

Mus. Th.

1012

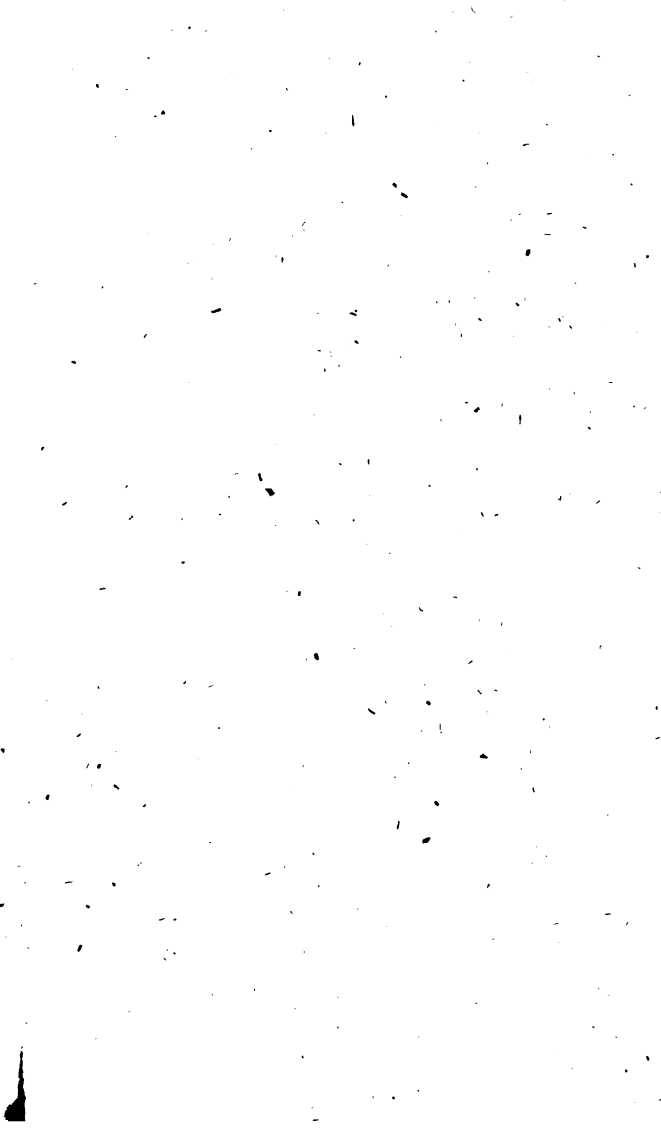
Faber Heinrich

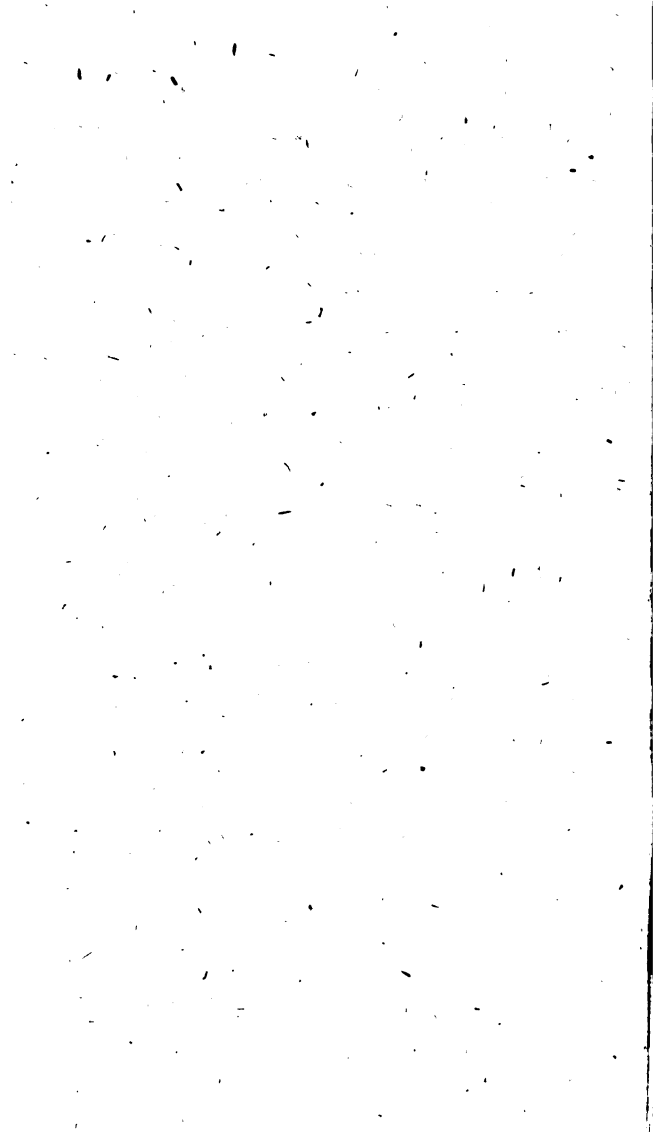
U.S. Sh.

