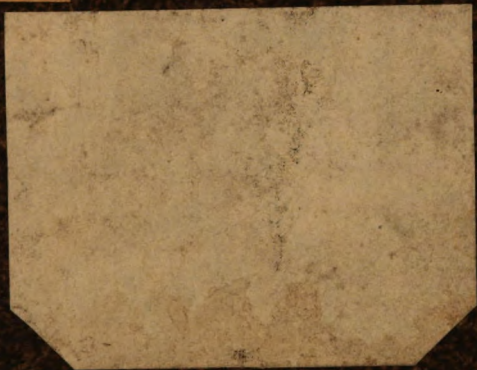


Mus. Th.

1018



Mrs. Jh.

1018

Faber, Heinz







**OMPEN-**  
**DIOLVM MUSICAE**  
**PRO INCIPIENTIBVS,**

212.

**PER MAGISTRVM HEN-**  
**RICVM FABRVM CONSCRI-**  
**PTVM, AC NVNC DENO-**  
cum additione alterius

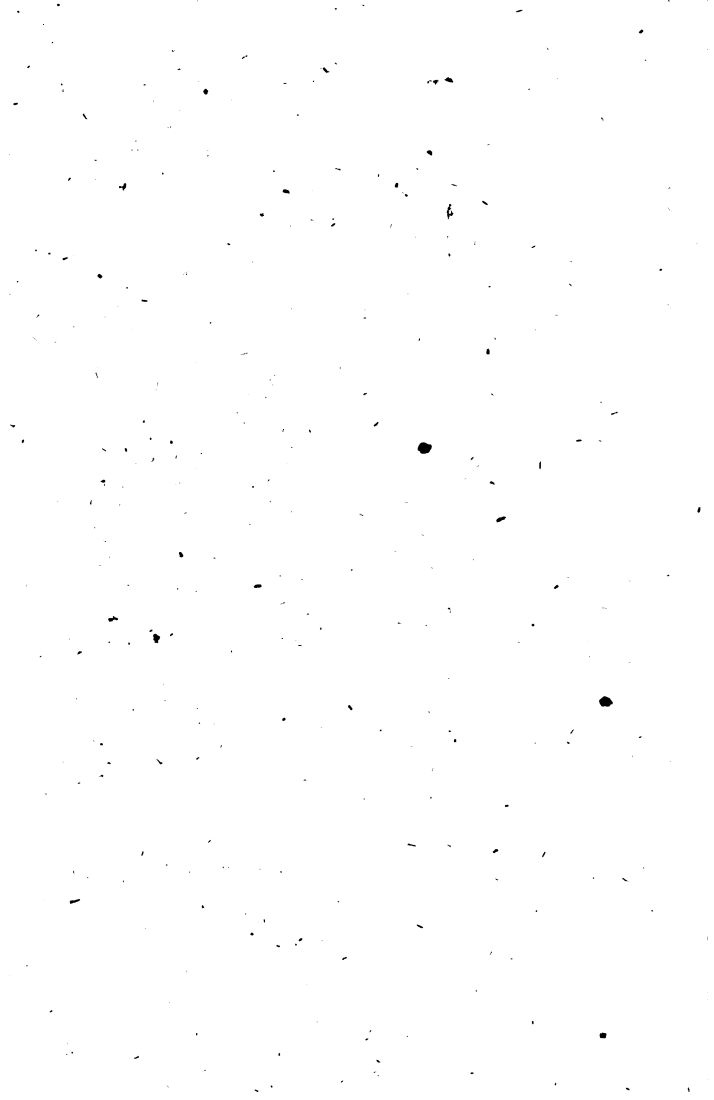
**Compendioli res**  
**cognitum,**

BIBLIOTHECA  
REGIA  
MONACENSIS.



