per caliginem hanc orationem tuam perſpicere mihi videor. Unde ad rem clariùs intelligendam, uno, vel altero exemplo mihi opus eſt.

Aloyſ. Sequenti Paradigmate mentis tuæ caligo facilè diſſipabitur.



Ne mirare, Conſonantias, vel intervalla compoſita contra morem hucusque uſurpatum numeris ſimplicibus notata ; id enim haud alium in finem faciendum putavi, quàm ut Conſonantiarum duplicatio magìs perſpicua ſe oculis exhiberet. Hanc ergo formulam imitatione perſequere ; & ſi quid adhuc dubii tibi ſupereſt, indica : ſi nihil, hunc ipſum Cantum firmum, ſingulis in partibus ſucceſſivè exiſtentem ſolitâ mutatione pertractandum aſſume.

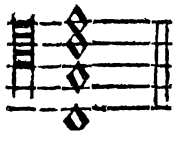
Joſeph. Intereſt ne, quænam Conſonantiarum cuilibet tribuatur parti?

Aloyſ. Intereſt vel maximè ; quod tibi ex Tricinii exercitationibus, & dictis jam innotuiſſe exiſtimo. Præterquam enim, quòd ordine naturali, ubi fieri poteſt, quælibet Conſo-

nantia proprium ſibi locum vindicet, plurimùm refert circumſpicere, an à primi tactûs ſiſtemate tali modo diſpoſito, progreſſio ad ſecundum, tertium, vel etiam quartum tactum inſtitui ritè poſſit: ſi minùs, mutanda erit primi tactûs ſtructura; atque ita collocandæ erunt Conſonantiæ, ut ad ſequentes tactus commoda, rectaque fiat progrediendi facultas.

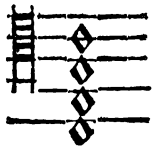
Joſeph. Qualis eſt autem, de quo dixiſti, proprius ille locus, quem Conſonantiæ ſibi vendicant?

Aloyſ. Eſt ordo ex diviſione Octavæ harmonicè inſtitutâ productus. Patet ergo ex tali diviſione primò generari Quintam, ex ulteriori Quintæ diviſione Tertiam produci: qui ordo in Conſonantiis collocandis tenendus eſt; nisi alia, nempe in ſequentes tactus progrediendi ratio, quod frequentiſſimè fiet, impediat. Subjicio exemplum, naturalem Conſonantiarum ordinem exhibens:



Vides primo loco Quintam poſitam, generatam ex Octavæ diviſione: Secundò Octavam per ſe exiſtentem: tertiò Tertiam, ſive Decimam per Quintæ diviſionem productam.

Joſeph. Secundùm ſiſtema hodiernæ noſtræ Claviaturæ videtur Tertia primo loco, atque ante Quintam eſſe ponenda, proinde Quatricinii ſiſtema ſequenti ordine collocandum.



Aloyſ. Videtur quidem; ſed re ipsâ non eſt ita; Nam præterquam, quòd ordinis judicium à Diviſione, non à Claviaturæ diſpoſitione ſumendum ſit, accedit, quòd Tertia in loco gravi, proximoque parti fundamentali poſita confuſum, & obfuſcatum edat ſonum; atque quò majores fuerint termini, ſive numeri intervallum aliquod conſtituentes, eò acutiorem ejusdem intervalli fore ſonum: inde quoque acutiorem ſibi vendicare locum. Porrò termini conſtitutivi Quintæ ſunt, 2. 3. qui per Additionem uniti dant. 5. Termini verò Tertiæ ſunt 4. 5. uniti faciunt. 9. Inde naturali ratione Quintam in graviori, Tertiam in acutiori loco ponendam eſſe conſtat.

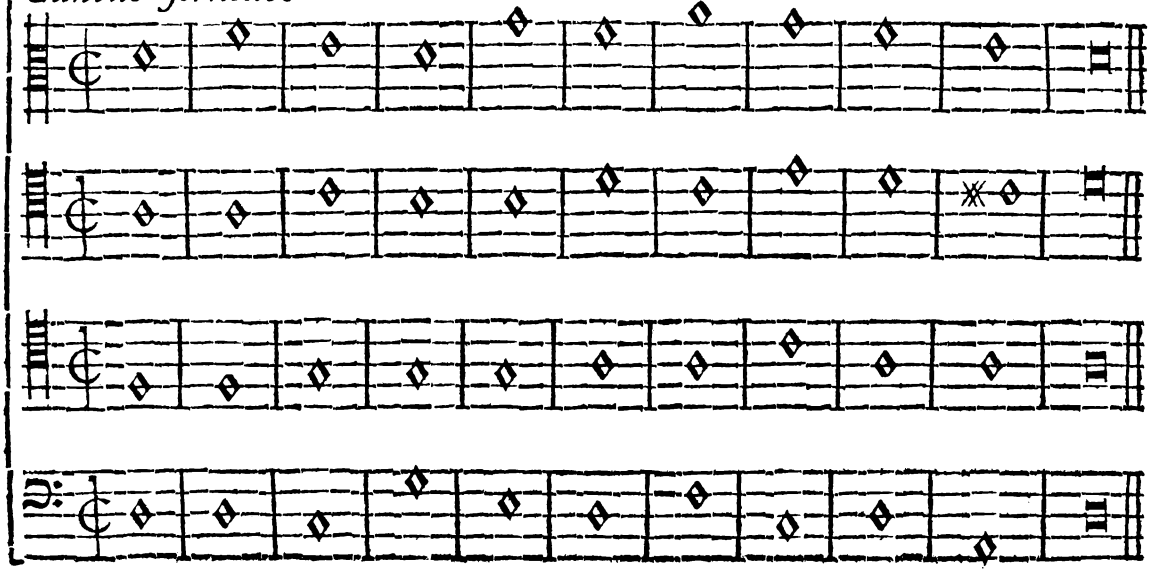
Per-

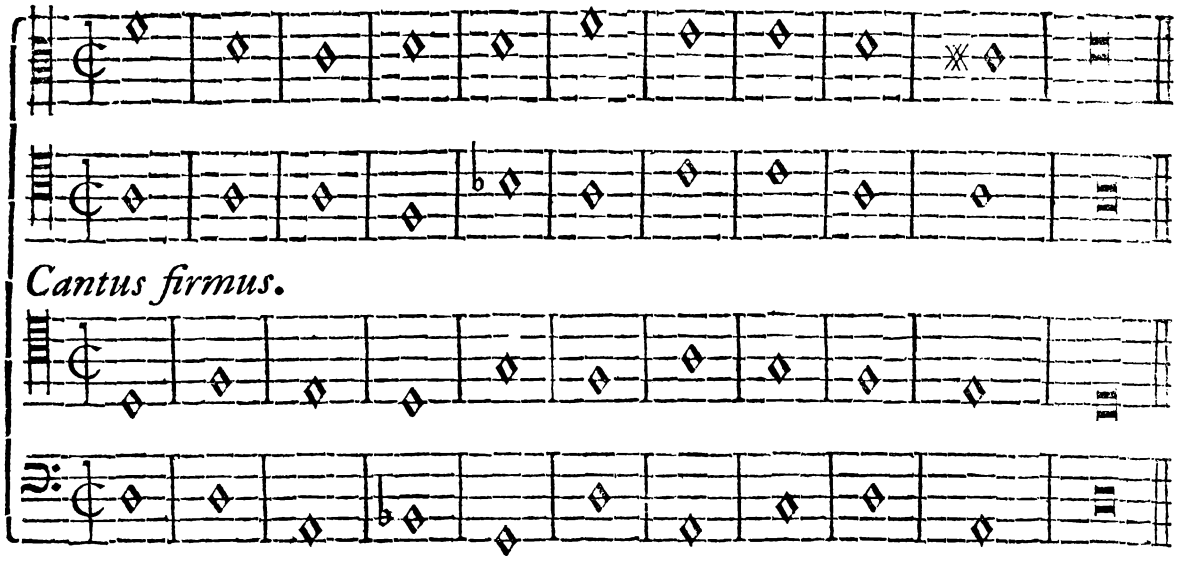
Perge nunc, ſi nihil dubii tibi reſtat, ad reſtantes hujus, & reliquorum tonorum lucubrationes, omnium tactuum ergaſtula circumſpiciendo, comparandoque partes ſingulas ſingulis, ne quid regulis adverſum obrepere contingat: ad quod perficiendum magnâ circumſpectione opus eſt; ubi animadvertendum, ut non ſolùm partes cum Baſſo, ſive parte fundamentali, verùm etiam partes mediæ inter ſe ad regularum tenorem ritè concordent.

Joſeph. Ex præcedenti Quatricinii exemplo comperi, inter partes medias nonnunquam Quartam evenire, quam diſſonantiam eſſe ſtatuiſti, quamque prohibitam in Compoſitione meris ſemibrevibus conſtante affirmâſti; quod absque ſcrupulo præterire non potui.

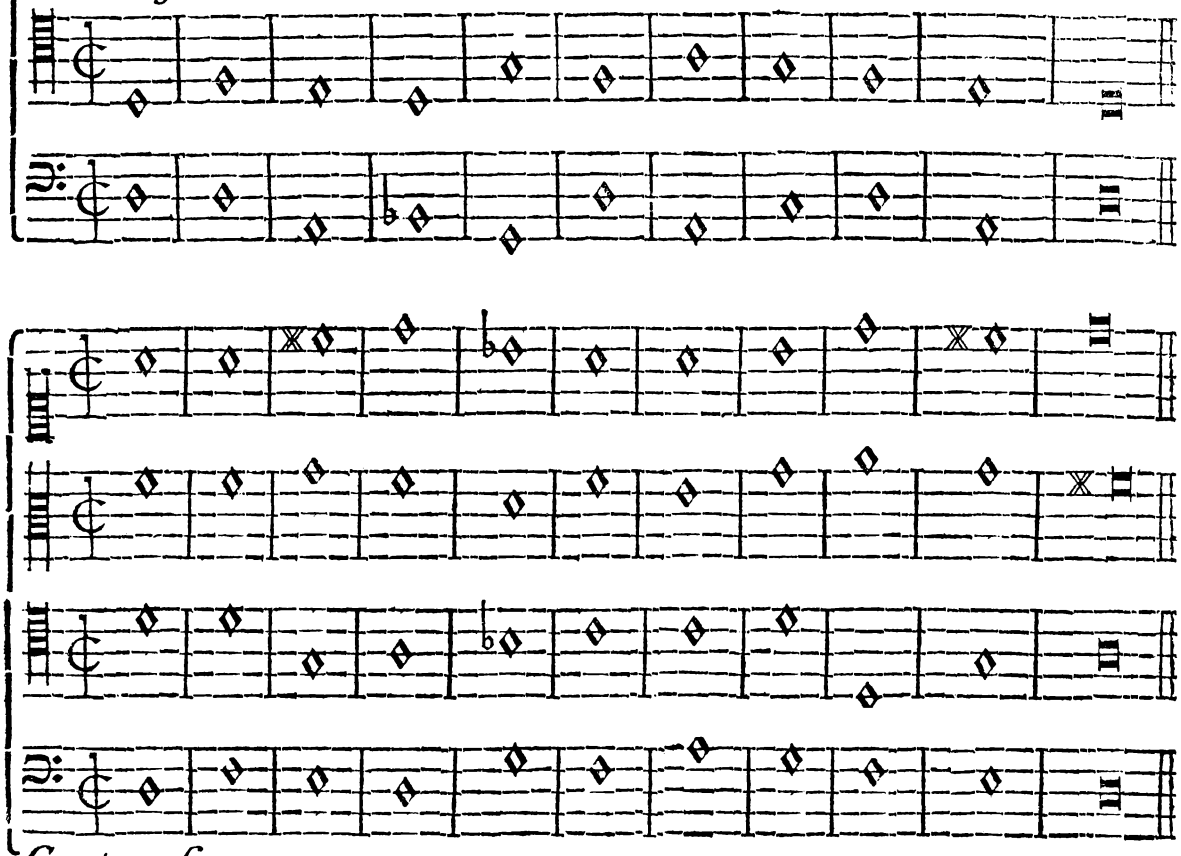
Aloyſ. Rectè quidem. Verùm recordandum eſt, naturam Conſonantiarum, diſſonatiarumque habito reſpectu ad partem fundamentalem metiendam eſſe; quidquid inter partes medias inde eveniat: modò alia abſurda, ut conſecutio duarum Quintarum, aut Octavarum evitetur. Cæterùm attendendum eſt, quò contractiores in anguſtum partes, eò perfectiorem reſultare Harmoniam, juxta illud: Vis unita fortior. Si quid ardui tibi objicietur, ùt fieri ſecùs haud poteſt; cogita ad virtutem per aſpera aſcendendum eſſe: neque Athletas absque adverſario ad Olympia deſcendere; Indefeſſo ſtudio, conſtantiâ, ſcutoque patientiæ in certamine opus eſſe.

Cantus firmus.





Cantus firmus.



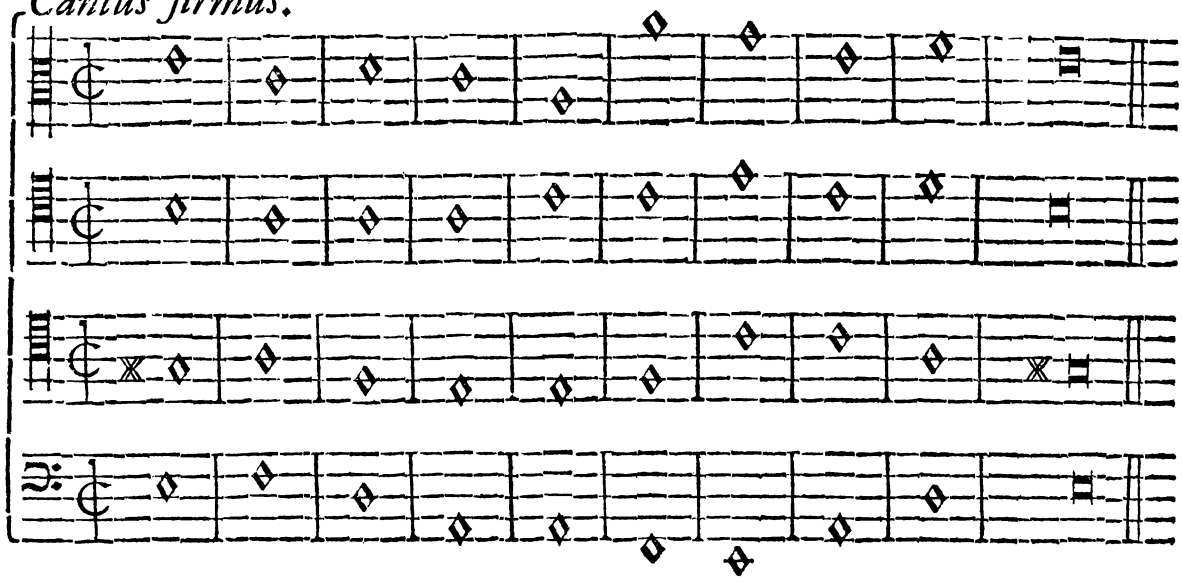
Cantus firmus.

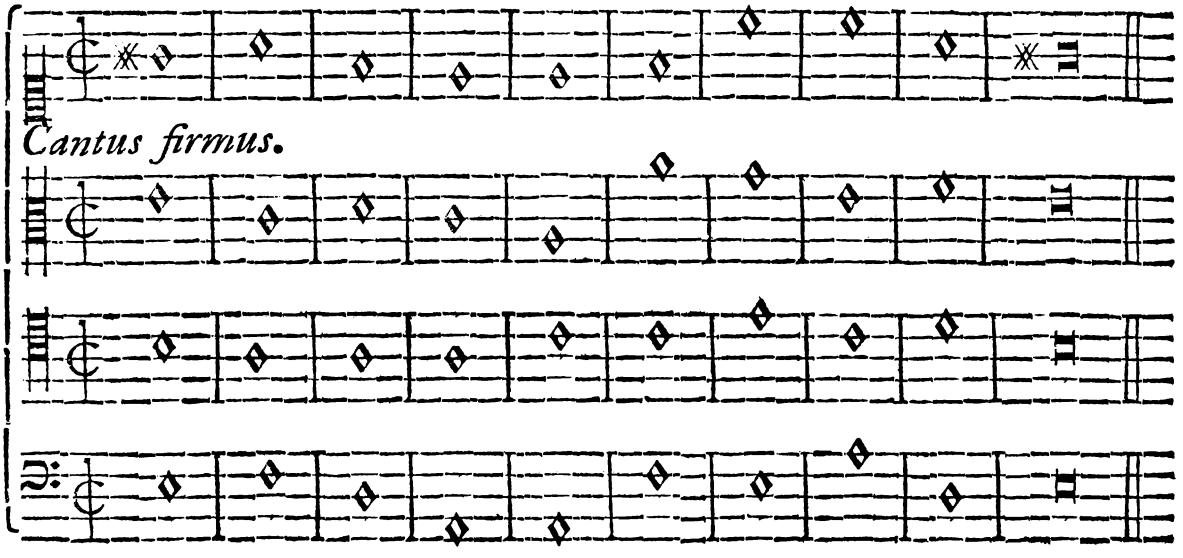
Joſeph. Non ſinè hæſitatione in primis duobus exemplis partem Tenoris contra admonitionem tuam ita Baſſo appropinquavi, ut Tertiis in gravi conſiſtere plerumque contingat; quod feci, quia aliter fieri poſſe, non inveni, propter neceſſitatem Cantûs firmi in omnibus quatuor partibus collocandi. Quapropter ea cenſuræ tuæ, correctionique ſubmitto.

Aloyſ. Verum eſt, ſtante Cantûs firmi neceſſitate, Paradigmata illa exercitii gratiâ tantum inſtituta fieri non potuiſſe, ſecùs res ſe habebit, ubi inventio à proprio arbitrio tuo dependet. Quantum autem utilitatis exercitia hæc Studioſis afferant, ſucceſſu temporis admirabundus comperies. Duorum adhuc tonorum exempla ſolitâ quadruplici Cantûs firmi mutatione perficienda reſtant. Perge.

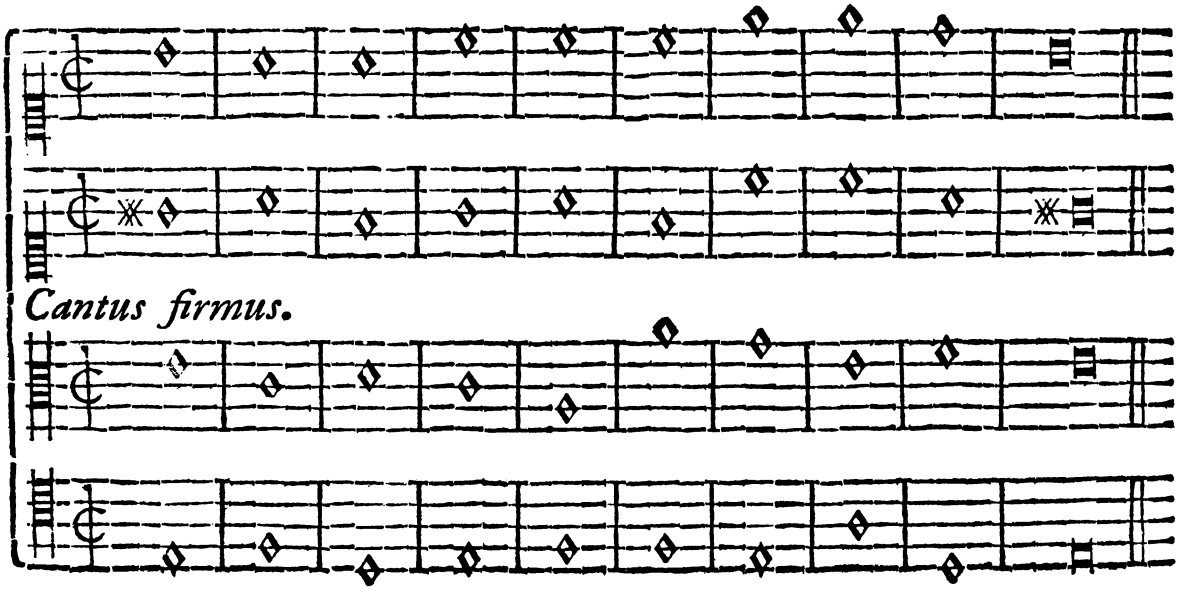
Can-

Cantus firmus.

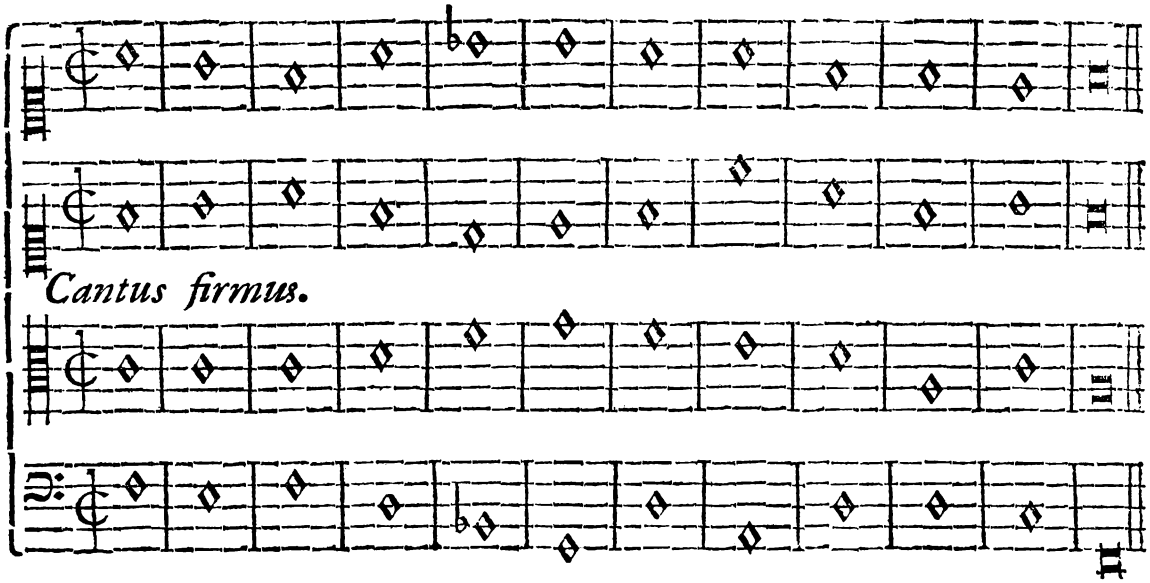


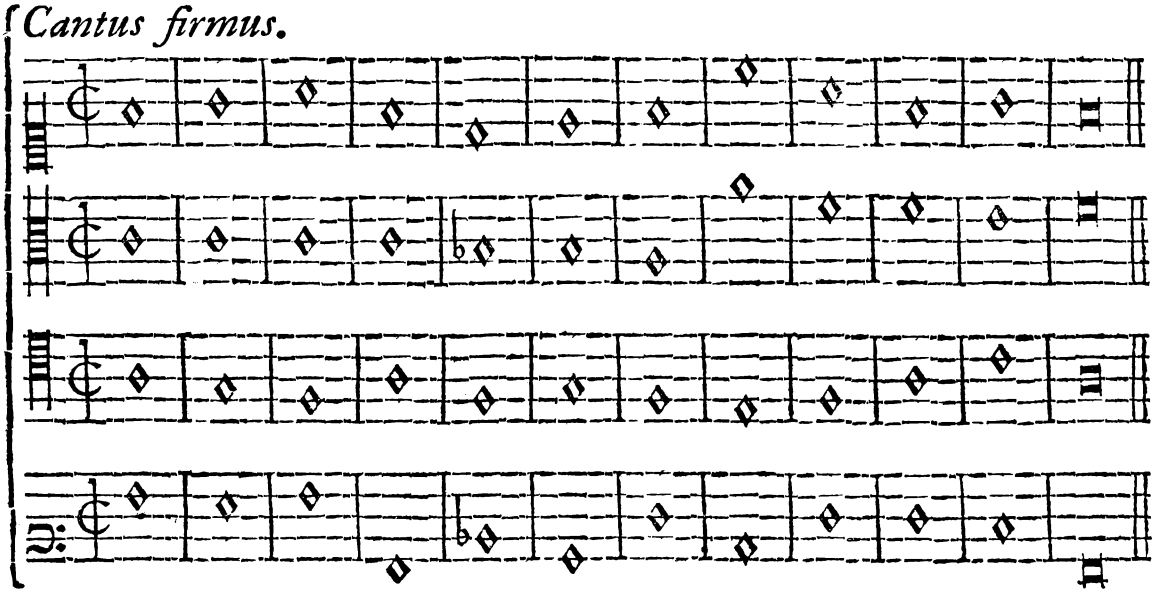


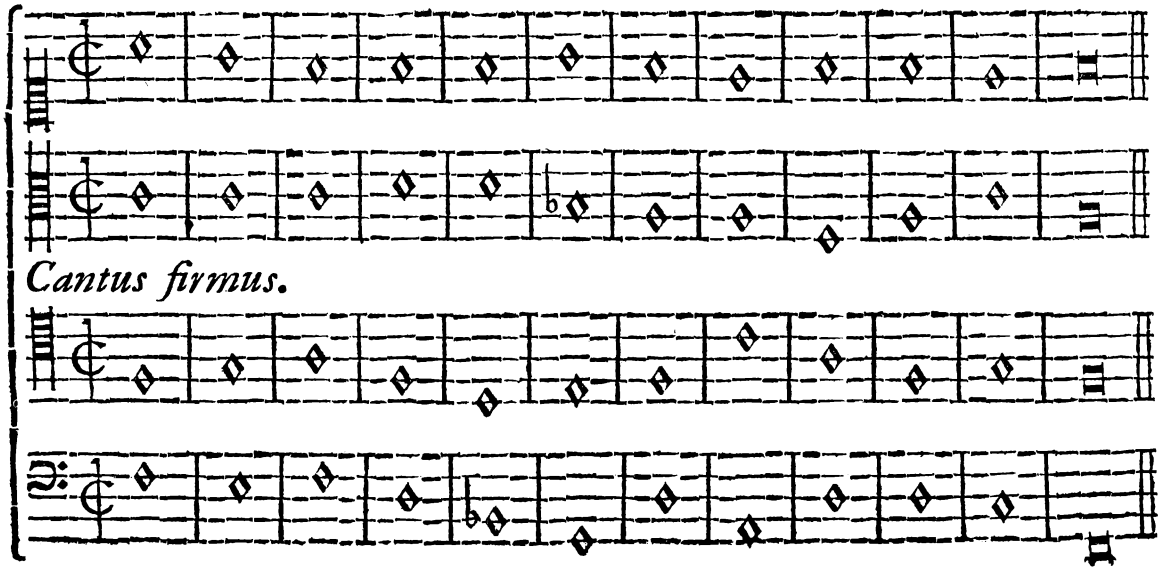
Cantus firmus.

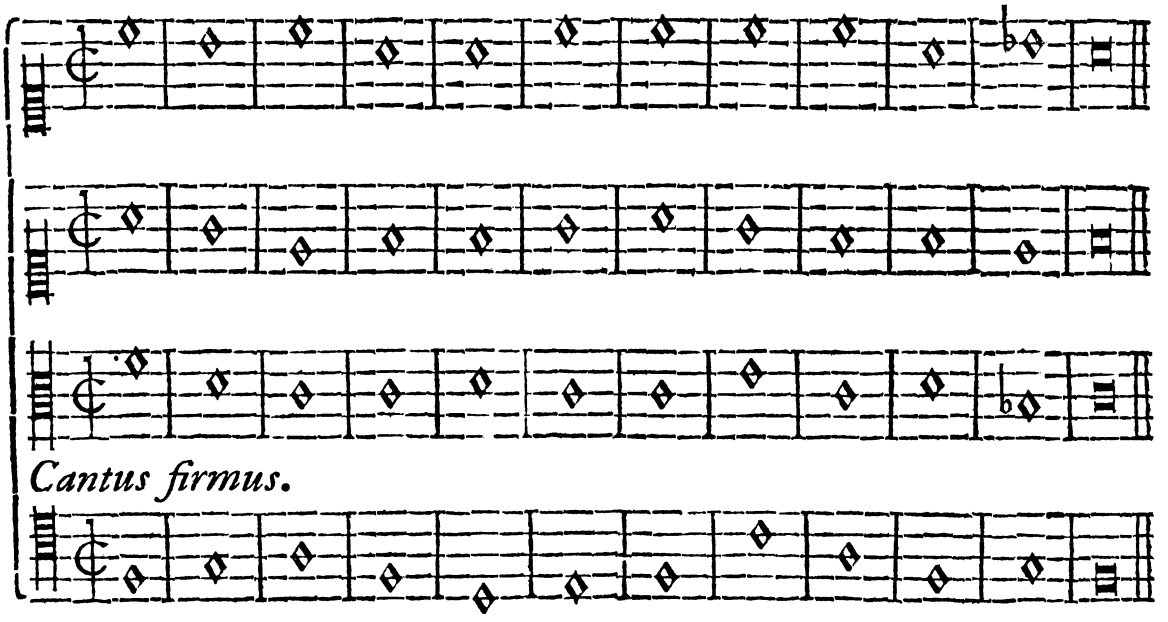


Cantus firmus.


Cantus firmus.


Cantus firmus.


Cantus firmus.



Hæc exempla utcunque bene facta ſunt : neque immutabilis Cantûs firmi neceſſitas admittit , ut compoſitio talis ad motuum, aliarumque regularum rigorem ad amuſſim elaborari poſſit , ùt facilè fit in compoſitione libera. Reliquorum trium tonorum exempla pari ratione quadruplicique Cantûs firmi poſitione perficienda ſunt.

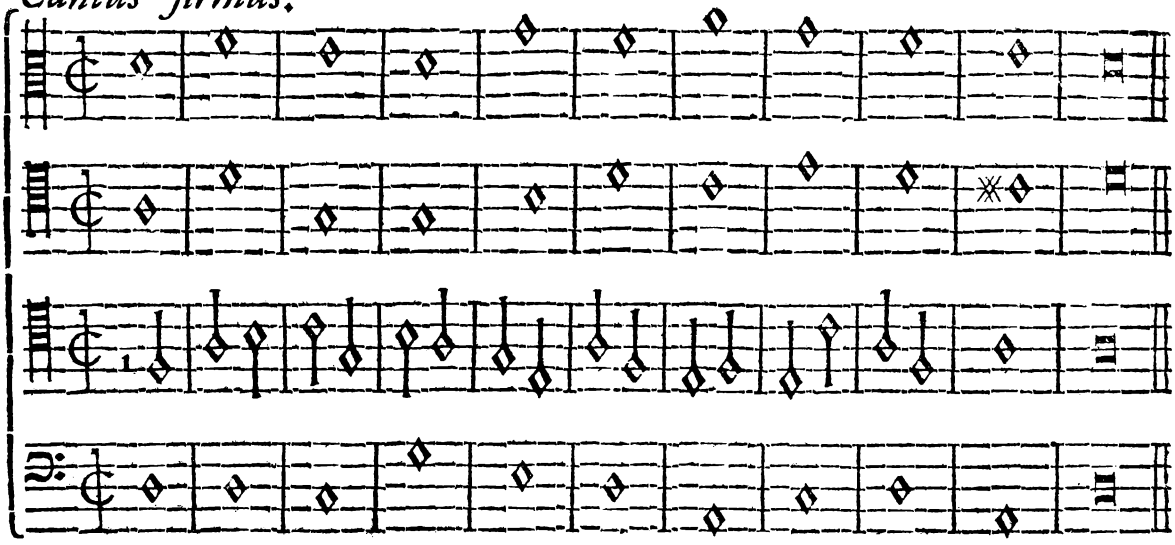
EXERCITII III.

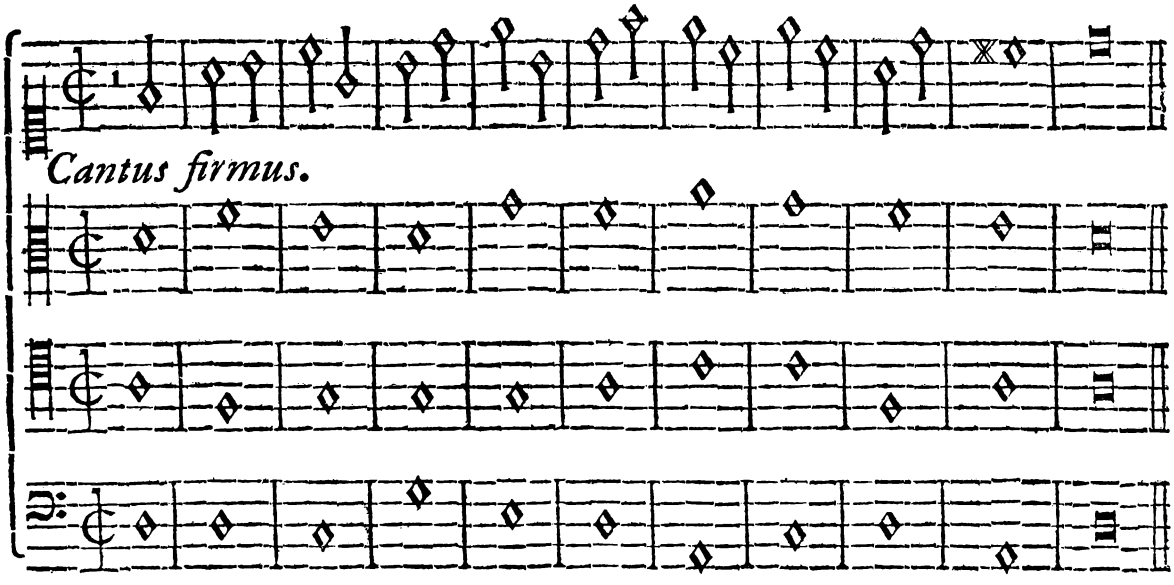
LECTIO SECUNDA,

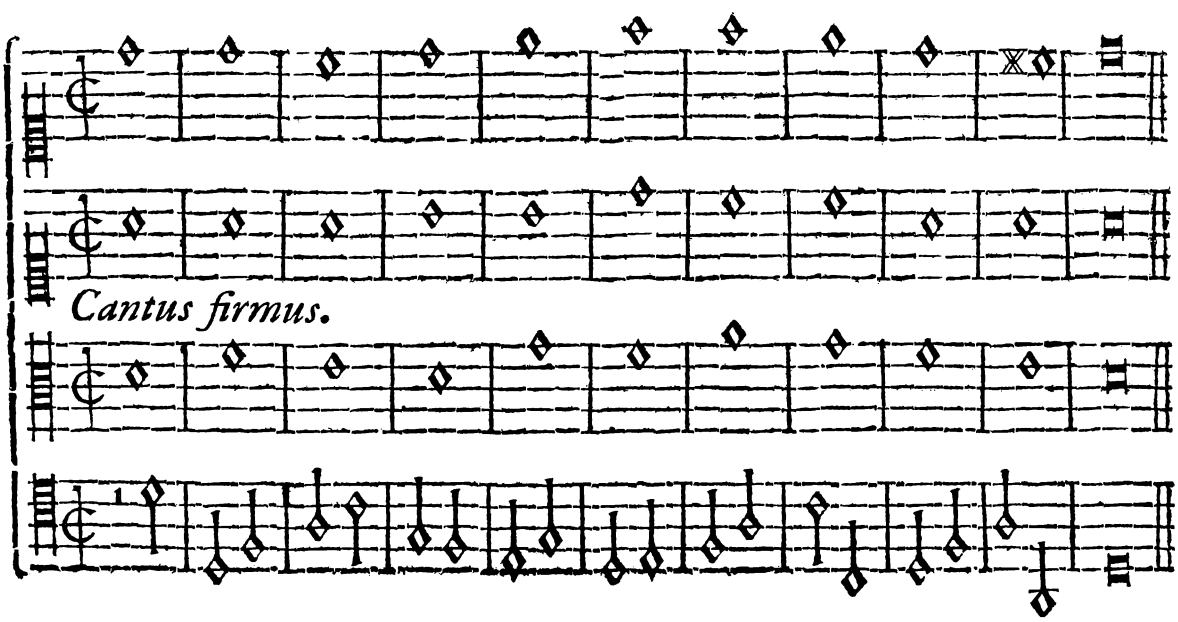
De Minimis contra Semibrevem.

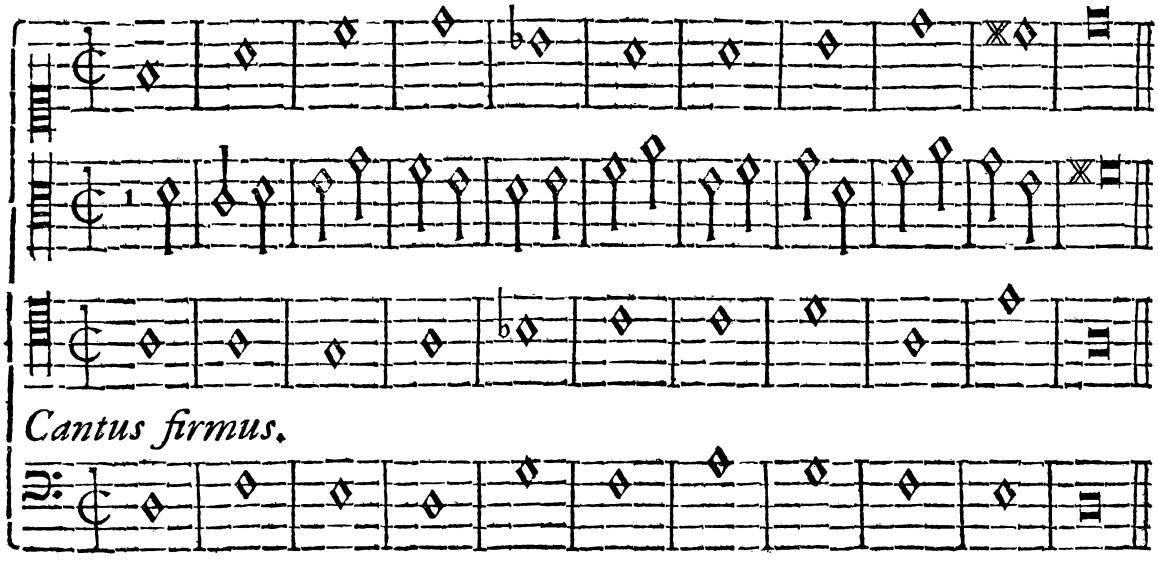
Hîc in memoriam revocare neceſſe eſt , quæ ſuprà de hac Contrapuncti ſpecie in Tricinio diximus ; quæ omnia in hac Quatricinii compoſitione quoque tenenda ſunt : neque alia differentia eſt, quàm quòd ibi duæ Minimæ cum duabus ſemibrevibus , hîc verò cum tribus concordare debeant : obſervatis de cætero , quæ de Quatricinio Notæ contra Notam dicta ſunt : quantum tamen reſtrictum hujus ſpeciei ligamen permittet. Ad exercitium exemplorum perge.

Cantus firmus.









Joſeph. Difficultate plenam experior hanc Contrapuncti Speciem, nec ulla difficilior hucuſque mihi viſa fuit, ità ut penultimam eâ lege nullo modo proſequi potuerim.

Aloyſius. Ità eſt. Verùm hujus rei gravitas oritur ex obligatione ponendi duas Minimas contra tres Semibreves: non alium in finem inſtituta, quàm ut concordandi ſcientiam adipiſcaris, teque cautum, circumſpectum, & attentum in ſtruendis Concordantiis reddat. Inde mirum non eſt, in quibusdam Hypotheſibus proſequendi facultatem non reperiri: neque in ullo libero componendi genere uſuveniet, ut tanta tactuum ſeries hac lege protrahenda ſit. Non enim usûs, ſed exercitii gratiâ lectiones hæ adinventæ ſunt: quemadmodum Syllabizzatio à legere ſciente non ampliùs practicatur; ità quoque Contrapuncti Species ad addiſcendum ſolummodo præſcribuntur. Cætera tonorum exempla domeſtico ſtudio tuo committo.

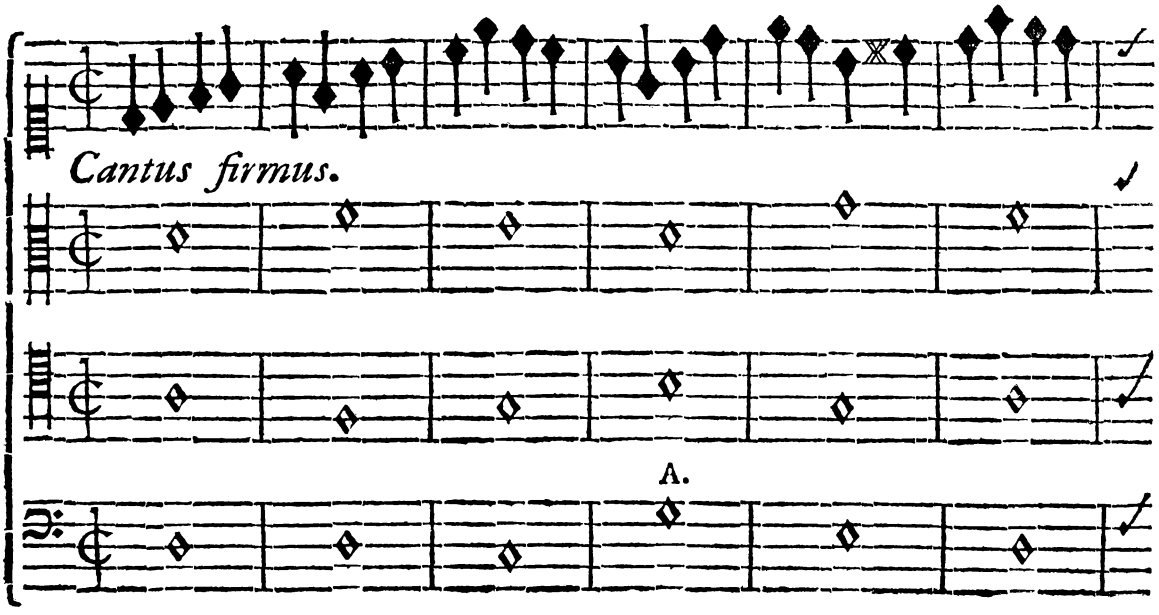
EXERCITII III.

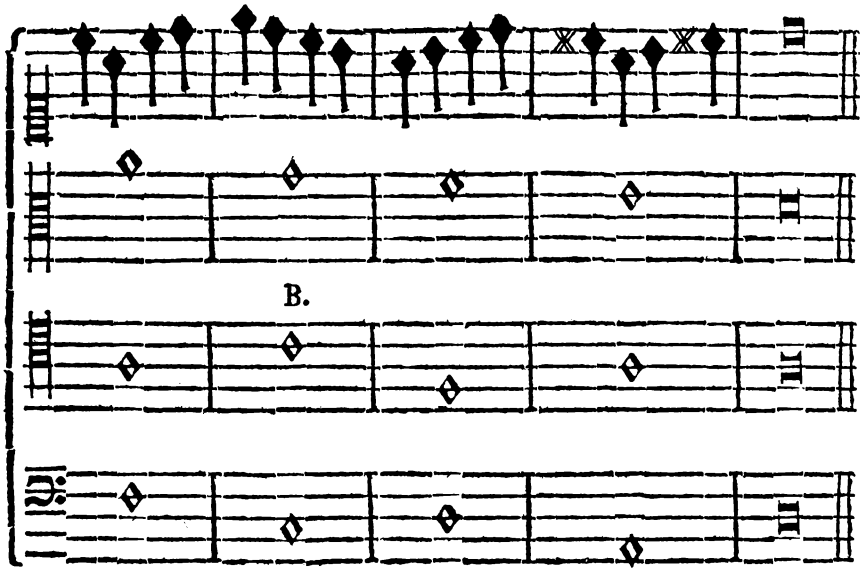
LECTIO TERTIA,

De Semiminimis contra Semibrevem.

QUæ hujus Speciei requiſita ſint, ex iis, quæ de hac in compoſitione duarum, triumque partium, dicta ſunt, petantur: adeò ut hic nihil aliud addendum ſit, præter Concordantiæ diſparitatem. Quemadmodum enim in Bicinio Concordantia cum una Semibrevi, in Tricinio cum duabus inſti-

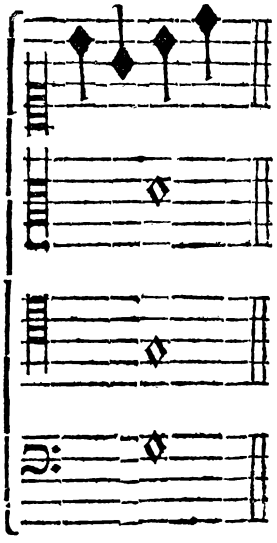
tuenda eſt : ita in hac Quatricinii Compoſitione quatuor Semiminimæ cum tribus Semibrevibus juxta Harmoniæ regulas aliunde tibi notas concordandæ ſunt. Exemplis res clarior apparebit.





Joſeph. Quare (pace tuâ Magiſter interrogo) in quarto tactu Tertiam duplicâſti? Videtur enim poſito, loco unius Tertiæ Uniſono in parte Tenoris ſequenti modo fieri potuiſſe.

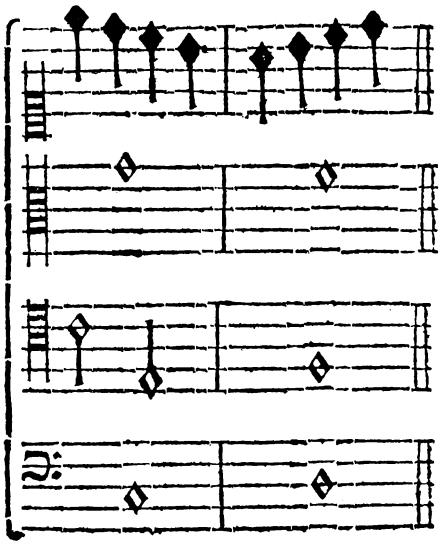




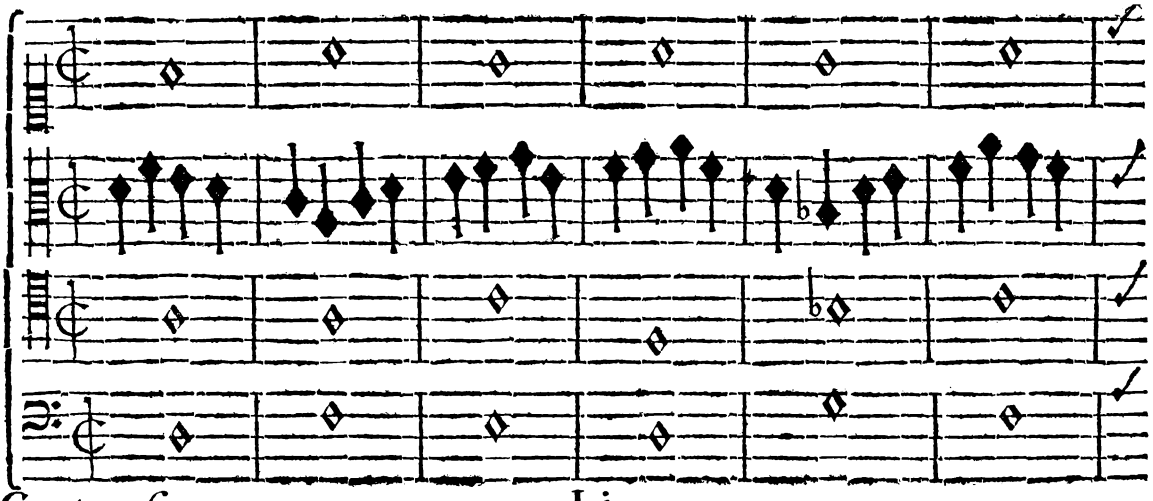
Aloyſ. Reſpondeo, potuiſſe quidem ità fieri; verùm præterquàm, quòd Uniſono in Theſi poſito Compoſitionis plenitudini haud parùm dematur; accedit, quòd Tertia, ſeu Decima in parte Cantûs utpote vagabunda, manca foret; quia non continuò audiretur. Quid ſecundum dubii ſignum B. indicat?

Joſeph. Videtur progreſſio illa inter Altum, & Tenorem vitioſa, quia de perfecta ad perfectam motu recto proceditur.

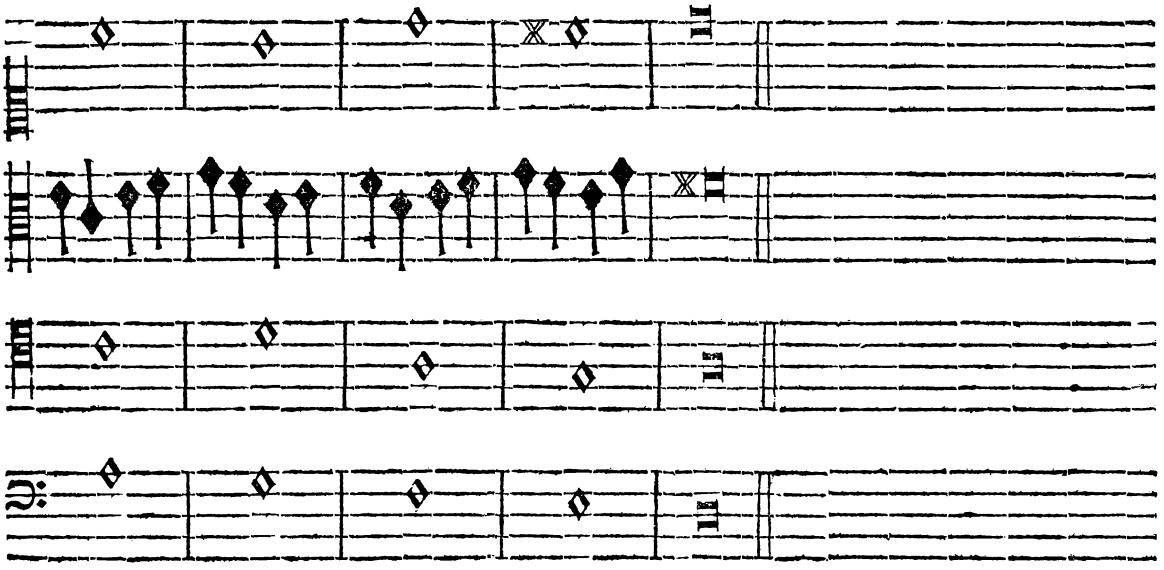
Aloyſ. Dico, progreſſionem illam ob Semibrevium neceſſitatem aliter fieri non poſſe, ideoque tolerandam eſſe, quæ facilis emendationis foret, ſi Tenoris Semibrevis dividi ſequenti modo poſſet.



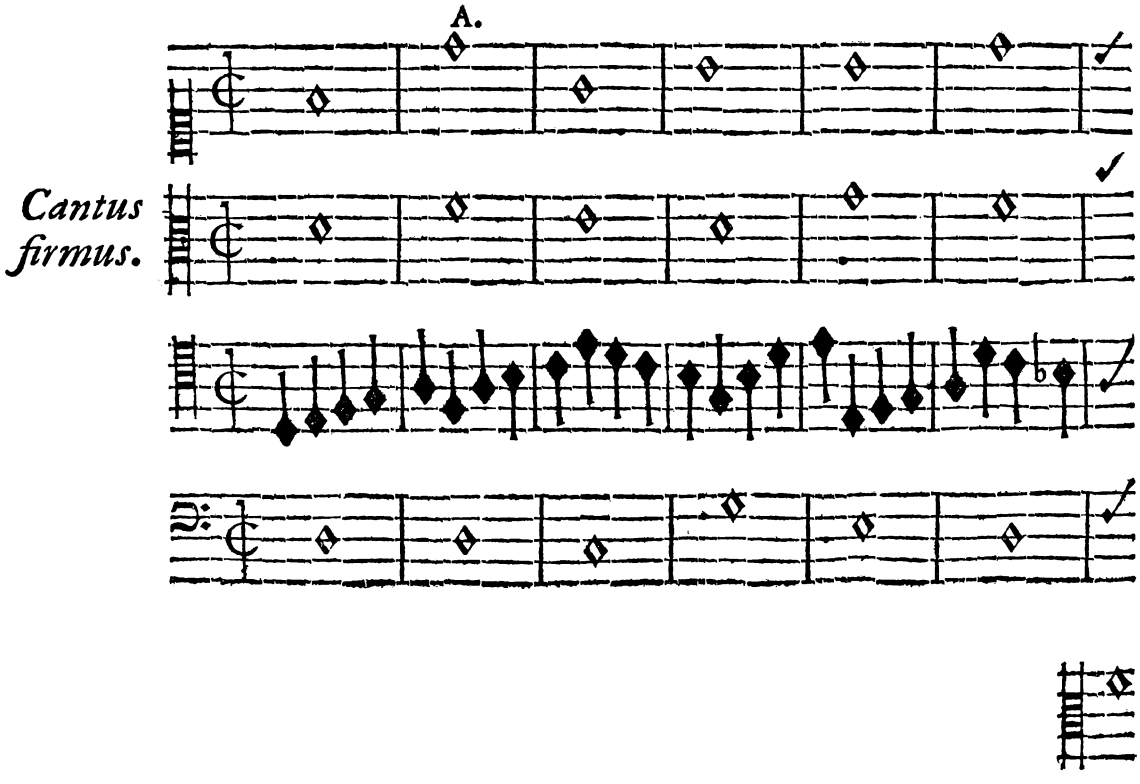
Quod etiam de priorum Specierum exemplis intelligi volo, in quibus multa reperiuntur, quæ abſque Semibrevium neceſſitate tanquam vitioſa rejicienda forent. Nunc ad reliqua exempla variatâ Cantûs firmi collocatione progredere.

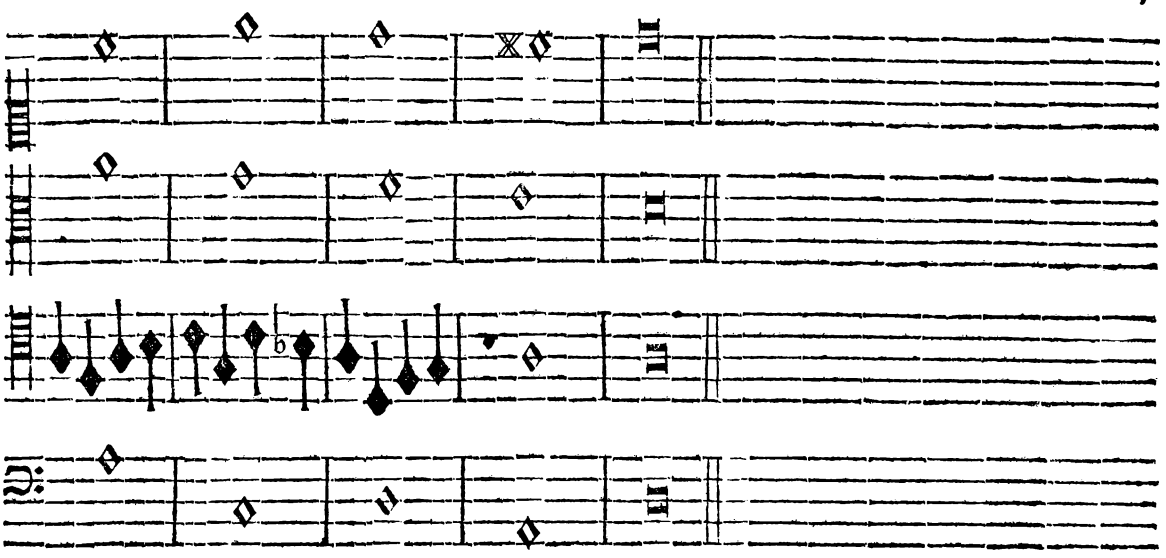


Cantus firmus.



Aloyſ. Egregium, Joſephe, hoc exemplo profectûs tui ſpecimen dediſti: quô prodis, nihil ex his, quæ per tot Lectionum curſum dicta ſunt, memoriâ tibi excidiſſe; quia primâ Semiminimâ ad Harmoniæ completæ rationem poſitâ, cum reliquis tribus hinc inde vagando planâ viâ in ſequentem tactum ingreſſus es, cæteraque Harmoniæ, ſpecierumque præcepta ritè obſervâſti: quod fit, quum Theſis, ſive cujusvis tactûs principium completâ Harmoniâ, id eſt, Tertia, & Quintâ proviſum eſt. Perge.

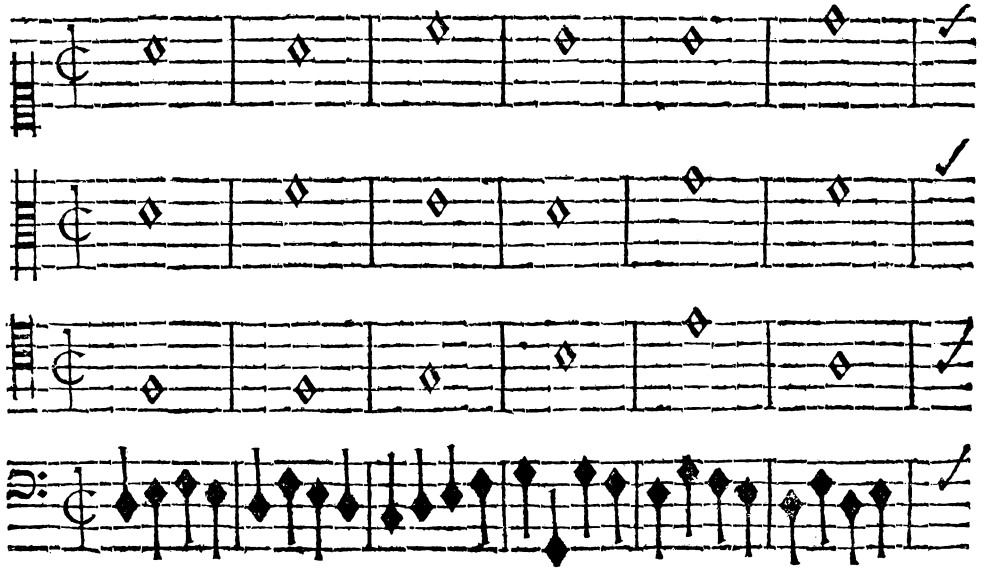


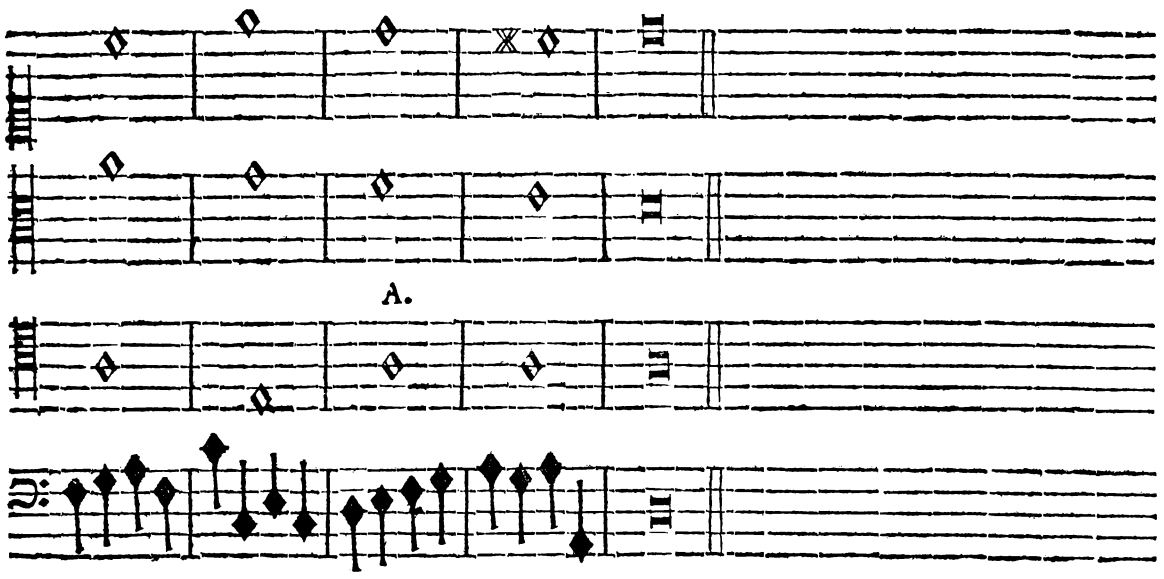


Aloyſ. Quid ſibi vult illa Litera A. in cantûs ſecundo tactu poſita ?

Joſeph. Non nihil ſcrupuli mihi movet progreſſio illa de Conſonantia perfecta ad perfectam motu recto, id eſt de Quinta ad Octavam : eò magìs, quòd partibus extremis evenire contingat.

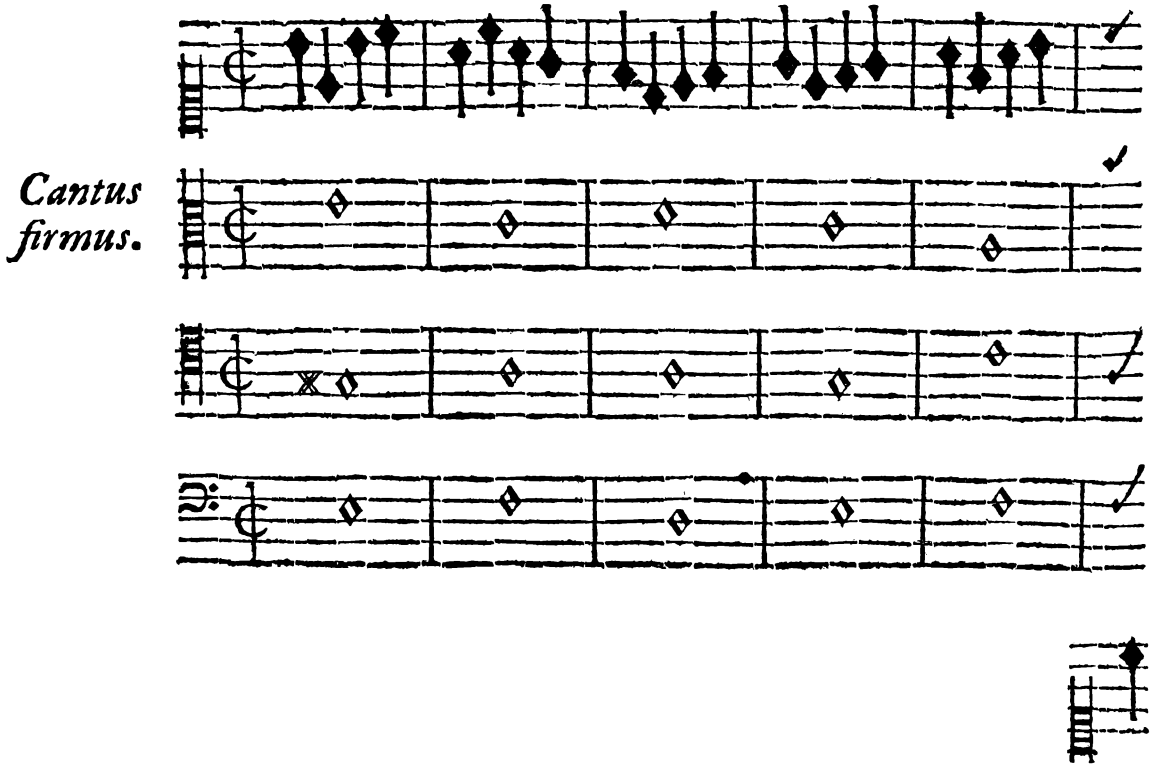
Aloyſ. Jam paulò ante dixi , iterumque repeto, ſimiles progreſſiones ſubinde neceſſitati Semibrevium condonandas eſſe : quippe quum ne in libero quidem componendi genere ſemper evitari poſſint : quæ tamen in partibus mediis, quàm in extremis, ùt rectè animadvertiſti, tolerabiliores erunt.

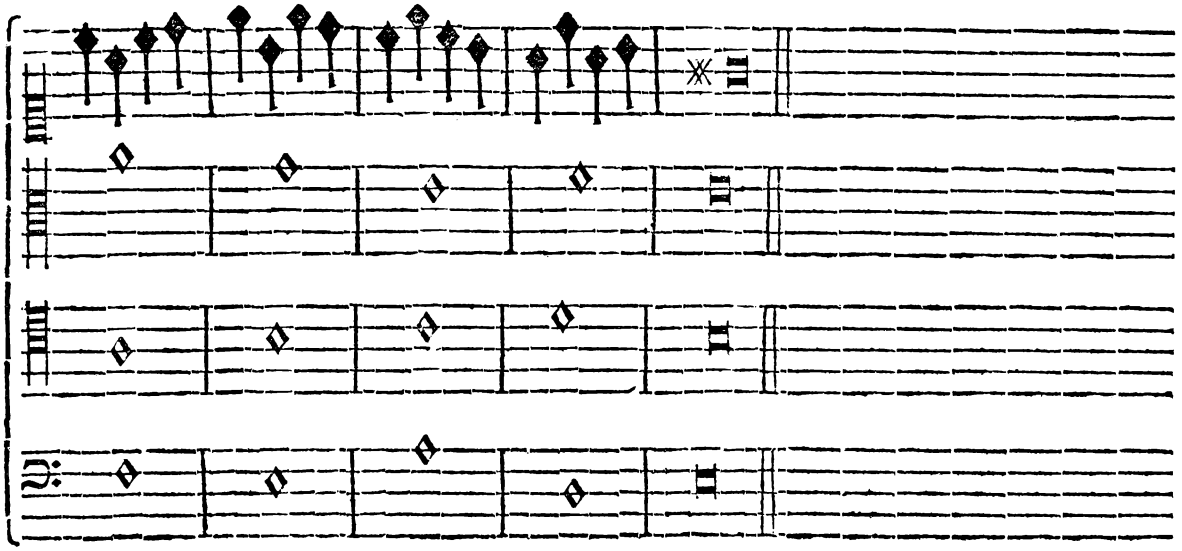


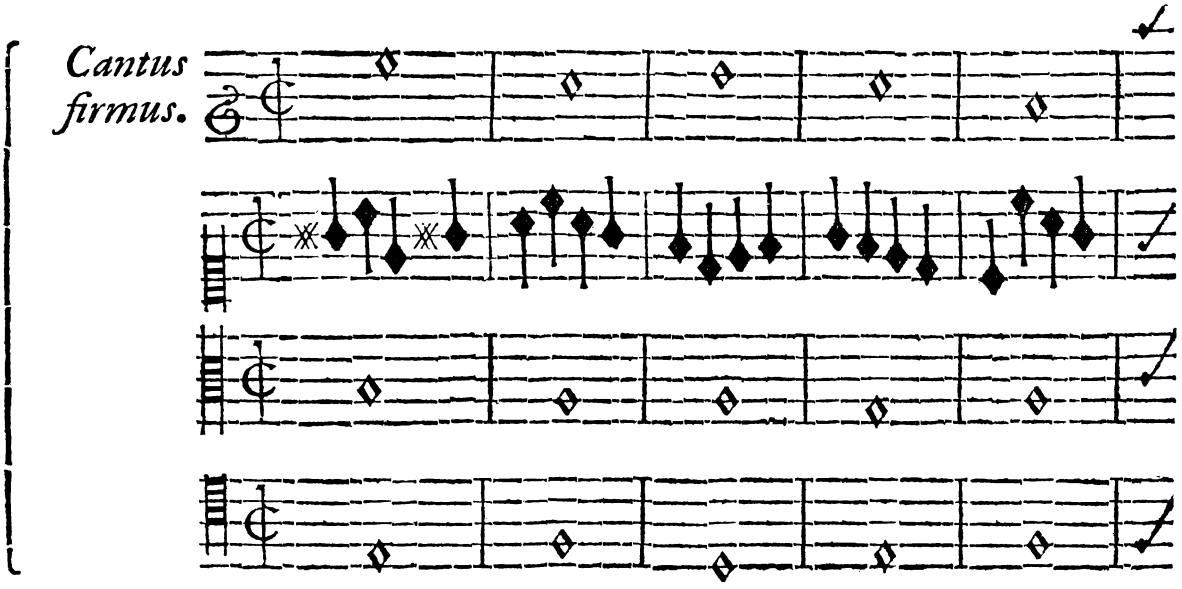


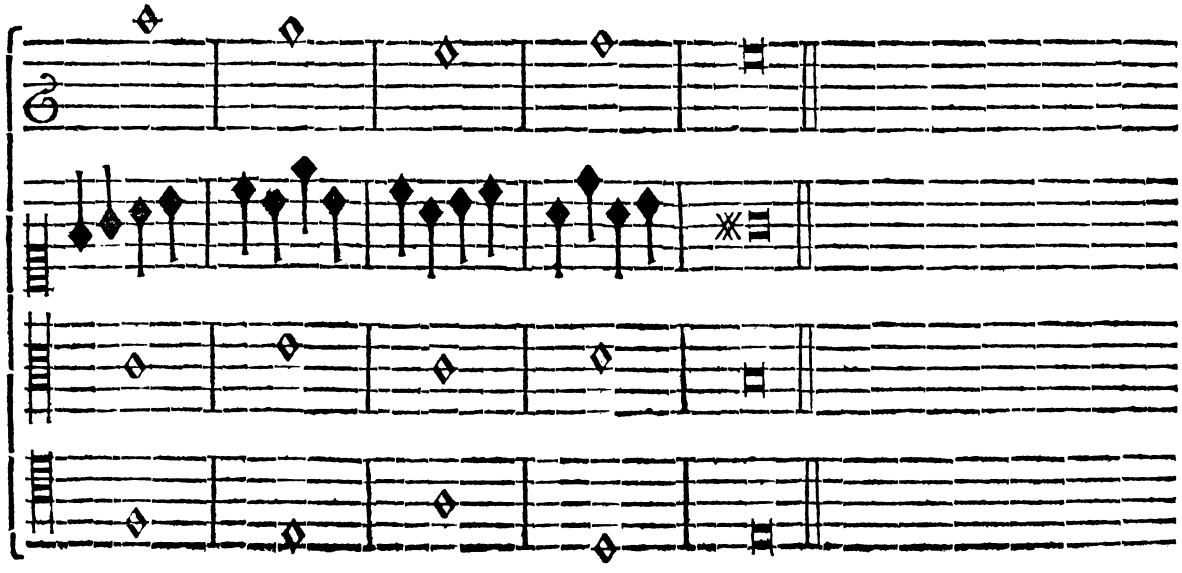
Joſeph. Litera A. in Tenoris parte poſita denotat, ob eandem rationem antè dictam à communi regula aberratum eſſe; quia tranſitus fit de Conſonantia imperfecta ad perfectam, nempe de Tertia ad Quintam motu recto, inde etiam ob ejusdem neceſſitatis cauſam tolerari poſſe exiſtimo.

Aloyſ. Rectè exiſtimas. Perſpicuum enim eſt, ſtante hujus Speciei rigore, meliùs fieri non potuiſſe: defectumque illum eò difficiliorem eſſe perceptu, quia in parte media exiſtit. Nunc alterum tonum, *E, la, mi*, ob Quintæ defectum omnium difficillimum factu, me præſente pari ratione perficias. Cæteros domi tuæ lucubrandos tibi committo.

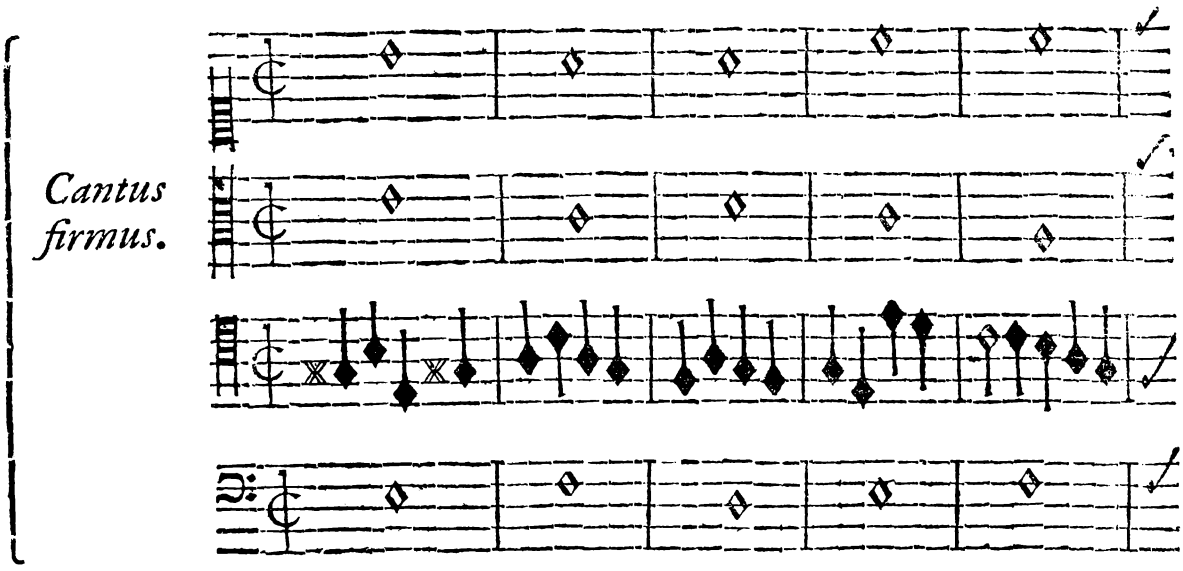


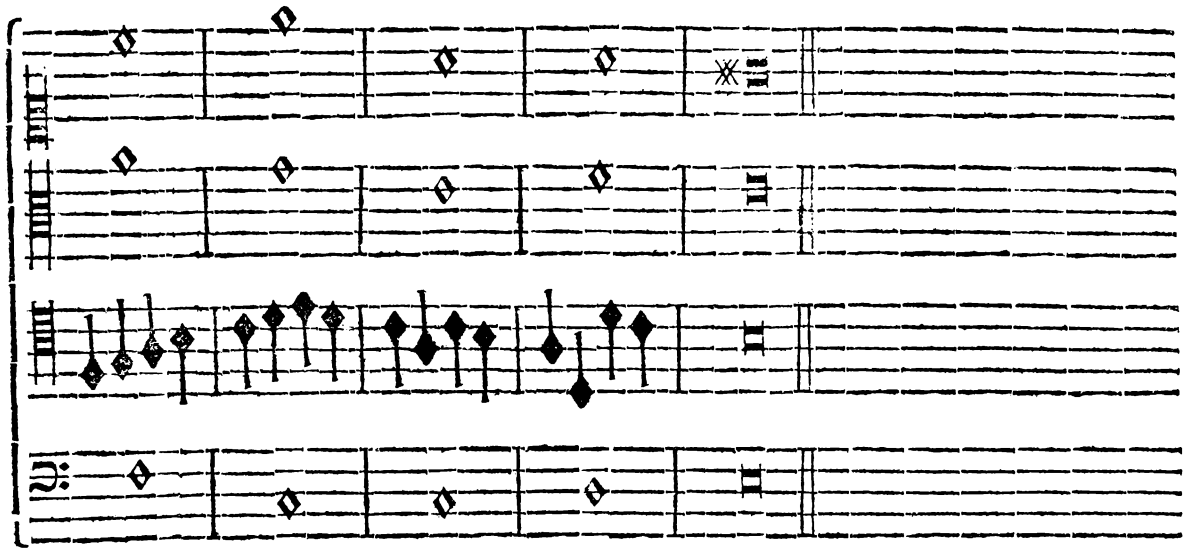



Cantus
firmus.

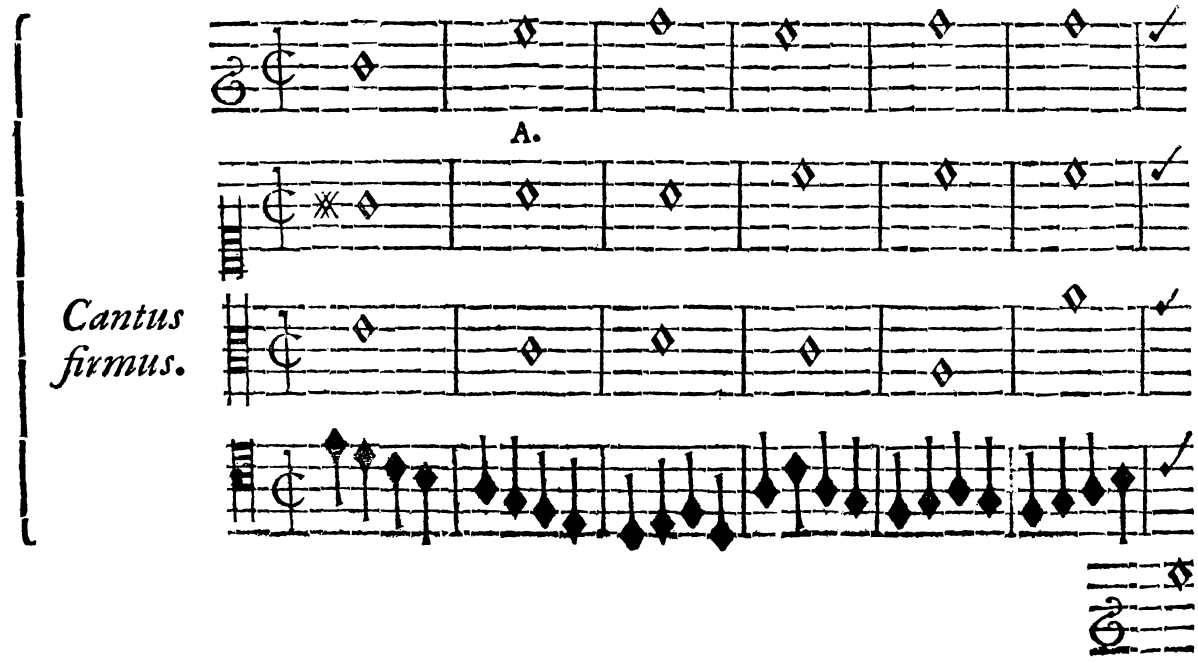


Cantus firmus.

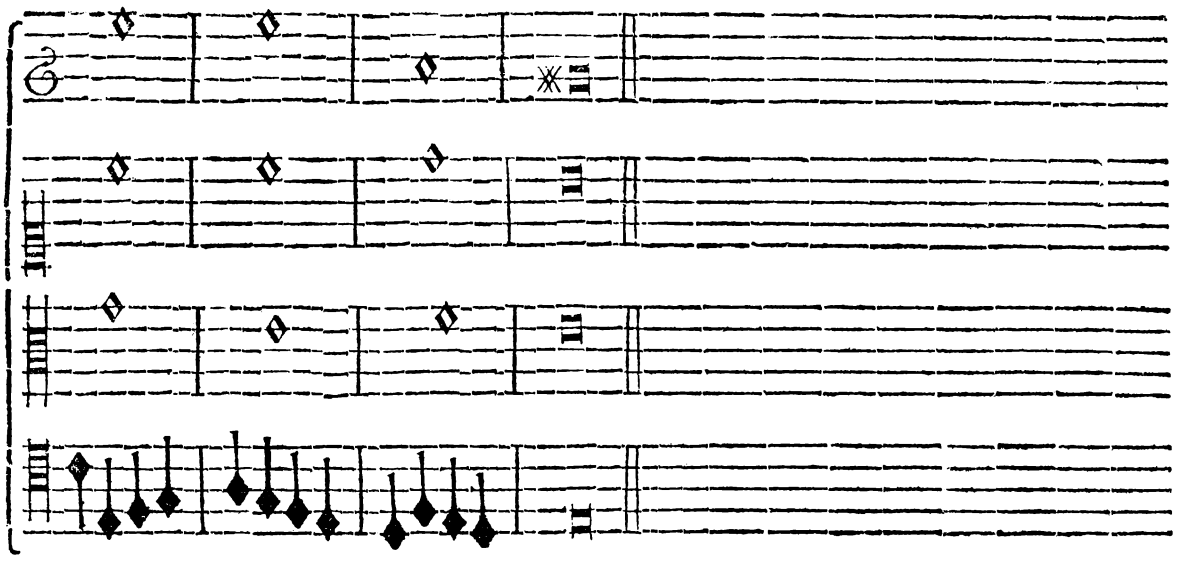




Cantus firmus.



B.



Joſeph. Inter partes Cantûs, & Violini de prima ad ſecundam Notam ambitus reperitur de Tertia ad Quintam, contra communem regulam, quem ob prædictas rationes emendare nolui, nec inveni.

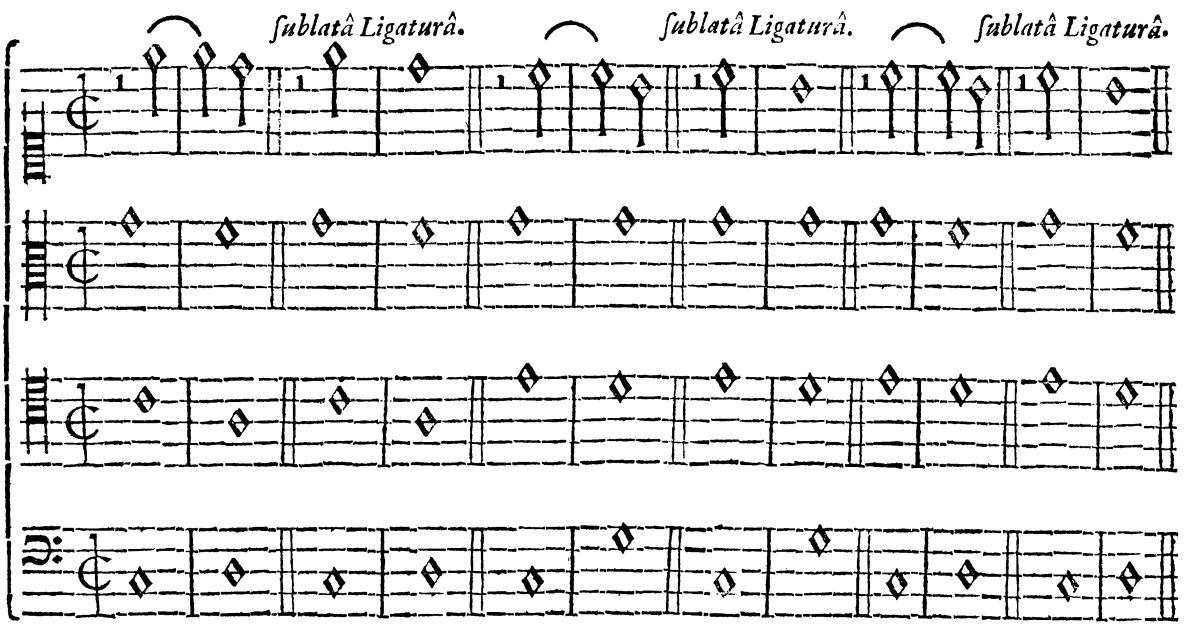
Aloyſ. Hîc loci multa neceſſitati concedenda fore, quæ aliàs in libero componendi genere vitanda ſunt, perſæpe jam inculcavi : quemadmodum etiam tranſitus ille B. de Octava ad Quintam reſpectu partis infimæ motu recto, vitio notandus non eſt, propter hujus Speciei difficultatem. Jam reliquis tonis domi tuæ abſolvendis ad aliam Speciem pergamus.

EXERCITII III.

LECTIO QUARTA,

ABſolutâ Semiminimarum Specie, Ligaturas ſequi, e Bicinii, Triciniique Lectionibus compertum eſt : & quidnam eæ ſint, pari ratione jam perſpectum eſſe præſuppono. Nunc explanandum reſtat, quaſnam Concordantiarum comites in Quatricinio ligaturæ ſibi adſciſcant : de quo nonnihil dictum eſt in Tricinii compoſitione ; eas nempe concordantias, quas ſublatâ ligaturâ petunt, ſibi poſtulare ; ob rationem ibi dictam, quòd ligatura nîl aliud ſit, quàm retardatio ſequentis Notæ, quæ quoad concordantias nihil immutat. Exempla rem manifeſtabunt.

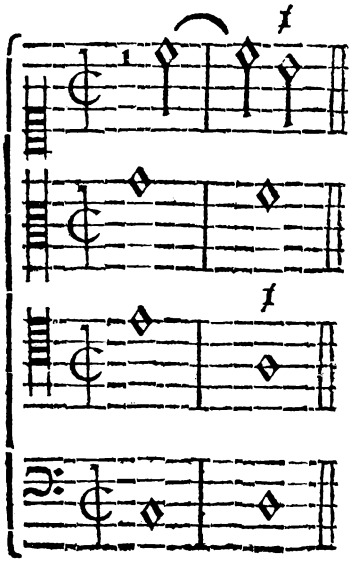




Quæ Paradigmata clarè demonſtrant, easdem concordantias, & Notis ligtis, & ſolutis eſſe.

Joſeph. Nunquamne, venerande Magiſter, fallit iſta Regula?

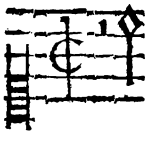
Aloyſ. Fallit in quibusdam Hypotheſibus hujus Lectionis; ubi obligatio eſt ligaturas cum tribus Semibrevibus concordandi per integram tactûs menſuram: quod primò uſuvenire non poteſt in Hypotheſi, ubi Septimæ in ligatura Quinta aſſociatur. E. G.

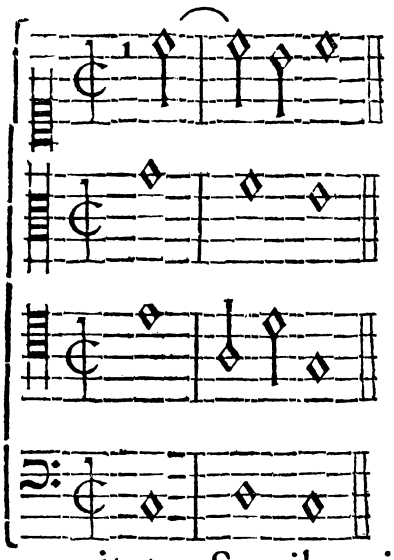


Ubi reſolutio Ligaturæ cum Tenoris parte vitioſam diſſonantiam, & quàm maximè evitandam efficit.

Joſeph. Quid remedii hoc in caſu?

Aloyſ. Semibrevis in parte Tenoris dividenda eſt hoc modo.

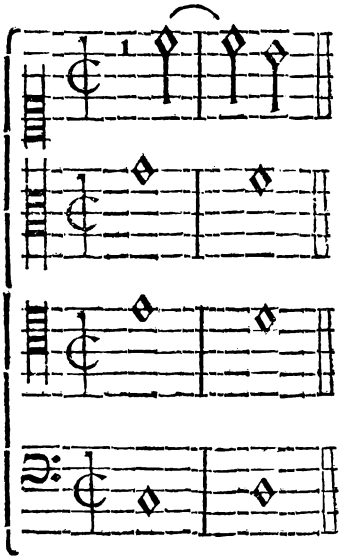




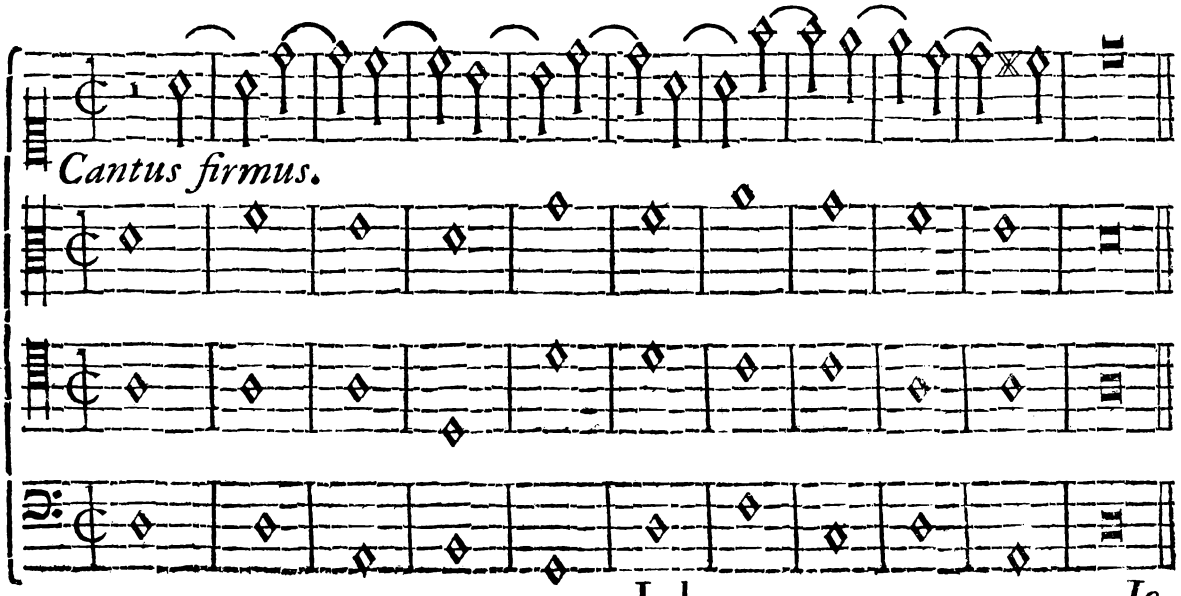
Joſeph. Sed hæc Species non admittit Semibrevis diviſionem.

Aloyſ. Ità eſt. Ubi fieri poteſt. Verùm plures caſus evenient, ùt exemplis mox ſubjiciendis edoceberis, ubi neceſſitate poſtulante, diviſione ſuperſedere nequaquam poteris. Quamobrem trium Semibrevium rigor hac in Specie non admodum ſtrictè teneri poteſt.

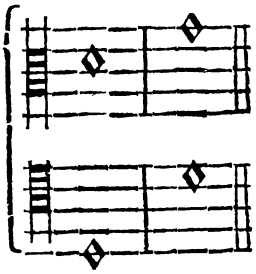
Joſeph. Septima cum Octava comitata, Semibrevis diviſioni obnoxia minimè foret: utì in priori exemplo tuo videndum eſt, hoc modo:



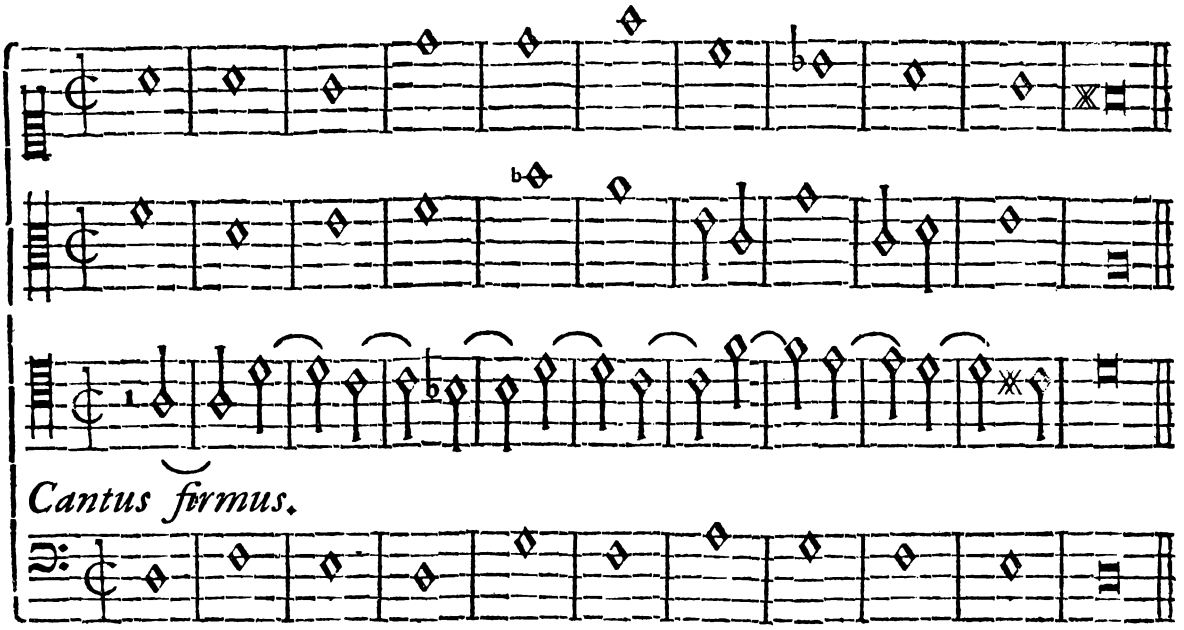
Aloyſ. Verum eſt in hoc caſu, ubi nihil impedit, quò minùs Octava locò Quintæ dari poſſit; ſed in Hypotheſibus, quarum plurimæ reperiuntur, ubi propter præcedentium Notarum, ſubſequentiumque ſeriem Octavæ locus non eſt, Quinta neceſſariò uſurpari debet: tum Semibrevis utì in multis aliis eventibus dividenda eſt; quemadmodum Paradigmata ſequentia docent.