1012

Faber, Heinrich







**COMPE<sup>3</sup>N<sup>2</sup>-**  
**DIOLVM MVSICÆ**  
**PRO INCIPIENTIBVS.**

**PER MAGISTRVM**  
**HENRICVM FABRVM CONSCRI-**  
**ptum, ac nunc denuo, cum ad-**  
**ditione alterius Compen-**  
**dioli, recognitum.**



**N O R I B E R G A E,**  
**In Officina Ioannis Montani,**  
**& Vlrici Neuberi.**

1548

BIBLIOTECA  
REGIA  
MILANO

# OPTIMÆ SPEI PVERIS,

MARTINO, NICOLAO ET IOSVÆ

Medleris, Clarissimi & Doctissimi uiri Doctos

ris Nicolai Medleri filijs, M. Henricus

Faber salutem dicit.

**R**Ecè admonet Horatius in arte Poëtica de præcep-  
tis, qualia esse debeant, cum inquit: Quicquid præ-  
cipies esto breuis, ut cito dicta percipiant animi dociles, te-  
neantq; fideles. Quod maxime in pueris iam artium radi-  
ces primoribus labris degustantibus obseruandum existis-  
mo. Nam ut infirma ipsorum ingenia, præceptionum nimia  
prolixitate obruuntur: ita uicissim multum ea adiuuari ex-  
perientia docet, quando prima principia nudè & breuiter  
fuerint propofita. Hæc enim, quum sæpiſſime propter bre-  
uitatem poſſint repeti, melius diſcuntur, & tenacius deinceps  
deherent memoriæ. Adde quod puerilis illa ætas profu-  
sum exiguum in aliquo ſtudio ſentiens, ualde delectatur,  
& quaſi calcari addito, ad maiora tantò alacrius pergat.  
Quare, ut pueri noſtræ fidei commiſſi, in inferioribus claſſi-  
ſibus (maioribus enim hæc præcepta copioſius tradi ne-  
ceſſe eſt) ad Muſicæ ſtudium inuitarentur, operæ præcium  
me facturum putauī, ſi uſitatiffima quæq; canendi præcep-  
ta, eorum captui accommodata congererem. Hanc autem  
meam operam, uobis optimi pueri inſcribo, ut uos quoq;  
adhortèr ad ſtudia, quæ foeliciter incepiſtis. Deus optimus  
maximus ea fortunet, atq; ad Reipublicæ, & Eccleſiæ uti-  
litatem gubernet. Bene ualete. Brunſuigæ 4. Calendæ Au-  
guſti, M. D. XLVII.

Quid

# Quid est Musica?

*Est bene canendi scientia.*

## Quotuplex est?

Duplex. { Choralis &  
Figuralis.

## Quid est Musica Choralis?

*Que simplicem & uniformem in suis notulis seruat  
mensuram.*

## Quid est Musica Figuralis?

*Que diuersam figurarum quantitatem, iuxta uaria  
præscripta 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 formandæ index.

Quot sunt clauēs?

Viginti, Atq; ex sequenti figura, quæ uulgo Scala dicitur patent.