**Impressum Noribergæ apud**  
**Vlricum Neuberum.**

**M. D. LXIX.**



# OPTIMAE SPEI PVERIS

MARTINO, NICOLAO ET

Iosue Medleris, Clarissimi & Do-

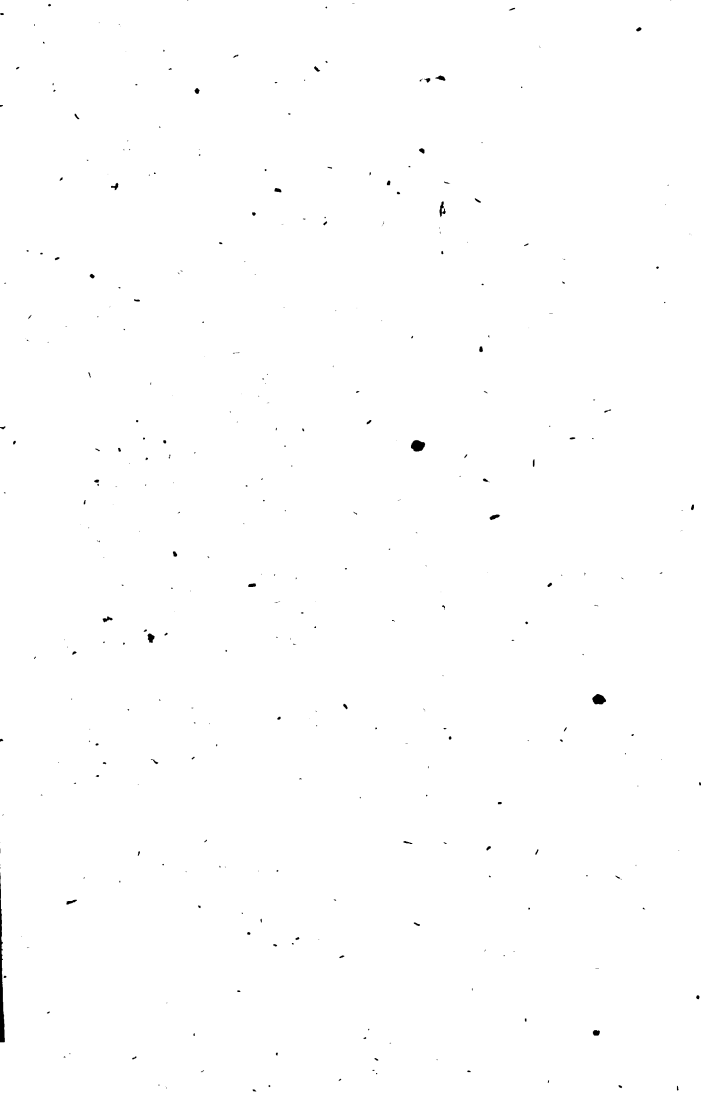
ctissimi uiri Doctoris Nicolai

Medleri filij. M. Hen-

ricus Faber salu-

tem dicit.

**R**ecte admonet Horatius in arte Poëtica de præcep-  
tis, qualia esse debeant, cū inquit: Quicquid præci-  
pies esto breuis, ut cito dicta percipiant animi dociles, te-  
neantq; fideles. Quod maximè in pueris iam artium radia-  
ces primoribus labris degustantibus obseruandum existia-  
mo. Nam ut infirma ipsorum ingenia, præceptionū nimis  
prolixitate obruuntur: Ita ulcissim multum ea adiuuari  
experientia docet, quando prima principia nudè & bre-  
uiter fuerint proposita. Hæc enim, quum sæpissimè prop-  
ter breuitatem possint repeti, melius discuntur, & tenas-  
cius deinde inhaerent memoriæ. Adde quod puerilis illa  
etas profectum exigium in aliquo studio sentiens, ualde  
delectetur, & quasi calcari addito, ad maiora tantò ala-  
crius pergat, Quare, ut pueri nostræ fidei commisi, in in-  
ferioribus clasibus (maioribus enim hæc præcepta copia-  
sius tradi necesse est) ad Musicæ studium inuitarentur,  
operæ præcium me facturum putauī, si usitatissima quæq;  
canendi præcepta, eorum captui accommodata congere-  
rem. Hanc autem meam operam, uobis optimi pueri ina-  
scribo, ut uos quoq; adhorter ad studia, quæ feliciter ina-  
cepistis. Deus optimus maximus ea fortunet, atq; ad Reip-  
ublicæ, & Ecclesiæ utilitatem gubernet. Bene ualete.  
Brunsvige 4. Calendas Augusti. M. D. XLVIII.





# OPTIMAE SPEI PVERIS

MARTINO, NICOLAO ET

Iosue Medleris, Clarissimi & Do-

ctissimi uiri Doctoris Nicolai

Medleri filij. M. Hen-

ricus Faber salu-

tem dicit.

**R**ecte admonet Horatius in arte Poëtica de præcep-  
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neantq; fideles. Quod maxime in pueris iam artium radice-  
ces primoribus labris degustantibus obseruandum existima-  
mo. Nam ut infirma ipsorum ingenia, præceptionū nimis  
prolixitate obruuntur: Ita ulcissim multum ea adiuuari  
experientia docet, quando prima principia nudè & bre-  
uiter fuerint proposita. Hæc enim, quum sepiissime prop-  
ter breuitatem possint repeti, melius discuntur, & tenas  
eius deinde inherent memoria. Adde quod puerilis illa  
ætas profectum exigium in aliquo studio sentiens, ualde  
delectetur, & quasi calcari addito, ad maiora tantò alac-  
rius pergat. Quare, ut pueri nostræ fidei commisi, in in-  
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scribo, ut uos quoq; adhorter ad studia, quæ feliciter in-  
cepistis. Deus optimus maximus ea fortunet, atq; ad Reip-  
publicæ, & Ecclesiæ utilitatem gubernet. Bene ualete.  
Brunswige 4. Calendæ Augusti. M. D. XLVIII.

**Quid est Musica?**  
*Est bene canendi scientia.*

**Quotuplex est Musica?**  
*Duplex.* { *Choralis &*  
*Figuralis.*

**Quid est Musica Choralis?**

*Que simplicem & uniformam in suis notis seruat  
mensuram.*

**Quid est Musica Figuralis?**

*Que diversam figurarum quantitatem, iuxta varia  
prescripta signa exprimit.*

**Quot sunt præcipua capita, quibus  
tyro opus habet?**

*Quinq;* { *Clavis,*  
*Vox,*  
*Cantus,*  
*Mutatio &*  
*Figura.*

**Primum**

# PRIMUM CAPUT DE CLAVIBVS.

Quid est clavis ?

Est uocis formande index.