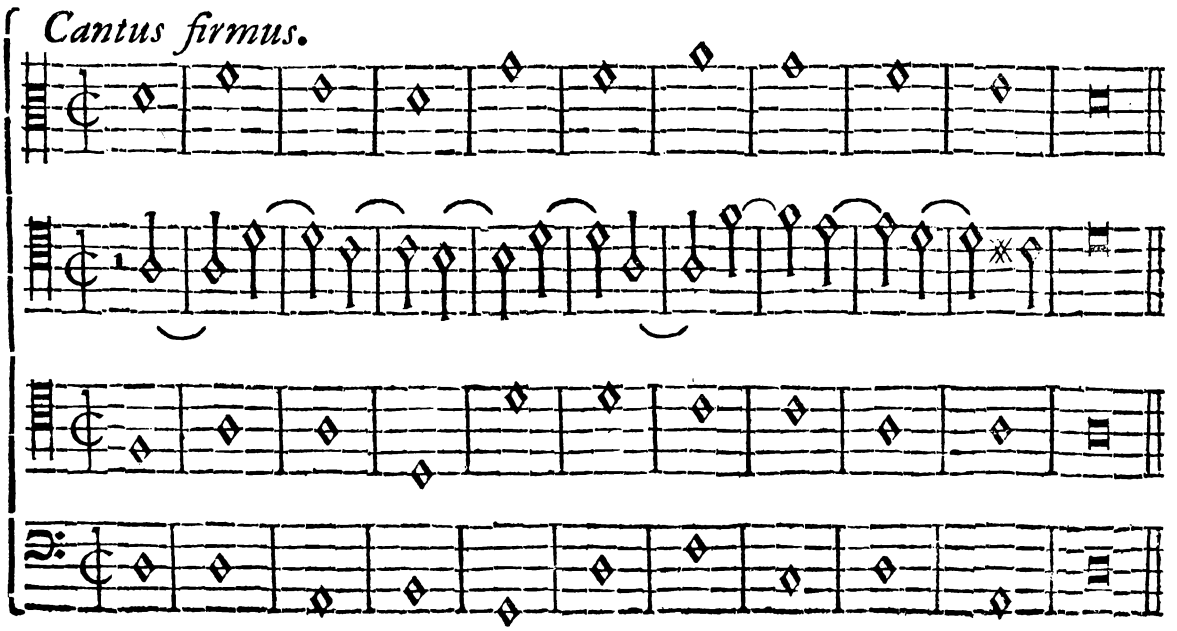


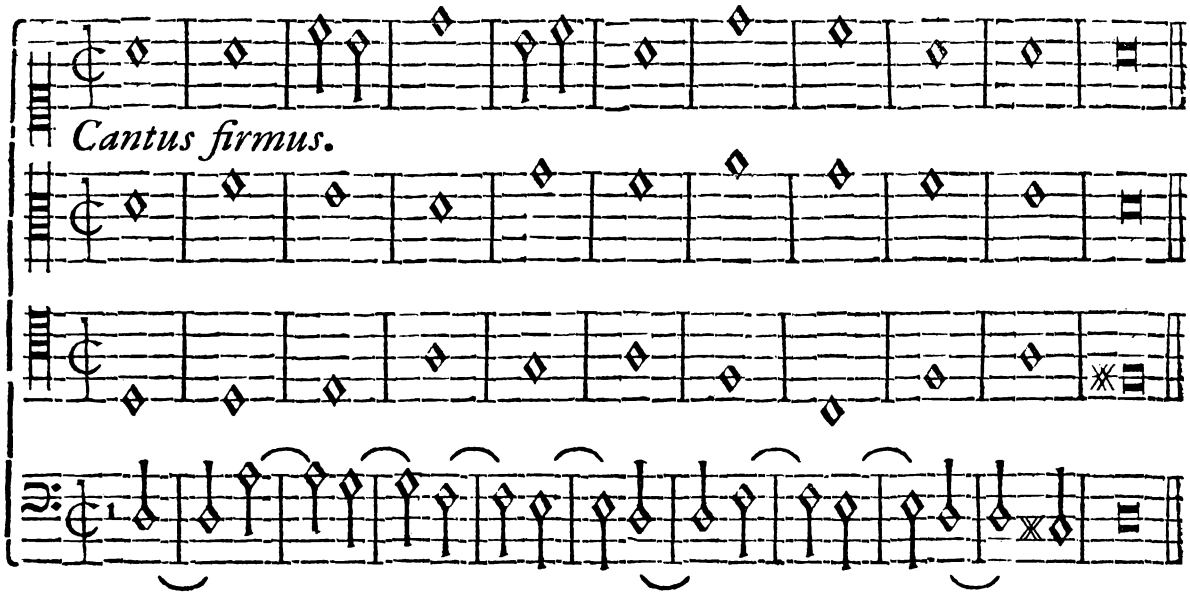
Joſeph. Nihil dubii in hoc exemplo reperio, præter progreſſionem de quarto in quintum tactum inter partes Tenoris & Alti.



Aloyſ. Ne ſcrupulum tibi moveat hæc progreſſio, ſcire te oportet, Quartam inter medias partes, aut nullius momenti haberi, aut officio Conſonantiæ imperfectæ perfungi. Unde progreſſio illa perinde tenenda eſt, ac ſi de Conſonantia perfecta ad imperfectam motu recto procederes : quod bene notandum eſt. Nunc ad reliqua exempla.



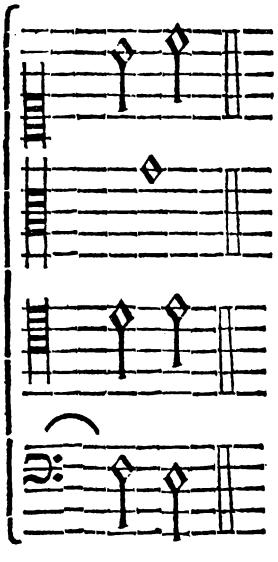




Quibus exemplis palàm fit, ligaturas in Quatricinio aut non ubique tribus integris Semibrevibus (ùt hæc Species requirit) ſtipari, aut ſi poſſunt, haud abſolutâ omnibus legibus Harmoniâ compleri poſſe.

Joſeph. In quibus exemplis una, alterave Semibrevium diviſa ſit, & ob quam cauſam, conſpicio, verùm ubi deeſſe dicis aliquid Harmoniæ, non video.

Aloyſ. Non animadvertis, in exempli primi ſexto tactu Theſi deeſſe Quintam? quæ tamen ad completam Harmoniam ſummopere neceſſaria eſt. Deinde in ultimi exempli quinto tactu Secunda duplicata eſt, deficiente Sextâ, quæ ad integram Harmoniæ rationem deſideratur, ùt ſequens exemplum demonſtrat.

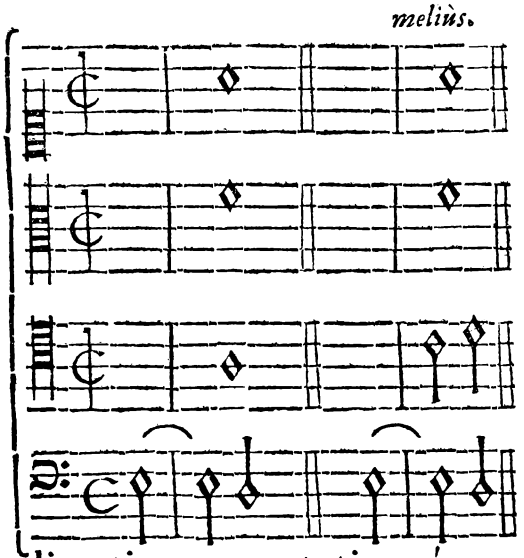


Poſtremò in ejuſdem exempli quinto tactu quarta duplicata eſt; cùm de rigore Secunda potiùs, quàm Quarta duplicanda ſit.

Joſeph. Quæ ratio eſt duplicandæ Secundæ potiùs, quàm Quartæ?

Aloyſ. Non tam ratione Secundæ, vel Quartæ, quàm ratione completæ Harmoniæ intereſt. Cùm enim Harmoniæ plenitudo conſiſtat in ſociatione Tertiæ, Quintæ, & Octavæ; in dicto autem exemplo locò Octavæ Quinta duplicata reperiatur, ibidem Harmoniam

moniam non omnibus numeris abſolutam fore conſtat. Hîc autem non loquor de prima tactûs parte, ubi Secunda ineſt, quæ Octavam ſibi comitem haud admittit, ſed de ſecunda tactûs parte, in qua Octava deſideratur. E. G.

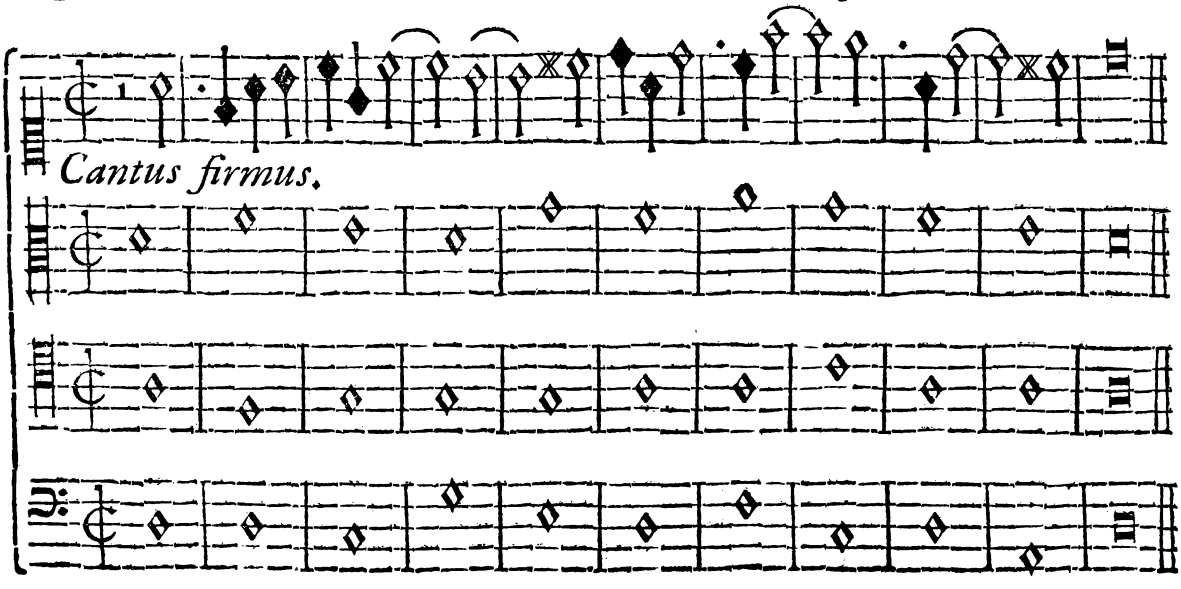


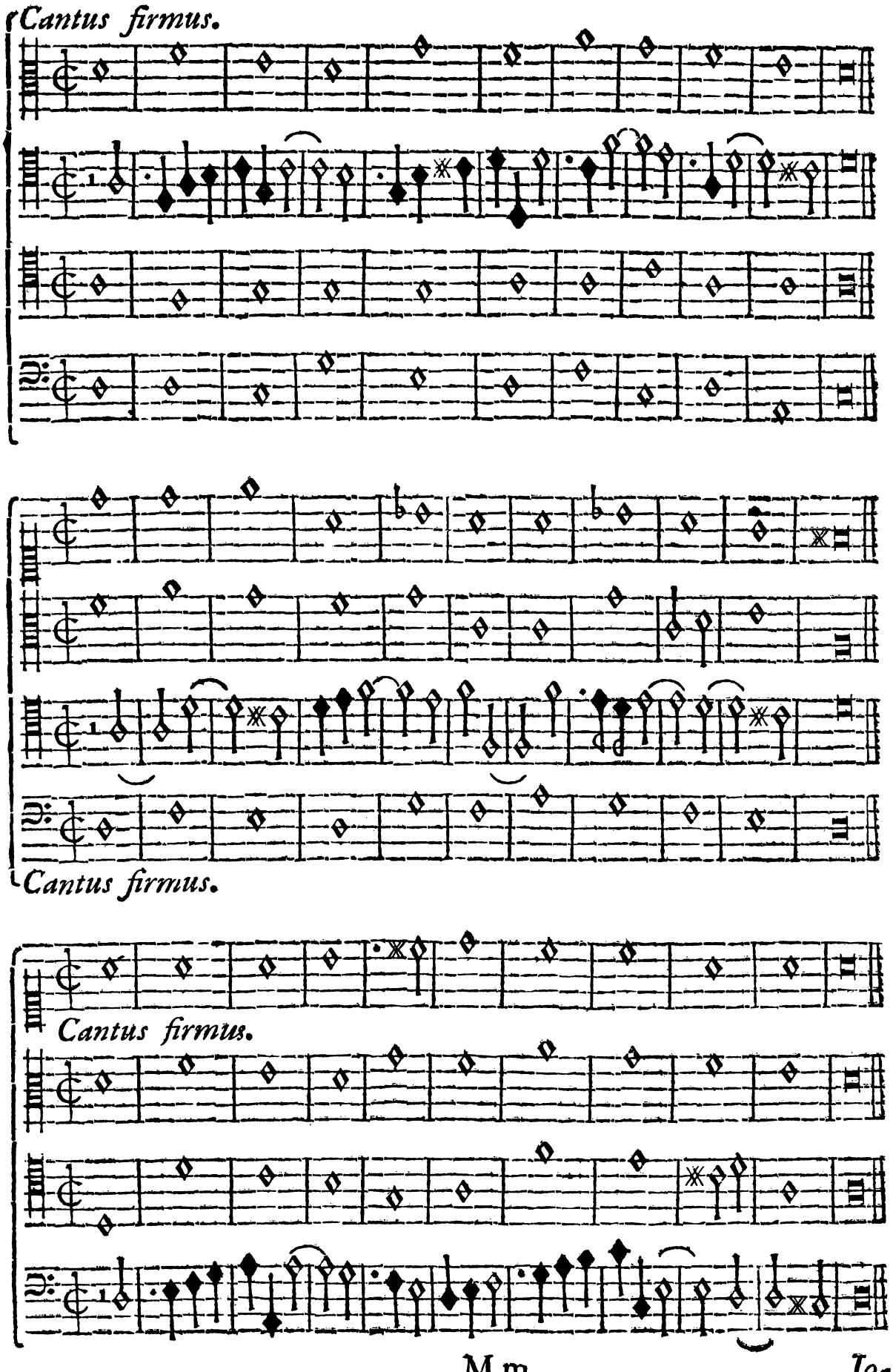
Similes haud magni momenti defectus hujus Speciei rigori concedendi ſunt, ob eximium, quod hæc exercitatio Studioſis affert emolumentum: quia non ſolùm rectam componendi rationem edocet; verùm etiam, quantum ſubinde, neceſſitate poſtulante à rigore regularum recedere permiſſum ſit. Formulam ante oculos tibi poſui, quam imitando reliquos quinque tonos æquali ratione, mutationeque pertractandos tibi relinquo. Nunc ad quintam hujus Studii Speciem progrediamur.

EXERCITII III.

LECTIO QUINTA.

SPeciem hanc, Joſephe, Contrapuncto florido contineri, non ignoras. Quid ſit, qua ratione fiat, ex præcedentibus, & exemplis, & dictis nota tibi fore ſuppono: maximè ex Tricinii ſpeciei hujus exercitio: ut adeò nihil hîc novi addendum ſit, præter quartam partem, Semibrevi conſtantem, juxtaque Quatricinii regulas intexendam. Ad exempla.

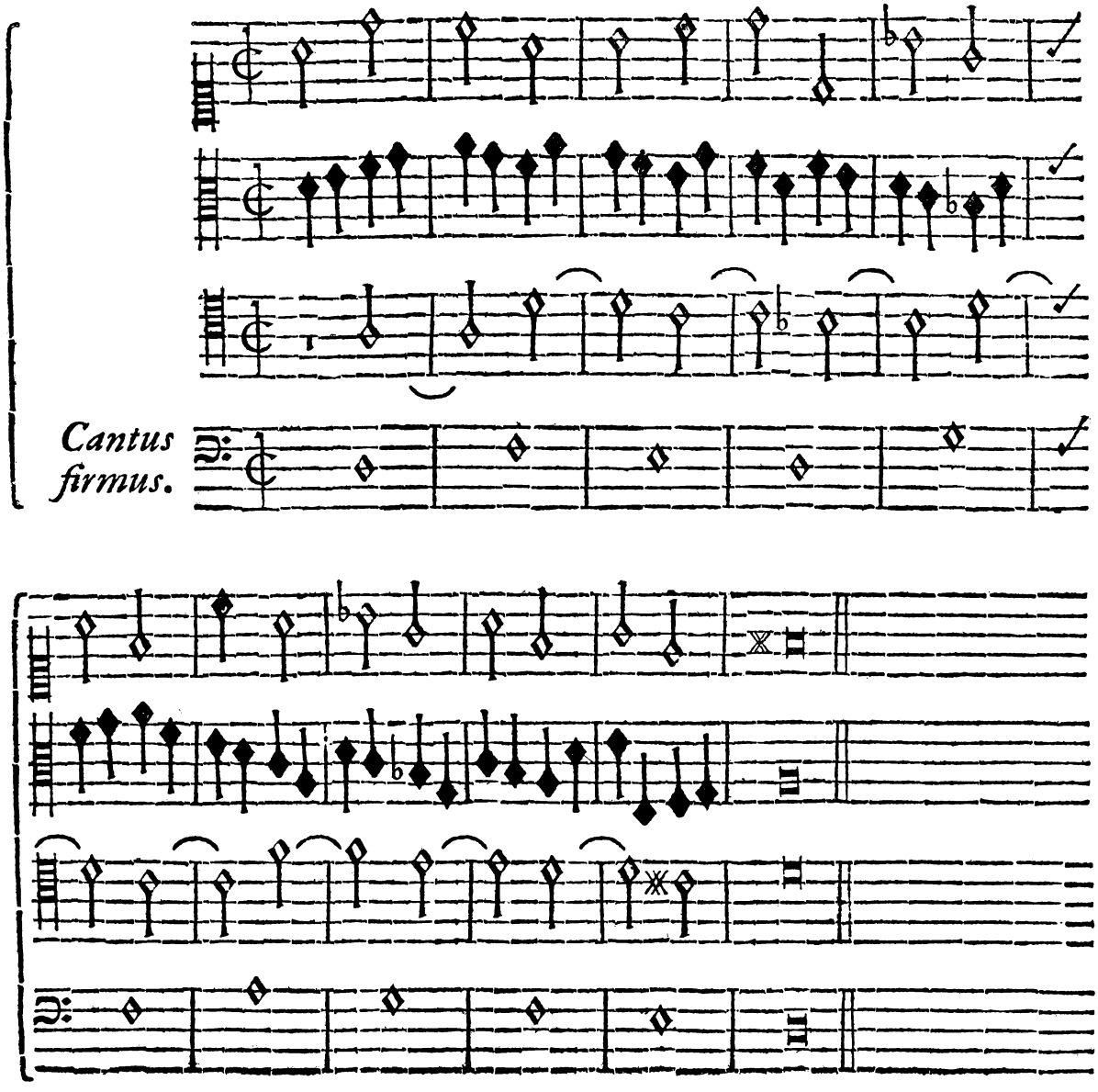



Cantus firmus.
Cantus firmus.
Cantus firmus.

Joſeph. Video ſicut in ligaturarum ſpecie, ità quoque hîc unam alteramve Semibrevium diviſam eſſe.

Aloyſ. Quando dixi, quòd Semibreves integræ manere debeant, de poſſibilitate intelligi volo. Interim tamen advertes, ubi copia dabatur, id ubique ad amuſſim obſervatum eſſe. Reliqua quinque tonorum exercitia pari ſtudio proſequenda tibi committo.

Abſolutis jam quinque Speciebus, ubique ſeorſum exercitatis, id conjunctim nunc ut facias, quàm maximè te cohortor; ſervato eodem Cantu firmo, conjungas E. G. Minimas, Semiminimas, & Ligaturas; quo facto, quâlibet partium peculiarem motum nactâ, mira Compoſitioni varietas accedet. In exemplo.

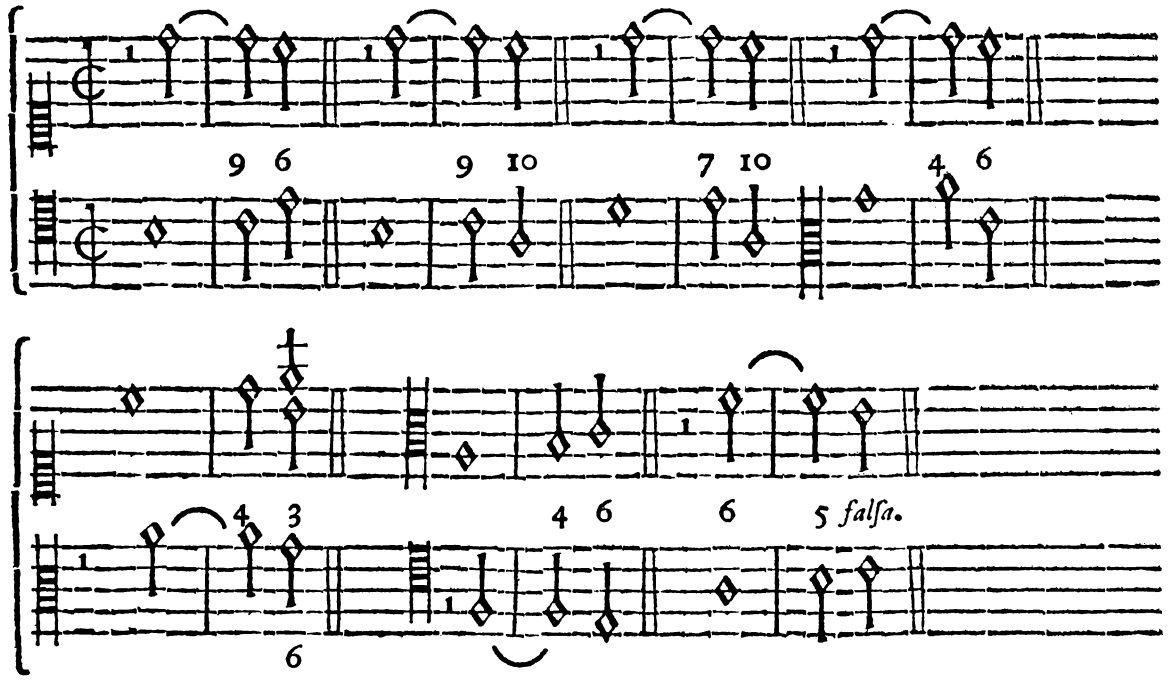


Pari

Pari ſtudio, & hunc, & cæteros quinque tonos quadruplici Cantûs firmi variatâ poſitione, ità ut in omnibus quatuor partibus exiſtere contingat, abſolvendos tibi impono: operamque dabis, ut quæ de qualibet Specie ſeparatim dicta ſunt, nunc cumulatè comprehendas: & quid muneris partium inter ſe exiſtat, (quod te ampliùs latere non puto) ad amuſſim obſerves. Quantum emolumenti hæc exercitia ritè inſtituta ſtudioſis afferant, haud facilè exprimi poteſt: quippe quum fermè nihil difficultatis oriturum ſit, quod his Speciebus exactis notum tibi futurum non ſit. Quapropter, ſi progreſſum hac in Diſciplina facere cupis, ſummâ contentione te exhortor, ut his quinque Speciebus exercendis haud exiguum tempus impendas; novoſque ſemper arbitrio tuo Cantus firmos eligendo, ad minimùm unius, alteriuſve anni ſpatium exercitio huic inſiſtendo conſumas. Neque præpoſterâ rapi te ſinas aviditate progrediendi ad Compoſitionem idealem, arbitrariamque; cujus dulcedine allectus hinc inde vagando tempus terens, haud unquam ad veri fundamenti adeptionem pervenies.

Joſeph. Per aſperam viam, Venerande Magiſter, valdeque ſpinoſam incedere jubes. Vix enim fieri poteſt, tanto tempore faſtidioſo huic labori vacando, ne tœdio afficiar.

Aloyſ. Ignoſco Joſephe, querellæ tuæ; tibique compatior. Verùm Muſæ montem incolere dicuntur, quò, niſi viâ præcipiti non pervenitur. Nullus eſt utcunque miſerabilis artis mechanicæ tyro, qui tyrocinio ad minimum tres annos non obſtringatur. Quid dicam de Muſica? quæ non has modò inertes, operariasque artes ingenio, difficultate, rerum copiâ longè antecellit, verùm nulli liberalium artium eſt ſecunda. Stimulet te futura ſudoris utilitas. Alliciat gloriæ ſpes. Incitet exinde ventura ſcribendi facilitas; deque, quæ ſcripturus es, rectâ ſcriptione certa fiducia. Quo facto, remoto ad tempus Cantu firmo, ad imitationum, fugarumque cognitionem te ducam. Priùs autem præmittendum eſt, extra Cantûs firmi reſtrictionem, quaſdam diſſonantiarum alio quoque modo reſolvi poſſe: V. G. Nonam in Sextam, & Decimam in Tertiam: Quartam in Sextam, & Tertiam infrà ſcripto modo. E. G.



Joſeph. Quare hæ reſolutiones extra Cantum firmum uſuveniunt, & non etiam cum Cantu firmo?

Aloyſ. Non vides, utramque partem in reſolutione moveri? id autem cum Cantu firmo, qui immobilis eſt, fieri non poſſe? diſparitas itaque eſt: & patet his reſolutionibus, ubi motus obliquus indiſpenſabilis eſt, locum haud quaquam eſſe. Nunc ad Bicinii Compoſitionem, nullo Cantûs firmi vinculo reſtrictum, retrò te reducam.

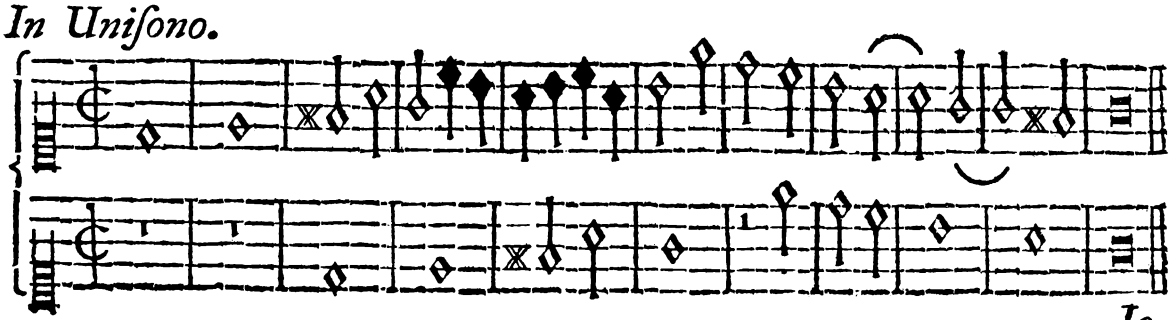
EXERCITII IV.

LECTIO UNICA,

De Imitatione.

IMitatio fit, quando pars ſequens antecedentem ſequitur poſt aliquam pauſam ſervatis iiſdem intervallis, quibus antecedens inceſſit, nullâ Modi, Toni, Semitoniique habitâ ratione; id quod fieri poteſt in Uniſono, Secundâ, Tertiâ, Quartâ, Quintâ, Sextâ, Septimâ, & Octavâ; quod exemplis clariùs patebit.

In Uniſono.

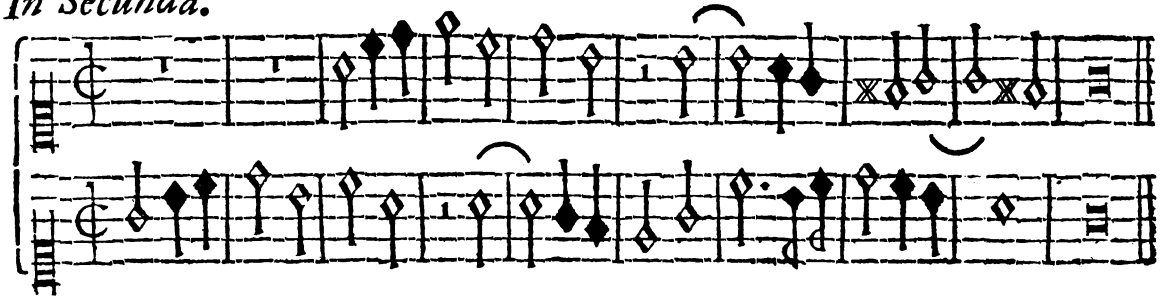


Jo-

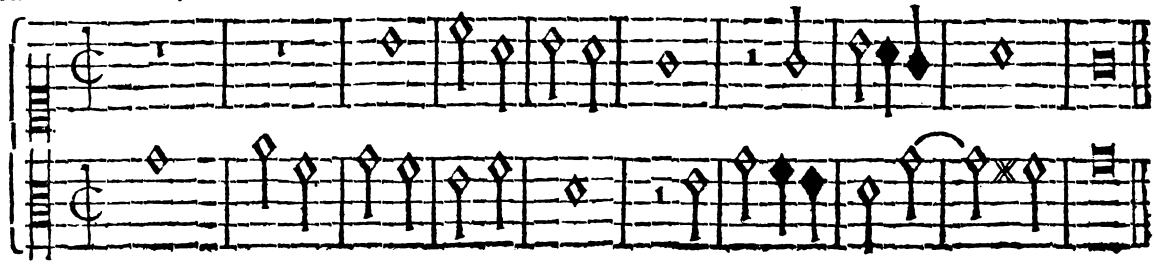
Joſeph. Ex hoc Paradigmate colligo, non omnes antecedentis partis Notas in ſequente repetendas eſſe.

Aloyſ. Rectè collegiſti. Id enim muneris eſt Canonum, non imitationum, in quibus ſatìs eſt, quaſdam Notas proſequi.

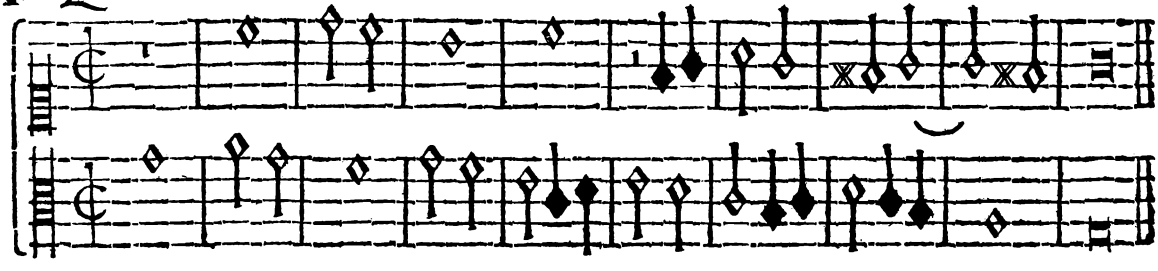
In Secunda.



In Tertia.



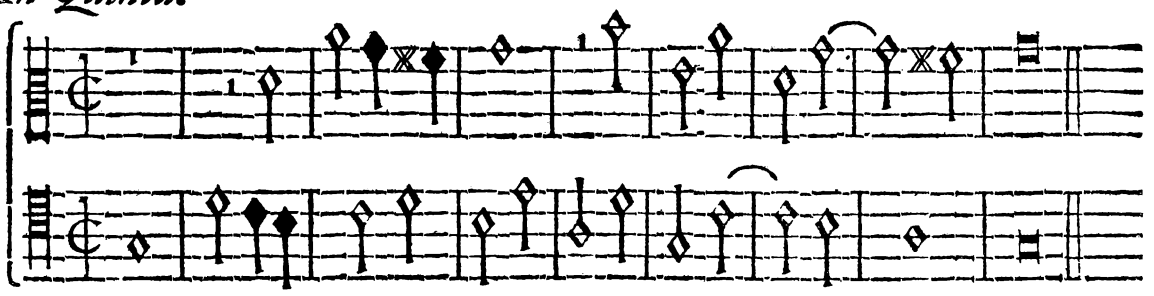
In Quarta.



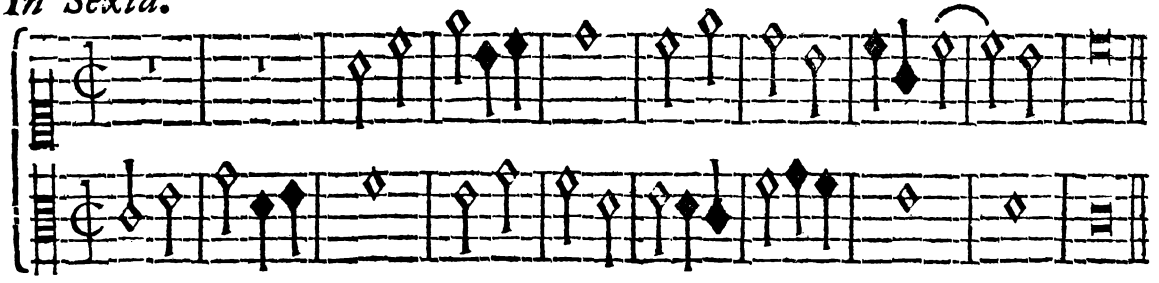
Joſeph. Videtur ultimum hoc exemplum incipere in C. & in G. finire.

Aloyſ. Jam oblivio te cœpit illius, quod paulò antè dixi, imitationem nullo modi, vel toni vinculo obſtrictam, ſatìs eſſe, quocunque modo partem imitantem antecedentis veſtigia ſequatur? præterquam, quòd imitatio non tam in principio Concentûs, quàm in medio uſurpari ſoleat. Ubi rigor modi haud multùm attenditur.

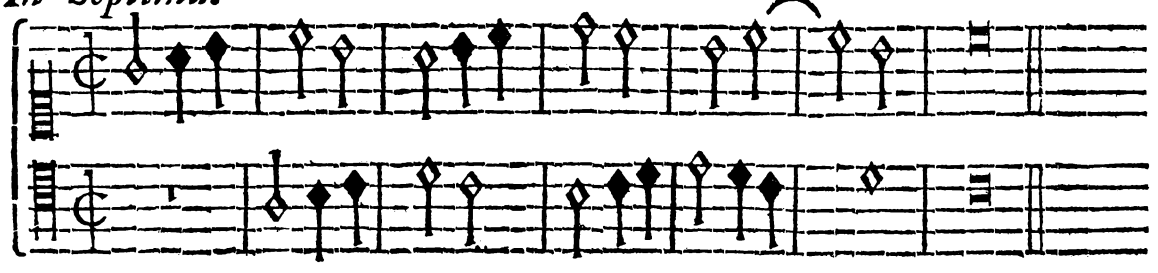
In Quinta.



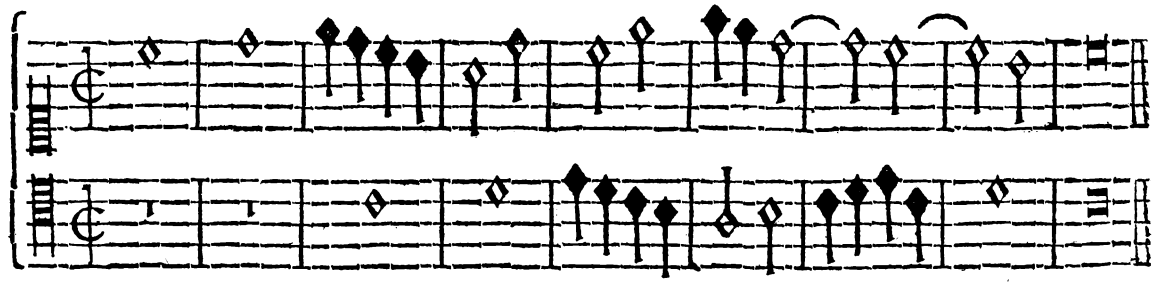
In Sexta.



In Septima.



In Octava.



Aloyſ. Hæc exempla imitando non nihil temporis impendes; poſitis ad arbitrium aliquot Notis, quas de Nota ad Notam deſcriptas in quocunque intervallo libuerit, alteri parti inſeres, & ſupra quas variis Notarum figuris juxta Contrapuncti præcepta fabricando, habitâ concinnè canendi ratione Bicinium conficies.

EXER-

EXERCITII V.

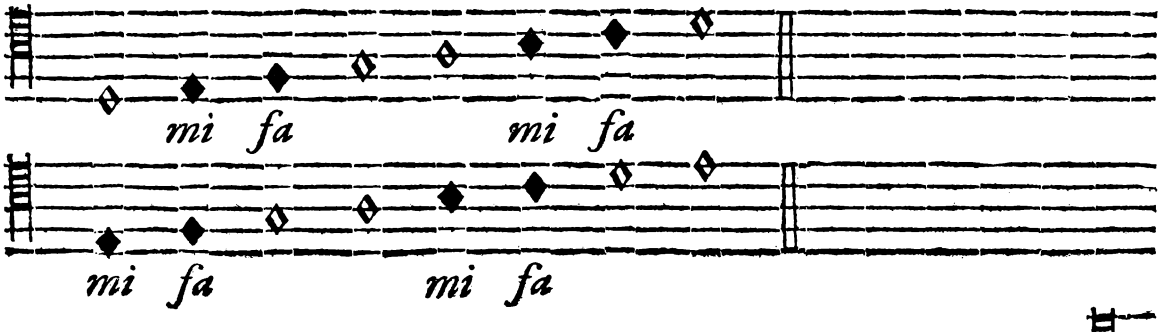
LECTIO PRIMA,

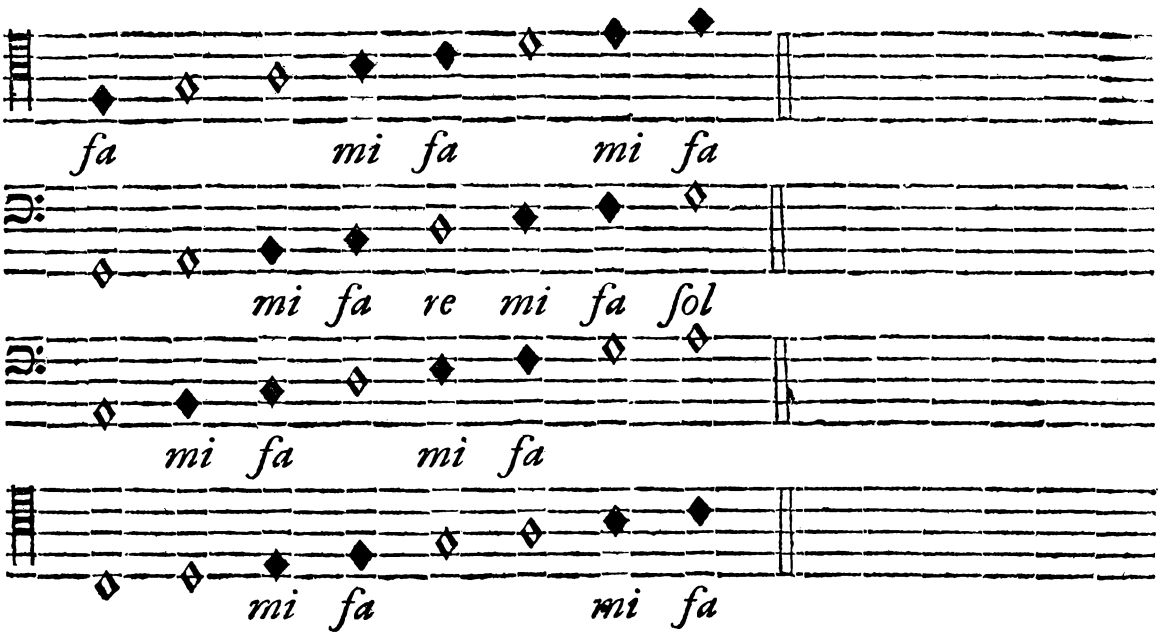
De Fugis in genere.

FUgam à *fugere*, ac *fugare*, dictam complures haud aſpernandi Auctores affirmant ; ac ſi præcedens pars fugeret, fugata ab inſequente ; quod verum eſſet, niſi id ipſum, ùt dictum eſt, imitatio faceret. Quapropter alia definitio, quâ Fuga ab imitatione diſtinguatur, ſtatuenda eſt. Dico ergo : Fuga eſt quarundam Notarum in parte præcedenti poſitarum, ab ſequente repetitio, habitâ modi, ac plerumque toni, ſemitoniique ratione. Ad intelligentiam hujus definitionis, patet, neceſſe fore ſcire, quid ſit Modus. Per Modum intelligo id, quod vulgò tonus appellatur. Itaque dum dicitur : tonus primus, tonus ſecundus, &c. meliùs dicetur, Modus primus, Modus ſecundus, &c. ad tollendam æquivocationem intervalli ſeſquioctavi, 9. 8., atque ſeſquinoni, 10. 9. qui toni nomine quoque comprehenduntur. Cùm autem Modorum materia ſit fermè omnium intricatiſſima, nec incipienti facilis perceptu ; pro hîc, & nunc de eo tantum quantum ad noſtrum præſens propoſitum ſatìs eſt, explicâſſe contenti, plenam ejus explanationem ad finem Operis differendam exiſtimamus. Modus igitur eſt ſeries intervallorum infrà limites Octavæ contentorum, atque in vario, diſpariſque ſitu Semitoniorum collocatio. Huc pertinet illud Horatii :

Eſt modus in rebus, ſunt certi denique fines,
Quos ultrà, citraque nequit conſiſtere rectum.

Cùm varietas ſitûs Semitoniorum ſextuplex reperiatur, ſex Modi quoque ſtatuendi ſunt : qui ſequentibus Octavarum Siſtematibus exhibentur, nempe : D. E. F. G. A. C.

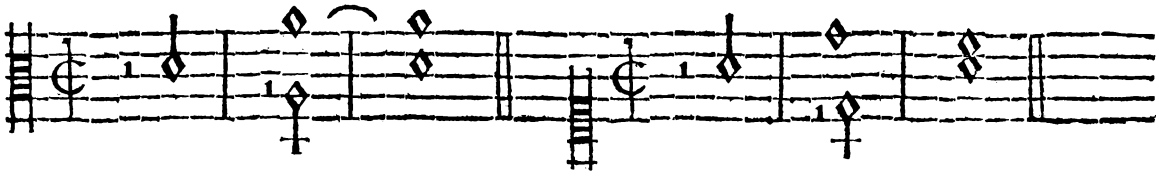




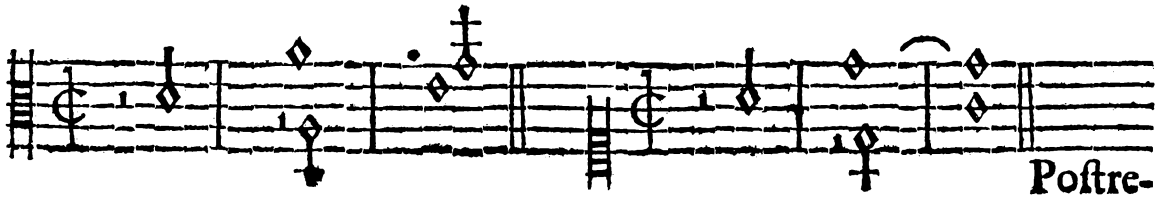
Vides in ſex diverſis locis Semitoniorum exiſtentiam ; numerando de cujuſvis Modi prima Nota : quæ diverſitas nigredine Notarum indicatur ; qui horum autem primus, ſecundus, tertiuſve ſit &c. in præſentia tranſibimus ; interim eo, quo hîc poſiti ſunt ordine, eos numerantes. Porrò Modus Quartæ, & Quintæ intrà Octavam exiſtentium limitibus terminatur : juxta quos limites Fugarum themata regulanda ſunt. E. C.



Adeò, ſi pars incipiens, Quintæ ſaltum efficiat, ne pars ſequens Modi, vel Octavæ limitem excedat, Quartæ ſaltum faciat, neceſſe ſit, & vice versâ. E. G.



Ad quod imitatio non obſtringitur ; cui ſufficit, eosdèm gradus, ac ſaltus ſequi. E. G.



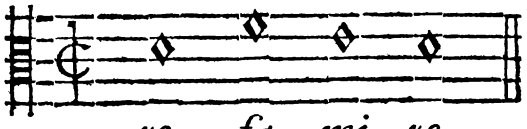
Poſtre-

Poſtremò, Fuga, extra intervalla Modum conſtituentia, v. g. extra Uniſonum, Octavam, & Quintam inſtitui non poteſt: Imitatio autem, ùt dictum eſt, in omnibus intervallis.

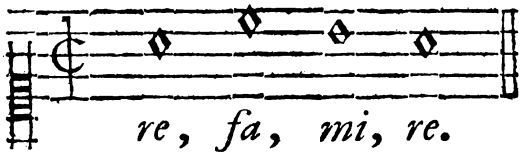
Joſeph. Hucuſque quæ de Modis, Imitatione, Fugaque dicta ſunt, percepiſſe mihi videor. Jam, ut edoceas, quæſo, quid in eligendis ſubjectis, & quo modo Fugæ inſtituendæ, atque ducendæ ſint: perſæpe enim audivi, rem Fugarum non omnibus hujus diſciplinæ Profeſſoribus notam eſſe.

Aloyſ. Ità eſt, frequentior de illis auditur ſermo, quàm ſcientia. Ut itaque nihil earum te lateat, quod quæsîſti, exponam. Sex differentes modos dari, ex antè dicta demonſtratione conſtat. Ideoque cuivis Modorum etiam proprium ſuum ſubjectum aptandum eſſe. Ex quo infertur, thema primo Modo proprium, ſecundo, tertio, quarto, quinto, ſexto minimè convenire, propter tonorum, ſemitoniorumque ſitum, in quolibet Modo differenter repertum, ùt exempla monſtrabunt.

Subjectum primi Modi proprium.



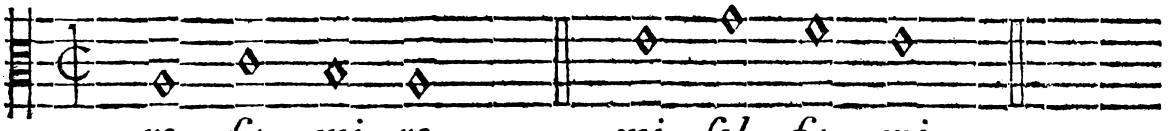
re, fa, mi, re,



re, fa, mi, re.

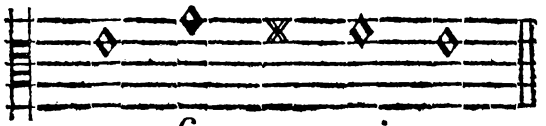
Hoc thema, à parte ſequente in Quinta reaſſumptum eosdem tonos, & ſemitonia ſervat. E. G.

Id, quod in nullo cæterorum Modorum huic ſubjecto uſuvenire poteſt. Videamus Modum *A, la, mi, re,* qui ſolus Modo *D, la, ſol, re,* æqualitate proximus eſt:



re, fa, mi, re. *mi, ſol, fa, mi.*

Ubi in partis ſequentis penultima Nota locò *mi, fa* venit, & toni, ſemitoniique ſitus invertitur; nec ſubjecti ſiſtema in prima parte propoſitum, aliter haberi poteſt, nisi Dieſis penultimæ Notæ præpoſitæ adminiculo. E. G.



re, fa, mi, re.

Id quod genus Diatonicum, in quo nunc verſamur, haud admittit; ſed omni Dieſi,

Dieſi, & b. molli in thematibus abſtinere debet: aliàs enim nunquam genuinam Modorum naturam compertam haberemus.

EXERCITII V.

LECTIO SECUNDA,

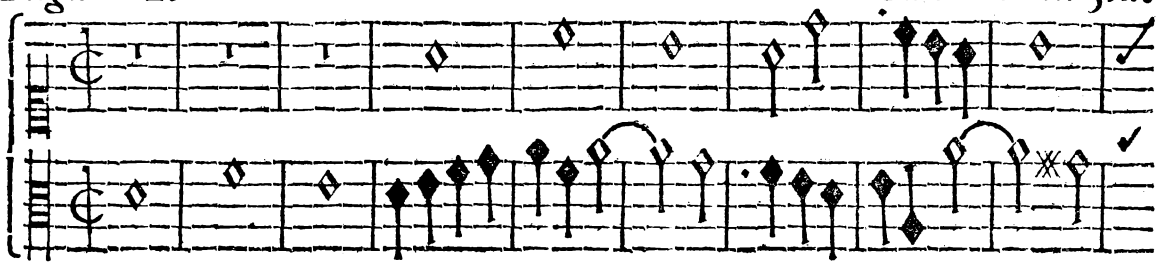
De Fuga duarum Partium

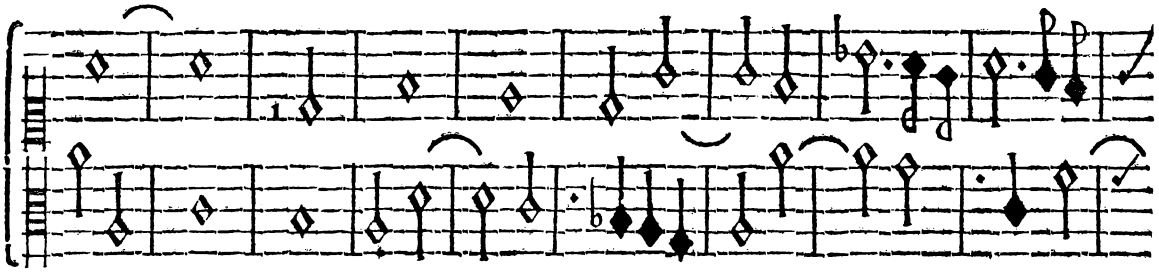
NUnc Fugas duarum partium, planâ primò, ac ſimpliciſſimâ methodo conficiendi artem te docebo. Accipe ſubjectum aliquot Notarum, Modo, in quo laborare intendis, appropriatum: illasque Notas inſcribe parti, quâ incipere animo concepiſti: quibus finitis, ſi modo nihil derogetur, ſecundæ parti, ſive ſequenti, in Quarta, vel Quinta intrando easdem Notas dabis: interim cum parte, quâ thema incepiſti, variis Notarum figuris modulando, ut Contrapuncto florido edoctus es, Contrapunctum ſuperinſtrues. Quo facto, poſt aliquantulam modulationem partes eò diſponendo primam clauſulam in quinta Modi conficies. Poſt hæc, poſitâ integri tactûs, aut dimidii pausâ, vel intercedente magno ſaltu, etiam absque pauſa, in parte fermè, quâ incepiſti, thema reaſſumes; ſed alio, quàm inchoatum eſt, intervallo: pars altera, factâ aliquâ pausâ, priùs, quàm ſubjectum in altera parte finitum ſit, intrare tentabit; deinde nonnihil modulando ſecundam clauſulam in Tertia Modi conſtrues. Poſtremò, poſito in utra partium ſubjecto, alteram partem in ſecundo protinus ſubjecti tactu, ſi res patitur, cum ſubjecto intrare facies; & ita, conjunctis arctiſſimo vinculo partibus, clauſulâ finali Fugæ finem impones.

Joſeph. Memini, te ſuprà dixiſſe - - - -

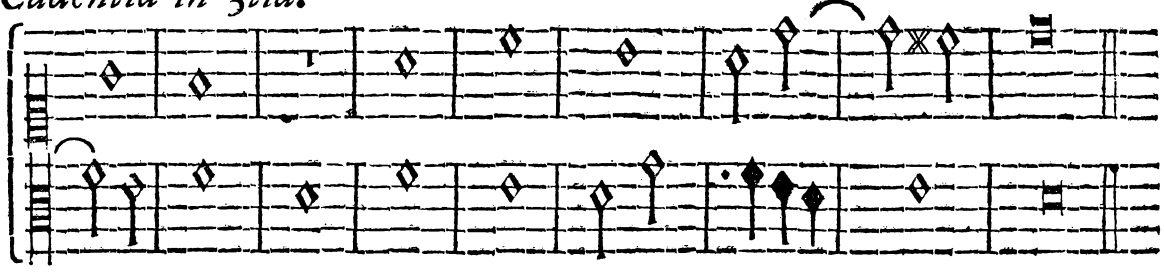
Aloyſ. Differre dubium tuum nunc expedit, donec res obſcura Paradigmate clareſcat. Accipiam itaque ſubjectum, quô paulò ante Modi natura demonſtrata eſt, præſcriptoque modo id ducendo, Fugam efficiam; quâ normâ facilior, & expeditior via tibi ſtrata erit. E. G.

Fuga à 2. *Cadentia in 5ta.*





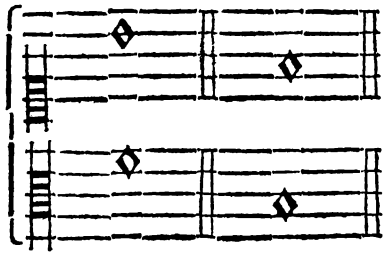
Cadentia in 3tia.



En finitum in Alto ſubjectum, à Cantu idque in Quinta Modi aſſumi; interim Altum Contrapuncti floridi ſpecie vagari; uſquedum ſubjectum in Cantu finitum ſit. *Poſt* factâ brevi, utraque in parte, modulatione, clauſulam in Quinta modi confici. *Quo facto*, vides ab Alto repeti ſubjectum in Quinta Modi inferiùs, absque pauſa quidem, quia per ſaltum: deinde poſitâ pausâ intrare partem Cantûs in Octava Modi; ſed maturiùs quàm in principio, nempe in tertio ſubjecti tactu, modulante interim Alto, finitoque denique ſubjecto in Cantu poſt brevem utriusque partis modulationem conſpicis ſecundam clauſulam in Tertia Modi conſtructam. *Poſtremò* comperies ſubjecto in Alto aſſumpto, ab Cantu extemplò in ſecundo tactu idem ſubjectum intextum eſſe, indeque clauſulâ finali finem imponi. Hac itaque ſimpliciſſimâ methodo uſus, ac cæterorum exercitatione Modorum gradatim pleniorem Fugarum ſcientiam adepturum te, nullum habe dubium.

Joſeph. Video in hac Fuga aliquibus in locis Dieſes, & b mollia poſita eſſe, contra præceptum de iisdem in Genere Diatonico non adhibendis.

Aloyſ. Intelligendum puto de ſubjectis, ubi ad noſcendam Modorum naturam differentiamque, Semitonia naturali ratione venire debent, absque Dieſis, vel b mollis adminiculo. Alia ratio eſt in Modulatione, ubi Dieſis, atque b mollis uſus non ſolùm non prohibitus, verùm etiam ad evitandam aſperam *mi* contra *fa* relationem nonunquam neceſſarius eſt. Oriuntur autem dictæ relationes ex ſequenti fermè *mi* contra *fa* oppoſitione.



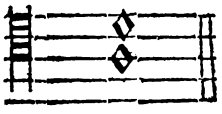
Jam aperi dubium tuum, quod ſuprà proponere in animo tibi fucrat.

Joſeph. In diſcrimine inter Fugam, Imitationemque ſuprà dato aſſeruiſti, in Fuga parti ſequenti non nisì in Quinta, Octava, & Uniſono facultatem intrandi fore; paulò verò poſt in dogmate conficiendæ Fugæ de Quarta quoque mentionem feciſti.

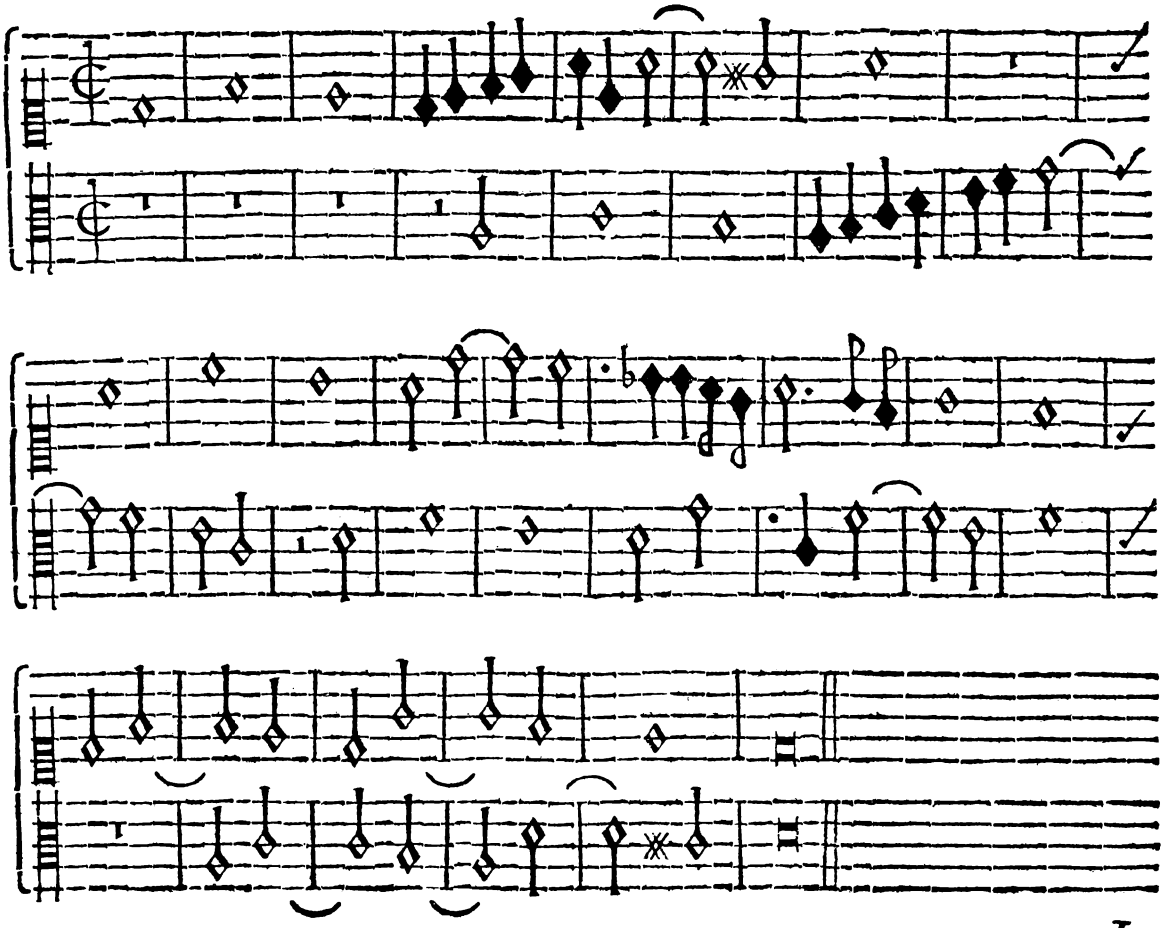
Aloyſ. Primo loco reſpectus habitus eſt ad Notam fundamentalem, ſequensque ſiſtema:



Cui quarta utique non ineſt: ſecundo verò loco ommiſsâ Notâ fundamentali, habitoque reſpectu partis ſuperioris ad ſequens ſiſtema reſpexi:



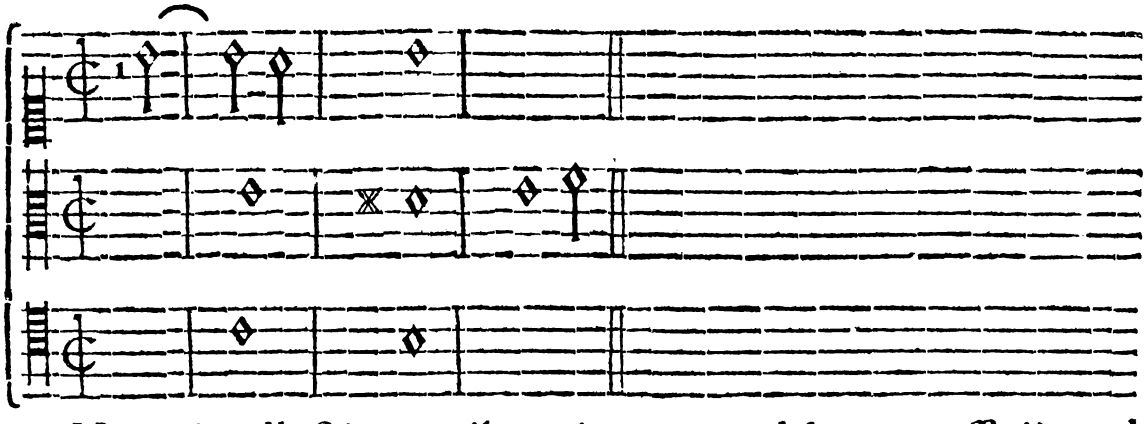
Quanquam etiam hoc in caſu A. illud Quinta dici poſſit, quia Nota fundamentalis D. ſubintelligi debet; unde ſequentis exempli pars ſecunda in Quinta ſequi cenſenda eſt. E. G.



Jo-

Joſeph. Quid eſt, quòd ad finem Fugæ, idque in ſubjecto Notarum figuras nonnihil immutatas conſpicio ?

Aloyſ. Dico, non ſolùm permiſſum eſſe ſubinde ſolutas Notas ligari, verùm etiam, neſcio quid grati per hoc accedere Compoſitioni: imò perſæpe, ubi ſubjecta in anguſtum contrahi aliter non poſſunt, hâc figurarum fractione opùs eſſe. Nunc tu ipſe alterum modum E. ad manus accipe, & electo ſubjecto, nulli alteri Modorum conveniente, ad prioris exempli normam Fugam conficere tenta: hoc tamen diſcrimine, quòd, ſicut & in priori, & omnibus aliis Modis prima Clauſula in Quinta fit, ita in hoc in Sexta facienda ſit; ob rationem, quod accedente parte tertiâ, Tertiam majorem exigente, nimis aliena foret ab hoc Modo modulatio; peſſimaque ex *mi* contra *fa* oriunda modulatio propter mox ſecuturum F. aures offenderet. E. G.

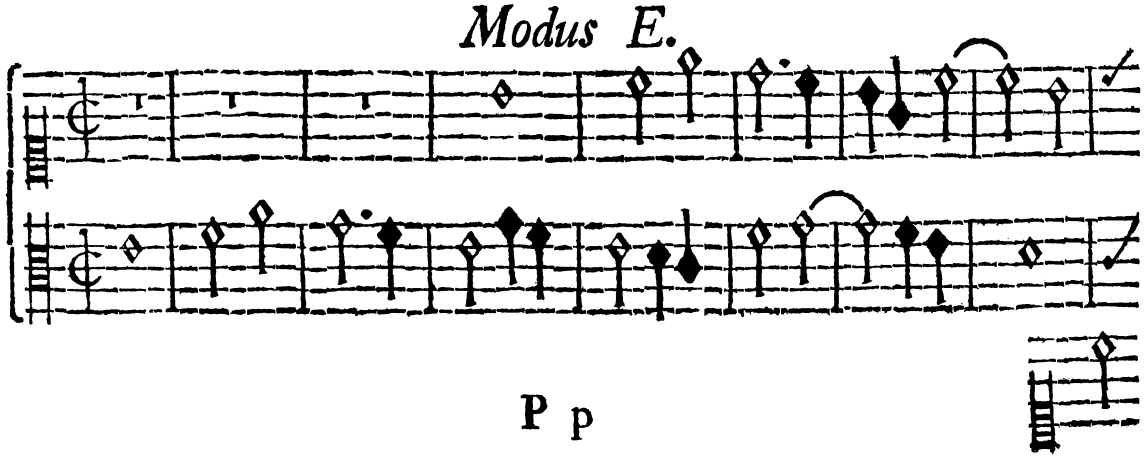


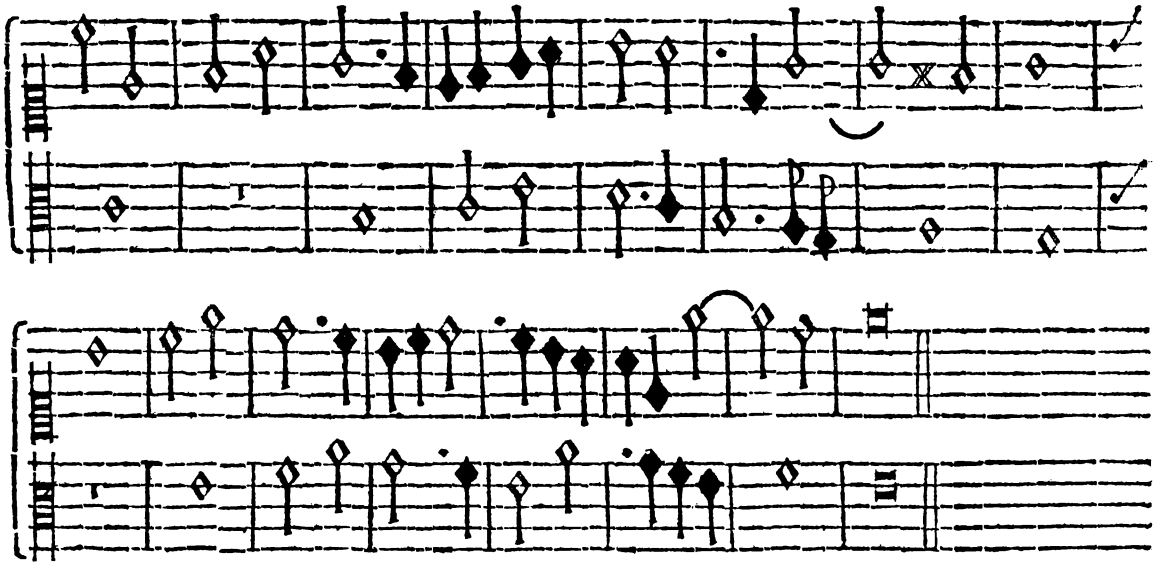
Nunc intellectis omnibus, ùt puto, ad hoc neceſſariis, ad operam te accinge.

Joſeph. Si primum tentamen non bene mihi ceſſerit, ne ægrè feras, te Magiſter etiam, etiamque rogo.

Aloyſ. Mitte timorem; noſcis enim patientiam meam; neque ego ignoro hujus ſtudii in tyronibus difficultatem.

Modus E.

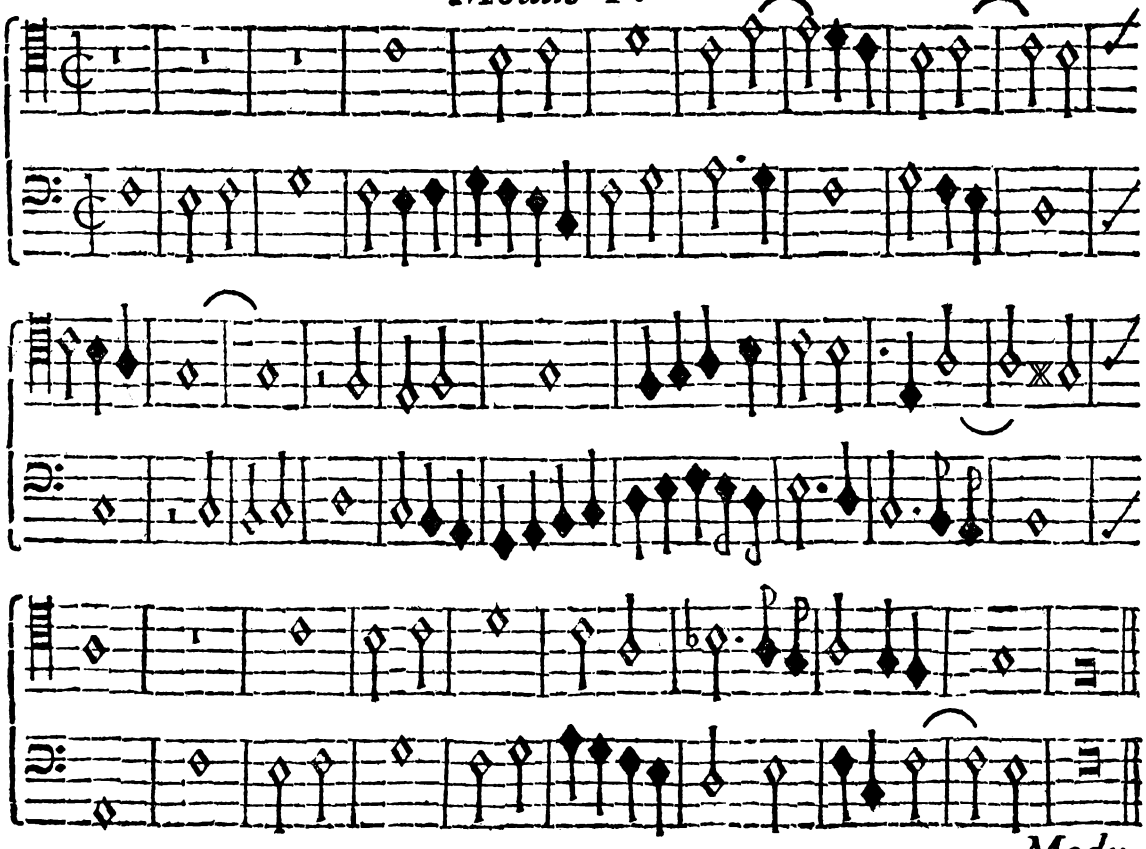




Joſeph. Subjectum nulli alteri Modorum in genere Diatonico applicari poſſe confido; an autem tractus æquè reſpondeat, à te intelligere cupio.

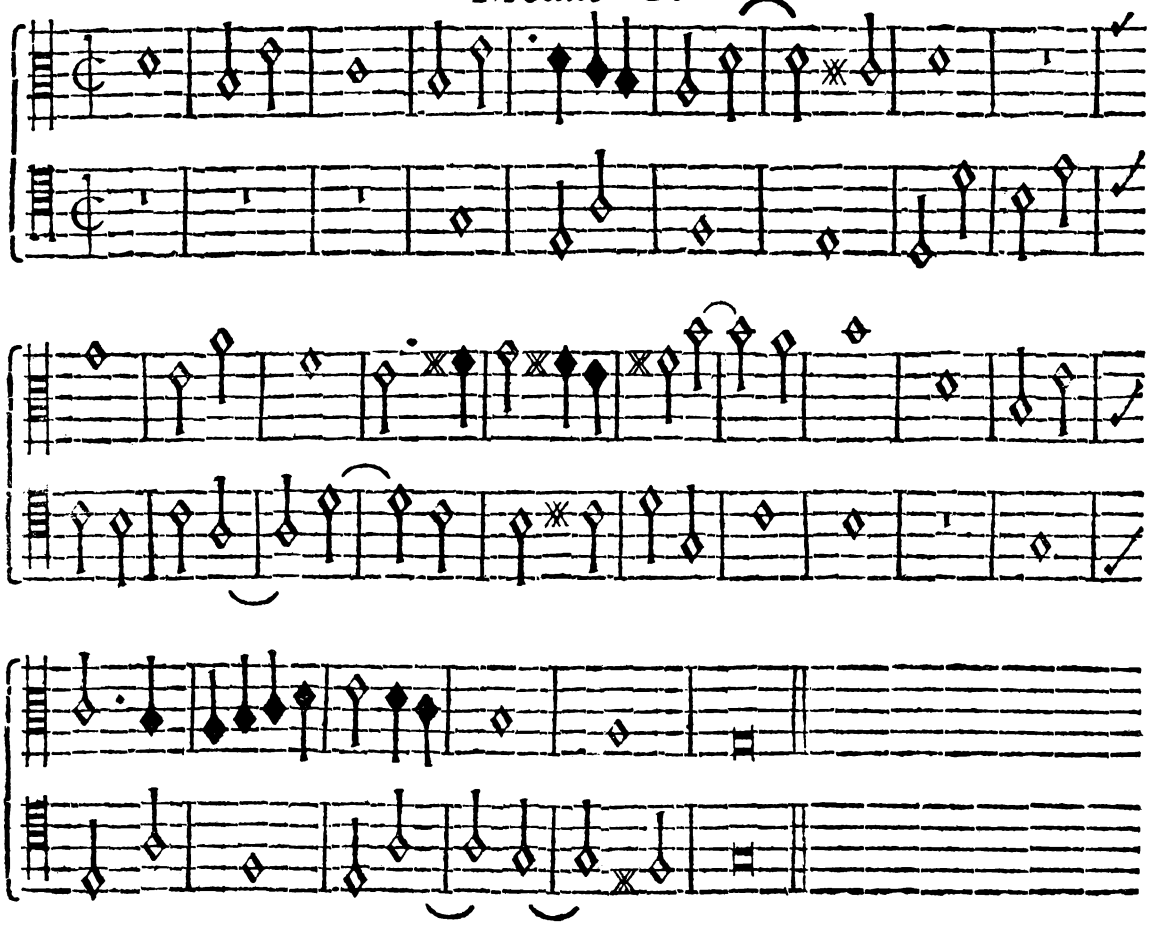
Aloyſ. Mactè animo, Joſephe, & ſubjectum tam ſcitè inventum, ejusdemque tractûs fermè Tyrocinium tuum excedunt; ſpemque facis haud vulgaris hac in arte futuri progreſsûs. Perge nunc ad Modum F. & cæteras ſuperſtitum Modorum claves.

Modus F.

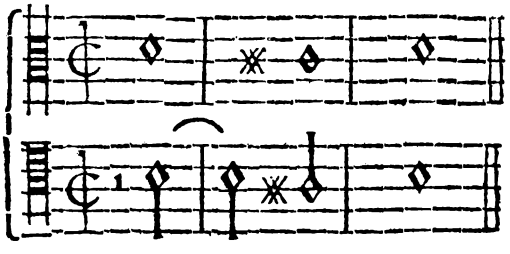


Modus

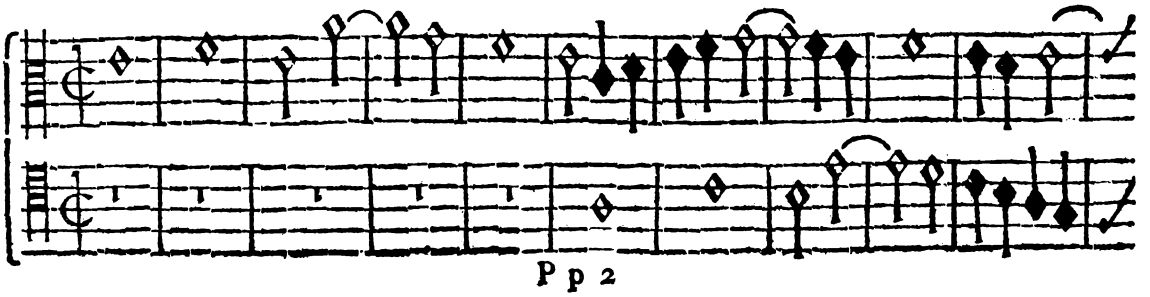
Modus G.

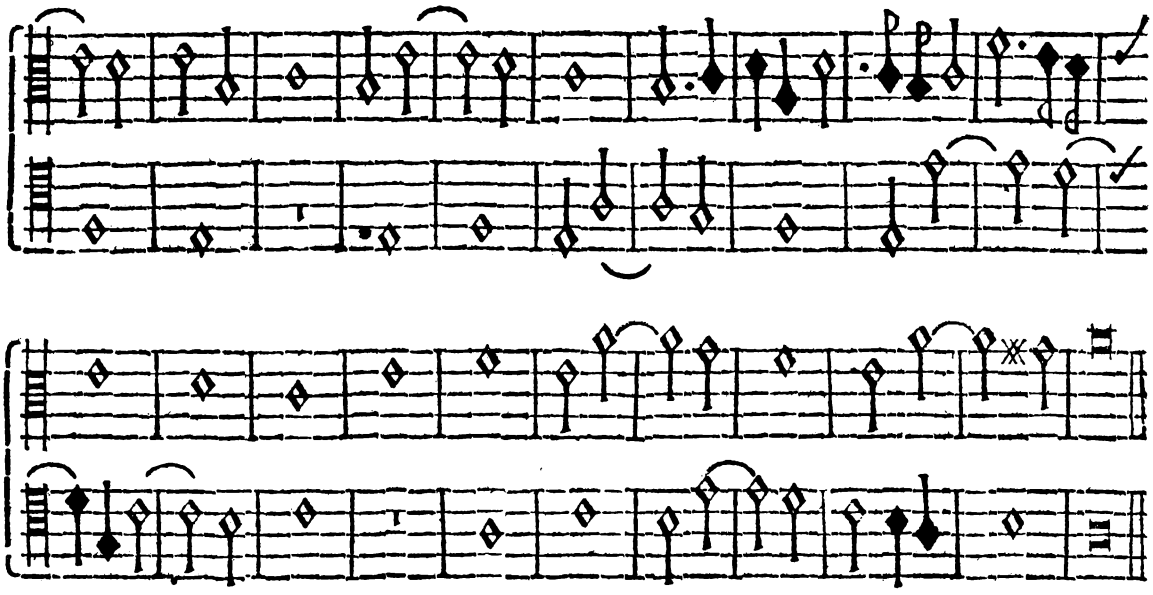


Joſeph. In clauſula ſecunda conficienda nonnihil hæſitabam, an ſic, vel ſequenti modo facienda ſit. E. G.



Aloyſ. Clauſula iſta, cui duabus opus eſt Dieſibus, imò tribus, accedente parte tertiâ, nimis ab hujus Modi natura recedit; magisque conveniens eſt Modo transpoſito, de quibus infrà dicetur. Valet itaque clauſula per Septimam, & Sextam à te uſurpata. Jam ad Modum A. ordine noſtro quintum procedamus, cujus, quum aliquantò diſcrepet ab aliis Modis, exemplum ego tibi ante oculos ponam. E. G.





Joſeph. Cur de ſecundæ partis prima Nota ad ſecundam per ſaltum Tertiæ proceſſeris, comprehendo; quia *fa* illud in primæ partis ſecunda Nota expreſſum aliàs haberi non licuiſſet. Sed quare poſt primam Clauſulam reaſſumptio ſubjecti in Alto in *B. mi*, itaque in chorda Modo non convenienti facta fuerit, ignoro.

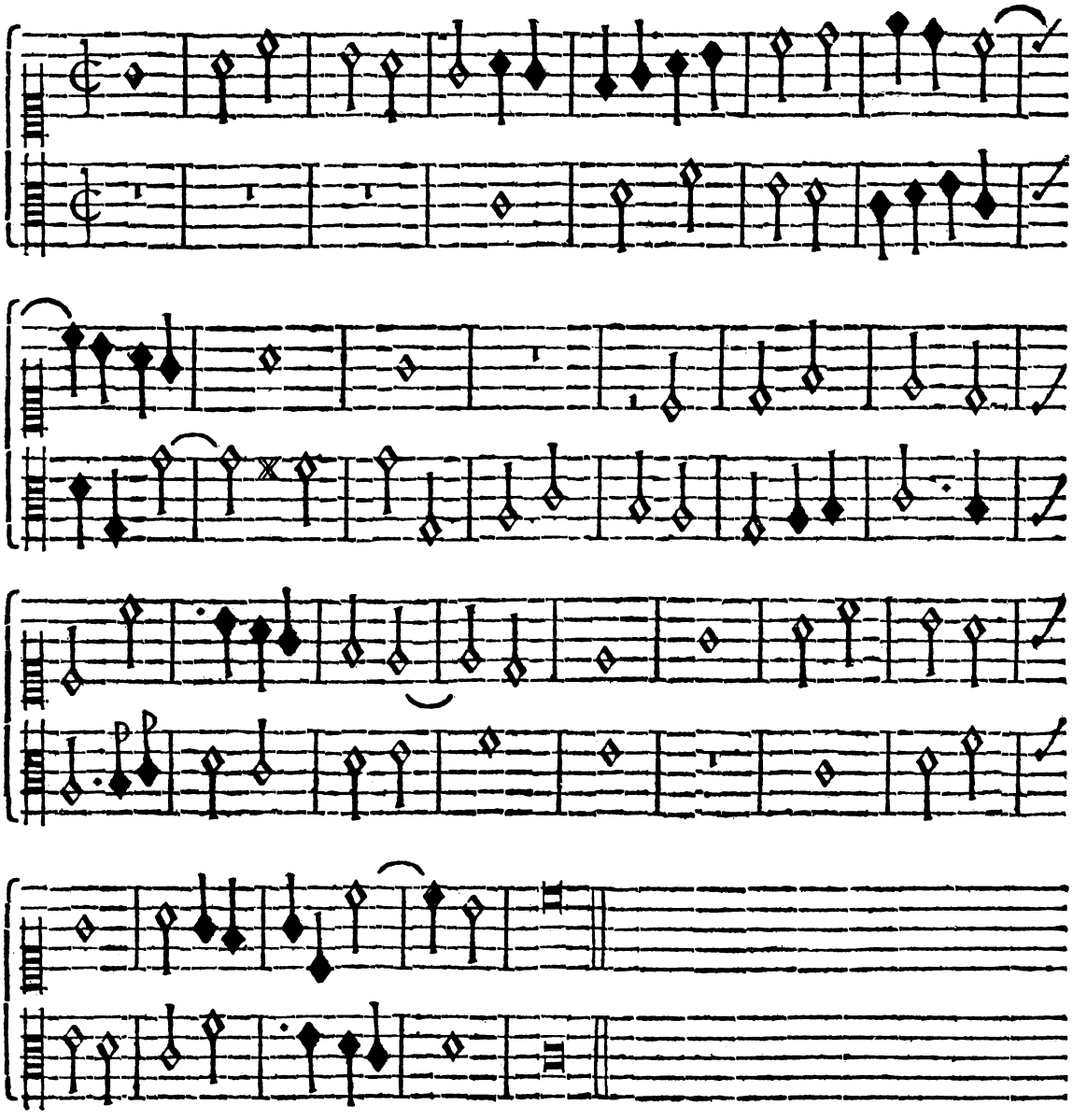
Aloyſ. Hanc neceſſitatem cauſat partis fundamentalis in E. exiſtentia, quæ impedit introitum in A. utpote diſſonantia reſpectu E. infrapoſiti: verùm nihil perfectioni Compoſitionis derogatur, imò in meliùs vertitur, ſi id in medio Fugæ fiat; quia hoc pacto partes ſubjecti ubique æquantur. Aliud judicium ferendum eſt de principio Fugæ, ubi ratio Modi, & chorda introitioni ſubjecti debita, de qua jam dictum eſt, accuratè tenenda eſt.

Joſeph. Magnam animadverti difficultatem in ſubjectis magìs, magìsque contrahendis, & videtur, ſubjecta de induſtria ad id eligenda fore.

Aloyſ. Ità eſt. Probanda itaque primò, inquirendaque ſubjecta ſunt, hac ratione tractabilia: ideoque ante ſelectum ad id reflectendum erit. Cæterùm nonneminem fortaſſis audies cachinando tibi objicientem: quàm trita, jejuna ſunt hæc ſubjecta; nulliusque ſaporis? Rem verò ità ſe habere, neutiquam inficias ivero. Non enim ad conceptûs ſublimitatem hîc reſpicitur, ſed ſolùm ad genuinam in Genere Diatonico Modorum naturam, quod Genus limitibus ſatìs anguſtis includitur: major excurrendi, ſuccoſioraque capiendi ſubjecta libertas erit, ubi mixti Generis uſus concedetur, de quo ad finem Libri

Primi

Primi abundanter dictum eſt. Nunc ad ultimum Modum C. progredere.



Hæc itaque eſt adumbratio, veſtibulumque, quâ patet ingreſſus ad Fugas.

Quemadmodum ars pingendi nisì prævià frequenti delineatione non aquiritur, ità quoque ad uberiorem Fugarum ſcientiam opus eſt haud brevi ad formulam præſcriptam exercitatione, quam tibi ſummopere commendo, alia ſemper, atque alia inveſtigando.

Joſeph. Inops mihi videtur hoc Genus, atque magnâ laborare penuriâ, inde exiguæ pervium eſſe inventioni.

Aloyſ. Reſtrictiùs eſſe Genere mixto, neque adeò patentem excurrendi campum habere, non contradico: verùm

aptiſſimum ad dignoſcendam Modorum naturam, eorumque differentias, & ad Compoſitiones à Capella absque Organo decantandas magnopere neceſſarium: neque tamen inopiæ tantæ eſt, quin varia ſubjectorum genera reperiendi copia ſit. Relicto itaque Bicinii ſtudio privatæ exercitationi tuæ, ad trium partium Fugas procedamus.

EXERCITII V.

LECTIO TERTIA,

De trium partium Fugis.

QUid muneris Tricinio ſit, ſeu interveniente Cantu firmo, ſeu absque eo, ex hucusque dictis jam notum tibi fore ſuppono: magnopere nempe perfectæ Triadis rationem habendam eſſe. Nunc videndum occurrit, quo modo trium partium Fuga inſtituenda, & quid in ea obſervandum ſit. Quod de Fuga duarum partium dictum eſt, hîc quoque ſubſiſtit, uſque dum parti tertiæ intrandi tempus ſit; id quod fit abſoluto in utraque partium ſubjecto, vel poſt quandam modulationem, vel extemplò ſinè modulatione, prout partium conſtitutio aut patietur, aut poſtulabit, quod æquo Componentis judicio ponderandum erit. Et ne pars illa fruſtrà, & absque novæ harmoniæ acceſſione intrâſſe videatur, adnitendum eſt, ut introitu ſuo aut Triadem harmonicam efficiat, aut in regulata per Ligaturam diſſonantia (quod elegantius eſt) intrare detur.

Joſeph. Quam utrarum partium quoad intervallum pars tertia ſequi debet?

Aloyſ. Illam plerumque, à qua ſubjectum primò inceptum eſt, ut varietati, cujus permagna ratio hadenda eſt, conſultum ſit. Quod ſi partium conſtitutio feret, ut alio intervallo intrare conſultiùs tibi viſum fuerit, judicium tuum ſequi licebit, ad quod præceptum hoc flectendum erit.

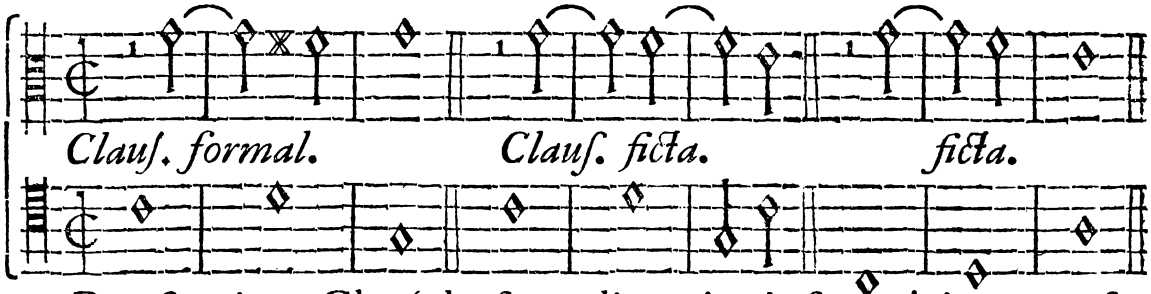
Joſeph. Eſtne eadem clauſularum in Bicinio paulò ante dicta?

Aloyſ. Minimè. Imò nulla clauſula formalis, aut abſoluta (quæ tertiâ majore clauditur) facienda, in qua ſubjecto poteſtatem intrandi non eſſe perſpexeris. Econtra, ſi ſubjectum intrare poſſe cognoveris, non ſolùm in Quinta, Tertia,

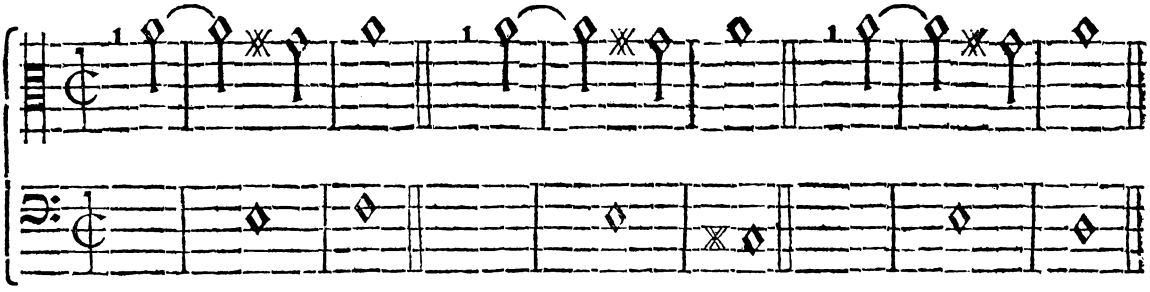
tia, verùm etiam aliis intervallis non nimis averſis ab natura Modi, clauſulam, & abſolutam, & fictam rectè fieri aſſero.

Joſeph. Quid intelligis, ſuaviſſime Magiſter, per clauſulam fictam?

Aloyſ. Clauſulam formalem, ſive abſolutam, Tertiâ majore concludi, inde in Octavam labi, non ignoras. Clauſula verò ficta loco Tertiæ majoris, minore utens, clauſulam formalem auribus expectatam evitando eludit, atque audientis opinionem fallit. Unde ab Italis *Inganno* nuncupata eſt. Videantur exempla.

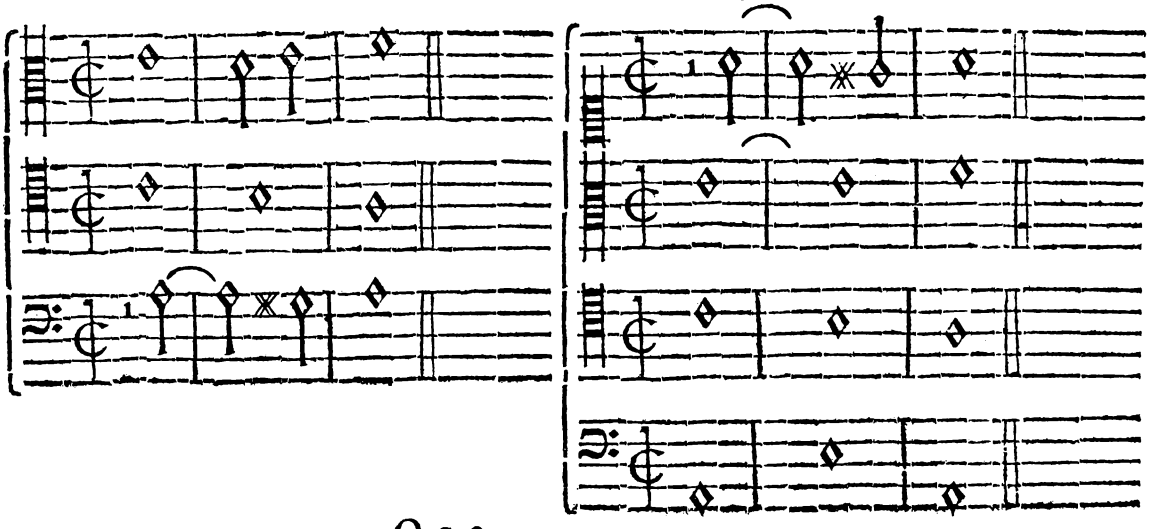


Poteſt etiam Clauſula formalis evitari ſervatâ in parte ſuperiori Tertiâ majore, cùm pars fundamentalis Octavam effugiens aliam aſſumit Conſonantiam. E. G.