Et sunt triplicis ccs.	Geminatæ	e e	la			
		dd	la	sol		
		cc	sol	fa		
	Minores	bb	fa	mi		
		aa	la	mi	re	
		g	sol	re	ut	
		f	fa	ut	ut	
		e	la	mi		
		d	la	sol	re	
		c	sol	fa	ut	
		b	fa	mi		
		a	la	mi	re	
		G	sol	re	ut	
	Maiores	F	fa	ut		
		E	la	mi		
		D	sol	re		
		C	fa	ut		
		b	mi			
		A	re			
		F	ut			

# Quot sunt elaves signatae?

Quinq.

Gamma, E faut, C sol faut, G sol rent, & d d l a sol.

## Quare dicuntur signatae?

Quia haec sole in cantu exordio expresse ponuntur.

## Quomodo signantur?



In can-  
tu cho-  
rali si-  
gnantur  
sic.

In cantu  
uero fi-  
gurali  
hoc mo-  
do.



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

## Caput secundum, de uocibus.

### Quid est uox?

Est syllaba quae clauium Tenor exprimitur.

Quot

Quot sunt uoces?

Sex.

Vt, re, mi, fa, sol, la.

Quotuplices sunt uoces?

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,	} dicuntur	} molles	} quia	} mollem	} reddunt			
re, sol,						} naturales	} me diocrem	} sonum.
mi, la,								

Sufficiunt ne hæ uoces ad omnem cantum modulandum?

Ita, quia in mutationibus subinde repetuntur.

Exemplum.

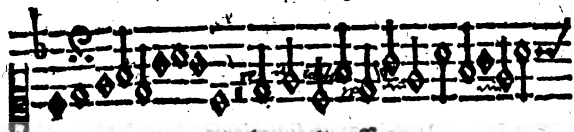


Fuga duorum in unisono.

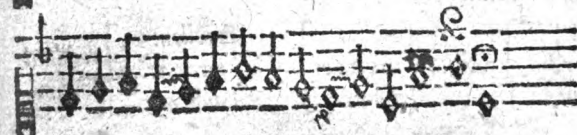
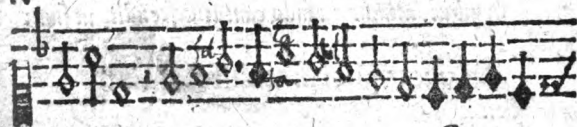
4 +

Aliud

## Aliud Exemplum.



*Fuga duorum in hyperdiatesseron.*



*Quantum ad Choralem cantum attinet, pauca exempla subiungam, cum pueri uostri satis exerceantur in cantilenis, quarum usus in templo existit. Illi q; exercitio hac praecpta addi uolo, eò quod utriq; Musicae sunt communia.*

## Caput tertium, de Cantu.

### Quid est Cantus?

*Est apta sex uocum musicalium digestio.*

## Quotuplex est cantus?

*Triplex.*

*Mollis, Durus, Naturalis.*

<i>Mollis</i>	}	<i>est, qui</i>	}	<i>ut in F, &amp; fa in bfabmi</i>
<i>Durus</i>				<i>ut in G, &amp; mi in bfabmi</i>
<i>Naturalis</i>				<i>ut in C, &amp; non attingit b.</i>

## Caput Quartum, de Mutatione.

### Quid est Mutatio?

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

## Quot traduntur regulæ de mutatione?

*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, c, & d.*

<i>In a, &amp;</i>	}	<i>Sumimus</i>	}	<i>la descendendo</i>
				<i>d</i>

*Exemplum.*

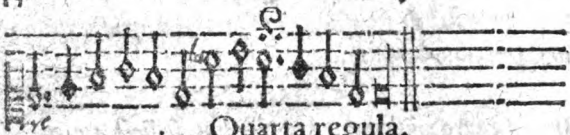
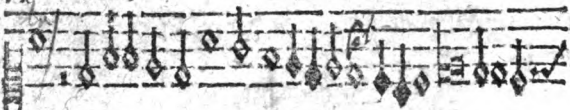
*a 5 Fuga*



*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.*



*Capit quintum, de figuris.*

# 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 & ligate

## Quæ dicuntur simplices?

Quæ absq; colligatione alterius note ponuntur.

## Quot sunt species simplicium notarum?

Octo.

Quæ?