Quot sunt clauēs ?

Viginti, Atque ex sequenti figura, que uulgo Scala dicitur, patent,

Et sunt triplīces.

|                    |    |     |     |    |    |
|--------------------|----|-----|-----|----|----|
| } <b>Geminatae</b> | cc | la  |     |    |    |
|                    | dd | la  | sol |    |    |
|                    | cc |     | fa  |    |    |
|                    | bb | fa  | mi  |    |    |
|                    | aa | la  | mi  | re |    |
|                    | g  | sol | re  | ut |    |
|                    | f  | fa  | ut  |    |    |
|                    | e  | la  | mi  |    |    |
|                    | d  | la  | sol | re |    |
|                    | c  | sol | fa  | ut |    |
|                    | b  | fa  | mi  | re |    |
|                    | a  | la  | mi  | re | ut |
| } <b>Minores</b>   | G  | sol | re  | ut |    |
|                    | F  | fa  | ut  |    |    |
|                    | E  | la  | mi  |    |    |
|                    | D  | sol | re  |    |    |
|                    | C  | fa  | ut  |    |    |
|                    | B  | mi  |     |    |    |
|                    | A  | re  |     |    |    |
|                    | F  | ut  |     |    |    |
| } <b>Maiores</b>   |    |     |     |    |    |
|                    |    |     |     |    |    |
|                    |    |     |     |    |    |
|                    |    |     |     |    |    |

4. Finales.

|   |   |   |
|---|---|---|
| } | G | F |
|   | E | D |

A 3 Quot

Quot sunt claves signatae?

Quinq.

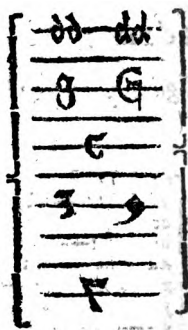
T ut, F faut, C solfaut, G solreut, & d d la sol.

Quare dicuntur signatae?

Quia haec sole in cantu exordio expresse ponuntur.

Quomodo signantur?

In cantu  
chorali  
signantur  
sic.



In cantu  
vero  
figurali  
hoc modo.



Et ponuntur omnes in linea, distantq; inter se per quintam, praeter F ab T per septimam.

Caput secundum de vocibus?

Quid est vox?

Haec syllaba qua clarium Tenor exprimitur.

Quot

# Quot sunt voces ?

Sex.

*Ut, re, mi, fa, sol, la.*

# Quotuplices sunt voces ?

Duplices.

*Inferiores & Superiores.*

# Quæ sunt inferiores ?

*Quibus utimur quando cantus ascendit, & sunt :*  
*ut, re mi.*

# Quæ sunt superiores ?

*Quibus utimur quando cantus descendit, ut sunt :*  
*la, sol, fa.*

# In quotuplici sunt differentia ?

*In triplici.*

*ut, fa,  
re, sol,  
mi, la.*

*dicuntur*

*molles  
naturales  
dure*

*quia*

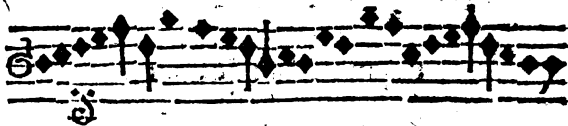
*mollem  
mediocrem  
durum*

*reddit  
sonum.*

**Sufficiunt ne hæ voces ad omnem  
cantum modulandum.**

*Ita, quia in mutationibus subinde repetuntur.*

# Exemplum.

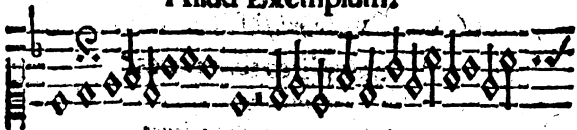


*Fuga duorum in unisono.*

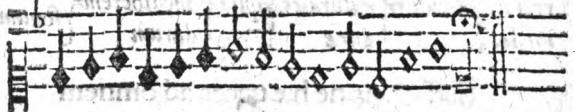
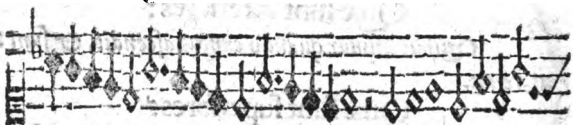
A +

*Aliud*

## Aliud Exemplum.



*Fuga duorum in hyperdiatessaron.*



*Quantum ad Choralem cantum attinet, pauca exempla subiungam, cum pueri nostri satis exerceantur in cantilenis, quarum usus in templo existit. Illiq; exercitio hæc præcepta addi uolo, eò quòd utriq; Musicæ sint communia.*

**Caput tertium, de Cantu.**

**Quid est Cantus?**

*Est apta sex uocum musicalium digestio.*

**Quotuplex est cantus ?**

**Triplex.**

**Mollis, Durus, Naturalis.**

**Mollis**

**Durus**

**Naturalis**

{ est qui } ut in F & fa in b fa h mi  
{ habet } ut in G, & mi in b fa h mi  
{ } ut in C, & non attingit b.