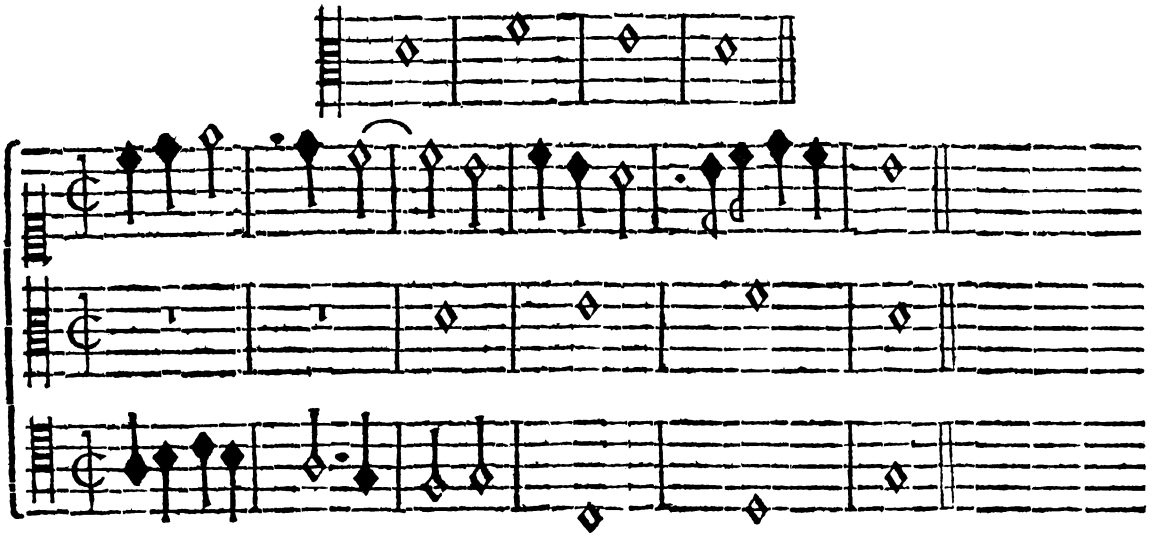


Id quod in plurium partium concentu multò elegantiùs uſuvenit. E. G.

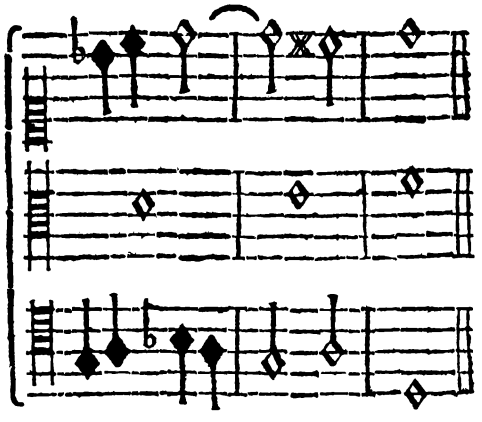
à 3. *à* 4.



Videamus nunc, quo modo Clauſula formalis ſubſiſtere poſſit beneficio ſubjecti intrantis etiam in intervallo, modo non multùm conſueto. E. G. Subjecti ſequentis uſu:

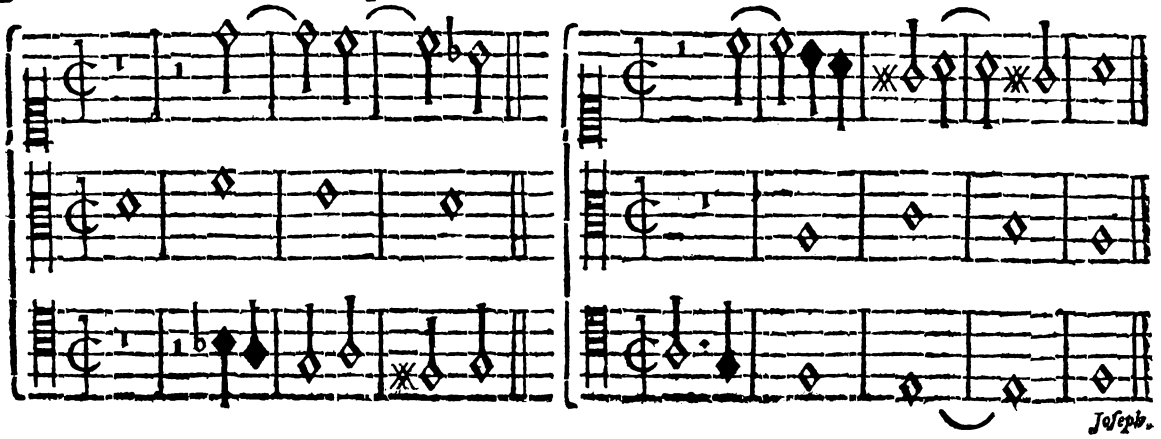


Hoc exemplo demonſtratur non ſolùm, quo modo Clauſula formalis in prima ſubjecti Nota formari poſſit, verùm etiam, quâ ratione reliquæ partes eò diſponendæ ſint. Videamus nunc clauſulam in ſecunda ſubjecti Nota exſtructam:



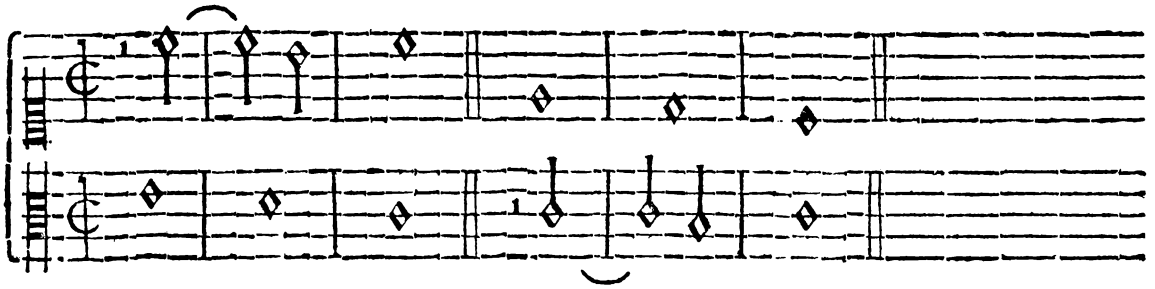
damenti, effugiendæ ſint. Ejusmodi clauſulas formales non ſolùm permitti pronuntio, verùm etiam per eas haud parùm ornamenti Compoſitioni accedere. Hæc de clauſula formali ſubjectis innectenda. Nunc exemplis docebo, quo modo clauſulæ ſubjectis immixtæ, vel Tertiæ majoris adjumento, in parte fun-

gæ in Bicinio aſſumptum. Accipiamus ſubjectum primæ Fu-

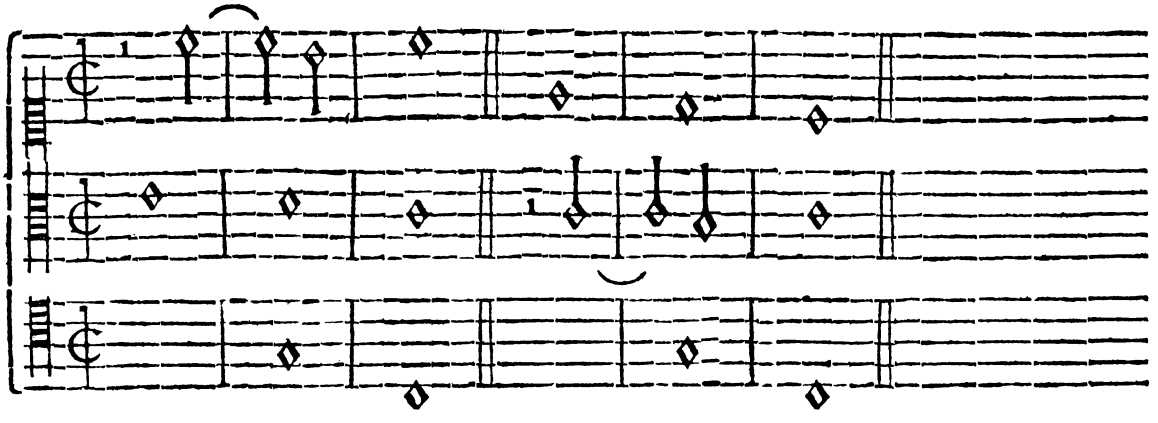


Joſeph. Quare tot clauſulas in Bicinio ſtatuiſti, & hîc in Tricinio reſtringis?

Aloyſ. Clauſulas in Bicinio conceſſas naturâ differentes eſſe ab clauſulis formalibus, haud ignoras: utpote Septimâ, & Sextâ, vel Secundâ, & Tertiâ conſtantes, minusque quietis habentes. Unde hac re accuratiùs inſpectâ, compertum eſt, clauſulas Septimâ, & Sextâ, vel Secundâ, & Tertiâ nixas, eſſe potiùs diſpoſitiones ad clauſulas formales, quàm ut ipſæ tales appellandæ ſint: quia accedente parte tertiâ, cæteris nihil immutatis tales efficiuntur. E. G.



Acceſſione Partis tertiæ.



Joſeph. Obſecro te ſuaviſſime Magiſter, ne excandeſcas ad tot quæſtiunculas tibi forte tædium parituras.

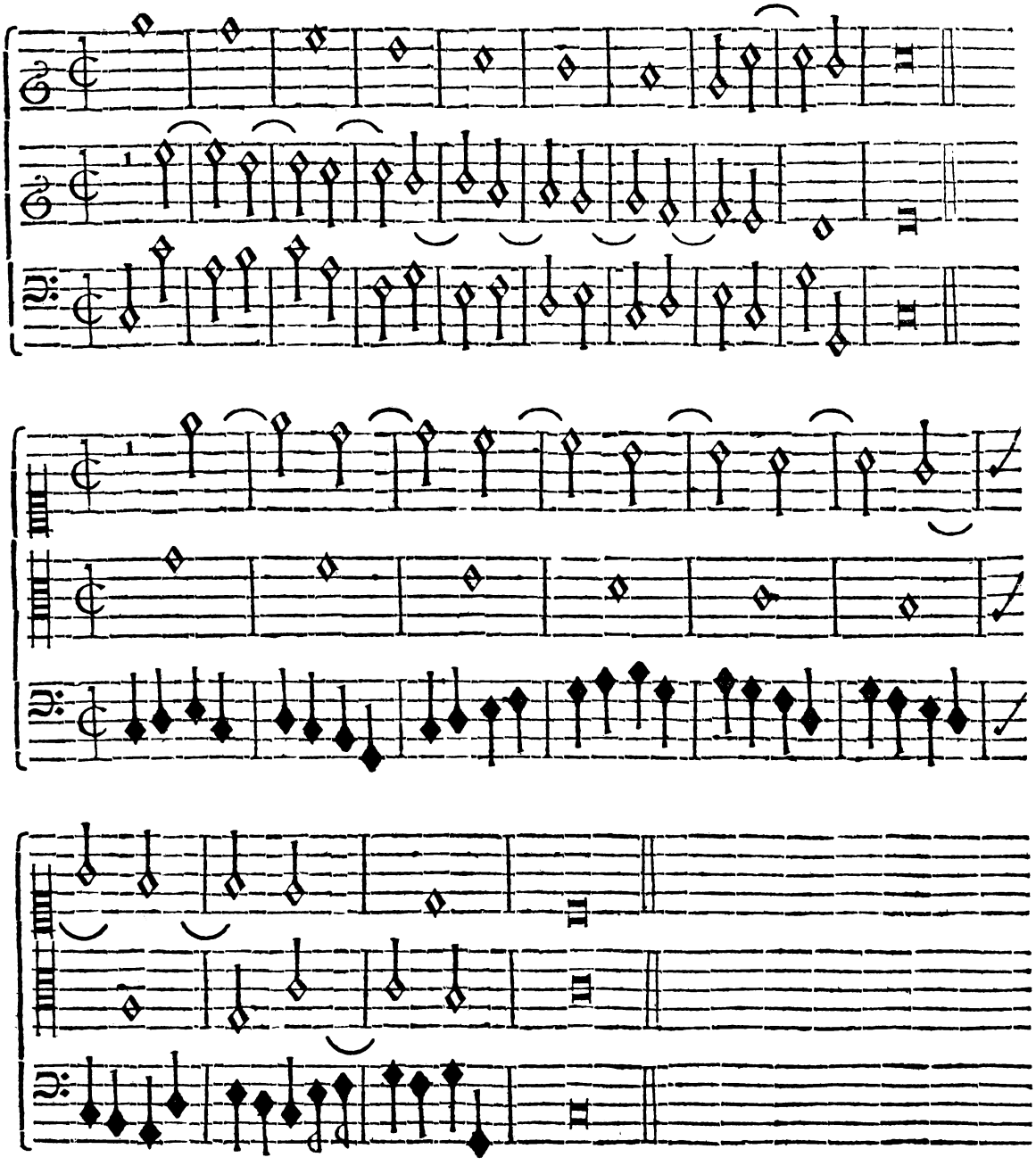
Aloyſ. Audacter expone; in integrum enim hunc offenſionis lapidem amovere cupio, in quem tot Profeſſores tam frequenter impingere comperio.

Joſeph. Quare Clauſula formalis cum ſubjecto intrante valet, & absque eo non admittitur?

Aloyſ. Clauſula formalis, quietis indicium eſt; ideoque non nisi in fine, aut finito quodam articulo, novi cujusdam ſubjecti aſſumendi causâ adhibenda. Subjectum autem in ipſa Clauſula formali intrans, quietis opinionem abſtrahendo, motumque in hoc Compoſitionis genere uſque ad finem deſideratum promovendo, finem nondum adeſſe ſignificat.

Joſeph. Soluto hoc dubio, perceptisque hucuſque dictis ſatis inſtructum me puto ad Fugas trium partium aggrediendas.

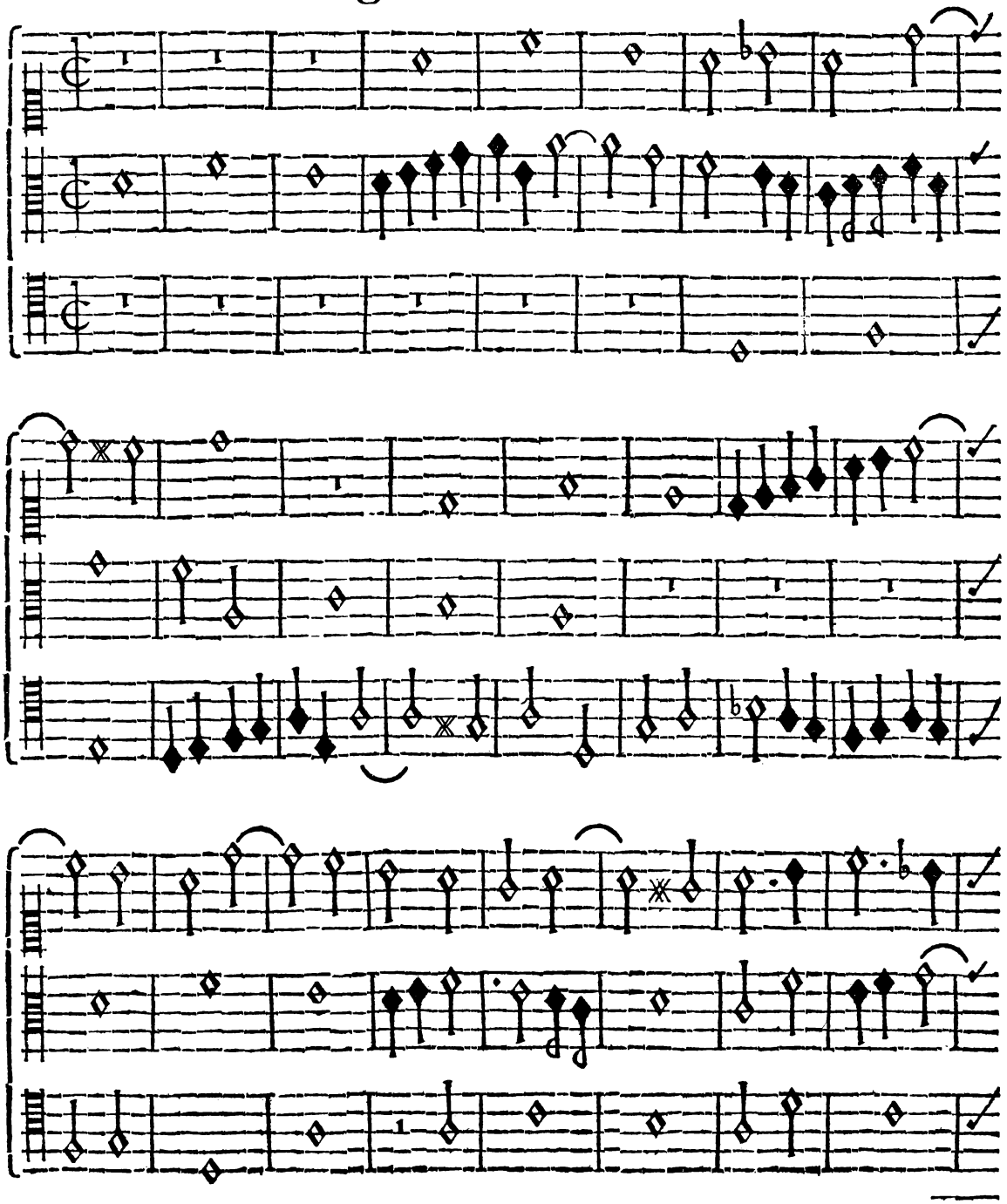
Aloyſ. Fiat. Poſteaquàm antè demonſtravero, qua ratione duabus partibus per Septimam, & Sextam, perque Secundam, & Tertiam deſcendendo progreſſis pars fundamentalis accommodanda ſit; quo haud parva modulationi facilitas accedet.

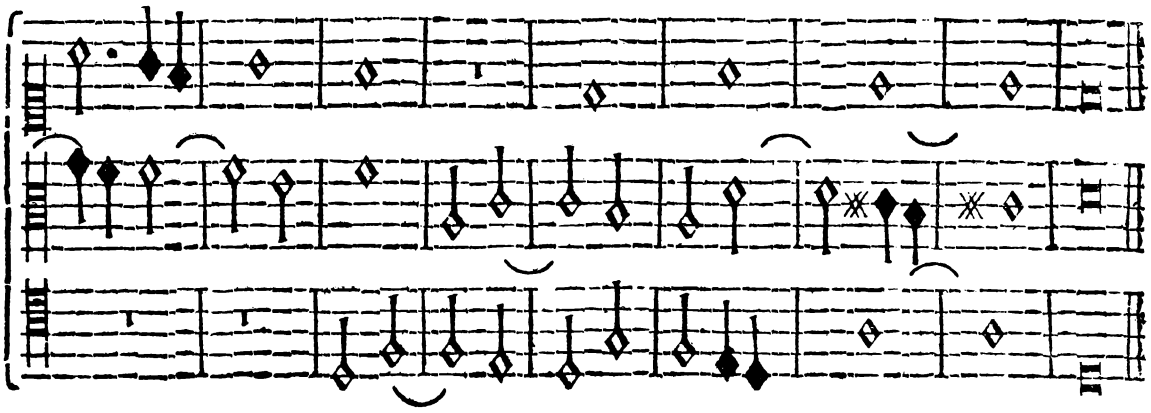


Ex quibus exemplis colligendum eſt, ut Quintæ, & Sextæ conjunctim poſitis locus ſit, inter partes ſuperiores Septimam in Sextam, vel Secundam in Tertiam reſolutam reperiri debe-

debere. Id quod etiam de Quarta, & Quinta aggregatim exiſtentibus intelligendum puta. Hujus, ſimiliſque modulationis aliqua parte, vel extra, vel intra ſubjectum te juvare, & ingreſſuro ſubjecto viam ſternere poteris. Pergamus itaque ad Tricinium, Bicinii ſuperioris ſubjecta ſervantes, trium partium texturâ deducenda. Primum exemplum ego ſubjiciam, per cæteros deinde modos tibi imitandum.

Fuga à 3. Modi D.





Principium hujus Fugæ nihil diverſi continet ab illa in Bicinio poſitâ, uſque ad tertiæ partis ingreſſum, ubi durante ſubjecto, ſuperiorum partium congruâ canendi modulatione Contrapunctum interim inſtructum eſt. Quo facto Altus ſubjectum repetit, alio, quàm incepit intervallo, modulante interim parte fundamentali. Sub id tempus Cantus adjumento pauſæ quieſcit, atque ad novum ingreſſum ſe præparans, diverſo, quàm in principio, intervallo intrat, idque in diſſonantia valida ad ſubjecti præſentiam indicandam: clauſulaque, ſextæ minoris ope, devitatur.

Obſerva præterea rationem, ob quam ibi ſubjecto finito, poſitâ trium tactuum pausâ protinùs Alto quies data ſit: ideò nempe primò, quia parti ſuperiori cum parte inferiore tam cominùs exiſtere contingit, ut in medio locus opportunus Alto non relinquatur. Secundò, quia Alto cum ſubjecto proximè intrandum eſt. Neque incuriâ præteriri vellem hunc Alti introitum in Quinta, & Sexta: maximam enim addit vim Compoſitioni, ejusmodi intrandi modus. Animadverte porrò mox ſequentem Tenoris introitum, modulationemque ſuper exſtructam.

Joſeph. Haud videtur introitus iſte Tenoris ad præſcriptum modum eſſe factus; nec Triade harmonicâ, neque diſſonantiâ ſtipatus, utpote Sextâ duntaxat, & Octavâ conſtans.

Aloyſ. Summopere delector mente tuâ ad omnia circumſpectâ. Verùm ſcias oportet, modum illum intrandi, de conſilio potiùs, quàm de præcepto eſſe datum. Deinde, præterquàm quòd Nota ſubjecti prima parvi ſit momenti, utpote minima, Sexta ſuperimpoſita per ſe fortis, audituque facilis ingreſſum ſubjecti haud obſcurè prodit, atque defectum Harmoniæ ſupplet. Eſtne tibi ſatisfactum?

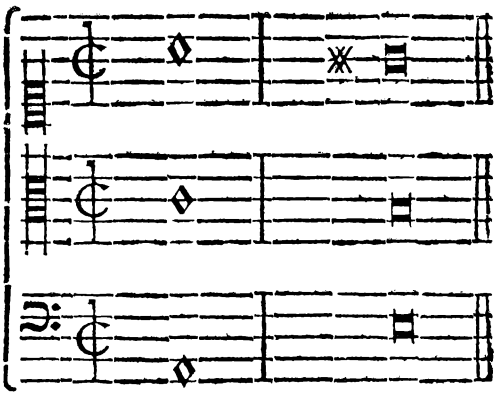
Joſeph. Omnino.

Aloyſ.

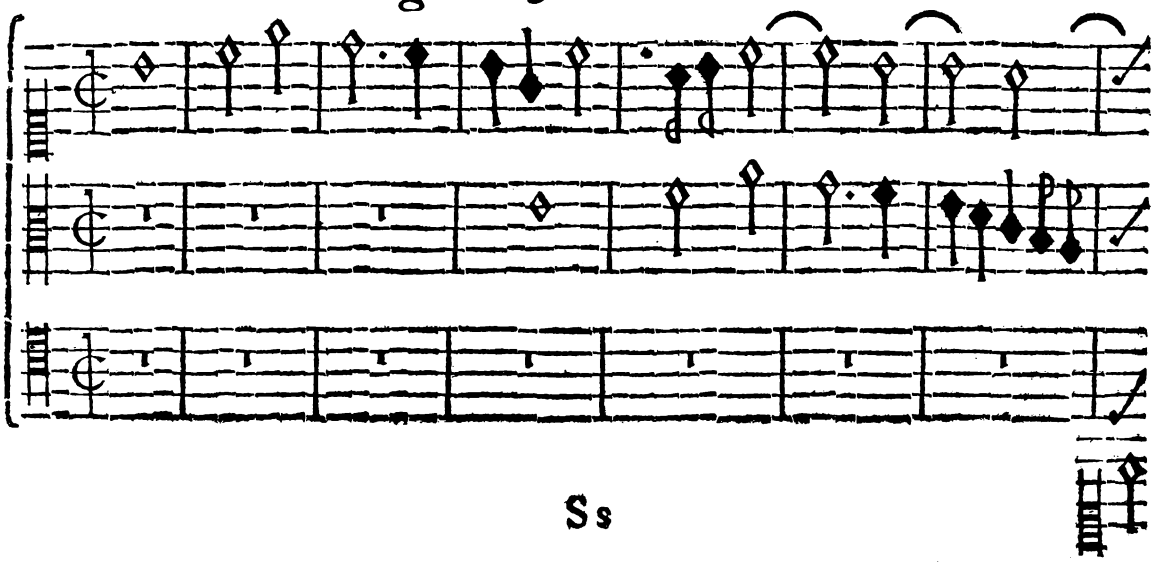
Aloyſ. Reliquum igitur examinaturi progrediamur. Conſidera deinde modulationem ſupra ſubjectum exſtructam, quâ in ſuperioribus partibus continuatâ, clauſulam vides in F. factam, eluſam tamen per ſubjectum in Tenore poſt pauſas intrans. Deinde figuris Notarum nonnihil immutatis, ut ſingulis in tactibus cuilibet parti cum ſubjecto intrandi poteſtas ſit; tandem Clauſulâ finali Fugæ Finis imponitur.

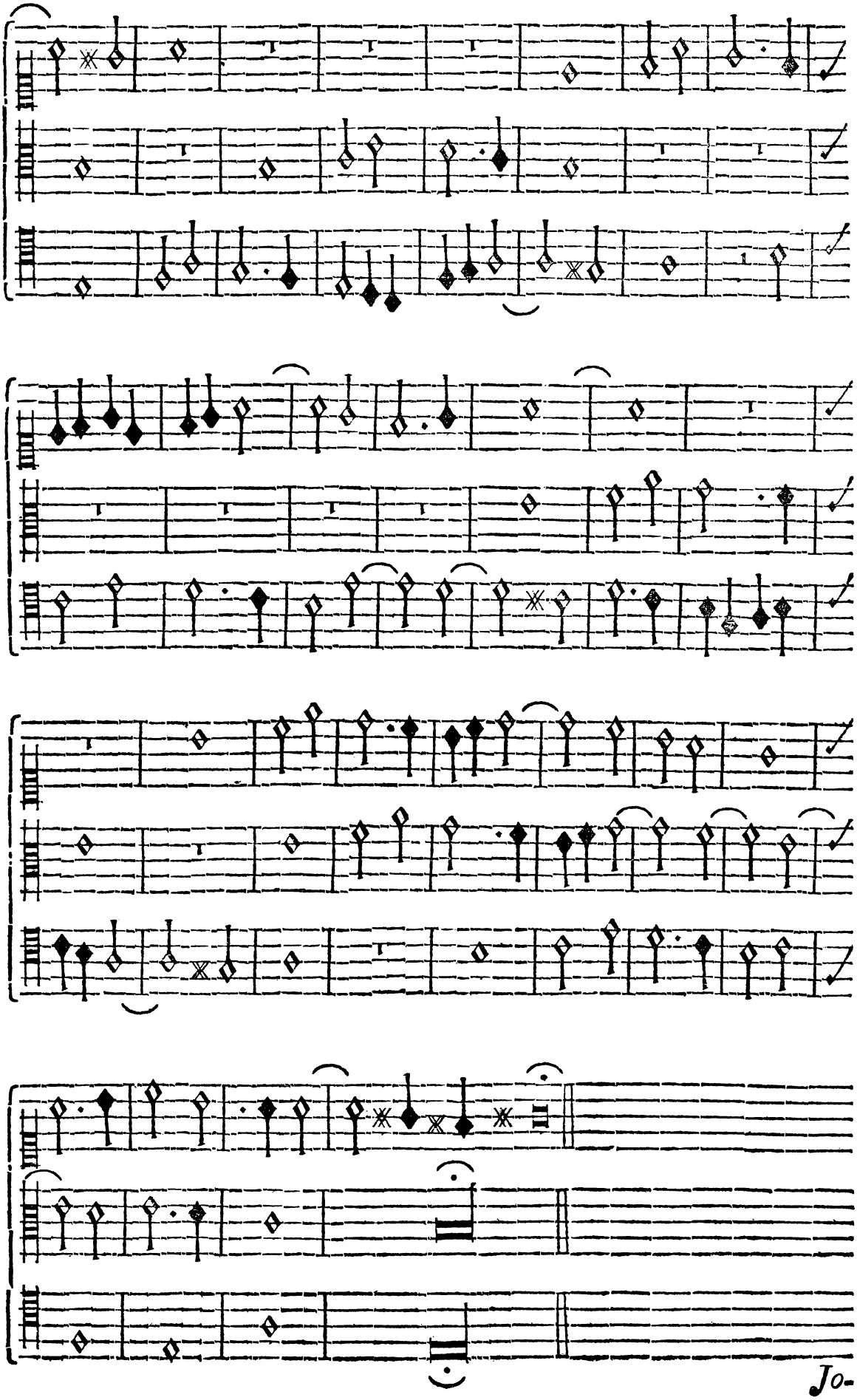
Joſeph. Ex dictis, factisque colligo, nunquam pauſam ponendam eſſe, nisì immediatè ſubjectum ſequatur.

Aloyſ. Ità ſanè. Aut ſubjectum vetus, aut certè novum, idque cæteris partibus deinceps repetendum, poſt pauſam induci neceſſe eſt: nisì objurgationem in te experiri velis Evangelicam; Math. 22. cap. *Amice, quomodo huc intrâſti, non habens veſtem nuptialem.* Jam modum E. ad manus accipe, Fugamque trium partium eo, vel alio haud multùm diſſimili modo conficere tenta: neque hæſitans, quo intervallo clauſulas exſtruas, dummodo in iis ſubjecto eleganter intrandi facultas detur. Juvabit autem antea clauſulam finalem hujus Modi monſtrare, quæ diverſa ab aliis Modis eſt.



Fuga à 3. Modi E.



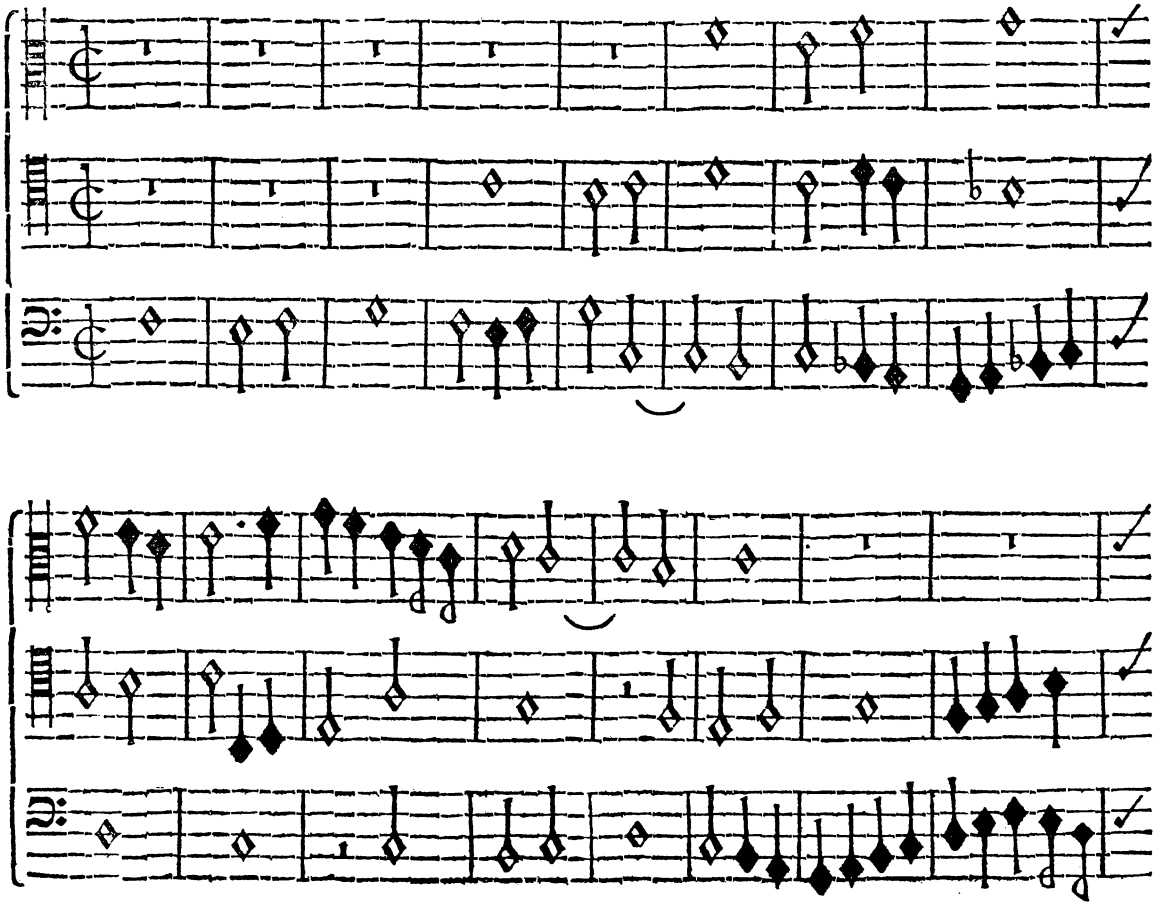


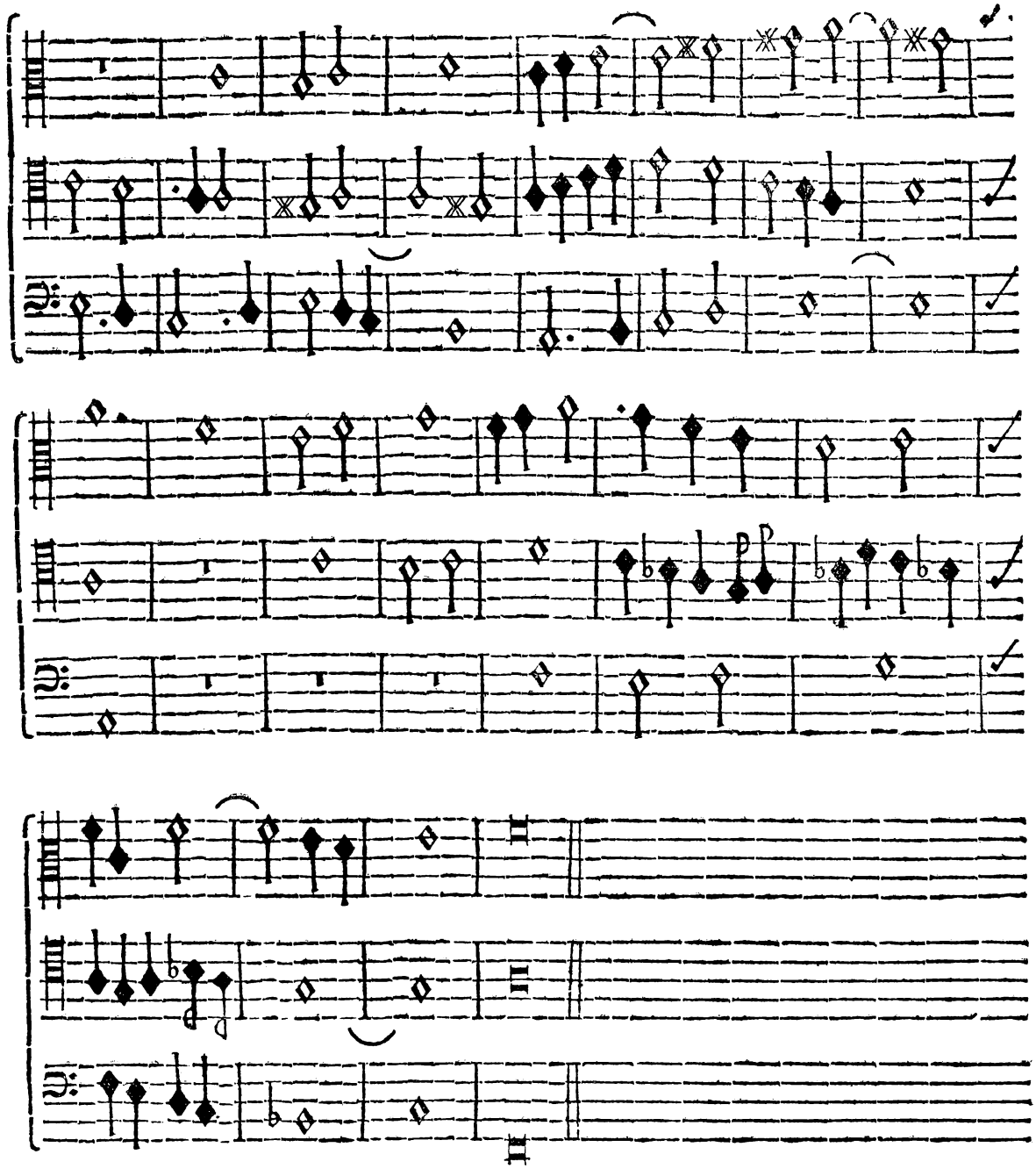
Jo-

Joſeph. Haud absque timore, Venerande Magiſter, coràm te cum hac Fuga compareo. Vereor etenim, ne clauſulam ſæpiùs, quàm par eſt, in A. factam animadvertas.

Aloyſ. Mitte timorem Joſephe. Longè ab reprehenſione miror, quòd in hac re Tyroni, & ſubjectum tam ſcitè intexere, & modulationem, Modo tam propriam reperire tibi contigerit. Ad clauſulam enim ſæpiùs in A. repetitam ipſa ſubjecti qualitas te induxit: quæ non obeſt varietati, utpote alio ſemper, atque alio modo per Notas comitantes variata. Et ſi quid lepôri in modulis Muſicis tantopere deſiderato deeſſe videtur, Generis Diatonici reſtrictioni, maximè autem hujus Modi egeſtati tribuendum eſt. Laudo prætereà concinnum partium Cantum, quarum neutra impedita ab altera liberrimè vagatur. Perge nunc proximè ad modum F. & inde ad reliquos.

Fuga à 3. Modi F.



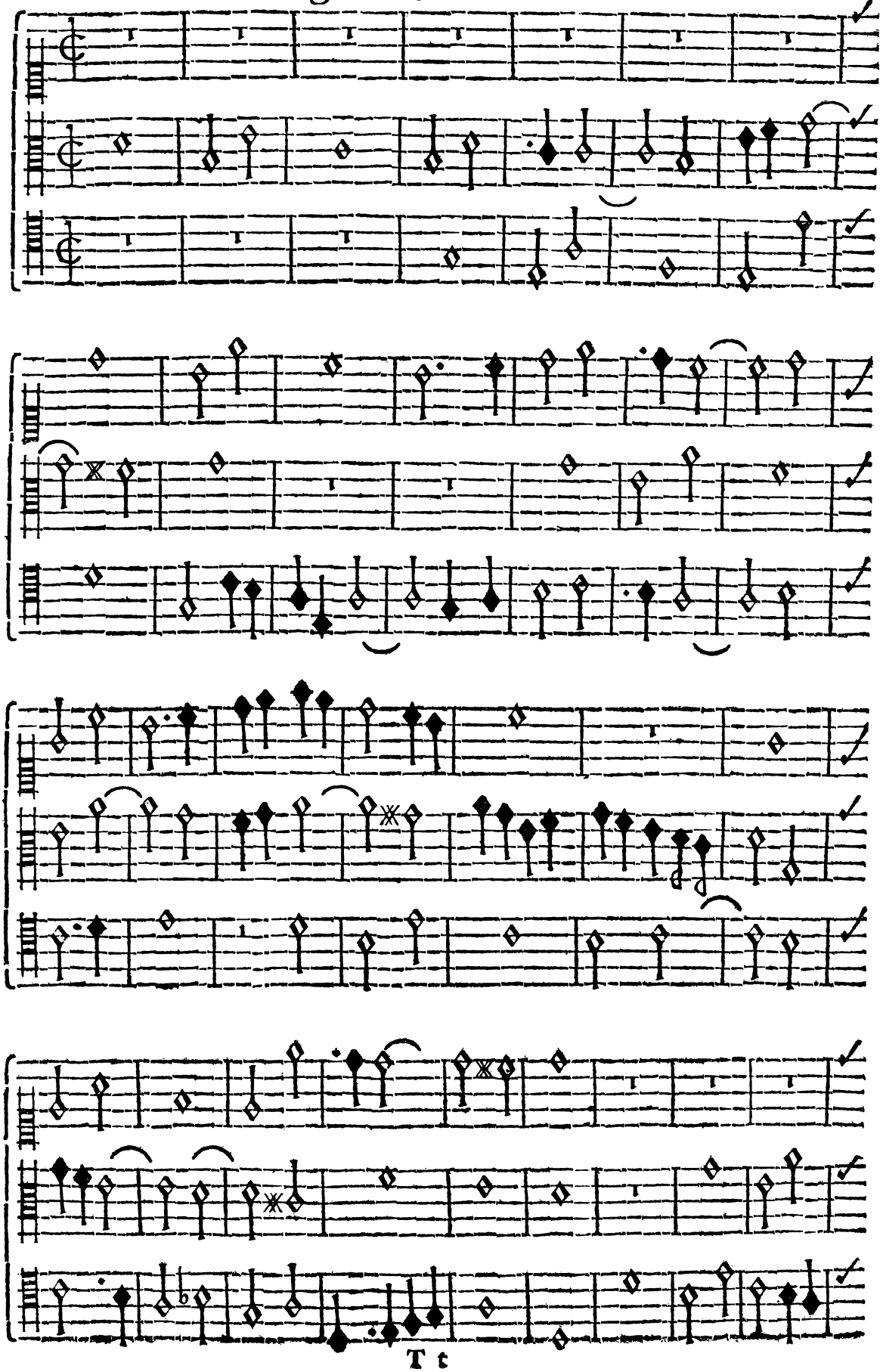


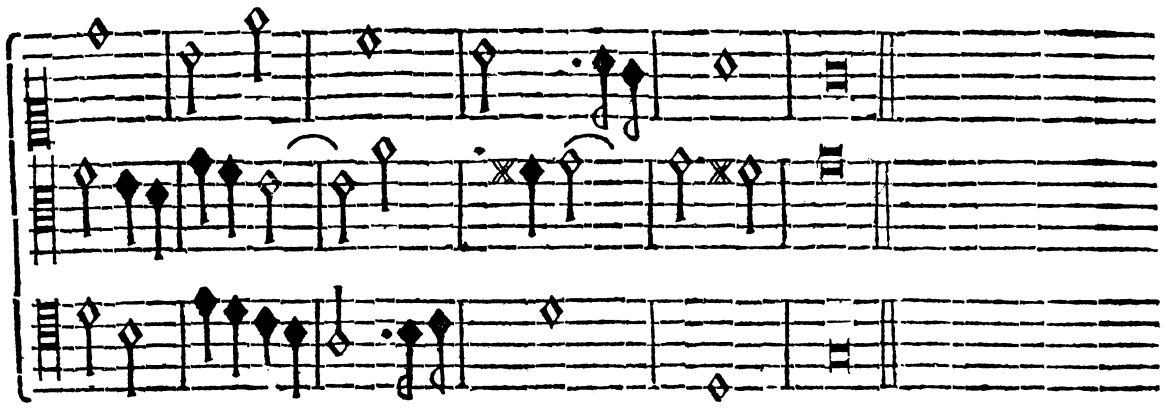
Joſeph. Vix non mihi blandior, Fugam hanc non admodùm malè mihi ſucceſſiſſe, nisì in modulationem illam animadverteris immixtam ſubjecto, ubi ſecundâ vice Altus intrat.

Aloyſ. E contrariò valde vafrè, ingenioſeque modulationem illam inſtitutam eſſe ajo. Etenim cùm, & ob Generis Diatonici, & Modi rigorem omnia tritâ viâ incedere debeant, paululum peregrini, non nisì modulationis præſidio, ſubjecto immiſceri poſſe, perſpicuum eſt. Admiror prætereà ſubjectorum ingreſſum ubique opportuno tempore adhibitum, concomitantemque ad Contrapuncti regulas Concordantiam. Perge ad Modum G.

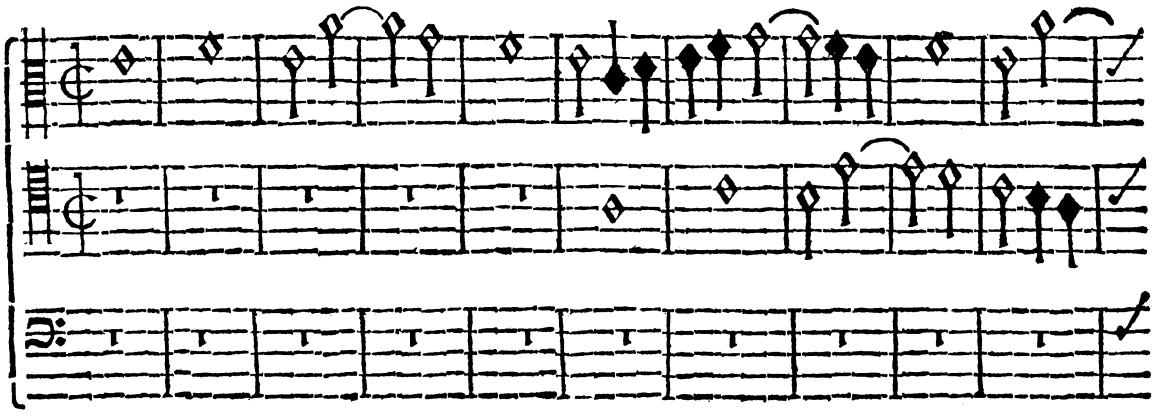
Fu-

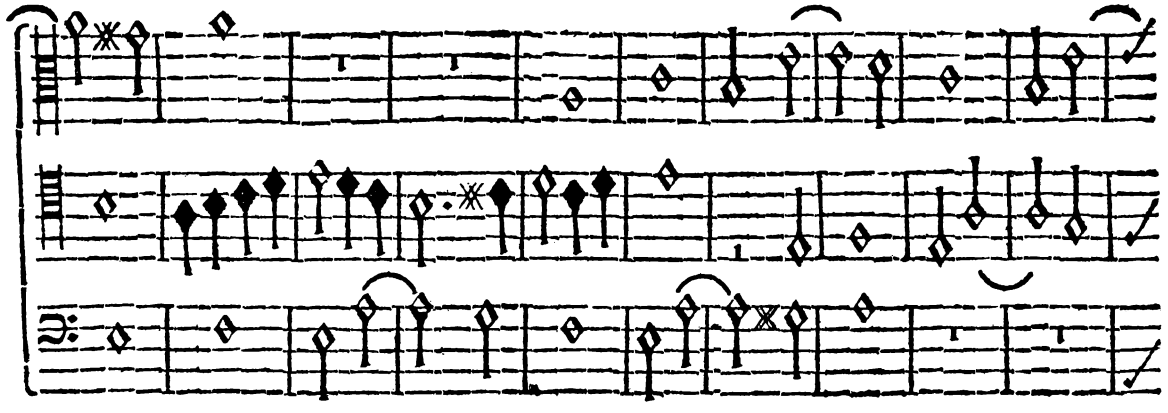
Fuga à 3. Modi G.

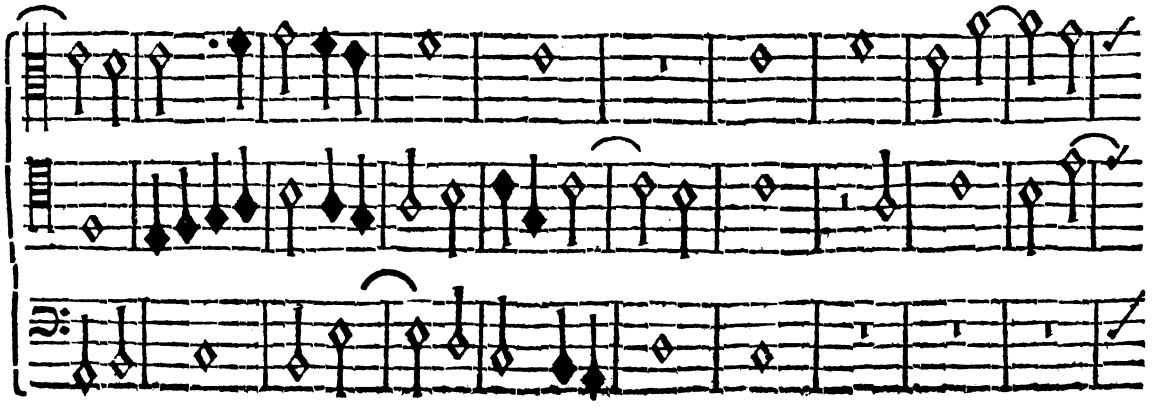


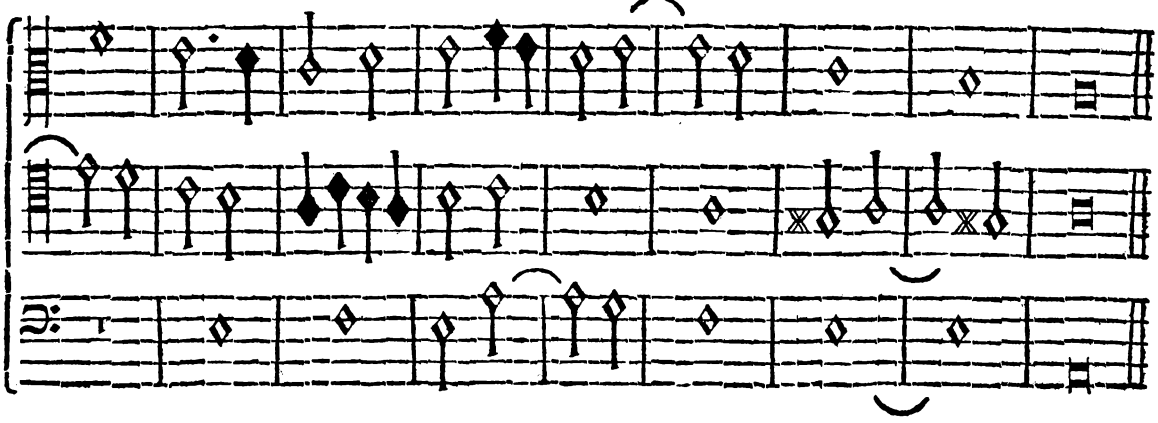


Fuga à 3. Modi A.

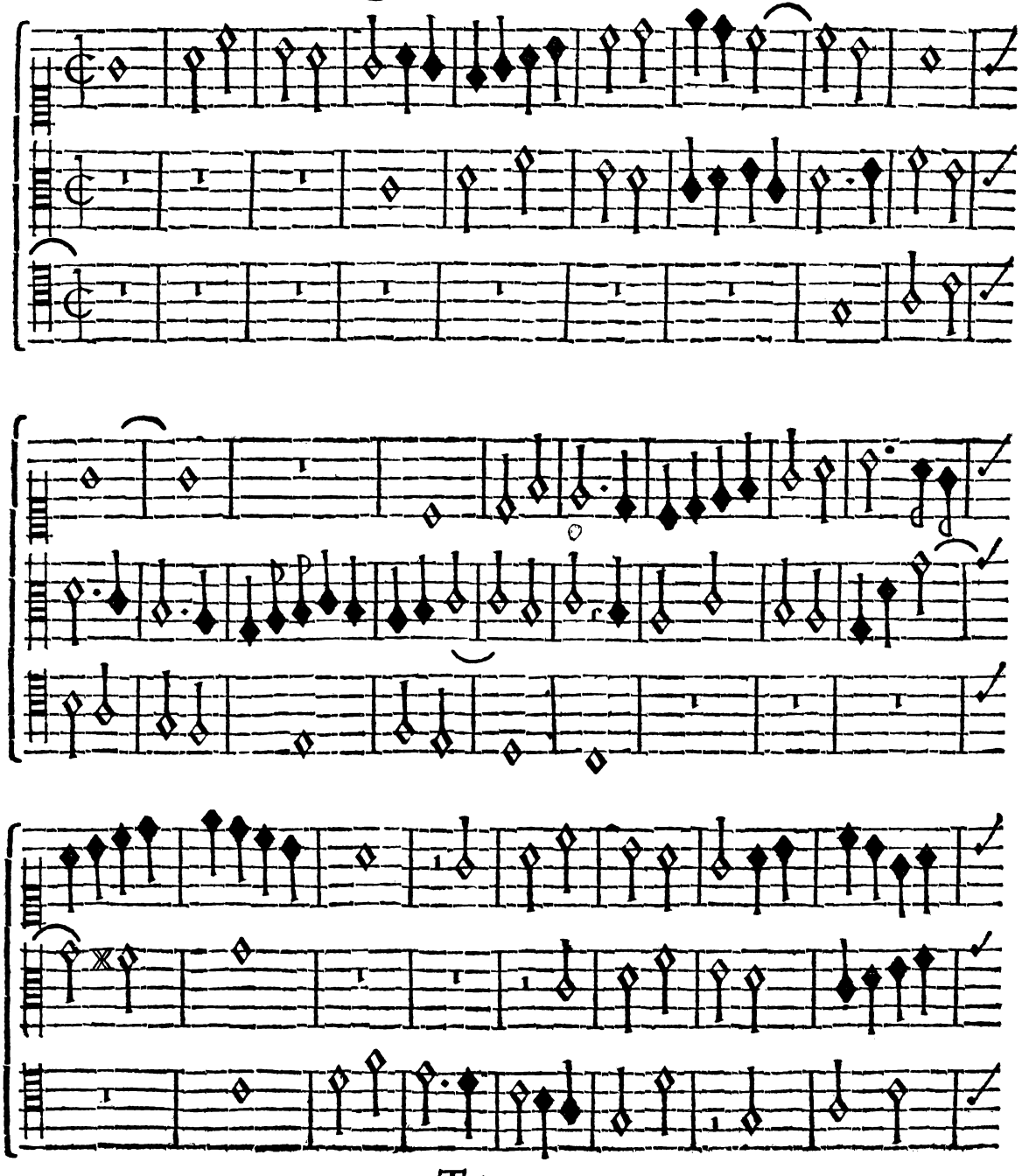


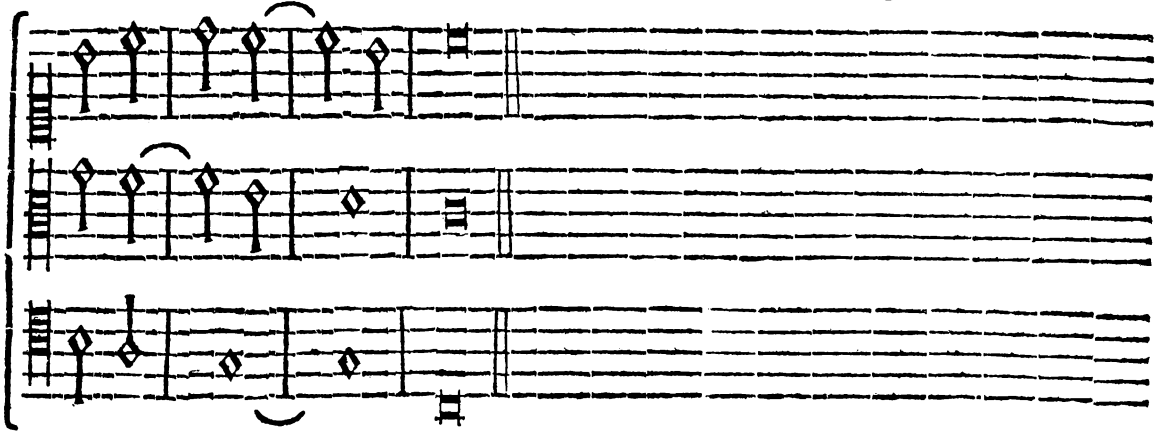






Fuga à 3. Modi C.





Aloyſ. Incredibiliter lætor, hac brevi ſimplicique Fugas componendi methodo te non modo leviter tinctum eſſe, verùm etiam longiùs jam proceſſiſſe; id quod partes pulchro canendi modo incedentes, debitoque tempore quieſcentes, & opportunè intrantes haud obſcurè demonſtrant. Ut adeò in hoc Compoſitionis genere nihil tibi deeſſe videatur, quàm ut uſu per aliquod tempus continuato facilitatem adipiſcaris. Da prætereà operam, ut crebris ligaturis jam uni, modò alteri parti inſertis compoſitionem diſtinguas: vix enim credibile eſt, quantum condimenti per eas modulis accedat, quô fit, ut quælibet fermè pars, motum diſparem nacta, facili ratione perceptibilis auditui reddatur: id quod non ſolùm in hoc, verùm in omni Compoſitionis genere tibi dictum volo. Cæterùm, cùm in Trino perfectio exiſtat, te etiam, atque etiam exhortor, ut huic ſtudio privatim ampliùs vacare pergas, experturus inde, quantùm emolumenti ad plurium partium Compoſitionem, quantaque facilitas enaſcatur. Nunc ad Quatricinium.

EXERCITII V.

LECTIO QUARTA,

De Fugis quatuor partium.

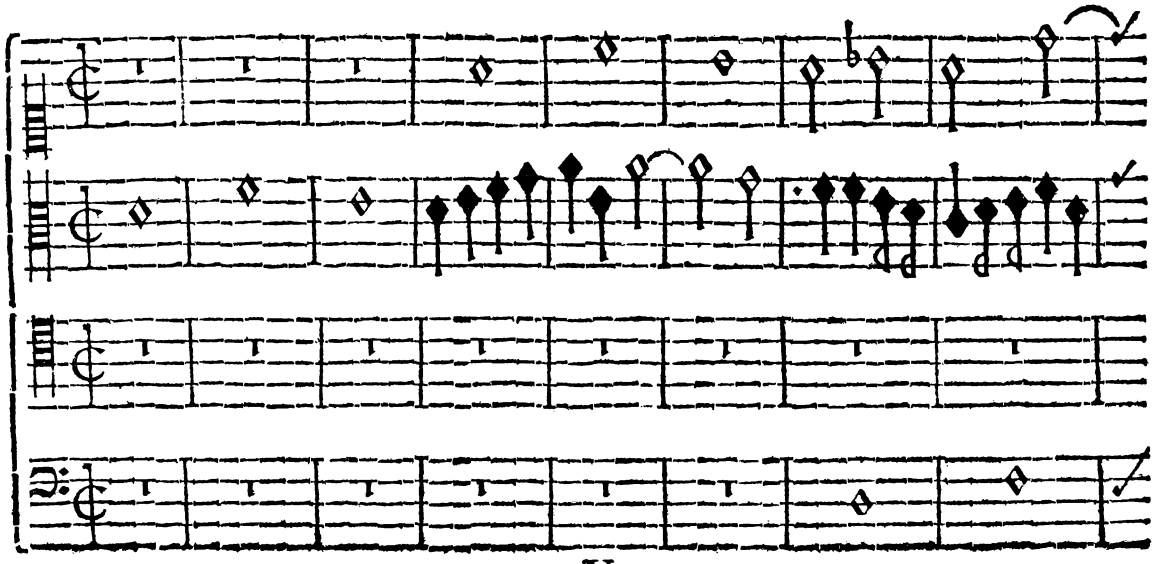
QUid muneris ſit quartæ partis, quemque locum in ſupplementum Harmoniæ occupare debeat, ſuprà per totius Exercitii Tertii curſum abunde explanatum, ſatisque tibi notum eſſe confido. Supereſt itaque dicendum, quam ex tribus partibus in Fugis quarta pars intrando ſequi debeat. Tametſi hoc prudenti Compoſitoris judicio relinquendum eſſe videatur,

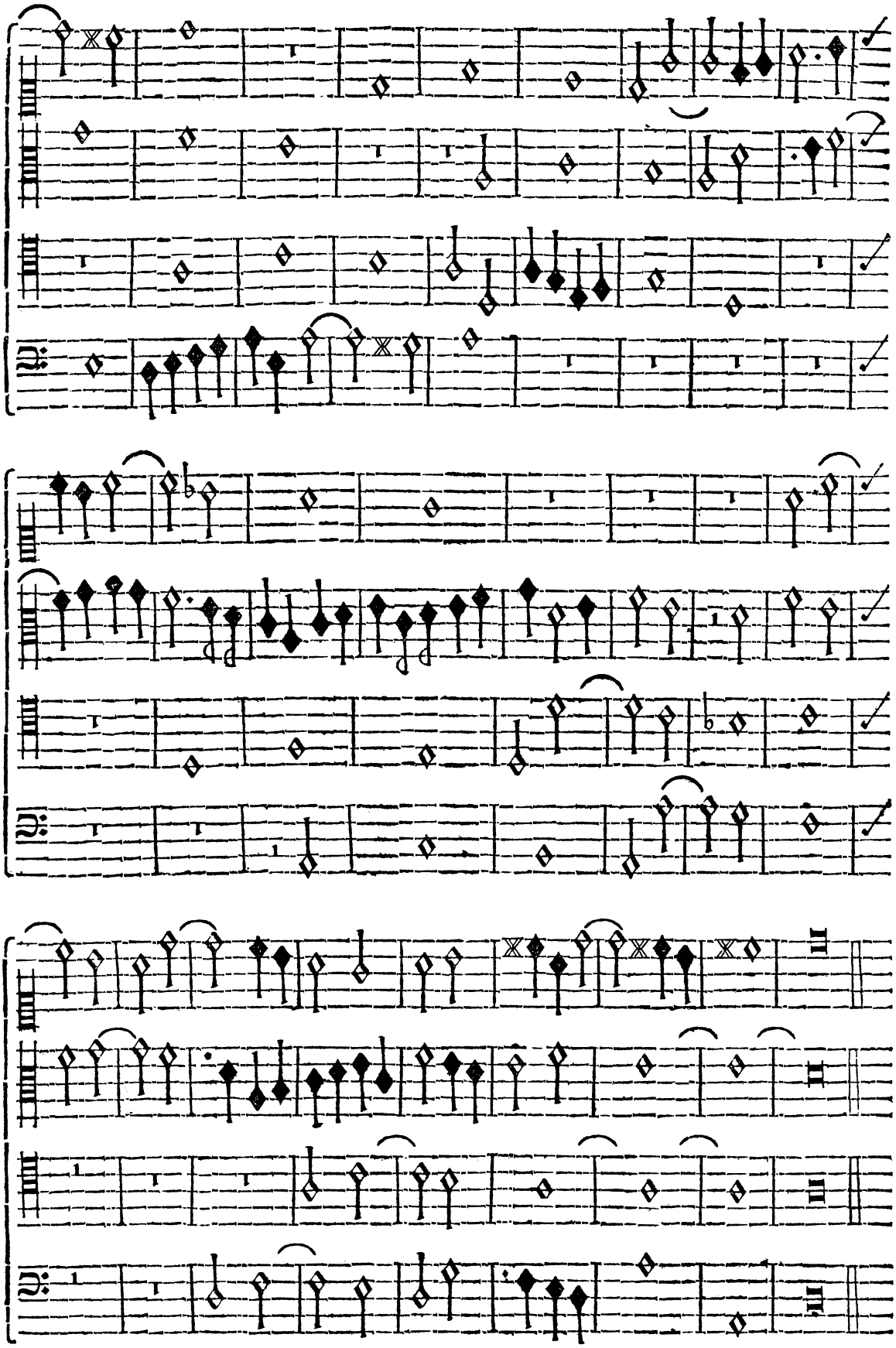
cujus

cujus eſt indagare, quo modo concentui, aut plus Harmoniæ, aut gratiæ aut varietatis acceſſurum ſit; plerumque tamen uſu receptum eſt, ut Tenor Cantum, Baſſus Altum intrando ſequatur. Cæterùm creſcente partium copiâ, haud exigua tibi cura ſit, ne partibus nimìs infarcitis, & in anguſtum contractis ab una alteri liberè vagandi facultas admittatur. Quemadmodum enim per confertam turbam tranſeunti à dextra, ſiniſtraque, & à fronte impingere contingit; ideoque tranſitus aut omninò non, aut difficulter ſuccedit: ità pari modo fit in Compoſitione, quando pars parti obſtans liberum incedendi campum non habet, bellèque concinendi facultas tollitur. Quapropter ſummopere adnitendum eſt, ut hunc ſcopulum evadas.

Joſeph. Quid verò remedii, quando præter opinionem tale quid contingeret?

Aloyſ. Aut mutandum modulationis conſilium erit, aut parti, cui, nonniſi intrudendæ locus eſt, adminiculo pauſæ ſilentium impones, uſque dum reingrediendi cum ſubjecto ſpatium aperiatur. Satiùs tamen eſt, prævidendo, meditandoque partes ita diſponere, ne conſilii cœpti paulò poſt te pœniteat: præſtat enim jura intacta relinquere, quàm poſt vulneratam cauſam remedium quærere. Opus igitur eſt, ut, dum uni parti vacas, cæteræ ne memoriâ excidant, neque partibus aliquibus tantum tribuas, ut ſuperſtiti nihil aut ſpatii ad gradiendum, aut concinnitatis ad cantandum remaneat. Exemplar tibi conſiderandum, imitandumque ſubjiciam, ſervato primæ trium partium Fugæ themate, aliiſque ad quartæ partis introitum.

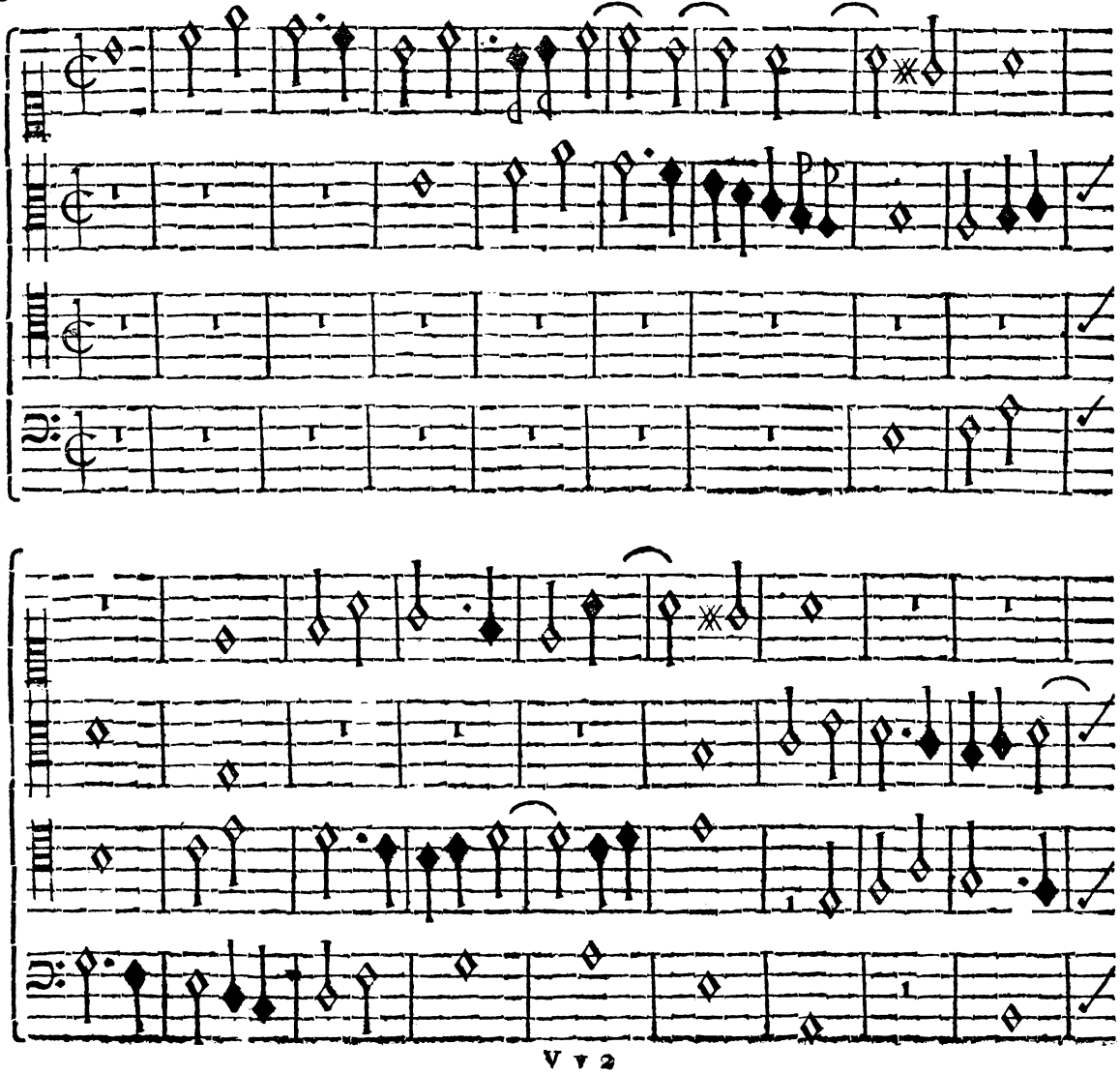


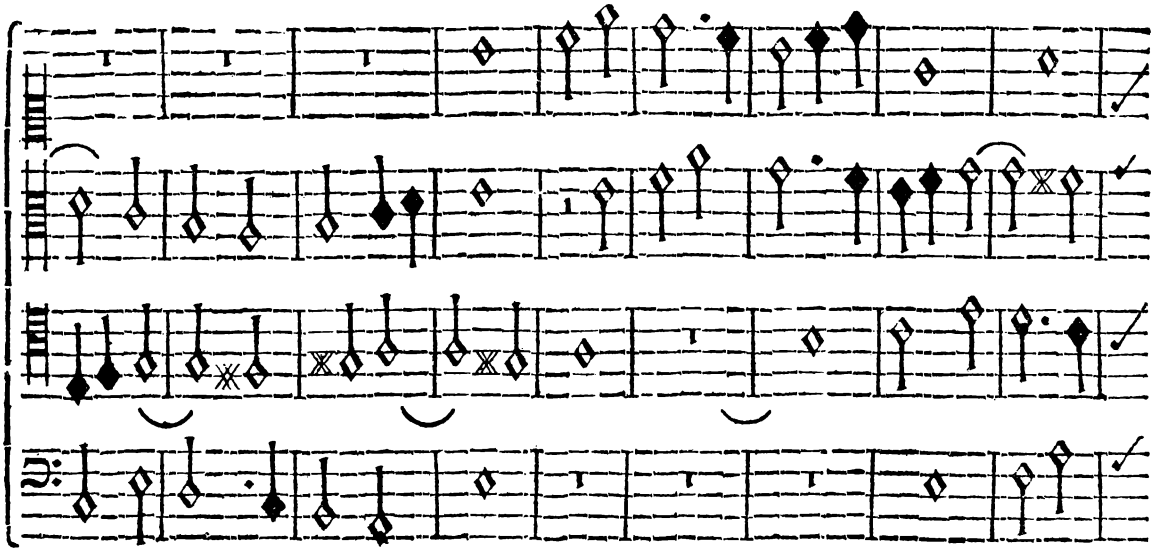


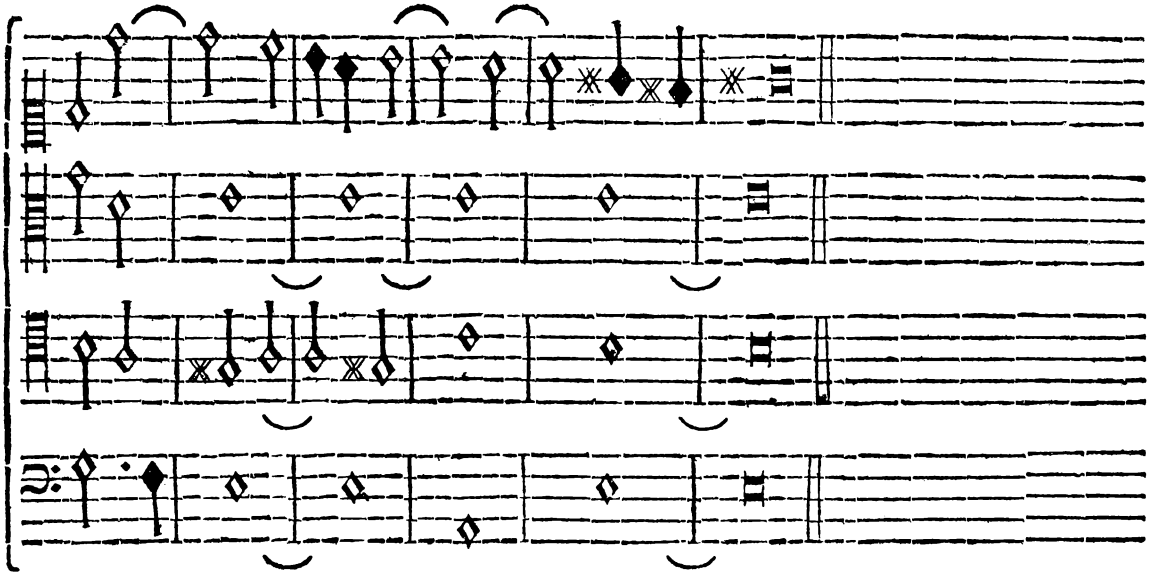
Joſeph. Videtur haud magnum eſſe diſcrimen inter hanc, & trium partium Fugam: rarò enim quatuor partes, nisì ad finem,

finem, convenire conſpicio; obtruncatâ confeſtim unâ vel alterâ, ubi quarta pars intrat.

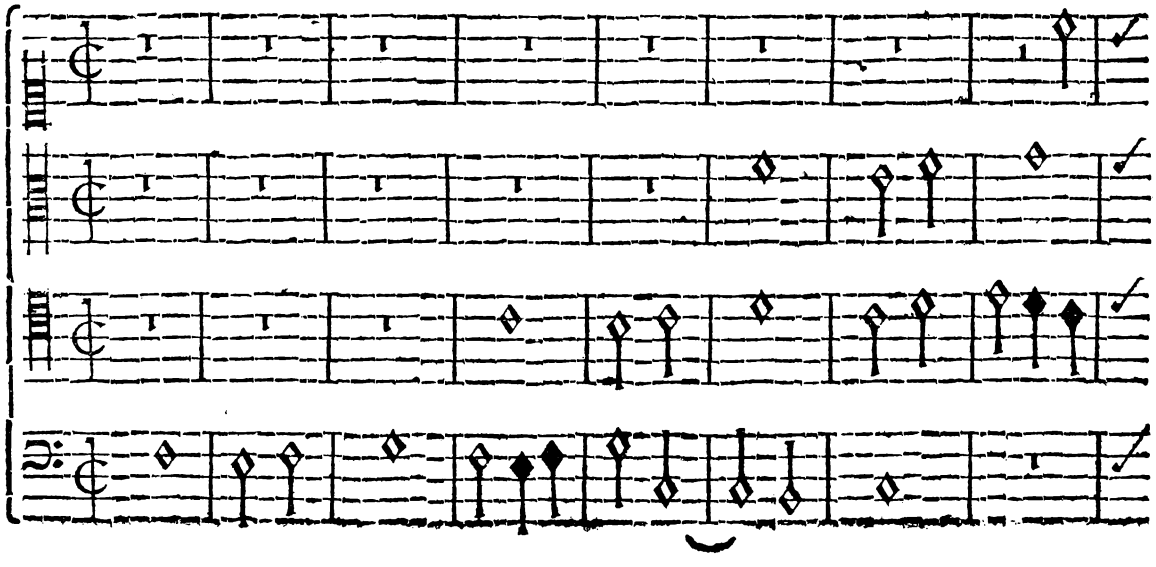
Aloyſ. Similitudinem, quam dicis, ex uno eodemque Subjecto reſultare conſtat. Quòd autem in hac quatuor partium Fuga ad eundem ferè modum, quô in Tricinio, ſubjectum ductum ſit, ideò factum puta, ut facilior tibi cedat Quatricinii compoſitio: ob quam cauſam tantopere Tricinii ſtudium paulò antè tibi commendavi. Neque mirare raram quatuor partium conjunctionem. Præterquàm enim quod non multò ante præmonuerim, ut à partibus importunè intrudendis abſtineres, ad Quatricinium non requiritur, ut ſemper quatuor partium Harmoniâ compleatur, cui ſufficit, ſi cæteris partibus in actione exiſtentibus, una vel altera interim quieſcens ſubjectum denuò reaſſumere, & ſubjecti fini aliquot Notarum apendicem innectendo ſuplementum Harmoniæ protrahere poſſit. Cætera Modorum ſubjecta ad hunc modum pertractanda tibi committo.

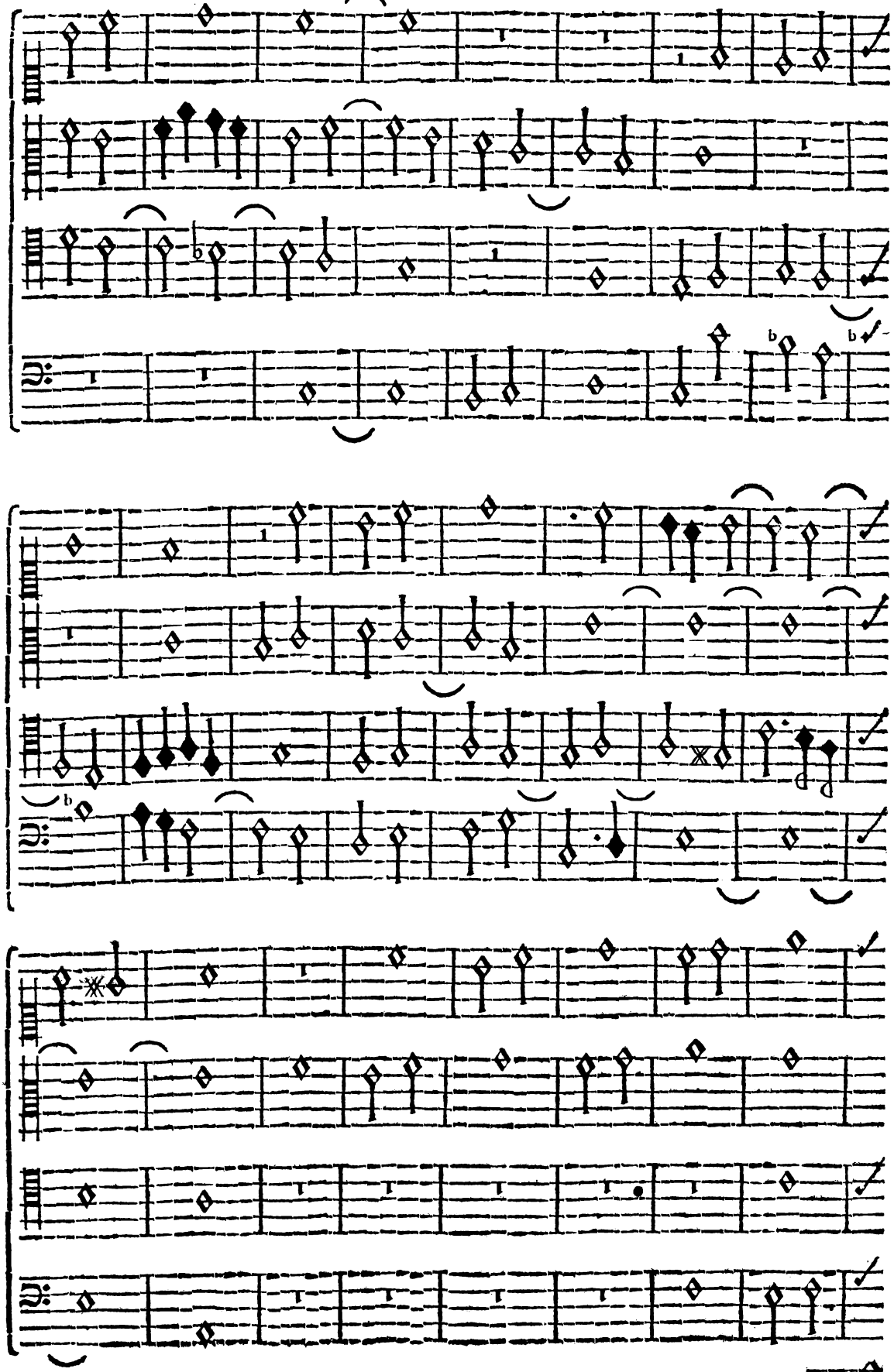


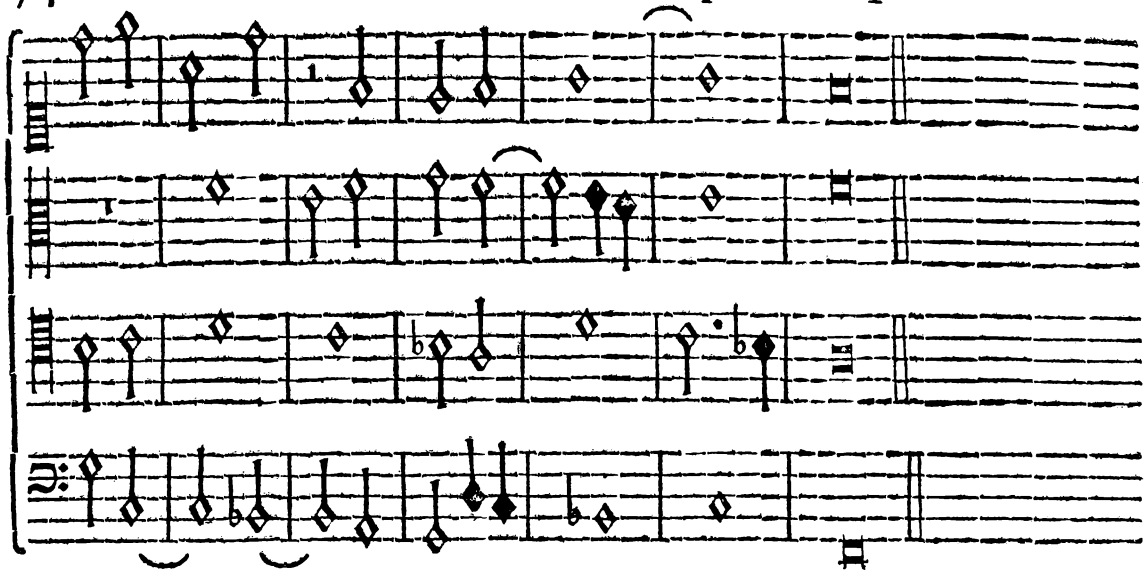




Fuga à 4. Modi F.







Aloyſ. Simplici hac methodo ſatìs imbutus mihi videris, id quod exempla commodè facta demonſtrant. Relictis itaque reliquis Modis privato ſtudio tuo, ut tempori conſulatur, ad Fugam, plurium ſubjectorum ornamento diſtinctam, progrediamur. Quum autem abſque cognitione Contrapuncti Duplicis id effici nequeat, primò de eo diſſerendum occurrit.

EXERCITII V.

LECTIO QUINTA.

De Contrapuncto duplici.

PEr Contrapunctum duplex intelligitur Compoſitio artificioſa, eoque modo conſtructa, ut partes ejuſdem inter ſe convertibiles eſſe poſſint, & pars, quæ modò ſuperior, nunc per inverſionem inferior exiſtat: ſic meâ ſententiâ dictum, quòd præter inverſionem partium, cæterùm re nullâ immutatâ, duplicem & ratione acuminis, gravitatisque differentem exhibeat Melodiam. Quàm præſtans, elegansque Contrapuncto huic ſit uſus, cùm in omni Compoſitionis genere, tum maximè in Fugis plurium ſubjectorum ligamine combinandis, paulò poſt experientiâ comperies; idcircò uberiori quoque explicatione illuſtrandum. Variæ Generis hujus ſpecies à nonnullis ſtatuuntur; ùt: Contrapunctum duplex in Tertia, Quarta, Quinta, Sexta, Octava, Decima, Duodecima, &c. Nos autem relictis, quorum ob anguſtias aut exiguus uſus eſt, aut cum aliis fermè coincidunt, eas tantummodo

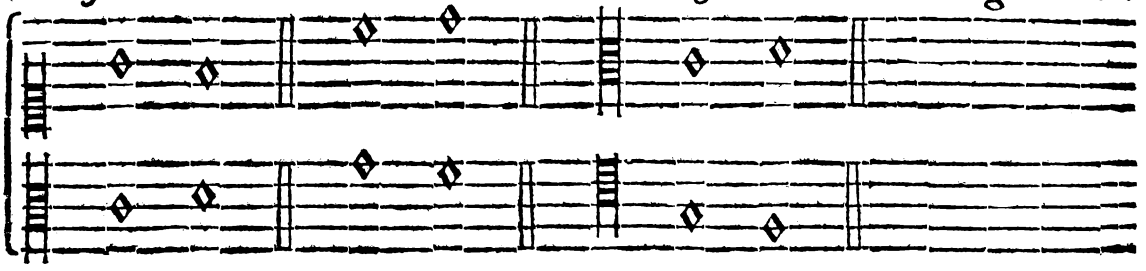
modo proſequemur ſpecies, quæ & uſitatiores, & in Compoſitione majoris momenti ſunt. V.G. Contrapunctum in Octava, in Decima, in Duodecima: quorum alterutra pars abſtinentiâ quarundam Conſonantiarum, Diſſonantiarumque pro cujusvis qualitate de loco ſuo proprio in aliud intervallum transferri poteſt. Antequàm de hujus Contrapuncti ſpeciebus diſſerere exordiar, generalia quædam præmittenda ſunt. Primò curandum eſt, ut ſubjecta differentes inter ſe ſortiantur motus, quibus facili negotio diſtingui poſſint; id quod diſparitate figurarum efficitur, tribuendoque alteri ſubjecto minutiores, alteri majoris valoris figuras: hic diſcriminis perceptio eminebit, atque confuſio evitabitur. Secundò: Ità inſtituenda ſubjecta ſunt, ne ſimul, eodemque tempore incipiant; ſed alterutrum poſitione cujusdam pauſæ tardiùs intret, neceſſe eſt. Tertiò: Non excedantur limites cuilibet Contrapuncti ſpeciei infra præſcribendi. His ſuppoſitis fiat initium à Contrapuncto in Octava, utpote & facilitate, & uſu præſtantiori.

Contrapunctum igitur in Octava eſt Compoſitio, ita inſtituta, ut inversâ alterutrâ parte in Octavam acutam, aut gravem, variam reddat Harmoniam; nihilominùs rectè regularum rationi conſentaneam. Ut autem hoc evenire poſſe, extra dubium ſis Joſephe, Primò: à Quinta abſtinendum eſt. Secundò: Non procedatur in Octavam ſaltando. Tertiò: infra limites Octavæ te contineas oportet. Ad clariorem hujus rei intelligentiam, & in quasnam Conſonantias, diſſonantiasque, factâ inverſione, immutentur priores, ſequentes contra ſe poſiti numeri declarabunt.

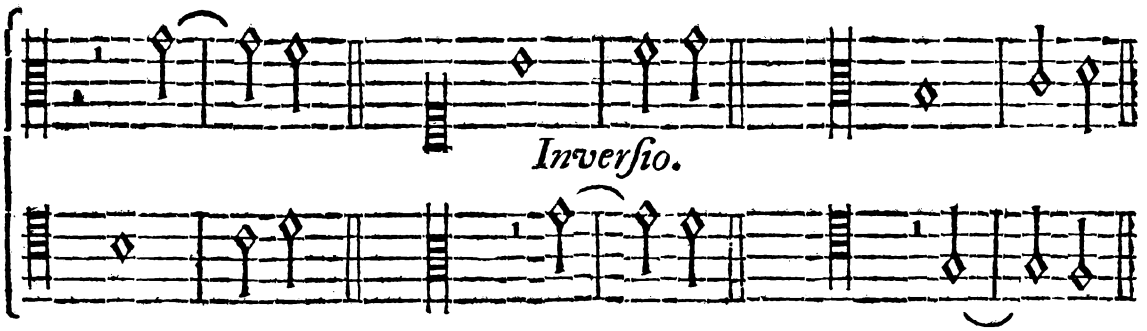
1. 2. 3. 4. 5. 6. 7. 8.
8. 7. 6. 5. 4. 3. 2. 1.

Patet itaque, Uniſonum per inverſionem Octavam fieri: Secundam in Septimam inverti: ex inverſa Tertia Sextam reſultare: ex Quinta Quartam: & ſic de cæteris. Unde ratio, ob quam hoc in Contrapuncto Quinta prohibeatur, in promptu eſt: quia inverſa diſſonantiam, nempe Quartam efficit. E. G.

Inverſio in Octavam acutam. *Inverſio in Octavam gravem.*



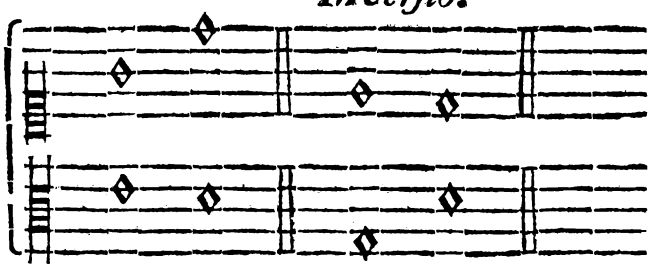
Uſurpata tamen cum ligatura locum habet. E. G.



Joſeph. Comprehenſis hucusque dictis, reſtat explanare cauſam, ob quam in Octavam per ſaltum illicitus ſit progreſſus, & cur Octavæ limites excedere non liceat: Ut citò facias, te Venerande Magiſter etiam atque etiam rogo: omnis enim mora patientiam meam tentat; quòd hoc Contrapuncti genus permagno crebriùs encomio efferri audiverim, ideoque cupido videndi exempla pridem jam animum inceſſerit.

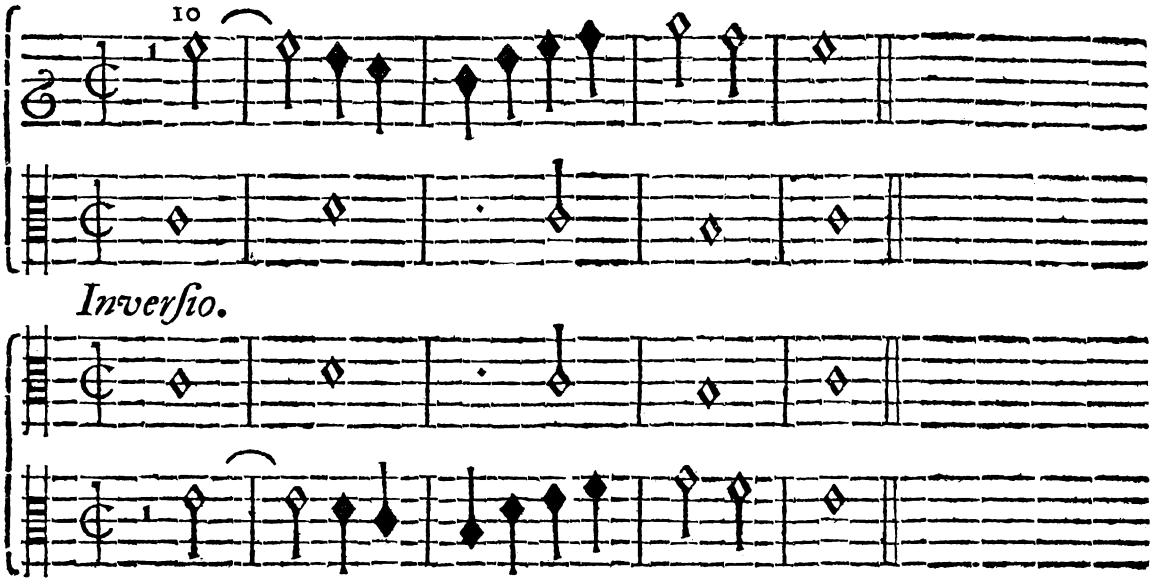
Aloyſ. Faciam absque mora. Ex Octava per inverſionem Uniſonum fieri, ſuprà contra ſe poſiti numeri ante oculos ponunt: in Uniſonum verò per ſaltum, niſi per modum clauſulæ, non ritè procedi, ſæpiùs jam dictum eſt. In exemplo:

Inverſio.