Maxima

Longa

Breuis

Semibreuis

Minima

Seminimina

Fusa

Semifusa

Quæ tali  
figura pin-  
gitur,

& in  
hoc signo

8  
4  
2  
1  
2  
4  
8  
16

ualet  
tacti-  
bus.

tacti  
mensu-  
ratur.

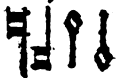




# Da regulas de notis simplicibus.

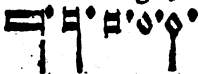
## Prima.

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



## Secunda.

Punctus à tergo notulis ascriptus, dimidio eius ualore adhuc auget, ut.




## Tertia.

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



## Quarta.

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

## Quinta.

Figura duabus descripta caudis, nullam habere potest, ut

utitur, ut

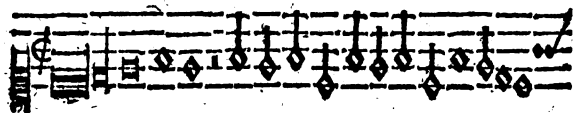


Item, quando uirgula per caudam du-

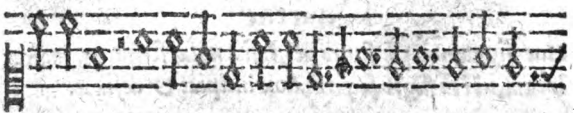
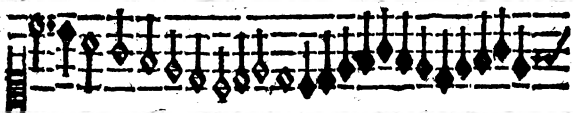
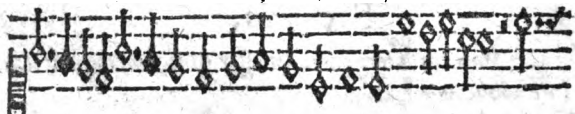


Sequitur exemplum.

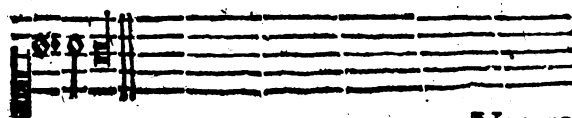
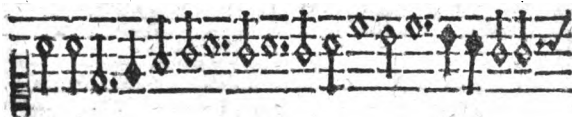
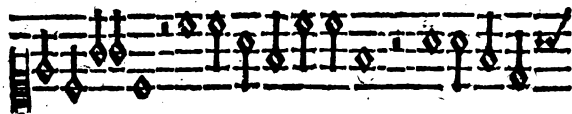
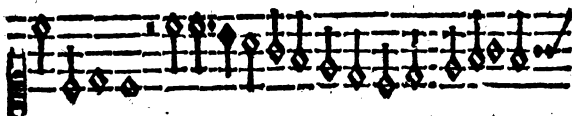
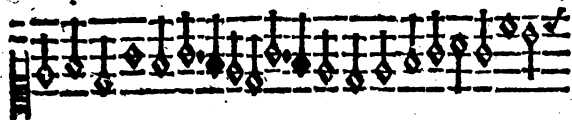
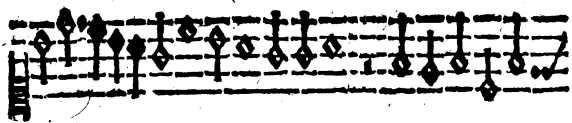
# Exemplum simplicium Figurarum.



*Primus cantus.*

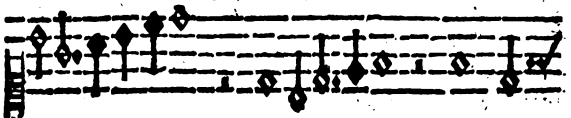
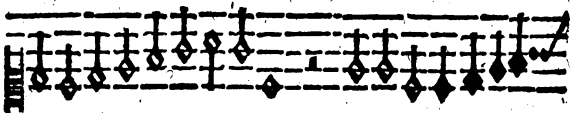
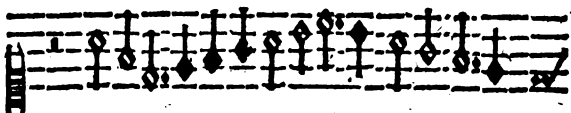
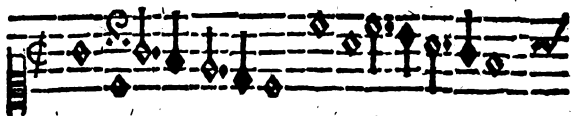