**Caput Quartum, de Mutatione.**

**Quid est Mutatio ?**

*Est uocis in uocem in eadem clauē unisona uariatio.*

**Quot traduntur regulæ de Mutationes**

**Quatuor.**

**Prima.**

*Omnis mutatio ascendendo fit per re, descendendo uero per la.*

**Secunda.**

*In cantu Naturali prorsus nulla fit mutatio, quia perpetuo in sex uocibus uersatur.*

**Tertia.**

*In cantu duro mutamus tribus clauibus, scilicet, a, e, & d.*

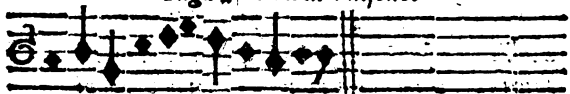
In a, & { c } } Sumimus { la descendendo  
{ d } } { re ascendendo.

**Exemplum.**

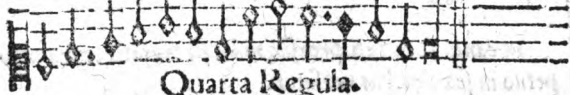
[A 5 Fuga



*Fuga duorum in Unifono.*



*Aliud Exemplum.*



*Quarta Regula.*

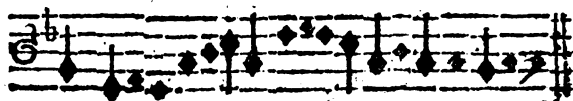
*In cantu molli similiter tribus clauibus mutamus,  
scilicet, d, g, & a.*

*In d & a sumimus la descendendo.*

*In d & g sumimus re ascendendo.*

*Sequitur exemplum.*





*Aliud exemplum.*



**Caput Quintum de figuris.**

**Quid**

# Quid est figura?

Est signum uocis & silentij.

## Quotuplex est figura?

Duplex.

Vocis & silentij.

## Quæ est figura uocis?

Nota.

## Quid est Nota?

Est character, secundum quem uox & sonus in cantu for-  
mantur.

## Quotuplices sunt Notæ?

Duplices.

Simplices & ligatæ.

## Quæ dicuntur simplices?

Quæ absq; colligatione alterius notæ ponantur.

## Quot sunt species simplicium notarum?

Octo.

Quæ?

Maxima

Longa

Breuis

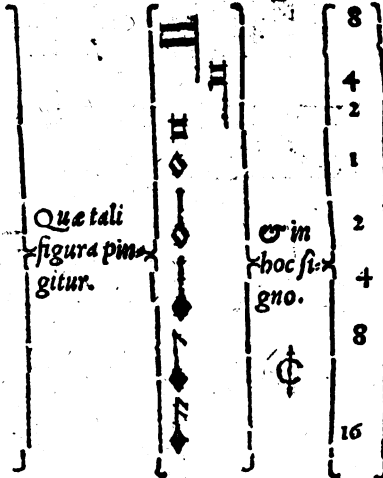
Semibreuis

Minima

Semiminima

Fusa

Semifusa



Quæ tali  
figura pma  
gitur.

in  
hoc si-  
gno.

ualet  
tactis  
bus.  
tactu  
mensu-  
ratur

# Da Regulas de notis simplicibus.

## Prima.

Idem est in notis simplicibus, cum cauda sursum uel deorsum trahitur hoc modo.



## Secunda.

Functus à tergo notulis ascriptus, dimidio eas ualore adhuc auget, ut.




## Tertia.

Sub nota colorata due uirgule posite, eam albam esse demonstrant.



ij ij ij

## Quarta.

Hoc signum  supra uel infra notas scriptum, indicat locum, ubi in fugis sequens uox incipiat & desinat.

## Quinta.

Figura duabus descripta caudis, nullam habere pu-

tatur, ut 

Item, quando uirgula per caudam du-

atur, ut



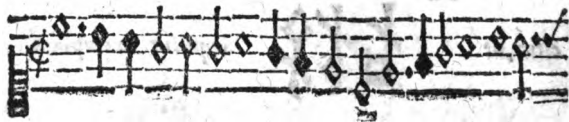
Sequitur exemplum.

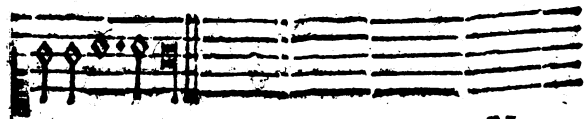
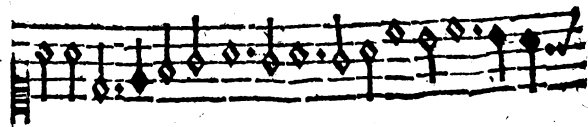
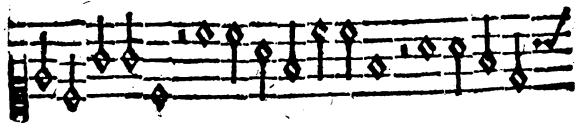
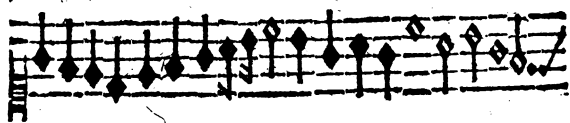
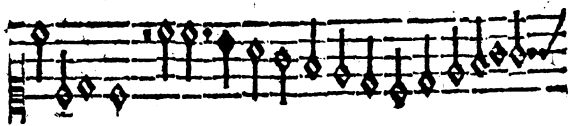
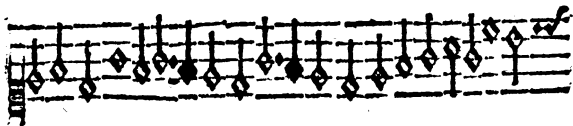
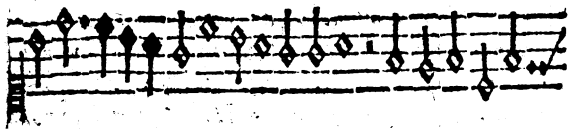
# Exemplum simplicium Figurarum,