Quòd Octavam in Theſi prorsùs evitaveris, rectiùs feciſti; nam hæc per inverſionem Uniſonus fit, qui niſi per Syncopen minùs rectè, ùt jam dictum eſt, uſurpatur. Non excedendorum Octavæ limitum ratio eſt, quia Contrapuncti duplicis munus eſt, efficere variam, differentemque per inverſionem

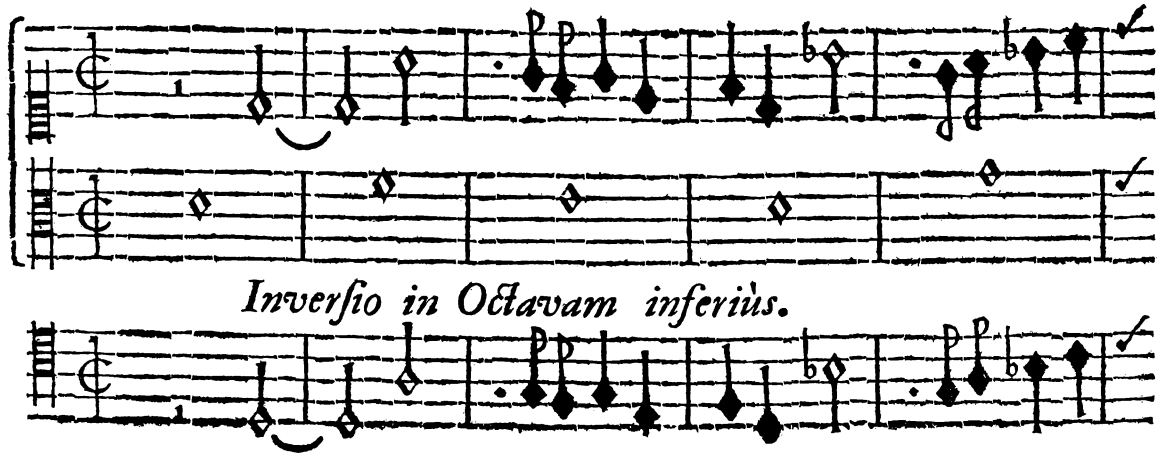
ſionem Harmoniam: ſi autem Octavæ terminos egreſſus fueris, licet Conſonantiæ compoſitæ in ſimplices mutentur, eadem reſultabit Harmonia, nec tam naturâ, quàm ſitu tantùm diſcrepans: ùt ſequens exemplum demonſtrat. E. G.

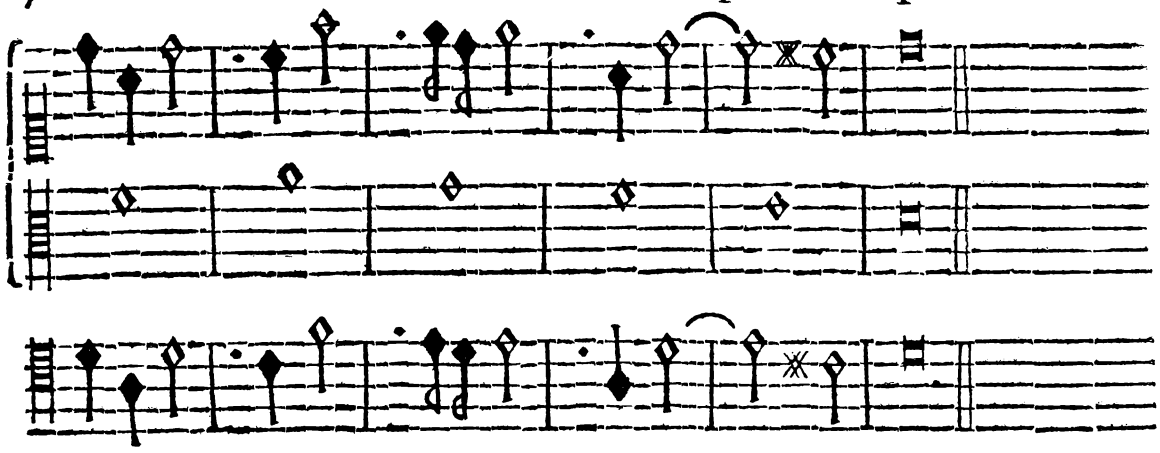


Ubi vides, ex Decima, utpote Tertiâ compoſitâ per inverſionem fieri Tertiam ſimplicem: ex Nona, Secundâ compoſitâ oriri ſecundam ſimplicem, & ſic de cæteris. Inter Conſonantias enim compoſitas, & ſimplices haud alia, quàm loci differentia intercedit.

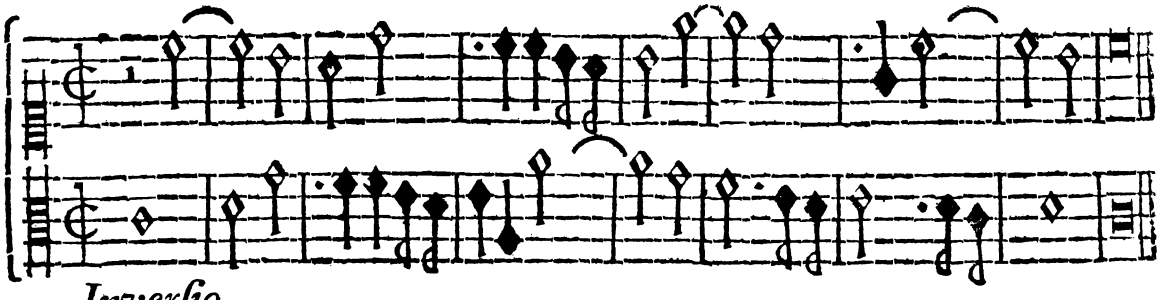
Joſeph. Jam omnibus animo perceptis, quantum quidem mihi videtur, ne Paradigmata oculis ſubducere, diutiùs morêre, te iterum, atque iterum obteſtor.

Aloyſ. En exemplum primum obligatione Cantûs firmi obſtrictum:

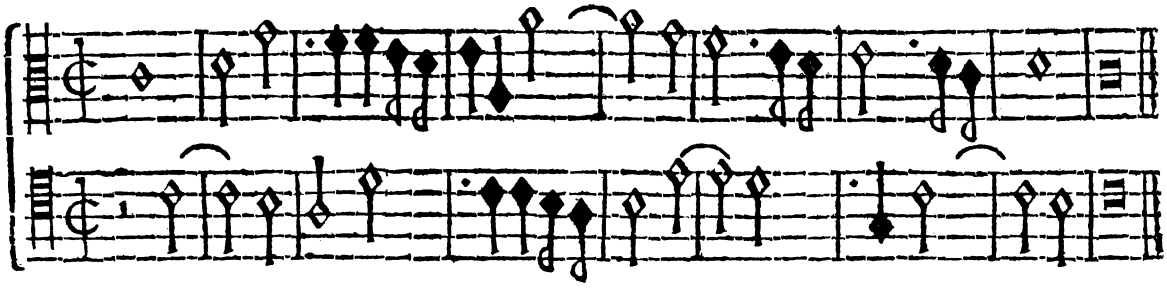




Sequitur Paradigma absque Cantûs firmi obligatione expreſſum:

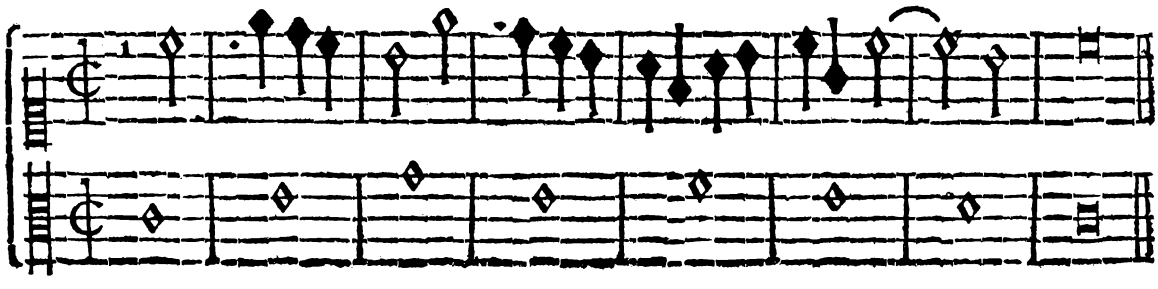


Inverſio.



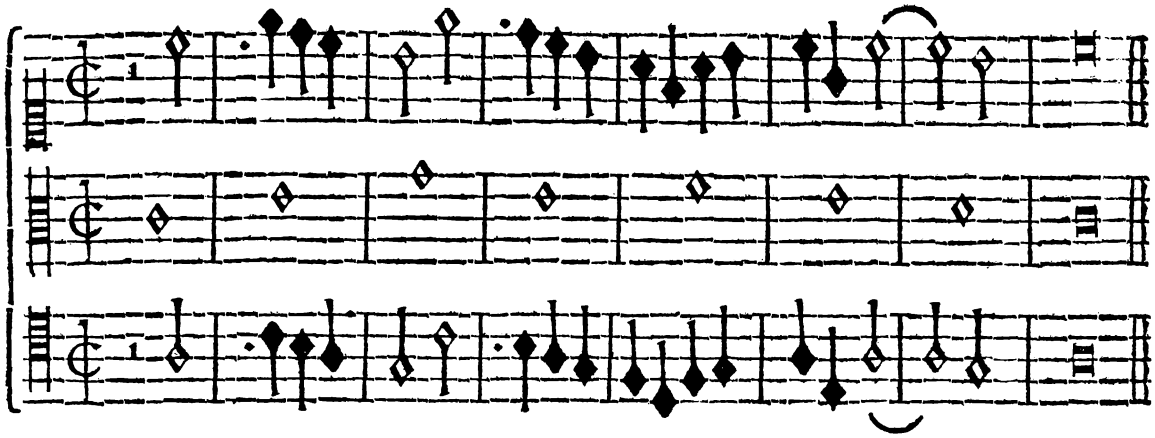
Ex quibus Paradigmatibus perſpicuum eſt, obſervatis hucuſque dictis inverſionem infallibilem eſſe, neceſſarioque rectæ Compoſitionis præceptis conſentaneam evenire.

Primi exempli Contrapunctum, ſi ità inſtituatur, ut omnis Theſis aut motum contrarium, aut obliquum obtineat, etiam tribus vocibus decantari poteſt, accedente parte tertiâ cum translatione Contrapuncti in Decimam inferiùs. E. G.



In

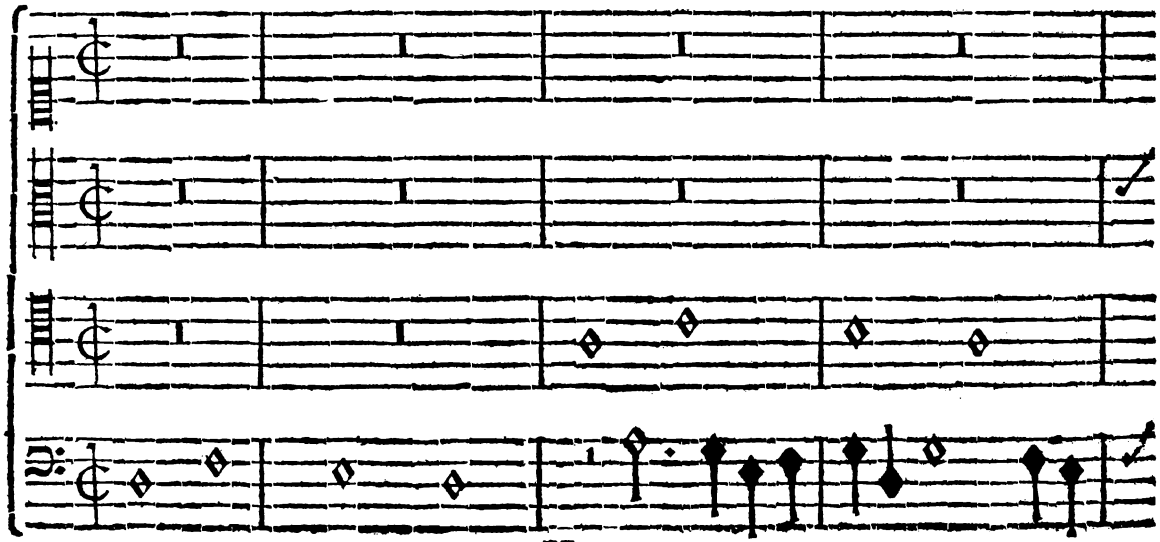
In hujus Contrapuncti exemplo, omnis Theſis, ſive principium tactûs aut motum contrarium, aut motum obliquum obtinet, ideò in Tricinium verti poteſt deſcribendo de Nota ad Notam Contrapunctum, idque collocando in Decima inferiùs.

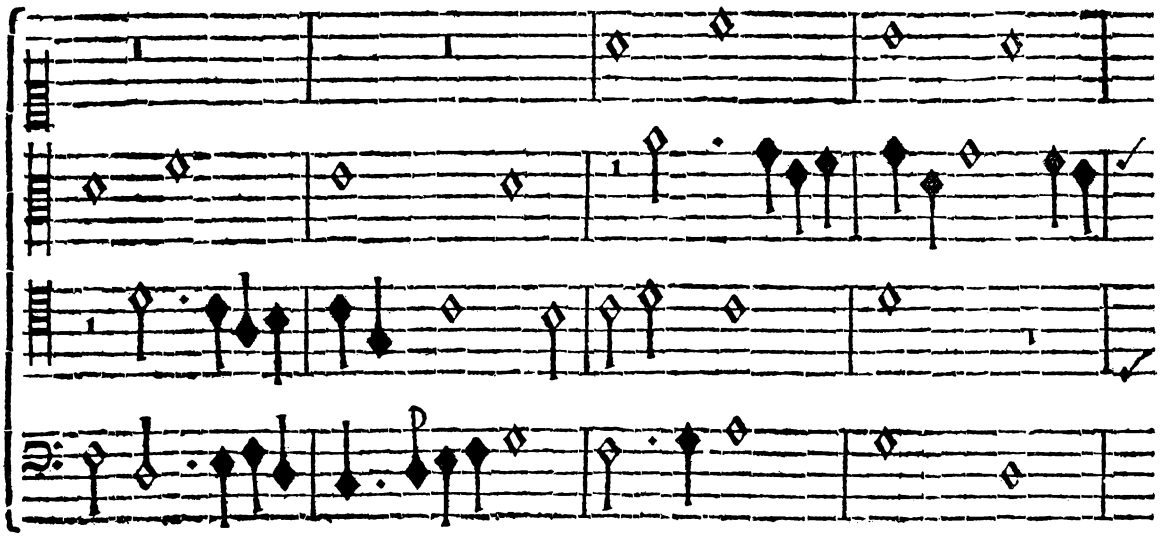


Joſeph. Mirificè delector Contrapuncti hujus artificio, maximaque jam pridem cupiditate ſciendi impulſus à te flagito, quo modo Paradigmata hæc in actum practicum redigenda ſint?

Aloyſ. Quanquam & reliquas hujus generis ſpecies primò pertractandi mihi animus fuit, tamen, ut deſiderio tuo morem geram, accipiam Fugæ primæ ſubjectum in Modo primo uſurpatum, illique contraſubjectum intexendo demonſtrabo, qua ratione id inſtituendum, ac per totum Fugæ curſum perducendum ſit.

Fuga à 4. Contraſubjecti artificio expreſſa: fundata in Contrapuncto duplici, cum inverſione in Octavam.





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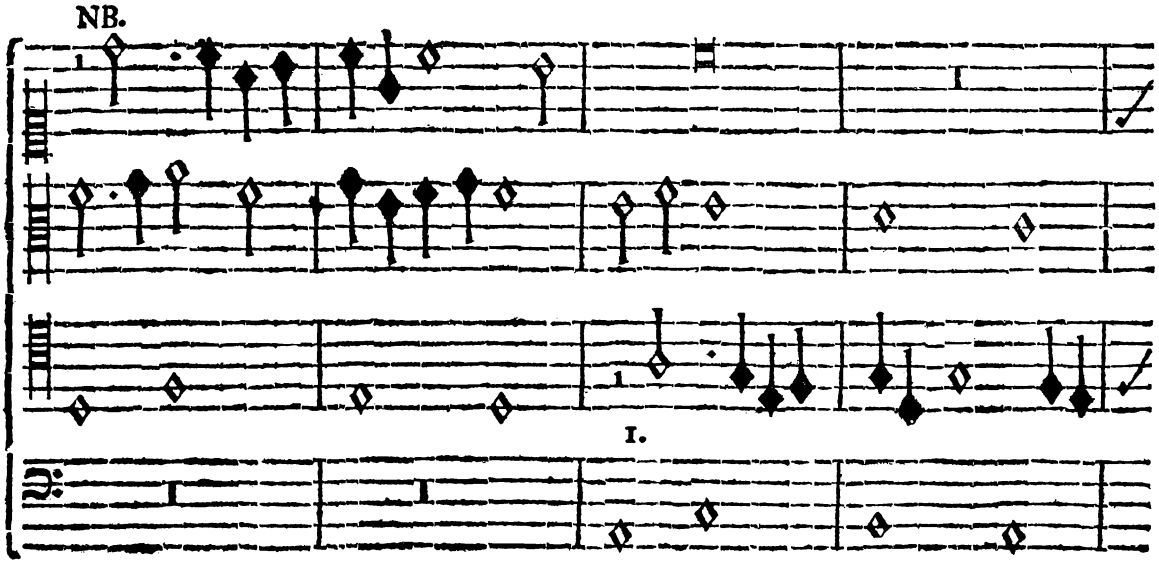
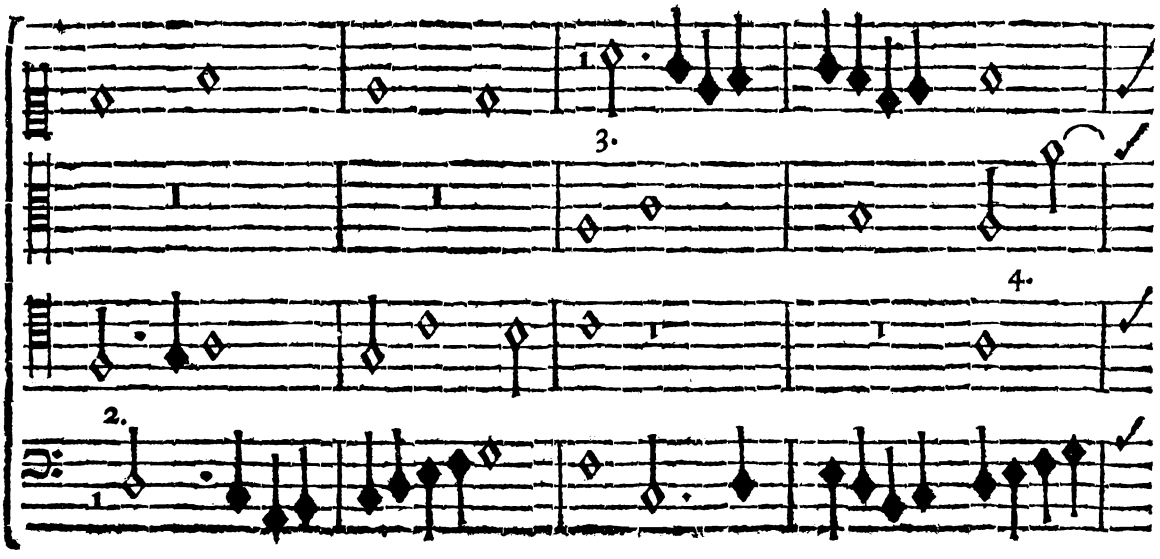
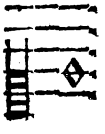
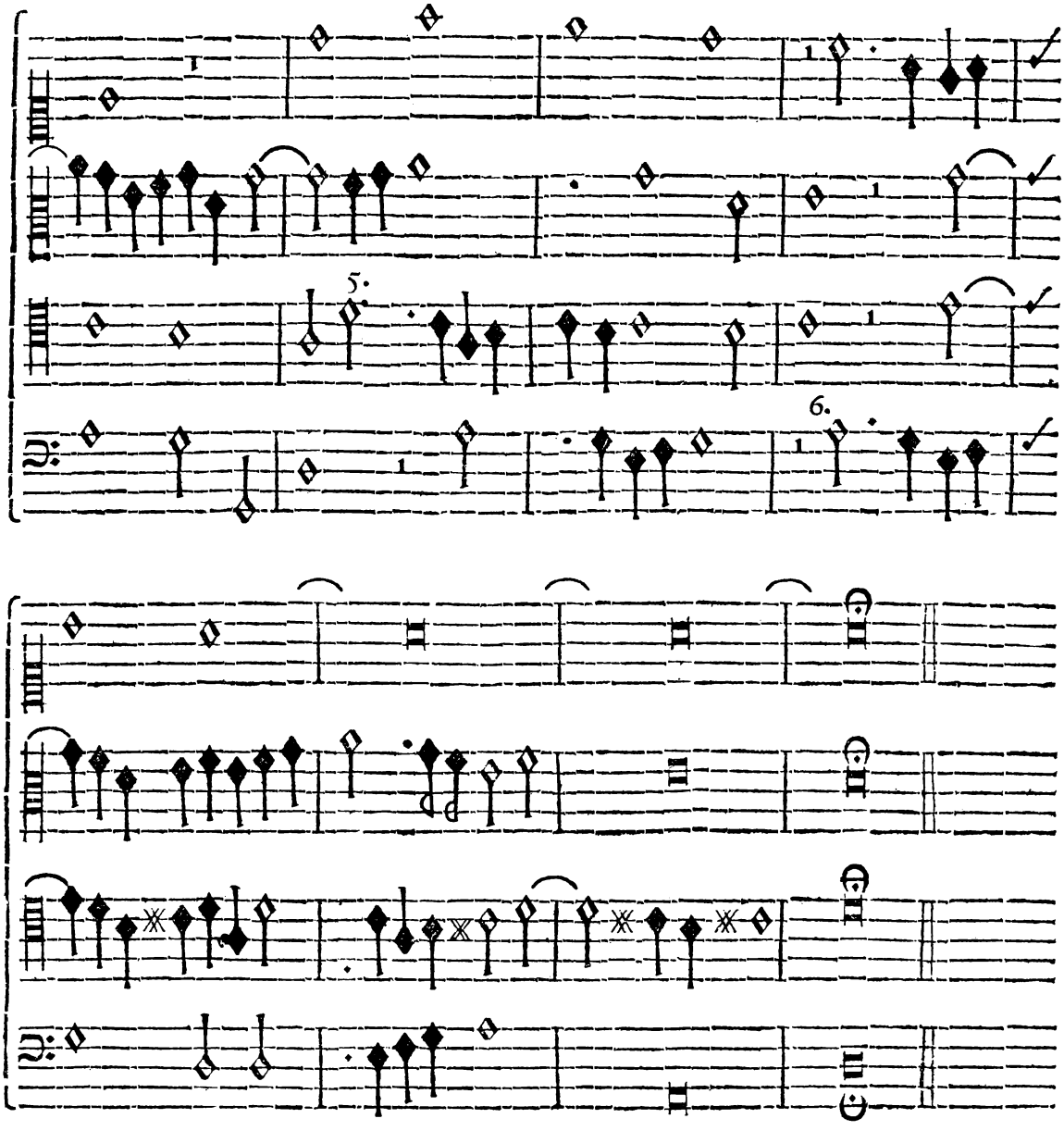








Aloyſ. En uſum hujus Contrapuncti duplicis, & exemplar impatientiâ tuâ extortum. Obſerva Primò, Contraſubjectum poſitâ dimidiæ menſuræ pausâ in Uniſono inſtructum; atque per ſubjectorum inverſionem in Octavam reſolvi, ut N.° 1. 2. 3. 4. 5. videre licet, ubi Contraſubjectum modò in partibus extremis repertum, modò in parte media, ſemper in Octava reſpondet ſubjecto ſuo principali, ex qua immutatione diverſa ſemper oritur Harmonia.

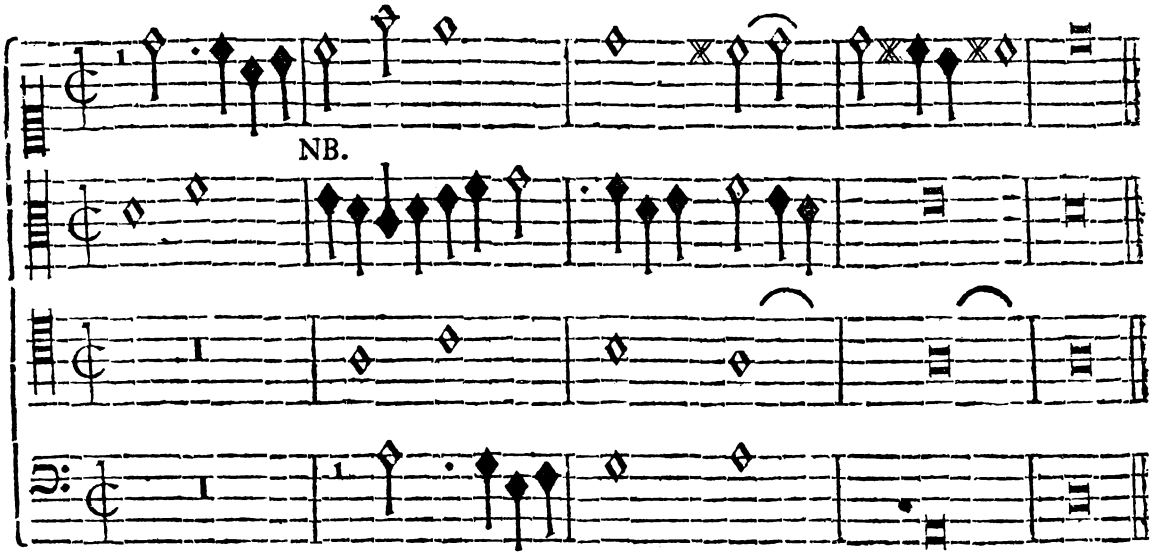
Joſeph. Hîc loci NB. Uniſonum non in Octavam, verùm in Quintam decimam inverti apparet.

Aloyſ. Eandem eſſe rationem invervallorum compoſitorum quoad uſum cum intervallis ſimplicibus jam antè dictum

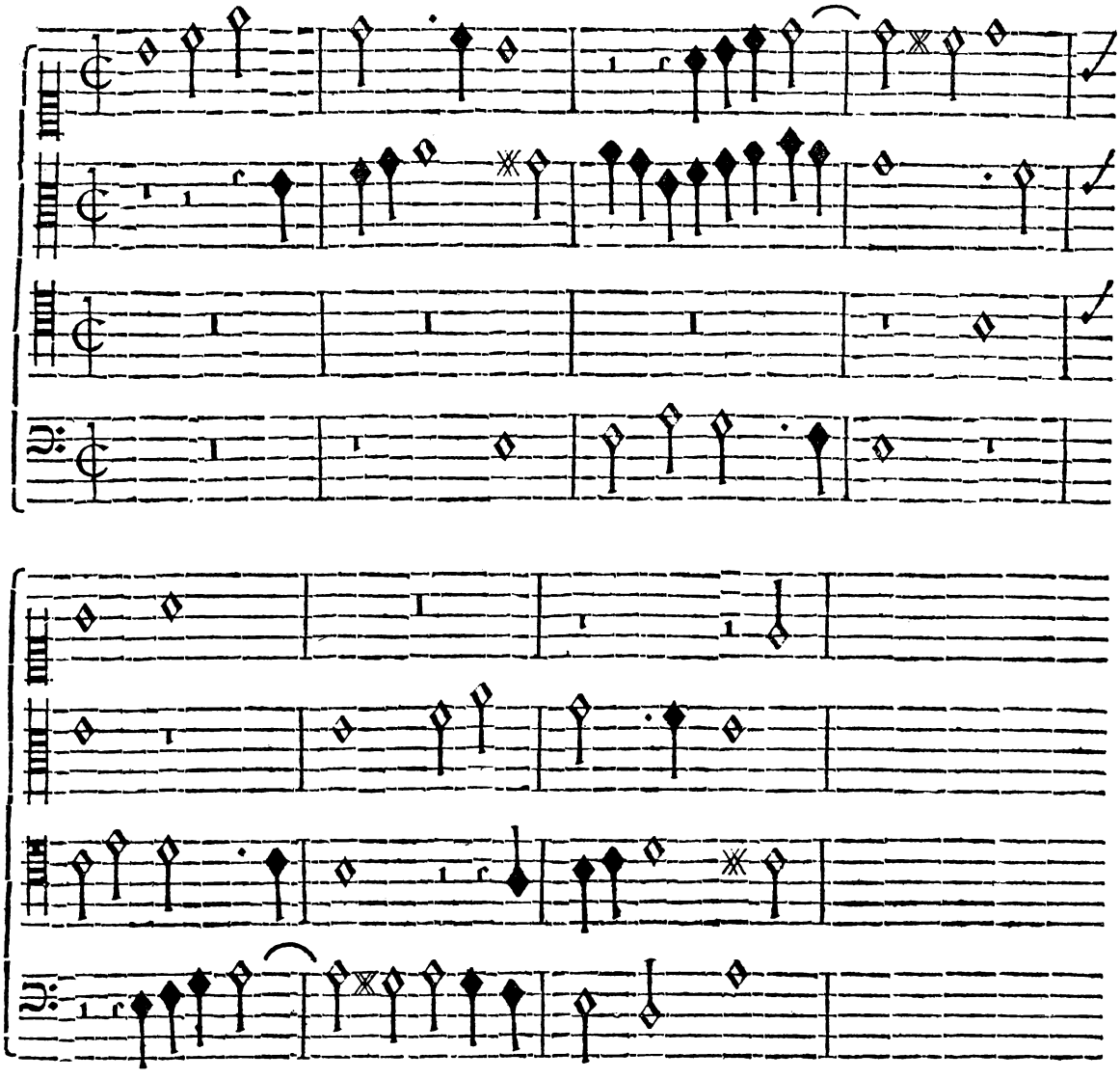
eſt. Unde hæc translatio, ut partibus mediis locus detur, haud abſque induſtria nonnunquam conceditur. Porrò animadvertes, quomodo varietatis gratiâ, ſub N.° 6. relicto ſubjecto principali partes cum Contraſubjecto ſolo artificiosè ludant, idque in arctum contrahant.

Joſeph. Cum ſtupore hanc partium combinationem admiror: verùm non potuiſſet fieri hæc partium coarctatio cum utroque ſubjecto, & ita clauſula finalis concludi.

Aloyſ. Potuiſſet, mutato unius, alteriuſve figuræ valore, hoc modo:



Aloyſ. Obſerva hoc ſignum: NB. ubi locò duarum Semibrevium, duæ Semiminimæ poſitæ, quod aliàs uſuvenire non potuiſſet, Tenori, & Baſſo in tertio ſubjecti tactu intrandi poteſtatem faciunt. Similis itaque figurarum fractio, hanc ob cauſam adhibita non ſolùm conceditur, verùm etiam haud parvam Compoſitori induſtriæ pariet exiſtimationem. Hæc igitur ſubjectorum convertibilitas Contrapuncti duplicis beneficio in acceptis referenda eſt, cujus operâ, ſi ſubjecta ritè inſtituta ſint, facili negotio Fuga inſtrui, ac in longum protrahi poteſt. Tuum nunc eſt, Joſephe, cæteras ordine Modorum Fugas pari ratione tractando perſequi. Verùm ut varietati conſultum ſit, non ſemper uno modo, id eſt, in primo ſubjecti tactu Contraſubjectum introducendum eſt: ſed pro qualitate ſubjecti principalis, in ſecundo, vel tertio tactu Contraſubjecti introitus fieri poteſt: ùt ſequens principium Fugæ ſecundi Modi à te ad finem perducendum demonſtrabit.



Hanc itaque Fugam, cæterasque Contraſubjectis proprio ingenio inveniendis elaboratas ad corrigendum mihi feres.

Joſeph. Nihil prætereà peculiare in hoc Compoſitionis genere obſervandum occurrit?

Aloyſ. Cætera ex dictis de Fugis ſimplicibus, deque communibus Contrapuncti regulis petenda ſunt. Peculiarem autem eſſe cuilibet Modo & modulandi, & protrahendi rationem, propter varium Semitonii ſitum, ex ſæpiùs jam dictis tibi conſtare ſuppono. Porrò relicto pro nunc hoc Contrapuncto, domi tuæ per reliquos Modos te exercendo, ad Contrapunctum duplex cum translatione in Decimam pergamus.

EXERCITII V.

LECTIO SEXTA,

De Contrapuncto Duplici cum Translatione in Decimam.

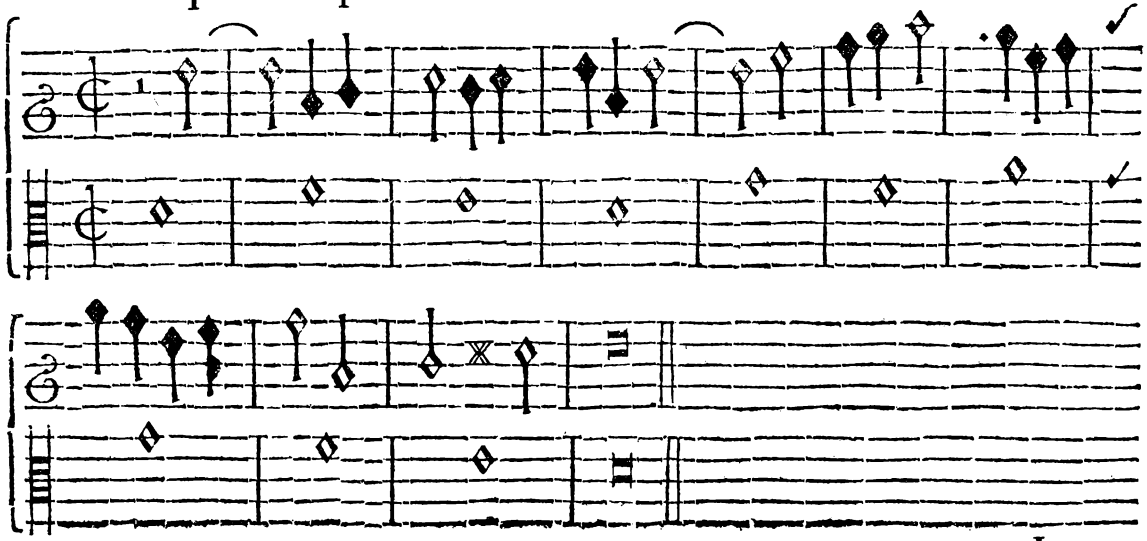
CONtrapunctum duplex ut ſic, Genus eſſe, proinde complures complecti Species, earumque differentias exoriri pro varia partium translatione ex paulò antè dictis colligendum eſt.

De prima Specie: nempe de Contrapuncto in Octava ſatìs actum puto.

Porrò ad ſecundam Speciem, nempe Contrapunctum in Decima progrediendum eſt; ità dictum, quia omiſſis quibusdam Conſonantiis, & Diſſonantiis pars alterutra in Decimam vel acutam, vel gravem tranſponi poteſt: manentibus iisdem prorsùs figuris. A quibus autem intervallis abſtinendum ſit, ex numeris ſequentibus contra ſe poſitis perſpicuum eſt.

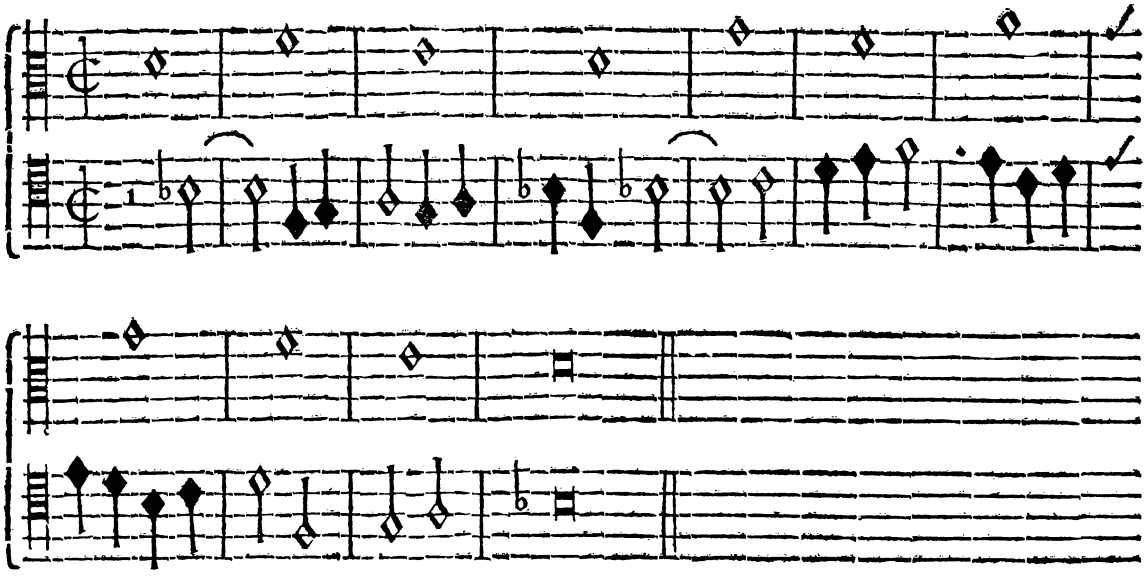
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.
10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

Inde colligitur, duas Tertias, duasque Decimas, per motum rectum ſe invicem ſequi non poſſe: quia ex illis duæ Octavæ: ex iſtis duo Uniſoni per diverſionem reſultarent. Pari modo prohibentur duæ Sextæ, eò quòd earum inverſio in Decimam duas Quintas exhiberet. Porrò abſtinendum eſt à Quarta ligata in parte ſuperiori; quia inverſa efficit Septimam uſu non receptam, ùt alibi jam demonſtratum eſt. Poſtremò non excedatur Decima. Vide ſis exemplum, Cantu firmo hucuſque uſurpato obſtrictum.

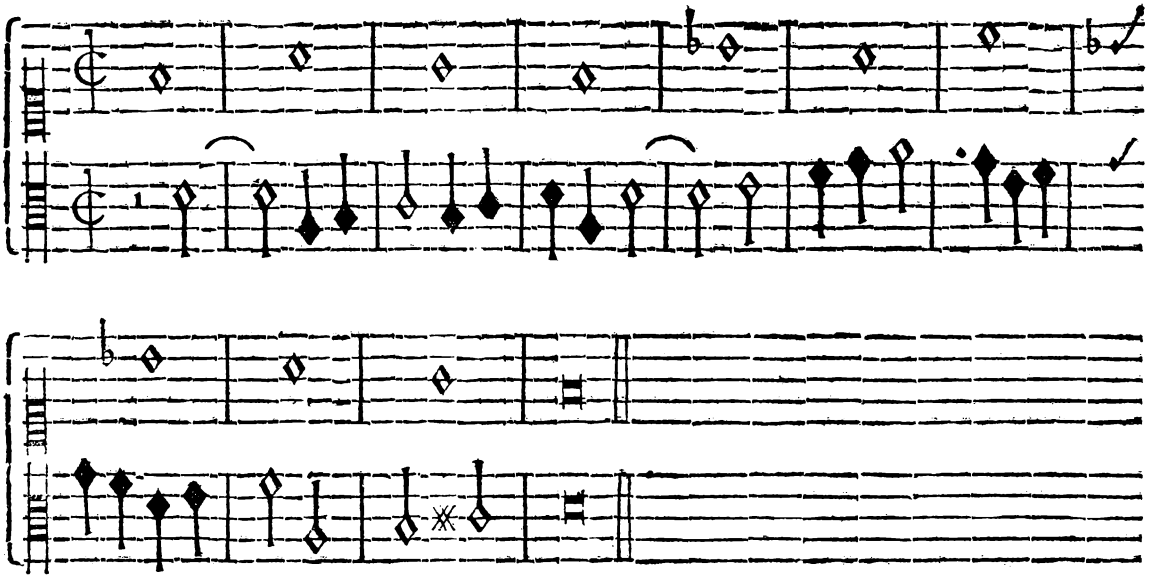


Inver-

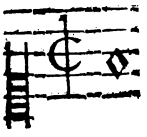
Inverſio in Decimam, manente eodem Cantu firmo in loco ſuo.

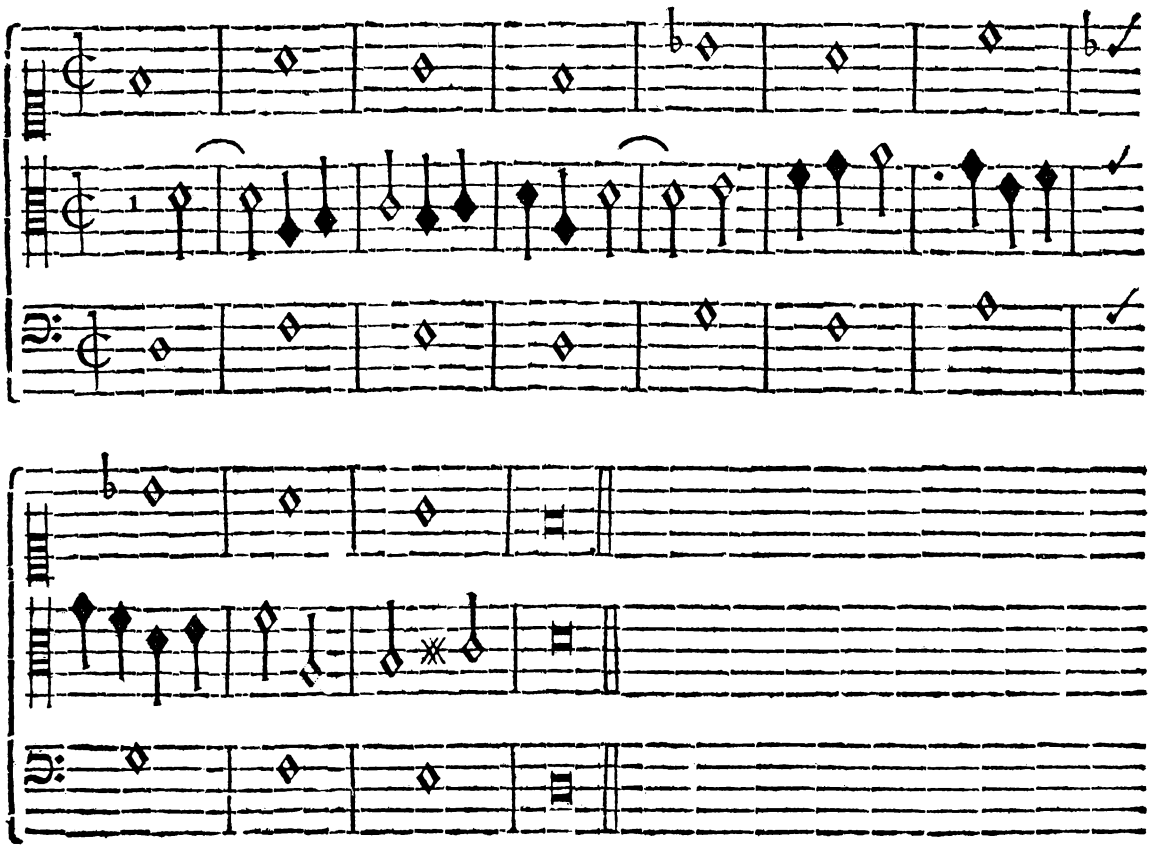


Idem uſuvenit, ſi Cantus firmus in una Tertia exaltetur, Contrapuncto in Octavam gravem translato. Ratio perſpicua eſt: quia duo toni ad Octavam additi æquè Decimam efficiunt.

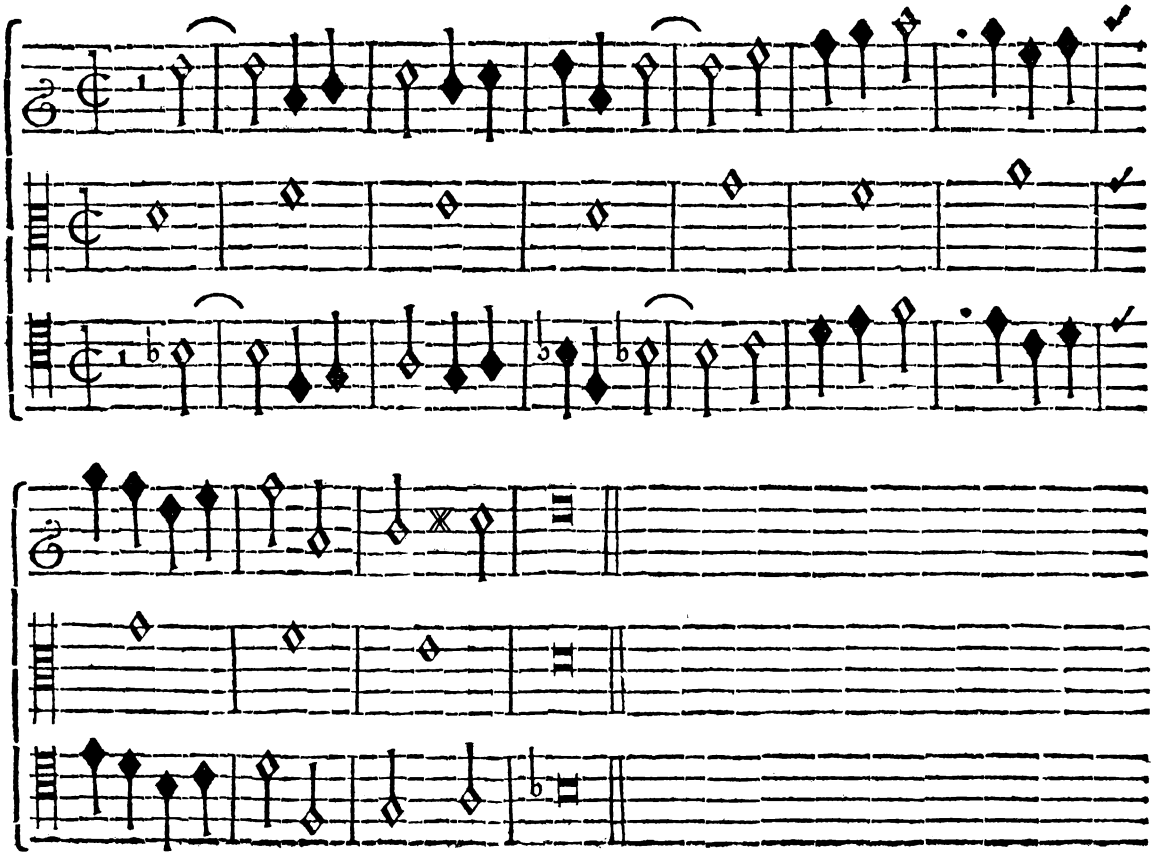


Hoc idem Contrapunctum à tribus vocibus decantari poteſt, ſi Cantus firmus de Nota ad Notam deſcriptus in Decimam inferiùs ponatur, manentibus duabus partibus.





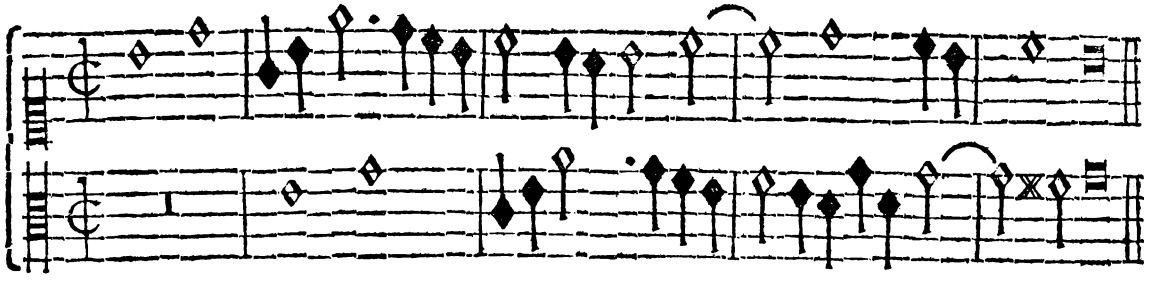
Quod pari modo intelligendum eſt de primo hujus Contrapuncti exemplo, tranſcribendo Contrapunctum in Decimam, inferiùs manentibus reliquis partibus.



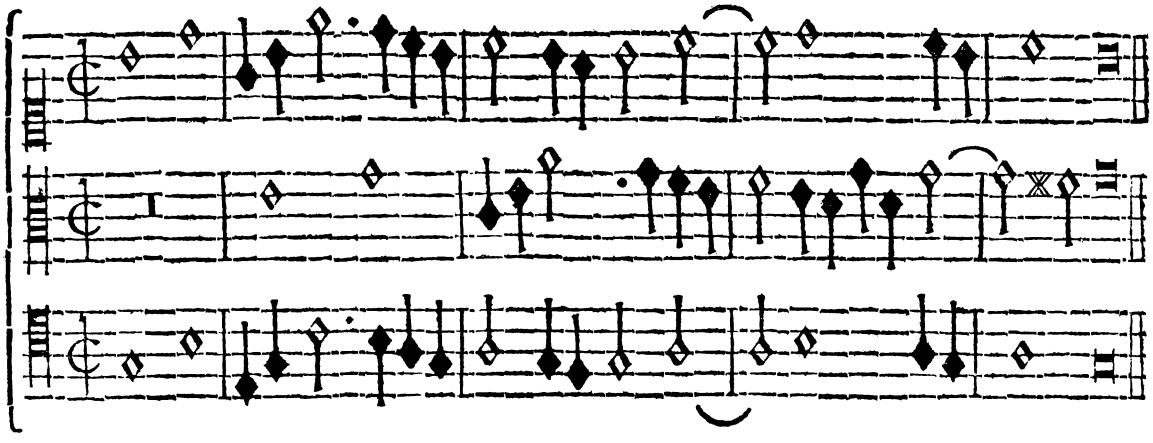
Joſeph. Quàm mirabile Contrapuncti hujus artificium eſt, cujus operâ tertia pars deſcribendo conficitur! Sed poteſtne omne ſpeciei hujus Bicinium in Tricinium converti?

Aloyſ. Poteſt omninò: ſi præter ea, quæ de hac Specie præcepta ſunt, quamvis Theſim, aut motum contrarium, aut obliquum obtinere contingat: ùt in præcedentibus exemplis.

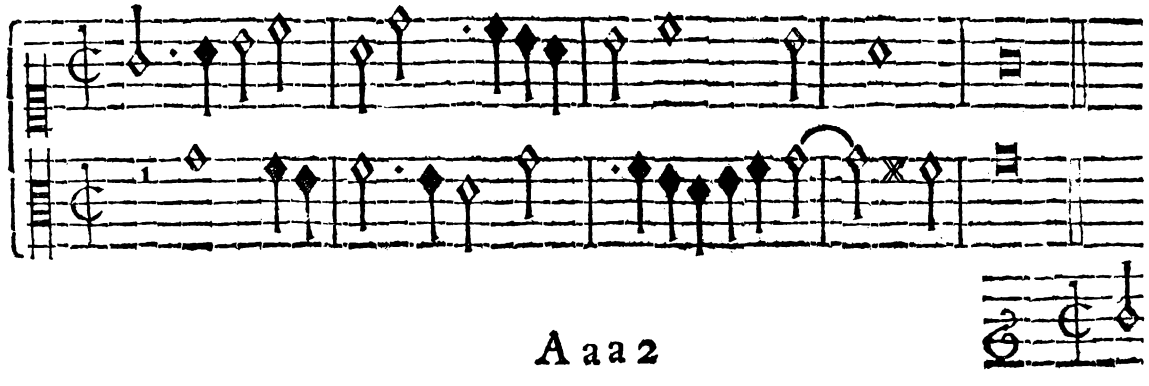
Nunc abſque Cantûs firmi obligatione duo exempla apponam, ut nihil eorum quæ circa Contrapunctum hoc occurrunt, te lateat.

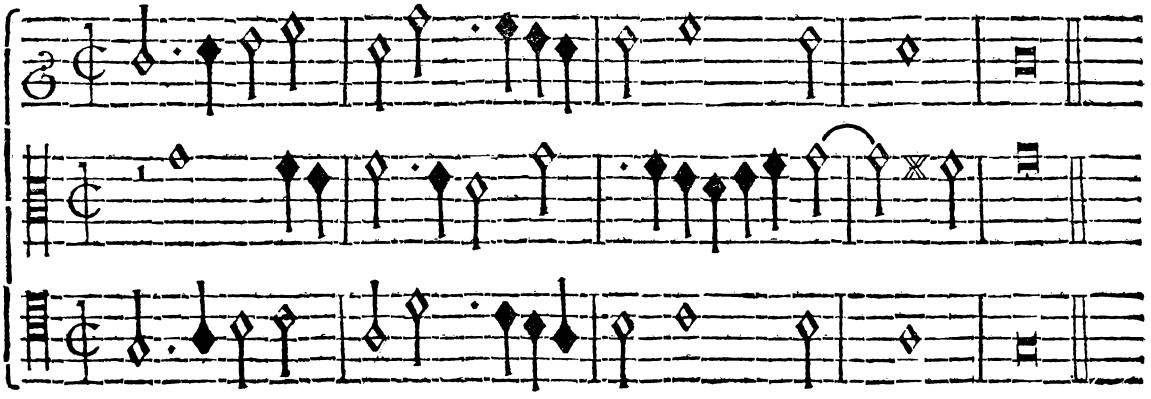


Deſcribendo de Nota ad Notam Cantûs partem in Decimam inferiùs, habebis Tricinium omnibus præceptis abſolutum.



Sequentis exempli Cantus in Octavam inferiûs, & in Tertiam ſuperiùs tranſpoſitus perfectum efficiet Tricinium.





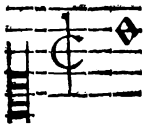
Hæc ſunt, quæ ad Contrapunctum conficiendum meo quidem arbitratu requiruntur: quod tibi per aliquod tempus exercendum committo, donec ejusdem uſus facilis tibi eveniat. Si quid prætereà dubii tibi ſupereſt, propone ſis.

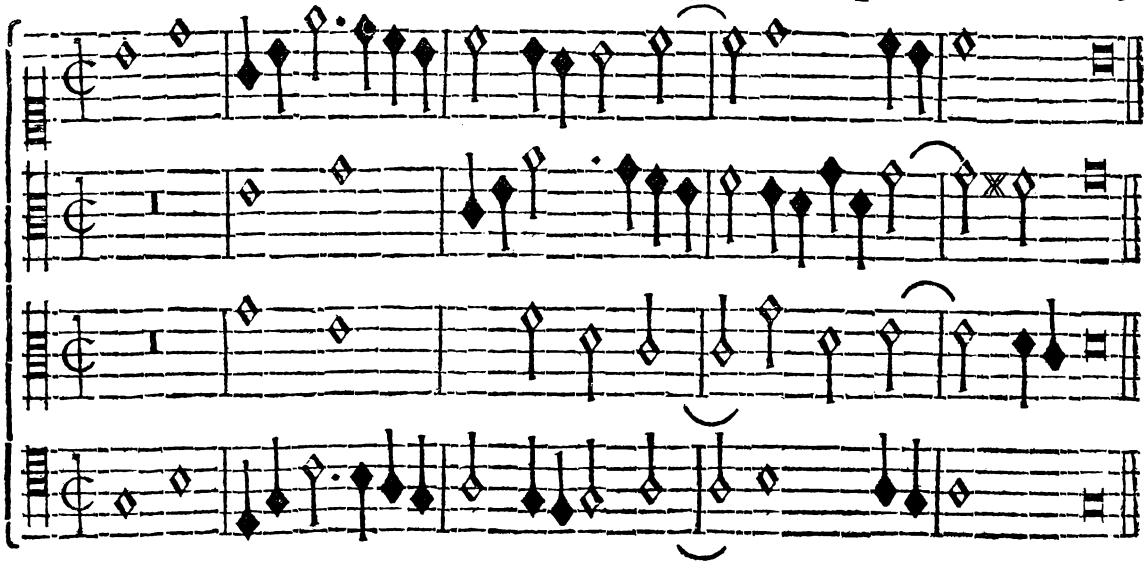
Joſeph. Videtur, primum Cantûs firmi exemplum per inverſionem extra limites Modi exire & in principio, & in fine.

Aloyſ. Exit quidem: ſed in Modum, Modo, quo inchoatum eſt, minimè inimicum. Prætereà Paradigmata iſta non tam usûs, quàm inverſionis gratiâ hîc proponuntur: neque inverſio ſtatim in principio adhibenda, neque ad finem uſque protrahenda eſt: ſed poſt ſubjectum Modo congruum, aliud ſubjectum per Decimam convertibile introduci poteſt, quod deinde loco opportuno, Compoſitoris judicio invertendum eſt: quemadmodum in Fuga paulò poſt in exemplum proponenda demonſtrabo. Quòd ſi autem inverſionem in principio Compoſitionis inſtituere libuerit, à Tertia, vel Uniſono Modi principium ſumendum eſt; quo caſu pars inverſa intrà Modi limites ſe continebit: ùt præcedentia abſque Cantu firmo exempla demonſtrant.

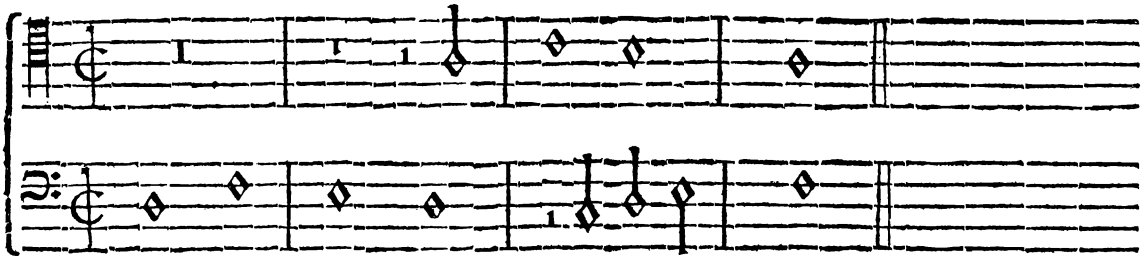
Joſeph. Quid, ſi Contrapunctum hoc in Compoſitione quatuor partium adhibeatur, quartæ parti faciendum?

Aloyſ. Aut interim quieſcere, aut modulatione protractâ ſpatium, quod vacat, implere; aut cum ſubjecto per motum contrarium, vel alio licito modo intrare poteſt. Exemplum tibi ſit præcedens Paradigma in Quatricinium verſum.





Jam demonſtrare reſtat, quo modo Contrapunctum hoc in uſum componendo redigendum ſit: quod faciam aſſumendo Subjectum primi Modi in Fugis ſimplicibus, & aliàs hucuſque uſurpatum.

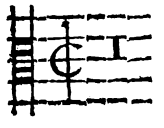


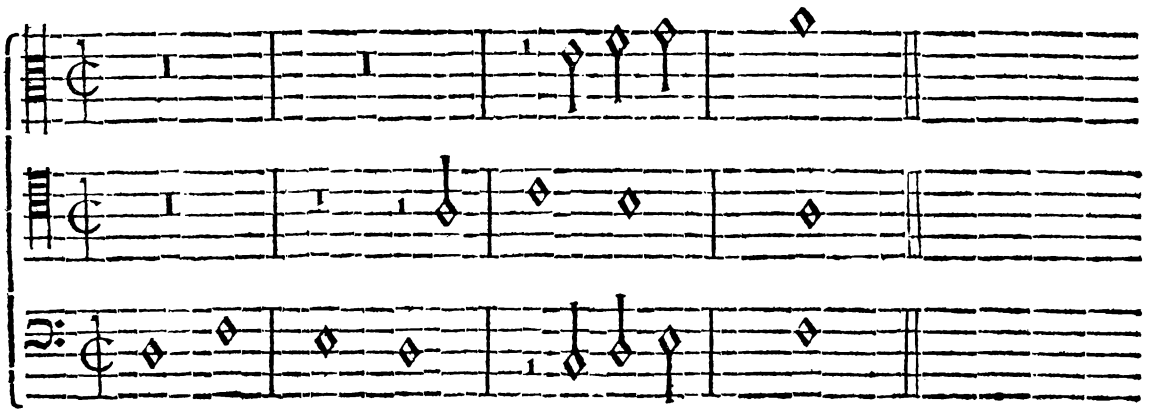
Joſeph. Non vitio mihi verte, venerande Magiſter, ſi interpellare te auſim.

Aloyſ. Perge edicere.

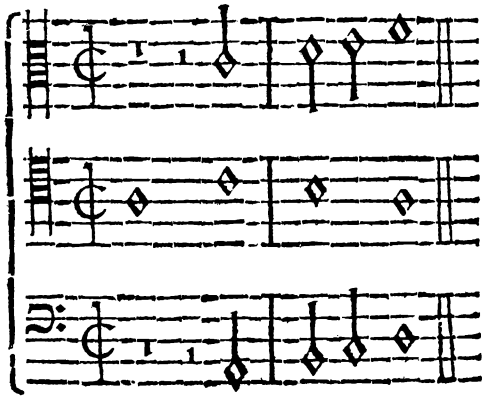
Joſeph. Hoc Contraſubjectum in Octavam inverti poſſe conſpicio: ideoque ad Contrapunctum in Octava pertinere videtur.

Aloyſ. Ex eo, quòd ſubjectum hoc etiam in Octavam inverti poſſit, huc non pertinere malè judicas. Contrapuncta iſta, nempe in Octava, & Decima, conjungi poſſe ex ultimo Paradigmate Contrapuncti in Octava, tibi conſtare deberet, & ex ultimis exemplis hujus Speciei, in qua nunc verſamur. Ut autem dictum ſubjectum etiam in Decimam inverti poſſe, tibi demonſtrem, antequàm ulteriùs progrediar, ſequens exemplum inſpice.

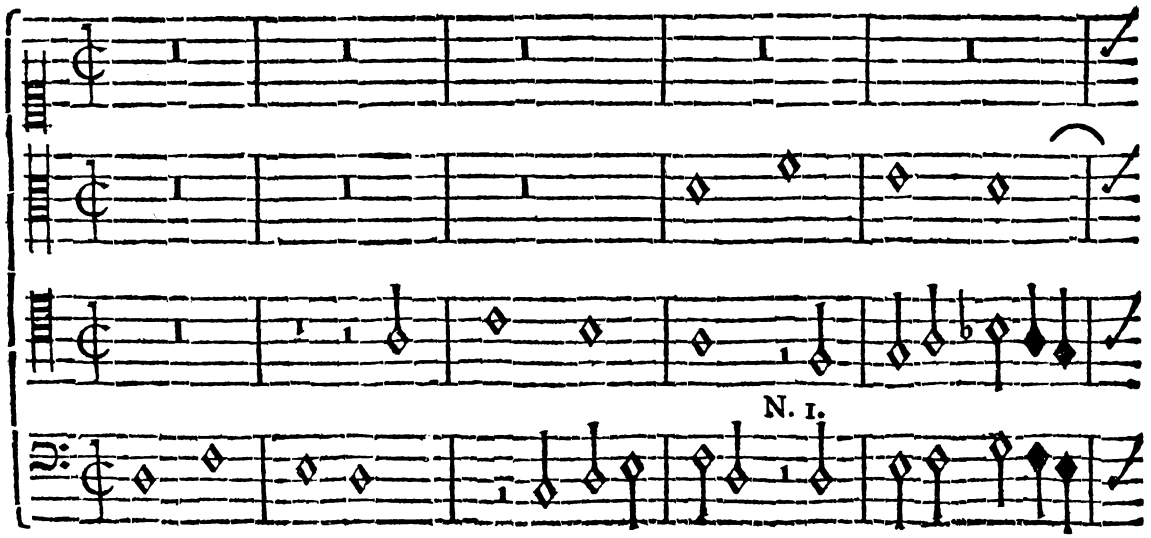


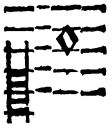


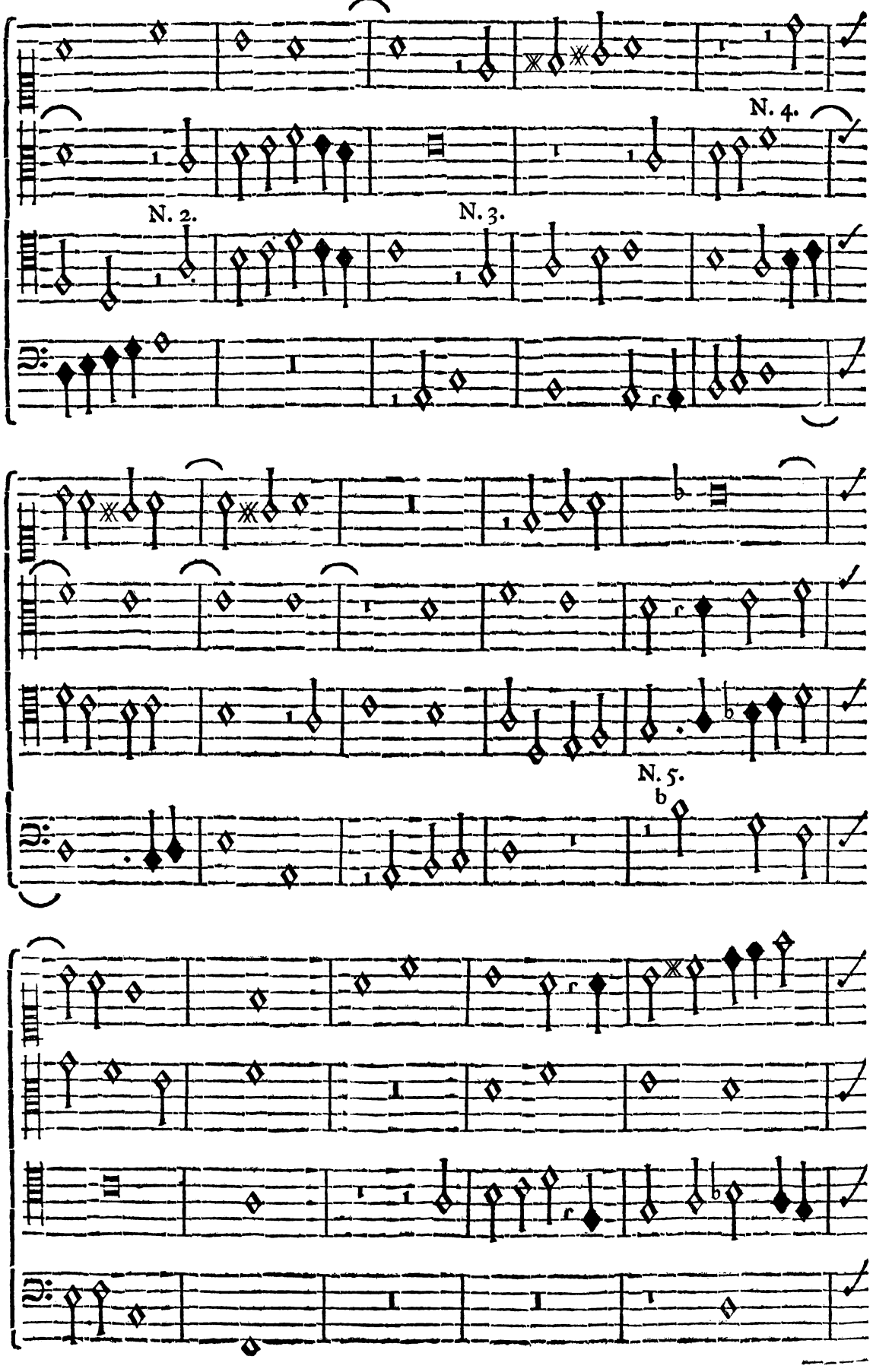
Ubi vides, Altum cum Baſſi Contraſubjecto per meras Decimas incedere, Triciniumque efficere : quod idem uſuvenit, ſi Contraſubjectum unâ Octavâ elevatum, unâque Tertiâ depreſſum fuerit : juxta Paradoxum de hac Contrapuncti Specie datum. E. G.



Joſeph. Grates tibi Magiſter quàm maximas rependo, quòd in memoriam revocâris, quæ antè jam dicta ſunt, atque denuò exemplis tam claris dubio me ſolveris. Nunc quæſo, Fugam iſtam iterum ad manus accipe, incepto modo perducendam.






N. 2.
N. 3.
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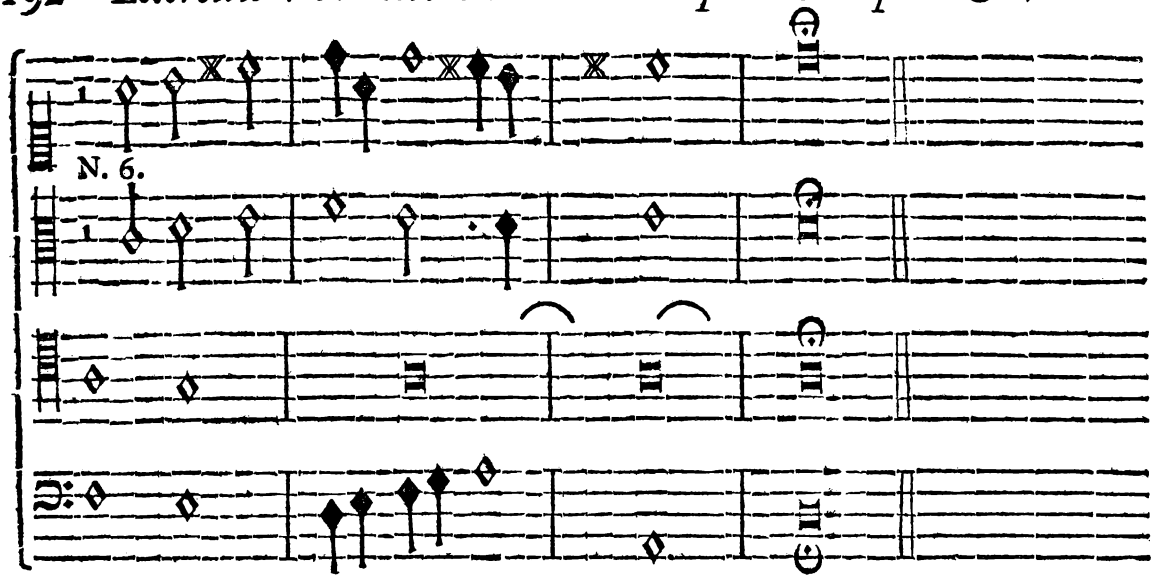
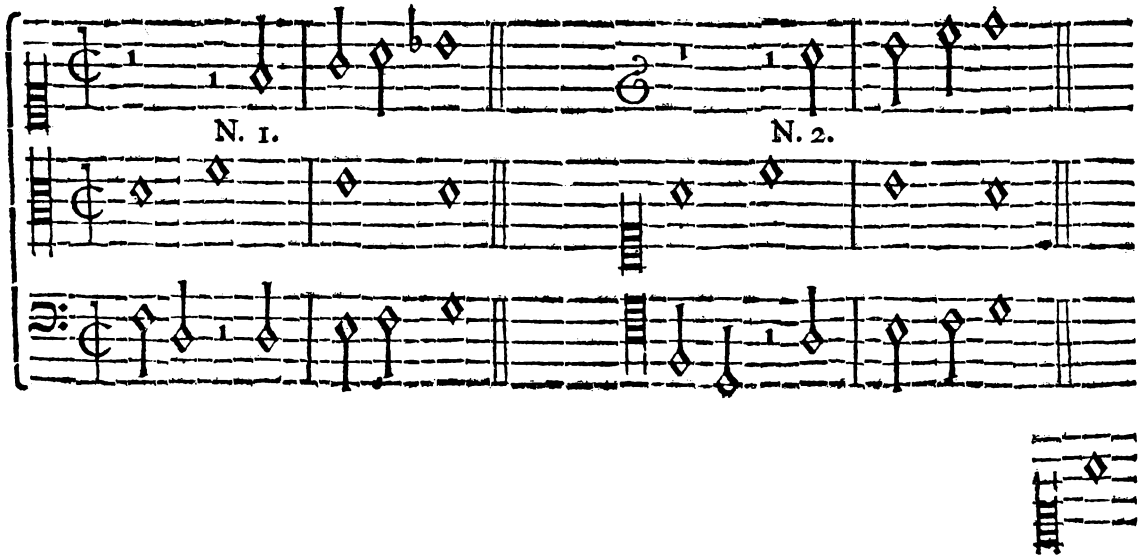
N. 5.

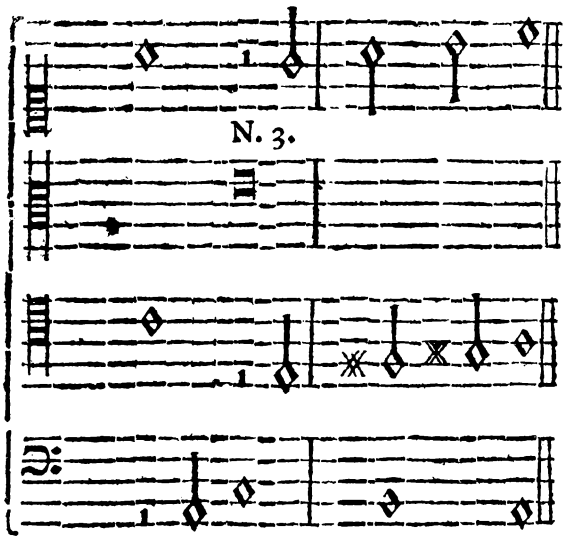


En Fugam breviter, & potiùs in gratiam hujus Contrapuncti in Decima factam, quàm in exemplum Fugæ omnibus artificiis inſtructæ : ad quam normam reliquos quinque Modos tibi componendos relinquo, ſubjectis ex Fugis ſimplicibus cujuſvis Modi aſſumptis. Interim examina Fugæ hujus omnia loca, ubi translatio extat : & ſi quid extra captum tuum offendes, indica.

Joſeph. Exempla N.° 1. 2. & 3. mihi videntur naturæ Contrapuncti in Decima non eſſe conſentanea ; quia Contraſubjecta non per Decimas, ùt natura hujus Contrapuncti fert, ſed per Tertias, & Sextas incedere conſpiciuntur.

Aloyſ. Haud obeſſe ajo, quo minùs exempla illa in recta Contrapuncti hujus ratione fundata ſint. Quia, ſi exempla ſequenti modo ponerentur, ad amuſſim huic Contrapuncto reſponſura fore, quis non videt ?





Quum autem Num. 1. Tenor, & Num. 2. Altus ad Decimam uſque pertingere nequeant, partibus illis Tertiam inferiùs dari neceſſe fuerat. Hypotheſis Num. 3. ob arctiorem partium conjunctionem ità inſtruenda viſa eſt : quod idem de Num. 6. intelligendum puto. Quid dubii occurrit circa Numerum 4. & 5. ?

Joſeph. Memini, te alibi dixiſſe, poſt pauſam ſubjectum neceſſariò reaſſumendum eſſe, id, quod locis illis factum eſſe, non apparet.

Aloyſ. Dixi : ſubjecta, aut recta, aut inverſa introduci debere. Non vides, Contraſubjectum ibi inverſum, vel contrarium eſſe ? quod non ſolùm conceditur, verùm haud exiguam Compoſitioni tribuit varietatem. Cæterùm admonitum te volo, magno in hac compoſitione opus eſſe judicio : ut præter ea, quæ ad naturam hujus Contrapuncti pertinent, partes ità diſponantur, ne nimis extra linearum limites exeant, vel aliâ ratione Compoſitio Harmoniâ vacua reddatur.

EXERCITII V.

LECTIO SEPTIMA,

De Contrapuncto duplici in Duodecima.

COntrapunctum in Duodecima compoſitio eſt, cujus una duarum, vel plurium partium in Duodecimam aut acutam, aut gravem transferri poteſt. Quæ intervalla adhiberi poſſint, & à quibus abſtineri debeat, ſequens numerorum ſeries demonſtrat.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

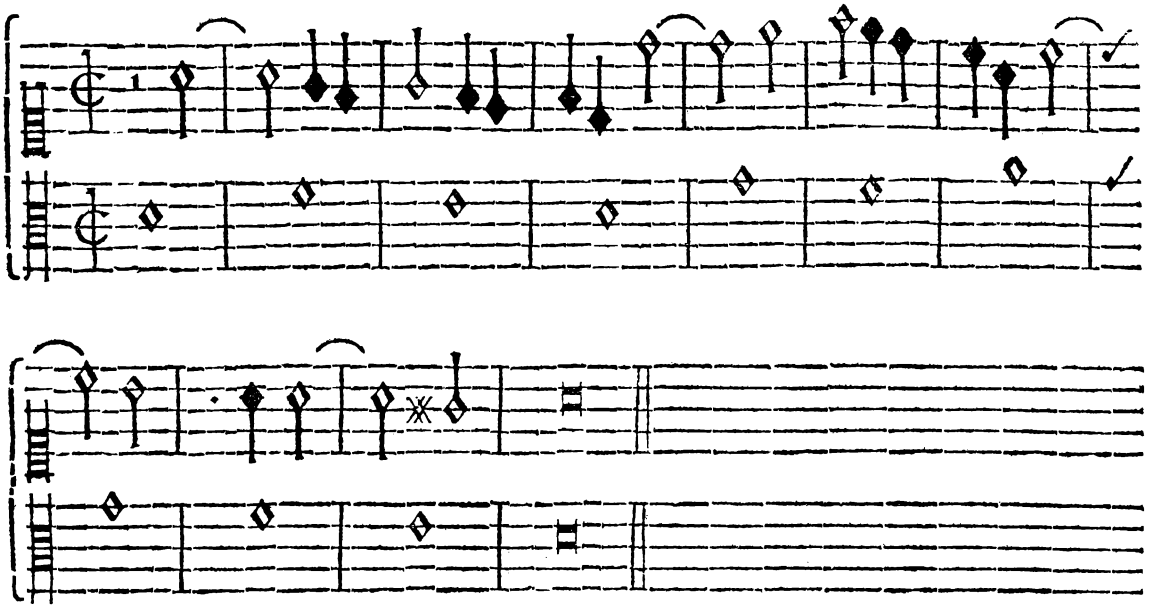
12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

Hæc itaque Tabula exhibet omnia intervalla præter Sextam & Septimam in Sextam reſolutam huic Contrapuncto uſui eſſe. Cæterum ultra Duodecimam non exeundum eſt.

Porrò cùm hoc Contrapunctum duabus, tribus, imò quatuor partibus, variisque modis decantari possit, singulis quoque peculiaria Præcepta præscribenda sunt.

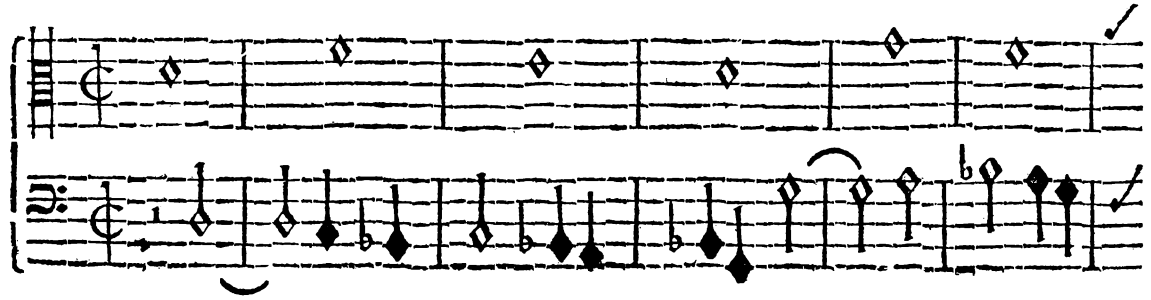
Contrapunctum in Duodecima duarum partium.

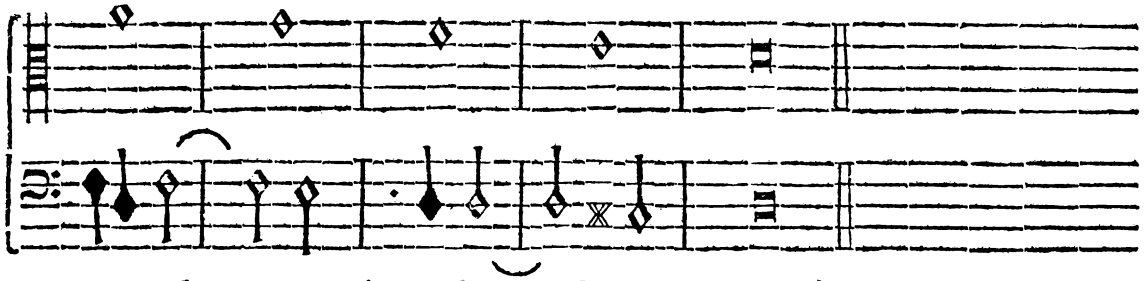
Nihil de Contrapuncto hoc peculiare occurrit, præter ea, quæ jam dicta sunt : nempe de Sexta, & Septima in Sextam resolutâ non adhibendâ. Omnes prætereà motus, id est, rectus, contrarius, & obliquus usui esse possunt. Videatur exemplum cum obligatione Cantûs firmi.



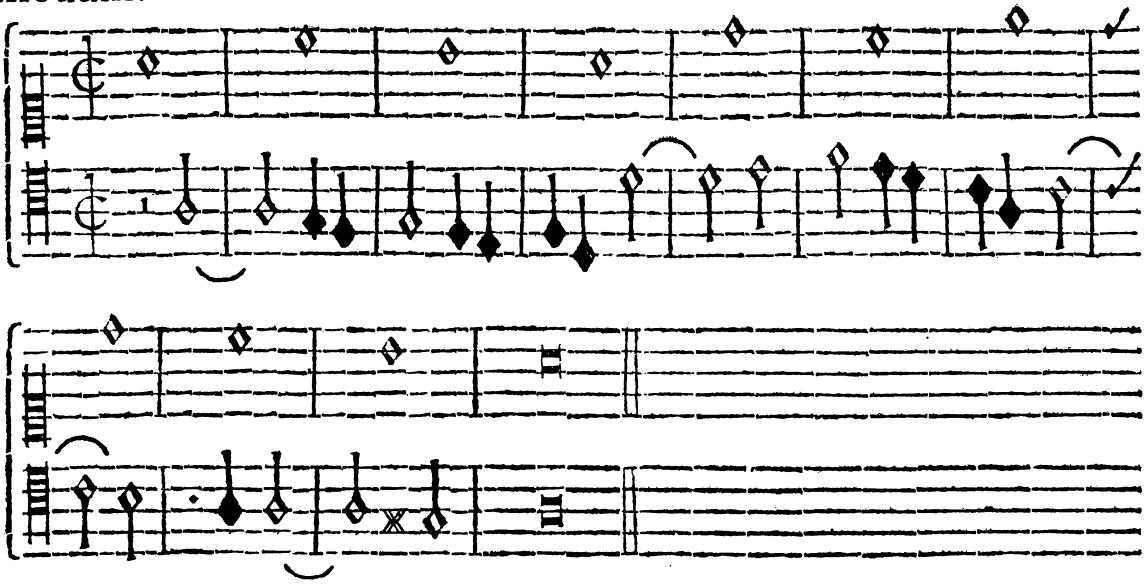
Joseph. Quare Cantûs partem in Quinta terminâsti, & non in Octava ?

Aloys. Id ideo factum puta, ut translatio Contrapuncti in Duodecimam congruentiùs Modo suo terminari contingat: quamvis non obsit Contrapuncto duplici partem translatam extra Modum evagari. Nunc non movendo Cantum firmum, Contrapunctum, id est, Cantûs partem in Duodecimam gravem transpone ; positione nonnunquam b. mollis efficiendo, ut intervalla per omnia Contrapuncto primo ritè respondeant.



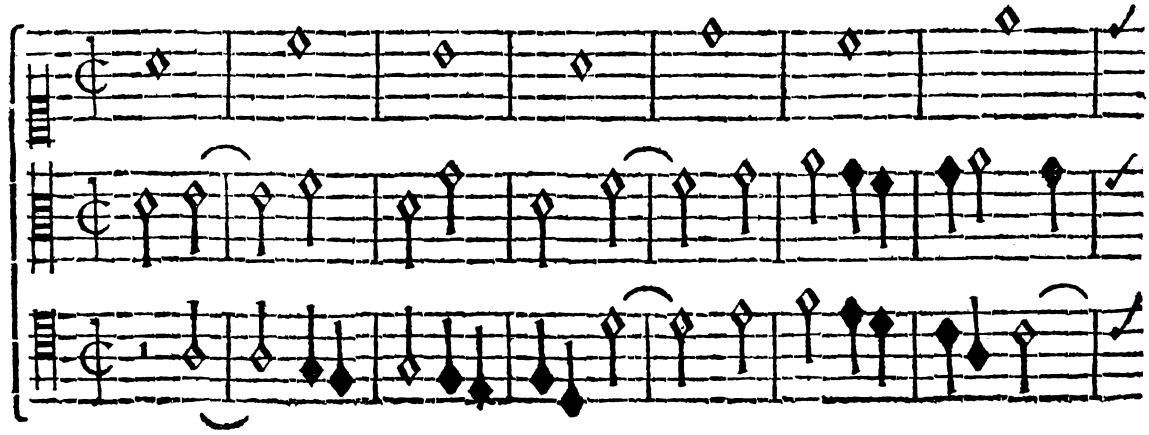


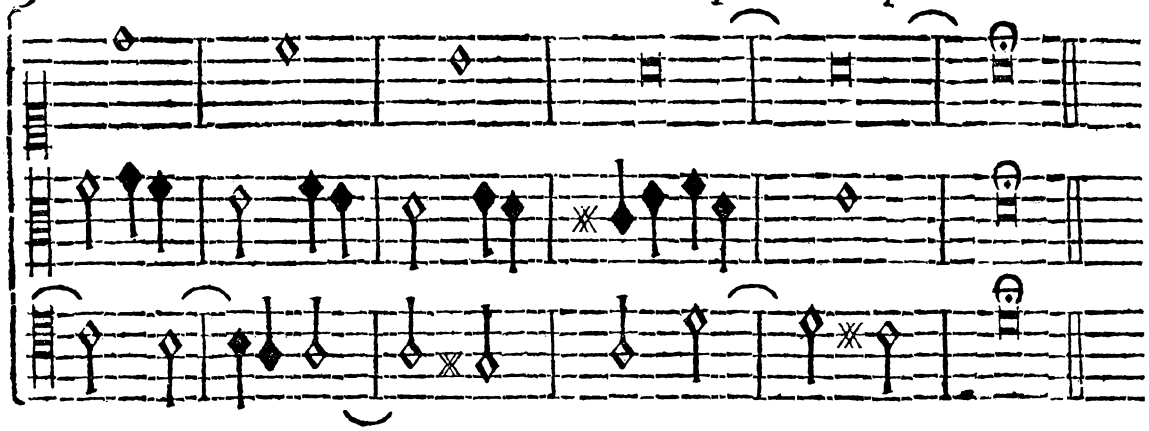
Translatio iſta jure facta eſt. Verùm alio quoque modo fieri poteſt, tranſponendo Contrapunctum in Octavam gravem, & Cantum firmum in Quintam acutam, in ſequentem modum.



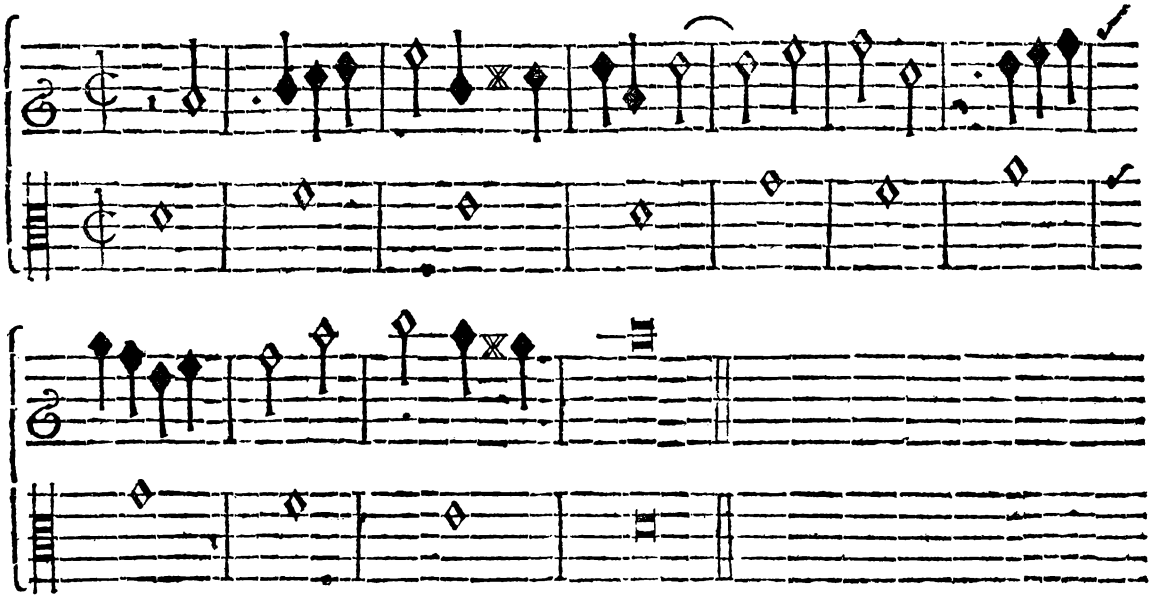
Joſeph. Apparet hac translatione Compoſitionem in Modum planè differentem immutari.

Aloyſ. Præterquàm, quòd paulò ante dixerim, iſtud Contrapunctum privilegium hoc ſibi vindicare, & A. intervallum Modo D. haud improprium eſſe, ajo, in compoſitione deinde practica plurium partium, clauſulam formalem poſſe congruenter Modo ſuo formari, quadam modulationis appendice, finito Cantu firmo ad finem protractæ. E. G.