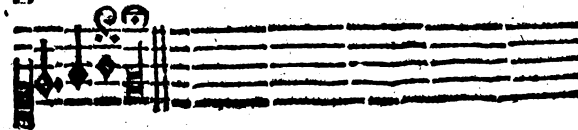
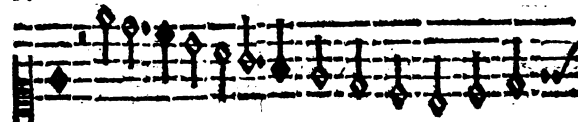
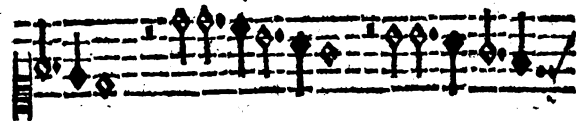
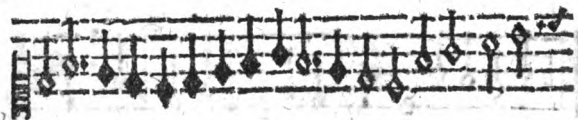
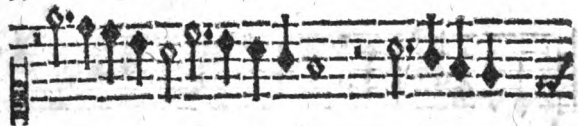
*Secundus.*



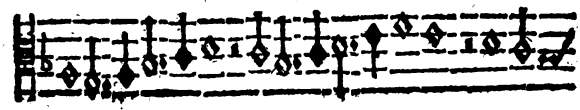
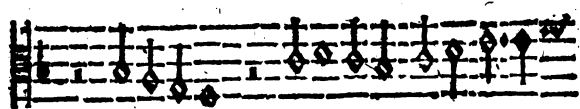
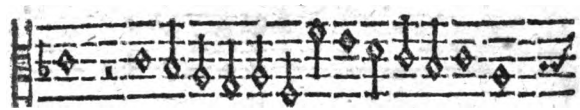
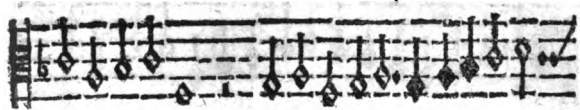
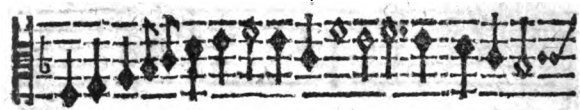
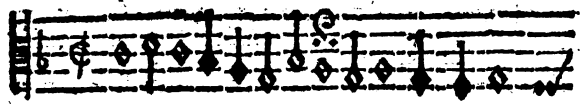
Vt tyroa

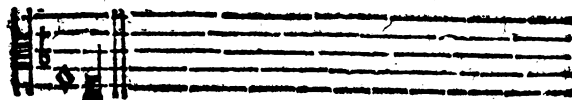
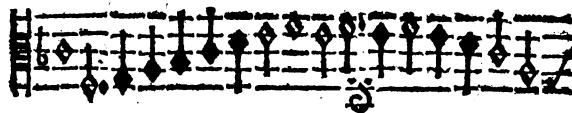
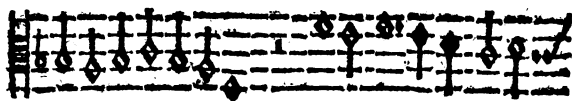
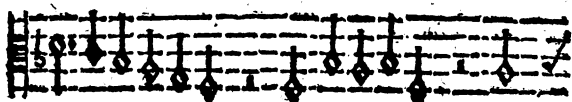
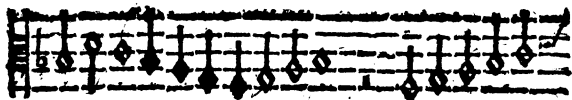
Ut tyrones in his notarum figuris melius exerceantur, ad-  
dam adhuc duo exempla, in quibus due uoces ex una ca-  
nant. Nam eiusmodi concentus, meo quidem iudicio, inci-  
pientibus optime conuenit. Rudiores enim, cum ita aliorum  
ductum sectantur, simul poterunt moneri, quomodo sit  
cantandum.