## Primus cantus.



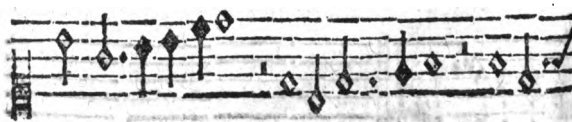
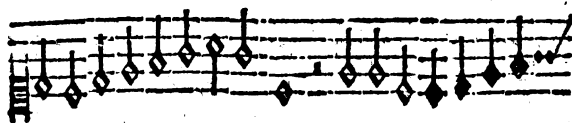
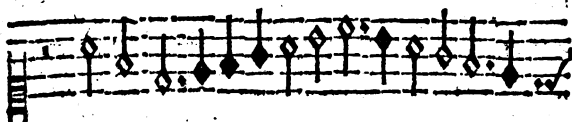
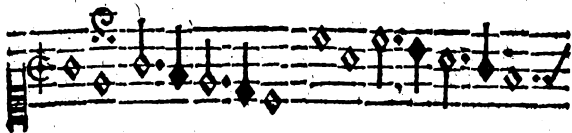
## Secundus.

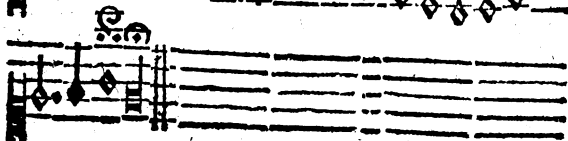
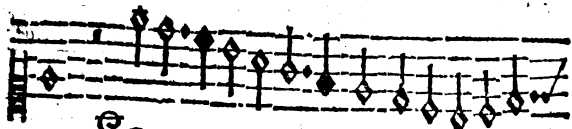
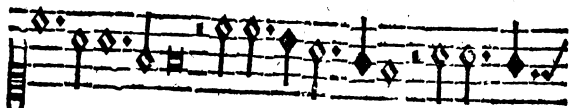
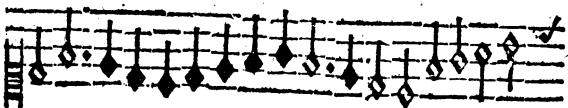
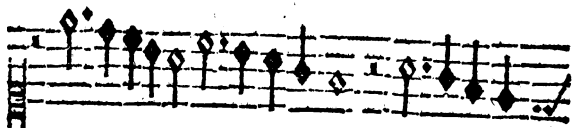




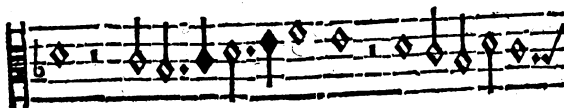
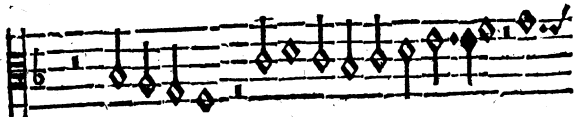
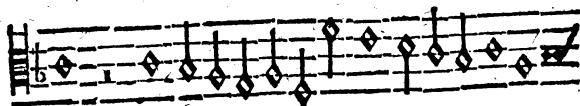
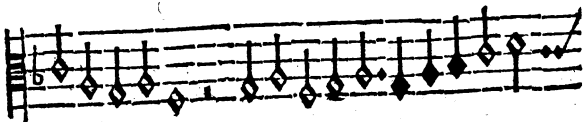
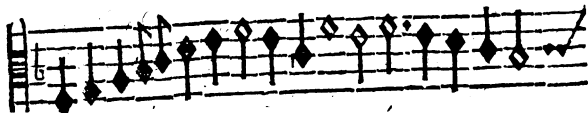
Vireo

dam adhuc duo exempla, in quibus duæ uoces ex una canunt. Nam. eiusmodi concentus, meo quidem iudicio, incipientibus optimè conuenit. Radiiores enim, cum ita aliorum ductum sectantur, simul poterunt moneri, quomodo sit cantandum.





B







## Quæ dicuntur ligatæ ?

Cum duæ uel plures simplices notæ per uirgulam in dextra uel sinistra parte coniuguntur. Atq; communitet ligaturæ uocantur.

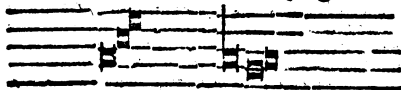
## Quotuplex est ligaturæ?

Duplex.

Recta & obliqua.

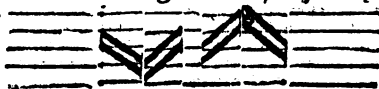
## Quæ est recta?