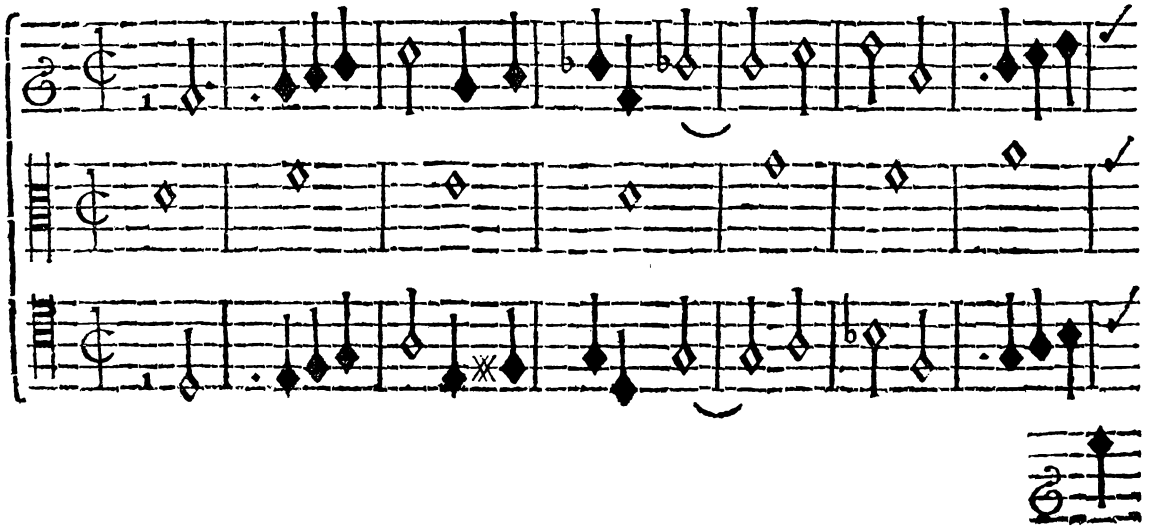


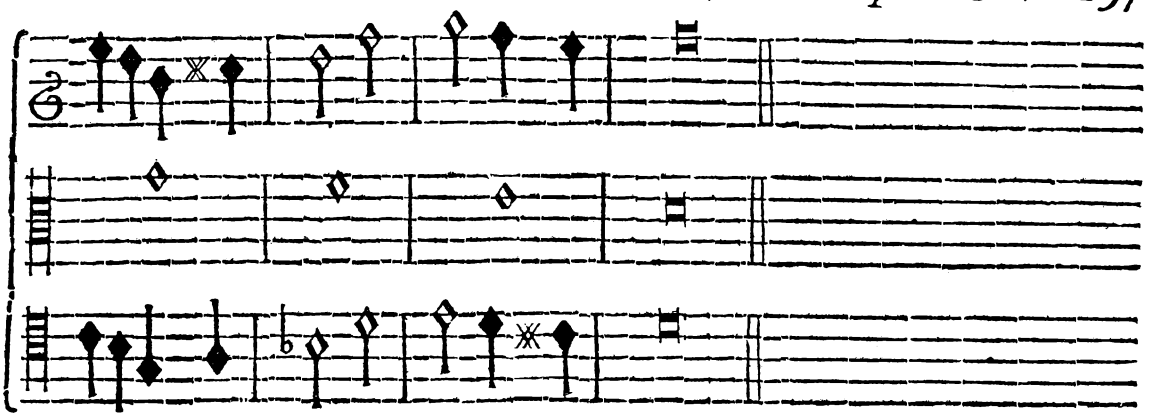


Paradigma Contrapuncti in Duodecima, in Tricinium vertibile, adjuncto Contrapuncto in Decima.



Nunc manente Cantu firmo transpone Contrapunctum in Duodecimam gravem; idemque Contrapunctum in Decimam acutam transferendo, & habebis Tricinium. E. G.



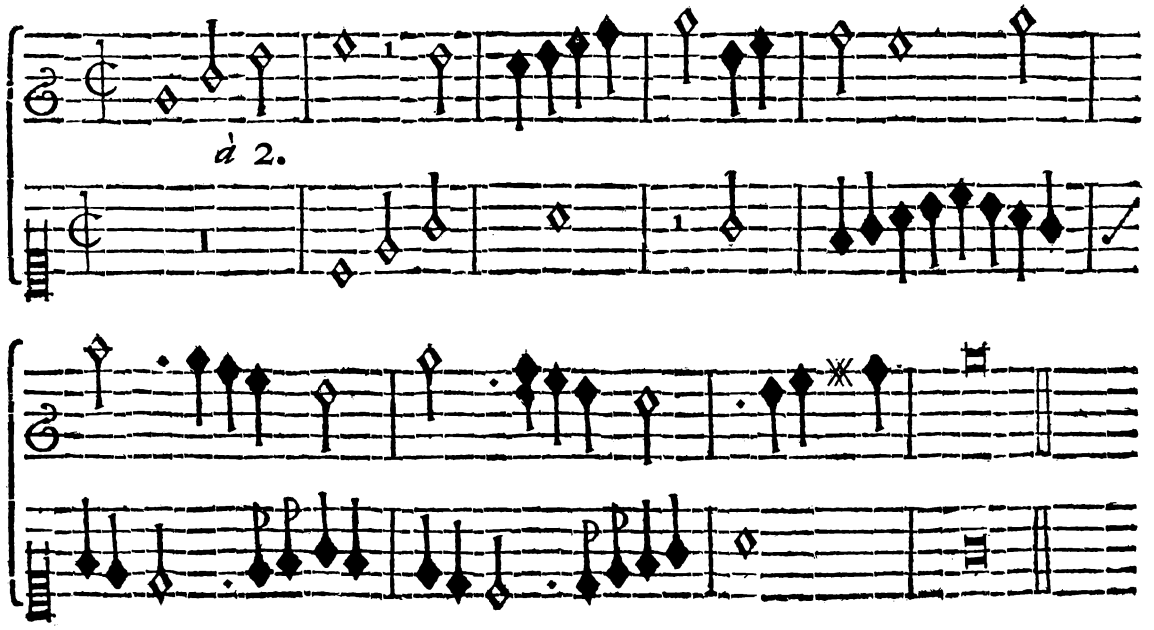


Joſeph. Quid in hoc duarum partium Contrapuncto obſervandum eſt, ut inde Tricinium effici poſſit?

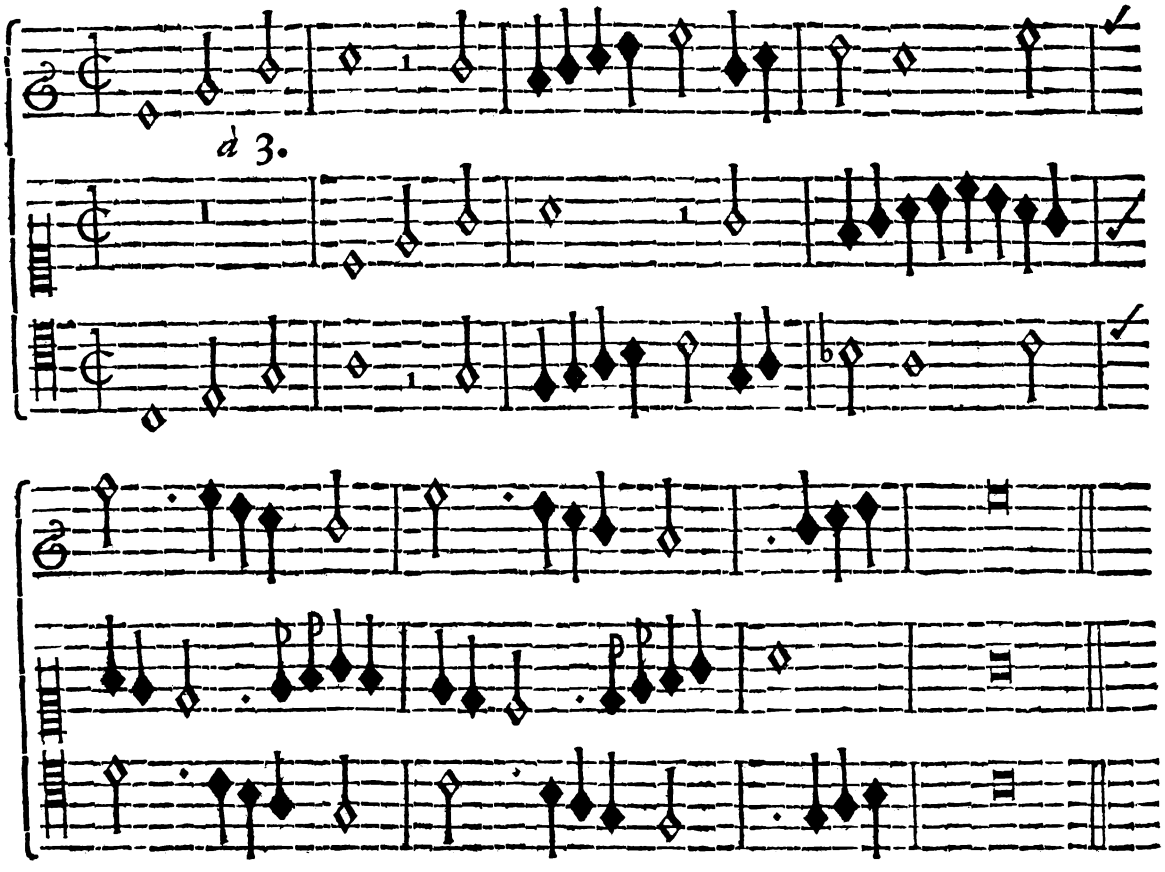
Aloyſ. Præter cæteras hujus Contrapuncti regulas, ut pars in Duodecimam translata infrà Modi limites ſe contineat, fiat principium, & finis in Quinta. Procedatur per motum contrarium, vel obliquum. Evitentur ligaturæ diſſonantiarum: quo pacto Tricinium habebis.

Joſeph. Præſentium exemplorum Modulatio quid durî habere videtur.

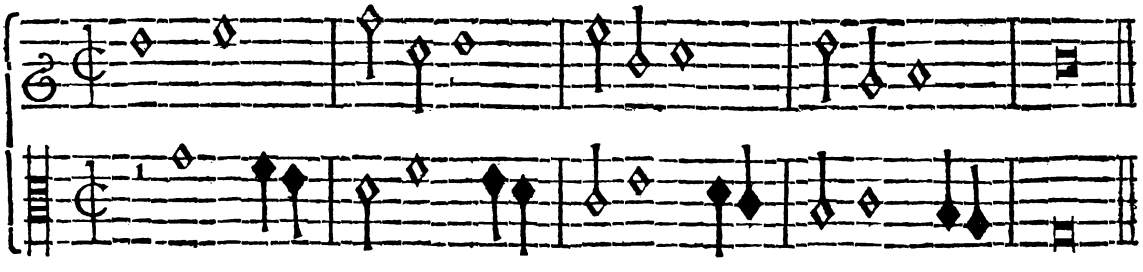
Aloyſ. Æquè judicas. Sed hoc accidit fermè Modis, quibus ineſt Tertia minor, ubi in translatione partium, & Cantûs firmi rigore propter aſperam *mi* contra *fa* relationem Modulatio minùs grata reſultat; quod ob Cantûs firmi, Modique naturam tolerandum eſt. Secùs evenit in Compoſitione libera, Cantu firmo ſublato: utì in exemplo ſequenti conſpicitur.



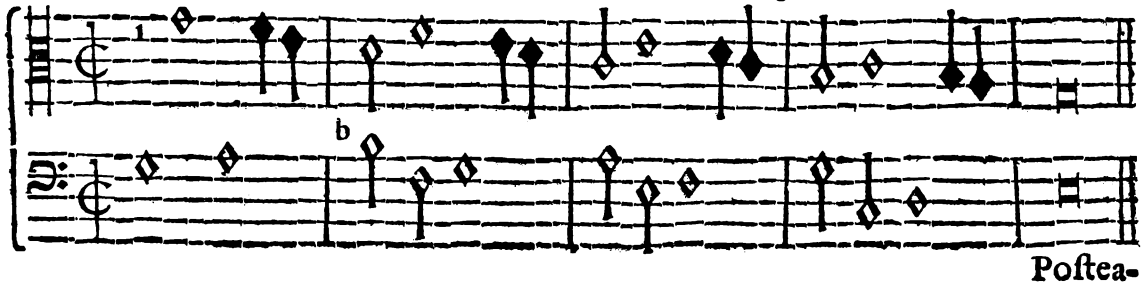
Translatione partium, in modum, quo priori exemplo demonſtratum eſt, in Tricinium convertitur.



In mentem nunc venit, dictum eſſe in principio hujus Contrapuncti, id fieri non poſſe, nisi cum excluſione Sextæ: quod de Sexta ſoluta, ſeu non ligata intellige. Etenim Sextam Syncopatam adhiberi poſſe, ſequens exemplum manifeſtum facit. E. G.



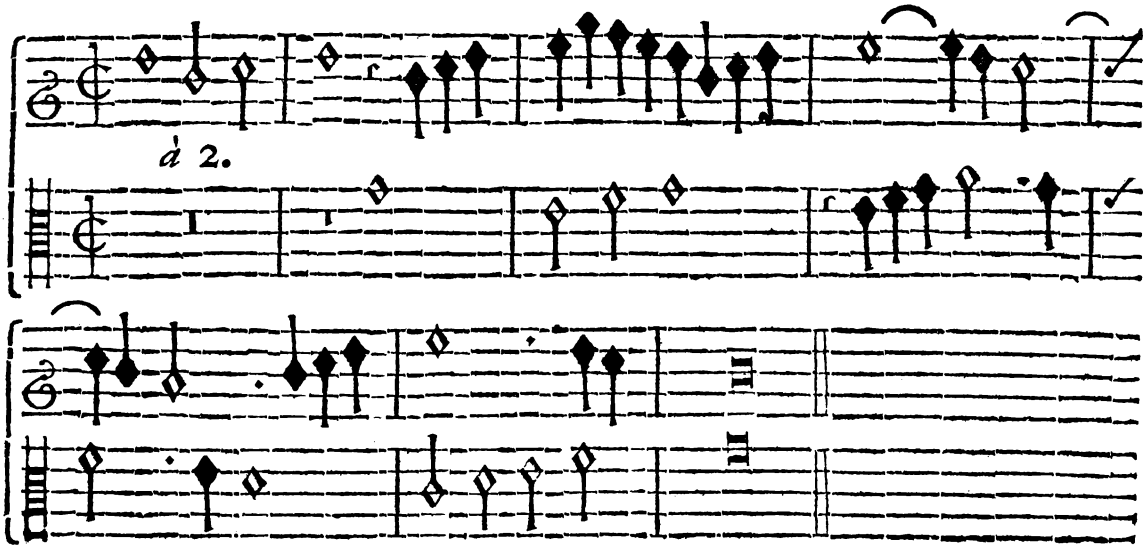
Translatio in Duodecimam inferiùs.



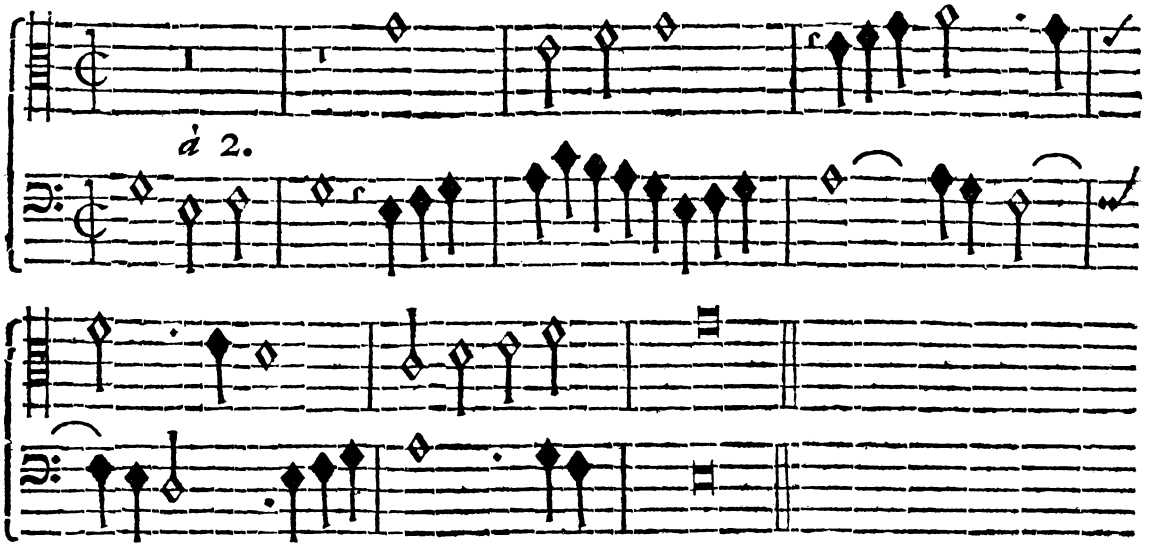
Poſtea-

Posteaquam de tribus Contrapuncti duplicis Speciebus seorsim tractatum est, exemplo haud vulgari monstrabo, quo modo præfatæ Species unitæ, duarum, trium, & quatuor partium conceptum, & Harmoniâ quàm multifarium efficere possint.

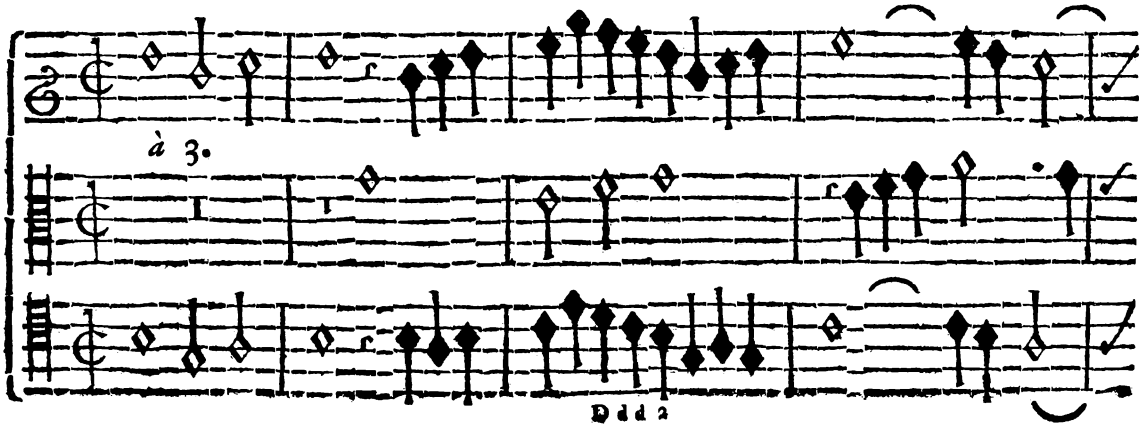
Primò in Duodecima à 2.

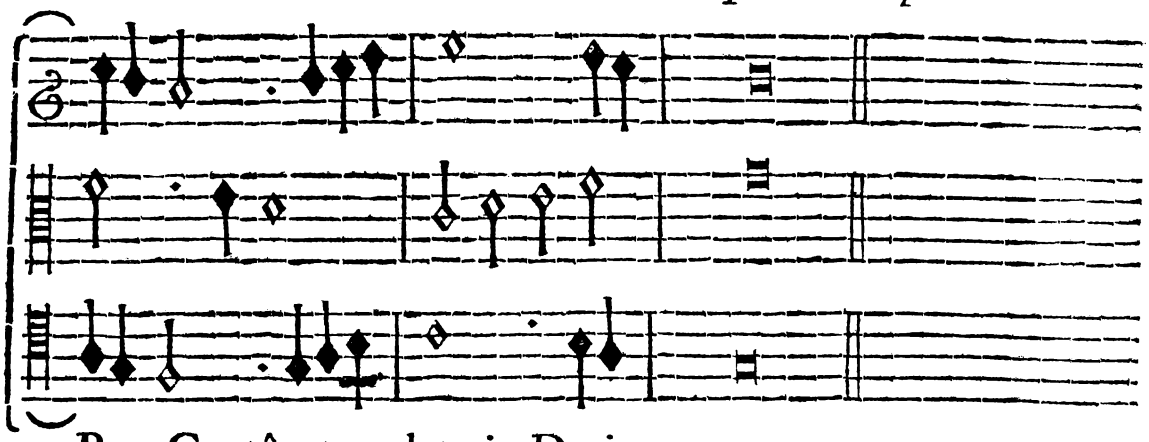


Pars Cantûs translata in duodecimam gravem.

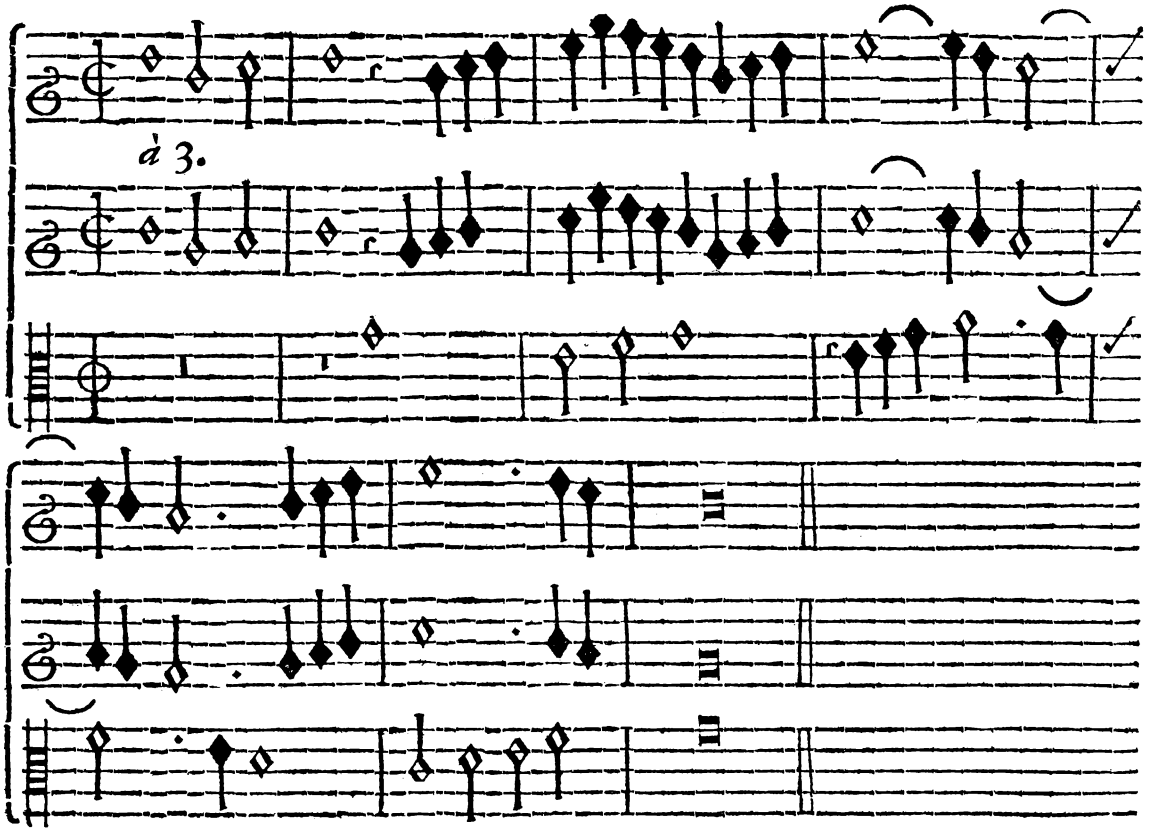


Pars Cantûs translata in Decimam gravem.

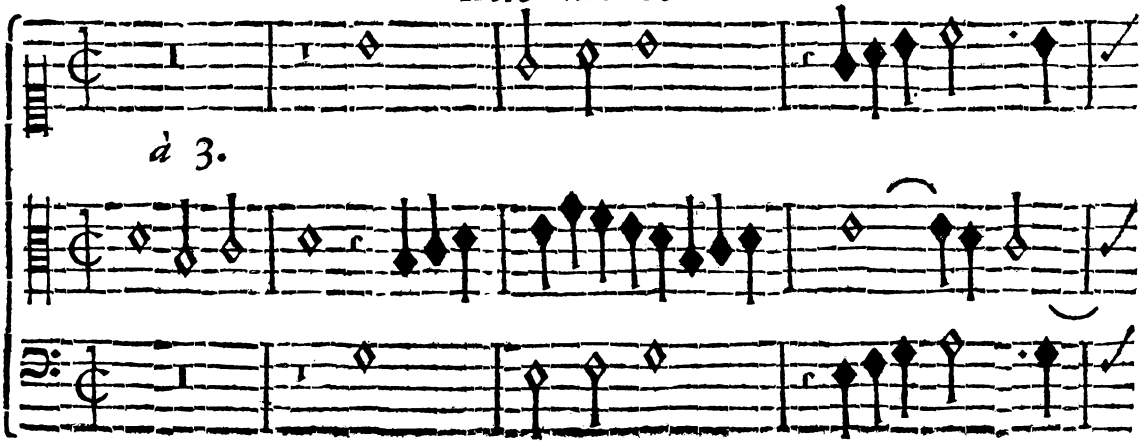


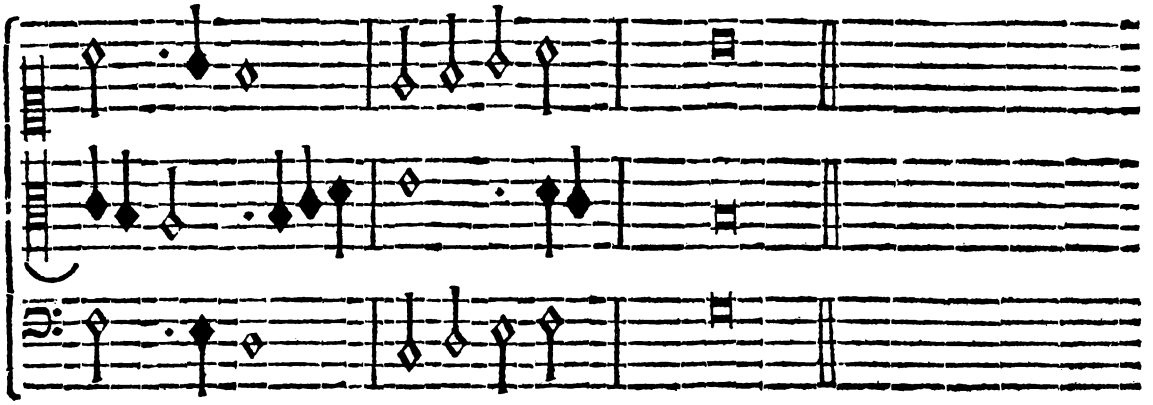


Pars Cantûs translata in Decimam gravem, quæ transportata in Octavam acutam idem Tricinium Harmoniâ nonnihil differente producit.

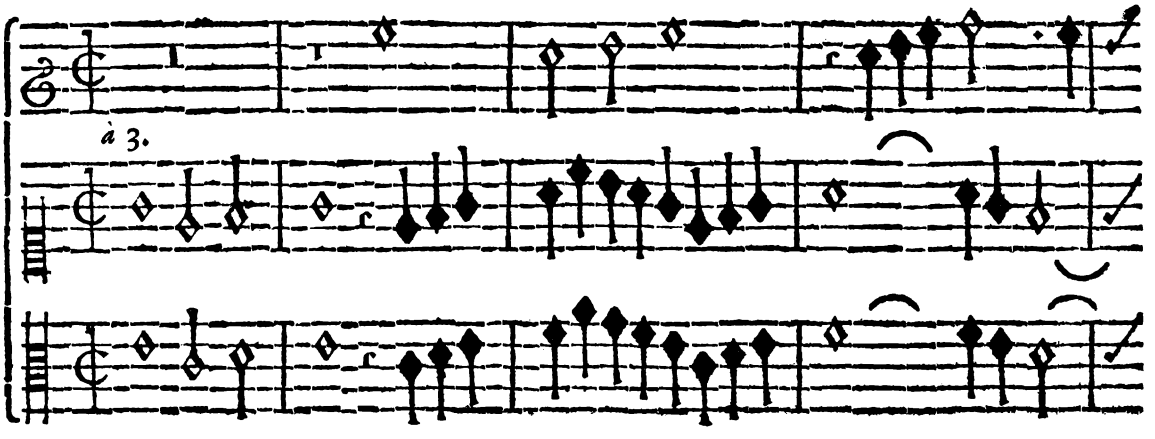


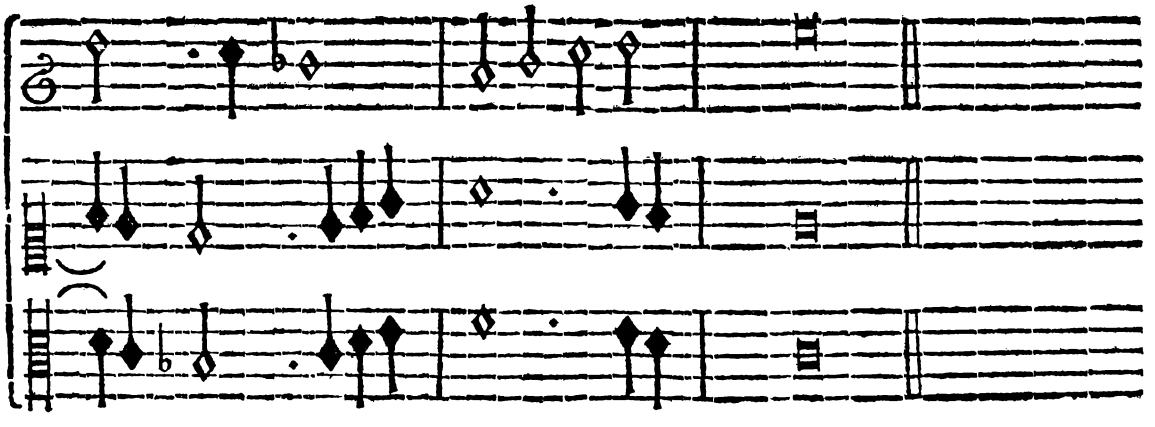
Alio modo.



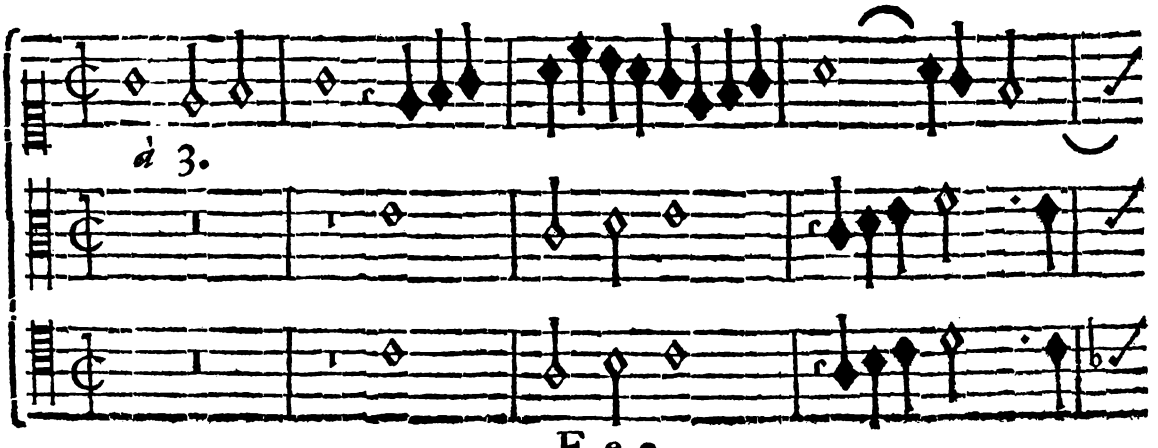


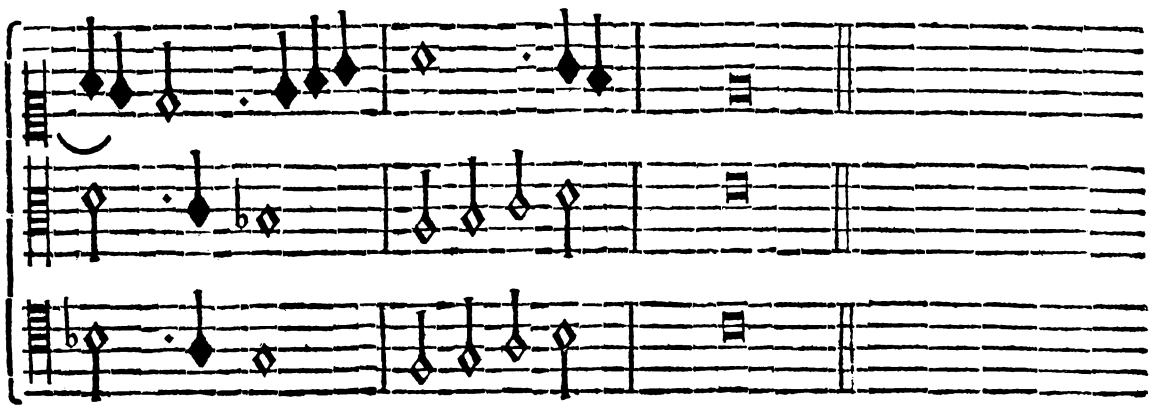
Alio modo.





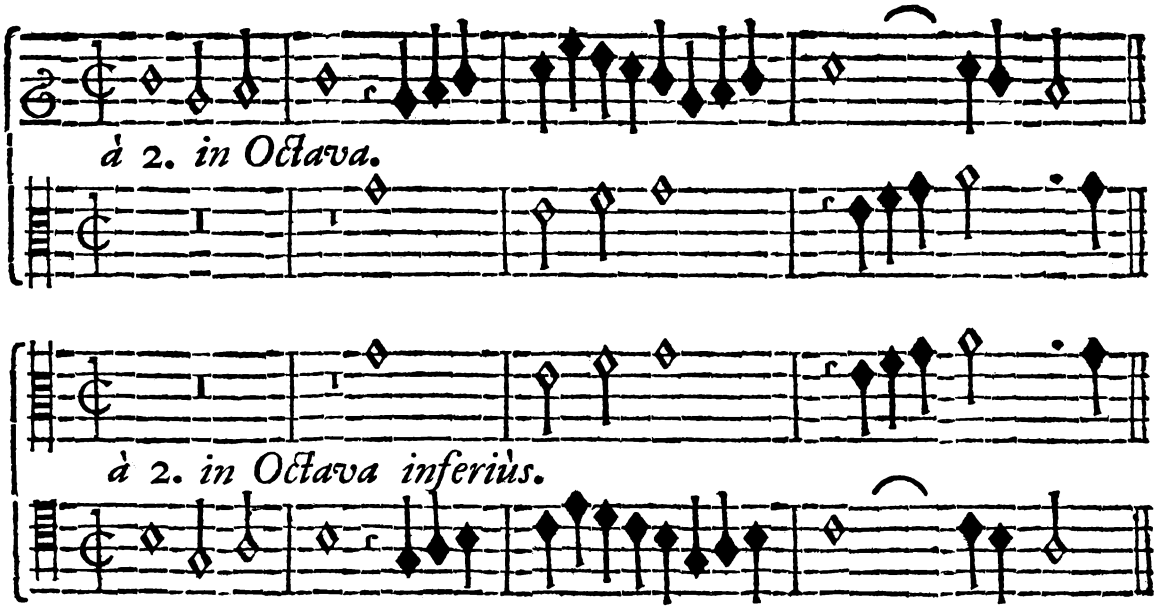
Alio modo.



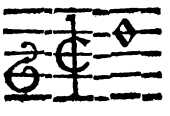


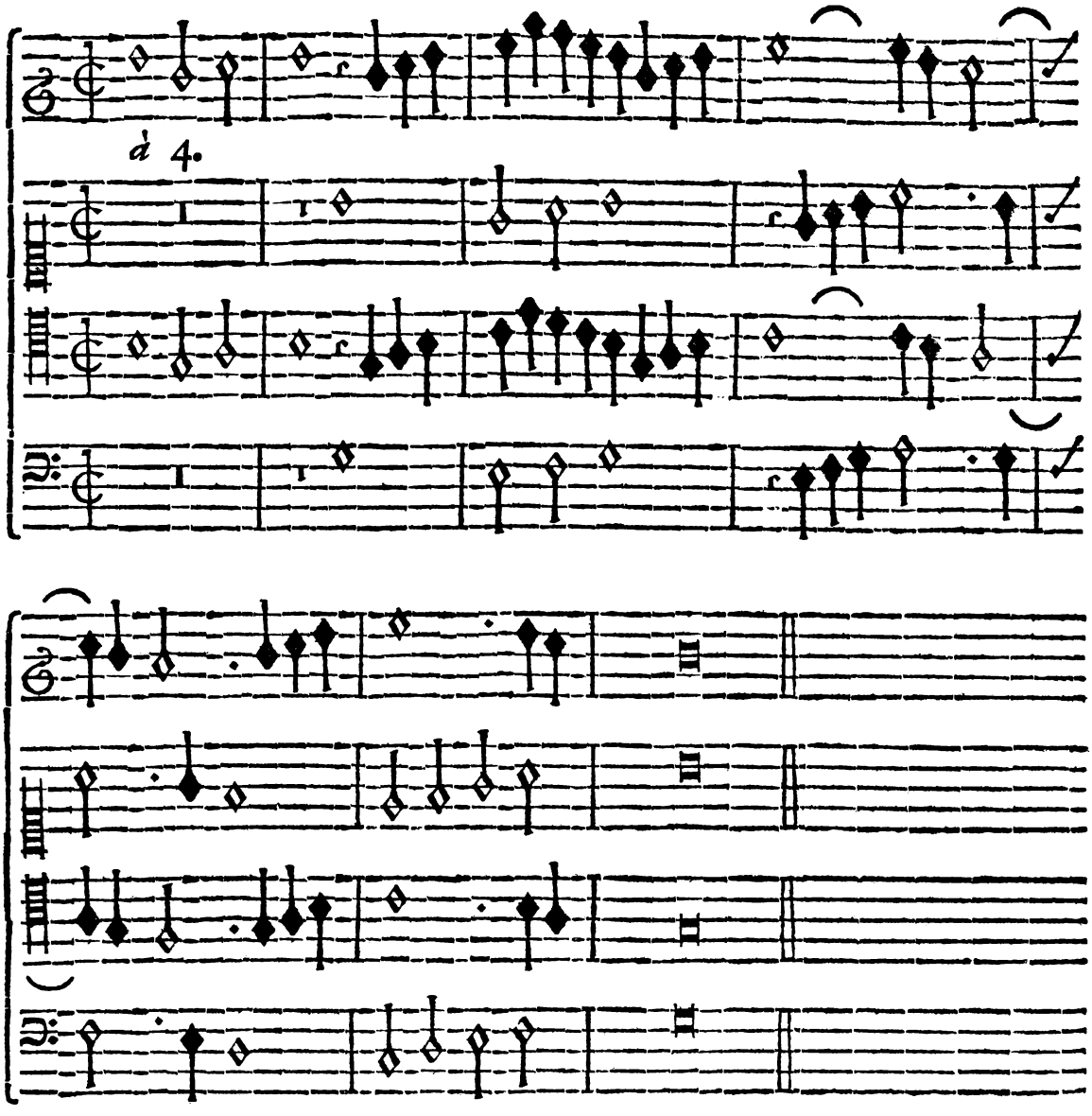
Joſeph. Quouſque tandem procedes, amo te, Venerande Magiſter, multifariâ variatione tuâ ?

Aloyſ. Ut monſtrem tibi, quantus, quàmque præſtans ſit Contrapuncti duplicis uſus, cui mira hæc varietas in acceptis referenda eſt : quod evenit, ſi Contrapuncto in Duodecima non alia fermè Conſonantia, quàm Quinta, & Octava detur, idque per motum contrarium ; & Tertia per motum obliquum. Quo facto, ex Contrapuncto in Duodecima Contrapuncta in Octava, & Decima extrahi poſſunt, ejusmodi luculentæ variationis beneficio. E. G.

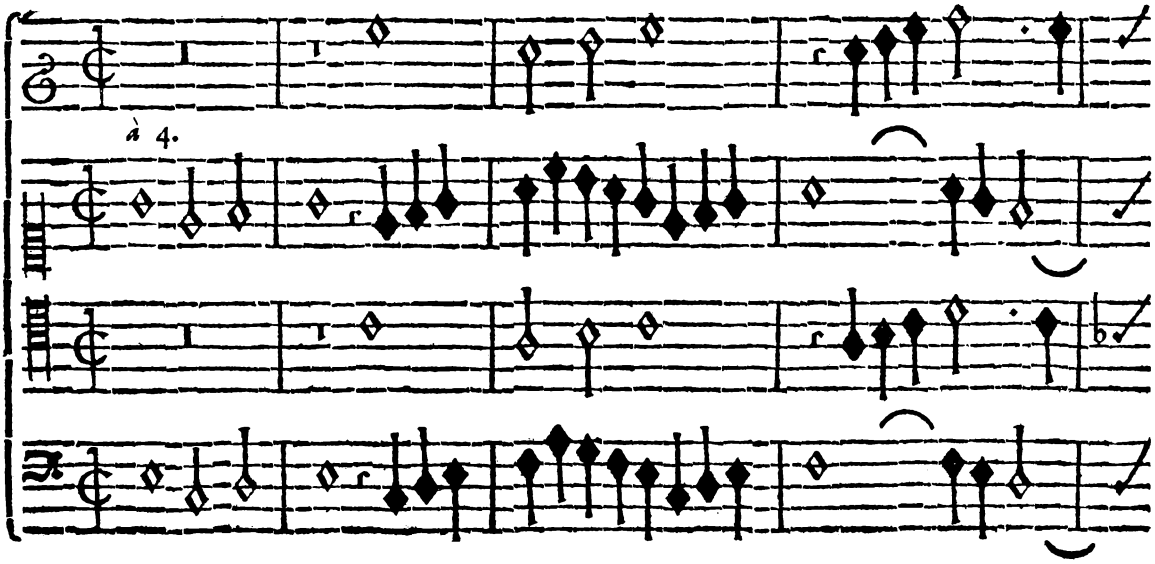


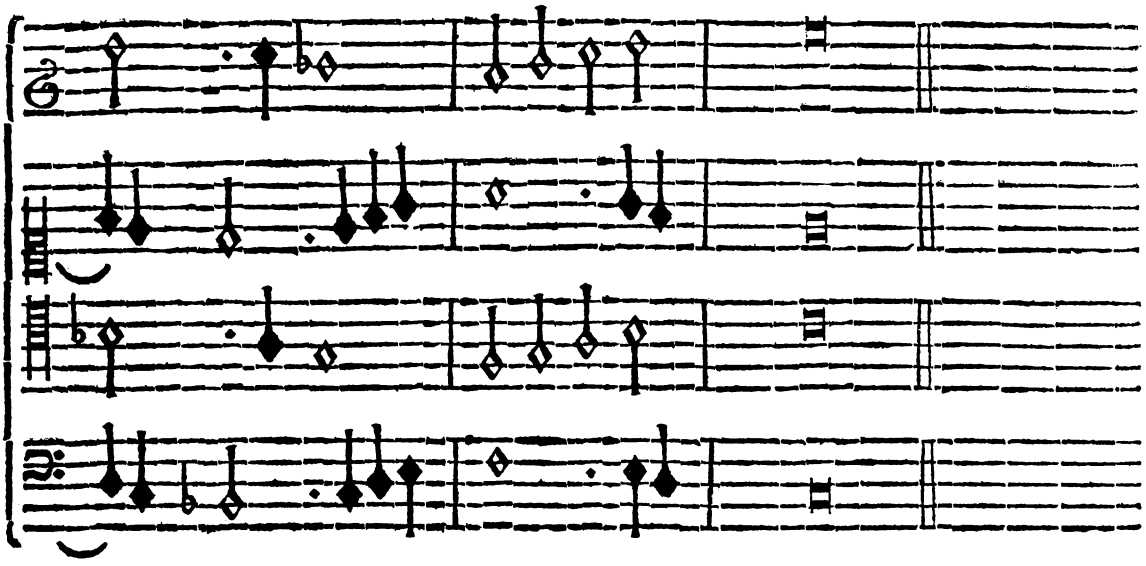
Porrò, ſi primum Cantum cum Tenore, & ſecundum Cantum cum Baſſo in Decima incedere facies, perfectum habebis Quatricinium. E. G.





Alio modo.





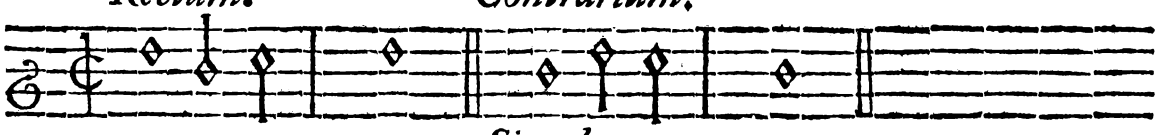
Vides itaque Joſephe, quanti momenti hujus generis Contrapuncta ſint, quorum beneficio ex duabus partibus ritè inſtitutis Tricinium, & Quatricinium emanat. Si eorum præſtantiâ in admirationem raperis, exinde collige, quanto conatu in eorundem ſtudium incumbere operæ pretium ſit.

Joſeph. Totis viribus tam miro artificio adipiſcendo operam dabo: ad hoc me ſtimulant, utilitas, varietasque, & tam mirabilis operis amor.

Aloyſ. Amor, Joſephe mi, duntaxat calcar eſſe poteſt, laboris hujus ſuſcipiendi, ſuperandique. Etenim cupidine honoris allectum, ac ſpe facultatum; aut tædio ſuperatum, aut labore fruſtratum iri, alibi jam te admonui.

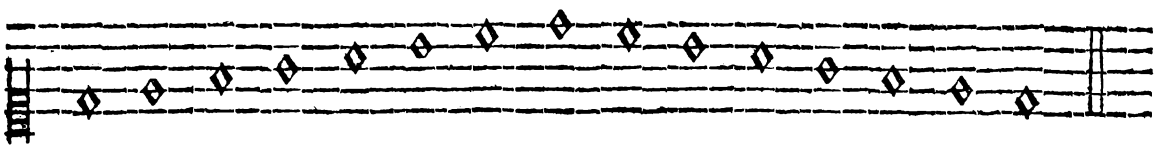
Hîc loci præterire non debeo, qua ratione Compoſitio ligaturis diſſonantiarum deſtituta per contrarium inverti poſſit. Duobus modis hæc inverſio fieri poteſt: per contrarium ſimplex, & per contrarium reverſum. Contrarium ſimplex fit, quando Notæ per contrarium ſimpliciter inverruntur, ut, quæ modo aſcendendo incedebant, deſcendendo progrediantur: nullâ habitâ Semitoniorum ratione. Exemplum videatur in trito hucusque ſubjecto:

Rectum. *Contrarium.*



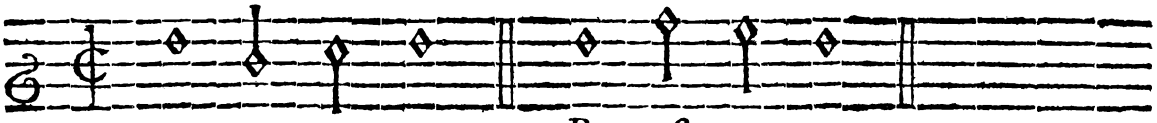
Simplex.

Contrarium autem reverſum efficitur ita invertendis Notis, ut ubique *mi* contra *fa* eveniat. Quo modo autem ſit inſtituendum, ſequens Notarum Diagrama te docebit.



Æquiparentur Notæ à ſiniſtris aſcendendo, cum illis à dextris deſcendendo, & reperies, D. per inverſionem nihilominùs D. manere: E. in C., F. in B. *mi*, G. in A. inverti, ùt in eodem ſubjecto videndum eſt.

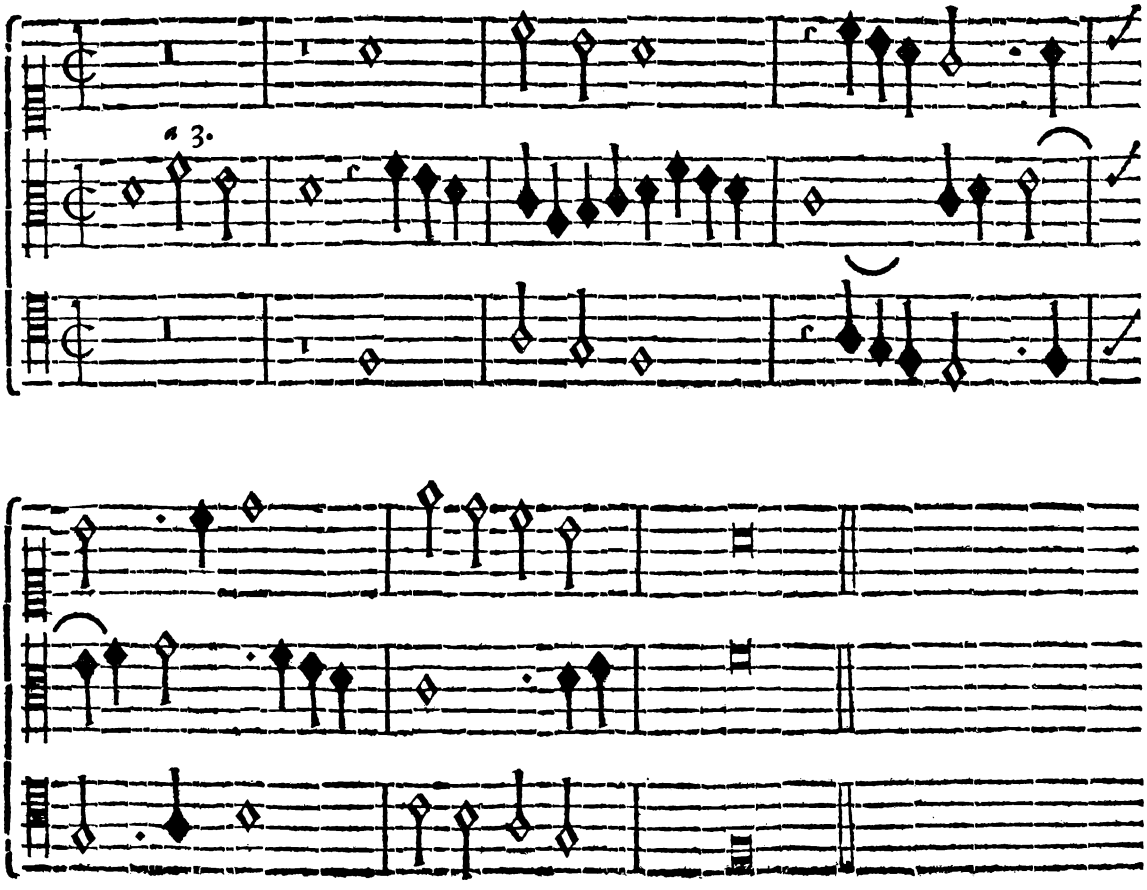
Rectum. *Contrarium.*



Reverſum.

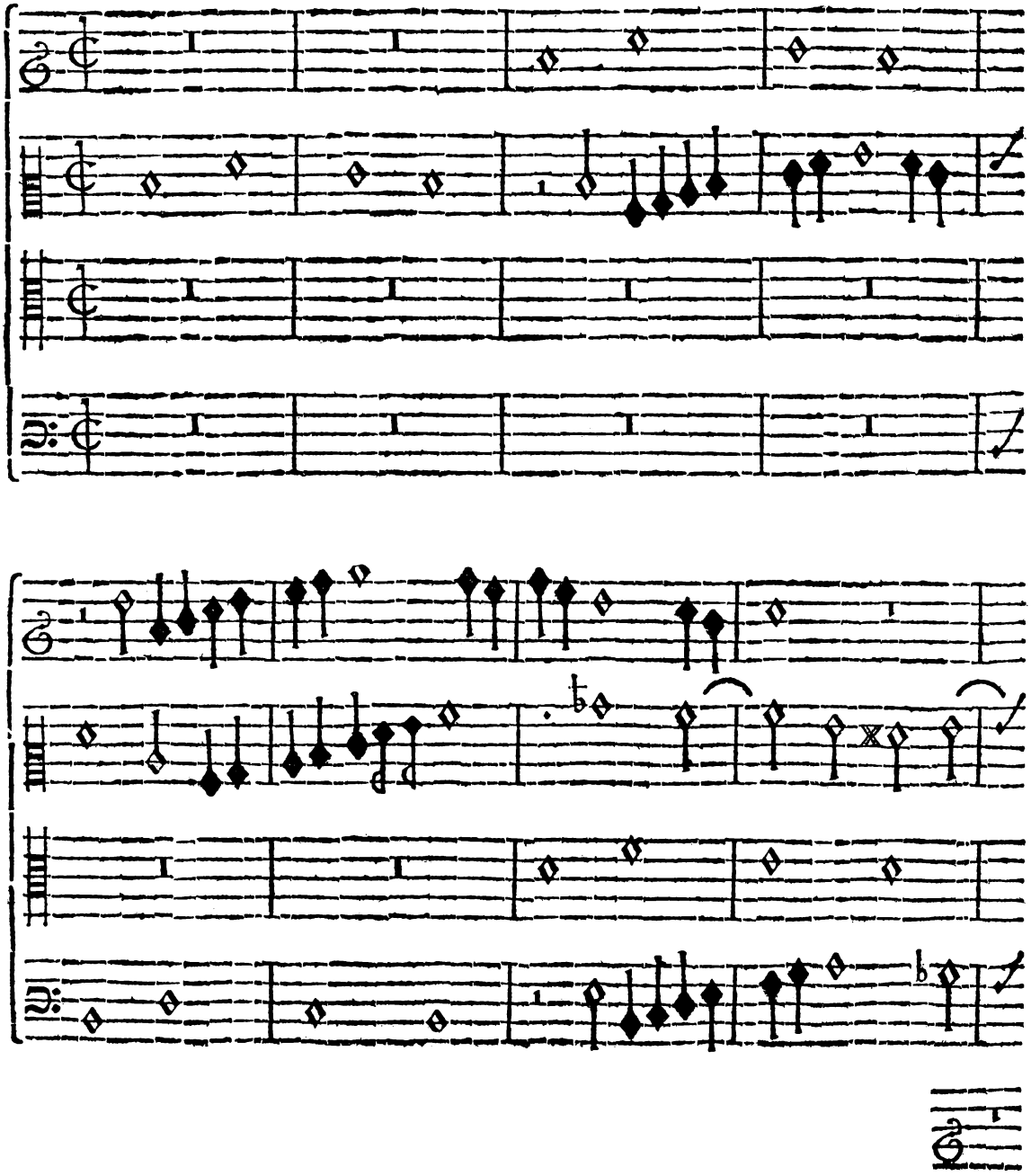
Ut autem inverſio iſta per motum contrarium reverſum clarior tibi eveniat, relicto contrario ſimplici, haud tanti momenti, & difficultatis, invertam Tricinium ſuprà in exemplum tertium adductum, ſequenti modo:

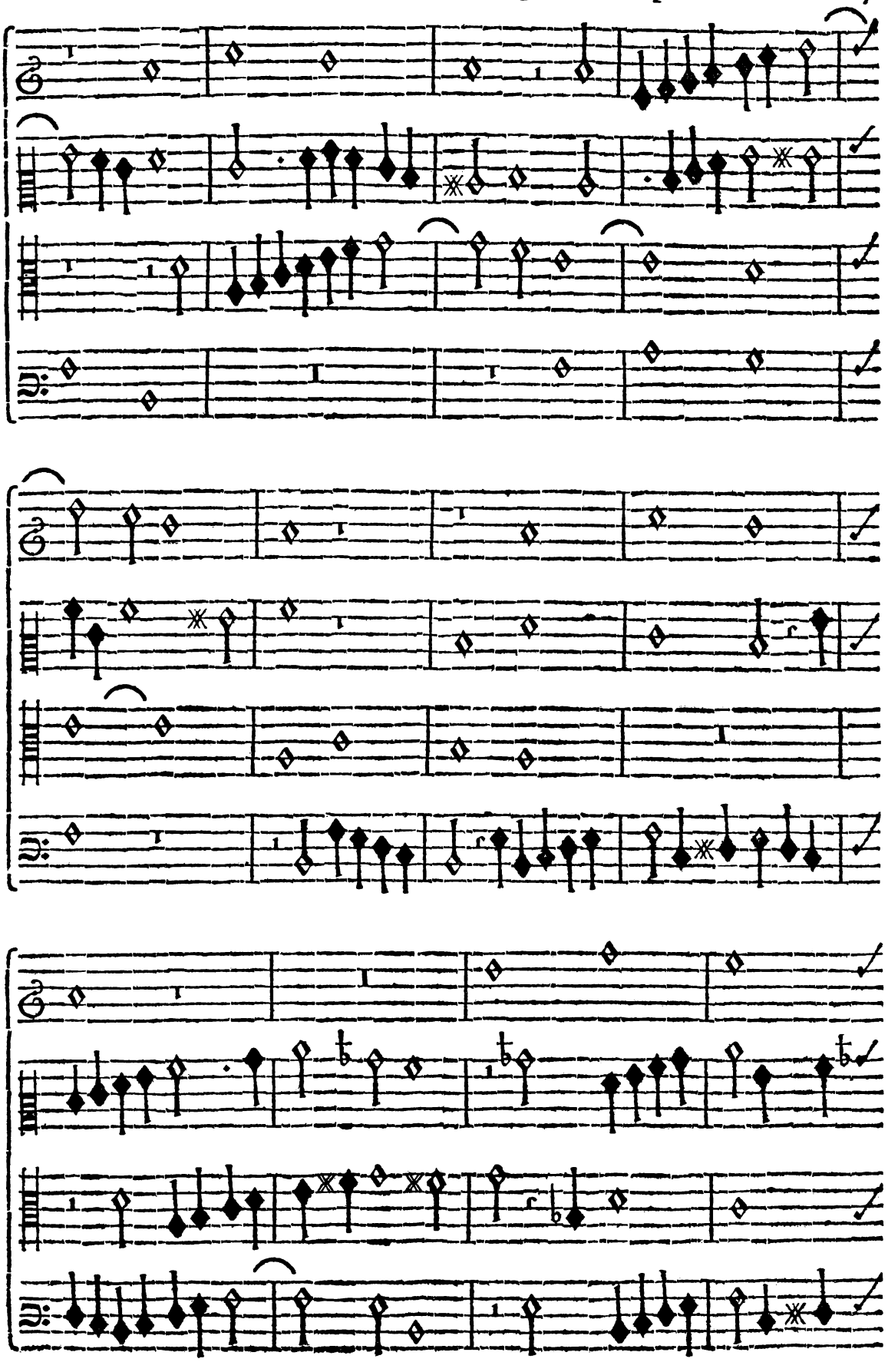
Contrarium reverſum.

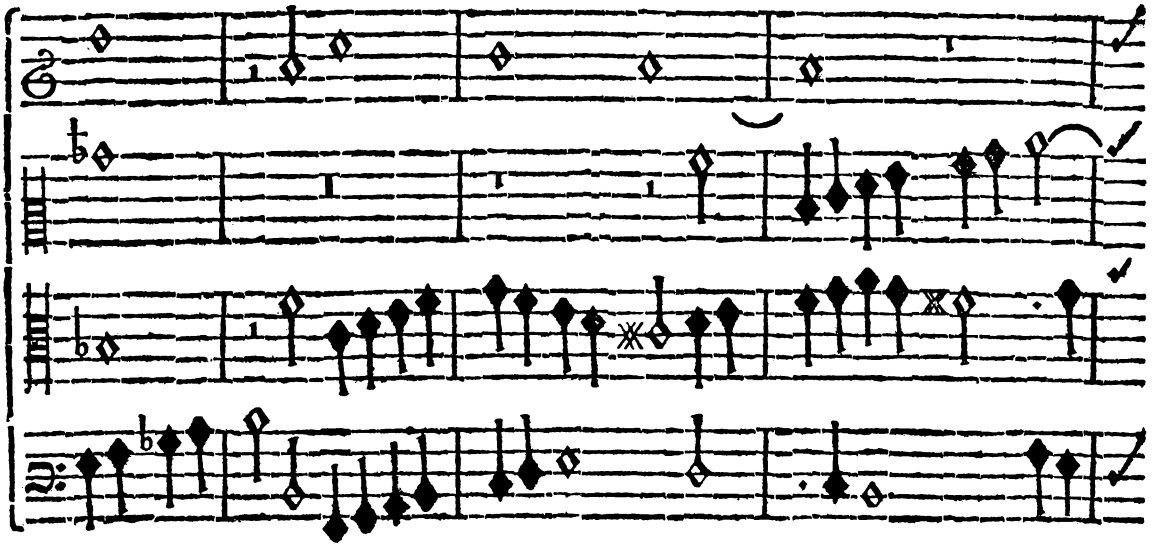


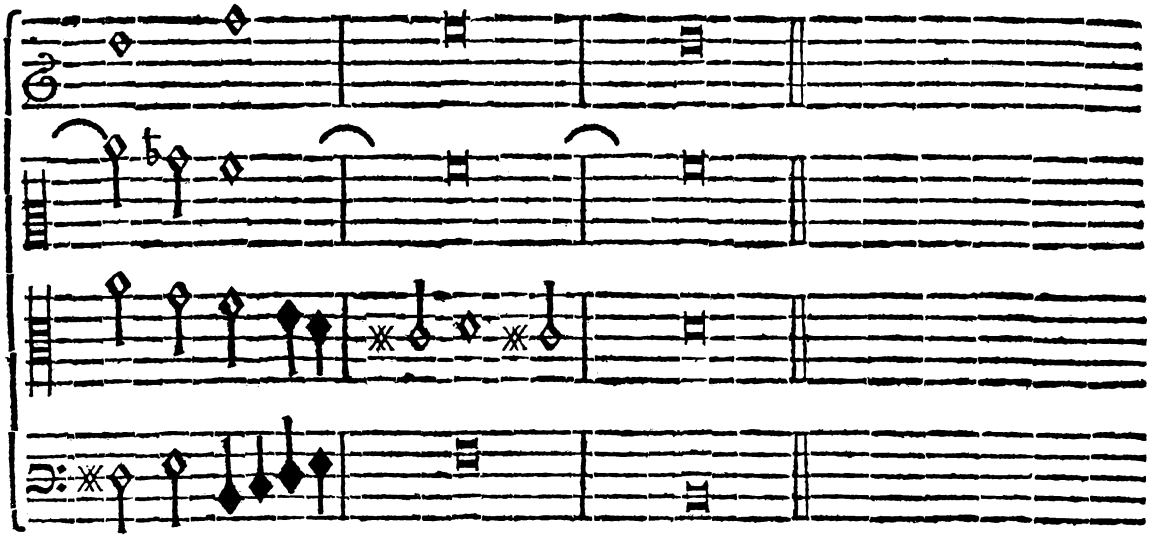
Joſeph. Planè mirabilis eſt hæc inverſio. Poteſtnè quælibet indiſtinctè Compoſitio ità inverti?

Aloyſ. Illa duntaxat, cui, ùt jam dixi, ligatura non ineſt, diſſonantiâ conſtans. Quum autem pro Modorum, Subjectorumque natura, translatio, ac inverſio, quædam benè, quædam malè cedat, in utendo permagnâ opus eſt cautelâ, judicioque: nè opinione grandis artificii concentus expectatæ amœnitatis detrimentum patiatur: quemadmodum in Fuga ſequenti accidit, adductâ potiùs in gratiam Contrapuncti in Duodecima, quàm in gratæ modulationis exemplum.







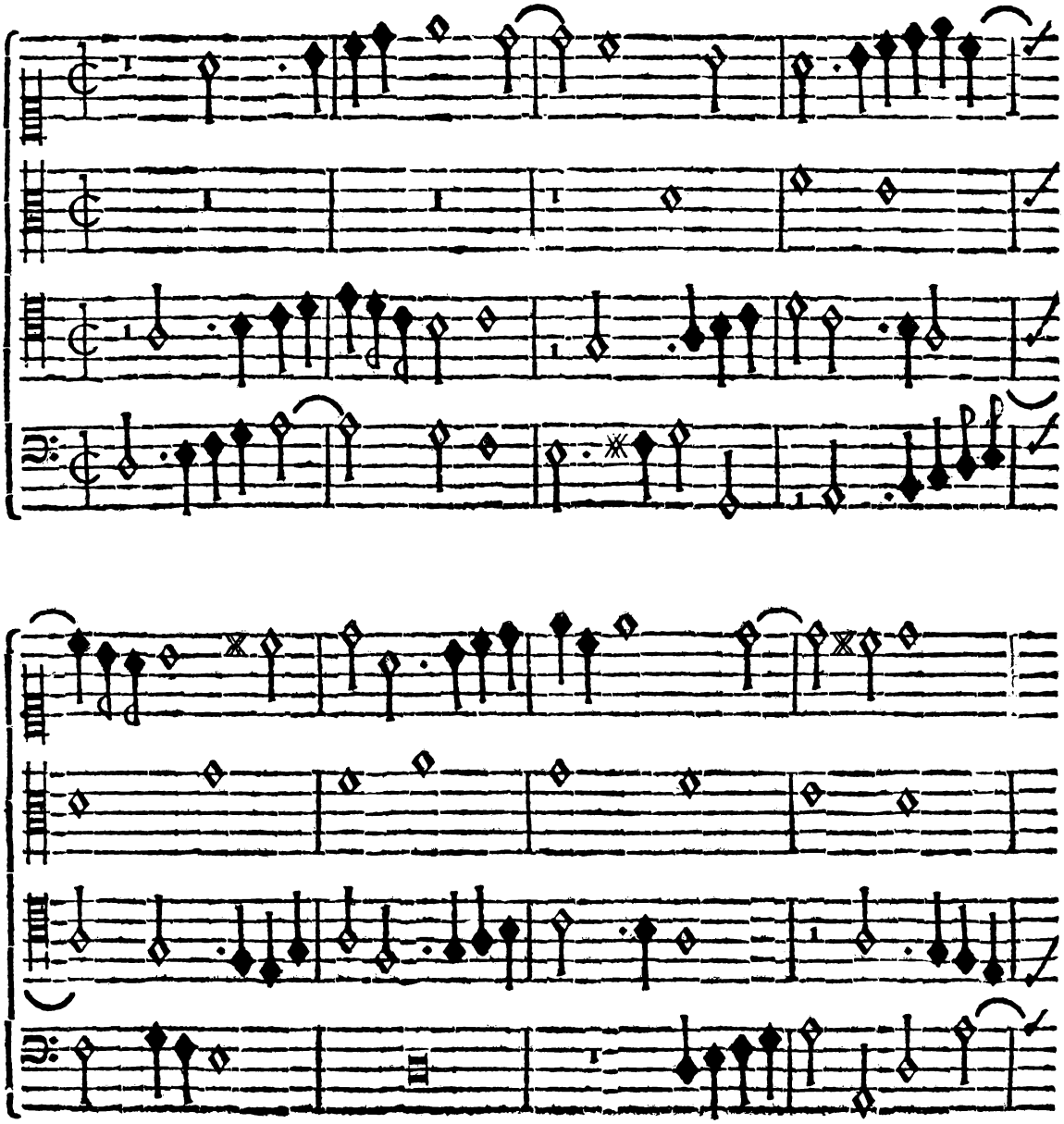


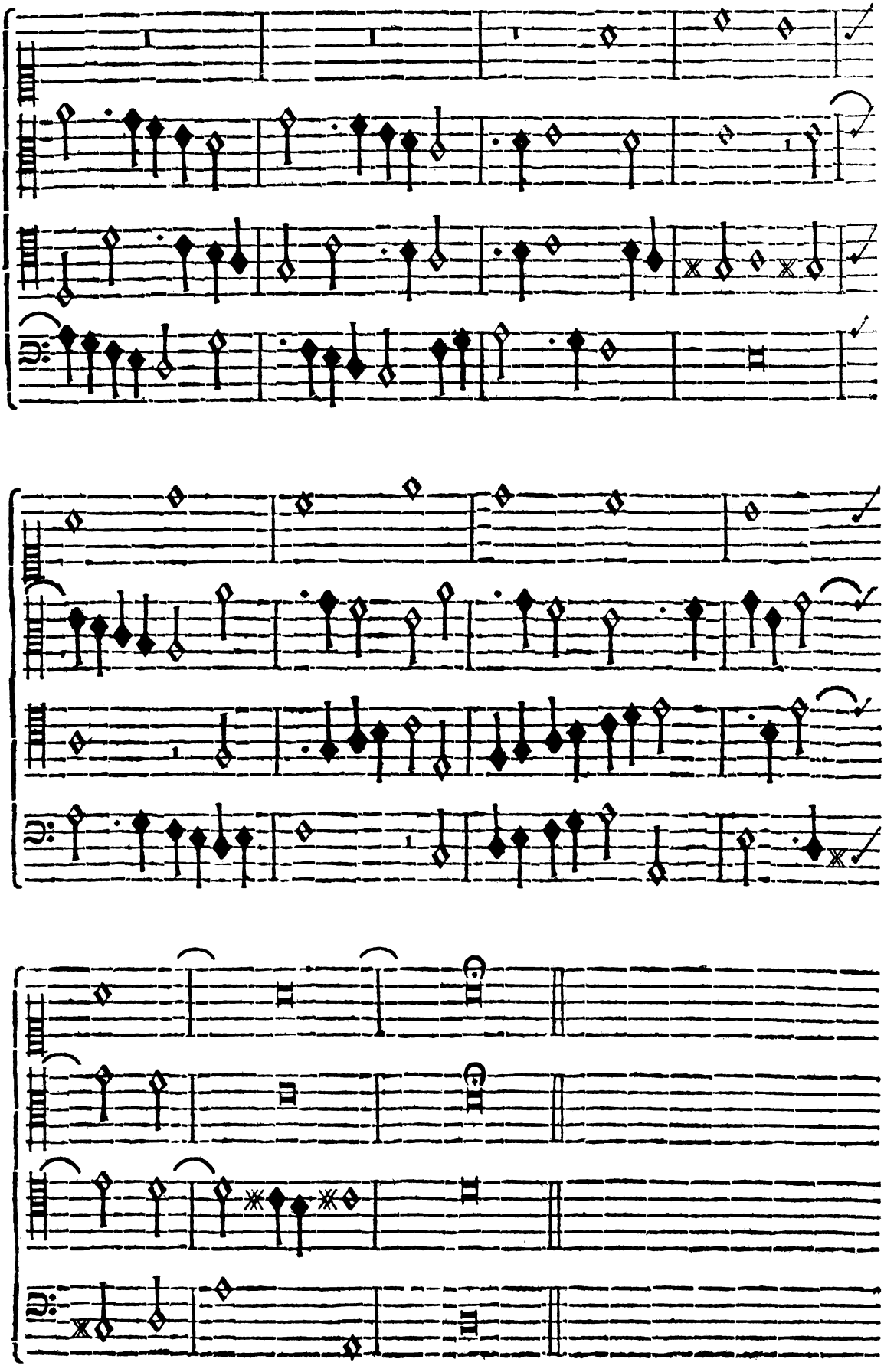
Quomodo translationes partium, ſubjectorumque commutationes in iſta Fuga facta ſint, haud opus eſſe arbitror ulteriori explicatione; ſiquidem ex præcedentibus, & effusè dictis, & opulentis exemplis nihil eorum te latere ſuppono. Hæc ſunt itaque, quæ de hoc genere Contrapuncti tradere, mihi viſum eſt, cujus utilitatem deprædicare, tibique denuò commendare, ſuperfluum judico. Etenim, quam aliam viam inibis, Compoſitionem pluribus ſubjectis, iisque convertibilibus diſtinguere cupiens, ſi à Contrapuncti duplicis uſu receſſeris? Sinè qua ſubjectorum mixtura, Compoſitio, præſertim Eccleſiaſtica ſimplex evadit, maximoque caret ornamento.

Joſeph. Spe deluſus ſum; ſperabam enim, te contrarium cum recto immixturum, ſubjectorumque viciſſitudines demonſtraturum.

Aloyſ.

Aloyſ. Feciſſem utique, ſi ſubjecti aptitudo tuliſſet, ac Compoſitioni per hoc gratia quædam accedere potuiſſet: quod faciendum eſt, ſi ſubjecti, proprio conſilio inveniendi facultas datur; quo caſu ita parandum eſt, ut ejus contrarium haud absque lepôre quodam adhiberi poſſit: cujus rei paulò pòſt exemplum adducam, cùm primò demonſtravero, quo modo Cantui firmo Fuga, aut Imitatio immiſceri, ac per totum ejus curſum continuari poſſit. E. G.

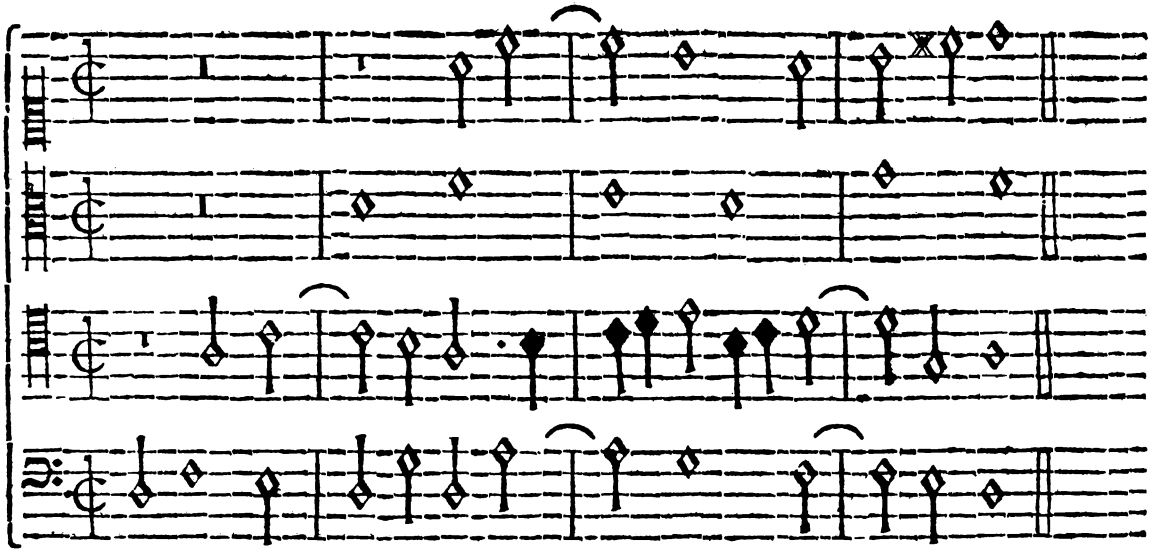




Joseph.

Joſeph. Proh Deum immortalem! quàm ſtupeo, concentum hunc tam admirandâ induſtriâ contextum! vix non animo cado, tale quid aſſequendi, conſiderans hujus artificii magnitudinem. Quo conſilio, amabo, rem inſtituiſti, ut primo ſubjecto ubique per totum Cantûs firmi curſum intrandi copia detur?

Aloyſ. Haud abs re, Joſephe, ſtupes. Eſt enim res iſta cujusdam, ſed non tantæ difficultatis, quanta quidem tibi videtur. Etenim qui hucusque dicta, & intellecta perbene menti impreſſa tenet, omnesque Lectiones ſedulâ exercitatione percurrit, non tanto opere laborabit in ſimili quopiam conficiendo. Verùm, antequàm ſubjectum, Cantui firmo intexendum animo concipias, neceſſe eſt, omnes Cantûs firmi tactus, & oculis, & animo perluſtrare, an ſubjectum illud, aut rectum, aut contrarium, ſi non in omni tactu, ſaltèm in quàmplurimis Cantui firmo applicari poſſit: obſervatis præterea, & Contrapuncti legibus, & modulationis amœnitate. Eſt autem & alius ſubjecti eligendi modus, aſſumptus ex ipſo Cantu firmo de Nota ad Notam, aut ad ejus ſimilitudinem: immutatâ, aut ſyncopatâ nonnullâ figurâ; ùt ex ſequenti Paradigmate propoſito apparet:

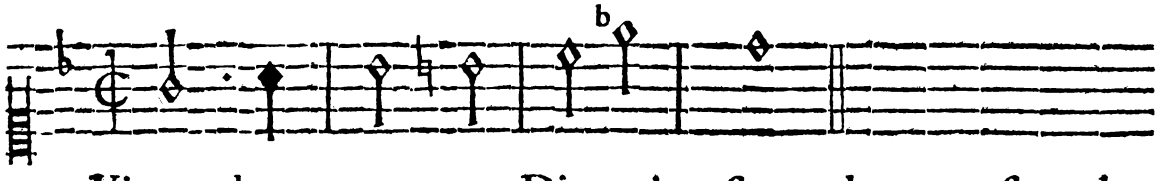


His itaque modis, aliisque pro Cantûs firmi qualitate ſubjectum intrudendum eſt, prævià mentis, ut dixi, perluſtratione, quando, & quo loco, qua parte Cantûs firmi introitus tempeſtivè fieri poſſit. Hucusque te, aut Cantûs firmi faſtidio, aut ſubjecti præſcripti vinculo, inopisque generis Diatonici limitibus implicatum detinui; atque per aſpera, & confragoſa

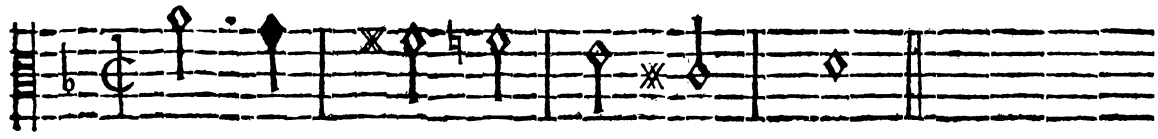
incedere juſſi: ſinè qua tamen via nunquam ad perfectam hujus artis agnitionem perventurus eſſes. Tempus nunc eſt, ut de ſpinoſo generis hujus labore in amœniorem ſtudii campum floſculis abundantem evagari te ſinam: teque tibimet ipſi relinquam: atque ſubjecta arbitrio tuo ſeligendi, Ideas formandi, ac per genus mixtum, haud tantis anguſtiis circumſcriptum excurrendi facultatem concedam: prætereà omnis generis temporibus, ternario, quaternario ad remiſſiorem menſuram, minutioribusque figuris, ſubjectis irregularibus, ac Modis transpoſitis utendi tibi deinceps arbitrium erit.

Joſeph. Mirum in modum lætor, tandem me vinculis ſolutum fore: quô fiet, ut me, ingeniumque meum mihi experiri liceat. Verùm antequàm progrediar, memini, te paulò ante demonſtraturum promiſiſſe, quâ ratione ſubjectum Rectum cum ſuo contrario Reverſo promiſcuè retinendum ſit, quod, ut quàm primùm facias, te etiam, atque etiam rogo.

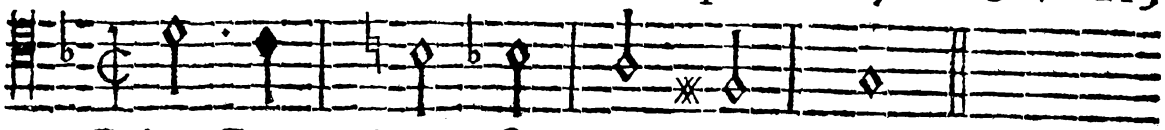
Aloyſ. Tempeſtivè me mones. Non ſolùm petitioni tuæ morem geram, verùm etiam ultrò plus præſtabo: demonſtrando aliam quoque extra genus Diatonicum invertendorum ſubjectorum rationem fore, quàm, quæ non multùm ante in Paradigmate propoſita eſt. Dicam prætereà, quo modo tria diſparia ſubjecta in Compoſitione combinanda ſint. Item, in quantum ſtylo vulgari per figuram variationis, à communibus Contrapuncti legibus, uſu recepto, recedere liceat. Dico itaque, ad formandum Contrarium Reverſum in genere mixto ſufficere, ſi *mi* contra *fa*, & viciſſim *fa* contra *mi* ubique reſultet, non habitâ attentione ad regulam ſupra pro genere Diatonico præſcriptam. Exemplis res manifeſta fiet.



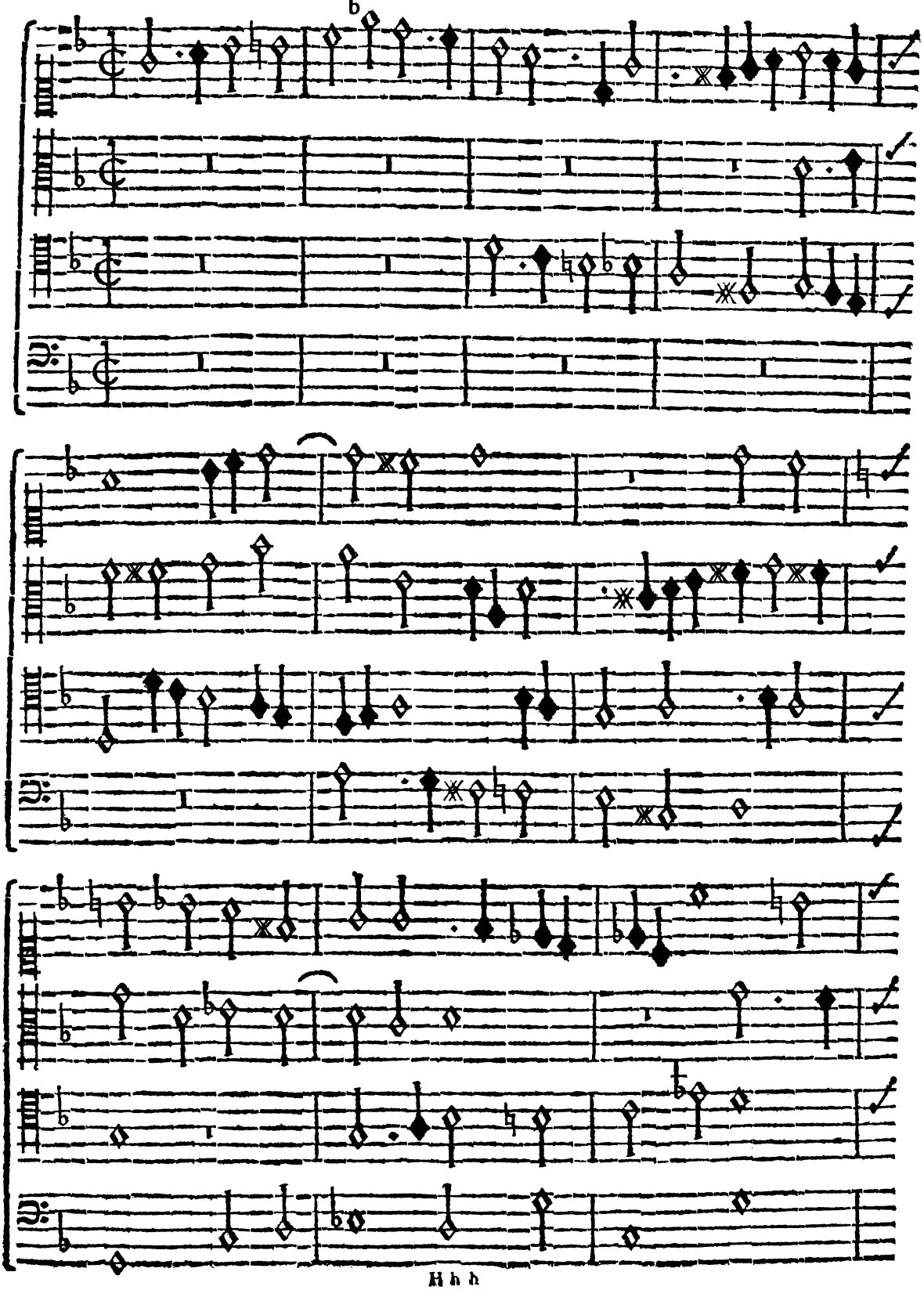
Vi regulæ, pro genere Diatonico ſupra datæ præſens thema in Contrarium Reverſum ſequenti modo invertendum eſſet:

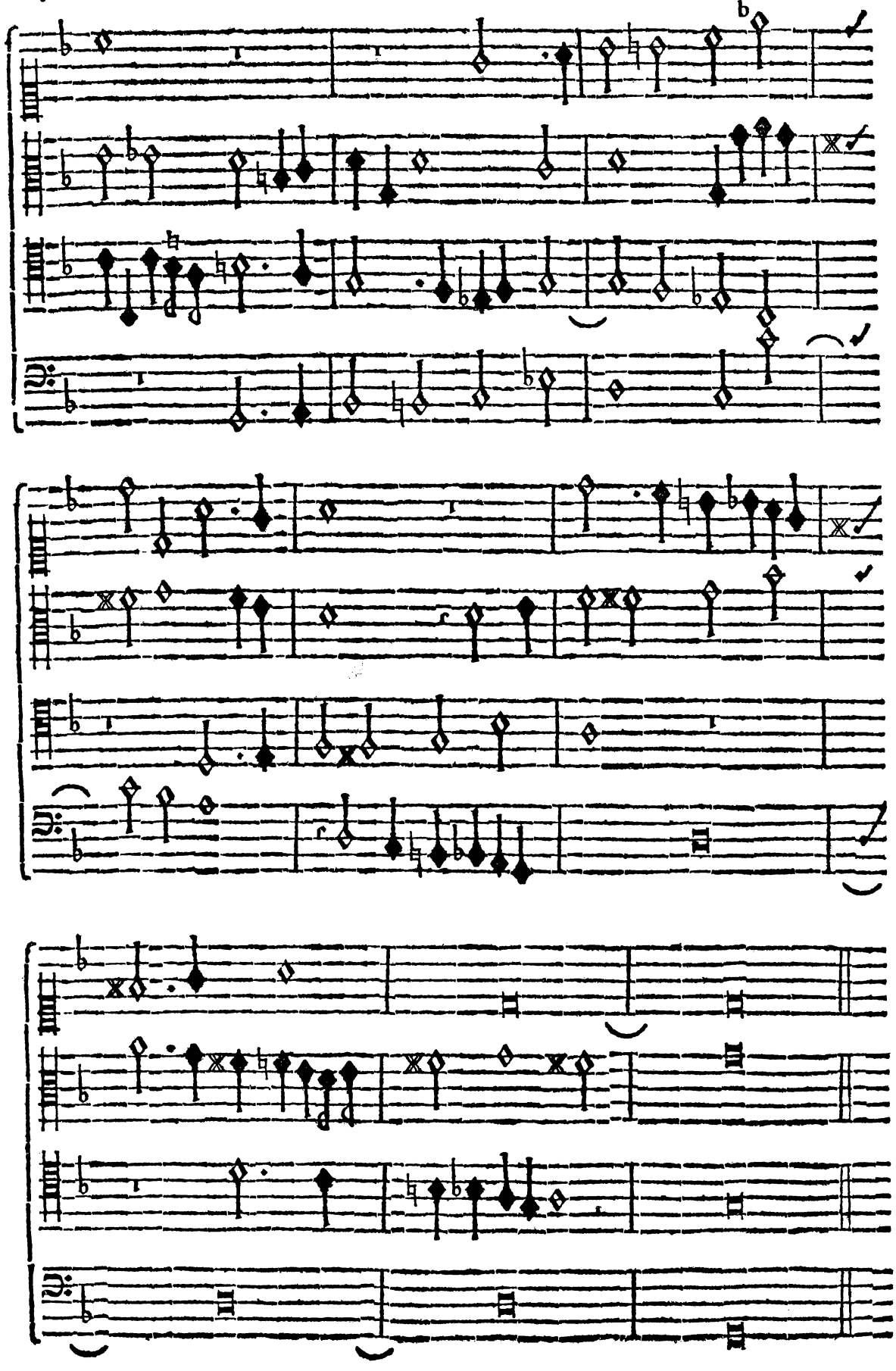


Verùm ſequens invertendi ratio, Modo, cui ſubjectum hoc mancipatum eſt, longè congruentior evenit. E. G.



Cujus Contrarii reverſi principium, & finis intrà Modi limites conſiſtunt ; ad ejusmodi normam, delineationem Fugæ oculis tuis ſubjiciam. E. G.





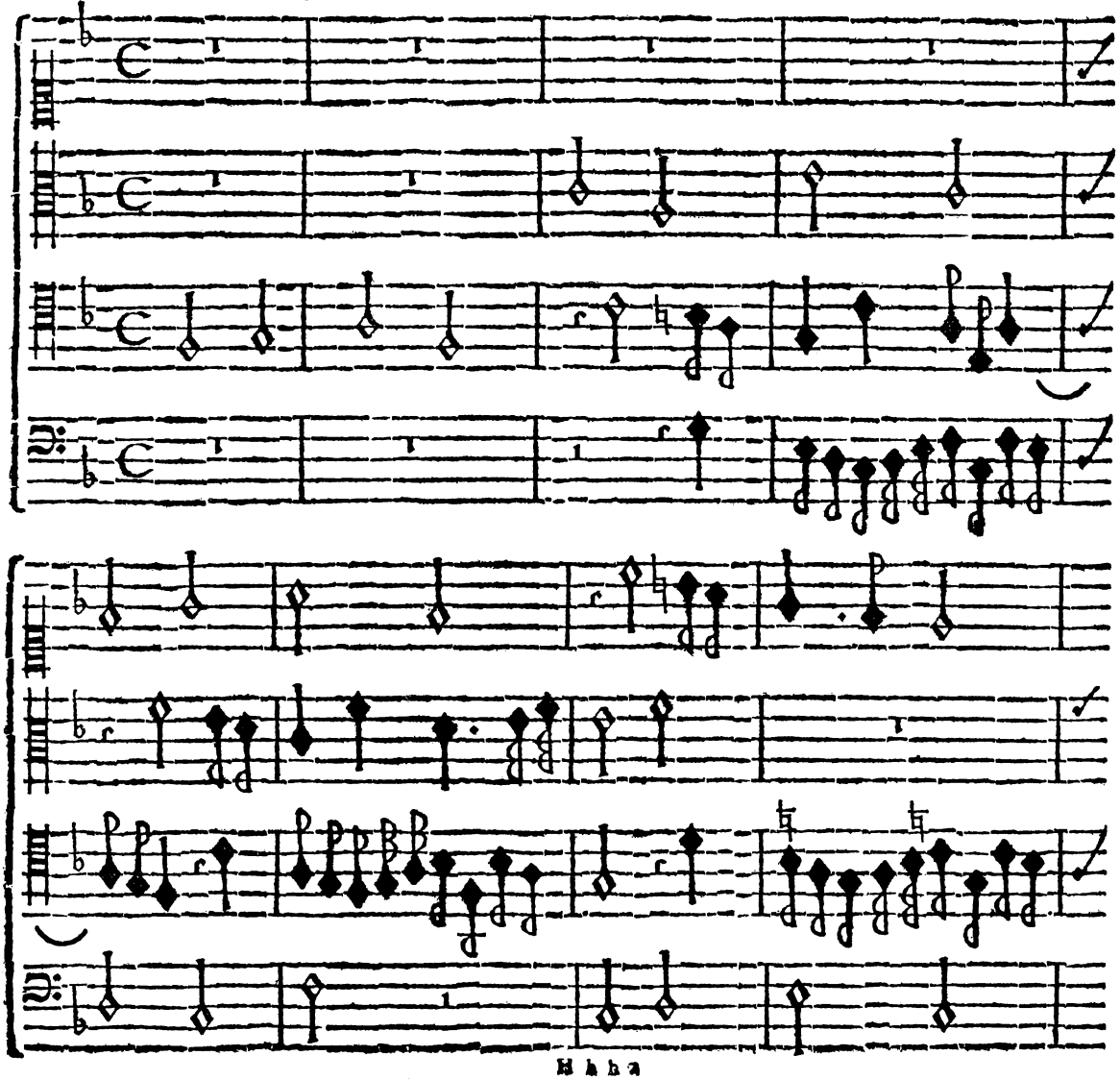
Ità

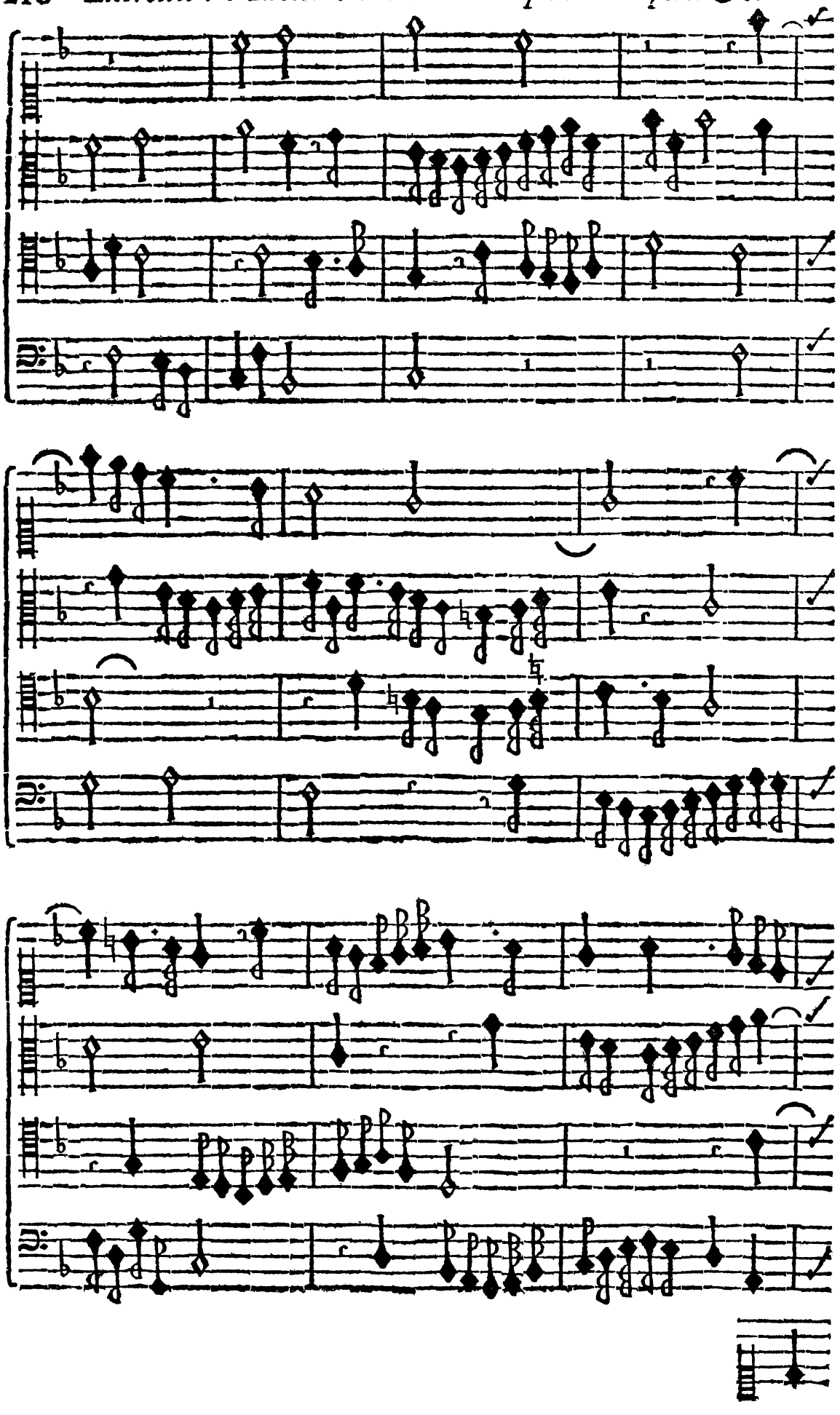
Ità ſubjecta alternando, intellige, Rectum, & Contrarium, haud inanem varietate concentui tam neceſſariâ Compoſitionem efficies. Obſervabis præterea induſtriam, quâ minutis nonnullis figuris Recto cum Contrario ſimul incedendi copia facta ſit. Nonnunquam Compoſitores relicto Contrario, cum Recto ſolo ad medium uſque fermè procedunt; & ibi primò Contrarium inducunt: quod cujusvis arbitrio relinquitur.