b





b e Qua

## Quæ dicuntur ligatæ?

Cum due uel plures simplices notæ per uirgulam in dextra uel sinistra parte coniunguntur. Atq; communiter ligaturæ uocantur.

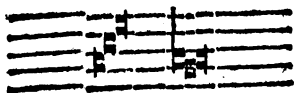
## Quotuplex est ligatura?

Duplex.

Recta & obliqua.

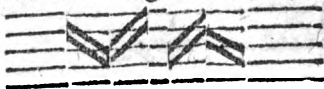
## Quæ est recta?

Cuius notæ quadrato pinguntur corpore, ut



## Quæ dicitur obliqua?

Quando notule oblongo & transuerso corpore scribuntur, ut



## Quot sunt notæ ligabiles?

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

## Quotuplices sunt?

Initiales, Medie & Finales.



**Quæ dicitur initialis?**

*Prima nota ligaturæ.*

**Quæ dicitur finalis?**

*Ultima nota ligaturæ.*

**Quæ dicitur mediæ?**

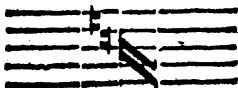
*Quelibet nota inter primam & ultimam posita.*

**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*

*Quota*

### Quarta.

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

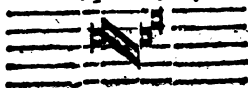


### Quot traduntur regulæ de medijs?

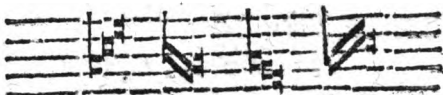
*Vna tantum.*

### Quæ?

*Quelibet è medio brevis est, una excipienda. Scilicet, sequens initiale, quæ in sinistro latere caudam sursum protendit.*



*Exceptio,*



### De finalibus quot traduntur regulæ?

*Tres.*

### Prima.

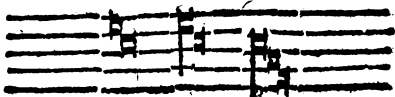
*Ultima ascendens brevis est quæcumq; ligata.*



**Secunda**

## Secunda.

*Ultima dependens quadrangula sit tibi longa.*



## Tertia.

*Est obliqua brevis semper finalis habenda.*



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

*Ita.*

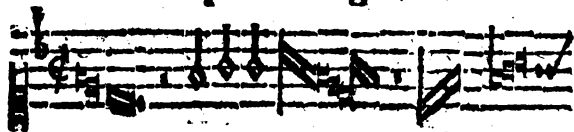
*Excipitur eadem tollens ex parte sinistra.*



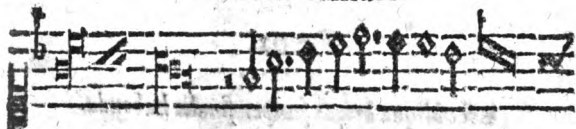
*4.*

*Excipitur*

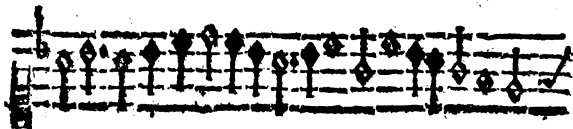
# Exemplum de Ligaturis.