Cuius notæ quadrato pinguntur corpore, ut:



## Quæ dicitur obliqua?

Quando notulæ oblongo & transuerso corpore scribuntur, ut:



## Quot sunt notæ ligabiles?

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

## Quotuplices sunt ?

Initiales, Mediæ & Finales.

**Quæ dicitur initialis?**

*Prima nota ligaturæ.*

**Quæ dicitur finalis?**

*Ultima nota ligaturæ.*

**Quæ dicitur media?**

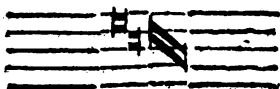
*Qualibet nota inter primam & ultimam posita.*

**Quot traduntur regulæ de initialibus?**

*Quatuor.*

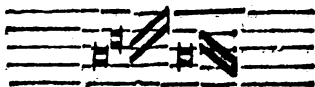
**Prima regula?**

*Prima carens cauda longa est pendente secunda.*



**Secunda.**

*Prima carens cauda brevis est scandente secunda.*



**Tertia.**

*Estq; brevis caudam si leua parte remittit.*

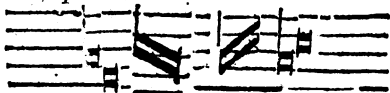


**B 3**

**Quarta**

### Quarta.

*Semibrevis fertur, sursum si duxerit illam, una cum proxima sequente.*



**Quot traduntur regulæ de medijs?**

*Vna tantum.*

**Quæ?**

*Qualibet è medio brevis est, una excipienda.*

*Scilicet, Sequens initialē, quæ in sinistro latere caudam sursum protendit.*



**Exceptio,**



**De finalibus quot traduntur regulæ?**

*Tres.*

**Prima.**

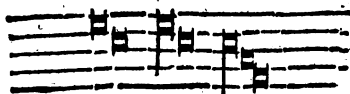
*Vltima conscendens brevis est quæcunq; ligata.*



**Secunda**

## Secunda.

*Ultima dependens quadrangula sit tibi longa.*



## Tertia.

*Est obliqua brevis semper finalis habenda.*



**Habent ne hæ regulæ ex-  
ceptionem?**

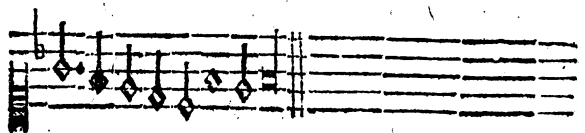
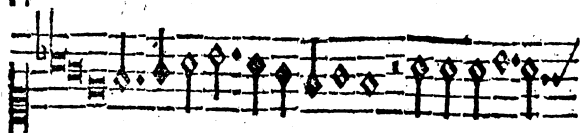
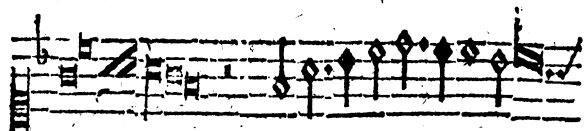
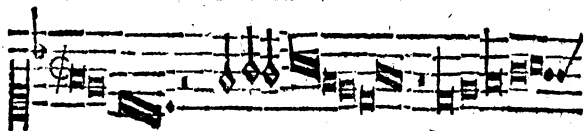
*Ita.*

*Excipitur caudam tollens ex parte sinistra.*

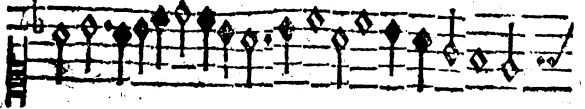
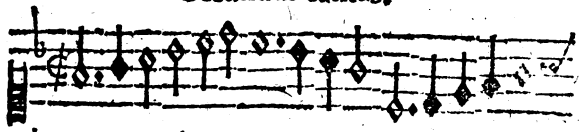


# Exemplum de Ligaturis.

## Primus cantus.

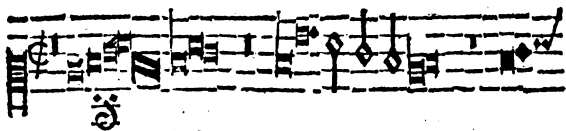


## Secundus cantus.

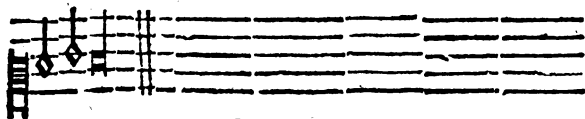
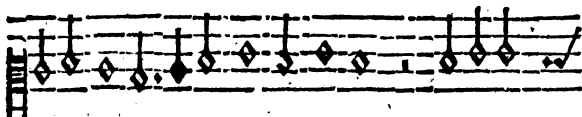




Aliud exemplum trium  
vorum.

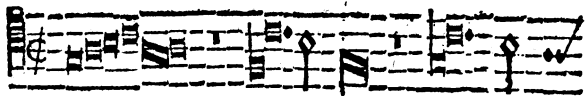


Fuga in Epidiapente.