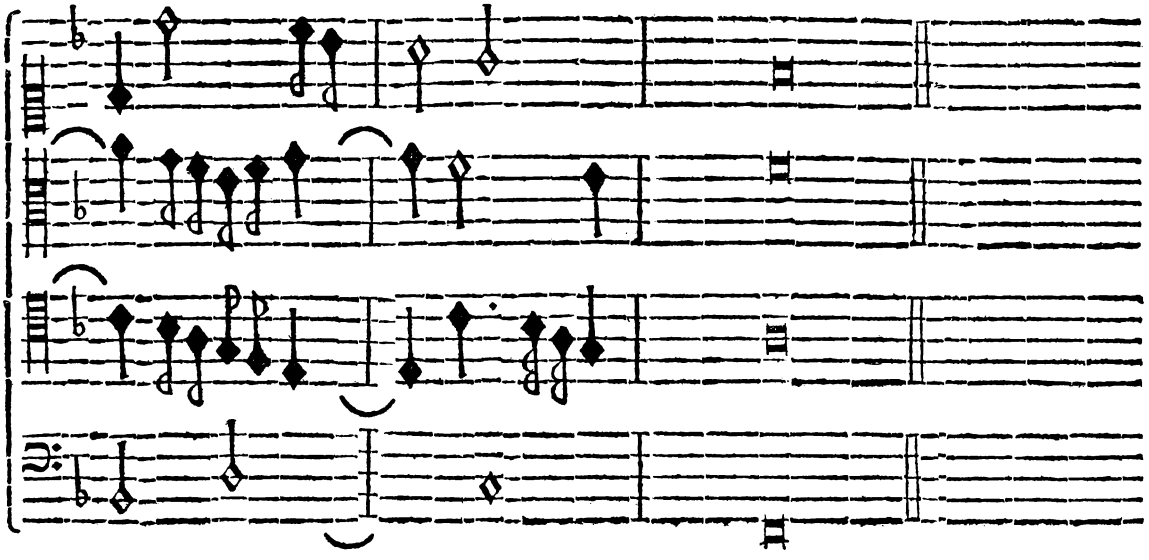
Joſeph. Non apparet, Fugam præſentem in Contrapuncto duplici fundatam eſſe.

Aloyſ. Minimè, ſatis enim, ùt opinor, copiosè materiam illam, abundanterque tractavimus. Hîc loci duntaxat in animo fuit demonſtrare, quo modo Rectum cum Contrario ſuo combinandum ſit. Si quis autem pluribus ſubjectis, & naturâ, valoreque diſtinctis Compoſitionem adornare cupit, id haud alia ratione, quàm beneficio Contrapuncti duplicis effici poteſt: quemadmodum in ſequenti Paradigmate videndum eſt:

Fuga tribus ſubjectis inſtructa.







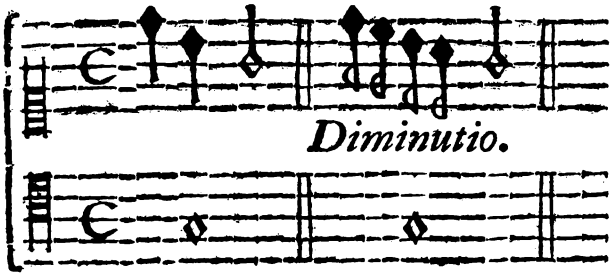
Hic itaque modus eſt, Fugam tribus inſtruendi ſubjectis, quorum ſecundum in Contrapuncto in Octava, tertium in Duodecima fundatum eſt. Ubi primò obſervandum occurrit, quodlibet ſubjectum Notarum valore ideò diſtingui, ut ob varium motum perceptu faciliora reddantur. Secundò cavendum eſt, ubi ſubjectum in Duodecima intravit, nè cæteræ item partes inter ſe Sextam efficiant, ſecùs enim translatio non ſubſiſteret. Tertiò animadvertes, aut ob alterius ſubjecti introitum, aut modulationis præſtantiam, non ubique ſemper integrum ſubjectum ſervatum, & ad finem perductum eſſe: quod ob dictam rationem tolerandum eſt. Verùm hujusmodi trium ſubjectorum Compoſitio fermè quintam partem requirit, quo pacto, & alternatio, quia non omnis ſemper pars occupata eſt, facilior redditur, & majus temporis ſpatium ad quieſcendum partes adipiſcuntur.

Joſeph. Obſervo, & miror artificium. Verùm longiori ad bene conſiderandum tempore opus eſt, quod, ne in præſenti tibi faſtidio ſim, domi meæ exequar. Interim admoneri Magiſter patiare, te ſuprà mentionem feciſſe de Figura Variationis: de Fugis irregularibus: de Modis transpoſitis: nunc ſi ordo non repugnat, quid eæ ſint, explanare lubeat.

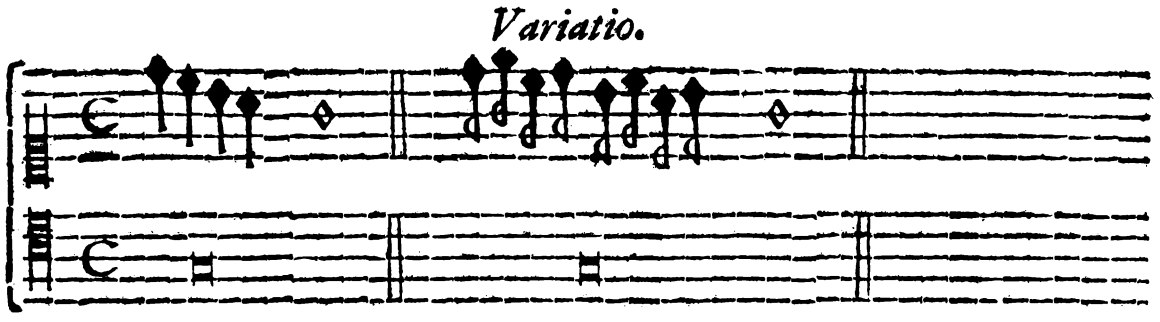
Aloyſ. Haud morabor. Et primò quidem

De Figura Variationis, & Anticipationis.

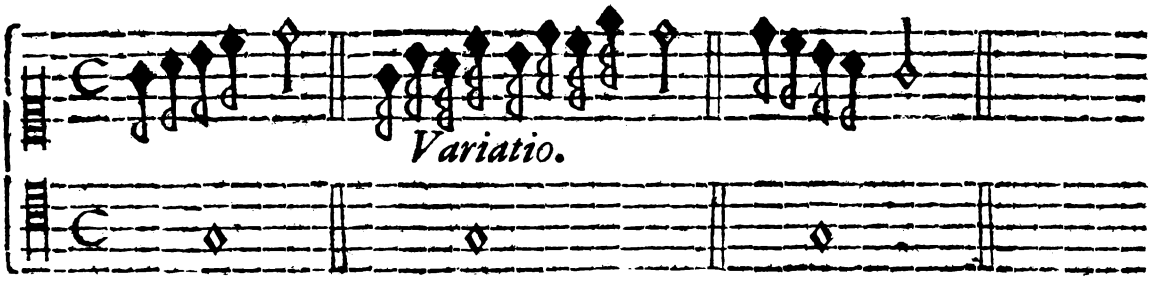
Variatio aliud non eſt, quàm Diminutio irregularis. Diſtinguitur à Diminutione regulari, quòd hæc in Notis per ſaltum Tertiæ progredientibus duntaxat locum habeat. E. G.

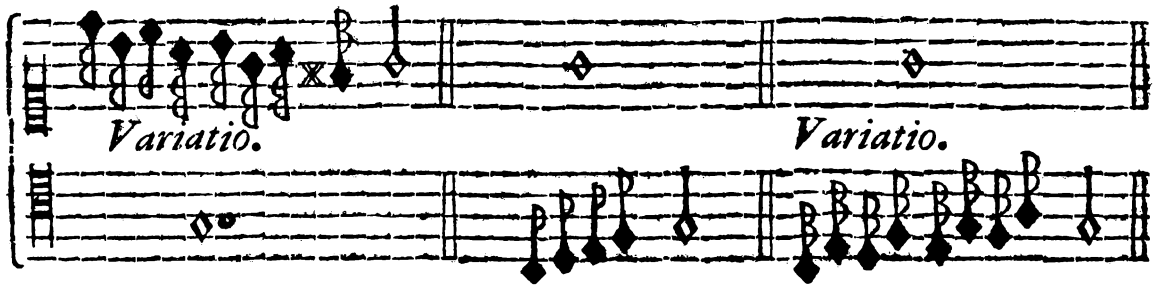


Illa autem, Variatio nempe, in Notis per gradum incedentibus. E. G.

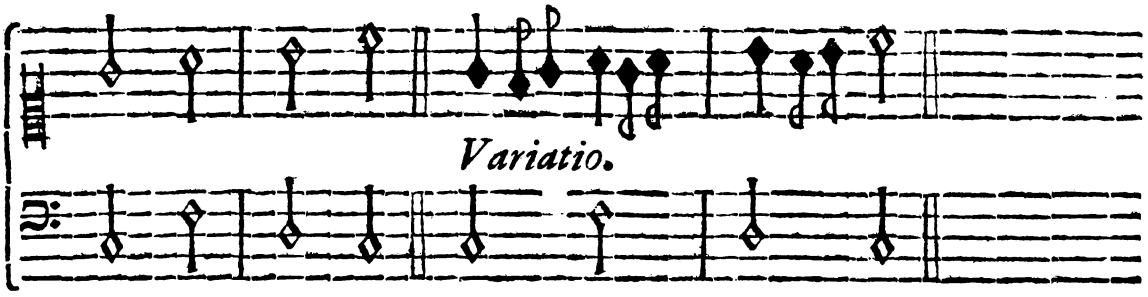


Exemplum hoc clarè demonſtrat, Variationem à communibus Contrapuncti regulis aberrare, quia de Conſonantia in diſſonantiam, de diſſonantia rurſus in diſſonantiam ſaltando proceditur: quod utique in Contrapuncto non admittitur: in Compoſitione verò vulgari conceditur. En plura Variationis exempla.

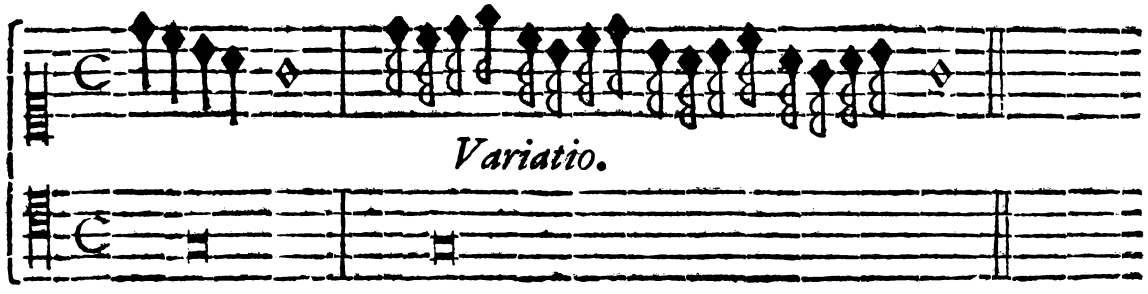








Ejusmodi, aliæque non multò dissimiles Variationes, substantiam haud immutantes in Compositione vulgari valere possunt. Ejusmodi quoque sunt. E. G.



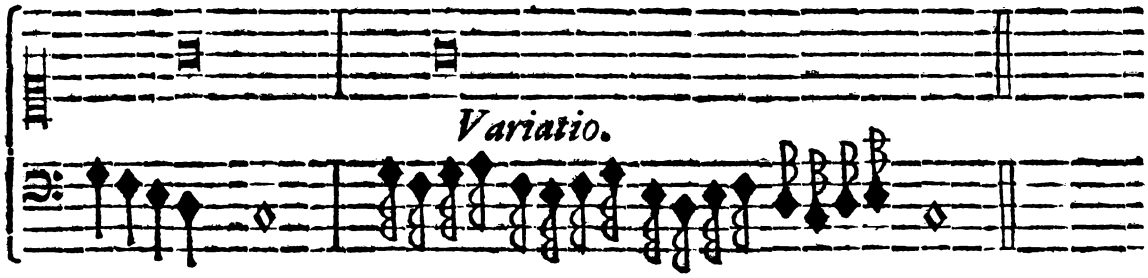
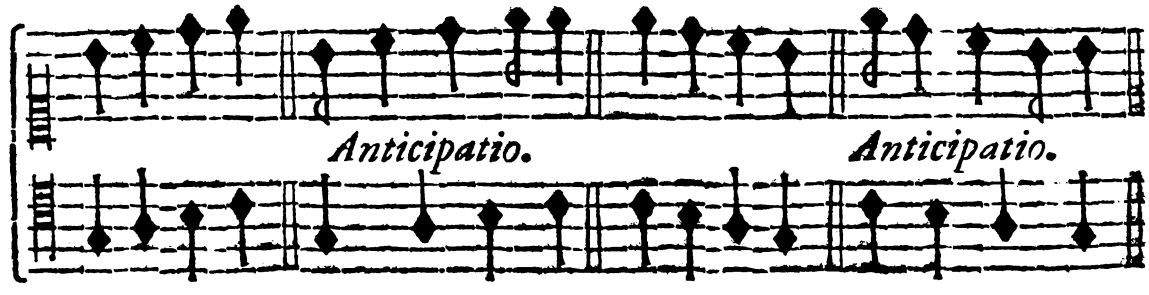


Figura Anticipationis fit, quando medietas valoris antecedentis Notæ, ablata sequenti adjicitur. E. G.





Hæc pauca exempla ſufficiant. Neque opus eſt hodie Compoſitori variationibus inſerendis: Ultrò enim nimiùm, quàm ſat eſt, à Muſicis exequentibus ad nauſeam audiuntur; adeò ut gargarizantibus ſimiliores, quàm Cantantibus appareant.

Joſeph. Unde ejusmodi variationes, aberrationesque de Contrapuncti regulis originem ſuam traxerunt?

Aloyſ. Ex proximè dictis perſpicuum eſt, Cantores Auctores fuiſſe; qui minimè contenti diminutionibus regularibus, cupidique vocis flexibilitatem jactandi, variationes ejusmodi adinvenerunt. Utinam hæc variandi cupido intrà modeſtiæ limites permanſiſſet, ut Muſici quidem variarent, verùm haud immutarent ſubſtantiam. Quàm fortunati forent Compoſitores! verùm, proh dolor! eò proceſſit hæc inſatiabilis variandi libido, & audacia, ut non ſolùm Harmoniæ ſubſtantia (cujus tam ſollicitè, ac cum ſudore ratio habita eſt) ſusque, deque invertatur; verùm etiam in agnoſcendo concentu ſuo Compoſitor habeat, quod laboret. Magìs reprehenſione digni, aut irridendi ſunt Muſici illi, qui etſi nullo præditi talento, eâdem tamen impulſi variandi luxuriâ, os torqueant in mille formas, ut ne Roſcii geſtus tam varii ſint, ac loco unius, quinque vocalium ſoni ſimul audiantur. Imò in eum abiit exceſſum hæc perverſitas: ut gloriæ ſibi ducant certamen, uter ità rotandis Notis, ut neque Muſica, neque textus percipiatur, palmam reportet. Sed quis contra torrentem? temporum, atque morum vitium eſt, ut omnia principio bene inſtituta tractu temporis in pejus delabantur.

Joſeph. Etſi mihi in tyrocinio adhuc exiſtenti judicare de hac re non liceat, tamen affirmare auſim, ejusmodi Harmoniæ ruinam nunquam mihi placuiſſe. Interim, quid Variationes, quo modo faciendæ ſint, ſatìs intellexiſſe mihi videor. Nunc reſtat dicendum de Modis transpoſitis, deque Fugis irregularibus.

Aloyſ. Notitiam Modorum transpoſitorum præcedere primò debet perfecta Modorum naturalium intelligentia, quam materiam, quia ſuprà de Fugis ſimplicibus, non nisì modicùm attigi, hîc loci fuſiùs, & in tantum, quantum ſufficere videbitur, tractandum aſſumam.

De Modis.

AD Modorum materiam tractandam adniti, perinde eſt, ac antiquum chaos in ordinem redigere. Tanta enim opinionum diverſitas inter Auctores, cùm antiquos, tum recentiores reperitur, ut fermè quot capita tot ſententiæ fuiſſe videantur. Nec me tenet tanta admiratio Græcorum Auctorum; etenim extra controverſiam eſt, Muſicam illorum principio pauperem admodum intervallis fuiſſe, teſte Platone in Timæum. Unde mirum non eſt, procedente tempore aquiſitis plurium Tetrachordorum, Octavarumque ſpeciebus, numerum quoque Modorum accreviſſe. Quamvis Modi Græcorum denominationes ſuas, & numerum non tam ab Octavarum ſpeciebus, quàm à populorum diverſitate, genio, & ſtylo ſortiti ſunt: ùt Modus Dorius, Hypodorius, Phrygius, Lydius, &c. quibus nominibus diverſum nationum genium, ac ſtylum, quo quivis populus more patrio utebatur, indicaverant: perinde ac hodie dicimus: Aria Italiana, Gallica, Anglica, &c. Poſtquam autem vix umbra de Muſica Græca nobis ampliùs ſupereſt, non ſatis mirari poſſum, exiſtere etiamnum aliquos, qui hodiernæ Muſicæ noſtræ Modis peregrina hæc vocabula attribuere, & rem ex ſe ſatis intricatam, vanis nominibus obſcurare audeant. Nobis, relictis aut uſu jam obſoletis, aut magis ad Muſicam hiſtoricam pertinentibus, recentiorum, & quidem eorum Sententia diſcutienda eſt, qui duodecim ſtatuunt Modos: ſex Authenticos, ſive Principales: & ſex Plagios, ſive Plagales, vel Collaterales.

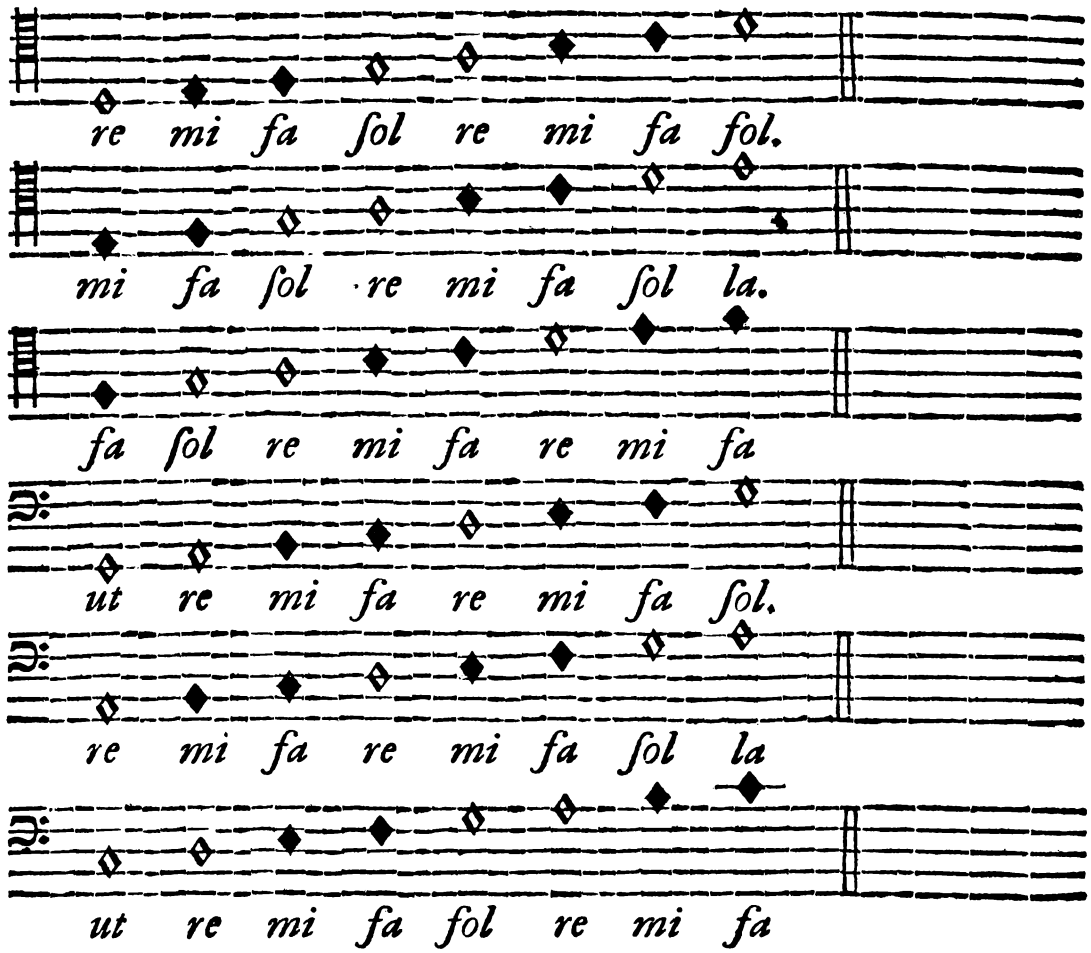
Joſeph. Omnesne moderni Profeſſores hanc duodecim Modorum Sententiam tenent?

Aloyſ. Nequaquam. Reperiuntur enim nonnulli, quibus inductis fortè à Cantu chorali, octo; alii, quibus plures, xel pauciores videntur Modi.

Quanti iſtorum opiniones æſtimandæ ſint, ex jam jam dicendis, noſtrâque paulò pòſt ſubjiciendâ Sententiâ manifeſtabitur.

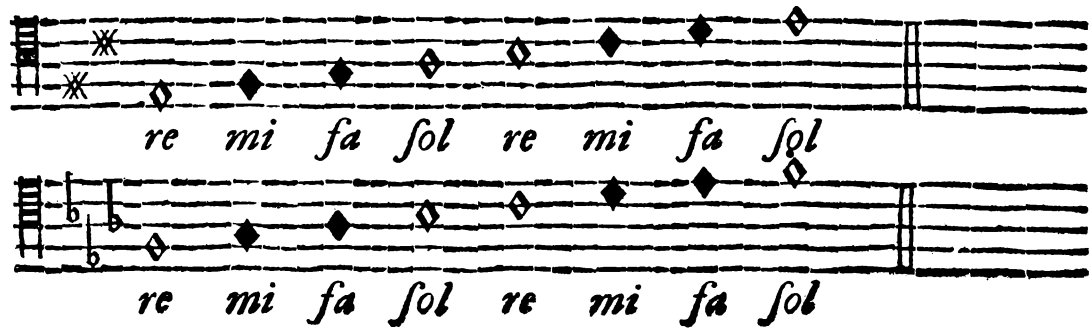
Huc in memoriam revocanda ſunt, quæ ſuprà de Fugis ſimplicibus aſſeruimus: ſex nempe reperiri pro vario Semitonii ſitu differentes Octavarum Species, totidemque per conſequens eſſe Modos principales: nempe D. E. F. G. A. C.

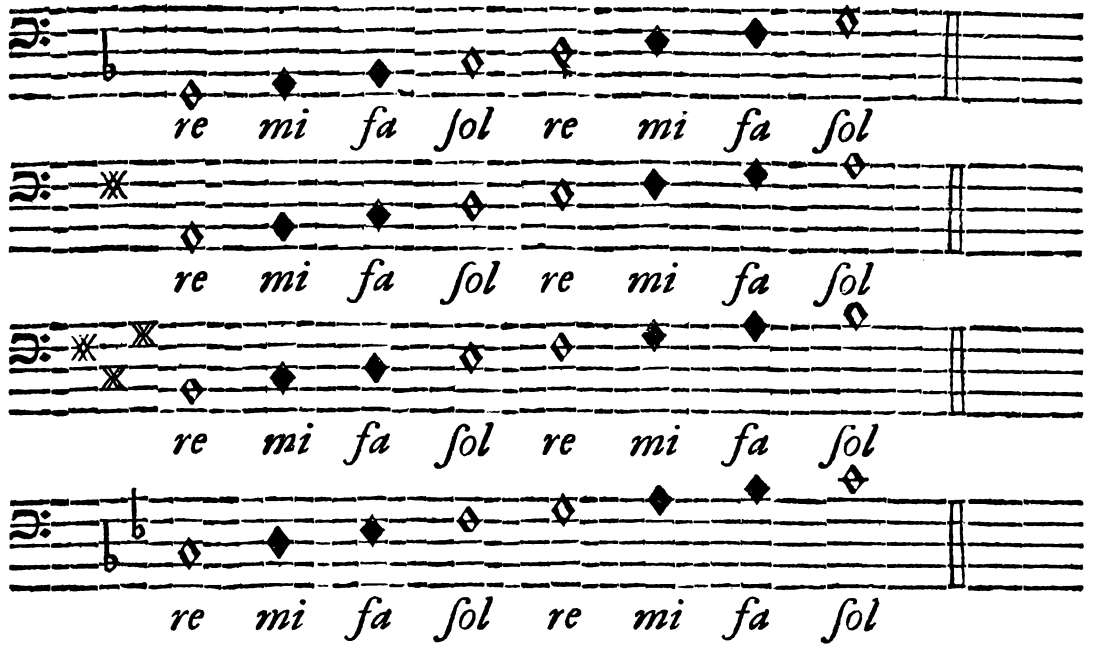
quarum Diagramma, licèt citato loco jam poſitum, ordine ità poſtulante, denuò repetere haud ſupervacaneum exiſtimo.



Tot itaque ſpecie differentes Octavæ reperiuntur ; quia toties Semitonia differentibus locis incipiendo, à quovis Siſtematis prima Nota reperiuntur. Totidem ergo Modi principales, & non plures neceſſariò ſtatuendi ſunt. Cætera enim Octavarum Siſtemata excogitatu poſſibilia ad unam harum Speciem, tanquam Modi tranſpoſiti reducenda ſunt.

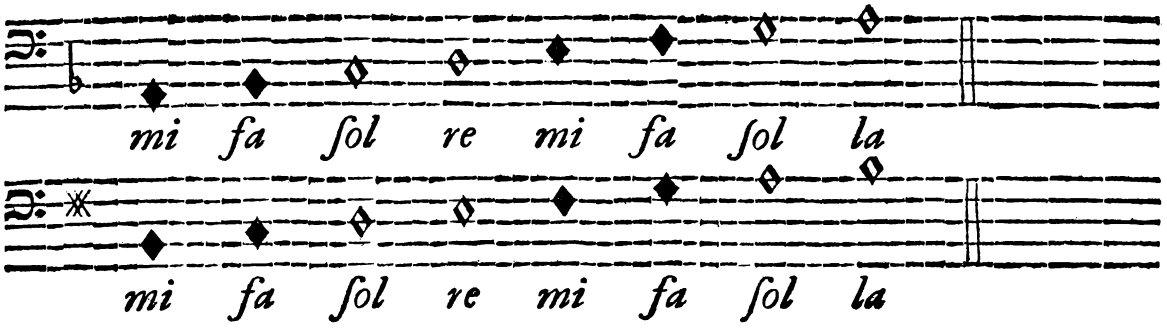
Modi tranſpoſiti ad primum Modum D. pertinentes.





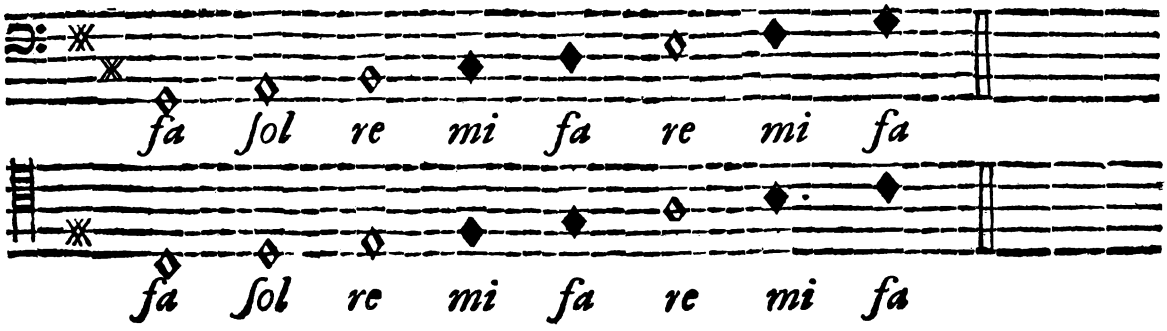
Hi ergo ſunt Modi tranſpoſiti primi Modi D., quia eorum Semitonia iisdem prorſus locis cum illis coincidunt; proinde quoque eandem ſolmiſationem conſervantes ſitu quidem, verùm ſpecie nequaquam differunt.

Modi tranſpoſiti ſecundi Modi E.



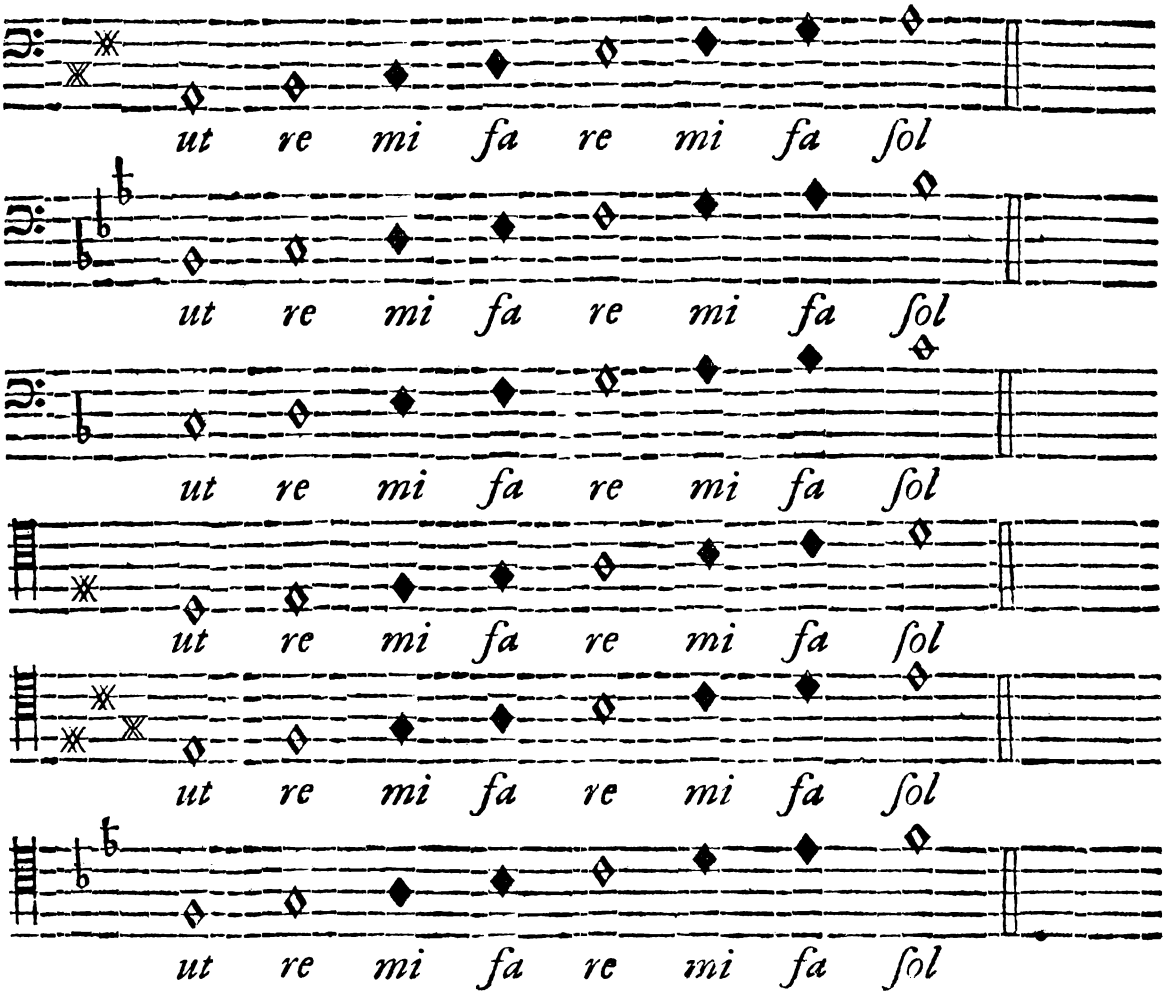
Et nonnulli alii haud magni usûs.

Modi tranſpoſiti Modi tertii F.

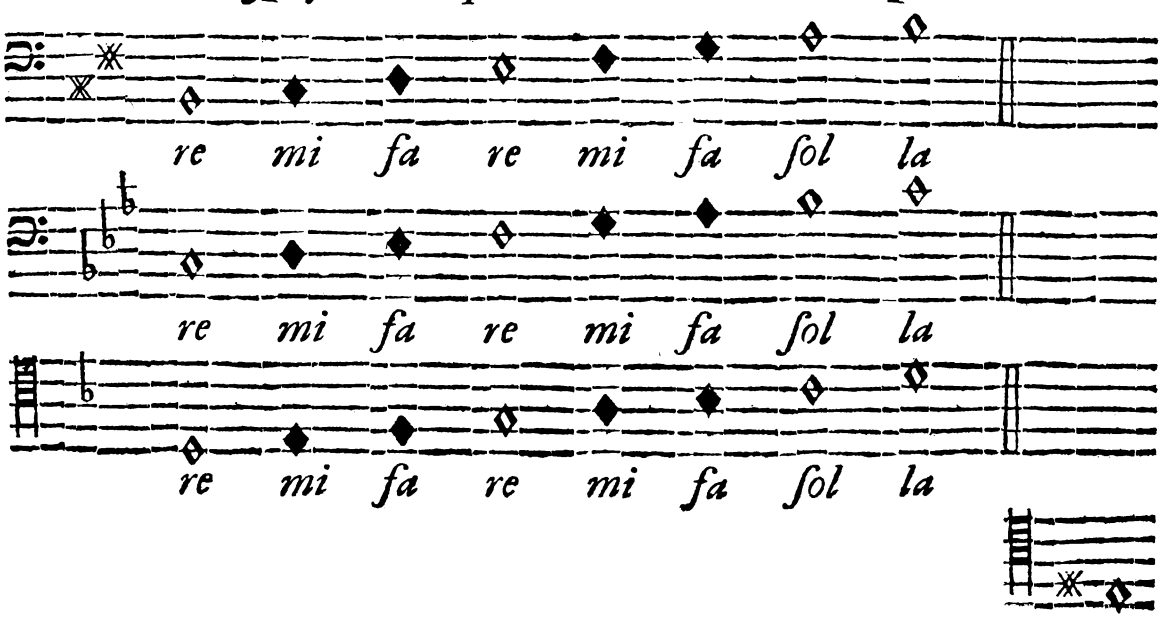


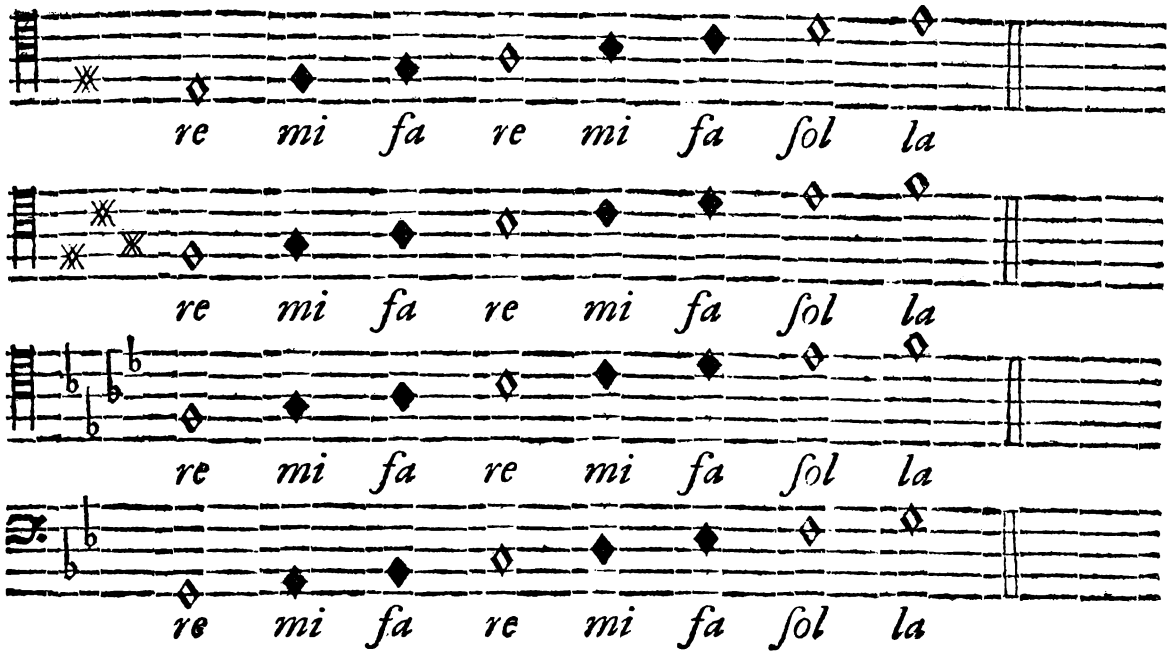
Et ſi qui alii adminiculo b., vel ♯ effici poſſunt, parùm uſitati.

Modi tranſpoſiti quarti Modi G.

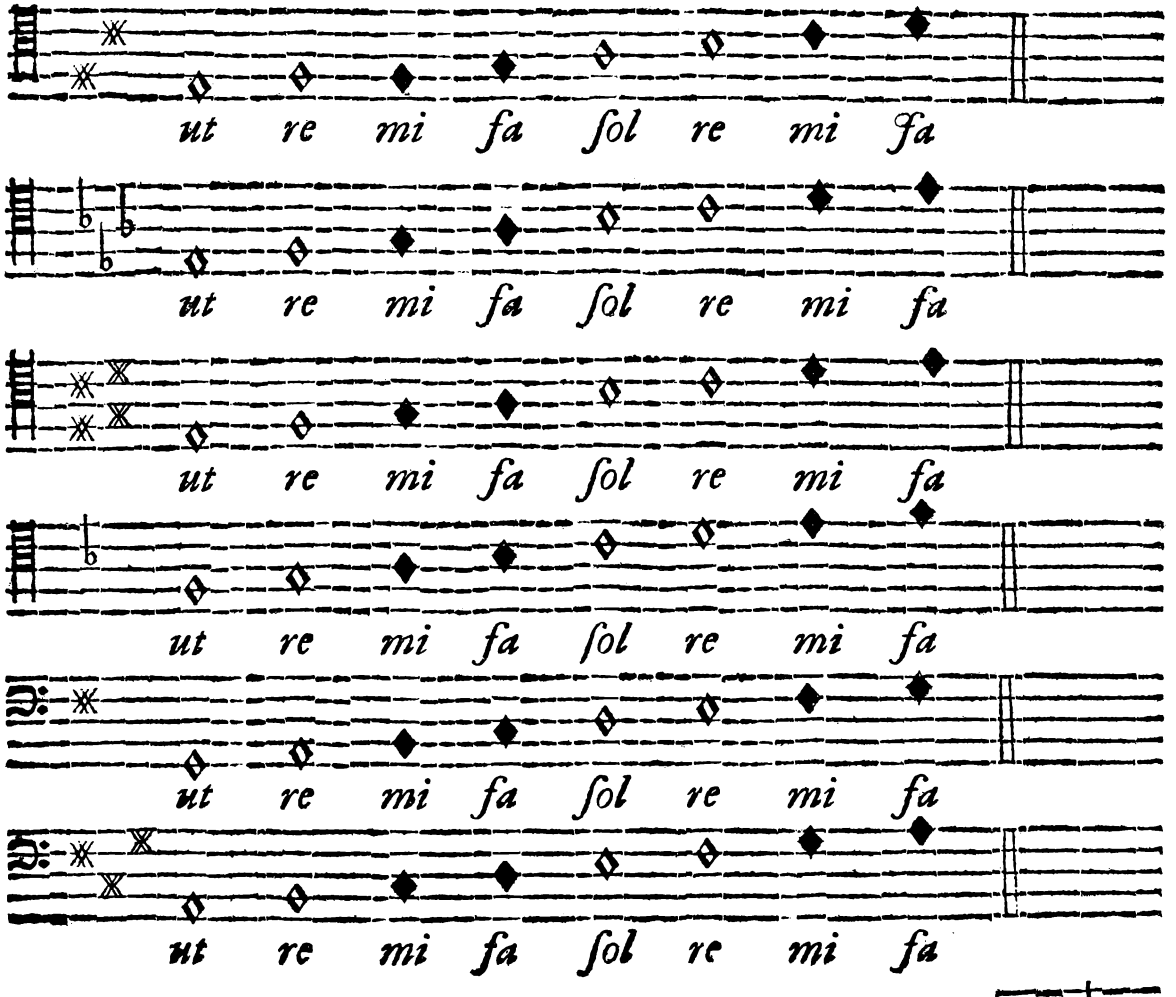


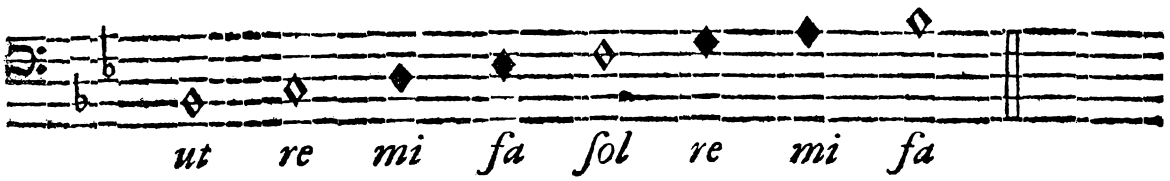
Modi tranſpoſiti ad quintum Modum A. pertinentes.





Modi tranſpoſiti ad Modum ſextum C. pertinentes.



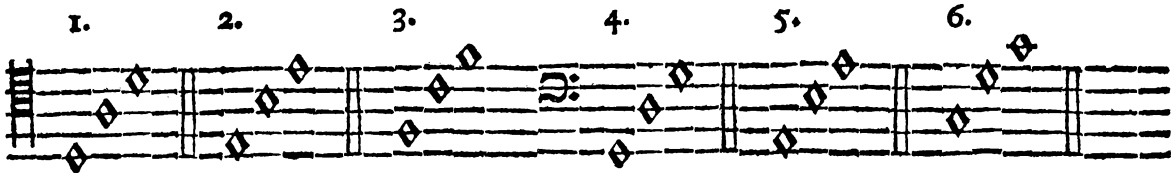


Joseph. Ex hucusque dictis demonstratis infero, sex duntaxat esse Modos naturales.

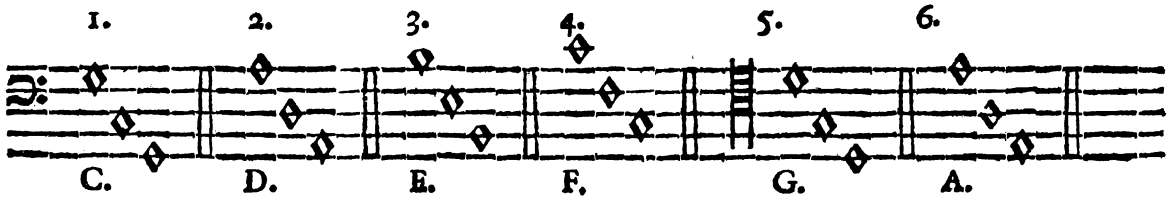
Aloys. Suspende paulisper, Josephe, judicium tuum, & in memoriam revoca, quæ Libro Primo de Octavæ divisione dicta sunt: duplici nempe modo eam dividi posse: harmonicè, & arithmeticè: per harmonicam divisionem Quintam collocari in parte gravi, & Quartam in parte acuta. Per arithmeticam divisionem Quartam in parte gravi, & Quintam in parte acuta obtineri. Qua ratione duplex hæc divisio instituenda sit, quia Lib. 1. explanatum est, hîc repetere supersedeo.

Jam ex ista duplici Octavæ divisione oriuntur duo specie differentia Octavarum sistemata, ergo duo etiam specie differentes Modi, quorum unum producit harmonica divisio, qui Authenticus, alterum divisio arithmetica, qui Plagalis nuncupatur. Ex quo infertur, quia duodecim Octavarum specie differentia oriuntur sistemata, totidem statuendos esse Modos.

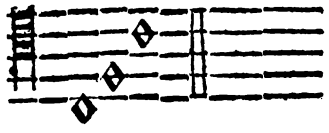
Octavæ harmonicè divisæ, & Modi inde oriundi.



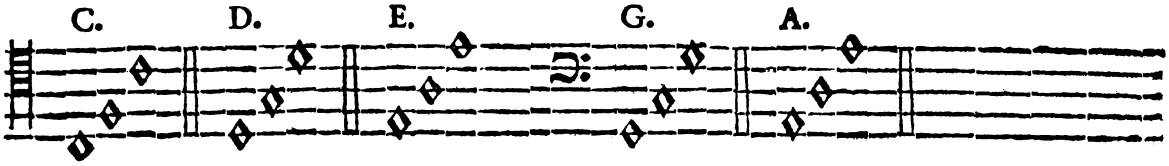
Hæc sistemata ex divisione harmonicè factâ produci, nullum est dubium. An autem sequentia à Josepho Zarlino, plerisque aliis ad formationem Modorum Plagalium exhibita, ab arithmetica divisione gignatur, maxima est Controversia.



Quum ipse Zarlinus Part. 4. Cap. 9. de Modis, ex Octava C. sequens sistema ponat.



Ubi chorda graviſſima manet ; quod verum productum eſt arithmeticæ diviſionis. Si itaque Modi Plagales ex diviſione arithmetica gignuntur, utì revera eſt, eorum formatio ſequentibus ſiſtematibus exprimenda eſt.



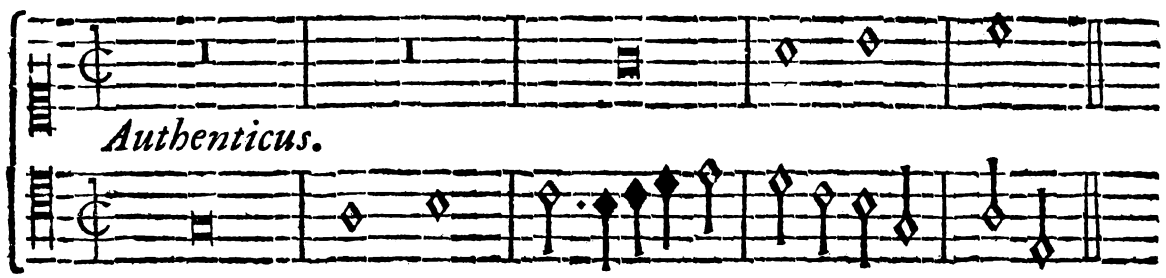
Joſeph. Hoc modo quinque duntaxat exiſterent Modi Plagales.

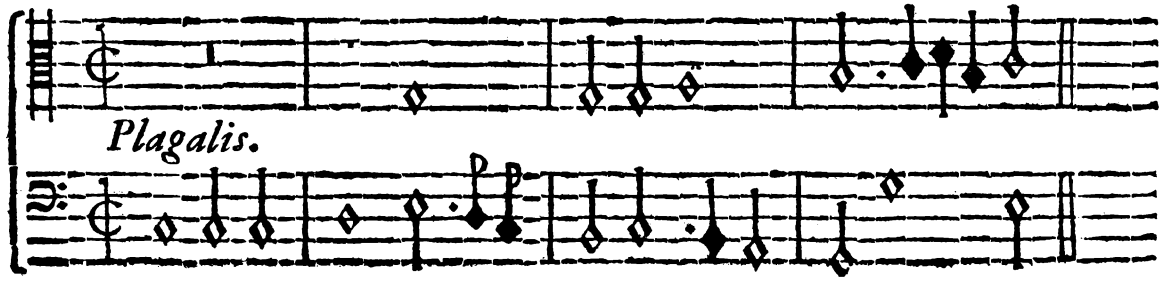
Aloyſ. Ità ſanè. Quum Octava F. f. ob Tritonum inde oriundum arithmeticè dividi non poſſit ; ùt alibi jam dixi.

Joſeph. Quid ergo in tanta rei perplexitate amplectendum ?

Aloyſ. Dicam. Poſtquam uſum, differentiamque Modorum, tam Authenticorum, quàm Plagalium examinaverimus.

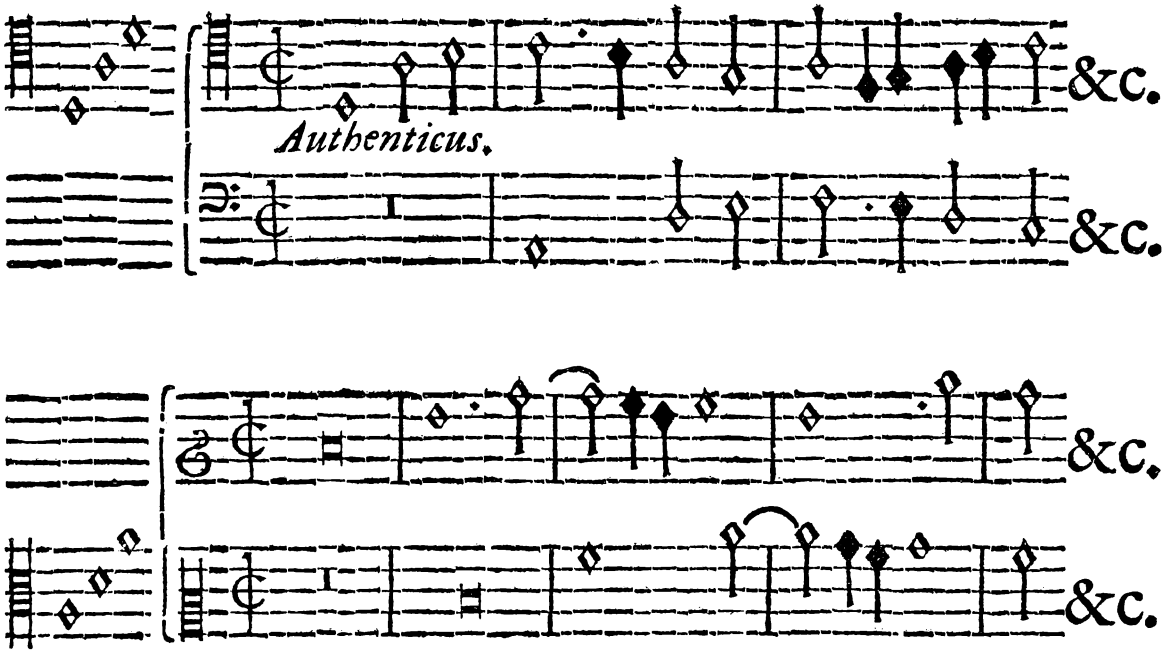
Præſupponendum eſt ex Zarlini Sententia, principium, & finem, clauſulasque utrique Modo fore communes : ut adeò differentia nulla ſit, nisì, quòd modulatio Modi Authentici in acuto, Plagalis verò in gravi exiſtentiam ſuam habere debeat. Nec requirit hic Auctor, ut ſubjecta Modi Authentici aſcendendo ſemper, Plagalis contra deſcendendo procedant : quod Paradigmata ejus demonſtrant.





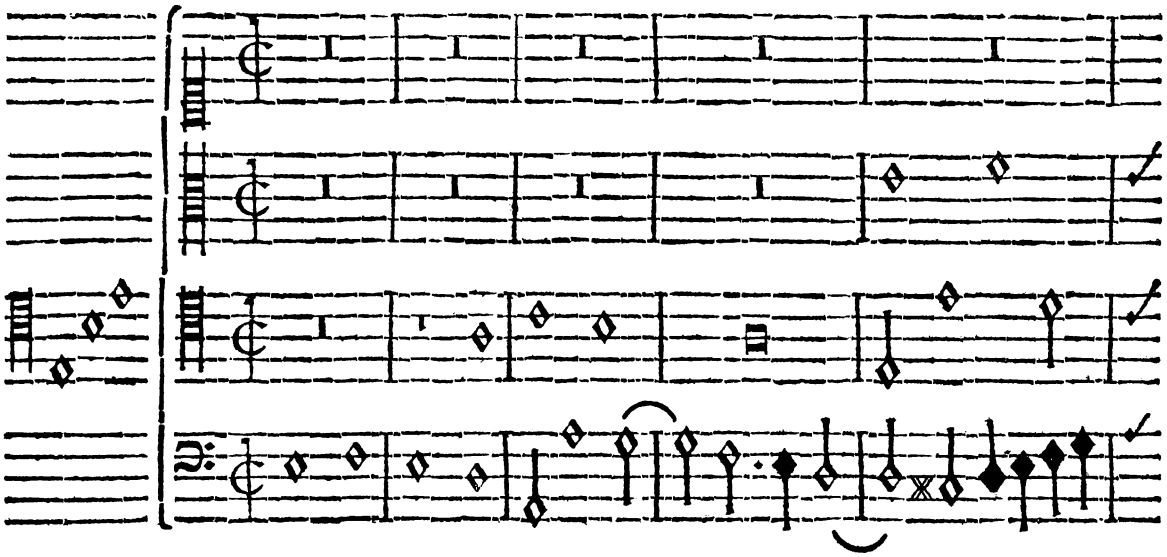
Ex quibus exemplis perſpicuum eſt, aliud diſcrimen inter duos iſtos Modos non eſſe, quàm, quòd Plagalis modulatio gravior ſit, & ſubjectum ejus in intervallo collaterali, nempe E. & B. ♮ terminetur. Joannes Maria Bononcinus præter modulationem gravem, & ob hanc cauſam, clavium mutationem ad naturam Modi Plagalis vult ſubjecta in Quartam deſcendere.

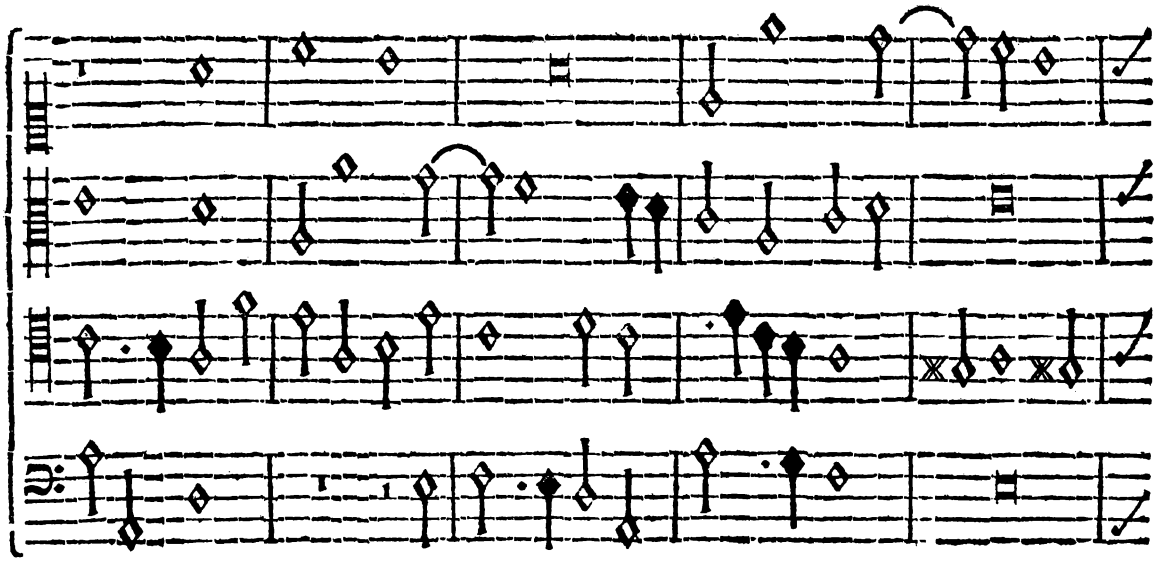
Angelus Berardus haud aſpernandus aliàs Auctor videtur ſolo duntaxat nomine diſtinguere Modum Authenticum à Plagali: abſque reſpectu ſubjectorum aſcendentium, vel deſcendentium: & modulationis acutæ, vel gravis: imò graviorem inſtituit modulationem in Modo Authentico, quàm in Plagali: ùt exempla ejus declarant.

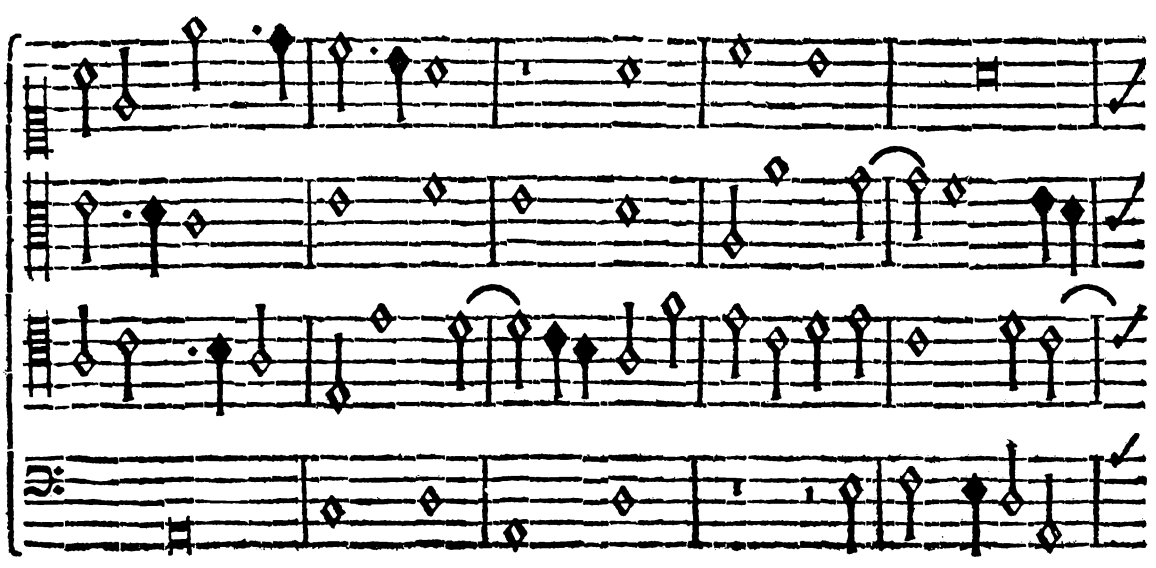


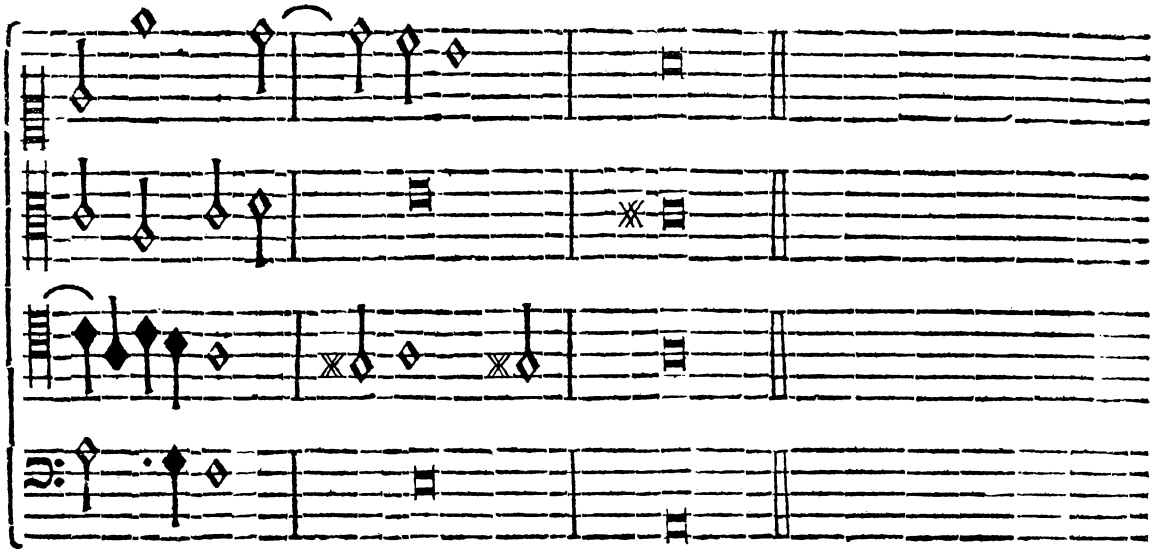
Quis Muſicæ gnarus, aliorumque Auctorum Sententiam callens, hoc ultimum Paradigma Modo Plagali attribuet? quum ſubjecti natura, & modulatio formationi Modi Authentici magìs convenire videantur. Magìs mirandus eſt ſequens concentus ab eodem Auctore in exemplum Modi tertii, ſive E e. adductus, quem integrum, ut magìs mireris, hìc apponam.











Viden' Formationi huic præpoſitæ nec Tenorem intrantem, nec Clauſulam finalem reſpondere ? Adeo ut nihil impediat, quò minùs Concentus hic A., ſive Hyperphrygio, tanquam Modo ſuo proprio applicari debeat. Haud pauca exempla adducere poſſem ex Aloyſio Preneſtino, quibus demonſtratur, rem Modorum neque præſtantiſſimo Viro huic magnæ fuiſſe curæ. Hanc rem animo voluntas, nisì auctoritas obſtaret, ferè crederem, ipſoſmet claros aliàs Auctores neſciviſſe, quid certi de Modis ſtatuerent ; aut ſi quæ diſtinctio inter Authenticos, & Plagales exiſtit, certè tam parvi momenti exiſtimâſſe, ut ejus curam habere operæ pretium non duxerint. Olim, ubi auditus non adeò adhuc delicatus, iiſdem anguſtiis contineri poterat, fortè valuit. Verùm hâc ætate noſtrâ, quâ inſatiabilis aurium aviditas vix rationabilibus terminis circumſcribi ſe patitur, quæ hujus opinionis, Muſicæ amplitudinem reſtringentis, hodie habenda ſit, facilè eſt judicare.

Joſeph. Quid itaque conſilii in tanta Auctorum diſcrepantia, reique ambiguitate ?

Aloyſ. Dicam tibi Joſephe, non tam de præcepto, quàm de conſilio. Miſſis Plagalibus, utere ſex Modis D. E. F. G. A. C. cum eorum tranſpoſitis, eo modo, quo ſuprà de Fugis ſimplicibus edoctus es, & etiamnum edoceberis, longè, latèque per intervalla propria, & Modo, in quo verſaris, amica modulando : tibique perſuadeas, Compoſitionem ad Harmoniæ regulas elaboratam, cæterùm vagam, & lepôre refertam, ſatìs eſſe authenticam, his verò rebus vacuam nimìs eſſe Plagalem.

Joſeph.

Joſeph. Fortè in Compoſitione ad Cantum Choralem, Plagalium Modorum uſu opus erit?

Aloyſ. Neutiquam. Sufficit enim rationem habere intonationum, Modorumque Eccleſiaſticorum (quorum cognitionem à Choraliſtis pete) & in modulando ſequere conſilium paulò antè datum abſque Modi Plagalis reſtrictione, & opus haud pœnitendum perficies.

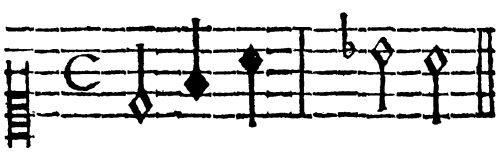
Joſeph. Poſtquam ex te intellexi, ſex duntaxat Modorum figuralium curam tibi eſſe, ſcire expedit, quem ordinem teneas, quemque primum, ſecundum, & tertium, &c. ſtatuas?

Aloyſ. Joſephus Zarlinus, & plerique alii ætate illâ C., ſive Dorium pro primo Modo habuerunt. Recentiores poſteà Practici ferè omnes D. olim Phrygio nuncupato principem locum tribuerunt. Nobis ſufficit demonſtrâſſe, ſex duntaxat exiſtere Modos ſpecie difiérentes; parumque admodum refert, quem ordinem quiſque teneat. Quòd ſi tamen, Joſephe, malis morem conſuetum ſequi, nihil impedio, nominibus uſu receptis eos compellare.

De variis Fugarum Subjectis.

NOn multùm antè mentio facta eſt de Fugis, ſive Subjectis irregularibus; quam tamen irregularitatem intellectam volo, reſpectu Subjectorum, quorum pars conſequens abſque auxilio ♮, vel b. parti incipienti ritè reſpondet, ùt in Subjectis Generi Diatonico adaptatis. Aliàs enim abſtrahendo ab Generis Diatonici rigore, ſi ad Modi rationem inſtituta ſint ejuſmodi Subjecta, de quibus nobis hîc ſermo eſt, nihilominùs ſuam regularitatem habere poſſunt. Tibi, Joſephe, nunc incumbit, varia, ab iisque diverſa, quibus hucuſque uſi ſumus, inventione propriâ proponere.

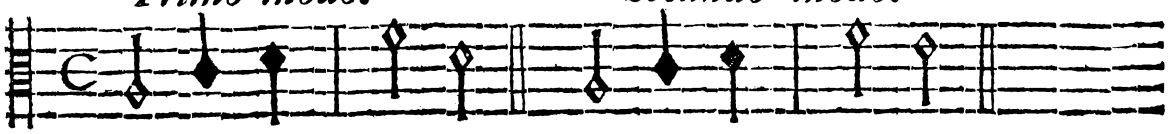
Joſeph. Faciam indiſtinctè, utì mihi in mentem venient.



Aloyſ. In quem modum formabis partem reſpondentem?

Joſeph. Meo levi judicio, duplici modo fieri poſſe exiſtimo. Uno: quo ultima partis reſpondentis Nota Modo congruenter deſinat. Altero: Solmiſationem ſequendo. E. G.

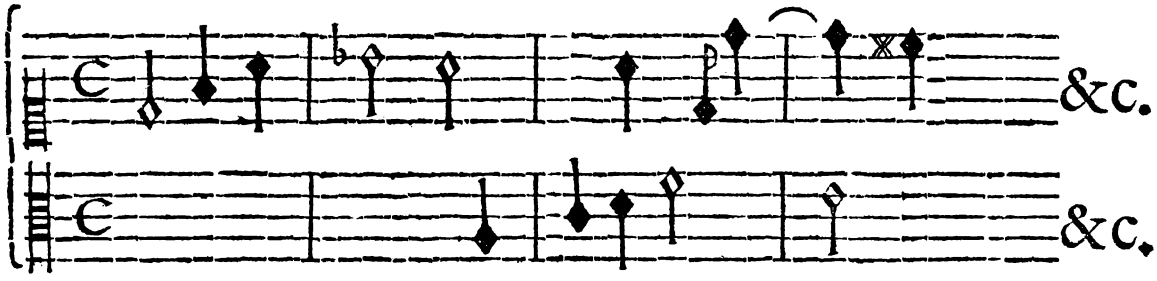
Primo modo. *Secundo modo.*



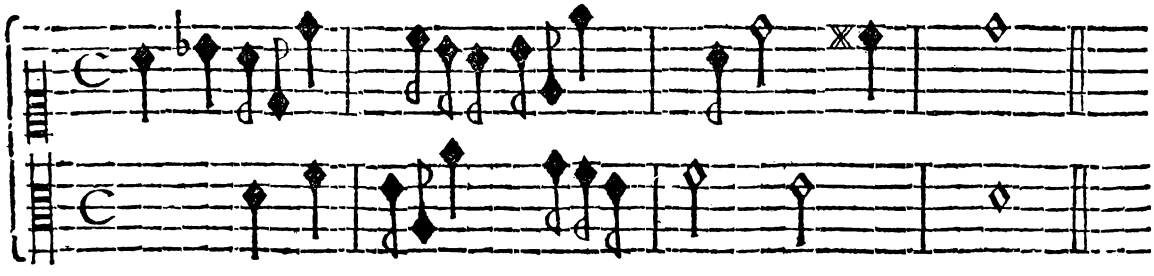
Aloyſ. Uterque Modus, ſub diverſa tamen ratione legitimus eſt. Primus, quia in chorda Modi ultimâ ſuâ Notâ rectè incidit. Secundus, quia ultimâ Notâ ſuâ Solmiſationis rationem habuit.

Joſeph. Qui autem probatior tibi videtur?

Aloyſ. Secundus reſpondendi Modus ob duas rationes haud aſpernandus. Primò, quia ſic canendi rationi magìs conſultum eſt. Secundò, quia ab Subjecti tenore non adeò receditur. Et firmum tibi ſit, ut abrumpendo Subjecto, niſì gravi ratione poſtulante, quoad fieri poteſt, abſtineas: potior eſt enim ratio Cantûs, quàm Modi: quia defectus Modi facilè ſuppleri poteſt modulando cum altera parte; tenendoque Notam aliquam ad Modum pertinentem, ſupra illam extra Modi chordam exiſtentem. E. G.



Idem judicium ſit de Subjecto ſequenti. E. G.



Hæc duo ſubjecta ſub diverſo reſpectu regularia, irregularia dici poſſunt. Irregularia, quia non in proprio Modo ſuo collocata ſunt, ideoque Semitonium illud in parte ſuperiori utrobique exiſtens, beneficio b. mollis efficiendum erat. Regularia dici poſſunt reſpectu generis mixti hodie quàm maximè uſitati.

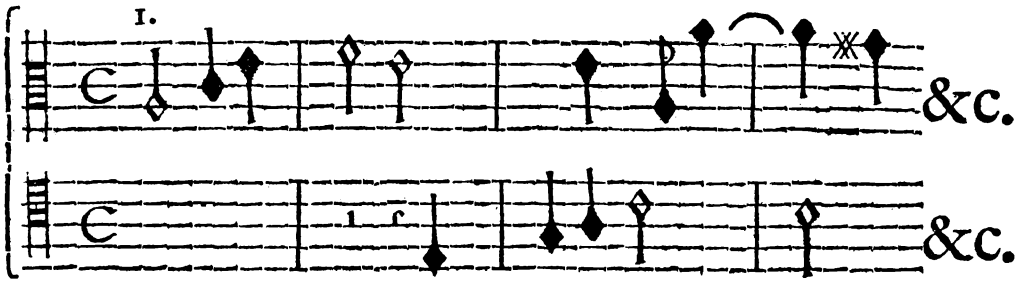
Joſeph.

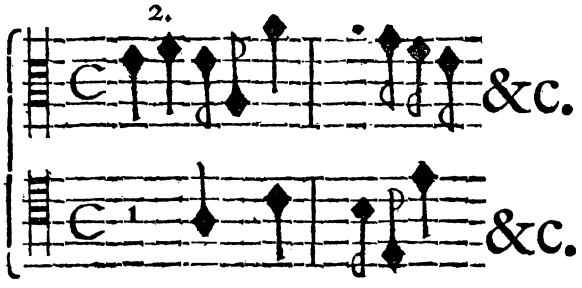
Joſeph. Quid eſt, quod dicis, Subjecta non eſſe in proprio Modo collocata ?

Aloyſ. Si tibi Modum demonſtravero, in quo illud Semitonium abſque b. molli haberi poteſt, nonne ſignum evidens erit, Subjecta illa eò pertinere ?

Joſeph. Ità ſanè mihi videtur. Sed qualis eſt ille Modus ?

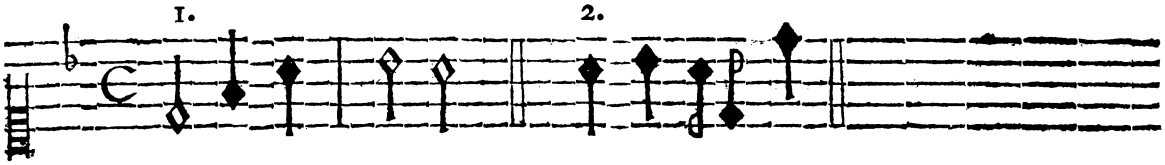
Aloyſ. Modus A. E. G.





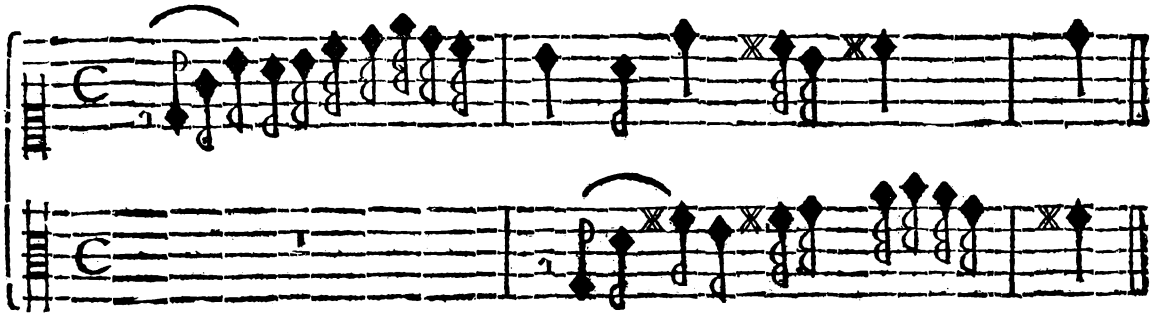
Joſeph. Res eſt planè obſervatione digna.

Aloyſ. Præpoſitum autem b. molle in principio, & extra Cantum, indicium erit Modi tranſpoſiti in Quartam altam: quo caſu Subjecta nihilominùs regularia, & Modo ſuo congruentia dicenda ſunt. E. G.



Verùm hodierno tempore, quo Genus mixtum vi magnâ invaluit, hæ ſubtilitates, quanquam ad genuinam Modorum intelligentiam neceſſariæ, non admodum attenduntur.

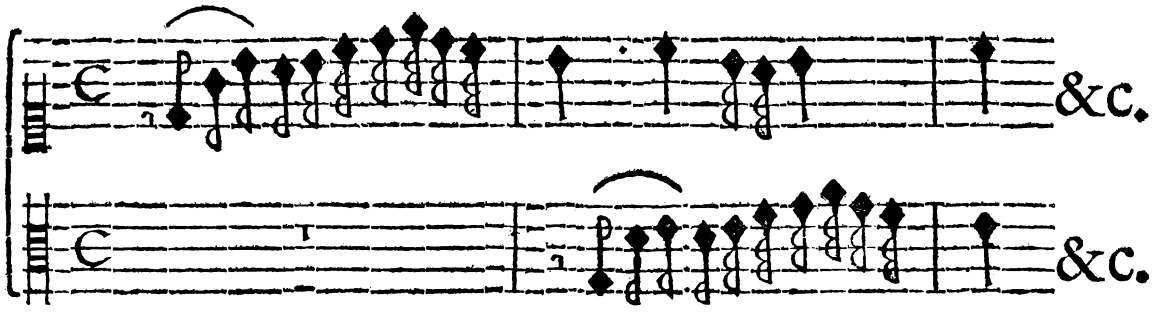
Perge nunc ad alia Subjecta proponenda.



Joſeph. Videns erroris ſignum in tertia Nota poſitum,

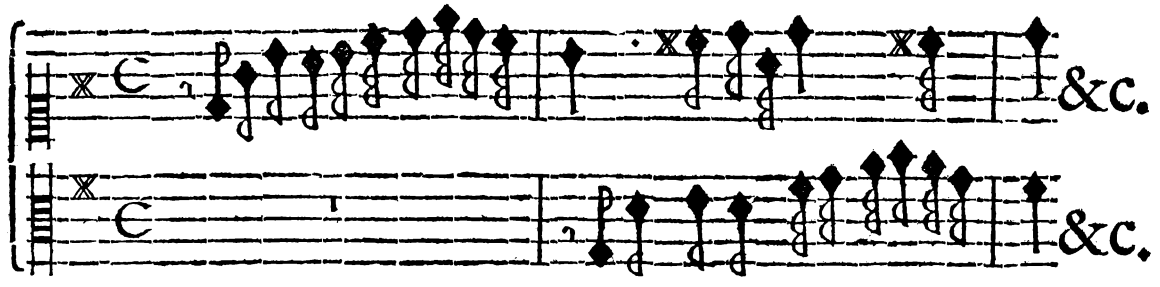
comperio, non absque ratione in reſpondendo me hæſiſſe. Quæ cauſa erroris?

Aloyſ. Intervallum inter primam, & tertiam Subjecti Notam, Septimâ conſtans: nam interjecta Nota non eſt tanti roboris, ut operire valeret illius ſaltûs improprietatem. In ejusmodi itaque Subjectis, quorum inter primam, & ſecundam Notam ſaltus Quartæ intercedit, plurimùm attendenda eſt Nota tertia, ut, quo intervallo illa diſtat à prima Nota Subjecti in parte Subjectum proponente, eodem intervallo diſtet in parte reſpondente. Jam in parte incipiente inter dictas Notas ſaltus Sextæ reperitur: idem ergo intervallum parti reſpondenti dandum eſt. E. G.

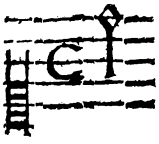


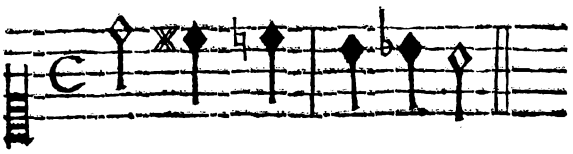
Joſeph. Videtur & ſubjectum, & modulatio in hunc modum extra Modi limites exire.

Aloyſ. Minimè. Quum enim in parte proponente ſubjectum in Octava Modi non deſinat, quo modo pars reſpondens in ejusdem Modi Quinta deſinere poterit? Deinde nonne omnia intervalla ſubjecti, modulationisque intrà Octavam Modi naturali ratione continentur? Si verò Dieſi propoſitâ in Modum tranſpoſitum vertatur, paulò aliter reſponſum inſtituendum erit. E. G.



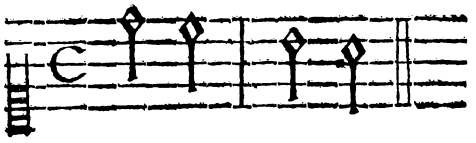
Ità nonnunquam pro Modi natura, & differentia unum idemque ſubjectum quoad partem reſpondentem diverſimodè formandum eſt. Age, aliudque ſubjectum propone ſis.





Joſeph. Multum temporis abſumpſi in inquirendo ſubjecti hujus reſponſo, nec inveni.

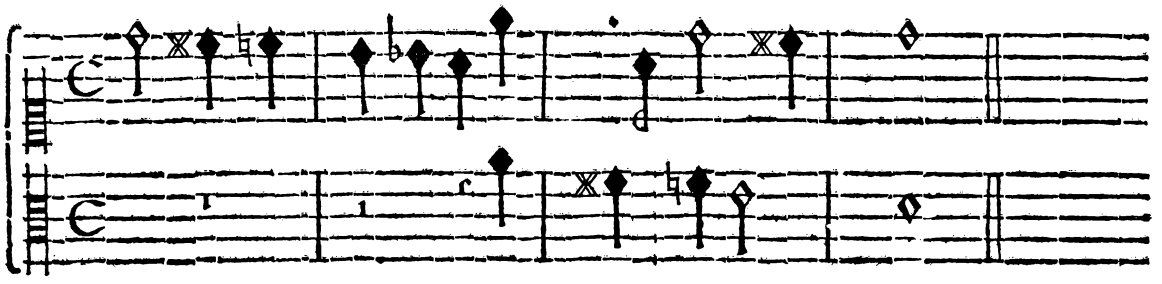
Aloyſ. Duobus modis huic ſubjecto reſponderi poteſt. Primus eſt habitâ ratione ad Modum: ſecundus ad Solmiſationem. Volenti obligare ſe ad Modum, reſolvendum eſt ſubjectum ex genere Cromatico in Diatonicum ſequenti modo:



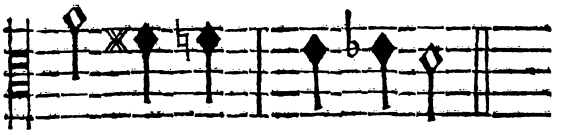
Quo caſu reſponſum ultrò ſe offert. E G.



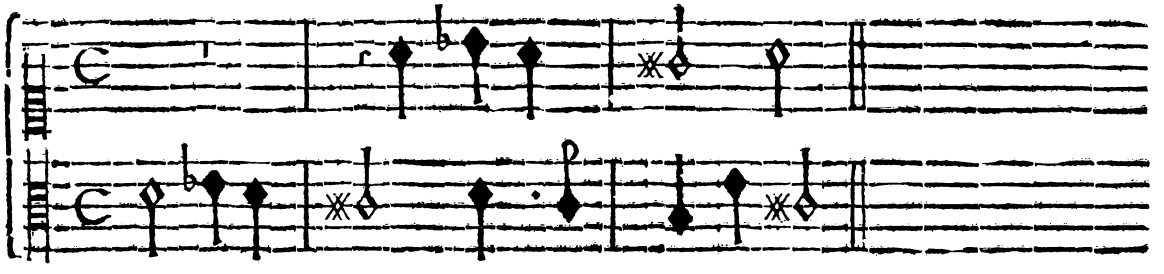
Verſum in genus Cromaticum, reſponſum ſic ſe habebit:



Joſeph. Non potuiſſet ſubjectum reſponſo integrum ſervari, retentis omnibus Semitoniis? E. G.

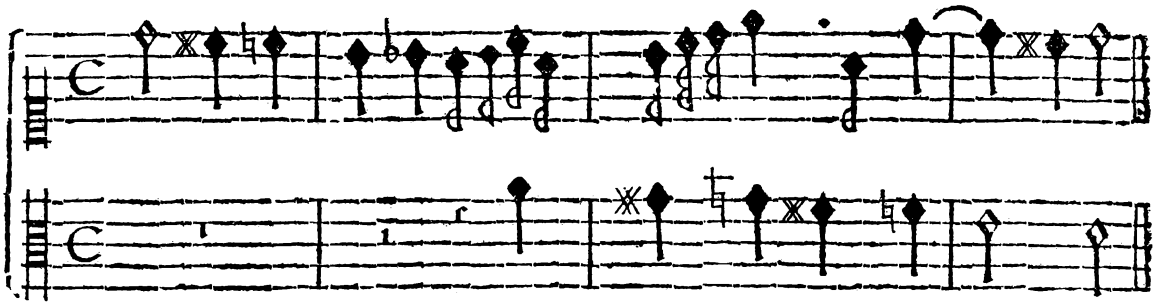


Aloyſ. Nequaquam. Quia E. molle nimis alienum eſt, & minimè conveniens Modo D. Aliud eſſet, ſi ſubjectum ità inſtructum eſſet:

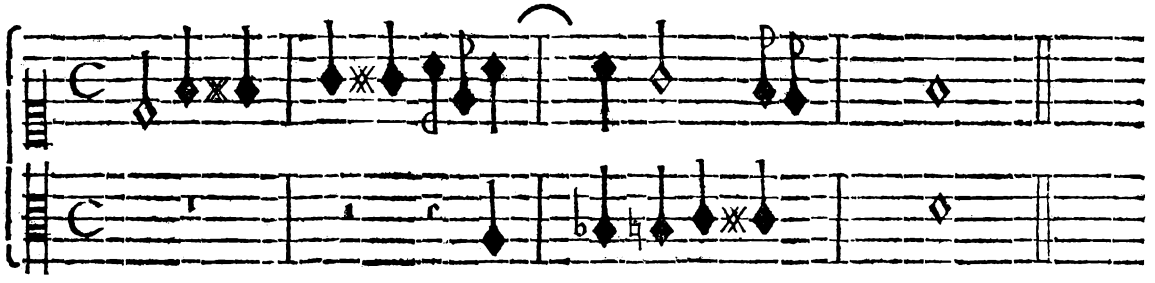


Ubi E. molle ſubjecto ſubſtantialiter inſertum eſt. Secundus reſpondendi Modus ad ſolmiſationem reflectens. E. G.

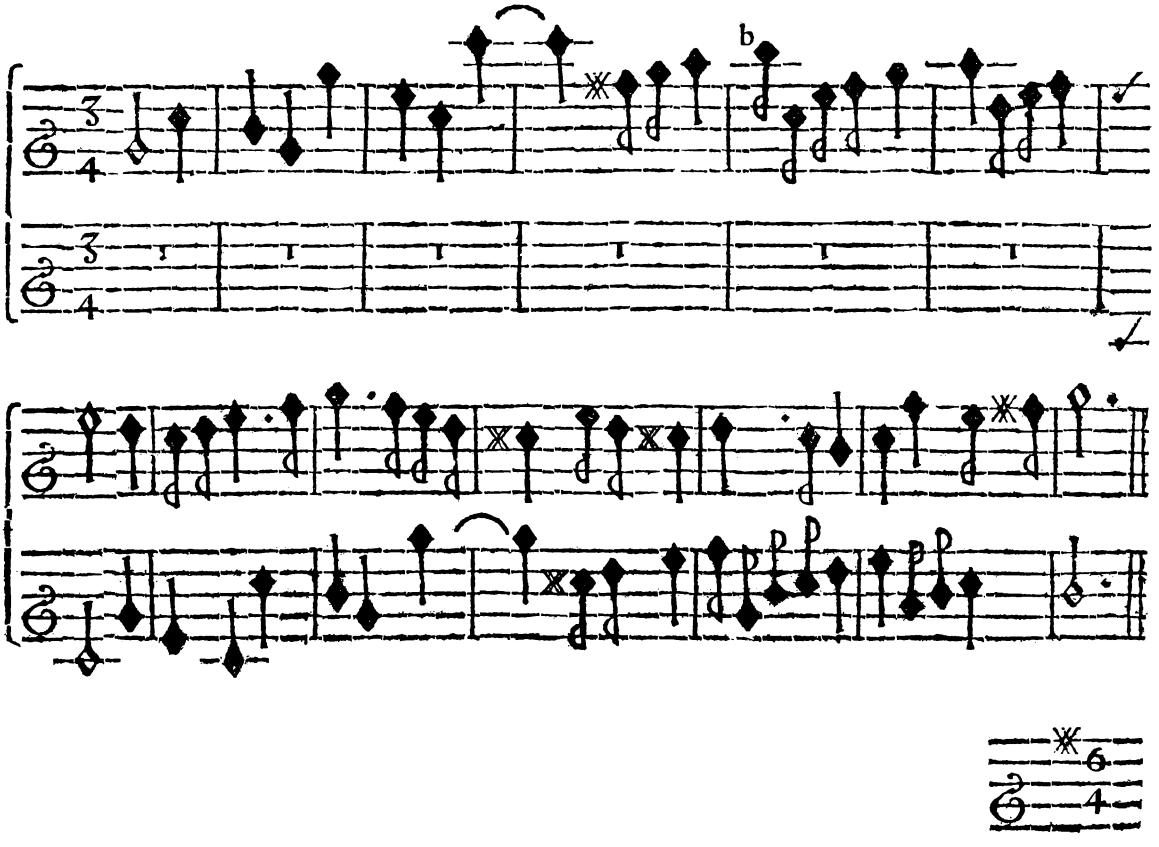


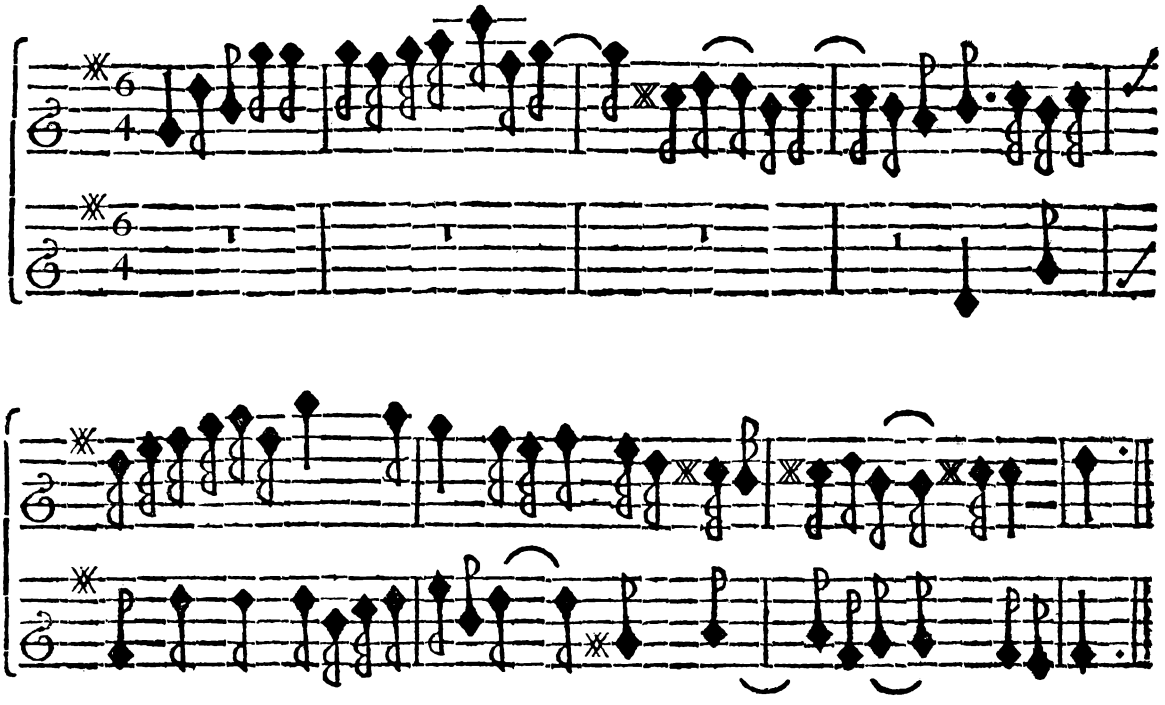


Qui Modus, utpote minùs rumpens ſubjectum, præ primo, meâ quidem ſententiâ, amplectendus eſt. Idem fermè ſubjectum aſcendendo ſumptum in parte reſpondente, & Modo, & Semitoniis per omnia ritè conſentit. E. G.