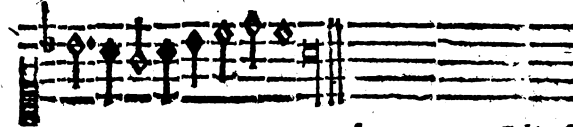
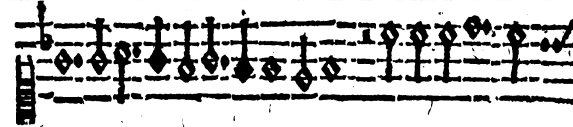
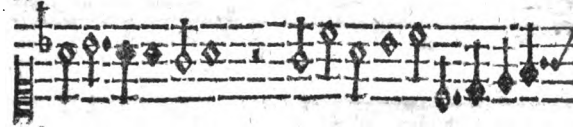
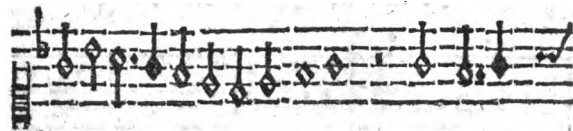
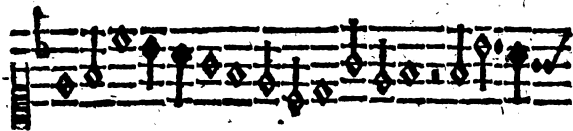
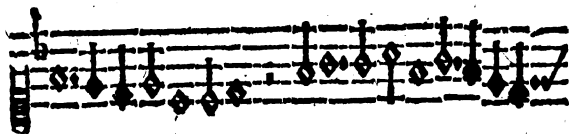


## Primus cantus.



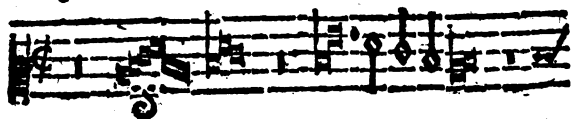
## Secundus cantus.



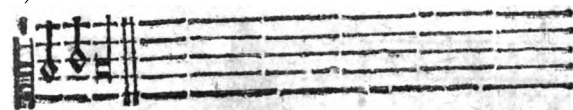
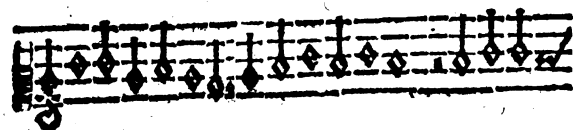
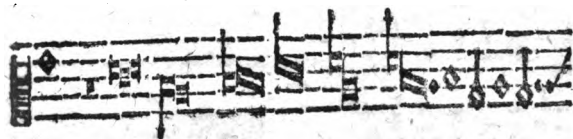


b 5 Alind

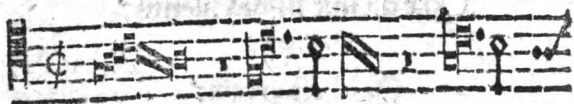
**Aliud exemplum trina  
vocum.**



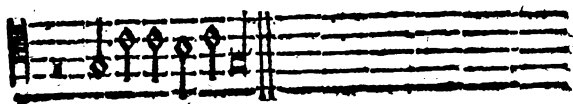
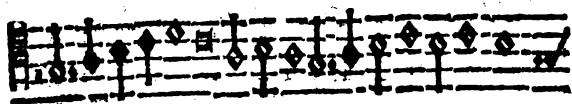
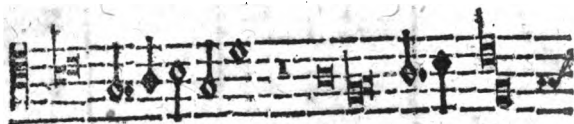
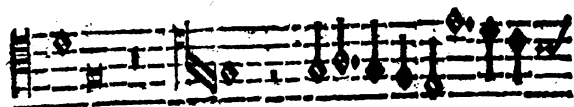
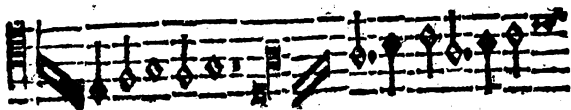
**Fuga in epidiapente.**



**Infima**



**Infima vox.**



**Quae**

# Quæ dicitur figura silentij?

*Pausa.*

## Quid est pausa?

*Est taciturnitatis signum, tempus silentio mensurans.*

## Quot sunt pausæ quæ prædictis notulis correspondent?

*Septem. Quia singule note, præter Maximam, suas habent pausas, quibus ualore conueniunt.*

The diagram consists of two vertical columns enclosed in brackets. The left column contains seven staves of musical notation, each with a different note value. The right column contains seven corresponding pause symbols. The text 'Hæc Pausæ' is written to the left of the first staff, and 'æquiuale' is written between the two columns.