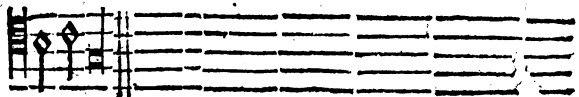
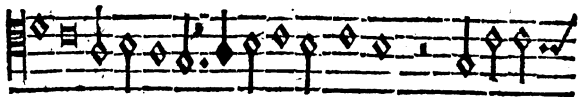
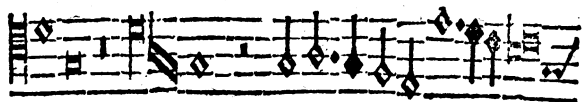
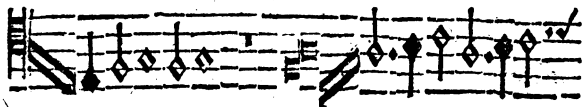


Infima





Infima vox.



Quæ dicitur figura silentij ?

*Pausa.*

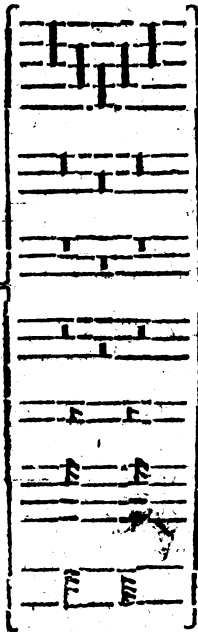
Quid est pausa ?

*Est taciturnitatis signum, tempus silentij mensurans.*

Quot sunt pausæ quæ prædictis  
notulis correspondent ?

*Septem. Quæ singule note, præter maximam,  
suis habent pausæ, quibus ualore conueniunt.*

*Hæc pausa.*



*equualet.*



**Regula**

## Regula.

Posteriores duæ pausæ, propter nimiam uelocitatem raro usurpantur.

Sunt ne & aliæ pausæ ?

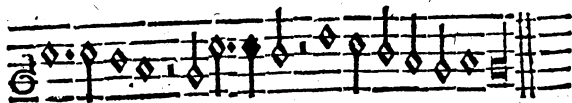
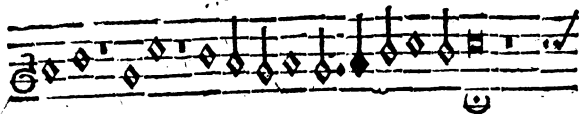
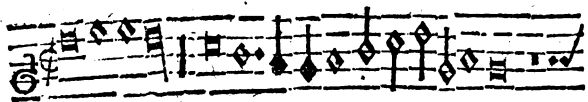
Sunt. Sed in cantu communi nullum habent usum. Ideo non est opus eas hoc loco recensere, cum tantum uulgaria canendi præcepta tradere uoluimus. Obiter autem obseruent pueri, generalem pausam dici: quando hemicyclus cum puncto supra notas scribitur hoc modo, atque cessationem omnibus uocibus indicit,



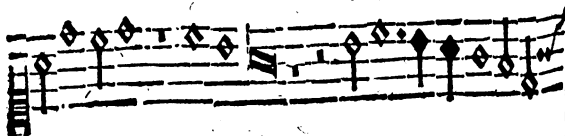
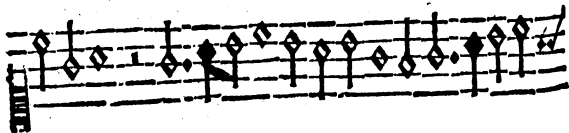
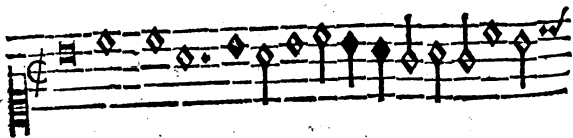
Sequitur exemplum de pausis.

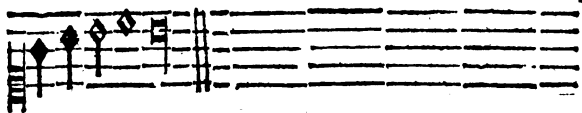
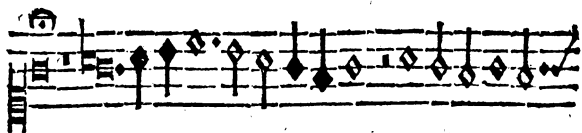
Primus

Primus cantus.

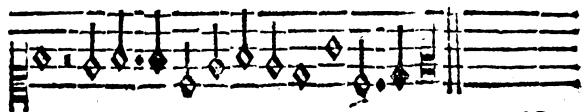
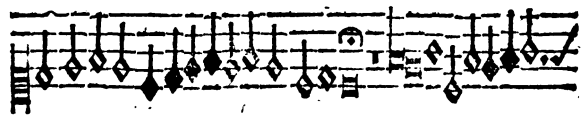
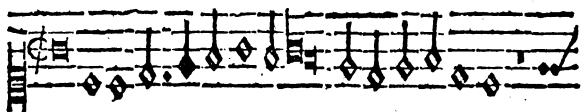


Secundus cantus.



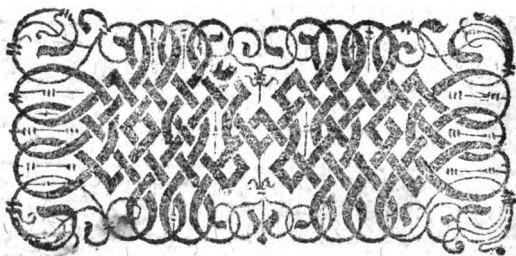


Tertius cantus.