Joſeph. Proponam modo, pace tuâ Magiſter, unum, alterumve thema pro Fidibus, quibus latior evagandi campus eſt, & tentabo, an partis reſpondentis mihi poteſtas ſit. E. G.

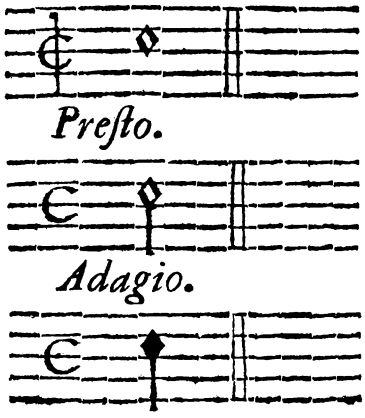




Aloyſ. Hæc ſubjecta hodiernæ incontinentiæ accommodata ſunt. Sed cave, Joſephe, ab ſimilibus ſubjectis, in tam immenſam longitudinem, ac latitudinem extenſis in Quatricinio adhibendis : vix enim fieri poteſt in tam extravagantibus, abſtruſisque ſubjectis, ne una pars alteri obſtet. Interim reſponſum, prout ſubjectum fert, ſatìs commodè inſtitutum eſt, ex eo, quòd locò ſaltûs in Quintam in parte prima exiſtentis, ſaltum in Quartam : locò progreſsûs in Secundam, ſaltum in Tertiam, parti reſpondenti quibusdam locis pro Modi natura nonnunquam attribueris : adeò ut confidam, te non admodum hæſitaturum in reperiendis qualiumcunque ſubjectorum reſponſis, attentis hucuſque dictis. Permultum tamen intereſt in ſubjectorum electione. Non enim omnia indiſtinctè ſubjecta æquè benè deduci poſſunt ; quod prævia antè electione, judicioque ponderandum eſt.

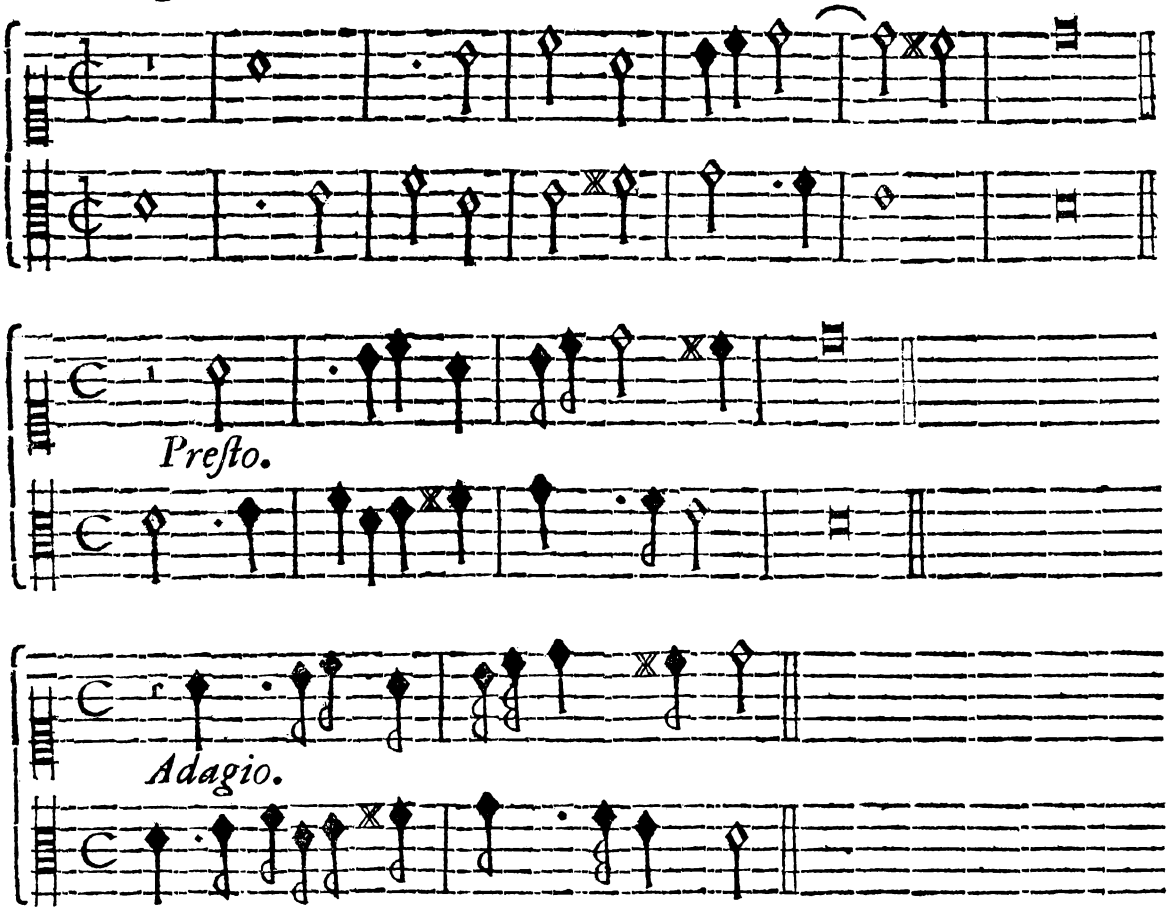
Haud multùm antè dictum eſt tibi Joſephe, egreſſo jam ex moleſta Lectionum palæſtra, facultatem eſſe omnis generis tempore, proportioneque utendi : res modò poſtulat, ut tibi demonſtrem, quâ ratione Notæ figurâ, valoreque diſpares ſub diverſa tactûs menſura ejusdem valoris efficiantur.

Tempus binarium.



Iſtæ tres Notæ figurâ diſpares propter differentem tactûs menſuram ejusdem valoris fiunt : ùt exempla manifeſtant. E. G.

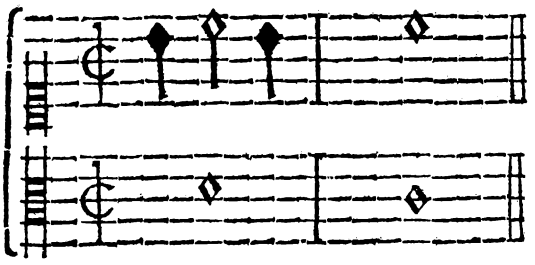
Tempus binarium.



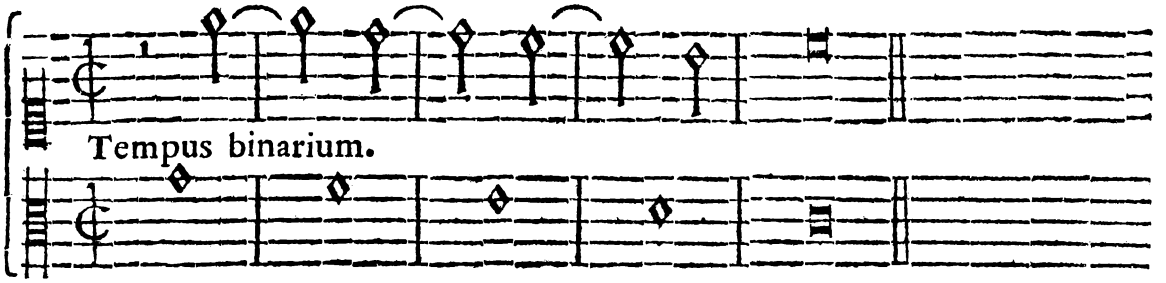
Joſeph. Hanc inæqualem Figurarum valoris æqualitatem perbene conſpicio : ſed in quem uſum affers ?

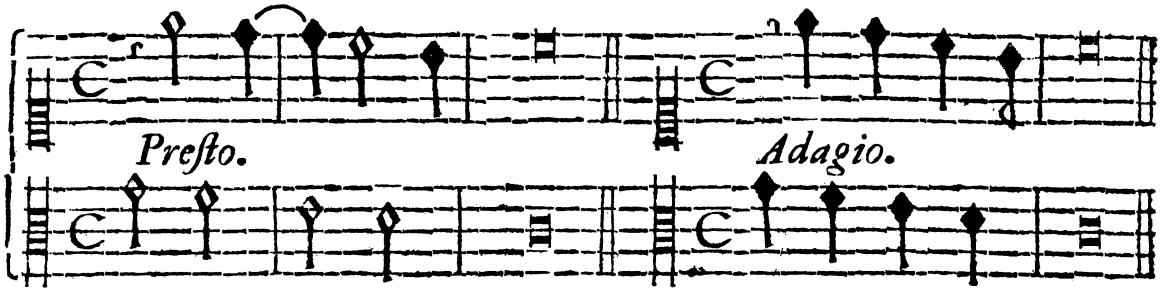
Aloyſ. Ut in cognitionem venires, ubi, & quo tactûs quadrante Ligaturæ diſſonantiarum adhibendæ ſint. Dico itaque, ſub tempus binarium, perticâ ſubductâ notatum, E. G. ¢. non nisì in Theſi, ſive in principio tactûs Ligaturas diſſonantiis conſtantes uſurpandas eſſe, exceptâ hac Hypotheſi.

Sub



Sub tempus vocabulo: *Preſto*, indicatum : in primo, & tertio tactûs quadrante. Sub tempus, *Adagio*, in omni quadrante. Videantur exempla.





Cavendum eſt, ne ad poſtremi exempli tenorem inſtitutæ Ligaturæ concitatiori decantentur menſurâ ; quo facto ſperatum effectum nunquam habituræ eſſent.

Poſtquam nihil prætermiſſum, ſed omnia te edoctum eſſe exiſtimo, quorum operâ qualeſcunque cogitationes, Ideæ, Conceptus in mente formati juxta artis regulas chartæ mandari poſſunt, ſupereſt, dicendum de electione, quâ Ideam præ altera amplectentes boni guſtûs laudem adipiſcimur.

De Guſtu.

NUllus auditur fermè frequentior ſermo, quàm de Guſtu. Inde audimus Italum dicentem : *Egli è di buon guſto.* Gallum : *Il a le goût parfaitement bon.* Latinum : *Eſt homo exquiſiti guſtûs.* Utinam eadem facilitas eſſet Guſtûs definiendi, quæ eſt affirmandi. Quamvìs propriè Guſtus palatui duntaxat attribuitur, latiori tamen ſenſu, cui recta, ſelectaque ordinis convenientia ineſt, convenire poteſt. Nobis relictis aliis, pro noſtro inſtituto Guſtus ad Muſicam reſtringendus, & duplex ſtatuendus eſt : Activus, & Paſſivus. Activus eſt, quem Muſicus cantando, vel ludendo habet, de quo

ſuprà fusè dictum eſt. Paſſivus, quem Auditor ex modulamine percipit. Sed quem boni, depravatiqúe Guſtûs judicem conſtituemus? cùm juxta tritum ſermone proverbium: *Me mea delectant, te tua, quemque ſua.* Item: *de Guſtibus non eſt diſputandum, nemo ſit judex in propria cauſa.* Inde fit, Agreſtem magìs delectari Liripipio ſuo, quàm quovis artificioſo Muſicæ Concentu. Eodem jure refert M^r. Bellegarde: extitiſſe natu haud ignobilem, qui offenſus Luſciniarum cantu, mirificè contrà delectatus Ranarum coaxatu, ad ſtagnum longè abditum, nullis circà arboribus cinctum, domum ædificari ſibi curavit, ut die, noctuqúe tam exquiſitæ, judicio ſuo, Muſicæ fruendæ copia ſibi daretur: contrà ex defectu arborum Luſciniis ibi morandi, cantuqúe ſuo fatigandi locus non eſſet. Quid tibi, Joſephe, videtur de hujus Guſtûs ſublimitate?

Joſeph. Haud immeritò in judicium vocari poſſe exiſtimo.

Aloyſ. Auſculta porrò unum, vel alterum & temeritatis, & judicii ſtolidi exemplum, pœnamqúe ſubſecutam. Marſyas ſuperbus Tibicen nimiâ ſui æſtimatione Apollinem in certamen vocare auſus, detractâ pelle temeritatis ſuæ pœnam luit. Midæ Phrygiæ Regi, quòd Deo Pani cum Apolline canendo certanti primam adjudicâſſet, aures in longitudinem, formamqúe aſininam protractæ ſunt. Fabuloſa Poëtarum hæc commenta ſunt. Verùm ſi pœna delicti hâc ætate noſtrâ tam certa foret, quàm verè temerarii, depravatiqúe de Guſtu exiſtunt judices, quot abſque pelle, quot item cum aſininis auribus incedere conſpiceremus! Non nego ſecundùm illud: *Me mea delectant*: cuilibet liberum eſſe arbitrium, de quacunque re ſibi complacendi: modò non induat perſonam judicis: quod ſolius eſt intelligentis, qui loca communia, atque trita ab altioribus, ſublimioribusqúe ſecernere novit, manente rerum, naturæqúe ordine. Audi in hanc rem loquentem Ciceronem: Cæteri, inquit, cùm legunt Orationes bonas, aut Poëmata, probant Oratores, & Poëtas, neque intelligunt, quâ re commoti probent, quod ſcire non poſſunt, ubi ſit, nec quid ſit, nec quomodo factum ſit id, quod eos maximè delectat. Reperiuntur etiam nonnulli moderni Compoſitores, qui opinione Guſtûs, novitatisqúe de conſueto Conſonantiarum, & Diſſonantiarum uſu recedentes, omnia Arhſis jura, & leges invertunt, atque creare (quod eſt ſolius Omnipotentis Dei)

Dei) sibi adulantes arbitrantur; cùm interim novitas ingenii nostri limitati aliud non sit, quàm dispositio earundem Consonantiarum, ac Dissonantiarum aliter, atque aliter cum recta ratione instituta. Dico itaque Compositionem illam boni Gustûs prærogativam jure sibi vendicare, quæ Præceptis nixa, trivialium, atque extravagantis insolentiæ abstinens, ad sublimiora tendens, naturali tamen ratione incedens, artis etiam peritis oblectamenti præstandi potestatem habet.

Joseph. Quàm varia, difficiliaque definitio hæc tua requirit!

Aloys. Haud abnuo, Josephe, rem istam per omnia assequi non esse tyronum; quibus non adeò facile est, communia primò loca reperire; neque, nisì priùs vulgaria ad manus in promptu sint, eò pervenire licet. Tibi, Josephe, qui hucusque tam splendida profectûs tui specimina dedisti, fortassis accidere potest; ideoque definitionem membratim explicandam ante tempus aggrediar.

Dixi primò, Compositionem *Præceptis nixam* esse debere. Libertina enim, licèt aliàs haud ordinariâ gaudeat ideâ, sitque idonea aures imperitorum titillare, delicato tamen artis peritorum Gustui non admodum satisfactura est: qui præter exquisitam ideam etiam regularitatem desiderant. Dictum est porrò, monitumque, ne Compositor conceptus *humiles, ordinariosque* assumat, locò oblectamenti, trivialitate fastidium allaturos; sed sublimitatem spectans, novitati studeat. Contrà ne novitatis studio seductus, ideas concipiat, naturam, rerumque ordinem excedentes, cantu, lusuque extra modum difficiles, quibus neque Musicis exequentibus, nec Auditoribus satisfactum esset. Non Musicis: ob exequendi difficultatem: non auditoribus; quia ejusmodi Compositiones naturalem rationem excedentes, in auribus quidem hærentes nunquam in animum usque penetrant.

Joseph. Rem haud parvi momenti, Magister, prætendis, vulgaria prohibendo; sublimia, ac insolita, eaque naturalia jubendo.

Aloys. Ità sanè. Rem enim facilem, ac naturalem, nec tamen vulgarem auribus exhibere, non adeò facilè est; ideoque passim in proverbium abivit: *Facile difficile est.* Verùm hâc difficili facilitate boni Gustûs præstantia nititur, atque condimentum. Non eâdem, novum quid, & insolitum in-

veniendi difficultate laborabit, qui curâ novitatis duntaxat, rerum, naturæque ordinem invertit. Sed quo modo hâc viâ boni Guſtûs ſcopum attinget ? Non inficias ivero, permagnam boni Guſtûs partem à cujuſvis Compoſitoris genio, atque talento dependere : verùm ejuſmodi influentiæ ex ſe haud illepidæ intrà naturæ, ordinis, legumque limites continendæ ſunt, ut æqui Guſtûs rationem haud immeritò aſſequantur.

Joſeph. Quid, ſi temporum corruptela, ac perverſi Guſtûs mos ità invaluit, ut abſque gloriæ ſuæ, quæſtûsque detrimento Compoſitori contra, tanquam torrentem ire non liceat ?

Aloyſ. Quem fortuna hero beavit, qui grano magìs, quàm ſpicâ delectatur, non habet, quod curet, neque cur ab recti ratione deſciſcat. Si ſecùs : virtute ſuâ contentus, Senecæ Viri ſapientiſſimi documento roboretur : qui de Providentia more ſuo tantùm, non Chriſtiano ità differit: Quemadmodum tot amnes, tot ſupernè dejectorum imbrium, tanta medicatorum vis fontium non immutant ſaporem maris, nec remittunt quidem : ità adverſarum impetus rerum Viri fortis non vertit animum. Manet in ſtatu, & quidquid evenit, in ſuum colorem trahit. Non ignoro, hæc ad vitam moralem pertinere : verùm & ſcientias, & artes abſque labe retinenti, ſua virtus eſt.

Quum autem diverſum Compoſitionis genus, ac ſtylus varium quoque Guſtum exigat : ideo de diverſitate ſtyli, eò quòd omnis noſter labor eò præcipuè tendat, primò agendum eſt.

De Stylo Eccleſiaſtico.

QUemadmodum Sacra dignitate profana antecellunt, ità Muſicam cultui Divino mancipatam, æternùmque duraturam, longè nobilitate principem obtinere locum, præcipuamque propterea huic operam navandam eſſe, nemini in dubium venturum exiſtimo. Et quia Deus ſumma perfectio eſt, decet Concentum in ejus laudem tendentem, omni legum rigore, perfectioneque, quantùm humana quidem imperfectio patitur, abſolutum, omnibusque mediis ad devotionem excitandam aptis inſtructum eſſe. Et ſi textûs expreſſio quandam exigit hilaritatem, cavendum eſt, ne Concentus Eccleſiaſticâ gravitate, modeſtiâ, decoreque deſtituatur ;

tur ; quo Auditores in alios, quàm devotionis affectus diſtraherentur. Ante omnia adnitendum eſt, ut textui Muſica congrua, diſtincta, expreſſiva, & Cantori haud incommoda, ſed articulatu facilis applicetur : quod fiet, ſi Compoſitor abſtineat à figuris minutioribus ad verba aptandis : ſecùs eſſet, ſi vocalis quædam abſque verbi pronuntiatione protrahenda foret, quo caſu pro Cantoris habilitate diminutiones locum habent. Ad hæc omnia aſſequenda, Compoſitor peritum in arte ſua Sartorem imitabitur, qui omnes corporis articulos, longitudinem, & latitudinem exactè menſurâ dimetitur, ut veſtem corpori quàm aptiſſimè convenientem conficiat : ità Muſico textus veſtiendus, ſignificationis, & affectûs ratio habenda eſt, ut Muſica verborum aptata ſignificatui non ſolùm canere, verùm etiam perorare videatur. Porrò pro varietate textûs variæ quoque Styli Eccleſiaſtici methodi ſunt : alia enim in Miſſis componendis tenenda eſt : alia in Mottetis : alia in Pſalmis : alia in Hymnis, &c. Omnes hæ methodi ad duo Styli genera referri poſſunt : ad Stylum à Capella, ſive pleni Chori, & ad Stylum mixtum. De primo, nempe à Capella, utpote antiquitate digniori, tractandi initium ſumemus.

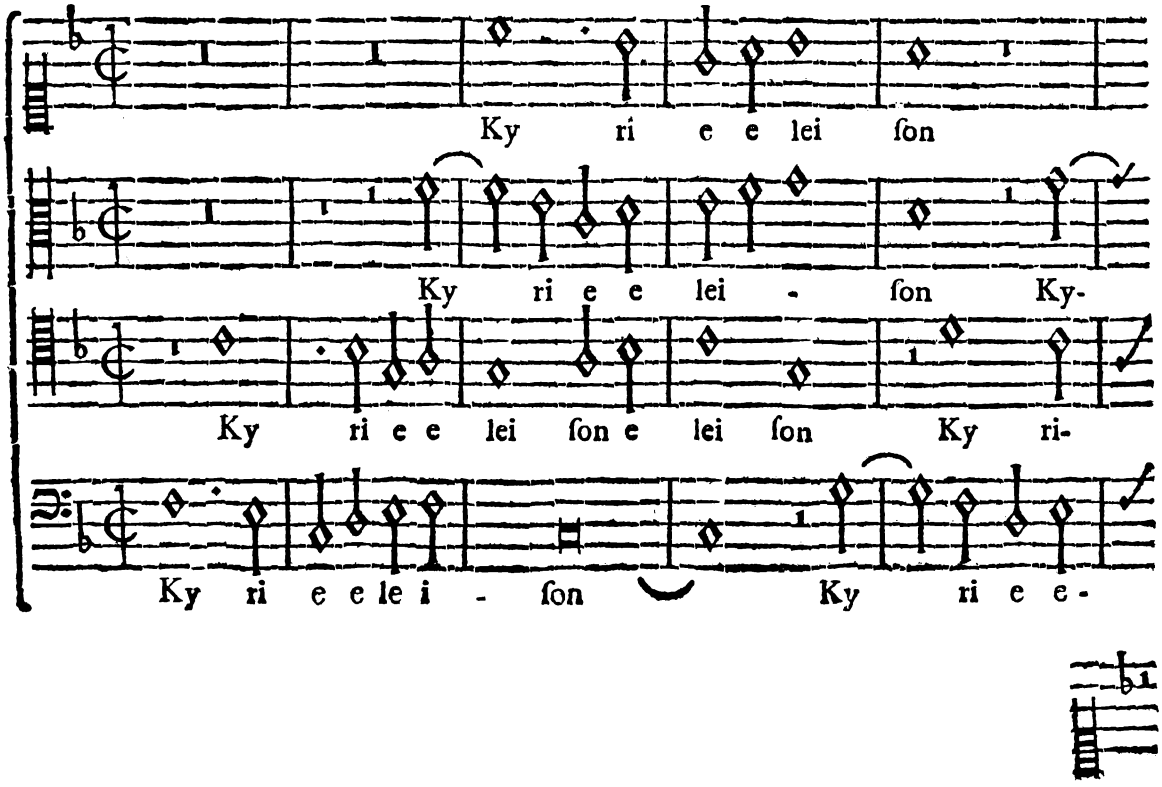
De Stylo à Capella.

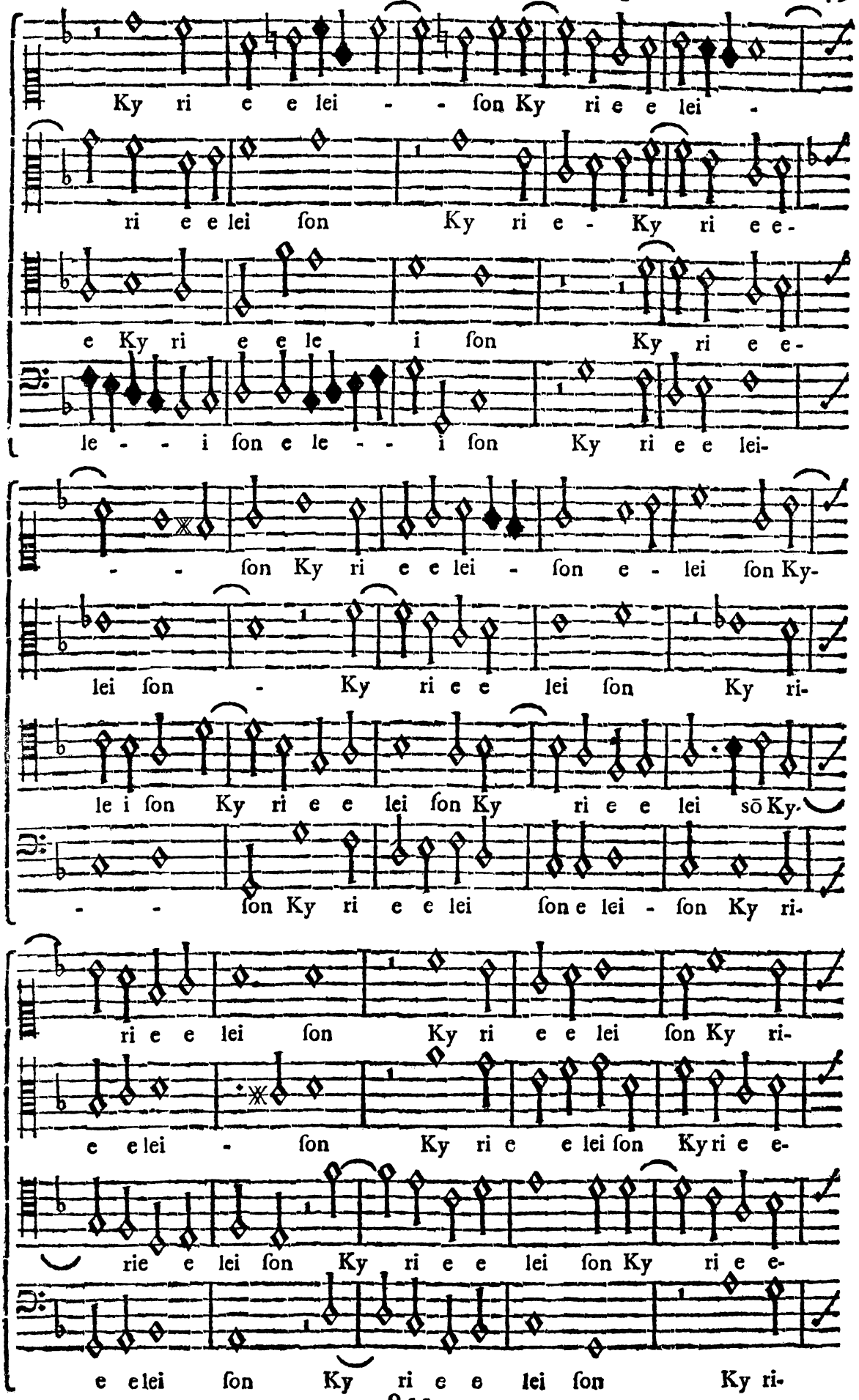
PRimis temporibus non nisì vocibus Officia Divina decantata eſſe, compertum eſt. Deinde introductis Organis, & ſucceſſu temporis, omnis fermè generis inſtrumenta adhibita fuiſſe, etiamnum hodiernus uſus haud obſcurè demonſtrat. Duplex itaque methodus hujus Styli à Capella hac ætate noſtrâ viget : absque Organo, & aliis inſtrumentis, vocibus duntaxat : & cum Organo, aliisque inſtrumentis. Prima quàm plurimis in Eccleſiis Cathedralibus adhuc obtinet : & in Aula Cæſarea tempore quadrageſimali, ſingulari pietate Auguſtiſſimi Monarchæ noſtri, atque cultûs Divini obſervantiâ. In hoc itaque Compoſitionis genere primò, & ante omnia abſtinendum eſt à genere mixto, atque Modis transpoſitis, nimiùm Dieſibus, aut b mollibus refertis : aſſumendo purum duntaxat genus Diatonicum : aliàs enim concentus, ut alibi jam dixi, nunquam deſideratum effectum habiturus eſſet.

Joſeph. Quâ de cauſa genus mixtum atque Modi tranſpoſiti adhiberi prohibentur?

Aloyſ. Et cauſam, ni fallor, Lib. 1. eodemque loco dictam eſſe puto: vocibus nempe nullo, neque aliorum inſtrumentorum auxilio adjutis perdifficilem fore intonationem: in quo genere Compoſitionis & facilitati, & naturali canendi rationi plurimum operæ dandum eſt. Quam ob rem ſubjecta quoque naturalia, facilia, non tamen ſterilia, neque trivalia prehendenda ſunt. Et ſi textûs brevitas, & Compoſitio in longum protrahenda crebram verborum repetitionem requirit, ut in Kyrie, Amen &c. procurandum eſt, ut nauſea inde oriunda, aut fœcundæ modulationis varietate, aut novis ſubjectis introducendis abundè compenſetur: in cujus rei auxilium exempla aliorum inſpicienda ſunt. Et quia tu, Joſephe, ductu meo, auſpicioque Compoſitionis fundamenta jeciſti, ideoque mea tibi notiora fore confido, Kyrie ex Miſſa mea *Viciſſitudinis* appellatâ in exemplar tibi proponam: ut deinde paulatim ad altiora clarorum virorum monumenta perluſtranda progredi poſſis: cujus Styli extra controverſiam Princeps eſt Aloyſius Præneſtinus, illud Muſicæ lumen, quem tibi imitandum, ſi curâ profectûs haud ordinarii premeris, etiam atque etiam commendo.

Kyrie ex Miſſa Viciſſitudinis.

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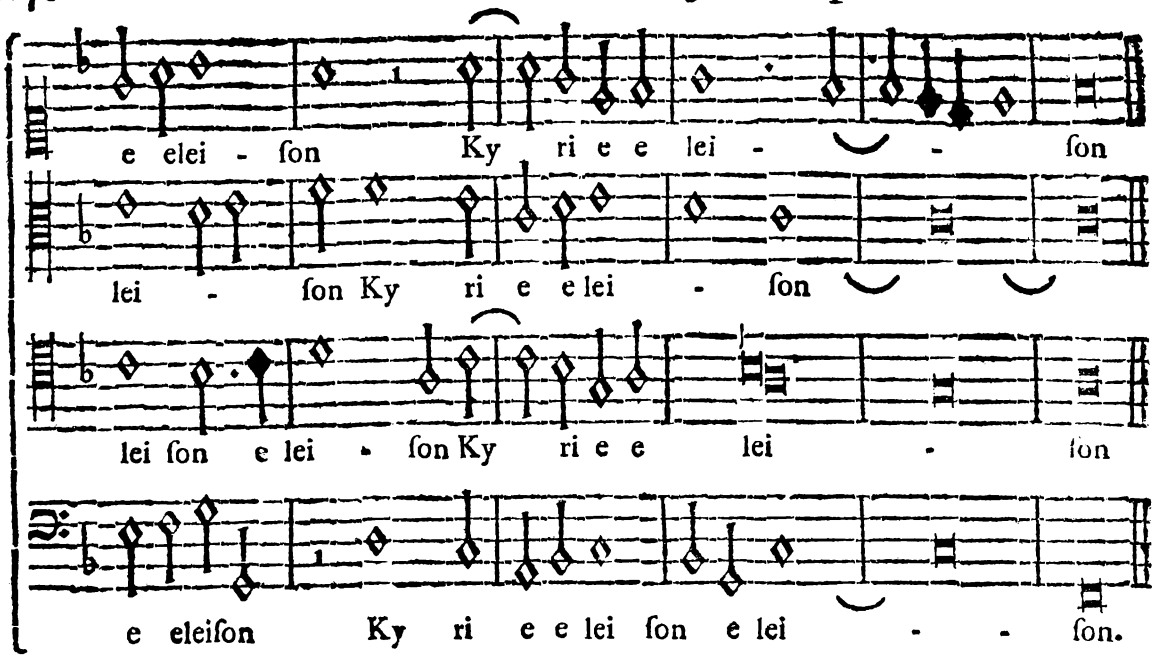
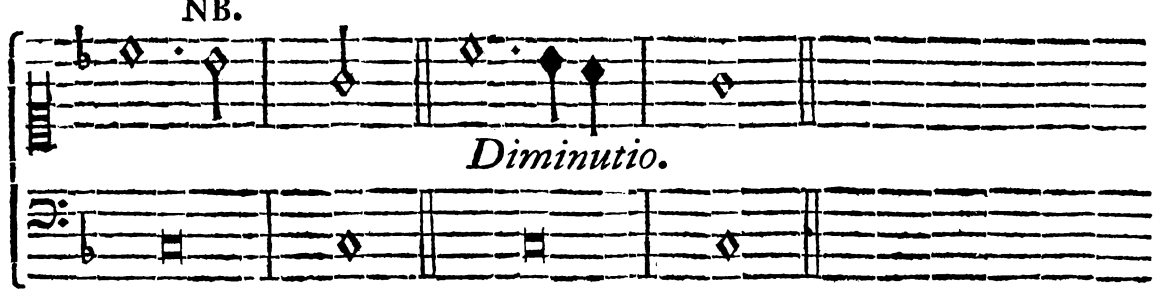
e e lei - ſon Ky ri e e lei ſon Ky ri e e-
rie e lei ſon Ky ri e e lei ſon Ky ri e e-
e e lei ſon Ky ri e e lei ſon Ky ri-



Obſerva Joſephe, hanc concentûs texturam, & ſi quid dubii, aut ultra captum tuum repereris, dilucidationem require.

Joſeph. Conſpicio, atque miror incatenationem partium, ſubjectum tam arctè contrahentium: ubi in omni fermè tactu ſubjectum modò in una, modò in binis partibus facili, naturaliqúe canendi ratione, ac Harmoniæ plenitudine reperitur; ita aptè, ut ſubjectum ipſum, quaſi modulationis vicem obtineat. Si eadem perficiendi facultas eſſet, quæ comprehendendi mihi eſt, absque vanitate, meo quidem judicio gloriari poſſem de profectu hucusque facto. Scrupulum principio mihi movebat ultima Nota NB. ſignata, ſeptimi tactûs in parte Cantûs exiſtens, ubi de ſeptima per ſaltum proceditur.

Verùm jam in mentem venit, in Lectionibus me ſimilem caſum habuiſſe: diminutionem nempe propter ſubjecti integritatem ibi omiſſam eſſe ſequenti ratione.

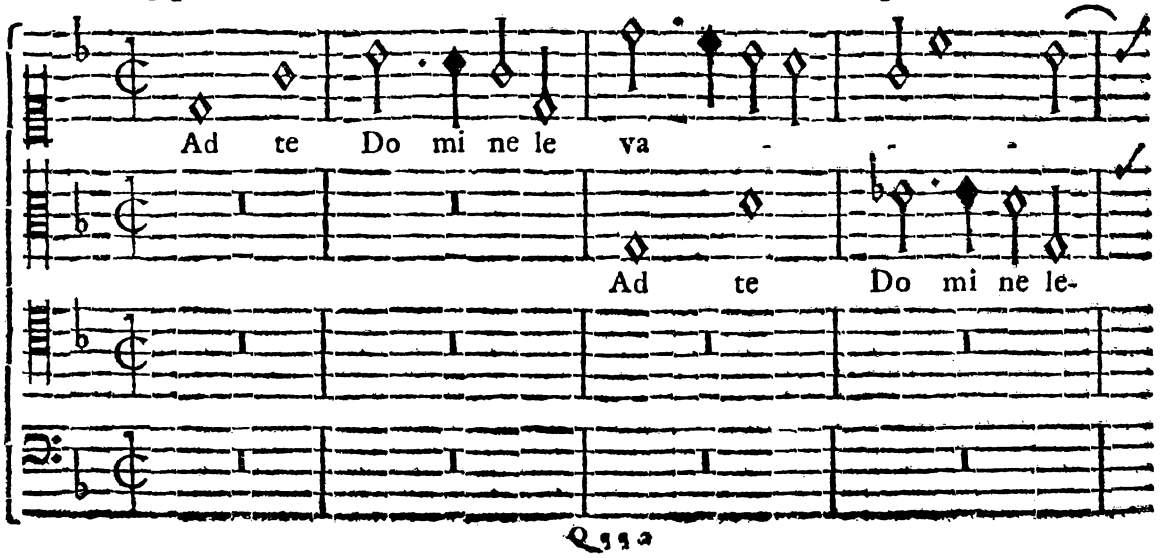


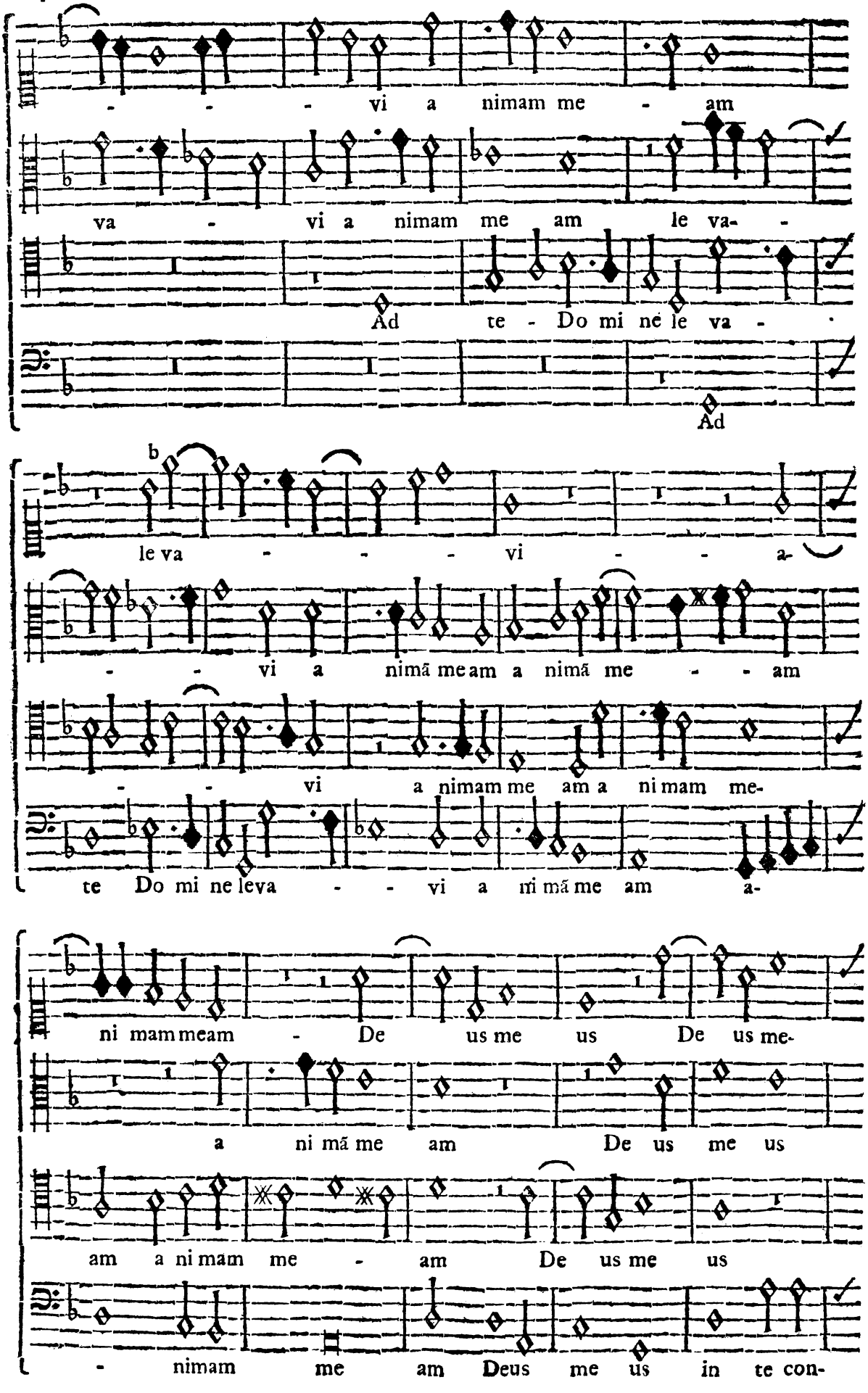
Aloyſ. Admiror attentionem, atque judicium tuum, quô omnia concentûs hujus obſervatu digna expoſuiſti. Bono animo te eſſe jubeo. Qui enim rerum intelligentiâ pollet, proximè perficiendi facultati accedit. Tempus, quod omnia matu-

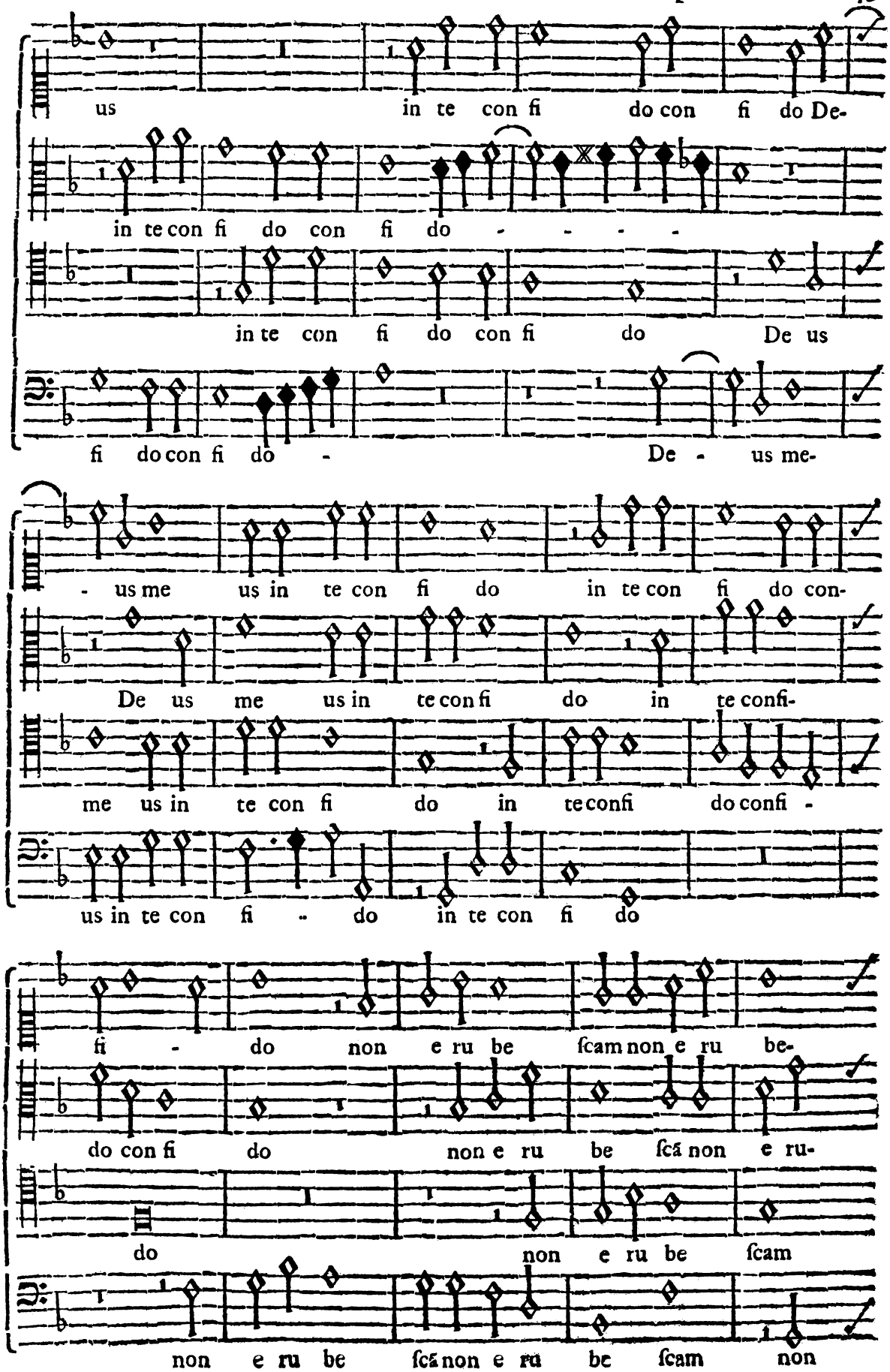
maturat, atque consumat, & nunquam intermissa exercitatio, quod reliquum est, submINISTRABIT. Admiratus es incatenationem partium in omni fermè tactu cum subjecto intrantium. Verùm scias oportet, haud omne indistinctè subjectum hac ratione deducibile fore: sed, si partium tam arctè constringendarum animus est, ante electionem inquirendo subjectum probari, aut immutari, aut aliud eligi debet. Cæterùm non præteribis considerare in hoc concentu partium intrà limites linearum se continentium unionem, quæ maximam Compositioni Harmoniæ vim addit. Ad hujus exempli normam, aut similem, ubi textûs brevitas requirit, ut in *Kyrie*, & *Amen*, Compositio Styli à Capella instituenda est: longior enim textus, ùt *Gloria: Credo:* aliam Compositionis methodum requirit: ubi omni novæ periodo novum quoque subjectum adaptandum est. Oportet autem subjectum esse significativum, aptum non solùm Musicæ, verùm etiam, ùt alibi jam dixi, textûs significationem, & affectum exprimens.

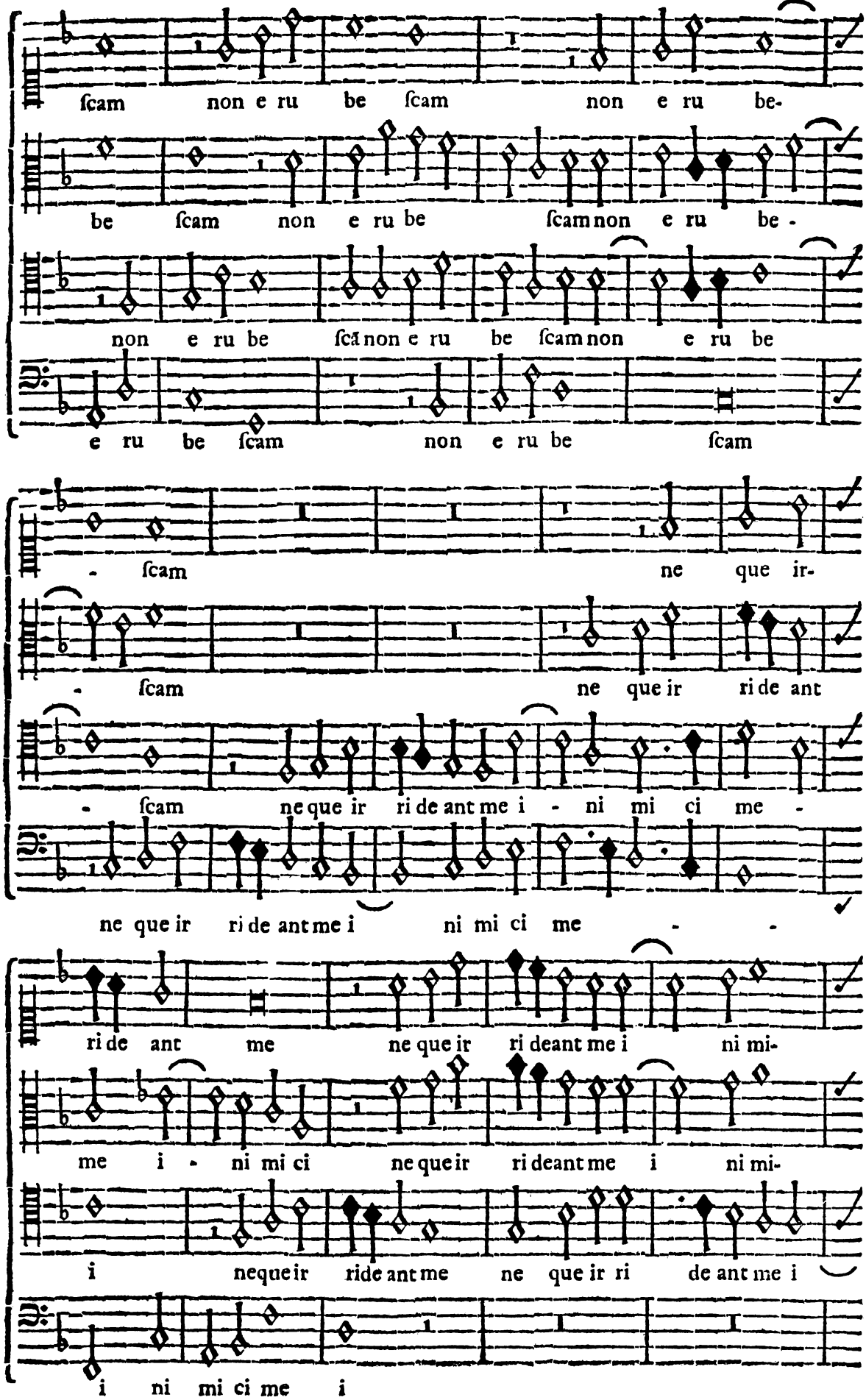
Joseph. Quid si subjectum, & Musicæ, & textui aliàs aptum introduci commodè non potest?

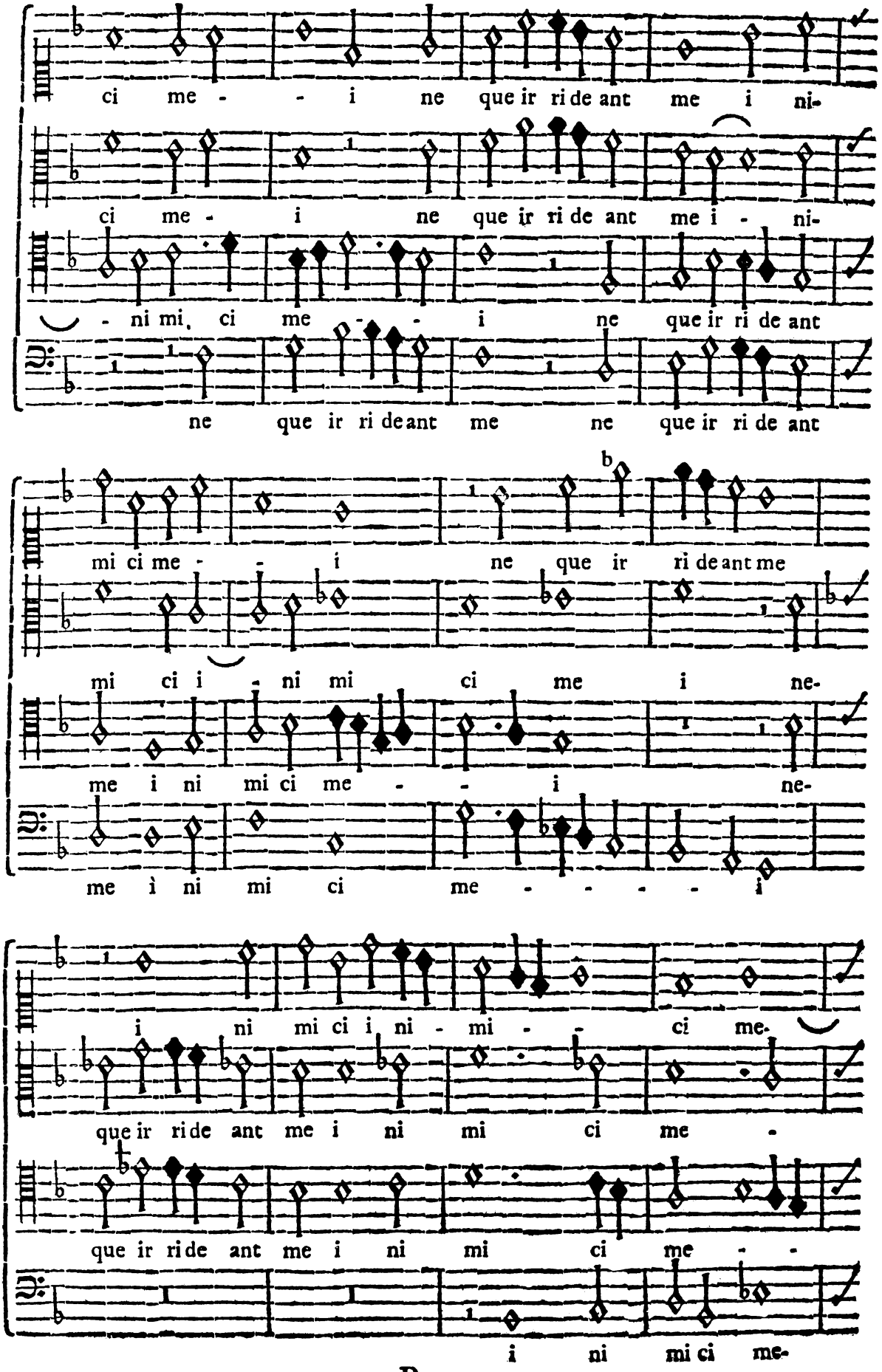
Aloys. Poterit, si rectè instituatur. Imprimis partem, novum subjectum introducturam, aliquantum pausæ præcedere debet: dum interim cæteræ modulationem ità dirigent, ut novo subjecto mente tuâ concepto, aut sub ipsam modulationem, aut in Clausula, rariùs post Clausulam factam intrandi facultas sit. Et quia Missam integram hîc exhibere nimis longum foret, Offertorium oculis tuis subjiciam, cujus Compositio, excepto *Kyrie*, & *Amen*, cum reliquo Missæ textu quasi coincidit, ex quo concentu, subjecti textui aptandi, & opportunè intrandi artificium addiscere poteris.

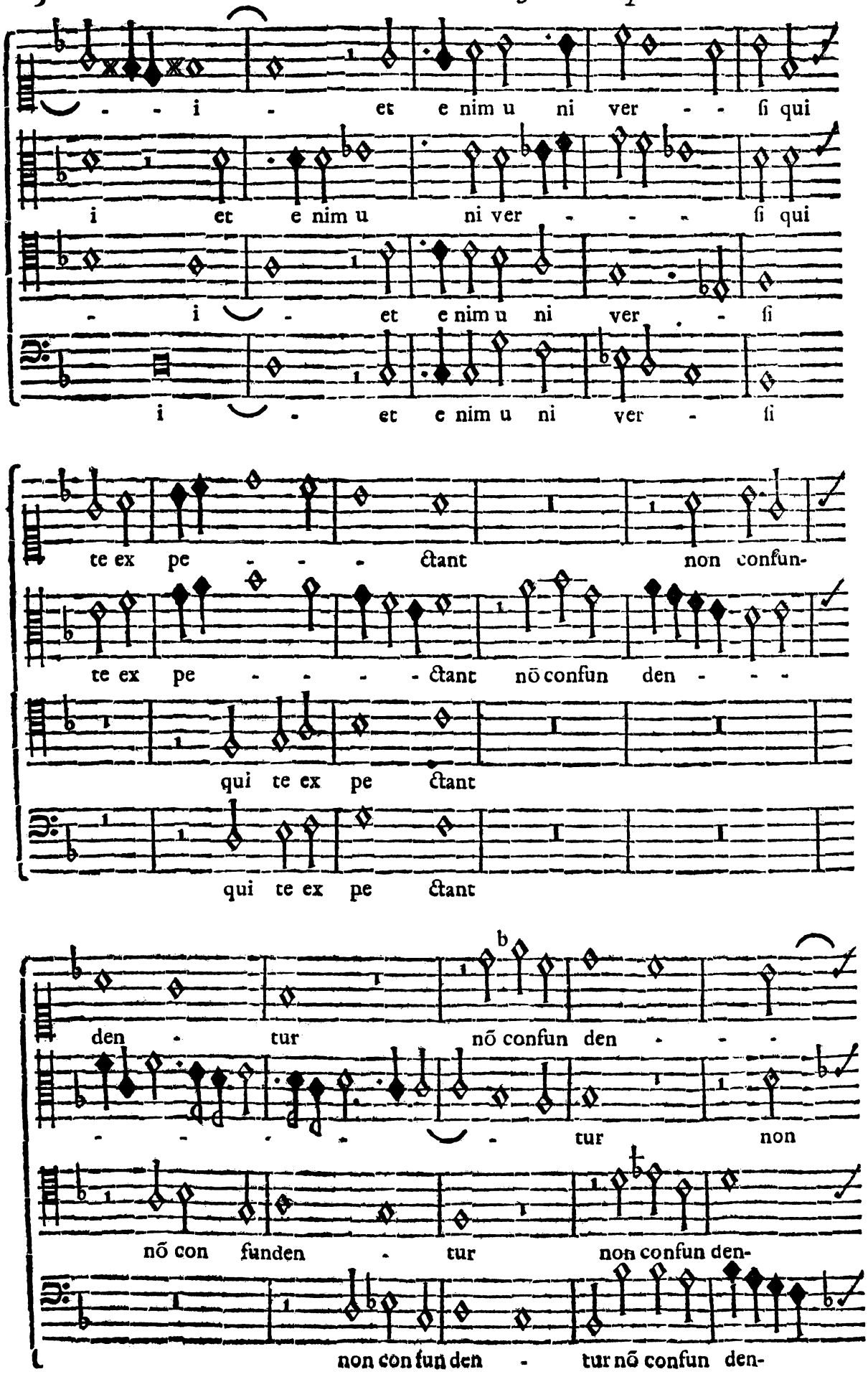


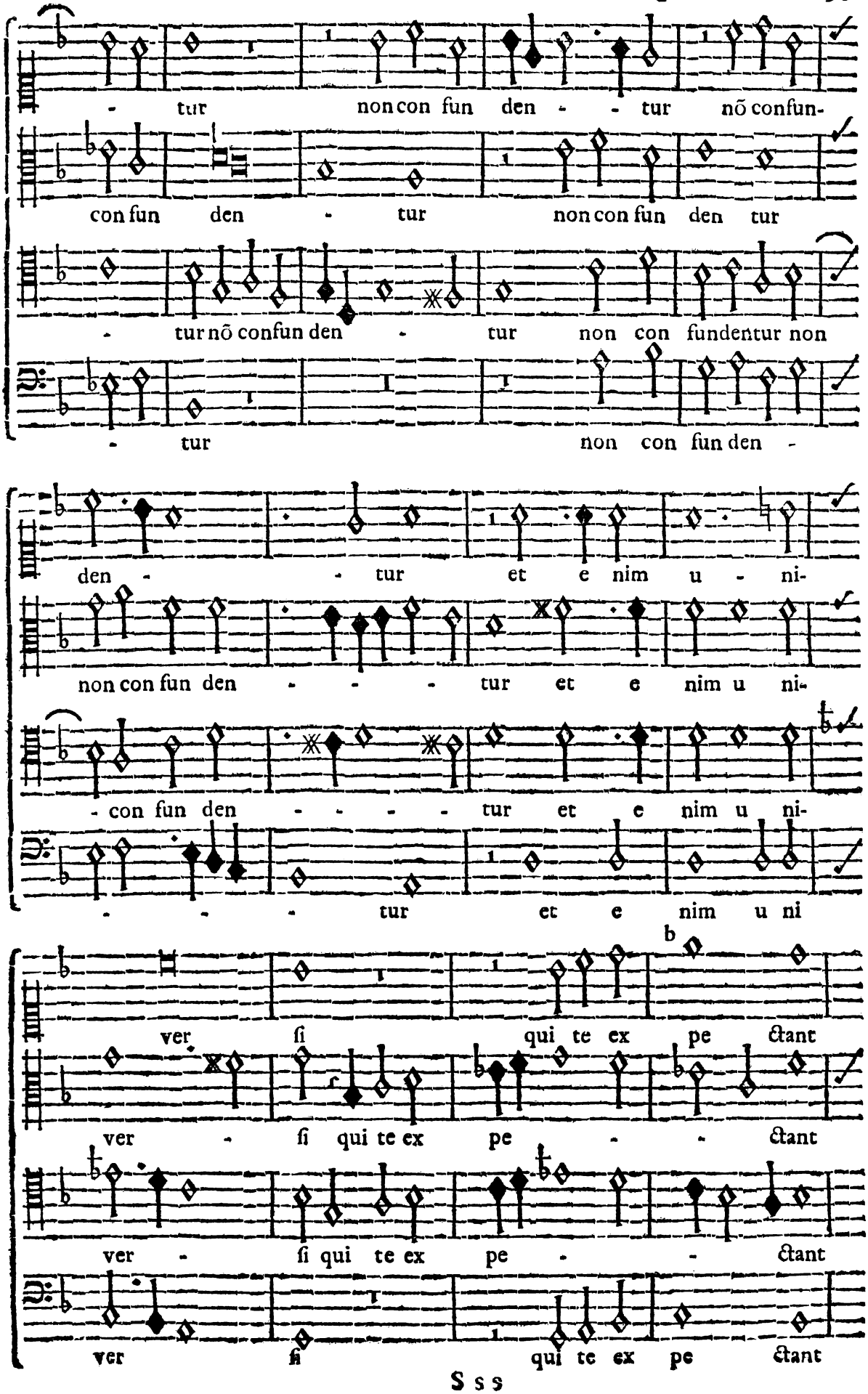

- - - vi a nimam me - am
va - vi a nimam me am le va -
Ad te - Do mi ne le va -
Ad
le va - - - vi - - a-
- - vi a nimã meam a nimã me - - am
- - vi a nimam me am a ni mam me-
te Do mi ne leva - - vi a nimã me am a-
ni mam meam - De us me us De us me-
a ni mã me am De us me us
am a ni mam me - am De us me us
- nimam me am Deus me us in te con-

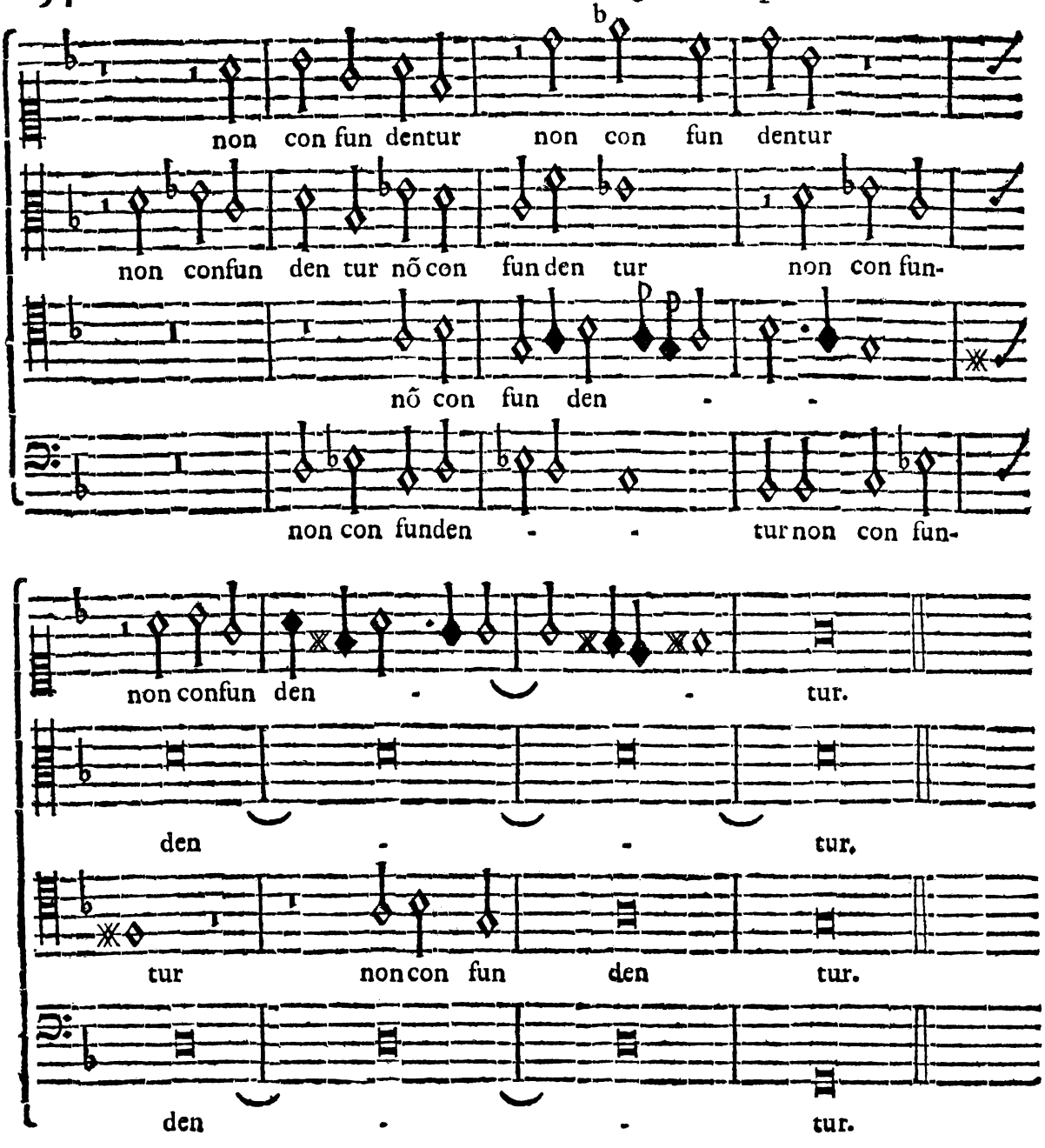

us in te con fi do con fi do De-
in te con fi do con fi do - - - -
in te con fi do con fi do De us
fi do con fi do - De - us me-
- us me us in te con fi do in te con fi do con-
De us me us in te con fi do in te confi-
me us in te con fi do in te confi do confi -
us in te con fi - do in te con fi do
fi - do non e ru be ſcam non e ru be-
do con fi do non e ru be ſcá non e ru-
do non e ru be ſcam
non e ru be ſcá non e ru be ſcam non


ſcam non e ru be ſcam non e ru be-
be ſcam non e ru be ſcam non e ru be -
non e ru be ſcā non e ru be ſcam non e ru be
e ru be ſcam non e ru be ſcam
- ſcam ne que ir-
- ſcam ne que ir ri de ant
- ſcam ne que ir ri de ant me i - ni mi ci me -
ne que ir ri de ant me i ni mi ci me - -
ri de ant me ne que ir ri deant me i ni mi-
me i - ni mi ci ne que ir ri deant me i ni mi-
i ne que ir ride ant me ne que ir ri de ant me i
i ni mi ci me i


ci me - - i ne que ir ri de ant me i ni-
ci me - i ne que ir ri de ant me i - ni-
- ni mi, ci me - - i ne que ir ri de ant
ne que ir ri de ant me ne que ir ri de ant
mi ci me - - i ne que ir ri de ant me
mi ci i - ni mi ci me i ne-
me i ni mi ci me - - i ne-
me ì ni mi ci me - - - - - i
i ni mi ci i ni - mi - - ci me-
que ir ri de ant me i ni mi ci me -
que ir ri de ant me i ni mi ci me - -
i ni mi ci me-


- - i - et e nim u ni ver - - ſi qui
i et e nim u ni ver - - - ſi qui
- i - et e nim u ni ver - ſi
i - et e nim u ni ver - ſi
te ex pe - - - ctant non confun-
te ex pe - - - - ctant nō confun den - - -
qui te ex pe ctant
qui te ex pe ctant
den - tur nō confun den - - -
- - - - - tur non
nō con funden - tur non confun den-
non con fun den - tur nō confun den-

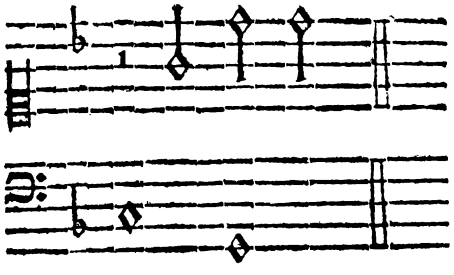

- tur non con fun den - - tur nõ confun-
con fun den - tur non con fun den tur
- tur nõ confun den - tur non con fundentur non
- tur non con fun den -
den - - tur et e nim u - ni-
non con fun den - - - tur et e nim u ni-
- con fun den - - - - tur et e nim u ni-
- - - tur et e nim u ni
ver si qui te ex pe ctant
ver - si qui te ex pe - - ctant
ver - si qui te ex pe - - ctant
ver si qui te ex pe ctant



En Joſephe, concentum ſubjectis continuò catenatis illigatum. Conſidera primò, & penetra textûs ſenſum : *Ad te Domine levavi animam meam.* Et deprehendes ſubjectum, creſcente voce, ſemperque aſcendente ad inſtar cum fiducia deprecantis verborum ſignificatui quàm maximè appropriatum eſſe. Obſerva deinde partem ſecundam, ingredientem, antequàm prima pars ſubjectum terminaverit : & quo modo brevi modulatione per Clauſulam fictam tertiæ parti, nempe Tenori poteſtas intrandi fiat. Quo facto, Cantus, & Altus locò modulationis, aſcito alio quaſi ſubjecto ſub verba : *animam meam :* interim haud illepidè ludendo pergunt. Porrò,

rò, ne modulatio cum inutili verborum repetitione nimis in longum protraheretur, positâ mediâ pausâ, Altus subjectum sub verbum: *levavi* imitatur, quam imitationem post pausam Cantus quoque paulò post assumit. Inde modulantes aliquantum partes cum quasi subjecto sub verba: animam meam clausulam in D. formant; in qua Cantus prævià pausâ cum nova textûs periodo novum etiam subjectum introducit: cujus subjecti vis expressiva sub verba: *Deus meus*, consideratione non indigna videtur. Contemplare præterea, qua ratione partes hoc subjectum in omni tactu tam arctè depromant, ut ex alterius ore quasi extrahi videatur; usque dum cum verbis: *inote confido*: aliud subjectum ab textûs significatione haud alienum à Basso proponitur: quod à cæteris partibus assumptum, inde cum priori subjecto: *Deus meus*, imixtum usque ad clausulam *B, fa*, protrahitur.

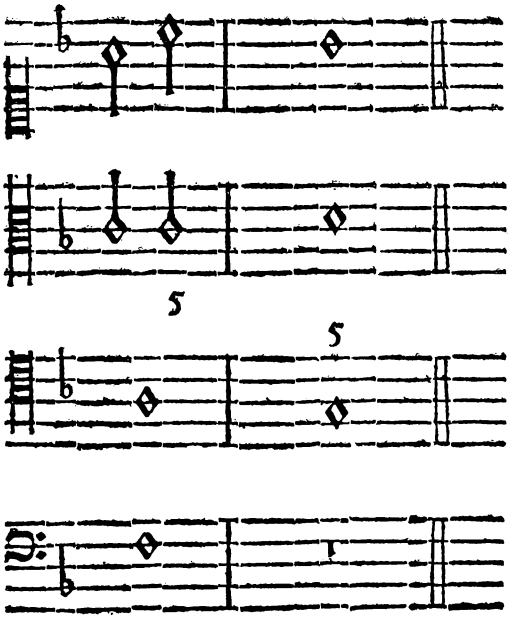
Joseph. Conspicio hîc loci progressum, qui mihi per totum Lectionum cursum nunquam evenit: nempe de Quinta in Quintam, licèt per motum contrarium. E. G.



Aloys. Rectè quidem animadvertisti. Quamvis enim illum progressum regula non prohibeat; quia tamen duæ Consonantiæ perfectæ ejusdem speciei parùm varietatis afferunt, absque gravi necessitate, maximè in Quatricinio non adhibendus est. Hîc necessitas introducendi subjecti, quod aliàs fieri non potuisset, illum progressum excusat. Quemadmodum persæpè levis quædam licentia subjectis arctè stringendis haud quaquam denegari debet: quod in sequenti subjecto non obscurè videndum est, ubi locò saltûs in Tertiam, saltus in Quartam: locò gradûs, saltus in Tertiam, crebrò prædictam ob rationem usurpatus est: omnia in gratiam subjecti maturiùs introducendi. Perpende deinde subjectum cum sequenti periodo: *non erubescam* sub prædicta clausula in Basso intrans, à cæteris partibus strictâ vicissitudine repetitum, protractumque ad clausulam *F.*, ubi denuò Bassus cum periodo: *neque irrideant me inimici mei*, novum subjectum producit, minimè inconveniens verborum sensui, quod deinde longo tractu conjunctis arctè partibus continuatur.

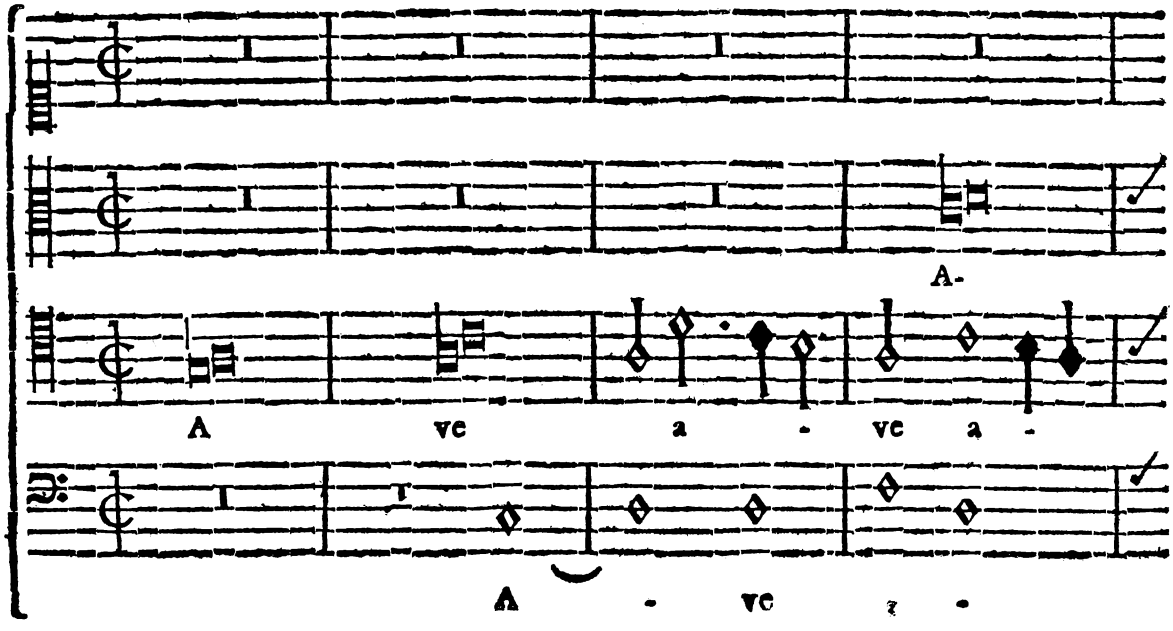
Joseph. In prioris subjecti deductione, Hypothesin per-

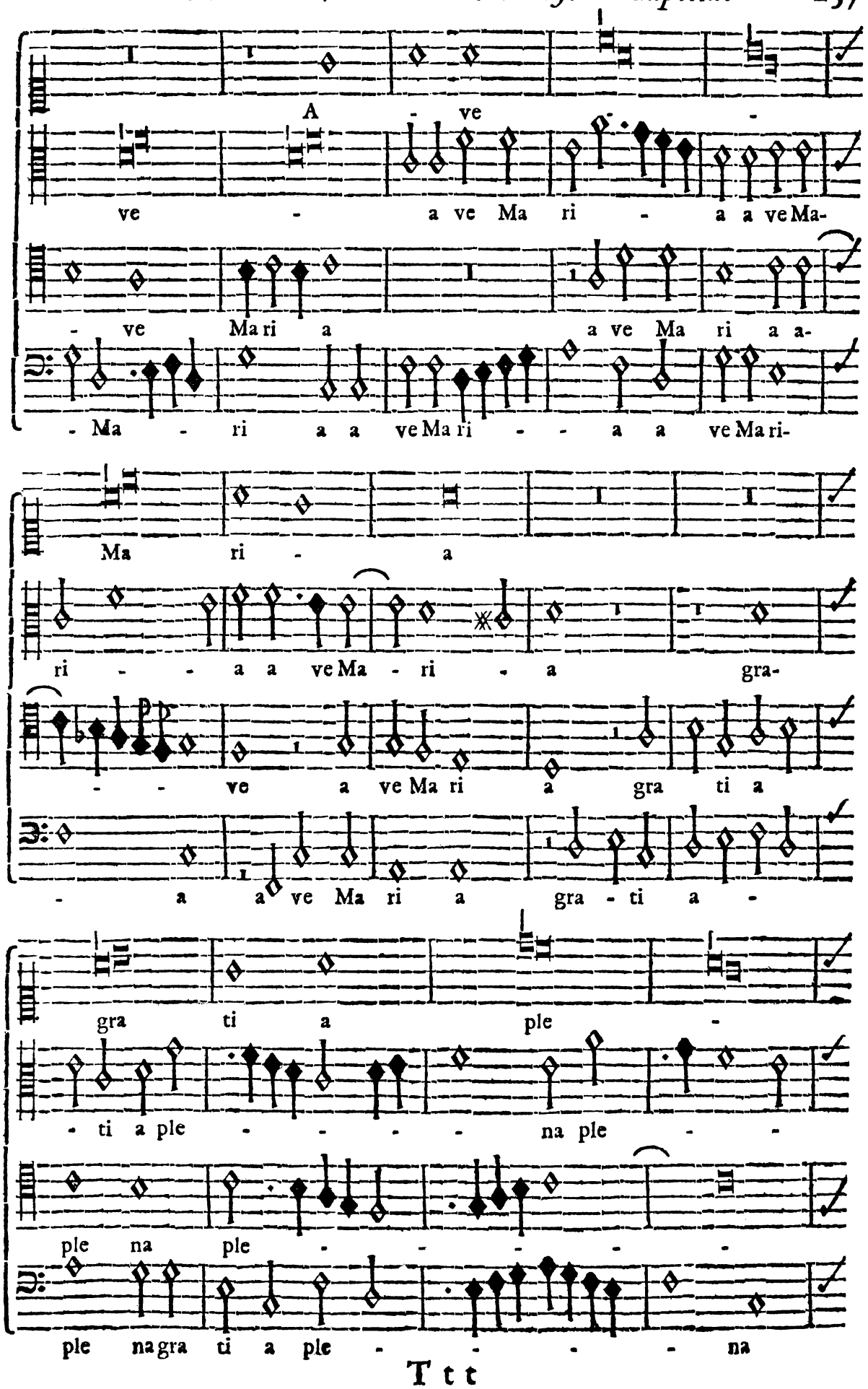
ſpexi, ubi duæ Quintæ immediate ſe ſequentes reperiri videntur hoc modo :

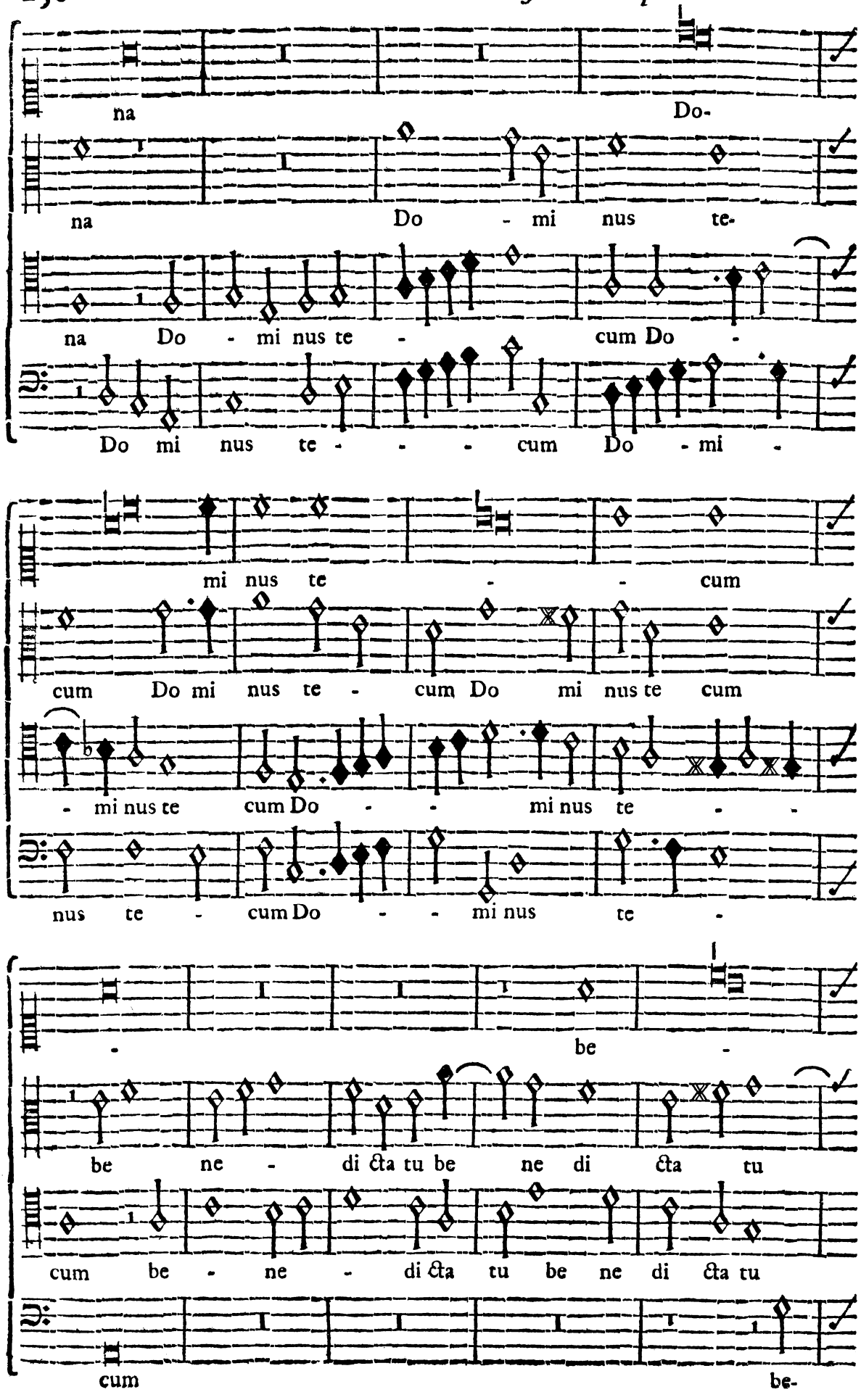


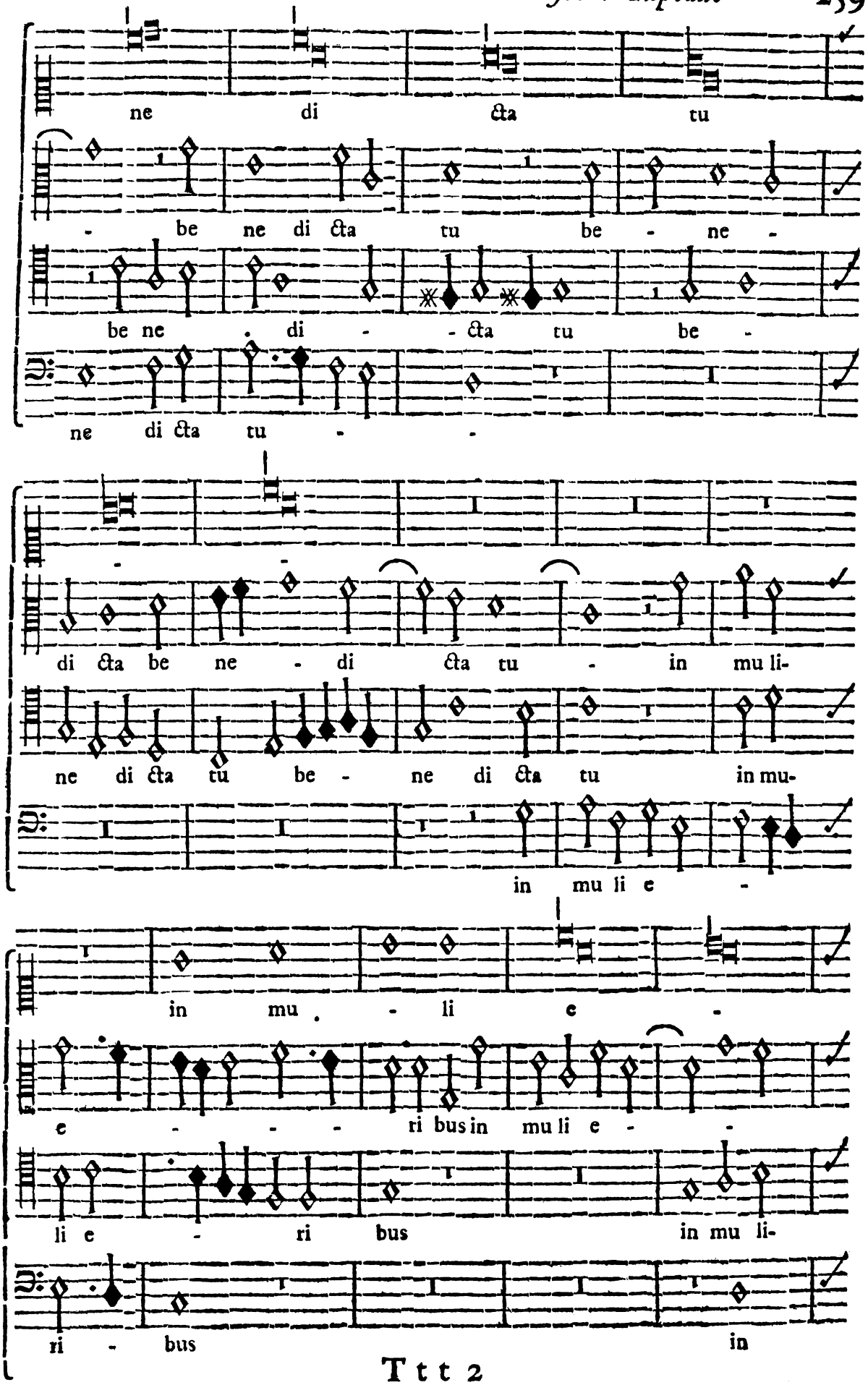
Ubi Tenor Baſſi vicem obtinere videtur.

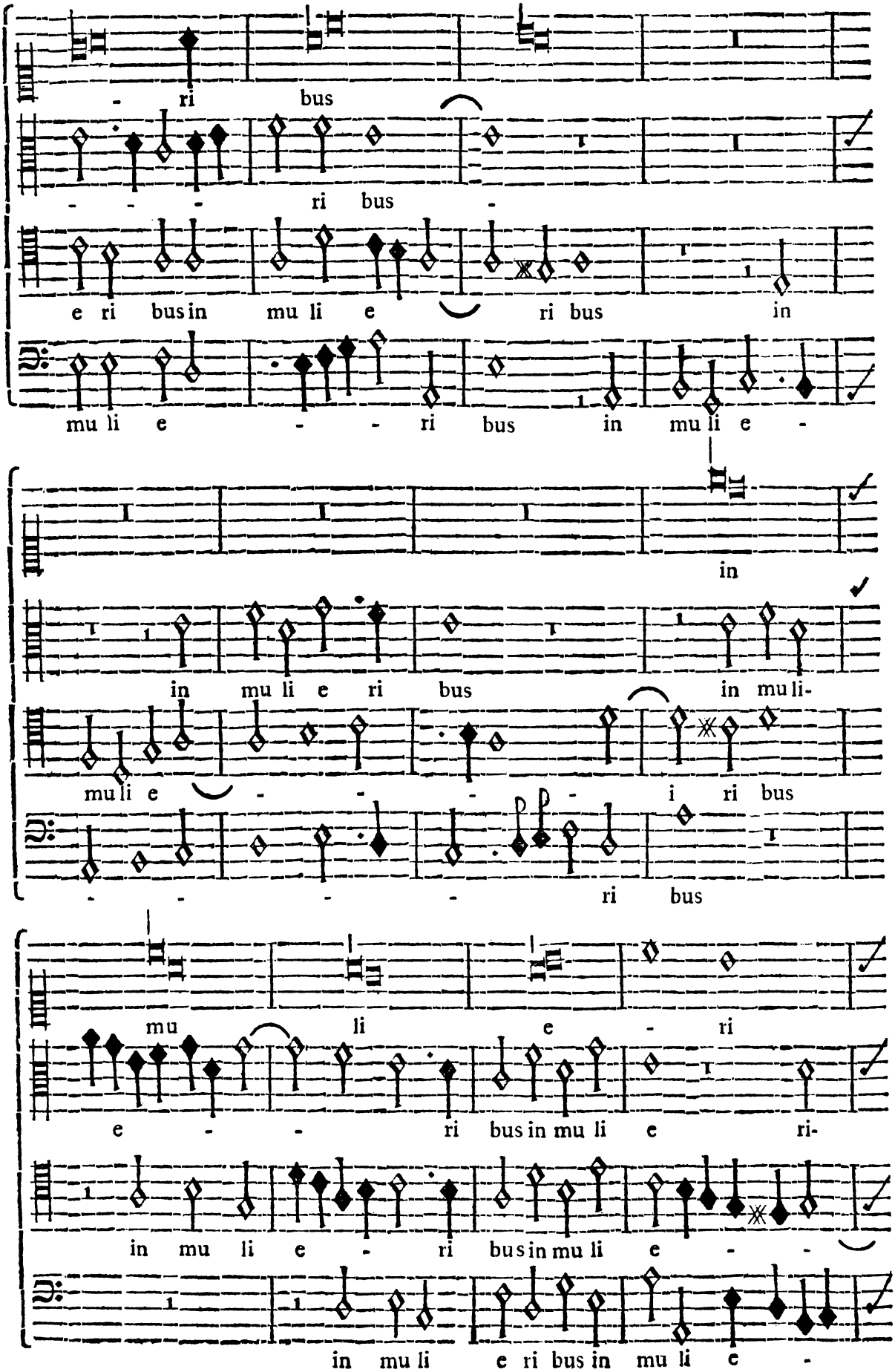
Aloyſ. Ità judicant nonnulli Auctores. Verùm illam ſecundam Quintam, quam Tenor conſtituit, non ex Quinta præcedenti reſultare, ſed ex Tertia, vox remiſſior Tenoris facili negotio auribus exhibet : nec eſt res tanti momenti, ob quam deductio ſubjecti pati, aut minùs bellè deduci debeat. Ex hucusque dictis facilè reliqui Concentûs examen inſtitues, prætereaque animadvertes, verba ex ſe nihil ſignificantia nequaquam repetenda eſſe. Supereſt, ut hujus ſtyli concentum cum obligatione Cantûs firmi, & applicatione textûs tibi exhibeam, ex quo ſubjectorum introducendorum modum conſpicies.