Musical Notation	Pause Symbol
Maxima (two beams)	Two vertical bars
Imperfecta (one beam)	One vertical bar
Minima (no beam)	One diamond
Quarta (two beams, half note)	One vertical bar with a hook
Quinta (one beam, half note)	One vertical bar with a hook
Sexta (no beam, half note)	One vertical bar with a hook
Septima (no beam, quarter note)	One vertical bar with a hook



## Regula.

Posteriores due pause, propter nimiam velocitatem, raro usurpantur.

### Sunt ne & alia pausæ:

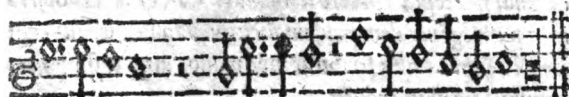
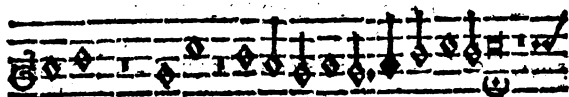
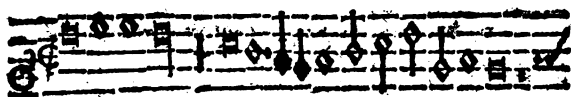
Sunt. Sed in cantu communi nullum habent usum. Ideo non est opus eas hoc loco recensere, cum tantum uulgaria canendi præcepta tradere uolumus. Obiter autem obseruent pueri, generalem pausam dici: quando hemiciclus cum puncto supra notas scribitur hoc modo, atq; cessationem omnibus uocibus inducit.



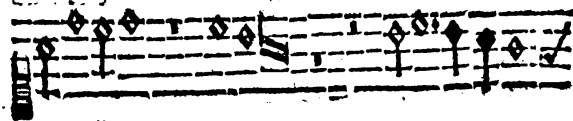
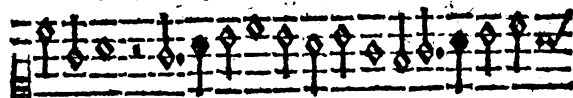
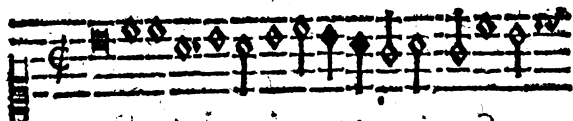
Sequitur exemplum de pausis.

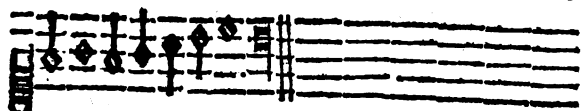
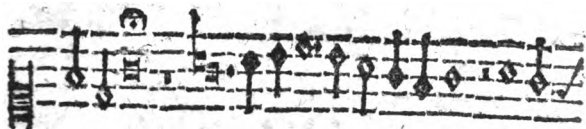
Primus

Primus cantus:

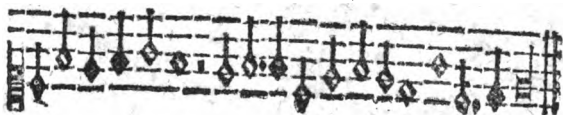
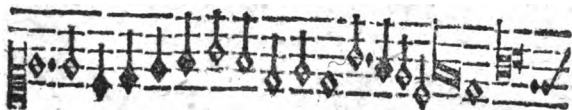
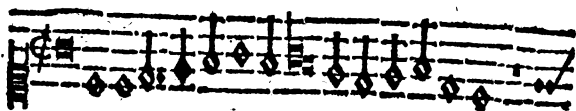


Secundus cantus,





**Tertius cantus.**



**Hæc**

*Hæc communiora Musices præcepta pro compendio sufficere tyronibus arbitror, si tantum frequens exercitium accesserit. Sed hoc fidelibus committo præceptoribus, qui ut exerceantur pueri, plura exempla addere possunt, præsertim cum sint excussæ duarum uocum cantilene, ex quibus faciliores non incommode incipientibus proponentur. Bene uale amice Lector, & hanc nostram operam boni consule.*

**F I N I S.**