*Et communiora vniuersis præcepta pro compendio sus-  
ficere tyronibus arbitror, si tantum frequens exerciti-  
um accesserit. Sed hoc fidelibus committo præceptoribus, qui  
ut exerceantur pueri, plura exempla addere possunt, præ-  
sertim cum sunt excusæ duarum uocum cãtilenæ, ex quibus  
faciliores non incommode incipientibus propo-  
nentur Bene uale amice Lector, & hanc  
nostram operam boni consule.*

**F I N I S.**

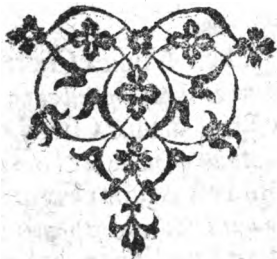


BREVISSI

MA RV DIMENTA MV

SIC AE PRO INCI PL

ENTI BV S.



# Q V I D E S T M V S I C A

*Est certa cantandi scientia.*

Quotuplex est Musica?

Duplex. { Choralis &  
Figuralis

Quid est Musica Choralis?

*Est plana & quae simplicibus notis constat.*

Quare dicitur Choralis?

*Quia usus eius quotidie in Choro est.*

Quid est Musica Figuralis?

*Quae figuratis notis, uarijs figuris & signis constat.*

Quot sunt figurae notarum?

|      |            |                    |  |              |   |        |
|------|------------|--------------------|--|--------------|---|--------|
| Octo | Maxima     | Quomodo signantur: |  | Quid ualent: | 8 | Tactus |
|      | Longa      |                    |  |              | 4 |        |
|      | Breuis     |                    |  |              | 2 |        |
|      | Semibreuis |                    |  |              | 1 |        |
|      | Minima     |                    |  |              | 1 |        |
|      | Semiminima |                    |  |              | 2 |        |
|      | Fusa       |                    |  |              | 4 |        |
|      | Semifusa   |                    |  |              | 8 |        |
|      | 16         | Vnum tactum        |  |              |   |        |

Quot



# Quot sunt claves in musica

Viginti:

|    |     |        |                            |         |
|----|-----|--------|----------------------------|---------|
| te | la  |        | } Geminatae<br>sive excel- |         |
| dd | la  | sol    |                            | lentes. |
| tc | sol | fa     |                            |         |
| bb | fa  | h mi   | } Minores sive<br>acute.   |         |
| aa | la  | mi re  |                            |         |
| g  | sol | re ut  | } Maiores<br>sive gra-     |         |
| f  | fa  | ut ut  |                            | ues     |
| e  | la  | mi     | } Finales                  |         |
| d  | la  | sol re |                            |         |
| t  | sol | fa ut  | } Maiores<br>sive gra-     |         |
| b  | fa  | h mi   |                            | ues     |
| a  | la  | mi re  | } Finales                  |         |
| G  | sol | re ut  |                            |         |
| F  | fa  | ut     | } Maiores<br>sive gra-     |         |
| E  | la  | mi     |                            | ues     |
| D  | sol | re     | } Finales                  |         |
| C  | fa  | ut     |                            |         |
| B  | mi  |        | } Maiores<br>sive gra-     |         |
| A  | re  |        |                            | ues     |
| T  | ut  |        |                            |         |

dicuntur.

C

Quot

Quot sunt clauē signatæ ?

Quinq.

Que?

Quomodo signantur?

|                   |   |                   |
|-------------------|---|-------------------|
| da — la — sol     | } | da — da — da — da |
| G — sol — re — ut |   | G G G G           |
| C — sol — fa — ut |   | C                 |
| F — fa — ut       |   | 3                 |
| G — ut            |   |                   |
|                   |   |                   |

Quot sunt notæ ligabiles?

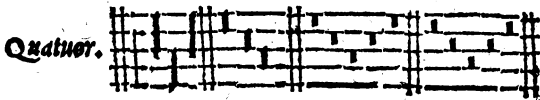
Quatuor. { Maxima  
          { Longa  
          { Breuis  
          { Semibreuis

Quomodo ligatur Maxima ?

|           |   |     |   |
|-----------|---|-----|---|
| Principio | } | Sic | [Musical notation: a staff with a long note and a slur] |
| Medio     |   |     |   |
| Fine      |   |     |   |

Quo?

**Quot sunt pausae communes?**



**Longa, Brevis, Semibrevis, Minima.**

**Quot sunt voces in Musica?**

**Sex**

**Quaer** {  
 la  
 sol  
 fa  
 mi  
 re  
 ut

**Quot sunt superiores?**

**Tres.**

**Quaer** {  
 la  
 sol  
 fa

**Quare dicuntur superiores?**

**Quia ipsis descendendo utimur in mutatione.**

Quot sunt inferiores?

Tres.

Qua? } na  
          } re  
          } ut

Quare dicuntur inferiores?

Quia illis ascendendo utimur.

Quotuplex est cantus?

Triplic. } Naturalis  
              } b duralis  
              } b mollaris

Quid est cantus naturalis?

Qui nullum b fa h mi attingit.

Quid est cantus b duralis?

Est quando nel in b fa h mi canitur, quod fit ubi b  
not signatur.

Quid est cantus b mollaris?

Quando fa in b fa h mi canitur quod fit ubi b  
signatur.

Quot