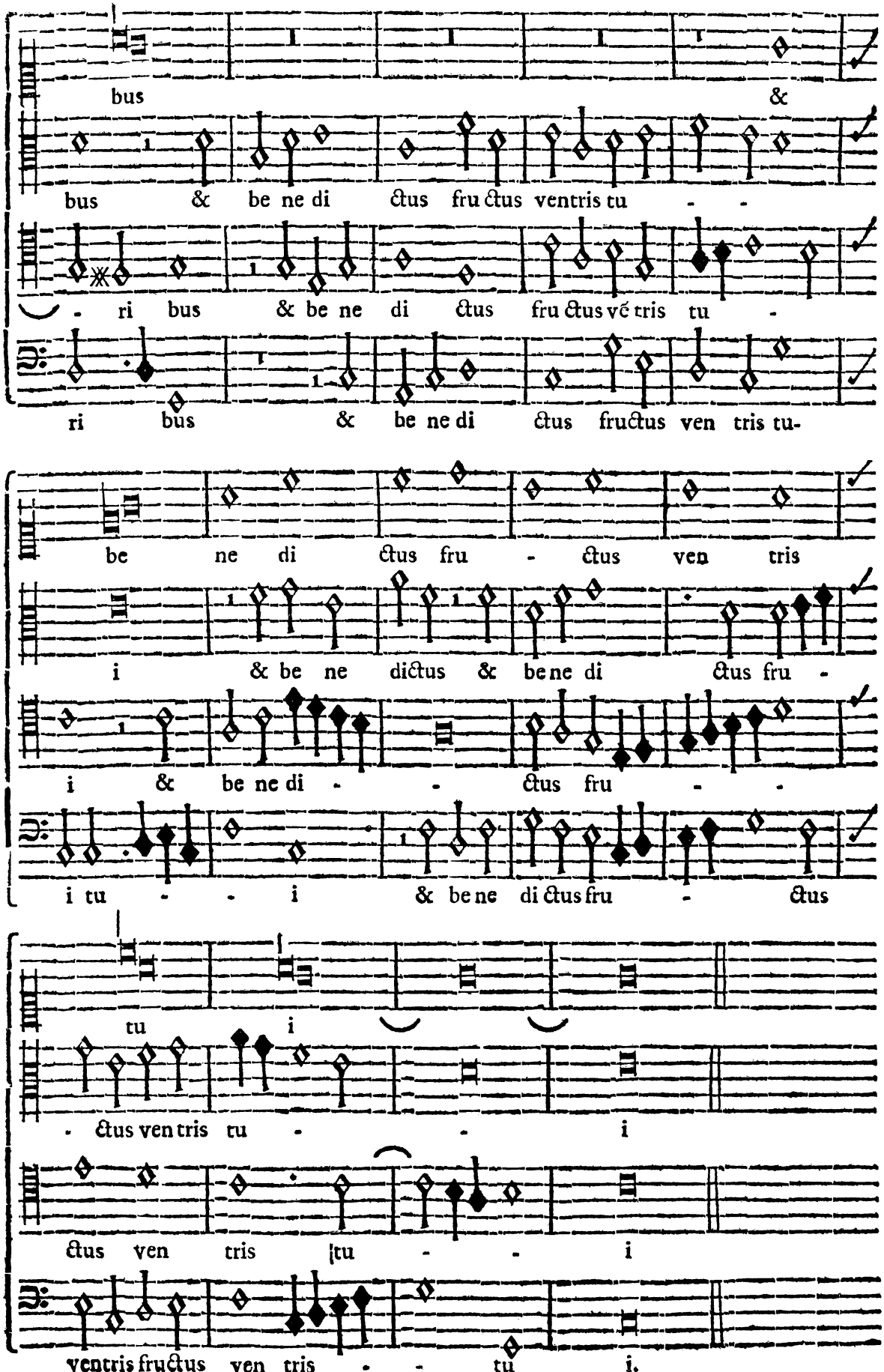



A - ve -
ve - a ve Ma ri - a a ve Ma-
- ve Ma ri a a ve Ma ri a a-
- Ma - ri a a ve Ma ri - - a a ve Ma ri-
Ma ri - a
ri - - a a ve Ma - ri - a gra-
- - ve a ve Ma ri a gra ti a
- a a ve Ma ri a gra - ti a -
gra ti a ple -
- ti a ple - - - - na ple - -
ple na ple - - - - -
ple na gra ti a ple - - - - na


na Do-
na Do - mi nus te-
na Do - mi nus te - cum Do -
Do mi nus te - - - cum Do - mi -
mi nus te - - cum
cum Do mi nus te - cum Do mi nus te cum
- mi nus te cum Do - - mi nus te - -
nus te - cum Do - - mi nus te -
- be -
be ne - di cta tu be ne di cta tu
cum be - ne - di cta tu be ne di cta tu
cum be-


ne di cta tu
- be ne di cta tu be - ne -
be ne . di - - cta tu be -
ne di cta tu - -
- -
di cta be ne - di cta tu - in mu li-
ne di cta tu be - ne di cta tu in mu-
in mu li e -
in mu . - li e -
e - - - ri bus in mu li e - -
li e - ri bus in mu li-
ri - bus in


- ri bus
- - - ri bus -
e ri bus in mu li e ri bus in
mu li e - - ri bus in mu li e -
in
in mu li e ri bus in mu li-
mu li e - - - - i ri bus
- - - - ri bus
mu li e - ri
e - - ri bus in mu li e ri-
in mu li e - ri bus in mu li e - -
in mu li e ri bus in mu li e -


bus &
bus & be ne di ctus fru ctus ventris tu - -
- ri bus & be ne di ctus fru ctus vẽ tris tu -
ri bus & be ne di ctus fructus ven tris tu-
be ne di ctus fru - ctus ven tris
i & be ne dictus & be ne di ctus fru -
i & be ne di - - ctus fru - -
i tu - - i & be ne di ctus fru - ctus
tu i
- ctus ven tris tu - - i
ctus ven tris tu - - i
ventris fructus ven tris - - tu i.

Habes

Habes itaque, Joſephe, Compoſitionis formulam ad Cantûs firmi, ſive Gregoriani obligationem elaboratæ. Si ſubjecta minùs cantabilia, neque tam ſignificativa ſunt, quàm in prioribus Paradigmatibus, Cantûs firmi reſtrictioni attribuito: in quo genere Compoſitionis liberum arbitrium non eſt quæcunque ſubjecta eligere: ſed ea duntaxat, quæ Cantui Chorali annecti poſſunt; præterquàm, quòd plerumque ſubjecta ex ipſo Cantu Gregoriano extracta, vel ad ejus imitationem inſtituta ſint. Verba, ſæpiùs fortè iterata, quàm ſat eſt, Cantûs Choralis tractui, & brevitati, totum tamen Offertorium duraturæ adſcribito. Quamvis ex una parte ejusmodi obligationes haud parùm ornamenti detrahant Compoſitioni, neſcio tamen, quid ex altera Cantûs firmi auditus, blandi, devotionemque ſpirantis adjiciat, auditoresque confeſtim in attentionem rapiat.

Joſeph. Memini, te paulò ante admonuiſſe, ſubjecta ſub ipſam Clauſulam, rarò verò finitâ clauſulâ introducenda; quod contra in hoc concentu conſpicio.

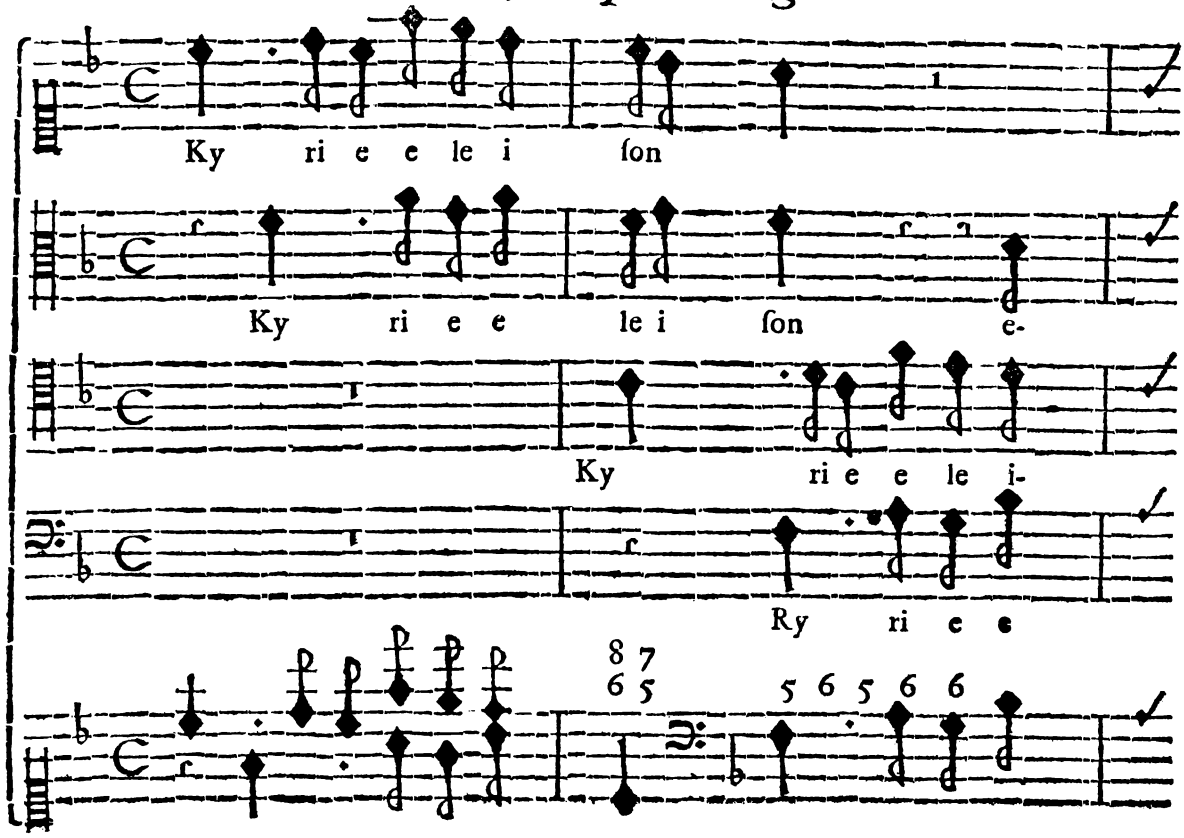
Aloyſ. Et hunc receſſum Cantûs firmi reſtrictioni dandum eſſe ajo: utpote ſubjecta ex ipſius Cantûs Gregoriani fonte hauſta non pro arbitrio ubique innecti poſſunt. Facilè tamen obſervabis motum illum perpetuum (in cujus gratiam hæc regula data eſt) nequaquam interruptum, ſed ad finem usque perductum eſſe. Hæc Paradigmata de ſtylo à Capella absque Organo, & Inſtrumentis ſufficiant: quibus perluſtratis: exacteque perpenſis, aliorum clarorum Auctorum opera majoris artificii conſideranda ad manus accipienda ſunt.

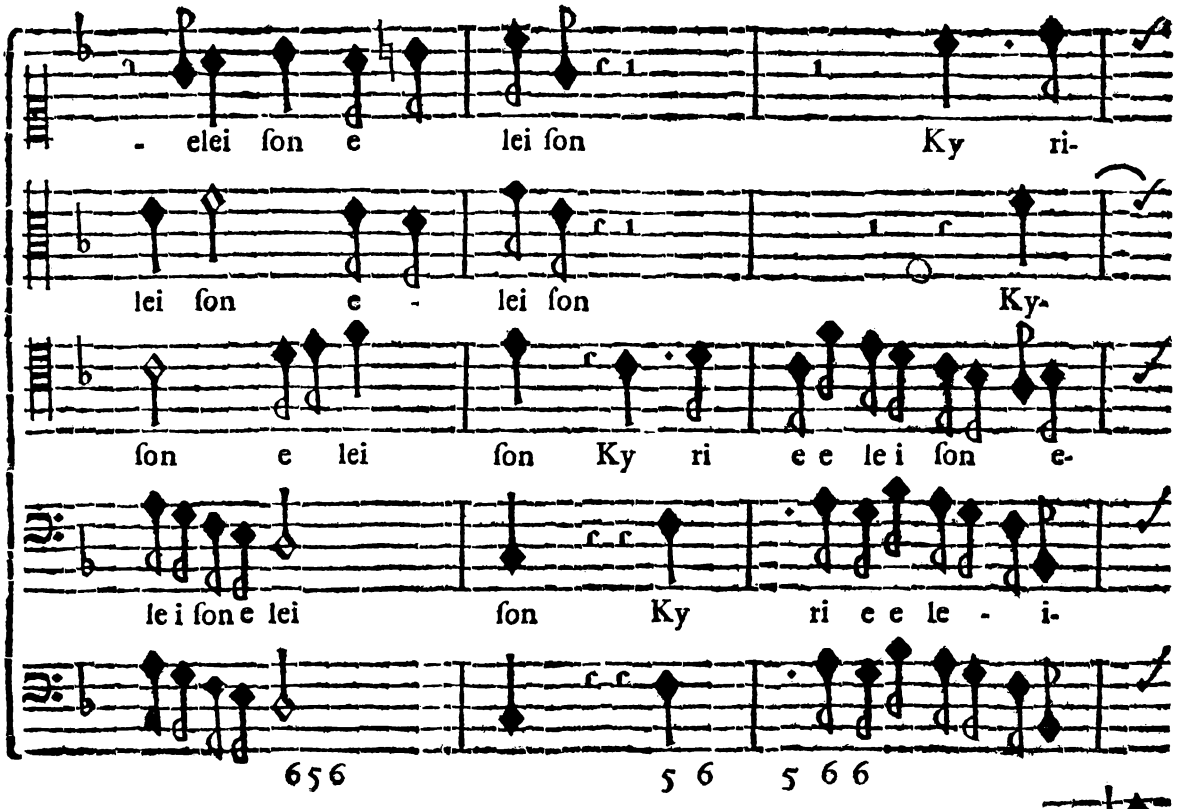
Joſeph. Sed quid obſervandum in componendis ad hunc ſtylum Pſalmis, & Hymnis?

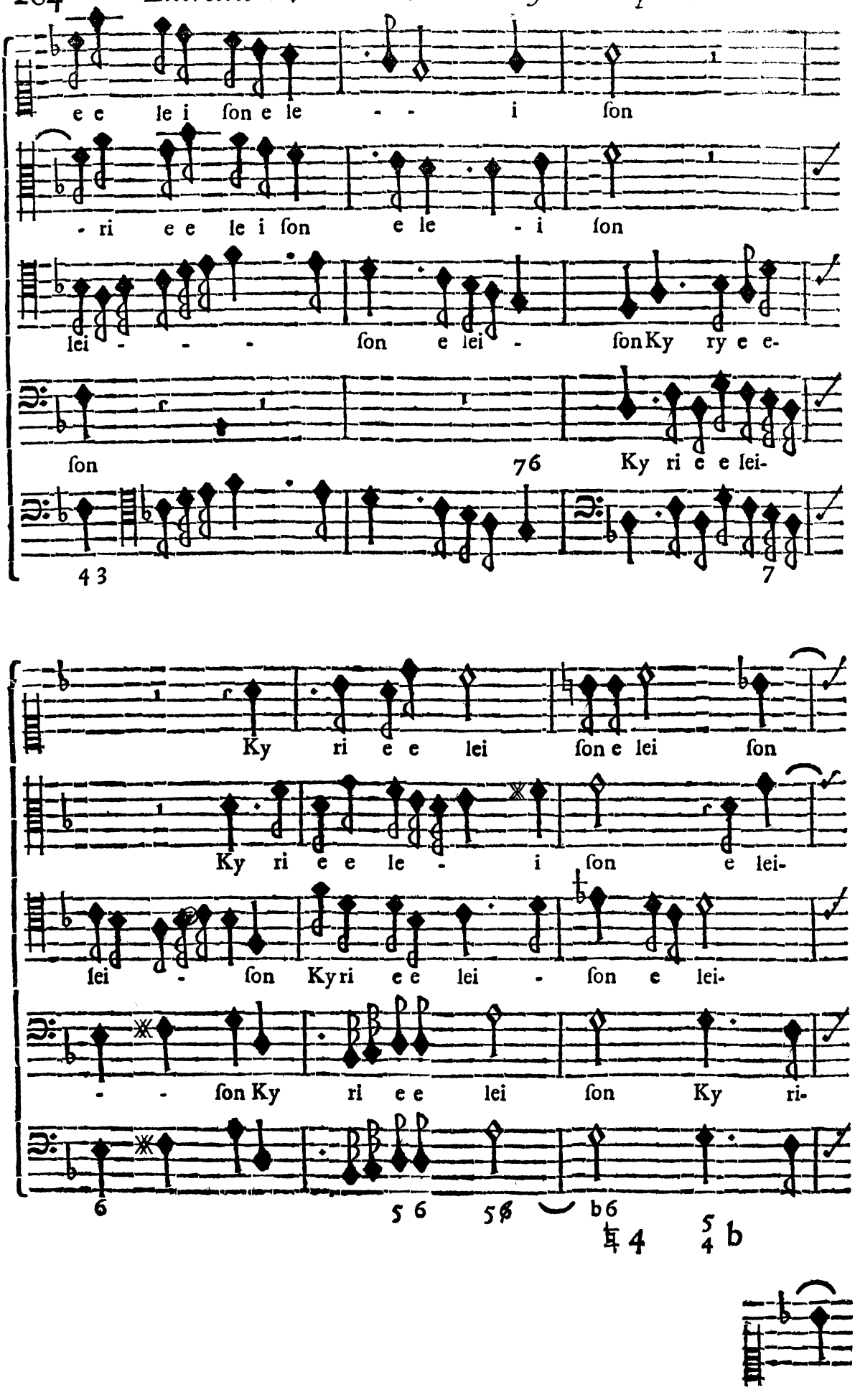
Aloyſ. Nihil peculiare quidem, quàm ut iis, maximè Hymnis, utpote verſificatis Muſicam applices, quæ nonnihil cantilenam ſapiat: ut adeò operæ pretium non ſit, peculiare quid de iis tradere. Pergamus itaque ad ſtylum à Capella, Organo, aliisque inſtrumentis inſtructum; qui majori, & modulandi, & canendi, vagandique gaudet libertate. Exemplo tibi ſit *Kyrie* ex Miſſa mea *in Fletu ſolatium* nuncupata.

Tutti,

Tutti, un poco allegro.






e e le i ſon e le - - i ſon
- ri e e le i ſon e le - i ſon
lei - - - ſon e lei - ſon Ky ry e e-
ſon 76 Ky ri e e lei-
Ky ri e e lei ſon e lei ſon
Ky ri e e le - i ſon e lei-
ſei - ſon Kyri e e lei - ſon e lei-
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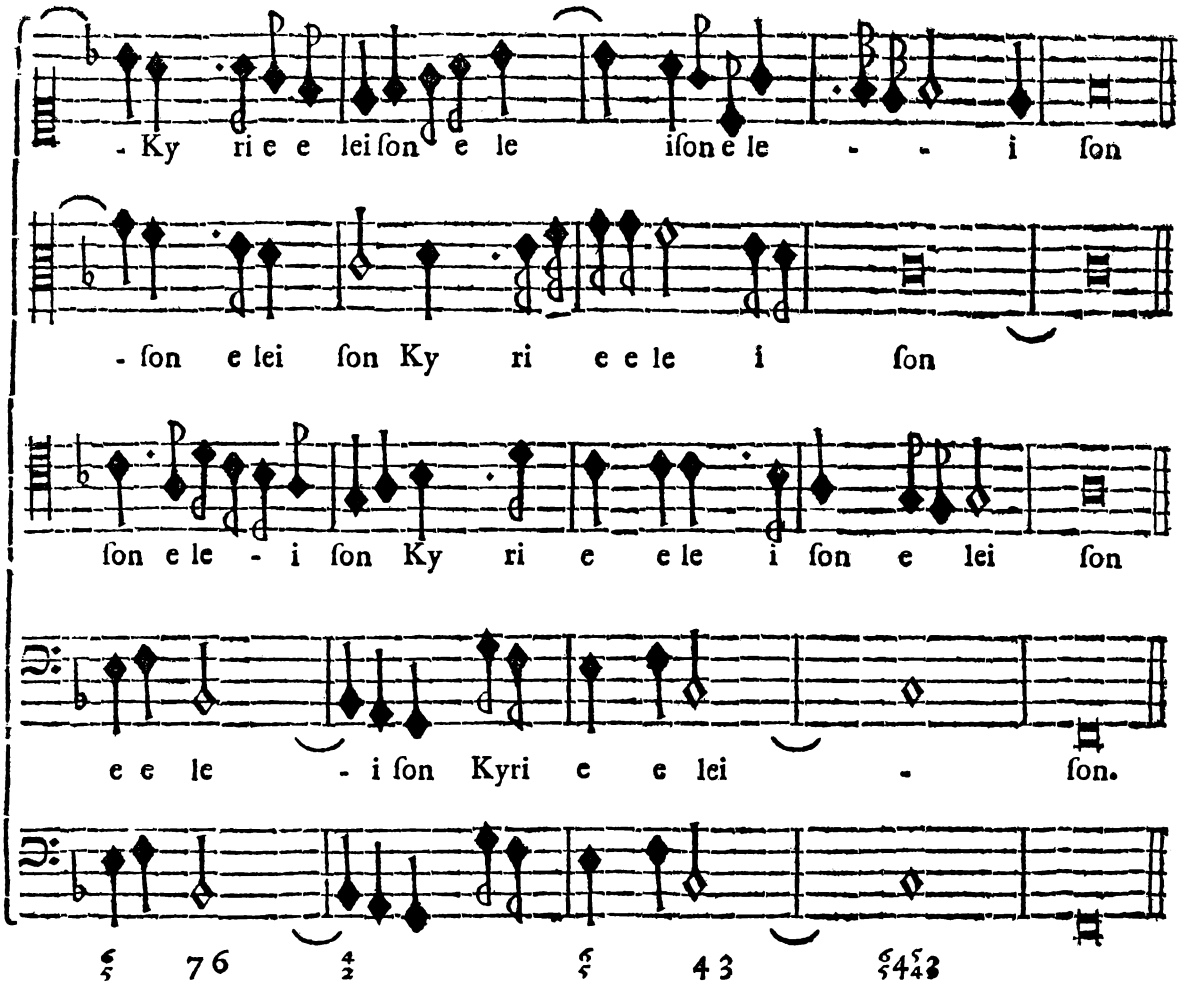
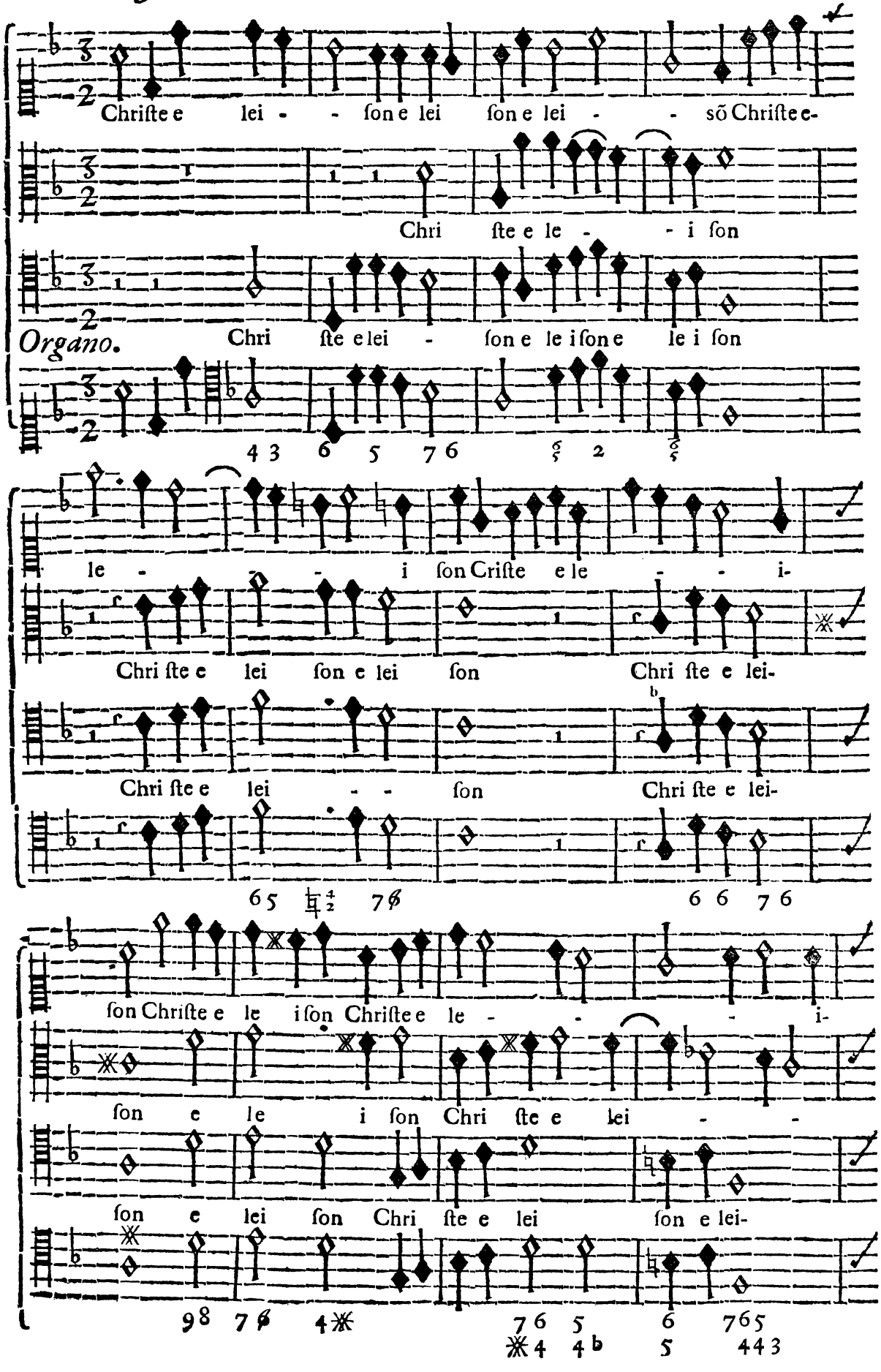


Perpende imprimis, Joſephe, naturalem concinnumque partium canendi modum; quarum una alteri, quamvis arcto vinculo unitæ, minimè impedimento eſt. Obſerva prætereà modulationem non adeò vulgarem, ac naturaliter in Modos affines influentem: & partes opportuno tempore quieſcentes, ne Compoſitio ſuperfluâ, & inutili partium implicaturâ infarciatur; & quo modo his omnibus obſervatis, nihil tamen Harmoniæ plenitudini decedat. Quum autem etiam in Tricinio hujusmodi ſtylus adhiberi poſſit: (quo ego non rarò, nec infeliciter uſus ſum) *Chriſte* quoque hujus Miſſæ trium vocum in exemplum hîc apponam.

à 3. Tutti.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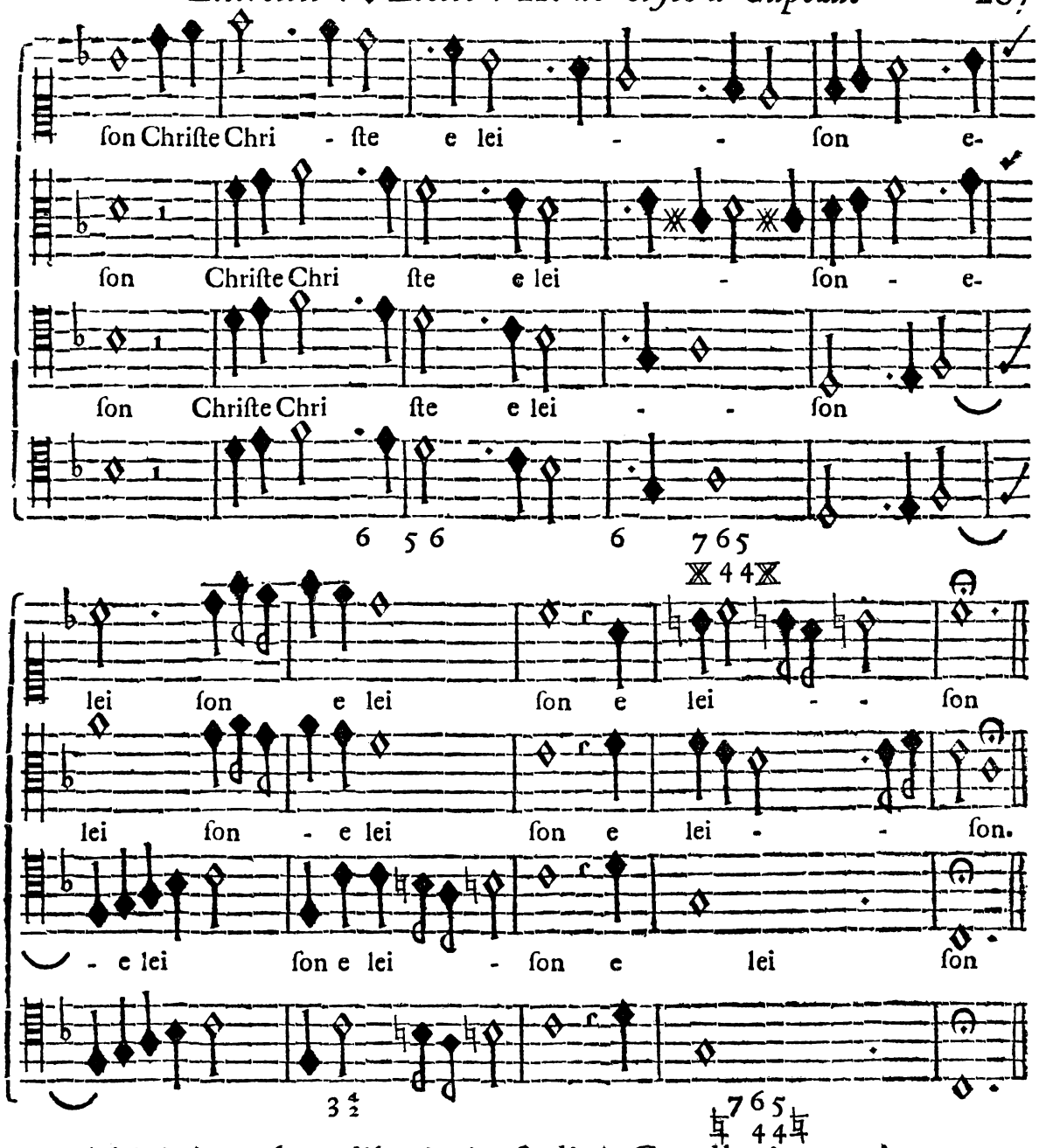
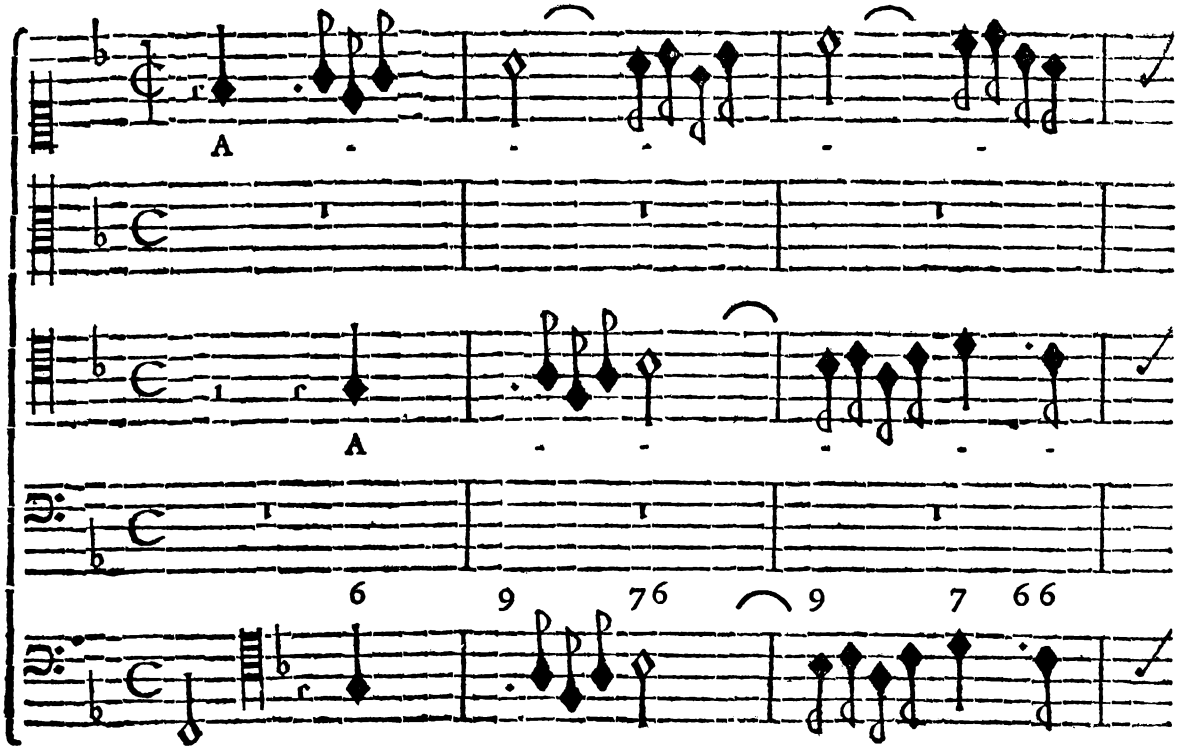
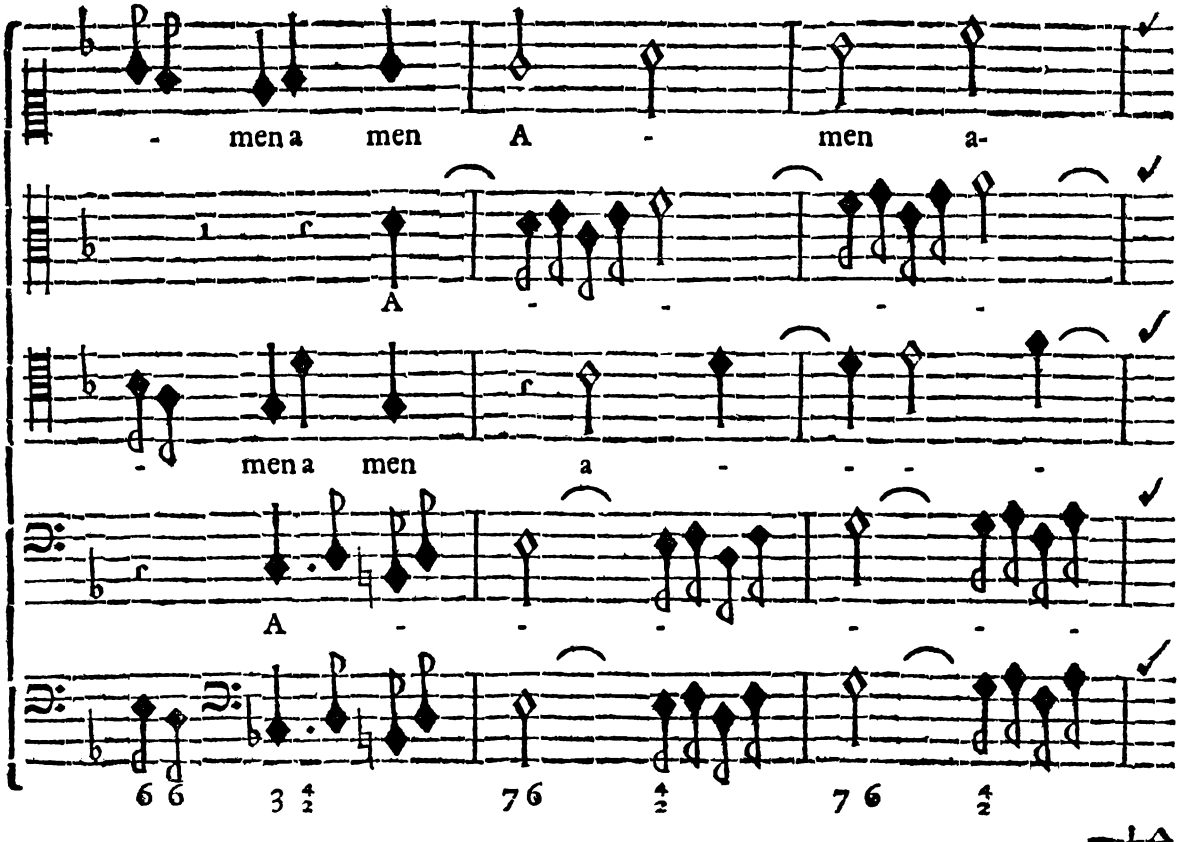
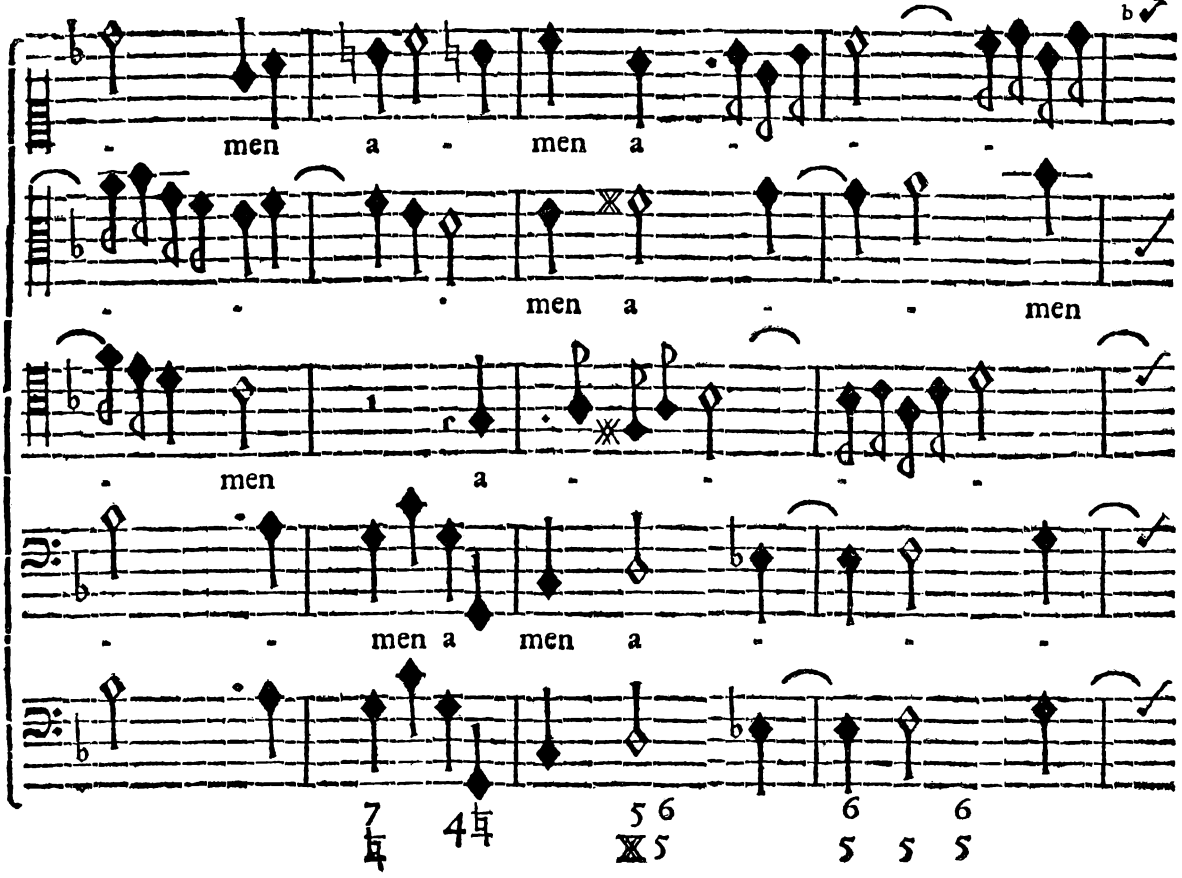


Tricinium hoc liberioris ſtyli à Capella in gratiam modulationis, ac imitationis potiùs factum eſt, quàm ad alicujus ſubjecti, nisì in principio, obligationem: ubi poſt Clauſulam, & parum quietis nova ſemper phantaſia introducta, à cæteris partibus imitando excepta haud ingratam auribus exhibet melodiam: eò magìs perceptibilem, quòd partes plerumque per motum obliquum ſe ſequentes gradiantur. Verùm cavendum eſt, ne Compoſitio ſub ejusmodi proportione concitatiori menſurâ decantetur. Et quia ſtylus iſte præcedenti à Capella absque Organo in gravitate Eccleſiaſtica proximè accedit, magisque moderno tempore uſu receptus eſt, haud abs re erit, unum adhuc exemplum tibi conſiderandum proponere: *Amen*, nempe ex Miſſa mea: *Credo in unum Deum.*

Tutti, preſto moderato.



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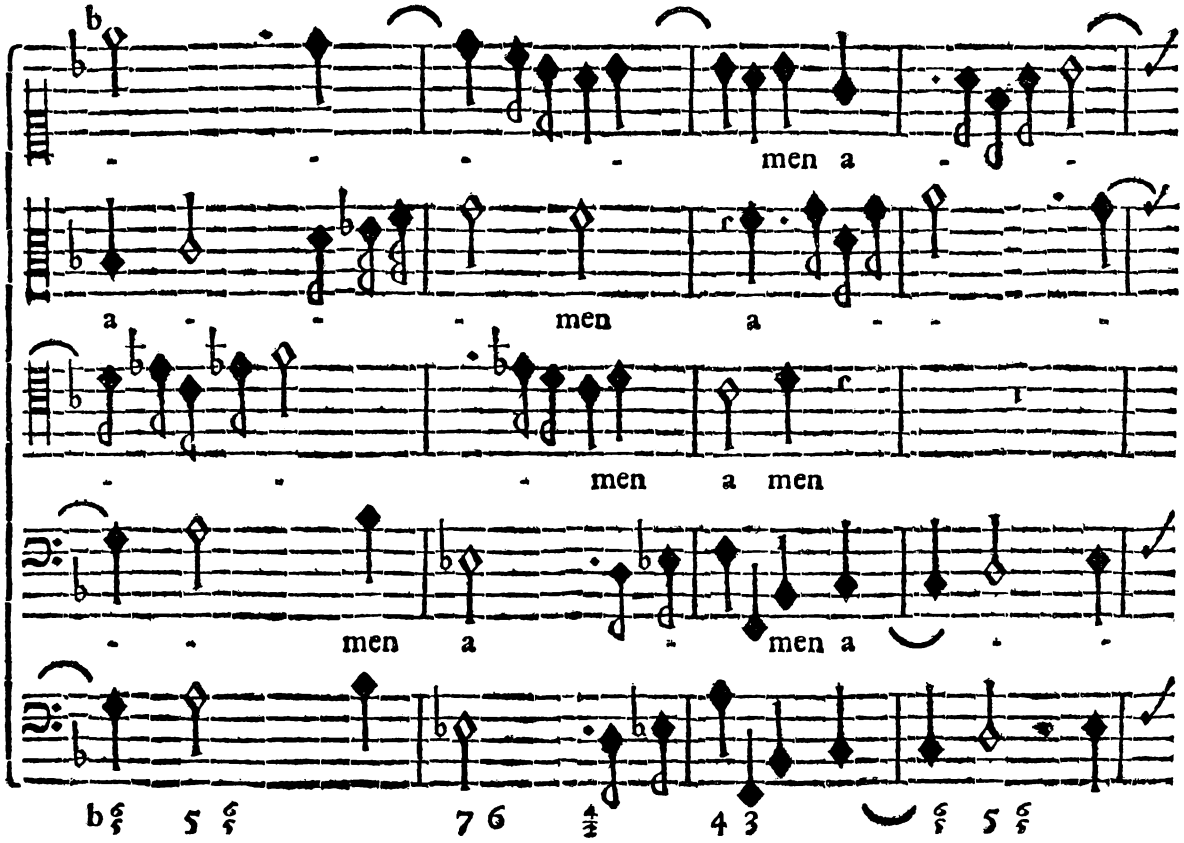
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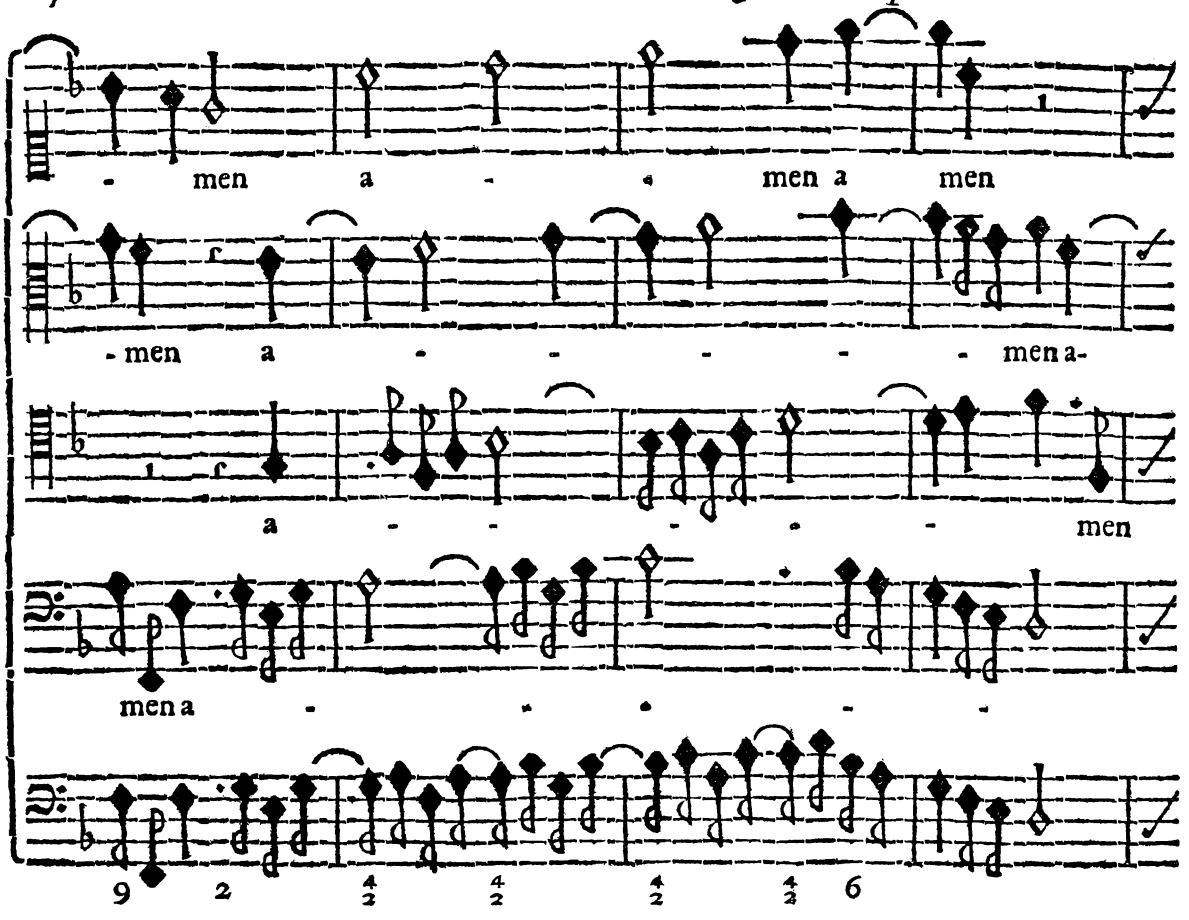
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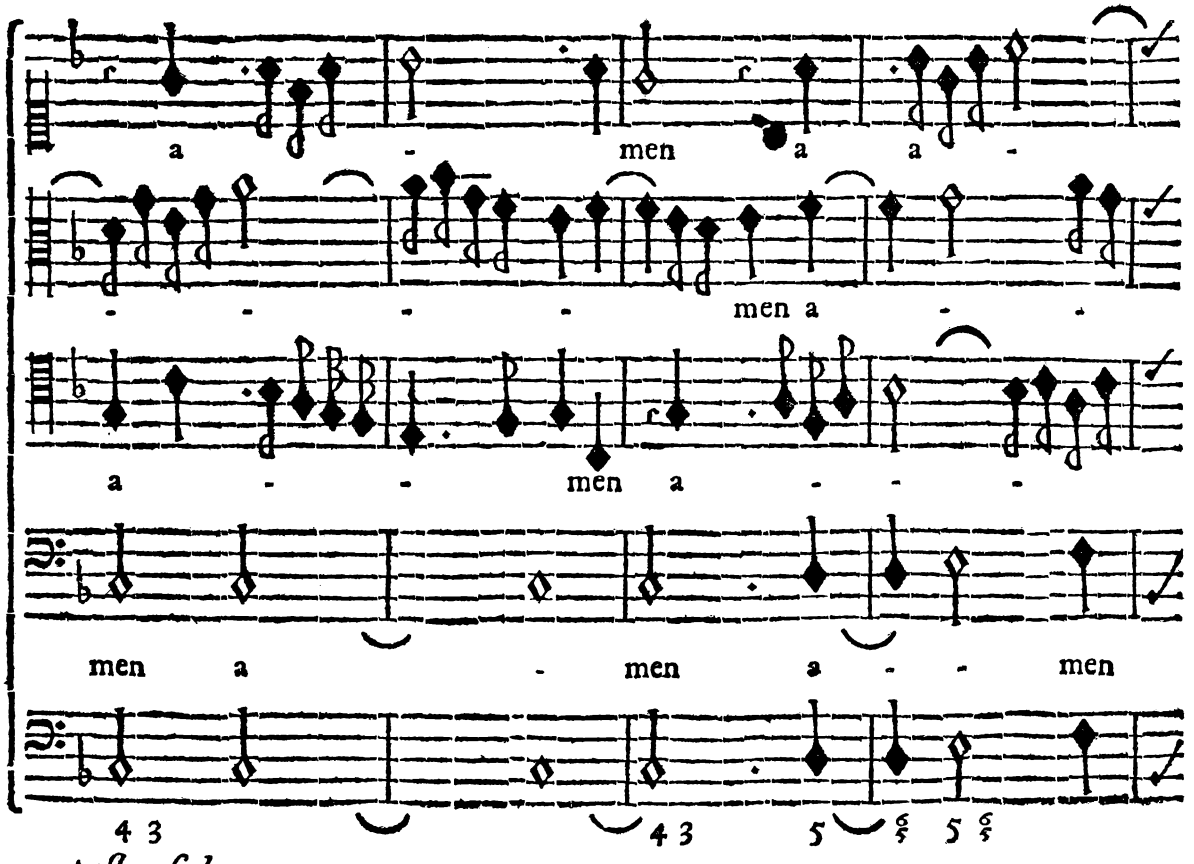
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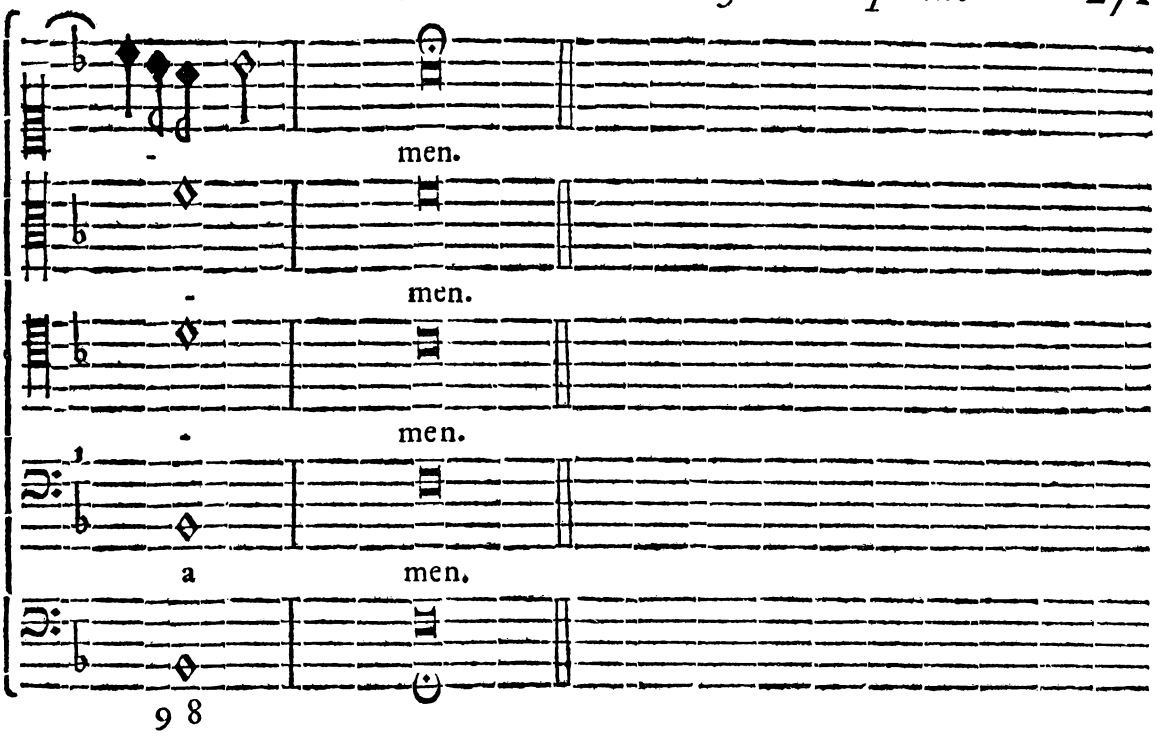
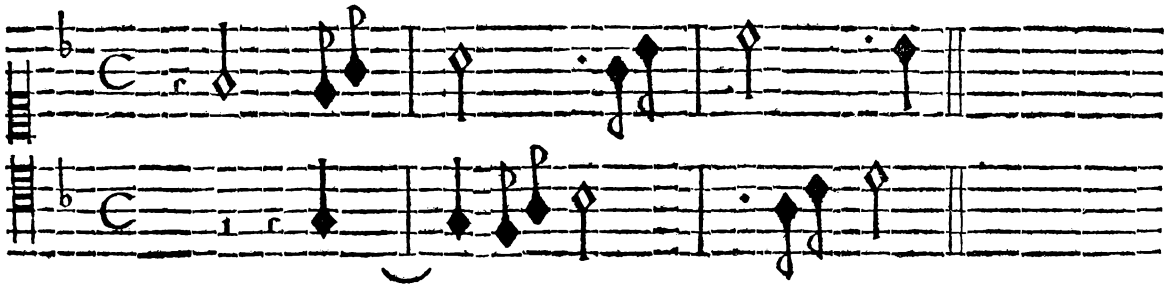


Conſidera, Joſephe, partium cum ſubjecto, & rectâ Concordantiarum ratione, perpetuaque diſſonantiarum catenâ colligatum inceſſum, ac modulationem, etſi naturalem, & facilem, minimè tamen ordinariam. Perpende præterea partium conjunctionem, cui maxima Harmoniæ vis ineſt; atque nunquam interruptum motum ad finem usque perductum.

Joſeph. Omnia, quæ memoras, perſpicio, & miror: verùm videntur diſſonantiæ hoc in concentu contra prohibitionem tuam aſcendendo reſolvi.

Aloyſ. Quod tu Joſephe hîc tangis, id etiam ab excellenti quodam Muſico circa hoc *Amen* objectum mihi eſt: non animadvertente Notam illam, nempe fuſam poſt diſſonantiam aſcendentem, figuram eſſe variationis; & in gratiam motûs, & melioris Cantûs adjectam fuiſſe. Vide ſubſtantiam.

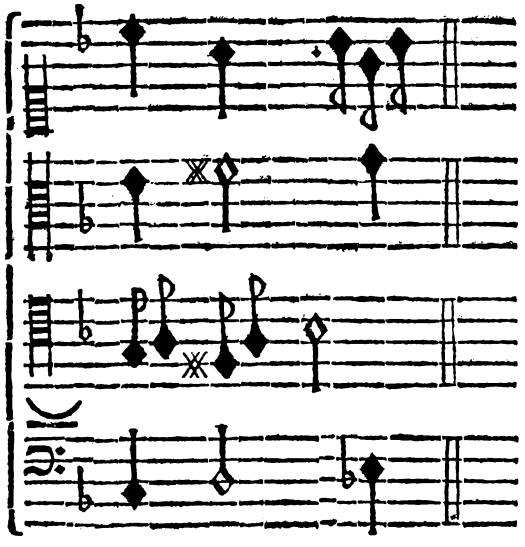


Joſeph. Faſtidio mihi eſt rei tam claræ inadvertentia: ideoque variationis Figurarum dignoſcendarum ante decretum judicium meum, majorem deinceps curam adhibebo.

Unum adhuc dubium, veniâ tuâ Magiſter, proponam.

Aloyſ. Effare.

Joſeph. Memini, te prohibuiſſe, ne Dieſes accidentaliter adhibitæ duplicentur. Et in hujus *Amen* tactu nono Dieſim in Alto poſitam, in Tenore duplicatam conſpicio. E. G.



Aloyſ. Dixi certè. Quia Dieſis ex ſe magnam vim, & nonnihil aſperitatis habens, duplicata cæteras partes fortitudine ſuperat, æquabilitatemque Harmoniæ tollit. Valet itaque prohibitio, ubi Dieſis duplicatio multùm moratur. Illa verò Tenoris Nota Dieſi ſignata tam parvi valoris eſt, ut inconveniens, quod aliàs ex longiore mora reſultaturum eſſet, tanti momenti non ſit, cur propterea texturæ concinnus ordo, quem & modulatio, & ſubjectum requirit, intermittatur.

Joſeph. Quum in hoc ſtylo inſtrumenta quoque cooperatores ſint, quid de illis agendum? Haud ignoro, Tubas ductiles cum Alto, & Tenore in Uniſono conſonare ſolitas eſſe: ſed quid Fidibus tribuendum?

Aloyſ. Et primis, & ſecundis Fidibus in hoc ſtylo à Capella cum Cantu in Uniſono incedendum eſſe affirmo.

Joſeph. Audio tamen, conſpicioque non rarò Fides in Compoſitionibus aliud quid ludentes.

Aloyſ. Ità eſt. Sed quid faciunt? Saltus improportionatos, inconcinnos, nullam habentes cantabilitatem: ità, ut ſuſque, deque impropriè vagantes, Harmoniam, in cujus ſupplementum inducuntur, magis confundant, quàm promoveant. Etenim ſi Quatricinium juxta artis præcepta perfectum eſt, nullum quintæ parti ſpatium ſupereſſe poteſt ſubjecto introducendo. Quod idem de Tricinio intellige. Quod reliquum eſt, totum in peſſima canendi ratione conſiſtit.

Joſeph. Quid ſi primæ Fides, ùt plurimis mos eſt, in Octava cum Alto conſonarent?

Aloyſ. Si duplicatio vocum adjunctâ Tubâ ductili tanta ſit, ut vim habeat Octavarum conſecutionem cooperiendi, tolerari poteſt: ſi ob paucitatem vocum Octavæ auditu percipiun-

cipiuntur, certè ruſticum ritum ſordent : quam ob rem tutius tibi conſilium capiendum cenſeo, ambas Fides Cantui conjungendo. Quod attinet ad cæteras Miſſæ partes, & Offertoria, Pſalmos, & Hymnos &c. pro textûs varietate, ùt antè dictum eſt, Muſica dirigenda eſt, cum majori tamen licentia latiùs evagandi, quàm in ſtylo ſinè Organo.

Joſeph. Quid obſervandum Compoſitori pluribus ſubjectis compoſitionem inſtructuro ?

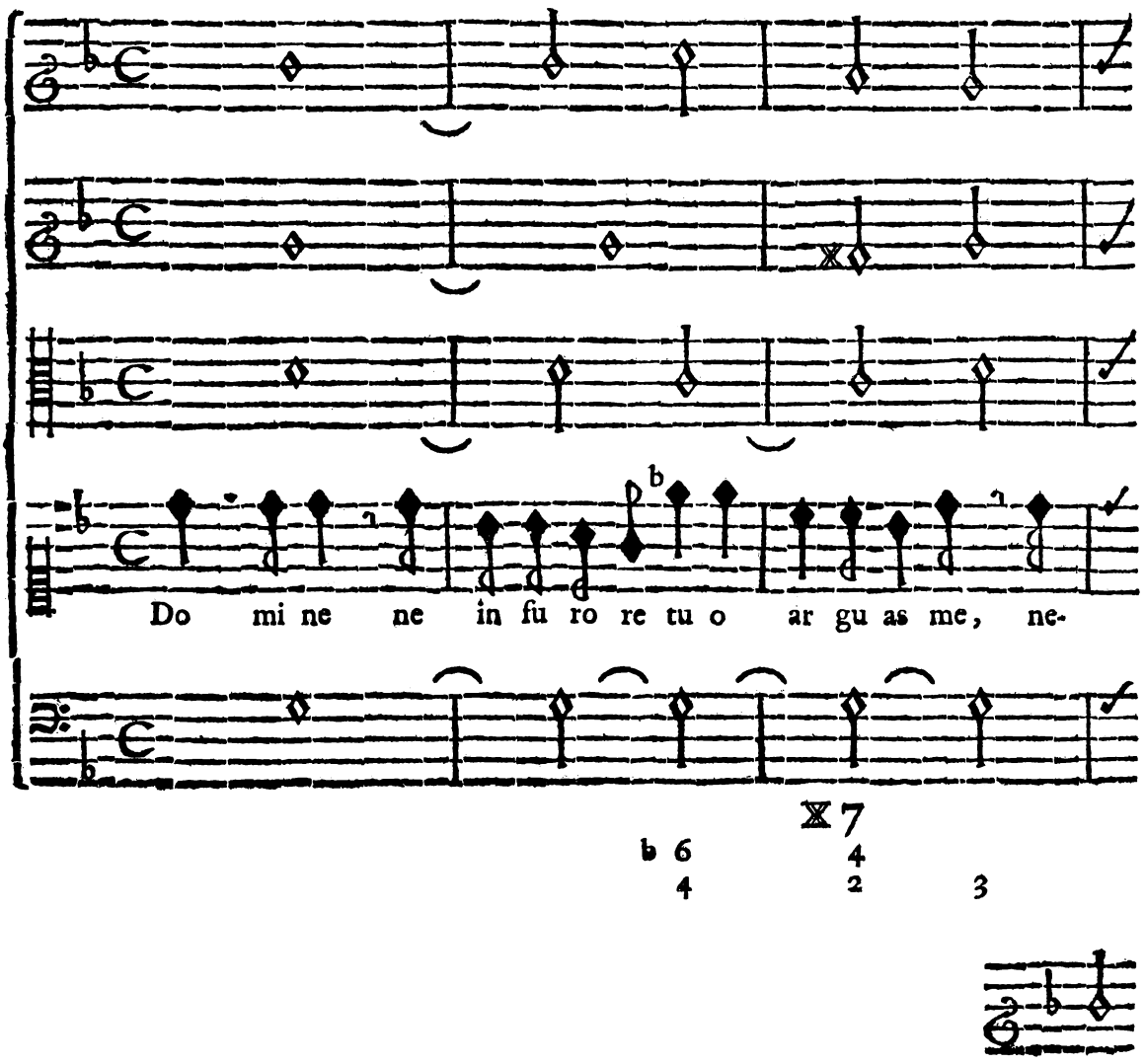
Aloyſ. Quod attinet ad Muſicam, id auxilio Contrapuncti duplicis efficiendum eſſe, ſuprà demonſtratum eſt. Cæterùm cavendum, præterquam ſubjecta figurarum valore diſtincta, textui apta, & expreſſiva eſſe debeant, ne periodi contrariam inter ſe ſignificationem habentes, conjungantur : ùt V. G. *Crucifixus*, & *Reſurrexit* ; unde ſenſuum implicatio, & confuſio naſceretur : quod permagnâ judicii attentione vitandum eſt. Nunc pergamus ad diſſerendum

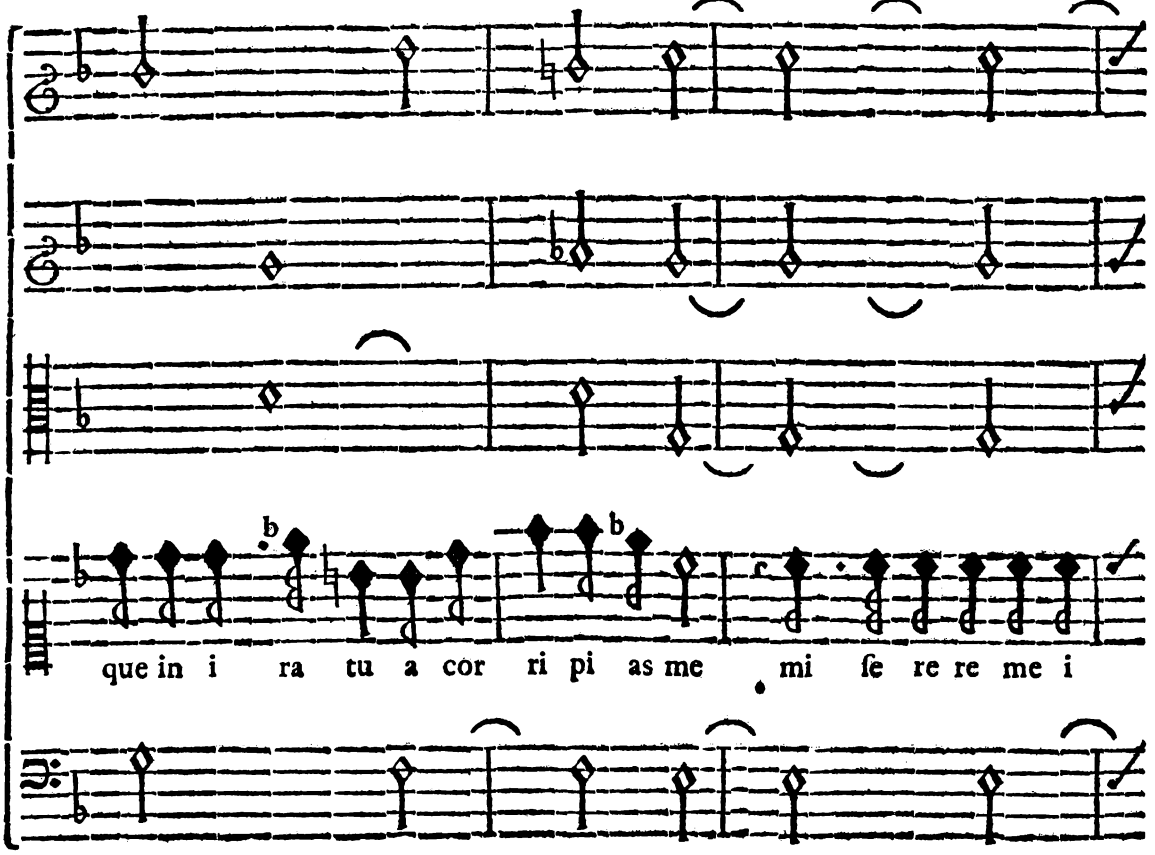
De Stylo mixto.

PEr ſtylum mixtum intelligo Compoſitionem modò unâ, duabus, tribus, etiam pluribus vocibus, immixtis Inſtrumentis concertantem, modò pleno Choro inſtructam, quæ potiſſimùm in Eccleſiis hodie in uſu eſt. Unde quia communis, & frequentiſſimè auditur, multùm de eo diſſerere, & exemplis illuſtrare, operæ pretium eſſe non exiſtimo. Nisì ut moneam te, Joſephe, ne obliviſcaris Muſicæ Eccleſiaſticæ finis, & ſcopi : eſſe nempe devotionis excitandæ, cultûsque Divini rationem : ne ſtylum hunc cum theatrali, & ſaltatorio, more multorum confundas. Contrà etiam, ne opinione Muſicæ ſacræ aſſumendis ideis ſterilibus, nullumque ſuccum habentibus, in faſtidioſam intres moroſitatem, tœdium potiùs, quàm devotionem parituram : ſed cura tibi ſit concentûs auditu grati, & in animos Auditorum cum oblectamento influentis. Ità denique memor omnium, quæ per longum curſum in admonitionem hucuſque dicta ſunt, Compoſitionem inſtitues, ut meritoria ſit apud Deum, & laude non careat apud homines.

De Stylo recitativo.

STylus recitativus aliud non eſt, quàm ſermo Muſicæ modulis expreſſus, ſive Oratoria elocutio. Quemadmodum enim Declamator pro vario Orationis genere, variè quoque vocem flectit, modò incitando, modò remittendo, modò extollendo, modò deprimendo, ejus habitum affectûs induere ſtudet, quem animo exprimere concepit : idem Compoſitori Muſices, pro textûs varietate faciendum eſt. In recitativo ſermone quotidiano finitimo, Muſica voce aliquantùm remiſſâ inſtruenda eſt. In contentione vox acris nonnunquam vociferanti ſimilis adhibeatur, cum crebra Baſſi mutatione. Textui dignitatem ſpiranti, Muſica gravitate plena, rarâ Baſſi mutatione applicetur, quæ maximè ſtylo Eccleſiaſtico convenit, qui non rarò adhibitis inſtrumentis uſurpatur. E. G.

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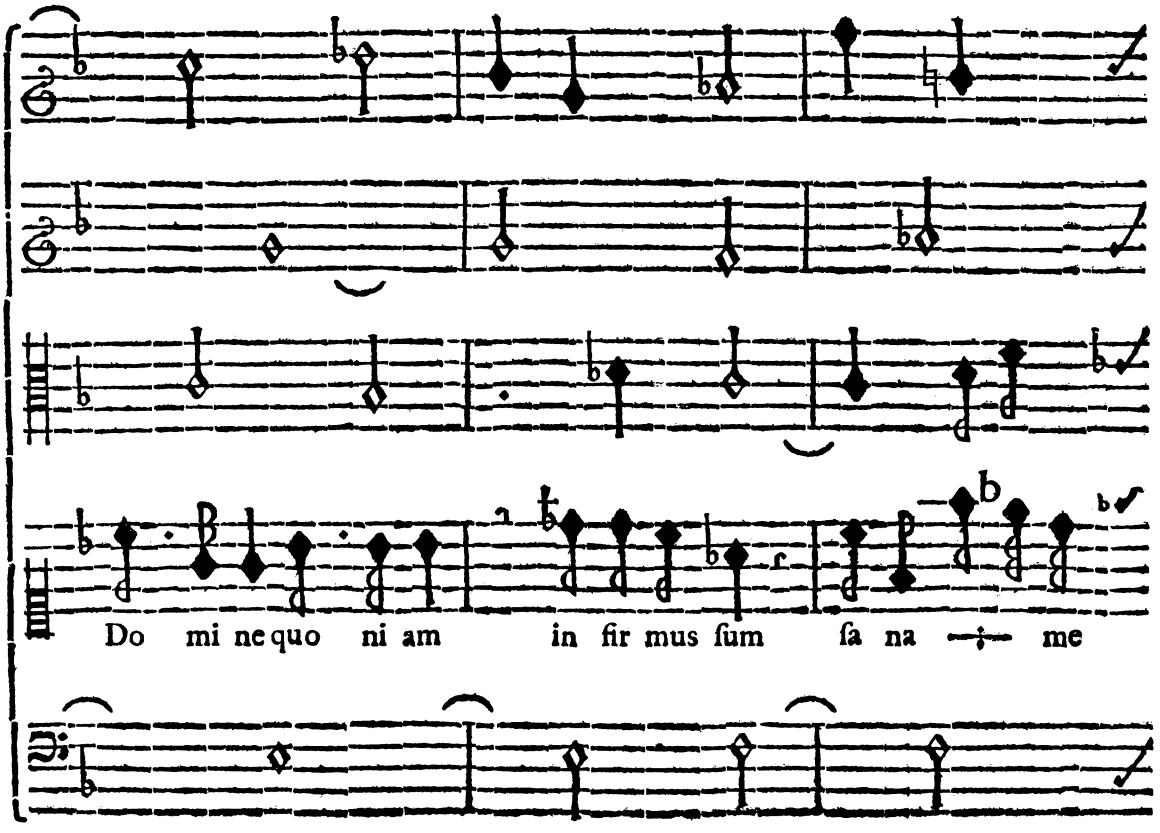
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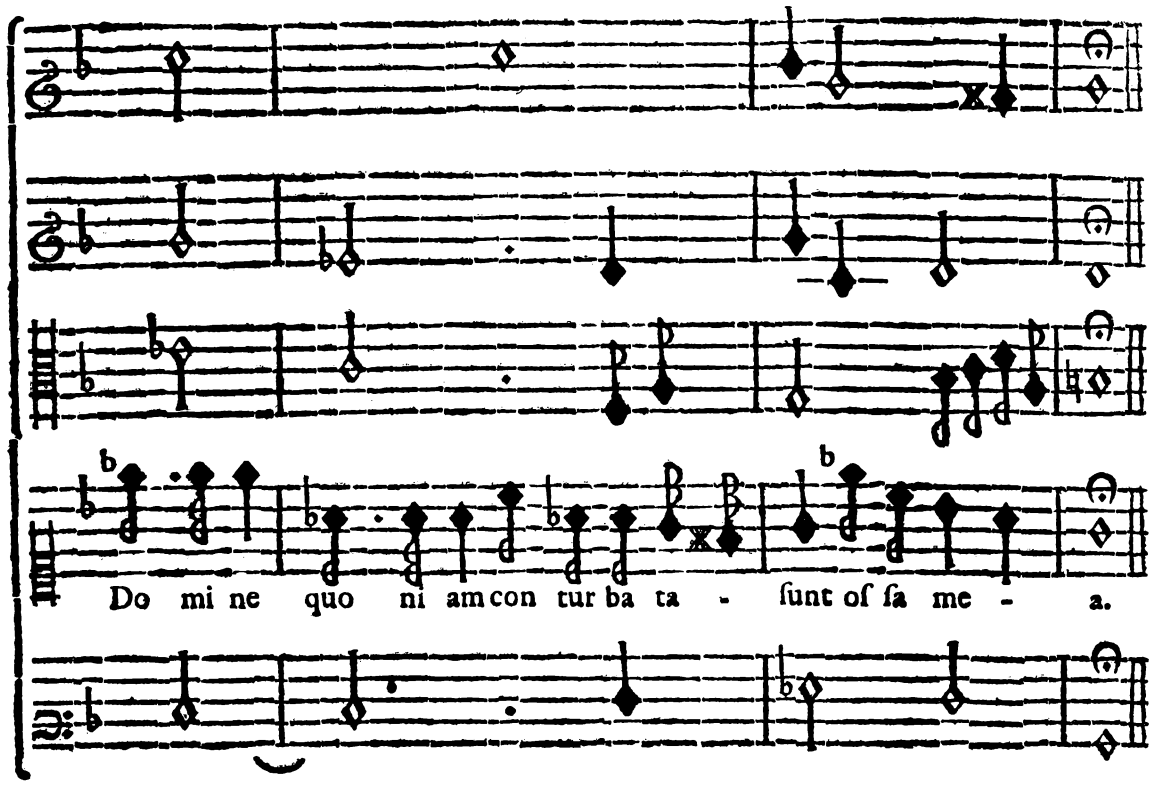


Joſeph. Quid conſpicio? Apparet, Inſtrumentorum concordantiam maximè in diſſonantiarum Hypotheſibus omnino de Contrapuncti regulis recedere.

Aloyſ. Hanc aberrationem Recitativi naturæ concedendam ajo, in quo, quia Baſſus non eo modo movetur, quo diſſonantiæ reſolvi ſolitæ ſunt, neque tractatio conſueto modo evenire poteſt. Deinde in hoc ſtylo non tam juſta concordantiæ, quàm ſenſuum expreſſionis ratio attenditur, in cujus gratiam introductus eſt. Hoc fermè modo, vel paulò alio pro textûs varietate, Recitativum inſtitui poteſt, ubi oratione ſupplici affectum noſtrum erga Deum effundimus. Quod attinet ad Muſicam profanam, nempe Cameralem, & Theatralem, quia finis diverſus, etiam aliter fieri debere ratio docet.

Inſtituitur itaque Muſica profana animos Auditorum recreandi, inque diverſos affectus diſtrahendi causâ: ſunt autem affectus recitativo exprimendi fermè ſequentes: Iracundiæ, Commiſerationis, Metûs, Vis, Moleſtiæ, Voluptatis & Amoris.

Iracundia exprimatur genere vocis incitatæ, in acutum tendentis, & ſi vehementior erit, cum quodam clamore, voce præruptâ expreſſo: quod minutioribus Notarum figuris ſemper fermè in acutum aſcendentibus, ac crebrâ Baſſi mutatione

tione efficitur. In qua re plurimùm intereſt attendere ad conditionem perſonæ iratæ. Si enim Rex eſt: nullatenus abibit in vociferationem muliebrem: ſed ſervatâ Majeſtatis dignitate, Regiâ gravitate indignationem ſuam manifeſtabit: cujus ratio in omnibus aliis etiam affectibus habenda eſt.

Commiſeratio exigit vocem flebilem nonnunquam interruptam, quæ figuris largioribus, iisque crebriùs diſſonantiis, manente Baſſo per longius temporis ſpatium in eodem loco, exprimi videtur.

Metus poſtulat vocem demiſſam, hæſitantem.

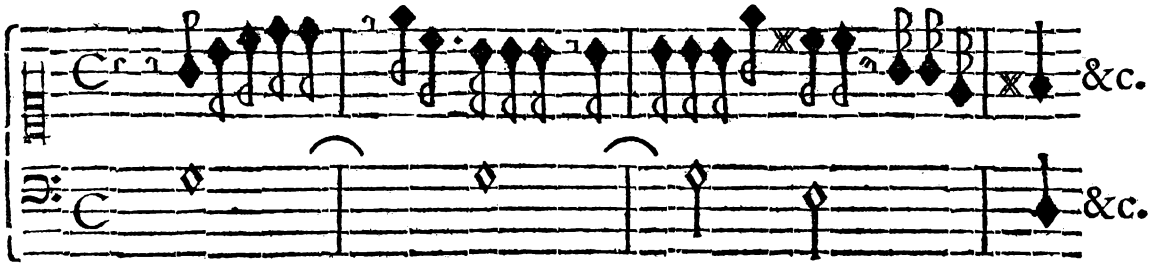
Vis, voce vehementi, atque intensâ, & quadam gravitate firmatâ exhibetur.

Voluptas utitur genere vocis effuſæ, lenis tamen, & remiſſæ.

Amoris affectus, voce blandâ, tenerâ, & affectuosâ exprimitur. Quum autem amorem haud rarò cæteri quoque affectus concomitentur, eorum etiam vel maximè ratio habenda eſt.

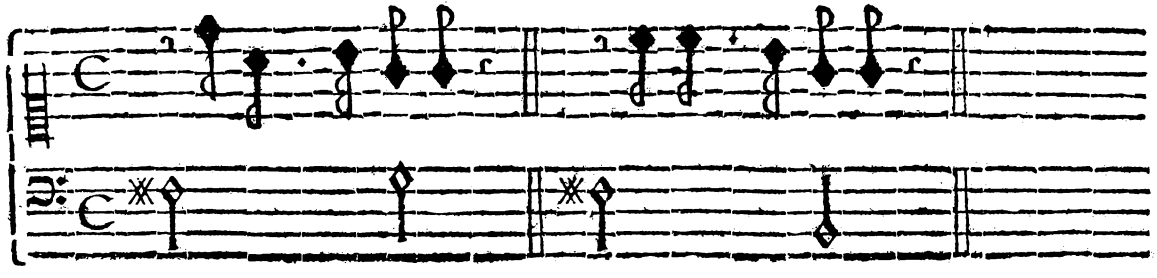
Sunt præterea partes Orationis ſequentes exactè obſervandæ: Comma, Colon, Semicolon, Punctum, Signum Interrogationis, Admirationis, Parentheſis: quibus ſingulis fermè peculiaris deſinentia tribuenda eſt.

Si Comma deſinentiam deſiderat, fiet ſequenti modo. E. G.

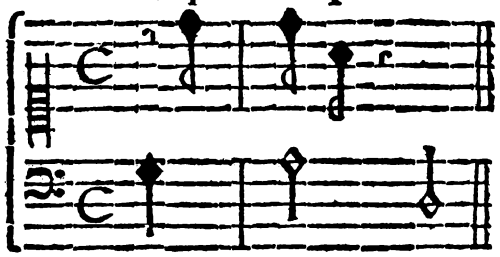


Pari quaſi Muſicâ Semicolon notatur. Comma perſæpè ſinè abruptione continuatur: ut ſi textûs ſententia cum quadam præcipitantia depromi poſtulat.

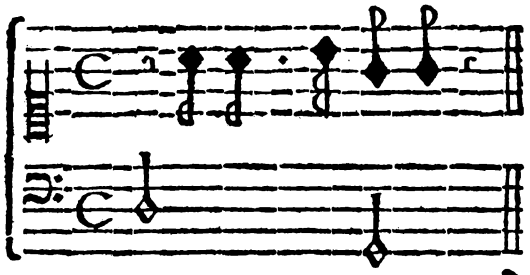
Colon fermè ſequenti modo deſinit.



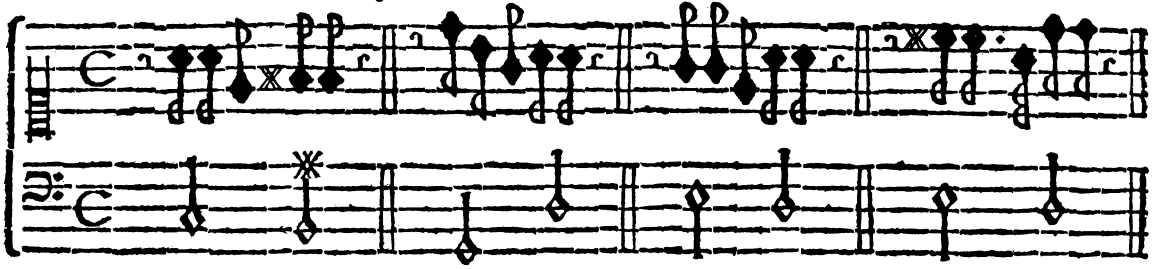
Eodem modo Punctum notatur, ſi periodus, & ſententia quidem finita, verùm nihilominus de eadem re ſermo continuatur : ſi autem alia prorsùs Oratio introducitur, clauſula formalis, plerumque tamen truncata adhibenda eſt. E. G.



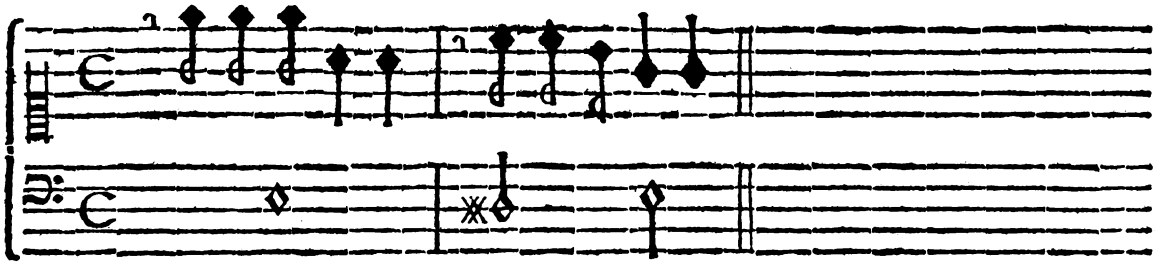
Si autem finienda ſit, ſequenti modo inſtitui debet.



Signum Interrogationis pro varia Orationis ſententia variè etiam exprimitur. E. G.



Signum Admirationis, vel Exclamationis fermè ſequenti modo indicatur.



Periodus Parentheſi ſeparata, quâ plerumque Oratio ad Auditorium duntaxat dirigi fingitur, ne à cæteris Actoribus percipiatur, remiſſiore voce depromenda eſt. Verùm hæc omnia judicio, uſu, & Operum probatorum Auctorum aſpectu magìs, quàm Præceptis addiſcuntur.

Joſeph. Hæc itaque de Recitativo. Quale das Præceptum de Ariis, ùt vulgò dicimus, componendis ?

Aloyſ. Quid certi de Muſica arbitraria ſtatuerem, quæ fermè luſtrali mutationi ſubjecta eſt ? Quod novitatis ſtudium quidem nequaquam reprehendo ; ſed maximis extollo laudibus. Etenim, ſi homo mediocris ætatis habitu ante quin-

quinquaginta, vel ſexaginta annos uſitato, hodie incederet, certè irridendi periculo ſe objiceret. Ità quoque Muſica tempori accommodanda eſt. Verùm nondum Sartor utcunque in novitatis ſtudium effuſus, in conſpectum meum venit, neque de eo loqui audivi, qui tunicæ manicas femori, aut genibus applicuiſſet: nec unquam Architectus tam ſtolidus repertus eſt, qui fundamentum ædificii faſtigio impoſuiſſet. Quod paſſim in Muſica, non abſque intelligentis dolore, & artis dedecore videmus, audimusque: ubi naturæ, artisque Præceptis inverſis fundamentum de loco proprio extruſum, in altum cogitur, depreſſis cæteris partibus, non habitâ fundamenti ratione. Quam ob rem ſtudebis tu quidem, Joſephe, ſuo tempore, omnium virium contentione novitati, & inventioni; nullatenus proſternendo regulas artis, quæ naturam imitatur, & perficit; minimè autem deſtruit.

His itaque, Joſephe, aſſiduâ exercitatione in habitum, facilitatemque redactis, nihil tibi defuturum ſpero ad præclari Compoſitoris famam adipiſcendam.

Joſeph. Videris mihi venerande Magiſter, Operi finem impoſiturus?

Aloyſ. Ità ſanè. Non animadvertis torporem, & languorem imminentis infirmitatis meæ, nempe Podagræ ſolitos prænuncios? Scis prætereâ, me & annis, & quaſi nunquam intermittente ſiniſtrâ valetudine ità jam fractum eſſe, ut ſi me morbus ſolitâ acrimoniâ ſuâ invaderet, & more ſuo per ſex Menſium ſpatium teneret, haud vanus animum incedat timor, ne hac vice eluctari non poſſem. Ideo ne Opuſculum, præter cæteras imperfectiones, etiam fine careat, hiſce finem impono.

Joſeph. Ergo nihil trades de plurium vocum Compoſitione?

Aloyſ. Animus mihi certè fuit, & tractatum de plurium vocum Compoſitione huic ipſi Operi inſerendi: verùm interruptus, ùt vides, valetudine, & jam lectulo affixus, deinceps id præſtabo, peculiarem Tractatum edendo, ſi Deo Ter Optimo, & Maximo vitam prolongare, viresque concedere viſum fuerit: cujus beneficio reliqua ſcitu reſtantia ſinè viva Magiſtri voce poteris edoceri. Interim vellem tibi perſuaſum eſſe, cui perfecti Quatricinii perficiendi poteſtas eſt, ad plurium partium Compoſitionem viam jam ſtratam eſſe: creſcente enim vocum copiâ, de regularum rigore nonnihil remittitur. Vale, & Deum pro me ora.

FINIS.

ERRATA.

PAginâ 12. lineâ 7. pro Seſquialtera, legendum Seſquitertia.
P. 22. lin. 19. pro Modus. leg. Nodus.
P. 27. Capite 20. lin. 3. pro Quartæ Minoris, leg. Quartæ.
P. 30. poſt lin. 3. locò numeri 8., debet eſſe num. 4.
P. 30. lin. 7. pro ſuperoctodecim partiens, leg. ſupernovemdecim partiens.
P. 31. lin. 15. pro ſuperbipartiens 5., leg. ſupertripartiens 5.
P. 31. lin. 20. pro ſuperoctodecim partiens, leg. ſupernovemdecim partiens.
P. 34. lin. 31. pro lætiſſimæ, leg. latiſſimè.
P. 37. lin. 7. ſemel tantùm leg. Mi. Fa.
P. 41. in exemplo motûs contrarii Nota penultima ſuperioris partis poſita in D., debet exiſtere in A. acuto.
P. 57. in 1. exemplo Nota finalis Cantûs locò Tertiæ Uniſonum habere debet.
P. 59. in 2. exemplo, pro malè, leg. bene.
P. 60. in 2. exemplo, Cantu firmo, Nota finalis locò Tertiæ, Uniſonum habere debet, quod idem intelligendum eſt de Nota finali in ultimo exemplo hujus paginæ.
P. 62. in 2. exemplo, Cantu firmo, Nota finalis locò Tertiæ habeat Uniſonum.
P. 66. in 1. exemplo, parte Contrapuncti, 4. tactu ultima Nota in C. poſita, exiſtentiam in A. habere debet.
P. 81. Lectione 1 Exercitii 2. lin. 3., pro Tertiæ, leg. Quartæ.
P. 90. lin. 12. pro Semitoni, leg. Semitonii.
P. 96. lin. penult. pro Tenorum, leg. Tonorum.
P. 98. in Baſſo ultimi exempli Nota 15. in D. poſita, in C. ſitum habeat.
P. 99. lin. 14. pro exerciſatio, leg. exercitatio.
P. 99. lin. 9. Exercitii 2. Lect. 3. leg. de hac Specie.
P. 100. in 1. exempli parte Contrapuncti Nota 4. A. debet eſſe G.
P. 109. lin. 4. pro Tenorum, leg. Tonorum.
P. 111. in 2. exempli Alto, pro dimidii, tactus integri pauſa poſita eſſe debet.
P. 123. lin. 3. pro penultimam, leg. penultimum tactum.
P. 126. in Cantu exempli 2. Nota 1. in F. poſita, debet eſſe A.
P. 130. in 1. exempli parte Tenoris tactu 5. Nota 1., nempe minima, dematur.
P. 138. in 1. tactu Tenoris locò integri, dimidii tactûs pauſa intelligatur.
P. 150. in exemplo Modi E. lin. ultimâ Cantûs Nota 12., locò A. leg. B. ♮
P. 151. in ſecundi exempli Alto ultima Nota debet eſſe B.
P. 154. in Exercitii 5. Lect. 3. lin. 22., leg. eadem ratio clauſularum.
P. 160. in 1. tactu Cantûs, pro Semiminimis intelligantur Fuſæ.
P. 165. in exemplo Modi G. parte Alti Nota 10. loco B., D. habeat.
P. 169. lin. 6. pro admittatur leg. adimatur.
P. 177. lin. antepenult. pro ſubducere, leg. ſubjicere.
P. 178. in 1. exempli parte Tenoris Nota 11., locò E. D. eſſe debet.
P. 184. lin. 3. infrà numeros, pro diverſionem, leg. inverſionem.
P. 199. in ultimi exempli parte Tenoris Nota 5. locò B. G. eſſe debet, & ibidem Nota 15. loco G. B. habeat.
P. 215. in exempli parte Alti Nota 2. in A. poſita, ſitum in D. habere debet.
P. 217. Nota 2. Baſſi pro D. C. habere debet.
P. 230. lin. 7. pro voluntas, leg. volutans.
P. 230. lin. 16. leg. reſtringentis ratio hodie habenda.
P. 232. lin. 7. pro aſpernandus, leg. aſpernandas.
P. 232. lin. 1. infrà exemplum 2. leg. regularia, & irregularia.
P. 234. in Cantu ultimi exempli penult. Nota ſit Croma.
P. 237. in Cantu 1. Violini tactûs 2. Nota 4. Croma ſimplex: & Nota 5. ejusdem tactûs locò C. B. eſſe debet.
P. 239. lin. 6. de Guſtu, poſt verb. ſenſu, adjunge, cuique rei.
P. 240. lin. penult pro Ahrſis, leg. Artis.
P. 251. in Alto 1. Str. tactu 7. primum D. omittatur.
P. 257. in 1. Str. Nota 4. Alti locò F. E. habere debet.
P. 258. in 1. Str. Tenoris, Nota 2. locò F. A. eſſe debet.
P. 260. in 3. Str. Cantûs, Nota 2. locò A. B. habeat.
P. 263. in 1. Str. Alti Nota 4. locò A. B. habeat; & Nota ſequens locò F. A. habere debet.
P. 264. in 1. Str. Alti, tactûs 2. Nota 3. locò D. F. ſit.
P. 264. in 2. Str. Alti, tactûs 3. ſuſpirium ſemiminimam valens, Fuſam ſimplicem valere debet.
P. 265. in penult. tactu Alti, locò brevis, ſemibrevis intelligatur.
P. 266. in 1. Str. Cantûs, tactûs 3. ultima Nota locò C. A. eſſe debet.
P. 267. in ult. Str. Cantûs tactu 1. poſt D. Nota ſemiminima in E. adjungatur.
P. 269. in Str. 2. Alti, tactûs 3. Nota 3. locò D. E. habeat.
P. 270. in Str. 1. Baſſi, tactûs 1. Nota 1. locò A. F. habere debet.
P. 270. In Str. 2. Alti. tactûs 1. Nota 1. locò D. F. habeat.
P. 274. Cantûs tertius tactus ſic habere debet

